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Publication Date

2020

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The Application of Peircean Semiotics to the Elder Futhark Tradition:
Establishing Parameters of Magical Communication

by

Scott T. Shell

A dissertation submitted in partial satisfaction of the

Requirements for the degree of

Doctor of Philosophy

in

German

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Irmengard Rauch, Chair

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Professor Winfried Kudszus

Professor Jonas Wellendorf

Summer 2020

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Abstract

The Application of Peircean Semiotics to the Elder Futhark Tradition:
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This dissertation addresses the issue of magical communication found in the Elder Futhark runic inscriptions. The study examines the Kragehul Spear Shaft (DR 196), Björketorp runestone (DR 360), the Horn(s) of Gallehus (DR 12), Gummarp runestone (DR 358), Lindholm amulet (DR 261), Straum whetstone (KJ 50), Ribe skull fragment (DR EM85; 151B), the Noleby runestone (KJ 67), and the Eggja runestone (N KJ 101). It seeks magical communication which may putatively be encompassed by my proposed *law of magical semiosis*, which reads:

> While operating within an *Umwelt* where we assume magic is a *phaneron* in the *Weltanschauung* of the Runemaster, he or she intentionally manipulates signs and sign-relations within a sign-network by the use of icons (like produces like), indices (contagious properties) and/or symbols (learned conceptual properties). While there will be more than one sign within the sign-network, it is the magical sign which is the most salient when working with such an object. This includes—but is not limited to—phonetic iconicity, semantic iconicity, indexical curses, iconic theophany formulas whereby the Runemaster becomes a god (degrees of iconicity), mythic reenactments, *Begriffsrunen* (symbolic indexical icons), and certain word-formulae especially *alu* 'ecstatic state' (disputed).

I argue that, by setting objective parameters for measuring this law of magical communication, we can then determine whether or not a particular inscription should be understood as magical or non-magical specific to the *Umwelt* and *Weltanschauung* of the Runemaster. Essentially, this dissertation is meant to challenge runologists in postulating falsifiable criteria so we may, in an academic setting, discuss magical communication in the world of the Runemaster.

This study begins by discussing how Charles Sanders Peirce can help provide us with a basic framework regarding the sign. His phenomenological framework is applied to the world of the Runemaster. The next section then addresses the problem with the word "magic," which goes far beyond the concept of "if it does not make sense, it must be magical." It then leads to a discussion of runes and numinous qualities and finally to a corpus chapter which applies the theories and methods I have adopted.

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Abbreviations

CP	C.S. Peirce *Collected Papers*
Goth.	Gothic
Latv.	Latvian
NEM	C.S. Peirce *The New Elements of Mathematics*.
NGmc.	North Germanic
NWGmc.	Northwest Germanic
OE	Old English
OF	Old Frisian
OHG	Old High German
OIc	Old Icelandic
OInd.	Old Indic
ON	Old Norse
OS	Old Saxon
OSl	Old Slavic
PGmc	Proto-Germanic
PIE	Proto-Indo-European
PN	Proto-Norse
R	C.S. Peirce's *Annotated Catalogue of the Papers of Charles S. Peirce*. Richard S. Robin. Manuscripts held in Houghton Library of Harvard University. R is followed by Robin catalogue and sheet number.
Russ	Russian
S_n	*S* refers to the sign in question; the subscript *n* represents the sign number within the network
WGmc	West Germanic

Acknowledgements

First and foremost, I would like to thank one of the most influential people I have ever had in my life: Professor Irmengard Rauch. It was she who inspired me to take on such a daunting task. Not only did she help me grow as a scholar, but also as a person. I will very much miss being her student and our conversations on historical linguistics and semiotics. With her guidance, I can say that I have proudly carried out this dissertation *mid uuordun endi mid uuercun.*

My gratitude also goes out to Professor Thomas Shannon. The hours spent in his office discussing syntax and semantics are some of the fonder memories I will have in the German department—especially our conversations on the theories of Anna Wierzbicka, Jack Hawkins, Charles Fillmore and many other scholars.

I would like to extend my thanks to Professor Jonas Wellendorf who helped me when it came to all matters concerning Old Norse. His feedback throughout this dissertation regarding runic inscriptions is greatly appreciated.

Professor Winfried Kudszus also has my gratitude for his advice in matters of semiotic theory found throughout this *magnum opus*.

I would like to thank my wife, Jody Shell, who also vicariously experienced my joys and frustrations while I completed this work. My good friends Lothar Tuppan and Janet Didur are also partially responsible for encouraging me to take on such a challenging task.

Chapter I

Introduction to *The Application of Peircean Semiotics to the Elder Futhark Tradition*

"Runology, if it does not wish to be transformed into a heap of
groundless fantastic speculations, can and should become just as
exact and strict a discipline as is the comparative grammar of the
Germanic languages." (Makaev 1996: 81)

This dissertation is focused on a semiotic approach with which I propose falsifiable criteria when measuring magical communication within sign-networks of various runic inscriptions from the Elder Fuþark period (approximately 50 CE to 700 CE). The semiotic school found within this paper is rooted fundamentally in the ideas of Charles Sanders Peirce. However, as will become apparent, I have also incorporated the views of many other semioticians such as Winfried Nöth, Robert Yelle, Juri Lotman, Thomas Sebeok, Jacob von Uexküll, Karl Bühler and Roman Jakobson. Throughout this dissertation, it is imperative to understand the notion of an inter-connected sign-network (Peirce), how these signs share an environment (Jacob von Uexküll), the concept of autocommunication (Juri Lotman), and the role of iconicity and indexicality when it comes to magical communication in general (Robert Yelle). Nevertheless, Peirce is the foundation for any of my interpretations regarding a semiotic whole. All of these concepts will be discussed in depth in the later chapters.

The need for such a work is made manifest because of the lack of objective criteria when it comes to measuring the concept of magical communication which could place the argument into the objective realm. As I discuss throughout this work, the lack of an objective framework has led to arguments between so-called "skeptical" runologists and "imaginative" runologists. The former is reserved for the runologist who often wishes to ignore many extra-linguistic factors, i.e., they would often focus on the phonological aspects alone and then offer a pseudo-holistic interpretation. The latter group of runologists, however, often suggests baseless conjecture, which then in turn often becomes convention. Ultimately, their actions can be summed up in Barnes (1994: 12–13):

1. Claims are based on little more than the author's conviction.

2. There is too scanty a knowledge of other disciplines, often coupled with a lack of the intellectual rigor demanded by those disciplines.

3. Conjecture is silently transformed into certainty.

4. General principles are referred to or implied in support of arguments, but the principles are not enunciated, are of questionable validity or contradicted by the data.

The battle between these types of runologists has evolved into a common idea that "if it cannot be understood, it must be magic."[1] In reality, however, both groups of runologists are at fault for never suggesting any sort of framework for measuring such communication. It would not be until Flowers (1986) published his dissertation with Peter Lang that the world of runic studies would even be aware of such an attempt at a typology and taxonomy concerning the magical, ritual and

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[1] Cf. Chapter 9 in Antonsen (2002) for a general discussion on this matter.

religious practices of the Runemaster. While his work may have its flaws, especially in terms of traditional semiotic rigor, it still, nevertheless, became an established standard that was unprecedented for the world of runology.

It is not my intention to offer *the* one and only approach when it comes to the discussion of runes and magic. I am merely offering an interdisciplinary framework which will allow us to discuss non-secular or magical communication in an academic setting, i.e., if one wishes to question the theory or theories within this dissertation, at least the work is being questioned and not one's subjective beliefs.

Chapter 2, *Peirce and the Semiotic Whole*, discusses Peirce's framework and establishes what it is meant by a *sign* (2.1.1). The notion of triadic relations (2.1.2) is also addressed; this speaks to the sign in relation to the sign, the sign in relation to the object, and the sign in relation to the interpretant. In addition to these sign-relations, I also discuss the importance of phenomenological categories (2.1.3), Peirce's *phaneron* (2.1.4), and the role of the icon (2.1.5), index (2.1.6), and symbol (2.1.8). Throughout this chapter, I relate Peirce's ideas to how it can be understood in terms of a runic environment (2.1.3 and 2.1.4). I borrow the diagram of Peirce's sixty-six signs by Weiss and Burks (1945) and then propose my own based on this model (2.1.3). Ultimately, it is a model which can accommodate the *Umwelt*, *Weltanschauung* and *phanera* of the Runemaster.[2]

Chapter 3, *What is Magical Communication and How can it be Applied to Semiotic Runology?*, borrows many of Peirce's ideas and integrates them into a system that can be understood as magical communication within the *Umwelt* of the Runemaster. In this chapter, I begin by discussing the issue with the word "magic," and I shed light on the problematic etymon (3.1). I then go through various schools of academic thought on what this word means and how it may or may not contrast with religion. Albeit rather briefly, I present various schools of thought from Tylor (3.2), Frazer (3.2), Peirce (3.2.1), Mauss (3.3), Durkheim (3.3), Malinowski (3.4), Lévy-Bruhl (3.4), Jakobson (3.5.1), and Nöth (3.5.2). After discussing these approaches, I eventually offer my own idea called the *law of magical semiosis* (3.6.8), which is a definition for magical communication specific to the Runemaster and his *Umwelt*.

Chapter 4, *A Brief Overview of the Origin of the Elder Fuþark*, provides the reader with the three basic theories of the possible origin of the runes: North Etruscan (4.1), Greek (4.2), and Latin (4.3). This chapter does not exhaust every theory on the origins. It is simply here to give the reader a basic understanding of the runic systems and their proper geographical and chronological context. I then discuss the transition from the Elder Fuþark to the Younger Fuþąrk (4.4) and the Elder Fuþark to the Anglo-Saxon Fuþorc (4.5).

In Chapter 5, *Runes and Numinous Qualities*, I offer data to show how runes came to be understood as supposedly magical or numinous. I examine the word and various congeners in Gothic, Old Norse, Old High German, Old Saxon, and Old English (5.1–5.5). I also address Finnish *runō* (5.5), and various pieces from the rune poems (5.6). The point of this chapter is to provide the reader with an understanding of why such a word has gained so much attention concerning magic.

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[2] These terms are discussed in 2.1.4.

Chapter 6, *Elder Fuþark Analyses*, is a critical chapter that is central to this dissertation. I take everything that precedes this chapter and apply it to nine different runic inscriptions from the Elder Fuþark period. Thus, the models and parameters established earlier in Chapter 2 and Chapter 3 are applied here. The inscriptions are the Kragehul Spear Shaft (DR 196) (6.2–6.2.7), Björketorp runestone (DR 360) (6.3–6.3.9), The Horn(s) of Gallehus (DR 12) (6.4–6.4.10), Gummarp runestone (DR 358) (6.5–6.5.4), Lindholm amulet (DR 261) (6.6–6.6.9), Straum whetstone (KJ 50) (6.7–6.7.7), Ribe skull fragment (DR EM85; 151B) (6.8–6.8.6), the Noleby runestone (KJ 67) (6.9–6.9.7), and the Eggja runestone (N KJ 101) (6.10–6.10.17). My method is consistent for all of these inscriptions. For every runic object, I do the following:

1. Provide background information concerning the inscription, e.g., the find spot, archeological materials, the type of material, etc.

2. I then begin with a transliteration and translation from Krause (1966). This is to keep my initial starting point consistent.

3. After I give the transliteration and translation from Krause (1966), I then research each word in the inscription and cross-reference other relevant sources. This allows me to essentially challenge Krause (1966) where possible and bring in other readings of a particular word or words. I dedicate entire sub-sections to words specific to the inscription.

4. If the inscription has iconography present on the object, I discuss this.

5. If there are any potential mythic connections, I address this.

6. Once I become satisfied with how the inscription should be understood in terms of transliteration and translation, I then offer my own holistic interpretation of how the inscription should be read. If a holistic translation becomes too speculative, I acknowledge this and then move on to analyzing specific signs within the network.

7. After I propose the interpretation and translation, I then begin pointing out various signs within the inscription that would constitute a form of magical communication as present in the *law of magical semiosis* specific to the Runemaster. The parameters for discussing such communication are established in Chapter 2 and Chapter 3.

8. Once these signs are established, I then label each sign as S_1, S_2, S_3, S_n… and discuss their inter-connectedness within the sign-network. The idea of S_1, S_2, S_3, etc. is addressed in Chapter 3.

9. This then leads to a sign-network diagram that highlights the interconnected signs relative to magical communication.

10. I provide the reader with a picture of the inscription in question so he or she can view the runic object in question.

Chapter 7 is where I conclude and explain how I have applied traditional semiotic theory to these inscriptions. It does not necessarily complete this study, in the sense that there is still much to do within the world of runology and non-secular matters. The method I provide should, in theory, be able to be applied to any runic inscription from the Elder Fuþark period. My goal is to encourage runologists to take an approach to magical communication in the world of the Runemaster just as

seriously as they would treat any comparative grammar. Peircean semiotics is but one method we can use to discuss such matters.

Chapter II

Peirce and the Semiotic Whole

"It has never been in my power to study anything—mathematics, ethics,
metaphysics, gravitation, thermodynamics, optics, chemistry, comparative
anatomy, astronomy, psychology, phonetics, economics, the history of science,
whist, men and women, wine, metrology, except as a study of semiotic."
Peirce (1977: 85) in his letter to Lady Welby.

2.1 The Complete Sign

This chapter will focus on Peirce's formal doctrine of signs with an emphasis on what constitutes
a complete sign. I will not have the time or space to delineate Peirce's entire doctrine. Instead, I
will outline the interpretation of an object as a complete sign and explain how phenomenological
categories can help us to understand magical runological inscriptions. It is my intention to
convince the reader that, for example, it would be a faulty interpretation for runologists to offer
an interpretation of a particular runic inscription without taking into consideration the place of
deposit, the icons (in the Peircean sense), the intention, and the runes as a complete semiotic
whole. Any interpretation that does not take the semiotic whole into consideration, falls back into
a degenerate third,[3] and thus it is not a complete sign or a complete reading; it is not predicated
on a proper form of *semiosis*. When such data are isolated, and other relevant runic signs not
taken into consideration, it is very easy to be led astray and to rest comfortably within the bounds
of subjective satisfaction. It is my goal to remain as objective as possible when determining if
these objects do display magical communicative acts.

2.1.1 Definition of the Sign

A *sign*, according to Peirce, is "anything which determines something else (its *interpretant*) to
refer to an object to which itself refers (its *object*)" (CP § 2.303). A sign, called the
representamen, in every case is used to "stand for an object independent of itself" (CP § 1.538).
It stands for something, its *object*. It stands for an object to somebody (or something) in whom it
arouses a more developed sign, the *interpretant*. And, finally, a sign stands for an object to an
interpretant in some respect that it represents the "common characters" of the object, and this
respect is called the *ground* (Feibleman 1970: 89).

_____

[3] Kruse (1991: 281) informs us that Peirce provided an example of this specific form of degeneracy in his
letter to Lady Welby: "Here he [Peirce] contrasts the relation in which A gives B to C with the relation in
which A lays down the B which C subsequently picks up. The former is a genuine triadic relation because
'[t]here must be some kind of law before there can be any kind of giving.' … the latter is a degenerate
triadic relation because there is no Thirdness involved in A's putting down B or in C's picking up B.
Even though B provides a link between A and C, the relations between A and B and between C and B
obtain independently of the relation between A and C. The functions of A's setting down and C's picking
up can take place regardless of whether what A sets down and what C picks up is B. There is no law or
rule governing the relation between A and C that determines that B must be what is set down and picked
up." In terms of how I am using degeneracy throughout the dissertation, I am simply asserting that
incorrect (or missing) propositions are being offered (or ignored) to postulate an inadequate argument, i.e.
a *third*. Thus, the argument is based on improper or missing relations.

While Peirce's terminology for *sign* may seem rather paradoxical in relation to the *representamen*, it should be pointed out that Peirce did distinguish between the *sign*, which fulfills all three triadic conditions, and the *representamen*, which is its first correlate, i.e., the category of the sign within itself. Nevertheless, Peirce does appear to sometimes use *sign* and *representamen* interchangeably (cf. CP §§ 2.228–29, 2.230, 8.332).

My emphasis on runic inscriptions constituting a semiotic whole relies on the understanding that signs are made up of Peirce's triadic relations. Thus, one cannot propose an adequate interpretation of a runic object without acknowledging some level of *representamen*, *object* and *interpretant.* These correlate well with Peirce's three phenomenological categories—*firstness*, *secondness* and *thirdness* (cf. CP §§ 2.233–71). Depending on all of the aforementioned sign-relations, this is what will constitute the type of sign to be taken into consideration.

2.1.2 Triadic Relations

The first trichotomy is subdivided into three categories: a *qualisign*, *sinsign* and *legisign*. A *qualisign* is that which is a sign. It cannot act as a sign until it is embodied (CP § 2.244). It is a mere possibility. A *sinsign* is an actual existent thing or event which is a sign, i.e., a sign that has become manifest. It involves several *qualisigns* and can only be existent through its qualities (CP § 2.254). Essentially, this is the embodiment of (a) *qualisign*(s). A *legisign* is a law that is a sign—a general type which has been conventionalized. Peirce claims that it is not a single object, but a general type which, it has been agreed, shall be significant. Every *legisign* signifies through an instance of its application, which may be termed a *replica* of it. Thus, the word "the" will usually occur from fifteen to twenty-five times on a page. It is in all these occurrences one and the same work, the same *legisign*. Each single instance of it is a *replica*; the *replica* is a *sinsign*. Thus, every *legisign* requires *sinsigns* (CP § 2.246). In the realm of runology, for example, systematic Runemaster *ek*-formulae are made up of *tokens* (*replicas*) and through convention, the entire formula becomes a *type* (*legisign*). In sum, the *qualisign*, *sinsign*, and *legisign* should be viewed as the first correlate—how the sign is understood in and of itself.

The second trichotomy allows a classification of signs in respect to the relation between the *representamen* and *object*; it is subdivided into *icon*, *index* and *symbol*. An *icon* is a sign which refers to the object that it denotes merely by virtue of its own, and which it possesses, just the same, whether the object exists or not (CP § 2.274). An example of this would be the hunting iconography on the horn(s) of Gallehus (DR 12). An *index* is a sign which refers to the object that it denotes by virtue of being really affected by that object (CP § 2.248), e.g., the curse on the Björketorp runestone (DR 360). Finally, a *symbol* is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. It is thus itself a general type of law, that is a *legisign* (CP § 2.249), e.g., a rune. It must be noted, however, that symbols are arbitrary and learned through convention. Thus, while the icons depicted on the horn(s) of Gallehus (DR 12) represent a hunting scene, the runes themselves would not primarily act as icons, but rather symbols, i.e., there is a learned relationship between the sound and the grapheme.

Peirce's third trichotomy, which is referred to as the *interpretant*, is split into three subcategories: *rheme*, *dicent* and *argument*. Peirce (CP § 2.250) writes that the *rheme* is a sign

which, for its *interpretant*, is a sign of qualitative possibility, that is, is understood as representing such and such a kind of possible object. A *rheme* may afford information although it is not interpreted (CP § 4.538). The *rheme* is any sign that does not allow truth values (CP § 8.337). A *dicent*, however, is understood as a sign of actual existence (§ 2.251). This is the actual sign-relation that provides information (CP § 2.309). This relation allows true or false values but does not directly furnish any reasons for being so (CP § 2.310). The final sign-relation of the *interpretant*, *argument*, is a sign of law (CP § 2.252). Peirce states that this is the law that the passage from all such premises to such conclusions tends to the truth (CP § 2.263). While the *dicent* provides assertations, the *argument* provides conclusions.

2.1.3 Phenomenological Categories and How they Relate to the Runemaster's Experience

This section introduces the basic concept of Peirce's phenomenological categories. Peirce acknowledges that the idea of metaphysics (Doctrine of Categories) can "…be more difficult than logic, but still on the whole one of the simplest of sciences, as it is one whose main principles must be settled before very much progress can be gained…" (CP § 6.4). "Metaphysics consists in the results of the absolute acceptance of logical principles not merely as relatively valid, but as a truth of being" (CP § 1.487). The very purpose of the Doctrine of Categories is "to unravel the tangled skein [of] all that in any sense appears, and wind it into distinct forms; or in other words, to make the ultimate analysis of all experiences the first task to which philosophy has to apply itself" (CP § 1.280). The whole of these phenomenological categories rests upon levels of *firstness*, *secondness* and *thirdness*.

Firstness is reserved for qualities of mere possibility (CP § 2.302); *secondness* refers to the hard facts or actions (CP §§ 1.524, 5.469), and *thirdness* rests upon law (CP § 1.536). These phenomenological categories should be understood alongside their sign-relations. Thus, mere possibility (*firstness*) is understood in relation to the *qualisign*, *icon* and *rheme*, brute facts (*secondness*) in relation to *sinsign*, *index* and *dicent*, and law or convention (*thirdness*) in relation to the *legisign*, *symbol* and *argument*.

Once the sign-relations and phenomenological categories are aligned, we arrive at the following table:[4]

Table 1

	The sign in itself (representamen)	The sign in relation to its object	The sign in relation to the interpretant
Firstness	(1) qualisign	(1) icon	(1) rheme
Secondness	(2) sinsign	(2) index	(2) dicent
Thirdness	(3) legisign	(3) symbol	(3) argument

_____

[4] Modeled from Weiss and Burks (1945: 385). I have made several additions for the sake of clarification.

The above diagram allows us to further subdivide these signs into ten classes of signs:[5]

Table 2

Phenomenological Category		Names of Sign/Sign-Relations	Generic Examples
Firstness	1-1-1	(Rhematic Iconic) Qualisign	A feeling of "red"
Secondness	2-1-1	(Rhematic) Iconic Sinsign	An individual diagram
	2-2-1	Rhematic Indexical Sinsign	A spontaneous cry
	2-2-2	Dicent (Indexical) Sinsign	A weathercock or photograph
Thirdness	3-1-1	(Rhematic) Iconic Legisign	A diagram, apart from its factual individuality
	3-2-1	Rhematic Indexical Legisign	A demonstrative pronoun
	3-2-2	Dicent Indexical Legisign	A street cry
	3-3-1	Rhematic Symbol (-ic) Legisign	A common noun
	3-3-2	Dicent Symbol (-ic) Legisign	Proposition
	3-3-3	Argument (-ive Symbolic Legisign)	Syllogism

The numbers above reflect the names of the Peirce's Sign/Sign-Relations. For instance, the 3-2-1 should be read as follows: the 3 corresponds to the *legisign* (the sign in itself); the 2 indicates that the sign in relation to the object is an index; the 1 informs us that the sign in relation to the *interpretant* is a *rheme*. Thus, when reading the numbers from right to left in Table 2 (and Table 3 below), it is a *rhematic* (1) *indexical* (2) *legisign* (3).

Once the generic examples above are understood, we can now see how these ten classes of signs can be applied to the *Umwelt* of the Runemaster:[6]

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[5] Based on Sanders (1970: 8), Weiss and Burks (1945: 386) and Nöth (1990: 45). I acknowledge that Peirce has proposed as many as 59,049 classes of signs (cf. CP § 8.343 and Sanders 1970). However, for this paper, I will only adopt the model of sign-relations I have discussed here.

[6] When analyzing these sign-relations, it is best to understand that the lower divisions of the sign-relation(s) and phenomenological category(-ies) are implied. Liszka (1996: 46) refers to this as the *inclusion rule*—"…thus, a sinsign always involves a qualisign (CP 2.245); a legisign always involves a sinsign (and so indirectly a qualisign) (CP 2.246). Indices involve icons (CP 2.248); symbols involve indices (and so indirectly icons) (CP 2.249, 2.293, 2.295). Dicents involve rhemes (CP 2.251); arguments involve dicents (and so indirectly rhemes) (CP 2.253). In other words, the inclusion rule suggests that there is no such thing as a pure symbol, for example, since it will always include an index and an icon…the fact that a symbol includes an index allows it to refer, and the fact that it includes an icon allows it to signify" (CP 2.293).

Table 3

Phenomenological Category		Names of Sign/Sign-Relations	Examples based on the *Umwelt* of a Runemaster
Firstness	1-1-1	(Rhematic Iconic) Qualisign	A feeling of inspiration
Secondness	2-1-1	(Rhematic) Iconic Sinsign	A unique occurrence of a diagram or portrait on a runestone. This sign's power is attributed to its singularity.
	2-2-1	Rhematic Indexical Sinsign	Spontaneity, early stages of *glossolalia*[7]
	2-2-2	Dicent (Indexical) Sinsign	Any type of runic fetish, e.g., the Ribe skull fragment (DR EM85; 151B). In this example, the effect is indexical (metonymy) even though it is motivated by iconicity (metaphor). See 6.8 for this analysis.
Thirdness	3-1-1	(Rhematic) Iconic Legisign	*gagaga* on the Kragehul spear (DR 196)[8]
	3-2-1	Rhematic Indexical Legisign	hjalp Buri es viðr *þæima* verki…[9]
	3-2-2	Dicent Indexical Legisign	*ek erilaz!*[10]
	3-3-1	Rhematic Symbol (-ic) Legisign	*ás* (a pagan god)
	3-3-2	Dicent Symbol (-ic) Legisign	(N.N.) carved these runes;

---

[7] Through a written medium, this might be expressed through *ephesia grammata*, i.e., nonsense words.

[8] In this example, I am referring to the qualities of onomatopoeia: cf. MacLeod and Mees (2006: 78–79). My reasons for including such an example is that with the sound "cock-a-doodle-doo", i.e., a 3-1-1, there is an iconic sign based on phonetic iconicity, and it is governed through convention. The law signifies that "cock-a-doodle-doo" must be associated with roosters. As for DR 196, see my discussion (6.2.2), where I argue for phonetic iconicity and its connection to imitating the sound of ravens. Nevertheless, if the purpose for imitation is to index battle, then it must be closer to a 3-2-2.

[9] My emphasis in this example is on *þæima* ('this') here; *verki* ('work') is irrelevant and not a part of this sign (3-2-1).

[10] By analogy of Peirce's street cry. In his example, he states that a *dicent indexical legisign* "is any general type or law, however established, which requires each instance of it to be really affected by its object in such a manner as to furnish definite information concerning that Object" (CP § 1.186). Thus, it is through the theme and tone that establish this sign. Each token of street cry functions as an index of the utterer, since it is produced by him, and acts as an icon because it is providing information about the utterer (cf. Lee 1997: 124). Thus, *ek erilaz* ('I am the Runemaster!') indexes that he is a rune-carver. It is a *legisign* because what the *erilaz* (Runemaster) does is conventionalized within the society.

3-3-3	Argument (-ive) Symbolic Legisign	a raised runestone with the intent to commemorate[11]

I intentionally use the word *Umwelt* from the perspective of Jakob von Uexküll, whose theory hypothesizes how animate objects, e.g., a Runemaster, can subjectively perceive his environment and how this perception determines his behavior (cf. Krampen et al. 1981: 235).

2.1.4 Peirce's *Phaneron* and the *Umwelt* of the Runemaster

The Runemaster's *Umwelt* is also composed of *phanera* (sg. *phaneron*) specific to his *Weltanschauung*. There are a few instances where Peirce helps us to define what exactly is meant by the *phaneron*—

> "The phaneron, as I now call it, the sum total all of the contents of human consciousness, which I believe is about what you (borrowing the term of Avenarius) call *pure experience*, – but I do not admit the point of view of Avenarius to be correct or to be consonant to any pragmatism, nor to yours, in particular, and therefore I do not like that phrase. For me experience is what life has forced upon us, – a vague idea no doubt. But my phaneron is not limited to what is forced upon us; it also embraces all that we most capriciously conjure up, not objects only but all modes of contents of cognitional consciousness" (NEM 3:834 in his correspondence with William James).

> "All that is imagined, felt, thought, desired, or that either colors or governs what we feel or think is in some sense before the mind. The sum total of it I will name the *phaneron*" (R 284:38).

> "I use the word *phaneron* to mean all that is present to the mind in any sense or in any way whatsoever, regardless of whether it be fact or figment. I examine the phaneron and I endeavor to sort out its elements according to the complexity of their structure. I thus reach my three categories" (CP § 8.213).

> "Let us call all that ever could be present to the mind in any way or any sense, when taken collectively, the *phaneron*. Then every thought is a constituent of the *phaneron*, and much besides that would not ordinarily be called a Thought" (R 499(s)).

Thus, when I use the plural *phanera*, I am speaking of the atoms of experience (constituents) that make up the collective *phaneron* within the individual. Joining the idea of Peirce's *phanera* and the subjects' environments, Sebeok writes the following on *Umwelt* theory: "Uexküll investigated the sensory capacities of animals, how the world is pictured in their mind, and how organisms conduct their life from within the prison of their senses, circumscribing their *Umwelt*, or *subjective environment* [emphasis mine, S.S.], with which their behavior stands in an overall homeostatic (feedback) relationship" (1979: 9).[12] In the above Table 3, it should be understood that when these *phanera* are observed, they are "so inextricably mixed together that not one can be isolated…" (CP § 1.286). This will become useful later when we see that, for example, icons,

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[11] As a conclusion built upon previous premises.
[12] Cited in Rauch (1999: 142).

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indices and symbols must all be interconnected when referring to a magical object with runes inscribed on it.

The role of the observer is encouraged when trying to measure such things. The Doctrine of Categories allows us to observe the facts as they really are. Peirce states that "metaphysics, even bad metaphysics, really rests on observations, whether consciously or not; and the only reason that this is not universally recognized is that it rests upon kinds of phenomena with which every man's experience us so saturated that he usually pays no particular attention to them" (CP § 6.2) and that phenomenology is a preliminary inquiry—"a science that does not draw any distinction between good and bad in any sense whatever, but just contemplates phenomena as they are, simply opens its eyes and describes what it sees; not what it sees in the real as distinguished from figment—not regarding any such dichotomy—but simply describing the object, as a phenomenon, and stating what it finds in all phenomena alike" (CP § 5.37). Moreover, by "describing individual phenomena and endeavoring to explain them," (CP § 1.180) "Phenomenology ascertains and studies the kinds of elements universally present in the phenomenon; meaning by the phenomenon whatever is present at any time to the mind in any way" (CP § 1.186).

As one might imagine, it is very challenging for the linguist or semiotician to discern the objective from the subjective (ethnocentrism). The observer must—"look well at the phenomenon and say what are the characteristics that are never wanting in it, whether that phenomenon be something that outward experience forces upon our attention, or whether it be the wildest of dreams, or whether it be the most abstract and general of conclusions of science" (CP § 5.41). Peirce also writes: "in Phenomenology there is no assertion except that there are certain seemings; and even these are not, and cannot be asserted, because they cannot be described. They are merely pointed out to or indicated, but as such they constitute the "facts of phenomenology" (CP § 5.126).

Since these *phanera* are based on experience through Peirce's triadic model, it is easy to see why the word "magic" in Western circles has been subject to so much ridicule. How do we discuss something that does not exist in the *Umwelt* of the typical Westerner? It is thus, to the Azande,[13] for example, that witchcraft exists as a *first*; it poses no question about its ontological nature. Evans-Pritchard (1965: 65–66) discovered that it was essentially a fruitless battle to try and convince the Azande that witchcraft did not exist; it was simply a part of their *Umwelt*:

> "A boy knocked his foot against a small stump of wood in the center of a bush path, a frequent happening in Africa, and suffered pain and inconvenience in consequence. Owing to its position on his toe it was impossible to keep the cut free from dirt and it began to fester. He declared that witchcraft made him knock his foot against the stump. I always argued with Azande and criticized their statements, and I did so on this occasion. I told the boy that he had knocked his foot against the stump of wood because he had been careless, and that witchcraft had not placed it in the path, for it had grown there naturally. He agreed that witchcraft had nothing to do with the stump of wood being in

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[13] An ethnic group of North Central Africa.

his path but added that he kept his eyes open for stumps, as indeed every Zande does
most carefully, and that if he had not been bewitched he would have seen the stump."

Evans-Pritchard simply did not experience the *first* of the Azande when it came to their
understanding of witchcraft in their *Umwelt*. It can be certain, too, that the Azande could not
comprehend why it was so difficult for a Westerner to sympathize with their *phaneron*.
Ultimately, I have to agree with Evans-Pritchard (1965: 63) when he writes: "it is an inevitable
conclusion from Zande descriptions of witchcraft that it is not an objective reality."

It is clear that in many non-Western societies magic is a "logically indecomposable phaneron,
subject to direct inspection" (CP § 1.288). These societies simply experience this as a part of
their *Weltanschauung* ('worldview'). Since the qualities of magic do not exist to the average
Westerner, how can we be expected to understand without it being a part of our worldview? As
Peirce would say, these features are *sui generis* and indescribable (cf. Feibleman 1970: 147). The
best that non-practitioners of magic can do is assume a *first* (quality of magic) exists for the
people we observe and create our observations and arguments hereafter. Magic exists in their
Umwelt.

2.1.5 Peirce's Typology for the Sign in Relation to the Object: the Role of the Icon

While all three sign-relations must exist to create a complete sign, the nature of this dissertation
calls for a focus on Peirce's second category—the sign in relation to the object. This will allow
us to discuss icons, indices and symbols in relation to runic objects. If the connection is based
upon resemblance with the object, e.g., the horse on the Eggja runestone (N KJ 101), this will be
referred to as an icon. Other generic examples include portraits or photographs.

It should also be understood that resemblance need not be based on actual pictographs; the role
of *phonetic iconicity*, i.e., repetitious sound clusters, will be shown later to be a useful tool in
terms of poetry and magic. The role of *semantic iconicity* also plays a significant part (cf. Yelle
2013: 31 for the employment of iconicity in folk charms).

Metaphors are also examples of *iconic sinsigns* and are usually reserved for *secondness*. They
are, however, motivated by iconicity even though they act as an index. Metaphors may also
become thirds when they find their way as *legisigns* throughout the language. Only when
metaphors become an everyday part of the language do they become a lexicalized metaphor, e.g.,
broken heart, feeling blue, bottleneck, etc.

2.1.6 Peirce's Typology for the Sign in Relation to the Object: the Role of the Index

Should the characteristics of the sign be contiguous with the object, whether based on things or
facts, this will be referred to as an *index*. An index is "a sign which would, at once, lose the
character which makes it a sign if its object were removed, but would not lose that character if
there were no interpretant" (CP § 2.304). "Anything which focuses the attention is an index, in
so far as it marks the junction between two portions of experience" (CP § 2.285).[14] An example
of this type would be the curse formula on the Björketorp (DR 360). As I will show later in

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[14] Since the index may also be a mere look or gesture (CP § 2.338), even images of humans in (possibly)
shapes of runes near the rim of the horn on Gallehus B would meet such criteria.

depth, the stone indexes a curse through Peirce's theory of sign-relations and Frazer's *law of contagion*, i.e., metonymic connections. This constructive compartmentalization with show that even though, for example, Antonsen (2002: 176) claims that *flagda* on KJ 160 has nothing to do with a troll, and because of this, the runestone "contains no magical elements whatever," my objective models will show otherwise—the word Antonsen that should be after here is *non-animistic*, respectively.

2.1.7 The Dynamic Relationship between Icon and Index within the Magical Object

At this point, it might become clear that when dealing with magical objects, it will sometimes be taxing to separate the icon from the index in terms of the fetish's function. When there is an index and icon, the object should be more appropriately referred to as an *indexical* icon, a term developed and refined by Silverstein (1993: 33–58; 1998: 265–331). This will serve to bridge any perceivable gap between the icon and the index. When discussing the complex pragmatic nature of the network of signs involved in terms of magical objects, Yelle (2013: 31) sums it up quite well:

> The unfolding pattern of icons and antitheses creates a recognizable text that bears also a pragmatic relation to its context (i.e. illness or burning). The multiple indexes thus formed—including imperative verbs and deictics, or "pointing" words such as spatial and temporal markers (e.g. "here" and "now")—add up in a way that enhances the overall force of the spell as an index of its goal. This illustrates also the complex character of such signs, which are simultaneously icons and indexes (hence "indexical icons") and in which icons may be taken as indexes, and even regarded as actual causes of events in context.

The inability to separate the pragmatic function from something like phonetic iconicity very much echoes the Prague school of linguistics. Jakobson (1960: 367) writes:

> No doubt, verse is primarily a recurrent "figure of sound." Primarily, always, but never uniquely. Any attempts to confine such poetic conventions as meter, alliteration, or rhyme to the sound level are speculative reasonings without any empirical justification. The projection of the equational principle into the sequence has a much deeper and wider significance. Valéry's view of poetry as "hesitation between sound and the sense" is much more realistic and scientific than any bias of **phonetic isolationism** (emphasis added).

It is for this reason that this mode of thought supports the idea that we are working with a system of complex, layered signs when it comes to magical objects. Isolating the phonology without taking into consideration the surrounding iconography or its purpose is simply inadequate for a holistic interpretation.

2.1.8 Peirce's Typology for the Sign in Relation to the Object: the Role of the Symbol

If habit, convention or law is formed with relation to the object, this is referred to as a *symbol*. When dealing with this current corpus, symbols sometimes may not be the focus, but they will be present. Peirce states: "The symbol is connected with its object by virtue of the…symbol-using

mind, without which no such connection would exist." (CP § 2.299) Thus, any rune would constitute a symbol in this sense, i.e., there is a phonetic relationship to be learned based on acrophonic principles (*fehu*, *ūruz*, *ansuz*, etc.).

2.1.9 The Shared System(s) of Signs

Lastly, it is also clear that Peirce viewed the sign as being a part of other signs to make up a complete sign system. Regarding these shared relationships, Peirce writes: "to read the sign at all, and distinguish one Sign from another, what is requisite is delicate perceptions and acquaintance with what the usual concomitants of such appearances are, and what the conventions of the system of signs are. To know the Object, what is requisite is previous experience of that Individual Object. The Object of every sign is an Individual, usually an Individual Collection of Individuals" (CP § 8.181). Peirce also offers a convincing analogy in regard to graphs and thought processes: "…scribed graphs are determinations of the sheet, just as thoughts are determinations of the mind; and the mind itself is a comprehensive thought just as the sheet considered in all its actual transformation-states and transformations, taken collectively, is a graph-instance and taken in all its permissible transformations is a graph" (CP § 4.582).

An example of this notion of sign collectivity might be understood in the following scenario: if a Runemaster is presented with a blank granite stone and he carves dots and lines on it (not runes yet), then these two categories are interconnected—"one logically involves two as a part of its conception; but that to realize one (even if only a thought), some second must be used" (cf. R 915:4). What is important to note here is that any line carved into the stone which connects to the dot(s) is actually superfluous, because the stone itself already connects them: "in the method of graphs every pair of dots is to be conceived as connected by one kind or another; for to leave a pair unjoined is to represent them as joined in another way" (cf. R 915:4). However, by simply having random dots on the stone, this does not imply representation; they, again, are merely connected through the *first*. Once the Runemaster connects the lines, we can logically propose a *third*: "Thirdness is the mode of being that which is such as it is, in bringing a second and third into relation to each other" (CP § 8.328). If the Runemaster carves a horse and then a rune on the stone, the horse and rune are connected through the system of signs evoked by the stone.

The Björketorp runestone (DR 360) is a perfect example of the above since this inscription is based on a sign concerning the sacred landscape (something set off from the profane) and its interconnected indexing characters (the curse itself) that cannot be separated from one another. If the sign containing the sacred landscape is in any way disturbed, it will trigger the index in the sign-network containing the curse itself. Sections 6.3–6.3.9 discuss the entirety of DR 360.

Chapter III

What Is Magical Communication and How Can it Be Applied to Semiotic Runology?

"The propensity of runic scholars to favor 'magical' solutions and
an incomprehensible willingness to propose linguistic
developments that are otherwise indefensible have contributed
greatly to the low status of runology among linguistic scholars."
(Antonsen 2002: 169)

When a linguist hears that the notion of "magic" can be applied to systems of communication, it often evokes a sense of lunacy. An array of subjectivity fills the air, and it often transforms into a battle of "magic" and its very existence. In my experience of discussing such matters in the field of runology, I have noticed that authors have never provided an objective, testable model with which we can definitely say whether or not an inscription should be considered magical.[15] If we cannot define magical communication, how can we even speak about it playing a role in a particular *Umwelt* of the Runemaster? Antonsen (2002: 170) writes: "the oldest inscriptions are not written in 'Proto-Norse,' but in a language that stands much closer to Proto-Germanic than to Old Norse. These inscriptions cannot, be interpreted from a purely Nordic point of view. The attempt to understand them as 'Nordic' inscriptions has contributed to the rise of magical interpretations and thus left to the acceptance of linguistically untenable results." Indeed, these magical interpretations and linguistic analyses would be untenable because we have no falsifiable model for testing such magical communicative criteria. When it comes to differentiating magic from prayer, for example, it can seem rather arbitrary. A practitioner of Abrahamic religions might claim that they have a mode of communication which one can use to speak with their god—namely, prayer.[16] But, if one attacks the idea of prayer as an ineffective channel or code between sender and receiver, this devolves many times into a situation where one is ardently defending one's own subjective experience. It is for this reason that this chapter seeks to provide a brief overview on the studies of magic and ultimately offer an objective model when it comes to interpreting runic inscriptions. It should be noted that an entire overview of all schools of thought concerning attitudes toward magical communication would be impossible to cover here. Thus, I will only include the schools which will directly impact this paper.

3.1 Magic: the Etymon

It is interesting that the word "magic" can conjure up so many different meanings. In one sense, it can mean a 'spell', which is tied both to a spoken incantation and something that it is written (cf. Nöth 1990:189–191). From another perspective, it could mean a magician who conducts cheap parlor tricks.

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[15] To my knowledge, the only work that addresses this idea in depth is Flowers (1986).

[16] But prayer might not even be understood as magic, since Frazer (1958: 56; 1958: 824), for example, claims that the practitioner of magic "supplicates no high power: he sues the favour of no fickle and wayward being: he abases himself before no awful deity" and "in magic, man depends on his own strength to meet the difficulties and dangers that beset him on every side. He believes in a certain established order of nature on which he can surely count, and which he can manipulate for his own ends." Addressing higher powers, e.g., the Christian god, would thus fall under religion. This division was quickly criticized in Marett (1909: 90, 131), with the suggestion of *magico-religious*.

The word itself has a history of being borrowed from Persian, whence it eventually made its way into the modern English language. According to the *American Heritage Dictionary* (Watkins 2018)*,* it can mean the following: 1. The art or practice of using charms, spells, or rituals to attempt to produce supernatural effects or control events in nature. 2. The exercise of sleight of hand or conjuring, as in making something seem to disappear, for entertainment or 3. A mysterious quality of enchantment.

Modern English *magic* is from Middle English *magik* < Old French *magique* < Late Latin *magica* < Latin *magicē* < Greek *magikē*, < feminine of *magikos*, of the Magi, magical, < *magos*, 'magician, magus'. *Magic* is then connected to *magus*, which reads: 1. A member of the Zoroastrian priestly caste of the Medes and Persians. 2. *Magus*: In the New Testament, one of the wise men from the East, traditionally held to be three, who traveled to Bethlehem to pay homage to the infant Jesus. 3. A sorcerer; a magician. The English etymon, *magus*, is from Middle English *magi*, < Latin *magī*, pl. of 'magus, sorcerer, magus', < Greek *magos*, < Old Persian *magus*. Ultimately, the *American Heritage Dictionary* connects this to the PIE root **magh-* , which means 'to be able' or 'to have power.' Pokorny (1959: 395) also connects the two and writes that **magh-* means 'können, vermögen, helfen'.

3.2 The Evolutionist Approach to Magical Communication: Tylor and Frazer

When it comes to analyzing magic as a degenerative science, Tylor (1871) and Frazer (1906–1915) worked well within the Zeitgeist of their era. While Frazer later advanced Tylor's notion of the "dumb-witted savage," they both held that magic evolved into science. Thus, they developed a continuum where man began to achieve scientific understanding first from magic, then to religion and then finally to science. This was tightly connected to the idea of cultural evolution.

Tylor (1871:101) claimed that magic evolved from survival and that it "belongs in its main principle to the lowest known stages of civilization," and while "progressive races have been learning to submit their opinions to closer and closer experimental tests, occult science has been breaking down into condition of survival." He attributes magic to an erroneous association of ideas, which are motivated through analogical thinking: "having come to associate in thought those things which he found by experience to be connected in fact, proceeded erroneously to invert this action, and to conclude that association in thought must involve similar connexion in reality" (1871:104). Ultimately, he concludes that magic is a "monstrous farrago" and has "no truth or value whatsoever" (1871: 120).

Frazer, on the other hand, seems to provide the semiotician with a near-perfect model when discussing magic in a Peircean framework. While Frazer (1958: 57; 13) believes that magic is a "bastard science" and it depends on the "false" associations of ideas from "ignorant and dull-witted people everywhere," he provides us with laws that will prove extremely useful throughout this entire work. Frazer (1958: 14) states that the *law of sympathy* is that "things act on each other at a distance through a secret sympathy." This can be further subdivided into more accurate laws, namely: *the law of similarity* and the *law of contagion*—the former "commits the mistake of assuming that things which resemble each other are the same." The latter "commits the mistake of assuming that things which have once been in contact with each other are always in contact" (Frazer 1958: 13). The difference between this and science is that, again, ideas of magic

are inherently false. In terms of iconicity and indexicality, the echo of Peirce could not be any clearer.

3.2.1 Peirce and the Zeitgeist of Tylor and Frazer

After Tylor and Frazer have been examined above, it should become quite clear there was an evolutionary aspect to science, magic and religion in the Victorian era. Not surprisingly, Peirce was also affected by these ideas—"It is not too much to say that next after the passion to learn there is no quality so indispensable to the successful prosecution of science as imagination. Find me a people whose early medicine is not mixed up with magic and incantations, and I will find you a people devoid of all scientific ability" (CP § 1.47). The fusion of magic and science is quite evident in Peirce's opinion. Later in his paper, he also writes: "It is hard to say how many hypotheses a physicist could conceive to account for a phenomenon in his laboratory. He might suppose that the conjunctions of the planets had something to do with it, or some relation between the phases of variability of the stars in the Centauri, or the fact of the Dowager empress having blown her nose 1 day 2 hours 34 minutes and 56 seconds after an inhabitant of Mars had died. The truth is that very few hypotheses will appear to the physicist to be reasonable; and the one true hypothesis is usually of this small number. Why is that? It may be answered, very truly, that experience has taught us that astrology, correspondences, magic, and many hypotheses formerly considered reasonable are to be put aside" (CP § 7.680).

If Peirce correlates science with magic, then I will agree with him that such arguments should be put aside. Magic should not be categorized as a science (at least, not in the evolutionary sense discussed above): it should be placed within its own sign system where its purpose is more teleological and ontological rather than rational. It is not a system which entirely seeks explanation or even, as I will discuss below, fulfills some sort of emotional need. To adopt either of these stances would create the error of submitting to an ethnocentric Western view. While the *why* is often times impossible to answer (see my previous section on *phanera*), the *how* is very clear: it is a system which primarily uses icons and indices to manipulate and control sign systems to govern communication.

3.3 A Sociological Approach to Magic: Mauss and Durkheim

The sociological approaches show that magic is amoral and the magician is set apart from society (cf. Mauss 1972; Durkheim 1965).[17] The magician's acts are usually symbolic and possess a hidden quality. However, while this may include itself within the ritual act, in this study, this idea of a hidden quality is not obligatory. Unless, of course, one chooses to propose that partially motivated signs, which are manipulated for magical communication is in fact a hidden quality. Nevertheless, what is necessary here, however, is to obliterate the division between magic and religion in sympathetic rites. Thus, Hubert and Mauss (1902–1903) draw the following conclusions (cited from Otto & Stausberg 2014: 97):

1. "sympathetic" rites and beliefs are not restricted to "magic" as "there are sympathetic practices in religion."

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[17] More accurately, Durkheim (1965) excludes magic from his investigation due to its "asocial" character.

2. Frazer's distinction of coercive ("magical") versus submissive ("religious") rites is not satisfactory as "religious rites may also constrain."
3. Frazer's idea that "religion" addresses transcendent beings while "magic" would be mostly mechanistic is misleading as "spirits and even gods may be involved in magic."

Thus, for example, if a god is addressed in a runic inscription alongside a magical index, I do not separate the two; the division is rather superfluous.

To the symbolist, magic is not an instrument used by the rationalist to achieve desired ends. Rather, since these are expressive symbols, magical rituals are teleologically different: "as expressive symbols, magical rituals are totally different sorts of actions not subject to the same type of rational judgement as ordinary instrumental actions, but rather akin to expressive or symbolic behaviour in modern Western cultures" (Sørensen 2007: 15). Durkheim's comments on religion could easily be applied to magic, where he rejects the misapplication of mental ideas. He argues that, since these actions are expressive and symbolic, they must hold some degree of truth (1965: 14, 87, 465).

I also believe that the practitioner as being asocial does not benefit us here—as one might expect the idea of what constitutes a magician to Durkheim (and even Frazer) is not applicable to every practitioner of magic. Wax and Wax (1963: 495) sum up my stance up on this issue:

> A clear distinction can be made between "magic" and "religion" when the latter is Judaeo-Christian in nature; likewise, a clear distinction can be made between "magic" and "science" of the Western variety. Regarding these distinctions as of fundamental significance, Durkheim, Frazer, and others elaborated them and utilized them in the foundation of their theoretical edifices. Yet, the basis and merit of these distinctions was precisely their limitation; they were wholly ethnocentric and made no sense when applied to the cultures of peoples who did not share the Judaeo-Christian religions or the Western variety of science.

When dealing with the Elder Fuþark corpus, we are primarily dealing with a pre-Christian people. It only makes sense to invoke the stance of Wax and Wax and move forward with a more applicable approach. My conception toward magic being "good" or "bad" echoes Peirce's writings on phenomenological categories (esp. his *phanera*). I am simply here to document what is presented before me, not offer an ethnocentric opinion as to whether or not even a category such as "white magic," "black magic," "good magic," or "bad magic" exists. By using laws, which admittedly can be limited, and creating associations of ideas (not false!), one can act as the observer of these phenomena and simply report when objective models have satisfied the criteria in calling something "magical" communication.

3.4 Emotionalist Approaches: Malinowski and Lévy-Bruhl

Up to this point, Frazer's "false" association of ideas has been reduced an "association of ideas" whereby objects are affected at a distance. Instead of being rationally oriented, Malinowski (1948) believes the telic nature of the symbolic (magic) act is to purge and satisfy some sort of emotional need, e.g., to rid one's self of anger, hatred or anxiety. This includes, for example, the

manner in which the ritual action of the "magic dart" is carried out in Melanesia: "For the sorcerer has, as an essential part of the ritual performance, not merely to point the bone dart at his victim, but with an intense expression of fury and hatred he has to thrust it in the air, turn and twist it as if to bore it in the wound, then pull it back with a sudden jerk. Thus, not only is the act of violence, or stabbing, reproduced, but the passion of violence has to be enacted" (Malinowski 1948: 52). It would surely be difficult, however, to justify how an emotional need could have been involved in making such magical objects as the horn(s) of Gallehus (DR 12) (cf. 6.4–6.4.10). If the Runemaster became overwhelmed with passion and needed to quickly purge an emotion, one might beg the question—why did he not simply use an actual bovine horn instead of a golden horn? The former would have surely been more practical.

Malinowski, unfortunately, still invokes the idea that magic is "false," even after he has very well stepped away from the intellectualist approach to favor a more emotionalist one. My comments about Uexküll's *Umwelt* and Peirce's *phanera* above should make my position clear on this issue. By allowing such freedom, it liberates the Westerner from any accidental ethnocentric commitment. Thus, while it may sound like lunacy to some, if the practitioner believes he or she becomes a raven by imitating the sound of a raven, then that value should be marked true within the *Weltanschauung* of that participant. It *is* true in their world. After all, it is the participant of magic who "…constructs a world for himself which he believes himself able to dominate; there is therefore no one single world, but just as many *worlds* as there are human beings" (Van der Leeuw 1986: 583). Van der Leeuw's perspective on magic clearly compliments Uexküll's notion of *Umwelt*.

Lévy-Bruhl (1985: 35), who preceded Malinowski, differentiates between two societies—a "modern" one and a "primitive" one. For each society, he claims that they have their own collective representations, and for one to understand these collective representations, there must be some form of participatory act involved (1985: 76). For Lévy-Bruhl, there are collective representations and "primitive people" have "primitive representations" which are "more complex states in which emotional or motor elements are integral parts of the representation." In the context of a ritual performance, a "wave of emotion will immediately surge over him …strong enough for its cognitive aspects to be almost lost sight of in the emotions which surround it" (1985: 37). Still, while he holds that we should abandon the rationalist approach to be more in favor of an emotional one, he regards the so-called primitives' mental activity an "inferior variety of our own" (1985: 76).

In sum, while Frazer's associations are explained as rational, Lévy-Bruhl and Malinowski call for an emotional element. However, I still do not find it convincing that an emotionalist approach is the answer to magical communication within a Germanic framework, and to propose any other reason *why* magic might exist would only commit us again to the error of ethnocentrism.

3.5 Traditional Semiotic Approaches to Magic

While there are some useful models for magical communication in the field of semiotics, many of them do not focus on the sign systems and sign-relations at the most fundamental level (see Tables 1–3 above). I am well aware that sign systems may be understood through sender, receiver, code, etc., but that is not how I use such systems within this study. While these terms

may help define magical communication at the pragmatic level throughout this dissertation, I am really more interested in defining this type of communication through the manipulation of sign-relations in the traditional, Peircean sense.

3.5.1 Karl Bühler and Roman Jakobson

Karl Bühler (1934) created a traditional model of language confined to three functions—emotive, conative and referential. Jakobson (1960: 355) furthered this in his *Linguistics and Poetics* and expanded Bühler's model by focusing on the addressee. The addressee is seen in relationship with five other inclusive elements: addresser or sender; message; code; context and channel (Sebeok 2010: 941). Ultimately, Jakobson turns the orientation toward the addressee with the conative function and explains that Bühler's addressee encompassed magical communication, as well. Jakobson claims that the magic, incantatory function is chiefly some kind of conversion of an absent or inanimate third person into an addressee of a conative message. Such an example might be taken from a Lithuanian spell—"May this sty dry up, tʃu, tʃu, tʃu, tʃu (Jakobson 1960: 355) or a north Russian incantation—"Water, queen river, daybreak! Send grief beyond the blue sea to the sea-bottom, like a grey stone never to rise from the sea-bottom. May grief never come to burden the light heart of God's servant. May grief be removed and sink away" (1960: 355).

While Jakobson's remarks are a step in the right direction, I do not agree on a couple of accounts. First, I have difficulty in understanding why something like a stone or river should be understood as inanimate within an *Umwelt* of a particular culture that might view the entire world as alive. At the most fundamental level, practitioners of animism believe that everything in *their* world is very much animate. Furthermore, a simple belief in these spirits does not constitute animism; there must be a shared relationship between human and other-than-human beings. It should reflect the "ways of living that assume that the world is a community of living persons, all deserving respect, and therefore to ways of inculcating good relations between persons of different species" (cf. Harvey 2015: 5). This includes humans and other-than-humans, as well, e.g., *Wichte* ('wights'), *Nixen* ('water spirits'), trolls, etc. Additionally, in the Russian incantation above, it seems that the addresser directly sends a message directly to "queen river," Thus, this would make it second person—not third person. Perhaps Jakobson was assuming that the addresser sent a message to an unusual addressee, e.g., a god or spirit, which would then carry out the message to the water.

Moreover, when examining the overall runic corpus, there is no unusual addressee in most magical inscriptions. The addressee in such inscriptions as the Björketorp runestone (DR 360) or the Stentoften runestone (DR 357) is clearly meant for a being of *this* world; consequently, the addressee is not otherworldly or unusual. What, in my opinion, Jakobson should be after here is some form of *numinous* channel between the sender and receiver. This allows us to expand beyond inscriptions with the formulas, *þur : uiki* ('may Þórr make sacred'), for instance. By focusing on the addressee being unusual or otherworldly, it clearly limits our application of the theory of magical communication.

3.5.2 Nöth and Magical Semiosis

Winfried Nöth (1990: 188–191) very much echoes Jakobson's terminology above. After citing an example where a dog's head is burned for a remedy (a case of sympathetic magic), and

commanding a fever to stay out of one's bed, he claims that these are acts of magical semiosis. In the first case there is a nonverbal icon representing the destruction of the disease. In the second case there is the speech act of a request, addressed to the disease. In both cases there is an addresser communicating a message to an unusual addressee (1990: 189). Nöth's example sums up well the role of the *indexical icon* (cf. 2.1.7).

Nöth (1990: 188) aknowledges that magical communication could be a form of semiosis—"… but according to the criteria valid for normal communicative acts, magic is based on a semiotic fallacy, a misjudgment of the pragmatic effect of signs and their semantic object relation." However, magical communication should not be thought of as a "normal communicative act." Of course, in terms of normal communication, magic would be understood as a fallacy. Magic is, however, a potentially effective form of communication, according to the *phanera* in a particular *Umwelt*. Nöth's stance on this form of communication clearly echoes the attitude of Peirce, Frazer and Tylor as magic being a "false" association of ideas.

3.5.3 Nöth and the Written Rune

As far as the written runes are concerned, Nöth (1990: 188) continues to support the idea that separating magic and writing in pre-literate times would also be rather difficult:

> The English word *spell* still means both 'to name or print in order the letters of (a word)' and 'a spoken word believed to have magical power... Another interesting case is the etymology of *glamor*, in the original sense of 'a magic spell', 'bewitchment.' This word is a derivation from the word grammar, from the popular association of semiotic erudition with occult practices. The etymology of the German word *Bild* ('image') also contains a magic element, namely, the Germanic etymon **bil-* 'miraculous sign'.

Magic practices must operate by a means of signs, and these signs are motivated by the same general principles valid for other forms of semiosis.

Regarding runes, magic and writing, Nöth (1990: 188) concludes: "This etymological evidence indicates that in the origins of our cultural history, the knowledge and use of letters, writing, and later also grammar was closely related to acquaintance with magical practices. Evidently such a connection continued to be assumed for many centuries." Perhaps, what Nöth is after here is that the concept of writing for the "primitive" was placed in the realm of the sacred. The case today, however, is clearly that writing has become a profane act.

3.5.4 Runes, Magical Signs and Relatedness

Claiming that written runes are inherently numinous is a dangerous proposition, and it has more often than not led to fantastical interpretations. However, I believe that when runes are used on an inscription that is clearly magical (within my proposed criteria below), the runes must be magical by being associated with other signs withing the sign-network which may be magical.

When offering a holistic interpretation of an inscription, the entire network must be taken into consideration. Thus, if the object is clearly emitting an act of magical communication through the use of icons, for example, the runes inscribed on the object must be magical by association. While I acknowledge that there are other signs within the sign system, it is the magical

communicative act that subsumes the other signs and sign-relations when dealing with a magical object. I reason for this is as follows: since magical communication is a highly marked method of communication, the part of the sign system is the most salient. Thus, by an association of ideas, all other symbols on the said object subsume the magical category, i.e., on the Gallehus horn (DR 12), the runes themselves are magical since the object first and foremost has a magical function: the runes are magical by the association of the surrounding symbols, indices and icons. Conversely, if there are only runes present which commemorate a person, for example, this is not enough evidence to call into question the object as being magical.

3.6 Defining Magical Communication within a Runic Context

A valuable work that has attempted to shed light on runes and magical interpretation is *Runes and Magic: Magical Elements in the Older Futhark* by Stephen Flowers in 1986. This method was later applied in his 2006 article, titled *How to do Things with Runes: A Semiotic Approach to Operative Communication*, which tried to provide a framework for magical analysis in discussing the Lindholm amulet (DR 261). Various runologists preceding Flowers offered magical interpretations but never provided any parameters when proposing the interpretation. To my knowledge, nobody after Flowers has proposed any working parameters either.[18] The absence of parameters has, consequently, led to a battle between so-called "imaginative" runologists and "skeptical" runologists,[19] or as Flowers (2014: XVI) has perhaps better suggested, "holistic runologists" and "specialized runologists."

A comment against Flowers (1986: 339) in *Runes, Magic and Religion. A Sourcebook* (McKinnell, Simek and Düwel 2004: 31) claimed that the inscription on the horn of Gallehus (DR 12) was simply a maker's mark—

> It is simply untrue to state, as Flowers does (*Runes and Magic* 1986: 399), that not a single runic interpretation in the Older Futhark "could be interpreted in a purely secular, non-magical sense." Many of them name producers, owners or donors (the most famous being *ek hlewagastiR holtijaR tawido* 'I Hlewagast Holtsson (or: 'from Holt') made the horn' on the gold horn from Gallehus), and it would take the meaning of 'magical' far beyond any sensible point to claim that these have a magical meaning.

However, Flowers (2014: XIV) rebutted this later by writing:

> I would argue that since the horn is decorated with a rich cultic iconography, it is this to which the maker's mark refers, and that the "ek- formula" must be understood in the greater semiotic context of the older runic inscriptions. Such an understanding, coupled with the poetic form of the formula and the obvious religious function of the horn, have led generations of scholars to see something in this object, viewed as a [*semiotic; my addition, SS*] *whole* which is heavily endowed with symbolic and cultic content.

What exactly do McKinnell, Simek and Düwel mean by "…it would take the meaning of 'magical' far beyond any sensible point to claim that these have a magical meaning"? This is

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[18] The only worthwhile mention here is MacLeod and Mees (2006), who try to discuss magic and runes but again fall short with providing any sort of objective framework for labeling inscriptions as such.
[19] See Page (1999: 12–14) for this discussion.

clearly a subjective statement since they never provide an objective way to discuss what might constitute magical communication.

The insistence by Flowers on the semiotic whole really echoes what Peirce refers to as *firstness*, *secondness* and *thirdness*. McKinnell, Simek and Düwel (2004: 31) take into account the *firstness* and *secondness* of the inscription, but they fall short in the category of *thirdness*, i.e., they are not looking at the inscription as a complete sign or a (near) complete network of signs. By establishing that the Runemaster is only focused on the inscription itself and not the cultic context of the iconography of the horn(s) as a whole, for instance, they again fall back into what Peirce would call a degenerate third. That is, they attempt to establish a third based on a sign which is far removed from the third in which the Runemaster originally attempted to produce.

3.6.1 Animism vs. Dynamism

Flowers (2014: 10) distinguishes between two forms of magic—dynamistic and animistic. The former includes:

> …the magical power which is manipulated, gathered and dispensed as if it were a concrete force of nature—almost as a type of "electricity." This dynamistic force is perhaps best known by the Polynesian word *mana*. However, many peoples know similar forces, see the Iroquois *orenda*, the Algonquin *manitu*, the Dakota *wakan* of the American Indians, the *numen* of the Romans, the δυναμις of the Greeks, and even the *hamingja* of the Scandinavians (to which could also be added perhaps *máttr* and *megin*).

Animism is adopted by Flowers (2014: 10) from Tylor (1871) and encompasses the idea of a "belief in spirits" and that "everything is alive." However, I do not believe that simply believing in spirits makes one animistic. Thus, I still uphold the statement earlier in this study where I mention that animistic means are derived from an ultimate goal of developing some sort of relationship with a given spirit.

This paper seeks to focus on a dynamistic idea rather than an animistic one. Nevertheless, I do acknowledge that animism is sometimes present when discussing these inscriptions, cf., for example, the dwarf mentioned on the Ribe skull fragment (DR EM85; 151B) (cf. 6.8–6.8.6) or my analysis of the Kragehul spear (DR 196) (cf. 6.2–6.2.7), whereby one establishes a relationship with a raven through the employment of phonetic iconicity.

3.6.2 Critique of Flowers (1986; 2014)

Because Flowers (2014) is supposed to be rooted in communicative models, I feel that he spends too much time discussing the comitatus / *Kriegerverband*, social aspects of the magician, tribes, culture in contact, etc. While I find these aspects informative and necessary in the broader scope of runology, I am of the opinion that more time could have been used to discuss the relevance of semiotics in runological interpretation. Further, Flowers also does not seem to be rooted in a traditional school of semiotics. For example, there are absolutely no references to Peirce, Saussure, Uexküll, Sebeok, Eco, Wittgenstein or even Jakobson. The last of these semioticians— or call him a linguist, if you will—came to me as a surprise since it was he who proposed addresser, addressee, code, message, etc. (expanded from Bühler 1934), which seems to be part of the foundation throughout Flowers' work. On page 229, he writes:

In the context of the runic tradition it seems clear that in many cases the rune-carver/master (I) encodes a formula on a lexical and on a graphic (runic) level, and (II) executes or performs this message in a more or less complex manner (i.e. carving, coloring, speaking, and perhaps performing auxiliary actions…) in a given medium as the direct object of his action—all of which is received by an empathetic "decoder" of the indirect object (receiver). This message is virtually "read" by this receiver, and reciprocal action, in accordance with the complex nature of the encoded form, is expected. The runic corpus itself gives us evidence for the nature of the encoding phase of this process, which is the composition of the total message in an *effective form.*

Additionally, his reliance on Austin (1962), Tambiah (1973) and Berlo (1960) is not, in my opinion, enough to deem this work a semiotic one. Flowers (2014: 21) does, nevertheless, offer some form of scientific framework for discussing communication: 1) communication source, 2) encoder, 3) message, 4) channel, 5) decoder and 6) communication receiver. He also restricts his magical formulae to the following (2014: 127): 1) the rune-master formula, 2) word-formulas, 3) rune-formulas (sequential and non-sequential) and 4) explicit elaborated formulas in which a magical motive is more or less clearly stated. And throughout the work, he also proposes we work with the following Runemaster formulae: 1) first-person (*ek*-formulae), 2) third-person, 3) isolated personal names. These formulae are also proposed next to an impressive list of technical vocabulary throughout the work, many of which can be found on Flowers (2014: 109–110).

While Flowers' attempt to utilize such a structuralized approach is extremely beneficial to the field of runes and magical communication, I find that relying on traditional semiotics will better help provide us with a more holistic approach to interpretation. For example, when Flowers (2014: 132) states that "both Björketorp and Stentoften present a complex runic object, which consists of 1) 'a row of bright runes' (fem. acc. sg. *ronu*: 'sequence,' cf. Krause 1969: 96–97; 1971: 119 *et passim*) and 2) 'magically charged runes' (fem. acc. pl. *gina-rūnaR*). This formula acts as a charge for the following more explicit magical curse of the inscription," his analysis is just the beginning for semiotic runology. And again, since we are dealing with a curse on the northern stone in DR 360 that impacts the entire immediate *landscape*, it is more than just "a complex runic object." Thus, how exactly is the sacred landscape tied to the curse? These sorts of ideas must be taken into consideration for interpretation.

3.6.3 Further Commentary Concerning Flowers (1986; 2014)

Interestingly, Flowers (2014: 234) also proposes that the "*mode* of magic is transformative" and that the Runemaster assumes the role of a god while creating many inscriptions:

"The rune-master first actually turns himself into a semi-divine being through a complex process which consists of: 1) the very act of carving the runes in which he participates in one of his patron god's principle activities, and 2) a basic formula: e.g. [*ek → erilaR*], which is perhaps reinforced by the extension of the formula: e.g., *writu runoR*…this is then a graphically reinforced verbal "performative" rite. It is conceivable that, by means of such formulas, the rune-master is able to assume a sort of "magical persona" analogous to that of *Wōðanaz, and apparently in a fashion similar to that employed by Óðinn in mythology. The rune-master does not invoke the god but acts in the role of a

god. He participates in the function of a god in a ritualized sense—or at least he is employing an operative technique which is considered to be the gift of the god."

In a Peircean framework, we might be seeing that the goal of the *mode* is to fall back into secondness in many cases. While the *erilaz* formula may emulate Óðinn, additional appellations are not so conventional, e.g., *sa wīlagaz* ('the crafty one') in *ek erilaz sa wīlagaz ha[i]teka ... alu* on the Lindholm amulet (DR 261) (cf. 6.6–6.6.9). Nevertheless, both *erilaz* and *sa wīlagaz* are aiming for emulation; the latter (*sa wīlagaz*) may be an epithet for Óðinn. It is in this way that when a Runemaster wishes to become *sa wīlagaz*, he begins in what is a 3-2-2 (*ek erilaz!*) and then falls back into a 2-2-2 by emulating *sa wīlagaz*, i.e., he assumes a role that is less conventionalized. To this notion of transformation, Sørensen (2007: 28) writes that magical rituals "entail a radical de-emphasis of conventional symbolic meaning and a transformation of the intentionality of the agent performing the action, provoking the employment of alternative hermeneutic strategies based on fundamental cognitive mechanisms." The transformation of 3-2-2 to 2-2-2 clearly supports Sørensen (2007) in that we are moving away from conventional meaning (thirdness) into a *dicent indexical sinsign* (secondness).

Lastly, the discussion in Flowers (2014: 246) that nonsense words are magical and are connected to *ephesia grammata* clearly has some truth to it in the Germanic world. He writes:

> Non-sequential rune-formulas seem to work in two distinct modes. Based on analogy with the symbolism of order represented by the sequential fuþark formula, random, graphic unpronounceable formulas could be an operative symbol for disorder and confusion…we might suppose that the disordering effect of non-sequential formulas is to work toward some dynamic change, i.e., to alter some existing detrimental condition, or to prevent some feared maleficence. Such a formula might also act as a "graphic riddle" meant to confuse a threatening malicious entity.

The idea of defeating a changeling or other spirits, e.g., *Rumpelstilzchen*, by guessing and pronouncing their name correctly is a motif in Germanic folklore. An example of this where we see that so-called "non-sense" sequential formulas are used to get rid of demons can be found in Braune (1994: 90), a formula titled *ad signandum domum contra diabolum*:

Uuola, uuiht, taz tu uueist,	Well, wight, you know that
taz tu uuiht heizist,	you are called "wight."
Taz tu neuueist noch	However, you do not know
nechanst cheden chnospinci	nor can you say "chnospinci."

The above is an OHG spell that was used to ward off *Wichte* ("wights"). Not only is the "non-pronounceable" component required for the spell to work, i.e., "chnospinci," but the fact that we are presented with two lines of alliterative verse might also play a role in the spell's efficacy (phonetic iconicity) and possibly even semantic iconicity since the word *uuiht* appears twice in the same line.

3.6.4 So-called Magic Words

As far as certain word-formulae are concerned, e.g., *alu*, *salu*, *medu*, *laukaz*, I believe that the so-called magic words may be understood as icons/metaphors. In effect, when these symbols, i.e., learned words, are used for magic, they are (*symbolic*) *indexical icons*. The effect of magic is found in the partially motivated sign-relations—the resemblance of, for example, the state one is in from the after effects of *alu* (ecstasy?); the metaphor behind the word could serve to imitate the state of ecstasy produced by beer or some other form of alcohol. Surely, when these bracteates were left in the grave chamber, they were not ensuring that the dead have beer for the rest of their afterlife but rather the continued blissful state produced similar to Hindu *soma*. This will be discussed extensively in 6.6–6.6.9.

3.6.5 Runes as Symbols

A symbol, e.g., a conceptual rune, used in the realm of magical communication could be understood as a *symbolic indexical icon*—this could capture, for example, the etching of a single rune to work under all three object categories. **jēra*, for instance, as an ideograph can be a symbol (the learned convention), an index (granting a good harvest), and an icon all at the same time. Benoist (2018: 118) writes: "[this rune]…made of two juxtaposed curves or semicircles, one being convex and the other concave, its meaning is both '(good) year' and 'good times (season),' which corresponds to the dual meaning of its Indo-European root." He then cites Krause, who writes that "…its shape symbolizes the two semesters of the year, if we go by a symbol with a similar shape found in numerous materials, for instance on the clay container found in Havors (Gotland), which dates to the 4th century" (cf. Schneider 1956 for cosmological associations in the shapes of the runes and Jungandreas 1974: 365–390. These ideas are, nonetheless, extremely controversial, as Polomé 1991: 421–438 rightly points out). See 5.6 for problems in claiming that every rune can serve as a *symbolic indexical icon*.

My suggestion that we use the term *symbolic indexical icon* is inspired by Michael Silverstein, who proposed the idea of an *indexical icon* (cf. 2.1.7) because the relations are often dependent upon one another. With written runes used as symbolic concepts, the idea could be furthered by claiming that all of the object sign-relations are reliant on one another with the use of a *symbol*. It is in this way that a rune alone could represent how magical communication is being carried out. However, it is primarily because of the motivation behind the *indexical icon*.

3.6.6 S$_n$ and Interconnected Sign-Networks

Since magical communication is a highly marked method of communication, I propose that it is this sign system that is the most salient when discussing magical runic objects. This includes interrelational sign-systems within the object but highlights the magical or magico-religious domain. Thus, by the association of ideas, all other symbols, etc. in the object subsume the magical category. For example, while the runes on the Gallehus horn (DR 12) might not be magical in isolation, they must be magical by the association of ideas and the dominant sign system, i.e., sympathetic magic evoked by the iconography on the horn (see 6.4–6.4.10). Tambiah (1973) alone would probably suggest that the illocutionary act of saying "I do" or "I

make" is sufficient enough, e.g., *ek hlewagastiz holtijaz horna tawido*. However, focusing on the completed act is an oversimplification of the underlying manipulation of signs and sign-relations.

Furthermore, *ritual action* in general may be too broad of a term when discussing Frazer and Peirce. It is for this reason that I find Sørensen's (2007: 5) use of *transformative ritual actions* and *manipulative ritual actions* more appropriate when discussing the icon and the index in relation to a magical object. In Sørensen's discussion of magical communication and conceptual blending, TRA consists of "qualities that are transferred by means of such actions as touching and eating, i.e., by more or less direct physical contact." MRAs are "used to manipulate an inaccessible domain by means of an accessible domain (e.g. when a doll is used to harm a person not present)." Sørensen's TRA and MRA clearly echo Frazer's *law of contagion* and *law of similarity*. Sørensen's use of "domain" can easily be applied to the concept of Peircean sign-networks. It is this type of ritual action that is really inseparable from magical communication.

Additionally, I claim that Peirce's icon and index are the foundation for nearly **all** magical inscriptions. This means, for example, that simply because there are runes on the object, this does not, in my opinion, mean that the inscription/object is a magical one. It is when the magico-religious sign system is the most salient in the network of signs that we are dealing with magical semiosis.

3.6.7 Connecting Peirce with Frazer

I should first begin by showing the direct similarity between Peirce and Frazer. While neither Peirce nor Frazer can adequately account for *why* such modes of communications exist, their structural models can help us to organize icon (Frazer's *law of similarity*), index (Frazer's *law of contagion*) and symbol (my proposed *symbolic indexical icon*). Thus, at this point, we have the following:

Table 4

Sign type	Foundation	Examples
Icon	Directly connected to Frazer's *law of similarity*. This includes any form of resemblance. Metaphor.	Burial ships, birds, Valknut, Óðinn, Sleipnir, Sarmartian art, Mjöllnir, phonetic iconicity, may "x" mimic that of "y"
Index	Directly connected to Frazer's *law of contagion*. This includes any form of causal relation. Metonymy.	Remembering a family member, "cursed" inscriptions, may "x" have an indexical relationship to "y"
Symbol	Conventions or arbitrary learning.	Runes, words, esp. "runic concepts" like the *hagalaz rune on the Thorsberg shield boss (DR 8).

By no means are the examples I have provided an exhaustive list. There may also be quite a bit of overlap when dealing with an *indexical icon* or a *symbolic indexical icon*.

3.6.8 The Law of Magical Semiosis

What I present here is a model that is not intended to be universal. However, it aims to clarify what is meant by magical communication within a Germanic context specific to runology. Thus, what follows is a semiotic framework specific to the Runemaster, for which I propose the following law:

The *law of magical semiosis*:

> While operating within an *Umwelt* where we assume magic is a *phaneron* in the *Weltanschauung* of the Runemaster, he or she intentionally manipulates signs and sign-relations within a sign-network by the use of icons (like produces like), indices (contagious properties) and/or symbols (learned conceptual properties). While there will be more than one sign within the sign-network, it is the "magical" sign which is the most salient when working with such an object. This includes—but is not limited to—phonetic iconicity, semantic iconicity, indexical curses, iconic theophany formulas whereby the Runemaster becomes a god (degrees of iconicity), mythic reenactments, *Begriffsrunen* (symbolic indexical icons), and certain word-formulae especially *alu* 'ecstatic estate' (disputed).

Additionally, if the sign or sign-relation of the sign-network is in any way disturbed, it has a potential to affect the object(s) entire interconnected sign-network, thus impacting the entire *Umwelt*. Frazer's notion of a "false" association of ideas is now an association of ideas as understood as a Peircean semiotic whole; the object in its entirety must be taken into consideration for an adequate interpretation.

Because not every runic inscription has magic as its most salient quality, not all runic inscriptions are magical. For example, the Tune Runestone (KJ 72) and the Rö Runestone (Bo KJ 73) offer no evidence to justify any magical significance. They are memorials, and the most salient sign system is commemoration—there are no indexical curses present (unlike Bl 3, DR 360 and N KJ 89). Moreover, the simple employment of a single symbol, e.g., **jēra*, on the Stentoften Runestone (Bl 3) is not enough to call the object magical; we must take the entire context into consideration when examining *Begriffsrunen*. If a symbol is repeated, however, it could constitute some form of phonetic and/or semantic iconicity and thus adhere to the *law of magical semiosis*.

3.6.9 How Does the Sign-Network Operate within the *Umwelt* of the Runemaster?

Now that the *law of magical semiosis* has been defined, we can apply the idea of a sign-network to an object. In this section, I only outline a model. This model will then be applied to various runic inscriptions in Chapter 6, *Elder Fuþark Analyses*.

My idea of a sign-network is inspired by Peirce's comment on the continuous birth of signs: "a *sign* is anything which is related to a second thing, its *object,* in respect to a quality, in such a

way as to bring a third thing, its *interpretant,* into relation to the same object, and that in such a way as to bring a fourth into relation to that object in the same form, *ad infinitum"* (CP § 2.93). Peirce also states that "anything which determines something else (its *interpretant*) to refer to an object to which itself refers (its *object*) in the same way, the interpretant becoming in turn a sign, and so on *ad infinitum"* (CP § 2.303).

Thus, when working with sign-networks within a runic environment, it is necessary to propose S_1, S_2, S_3…S_n (*ad infinitum*). The notion that these signs and sign-relations are interconnected is crucial to this system of analysis. This will allow me to propose, for example, S_1 for the *law of magical semiosis* and tie this to S_2 which must be connected to S_1. For instance, let us say S_1 is an indexical curse formula written in runes (2-2-2) and S_2 operates as an indexical icon used as the material, e.g., a bone fragment used to heal the injury (2-2-2). Both signs are *dicent indexical sinsigns* and are very much reliant on one another. The former is *motivated* by indexicality (metonymy), and the latter is *motivated* by iconicity (metaphor). Unlike symbols, indices and icons are partially motivated signs: what they signify is not purely conventional.

Therefore, depending on the number of relevant signs and sign-relations involved, the network could look like this:

Figure 1
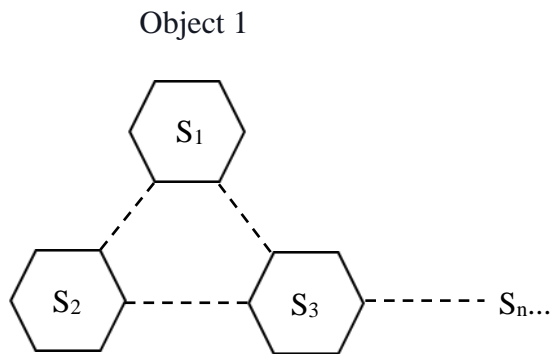
In the case where multiple objects are involved for an adequate semiotic interpretation, there could be multiple interconnected systems within the sign-network:

Figure 2
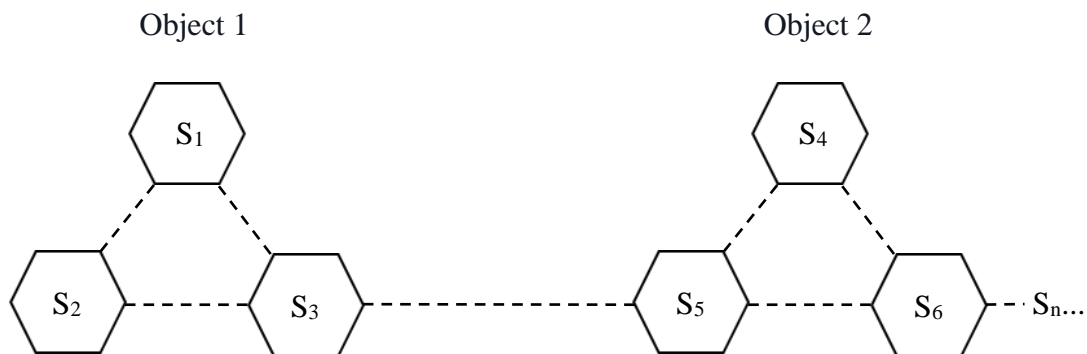
The above model could include an analysis where in analyzing the horn of Gallehus (DR 12) (6.4–6.4.10), both horns need to be taken into consideration to reach an appropriate *third*. The same idea could also be used to offer an interpretation for the Björketorp rune inscription (DR 360) (6.3–6.3.9), since three granite stones are involved in the semiotic whole. In runic analyses, for example, if one chooses to isolate only one object, it divorces it from the network. To get a comprehensive idea of how these networks operate within the *Umwelt* of the Runemaster, see my previous comments in Chapter 2 concerning the landscape and the initiation of carving (2.1.9).

Chapter IV

A Brief Overview of the Origin of the Elder Fuþark

"Primitive man does not clearly conceive of any dichotomy
between matter and spirit, the real and language, or consequently
between 'referent' and 'linguistic sign,' much less between
'signifier' and 'signified': for him, they all partake in the same way
of *one* differentiated world."
(Kristeva 1989: 50)

The Elder Fuþark, a biunique writing system used by the Germanic tribes from roughly 50 CE to 700 CE, consisted of twenty-four runes in an arrangement very different from the roman alphabet (see Appendix A for Elder Fuþark rune names and meanings). In addition to their unique *fuþark* order, i.e., not *alpha-beta*, they were also divided into three groups of eight, which are often referred to as ON *ǽttir* ('families' or earlier 'group of eight'). The following arrangement is based on Antonsen (2002: 43). I have, however, chosen to add the transcription *ï* for the ↓ rune, since this has become a standard for many runologists. Antonsen, nevertheless, believes that this rune represented the sound [æ] in the oldest inscriptions:

Table 5

ᚠ	ᚢ	ᚦ	ᚨ	ᚱ	ᚲ	ᚷ	ᚹ
f	u	þ	a	r	k	g	w

ᚺ	ᚾ	ᛁ	ᛃ	ᛇ	ᛈ	ᛉ	ᛊ
h	n	i	j	ï / æ	p	z	s

ᛏ	ᛒ	ᛖ	ᛗ	ᛚ	ᛜ	ᛞ	ᛟ
t	b	e	m	l	ng	d	o

The origin of such a system is founded primarily in three different possible theories: Latin, North Etruscan or Greek.

4.1 North Etruscan Theory

The North Etruscan theory, first proposed by Marstrander (1928), is based on the Negau B helmet, found in Negau near Maribor in Croatia. The inscription itself it based on the North Etruscan writing system; however, the language used is clearly Germanic: *harigasti teiva*. The first of these words, *harigasti*, is generally accepted as a personal name and the latter, perhaps, a god. Nevertheless, it could be translated as either "for the god Harigast" or "from Harigast for the god" (cf. McKinnell, Simek and Düwel 2004: 11). *Teiva* cannot be read with absolute certainty, but it is possible that this word is related to ON *Týr* < PGmc **tīwaz*. If accepted as pre-runic, this would place the runic system, if it did evolve from the North Etruscan system, at roughly the first century CE.

4.2 Greek Theory

The Greek theory was first proposed by Bugge (1874) and later continued by von Friesen (1904). This theory suggests that there was a cultural transfer from the Goths near the Black Sea. However, since we now have inscriptions that predate this cultural contact, e.g., the Illerup lanceheads (100–200 CE), the theory has been mostly abandoned. The emigration of the Goths from southern Scandinavia to eastern/southeastern Europe occurred around the 100–200 CE, which would conflict with some of the earliest finds.

4.3 Latin Theory

The Latin theory, advanced by Wimmer (1874) in his *Runeskriftens oprindelse og udvikling i Norden*, suggests that the runes were derived from Latin epigraphy. Many of these runes do show a strong correlation in regard specifically to the Latin capitals; still, there are runes that do not appear to have a Latin equivalent. The Latin equivalents, cited from Moltke (1985: 59), are explained as follows:

(1) Identity in both form and sound in eight cases:

B F H I L R T V   ᛒ ᚠ ᚺ ᛁ ᛁ ᚱ ᛏ ᚾ

(2) Similarity in both form and sound in six cases:

A C (or K) D M O S   ᚠ ᐸ ᚦ ᛗ ᛉ ᛋ

(3) Similarity in form but not of sound in three cases:

P M X   ᚹ = *w* ᛖ = *e* ᚷ = *g*

(4) Runic forms, unknown in Latin, in seven cases:[20]

� *n*   ᛃ *j*   ᛁ *ï*   ᛜ *ng*   ᛈ *p*   ᛉ *z*   ᛗ *d*

While it cannot be taken as absolute proof that the entire runic system is derived from Latin epigraphy, there are many obvious correlations. As Antonsen (2002: 98) points out, Moltke also disregards other runic variants pertaining to *s*, *h*, *z*, *e*, *r*, *p*, *d*, and *j*.

4.4 Transition from the Elder Fuþark to the Younger Fuþąrk

The transition from the Elder Fuþark to the Younger Fuþąrk (beginning roughly in the 8th century) in Scandinavia was not sudden, but rather gradual (see Appendix B for Younger Fuþąrk rune names and meanings). This can be seen, for instance, in the Björketorp (DR 360) and Stentoften (DR 357) runestones, where the ᚼ rune represents transitional [ā, a] (transliterated as A) from PGmc *jēra > ON *ár* ('year'). The Ribe skull fragment (DR EM85; 151B), dated to 725 CE, appears to mark the end of the transition period between the Elder and Younger traditions.

What is perhaps most interesting about the development form the Elder Fuþark to the Younger is that the Runemaster has begun to demonstrate clearly that he or she is a master of phonetics. The origin did not have much to do with *Zahlensymbole*, as Düwel (2008: 88) entertains. The reason

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[20] More specifically, Moltke (1985: 59) reverses both the *n*-rune and the *j*-rune. I have rendered them here in their standardized forms.

for the transition from a 24-rune system to a 16-rune system is more likely for phonetic and orthographic economy. The following is a standardized chart where the runes are again presented in their *ǽttir* ('families'):

Table 6

ᚠ	ᚢ	ᚦ	ᚨ	ᚱ	ᚲ
f	u	þ	ą	r	k

ᚼ	ᚾ	ᛁ	ᛆ, ᛆ	ᛋ	
h	n	i	a	s	

ᛏ	ᛒ	ᛘ	ᛚ	ᛦ	
t	b	m	l	R/y	

The Runemasters are now beginning to compensate for a new system that would need to eventually include 27 vowels. They created this system based on classes of sounds. Thus, for instance, the new grapheme *úr* (< PGmc *ūruz*), often transliterated as *u*, could now represent vowels that were + rounded + short, + rounded + long, and + rounded + long + nasalized: [u, o, y, ø, ū, ō, ȳ, ø̄, ũ, õ, ỹ, ø̃]. Similarly, the new rune *íss* (< PGmc *īsan*) could now represent [j, i, e, ī, ē, ĩ, ẽ]. Ultimately, the new Runemaster(s) would reduce the vowel graphemes from the Elder Fuþark to only four in the Younger tradition. The older consonant graphemes were also now consolidated, e.g., Elder Fuþark [t] *tīwaz* and [d] *dagaz* were now both represented by the t-rune [t, d] in the Younger Fuþąrk. In other words, there were no orthographic voice distinctions in the new Younger system for the consonants.

4.5 Transition from the Elder Fuþark to the Anglo-Saxon Fuþorc

Lastly, the Anglo-Saxon *fuþorc*, sometimes referred to as the Anglo-Frisian *fuþorc*, consisted of up to thirty-one runes:

Table 7

ᚠ	ᚢ	ᚦ	ᚩ	ᚱ	ᚳ	ᚷ	ᚹ	ᚻ	ᚾ	ᛁ	ᛄ	ᛇ	ᛈ	ᛉ	ᛋ
f	u	þ	o	r	c	g	w	h	n	i	j	ï	p	x	s
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

ᛏ	ᛒ	ᛖ	ᛗ	ᛚ	ᛝ	ᛞ	ᛟ	ᚪ	ᚫ	ᚣ	ᛠ	ᚸ	ᛣ	ᛤ
t	b	e	m	l	ŋ	d	œ	a	æ	y	ea	ḡ	k	k̄
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

Similar to the Younger Fuþąrk, the phonemic inventory expanded; however, it is interesting that this system instead expanded its orthography to help accommodate the new sounds in the language (see Appendix C for the Anglo-Saxon rune names and meanings). Thus, we are presented with the opposite of economy, found in the Younger Fuþąrk.

According to Page (2006: 43), the Anglo-Saxon runes are 1–3, 26, and 5–24. The runes 4, 25, and 27–31 are of English or Anglo-Frisian innovation. Characters 4 and 25 display connections of Anglo-Frisian sound shifts—rune 27 shows *i*-mutation, and runes 29–31 are refinements of

the script which are confined to the north of Anglo-Saxon England. The necessity for a rune to be used for the e͡a diphthong is unknown.

Chapter V

Runes and Numinous Qualities

"A runologist needs two contrasting qualities, imagination and
skepticism. The first gives him insight into the possible meanings a
letter group may express: the second restrains his fancy and holds
erudition in the bonds of common sense."
(Page 1999: 12)

Earlier I had mentioned that describing runes as inherently numinous can take us into dangerous
territory (3.5.4). At this point, it might be useful to show where previous scholarship got the
idea(s) that the runes possessed inherent magical properties. Various proposals have been made,
spanning anywhere from the word rune meaning 'mystery' *par excellence* to 'secret' or
'counsel'. In this chapter, I use the word *magic* or *numinous* in what might be understood as a
subjective *opinio communis* of the present age. Thus, it should not be a reflection of how I
objectively define magical communication in a semiotic framework when analyzing runic
inscriptions. Additionally, I will not include runic inscriptions here, lest I should repeat myself
with my full analyses offered in Chapter 6.

In this chapter, I briefly address the word *rune* itself in the respective languages and why runes
might be considered magical from some of its earliest literary attestations. It is also not my
intention to comment on what the word originally meant in PGmc The study of this word's
etymology is quite extensive, and there have already been a great number of scholars who have
contributed to this issue—the most recent, respectively, being Liberman (2016) in his *Chapter
17: The Emergence of Runes*. For those interested in this topic, I also recommend Mees (2014)
and Pierce (2003). On a final note, I should mention that any supporters of Morris (1985) in
regard to *run-* $_1$ and *run-* $_2$ will find that Liberman (2016: 355–385), in my opinion, successfully
argues against this theory.

5.1 Gothic Sources

In Gothic, it is clear that the word *rūna* was not intended in the sense of 'letter of an alphabet'.
Only in Wulfilan Gothic was the word *bōka* fem.sg used for the meaning of 'graph' or 'letter'
(Gk. *grámma*, Lat. *littera*). Green (1998: 259–260) moves the developing etymology of the
Gothic singular *bōka* out of the Runic semantic field 'beech wood/stave' into the classical
concept of 'writing tablet' and in the plural 'tablets'. He explains: "With the introduction of
Christian writing practice, using parchment pages and a bound codex, the word *bōka* was then
used of the book or codex: consecutive pages replaced a group of tablets, and the bound covers
of the book (still often of beech wood) resembled the outer covers of two or more tablets put
together for sending." Thus, this is significant because *bōka* and *rūna* do not share the same
semantic category.

The word for 'rune' appears in the Gothic bible 18 times (Snædal 1998: 838), and was often used
to translate several Greek words: μυστήριον 'mystery, secret,' βουλή 'plan, purpose, intent', and
συμβούλιον 'counsel'. Streitberg (1910: 112) informs us that *rūna* (or related forms) appear in

Luke 7:30, 8:10; Mark 3:6,[21] 4:11; Romans 11:25; 1 Corinthians 4:5, 13:2, 15:51; Ephesians 1:9, 3:3, 3:4, 3:9, 6:19; Colossians 1:26, 4:3; Timothy 3:9, 3:16; and Matthew 27:1. There could also be a possible connection in Skeireins IIIa. 13 (attestation cited from Rauch 2011: 137). The last of these examples speaks to *birunain* in *þatuh þan qiþands aiwaggelista ataugida: ei so garehsns bi ina neƕa andja was þairh Herodes birunain*, which translates to "then saying this, the evangelist revealed that the plan involving him was near an end through the beguiling/snare/illusion of Herod." Bennett (1960: 59) claims *birunain* is derived from **bi-runan* and offers the translation 'beguiling'. Lehmann (1986: 72) agrees with Bennett and compares it to OE *rūnian*, OS *rūnan* and OHG *rūnēn*. However, Rauch (2011: 157) offers 'snare', and Streitberg (1910: 20) presents us with 'Nachstellung, Anschlag'.

Rūna as a translation for μυστήριον is never used for the 'written character' and is usually used in the context of a mystery of faith, mystery of Christ, mystery of resurrection or mystery of parables. However, when βουλή and συμβούλιον are used, *rūna* and *garuni* take on a rather mundane tone. Nevertheless, when *rūna* is used to translate μυστήριον, its tone is far from mundane. If the reader would like to see the above cited Gothic examples with translations and context, please refer to Appendix D.

The word *rune* may also have numinous connotations in Jordanes' *The Origin and Deeds of the Goths* (commonly referred to as the *Getica*). In this work, Jordanes mentions spiritual practices in the compound words *haliurunnae* or *haliurunnas*, which he explains is a Gothic word for *magas mulieres* 'sorceresses' (cf. Lehmann 1986:174 and Jordanes 1915: 85). Thus, "rune" is here attested in the context of necromancy or communication with the dead.

Halja-runas in Wulfilan Gothic may also have congeners in other Germanic compounds for necromancers, sorcerers and witches; cf. OE *hellerúne*, which glosses *pythonissa* ('sorceress'), and OHG *hellirûna*, a gloss for *necromantia* ('necromancy'), *hellirûnâri*, which glosses *pythonicus* ('sorcerer'), and OHG *tôtrûna* = ('necromancess') (cf. Macleod and Mees 2006: 5, Page 1964: 18, Helm 1953: 11:2, 124, Wesche 1940: 48). There exists also OE *helrūna* ('necromancer', 'monster') and *burgrūne ~ burhgrūne* for fates/furies (glossed for Latin *parcae*[22] → goddesses of fate) (Flowers 2014: 105, Hall 2007: 85–86 and Bosworth and Toller 1898: 134–135). The many designations found in, e.g., Wulfilian Gothic, OE and OHG, clearly show that this word had some form of connection with someone being able to communicate with the world of the dead.

5.2 Early Old (West) Norse Attestations

The most commonly cited piece of magical evidence in the Old Norse sources is when Egill colors a rune on a horn filled with poison. After he completes the act, it shatters, thereby providing merit to his dynamic magical strength (cf. *Egil's Saga* in Smiley 2001: 68). Another case is when Egill uses the *níðstǫng* ('hate-pole') to drive *landvættir* ('land-spirits') away (cf. *Egil's Saga* in Smiley 2001: 106). There are plenty of other often-cited sources which illustrate numinous powers: in Chapter 72, Egill heals a girl because "he knew how to execute the runes

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[21] Not mentioned in Streitberg (1910: 112).
[22] The gloss for Latin *parcae* can be found in MS Claudius A1 in the Life of St. Wilfrid on 14v.

properly" (see *Egil's Saga* in Smiley 2001: 141);[23] in *Grettir's Saga*, the old witch, Þuríðr carves runes on the root of a tree, paints them with blood and sings incantations (cf. Chapter 79 in *The Saga of Grettir the Strong* from Scudder 2005: 176), etc.

While there are many other instances where runes might be referred to as numinous or magical in the Old Norse tradition, I will only provide here a brief list of rune types to highlight their numinous significance within the *Poetic Edda*. I do not wish to belabor the point or convince my reader that all runes are magical in NWGmc. The following is a small corpus I compiled from the *Poetic Edda*, using Kuhn (1962; 1968). For the sake of uniformity, I have rendered all forms into the nominative, even if the attestation is in dat, acc, or gen.

Rune type	Trans. (mine)	Stanza	
fornar rúnar	'ancient runes'	Vsp. 60	Vsp. = *Vǫluspá*
ævinrúnar	'eternal runes'	Rþ. 43 (not in CR)	Rþ = *Rígsþula*
aldrrúnar	'life-time runes'	Rþ. 43 (not in CR)	Sdr. = *Sigrdrífomál*
meginrúnar	'might runes'	Sdr. 19	GqI = *Guðrúnarqviða in fyrsta*
hugrúnar	'mind runes'	Sdr. 13	HHII = *Helgaqviða*
málrúnar	'speech runes'	Sdr. 12; GqI. 23	*Hundingsbana ǫnnor*
valrúnar	'slain runes'	HHII. 12	Háv = *Hávamál*
gamanrúnar	'joy runes'	Háv. 120, 130; Sdr. 5	CR = *Codex Regius*
sigrúnar	'victory runes'	Sdr. 6	
sacrúnar	'insult runes'	HHII. 34	
brimrúnar	'surf runes'	Sdr. 10	
ǫlrúnar	'ale runes'	Sdr. 7	
limrúnar	'limb runes'	Sdr. 11	
bócrúnar	'book runes'	Sdr. 19	
bǫlvi rúnar	'bale runes'	Háv. 137	

The strongest criticism that one might receive if they use this as evidence for magic is that these rune types were purely invented for poetic purposes. For example, in *Vǫluspá* (st. 60) *fornar rúnar* may have only been used because it needed to alliterate with the preceding word: *fimbultýs*; *gamanrúnar* needed to alliterate with the previous word, *góðan*, in Óðinn's advice to Loddfáfnir in *Hávamál* (st. 120); *sacrúnar* was created to alliterate with *sifiungom* in *Helgaqviða Hundingsbana ǫnnor* (st. 34). Thus, one could argue that in many cases there were no actual true magical rune types; they were only created for alliterative purposes. While this is may be certainly difficult to argue against in most instances, I would like to point out the seemingly

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[23] In this example, it has been argued that the verse, which reads: *skalat maðr rúnar rísta nema ráða vel kunni, þat verðr mǫrgum manni, es of myrkvan staf villisk. Sák á telgðu talkni tíu launstafi ristna, þat hefir lauka lindi langs oftrega fengit.* ('one should not carve runes unless one can interpret them well; it happens to many a man, that he makes a mistake with a dark (rune-)stave. I saw on the whittled piece of whalebone ten secret staves carved; that has given the linden of leeks (=woman) long-term grief.'), may only be partially authentic (cf. Knirk 1994: 412, 416, 418). The first half of this verse can be seen on a rune-stick (A 142), which dates to around 1175–1225 CE. And, according to Knirk (1994: 419), this dating would support the impression that the first half-stanza in this poem was a reworking of an older poem to which the last half-stanza was added.

marked rune types in *Sigrdrífomál*. Unlike most rune types, the attestations in this poem are mostly preposed. Thus, what follows after the rune type(s) is what might be invented, i.e., forced for alliterative purposes to agree with the rune compound. For the sake of clarity, I have provided examples from Stanzas 6 and 7 (trans. are my own; Old Norse transliteration is from Kuhn 1962: 191):[24]

Sigrúnar þú scalt kunna,	'You should know victory runes
ef þú vilt sigr hafa,	If you want to have victory
oc rísta á hialti hiǫrs,	And carve (them) on the hilt of (your) sword
sumar á véttrimom,	some on the ridge (of the sword)[25]
sumar á valbǫstom,	some on the edge
oc nefna tysvar Tý.	and name Týr twice.
Ǫlrúnar scaltu kunna,	You should know ale-runes,
ef þú vill annars qvæn	If you want, (that) another's wife
vélit þic í trygð, ef þú trúir;	not deceive you in a tryst if you trust (her)
á horni scal þær rísta	You should carve them on a horn
oc á handar baki	and on the back of (your) hand
oc merkia á nagli Nauð.	and mark on (your) nail Need'.

Thus, we can see, for instance, that *sigr* appears after *Sigrúnar* and *Ǫlrúnar* precedes *annars*. This is unlike the examples I mentioned above from *Vǫluspá*, *Hávamál* and *Helgaqviða Hundingsbana ǫnnor* where the rune compound is a result from forced alliteration.

5.3 NWGmc Appellations

The word for 'rune' also occurs in both female and male names. Typically, this name would be suffixed or prefixed with another existing root. According to Fleischer (1968: 36), the following names were suffixed to create female appellations: *Sigrún*, *Fridrún*, *Ortrún* and *Wolfrún*. Fleischer (1968: 36) also informs us of prefixed forms: *Rūnfrid*, *Rūngēr*, *Rūnhild*, *Rūnlind*, *Rūntrud*.[26] Fleischer (1968: 36) connects his list of rune names to "Zauber" and "Kult." While there may be some sort of connection to "Zauber" and "Kult," the names could also just mean one who offers (good) counsel. A similar parallel might be seen in the masculine names *Alfred* ('Elf-Rede'), *Radbod* ('Rede-Bold'), *Alhred* ('Temple-Rede') *Æthelred* ('Noble-Rede'), *Cuthred* ('Renowned-Rede'), etc. Nevertheless, the reasoning for connecting many rune appellations to "Zauber" and "Kult" is most likely because of the name *Albrūna* ('Elf-Rune'?) documented by Tacitus in *Germania* 8; she is mentioned only in the context of Valeda being worshipped like a deity. However, Simek (2007: 7) tells us that Albrūna could be a matron and not connected to Veleda at all. However, he does admit that if Albrūna is a corrected form of Aurinia/Albrinia

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[24] All *Poetic Edda* transliterations used throughout this dissertation are from Kuhn (1962), unless otherwise stated.

[25] All of the entries I have looked at read *valbǫst* as "an unknown part of the sword" (cf. Cleasby-Vigfusson 1874: 53; 675 and De Vries 1962: 640). However, it looks like it could be *val* = 'fallen' and *bast* = 'the inner part of the tree from which rope was made'. So, perhaps 'binder/rope/cord of the fallen' is a kenning for the edge of a sword.

[26] To this list could also be added *Guðrūn*, *Rūnfastr*, *Rūnfrīðr*, *RūnulfR*, *Rūnviðr*, *Ingirūn*, and many others (cf. Peterson 2007: 87, 138, 185 for the entries listed here).

then she could be 'the one gifted with the secret knowledge of elves' or 'the trusted friend of the elves'. He then concludes that Albrūna would then indeed be a seeress.

5.4 Old Saxon and the Word of God

According to Sehrt (1925: 411), Old Saxon *runa* occurs in the *Heliand* in the following instances: dat.sg *runu* 1273; acc.sg *runa* 3226, 5062; dat.pl *runun* 3095; *runon* (*runun**) 2721; *runon* 5751; *runun* (*runu** dat.sg., V *rúnon*) 1311 (V) 4138. In all of these instances, *runa* does not appear to have any sort of religious or mysterious overtone. Rauch (1992: 303) offers "secret discussion" for a translation. This aligns well with Wulfilan Gothic *rūna* for Grk βουλή 'plan, purpose, intent', and συμβούλιον 'counsel'. However, OS *giruni* seems to have carried on (or perhaps shifted?) the semantic meaning of Wulfilan Gothic *rūna* for Grk μυστήριον**.**

In the *Heliand*, the word *giruni* appears where it is clearly juxtaposed to *uuord godes* in the MS Cotton (Lines 2–3, Fit I).[27] I regard these two phrases as semantically equivalent. It is unlikely that the Christian would have thought of the "Word of God" as mundane consultation. This is clearly an instance where there is a bridge between cultures (cf. Murphy 1992; 1995 for an overview of the *Heliand* and its purpose to serve as a meeting place for Germanic and Christian cultures). Mark, Matthew, Luke and John are clearly *reckean uuord godes* and *reckean that giruni;* thus, the "Word of God" should be equated with the "Rune." Therefore, to the Christian, in the beginning was the "Word of God", and to the Saxon heathen, in the beginning must have been understood as the "Rune." The fact that the heroic story opens with this line clearly serves as a powerful literary device to capture the attention of both audiences.

5.5 Song-Rune

One of the earliest forms of the word for 'rune' might be found in Finnish *runō* (PGmc **rūnō*). This topic has been debated, and although Krause (2014: 376–377) believes that Finnish *runō* was not borrowed from PGmc **rūnō*, Loikala (1977; 1985) and Kylstra et al. (1991c: 187) believe otherwise. Krause (2014: 376–377) claims that, based on shortening, Finnish *runō* was borrowed from either PGmc **runȭ* or PN **runō* 'Reihe'. However, Schrjiver (2014: 176–179) makes it clear that the PGmc vowel system and Finnish vowel system influenced one another. To that end, it should come as no surprise that there were also instances of shortening of long PGmc vowels into Finnish. Loikala (1977: 233) offers the following as evidence for such instances:

| PGmc | **rīkiaz* | ON | *ríkr* | 'mighty' | Fi | *rikas* | 'rich' |
| PGmc | **rūnō* | ON | *rún* | 'secret, mystery, rune' | Fi | *runō* | 'poem', 'Volks(lied)', 'Vortragende(r)'[28] |

Loikala (1977: 234) also includes Finnish *sila* in her data to reflect this system, as well. Unfortunately, this word is not judged as having a long vowel in Germanic to reflect shortening in Finnish. It is either derived from PGmc **silan-* ('Pferdegeschirr') or **spilōn* ('schmales Holzstück', 'Spieler'). Whatever the case, the vowel is short in both of these reconstructed forms

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[27] Cf. Sievers (1878: 7)

[28] The entries *Volks(lied)* and *Vortragende(r)* are both taken from Kylstra et al. 1991c: 178.

(cf. Kylstra et. al. 1991a:235-236). To add to the data on vowel shortening provided by Loikala, I have also extrapolated the following data from Kylstra et al. (1991a, b, c: *et passim*):

PGmc	*fīnō	PN	*fīnu	'Haufen'	Fi	pino	'(geschichteter Holz)stapel, Stoß, Haufen'
PGmc	*gīslaz	ON	gísl	'Geisel, Bürge'	Fi	kihla	'Verlobungsgeschenk, -ring, -zeit'
PGmc	*ūruz	ON	úrr	'Auerochse'	Fi	uros	'männliches Tier; erwachsener Mann, Held'
PGmc	*stōđiz	ON	-stœðr	'wahr, wahrhaftig'	Fi	tosi	'wahr, wahrhaftig'
PGmc	*trūwō	ON	trū	'Glaube, Versprechen, Gelöbnis'	Fi	turva	(w/ metathesis) 'Schutz, Obhut'
PGmc	*sīþuz	ON	síð	'spät'	Fi	hidas	'langsam, träge'

Although the shortening of vowel length might appear systematic at first glance, it should be noted that there also exists alternation in, e.g., *aalto ~ alto* ('Welle') *haahla ~ hahla* ('Kette od. Stange mit Kesselhaken')*, laattia ~ lattia* ('Fußboden') (Loikala 1977: 235; Kylstra et al. 1991, *et passim*). Loikala (1977: 235) suggests that, although there is vowel alternation, this should not be problematic for the word *runō*. It is phonologically acceptable, and it is semantically possible—certainly sharing a resemblance to PGmc *rūnō* in both meaning and phonology. Thus, vowel shortening is no surprise; concerning Krause's suggestion of PGmc *runõ* or PN *runō* ('Reihe'), I agree with Kylstra et al. (1991c: 178) when they write that it "…paßt semantisch weniger gut."

Lastly, the idea of *Volkslied* might be found in OHG *leodrūna,* OE *leódrúne* ('witch'), *leodrúnan* (an oblique form, which is cited to be a 'spell against elvish tricks') (cf. Bosworth-Toller 1898: 630-631 and Flowers 2014: 106). It is a common theme within Germanic folklore that elves cause nightmares, insanity, disease, death-dancing, etc. Some of these archaisms can still be found today in Modern German, e.g., *Albtraum* (lit. 'Elf-Dream') and *Hexenschuss* (lit. 'witch-shot'). According to MacLeod and Mees (2006: 5), *roner* also exists in "magic spells in Danish folk songs."

5.6 Rune Poems as Source Material

The rune poems could be used as source material so long as they are treated with a great deal of caution. The most often cited poems are the 10th century Old English Rune Poem (OERP), the 16th century Old Icelandic Rune Poem (OIRP) and the 14th century Old Norwegian Rune Poem (ONRP). I also believe that the Old Swedish Rune Poem (OSRP) should be regarded as genuine and a part of the rune poem tradition since it is dated to around the same time as the OIRP and

even remains relatively faithful to the *fuþark* order.[29] This is unlike some of the poems which display *abc*-reordering, as can be seen throughout Icelandic MSs AM 749 4to (25v), Lbs 2294 4to (188v), AM 54 8vo (1r), for instance. The reordering from *fuþark* to *abc* could be an argument that the runic tradition was lost. However, even in MSs such as Lbs 2294 4to, the scribe knew of both the traditional order and the *abc* order as shown on 184v and 188v. In Lbs 4858 8vo, we also see that the scribe recorded the *abc* order for the rune poems beginning on 35v, but also upheld the traditional order beginning on 41v. Unfortunately, the OSRP is rarely cited when referring to runes in the context of the OERP, OIRP and the ONRP. The attitude of the inclusion of this poem by many runologists is probably best summed up by Barnes (2013: 159), who mentions the other rune poems and then writes: "there is even a comparable Swedish poem, recorded in a letter from the end of the sixteenth century, but it adds little to our understanding of the rune names and their development." He does not inform us on anything further of this poem. Seeing how there are new meanings for us to ponder, for example, in *tīwaz* and *laguz* as seen in *Tÿr i vatum ledast* ('Tyr is the most distasteful among wights') and *lagh är landsens ära* ('law is the honor of the land'), I would argue that there is still much to be gained from the poem.

While some of the runes mentioned in the rune poems show a coherent rune tradition, other runes pose problems. For example, we can safely assume *jēra* was used as an ideograph to mean 'good harvest' in the earliest runic period; this is easily applied to the inscription on the Stentoften runestone (DR 357). Another example is *fehu*, which can be understood as 'wealth' on, e.g., the Gummarp runestone (DR 358). However, runes such as *ūruz* or *tīwaz* cause problems when proposing what the original PGmc function was (if any at all). The distinction between *Lautrunen* and *Begriffsrunen* (discussed in Krause 1937: 4) must be, as Düwel (1976: 150–153) points out, handled with great *Behutsamkeit* ('caution').

Below are examples of the OERP, OIRP, ONRP and are cited from Dickens (1915). The OSRP is from Quak (1987). Translations from Quak (1987) into English are my own—

jēra rune

OEPR

Ger byþ gumena hiht, ðonne God læteþ,	(summer) is a joy to men, when God, the holy
halig heofones cyning, hrusan syllan	King of Heaven, suffers the earth to bring forth
beorhte bleda beornum ond ðearfum.	shining fruits for rich and poor alike.

OIRP

Ár er gumna góði	Plenty = boon to men
ok gott sumar	and good summer
ok algróinn akr.	and thriving crops.
annus allvaldr	

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[29] Furthermore, the "traditional" OIRP is really comprised of multiple MSs, since the earliest MS was heavily damaged (cf. Page 1998). Thus, the complete poem we see in many works today is a composite made up from AM 687 4to, AM 461 12mo, AM 749 4to and AM 413 folio.

ONRP

Ár er gumn góðe	Plenty is a boon to men;
geti ek at ǫrr var Fróðe.	I say that Frothi was generous

OSRP

År i bladhe vidast.	Year is the widest leaf

*ūruz rune

OERP

Ur byþ anmod ond oferhyrned,	(the aurochs) is proud and has great horns; it is a
felafrecne deor, feohteþ mid hornum	very savage beast and fights with its horns; a
mære morstapa; þæt is modig wuht	great ranger of the moors, it is a creature of mettle.

OIRP

Úr er skýja grátr	Shower = lamentation of the clouds
ok skára þverrir	and ruin of the hay-harvest
ok hirðis hatr.	and abomination of the shepherd.
umbre vísi	

ONRP

Úr er af illu jarne;	Dross comes from bad iron;
opt løypr ræinn á hjarne.	the reindeer often races over the frozen snow.

OSRP

Ur väder värst	Drizzle is the worst weather.

By viewing the poems above, it is clear that the *jēra rune must have had an original symbolic meaning that was something like 'good harvest'. However, it would be difficult to postulate what the *ūruz rune may have meant in early runic times given its varied descriptions. It could have meant 'drizzle', 'slag' or 'aurochs'.

We can, thus, see that if we have an object with *ūruz serving as a conceptual symbol, we really cannot propose what the original meaning was without taking into consideration possible alternate meanings. This makes it difficult to apply semantic and pragmatic meaning to certain symbols, in the Peircean sense, to some runic inscriptions. Ultimately, the poems may provide insight in some, albeit very limited, circumstances.

5.7 Concluding Comments

Although it is not the *opinio communis*, I ultimately agree with Flowers (2014: 106), who concludes that: "this corpus of evidence leads me to conclude that **rūnō* (as well as secondarily **staƀaz*) originated in the magico-religious field and remained there in some capacity for the duration of the heathen Germanic tradition. It always retained a portion of its originally abstract ('mystery') or collective ('secret lore') meaning, even after it had been transferred to the graphemic runic characters (which might have even been minimal signs of expanded bodies of lore)." However, this view still does not sit well with Liberman (2016: 359), who "disagrees with every word of it." Nevertheless, if Liberman does not agree with this perspective, I am not sure how we can deal with the data above—especially its ties to songs, oral tradition and its clear juxtaposition to OS *uuord godes*. Furthermore, the poems go far beyond the elementary mnemonic notion of "Ó is for Óss" or "A is for apple." Granted, the poems did serve as mnemonic devices, but the rune names undoubtedly carried mythological lore to be passed down orally, as well. Thus, I believe the runes (the Elder Fuþark proper) could have possessed some form of lore. Though, this would be something similar to parables, songs or tidbits of mythological lore as supported in the data above. In this dissertation, however, the simple belief that a piece of lore is tied to a runic character can hardly be enough to say that the Elder Fuþark is *supra omnia* magical. Nonetheless, the ends to which one uses the rune(s) could play a role in magical communication, i.e., phonetic iconicity, icons (metaphor), indices (metonymy), manipulation of sign-networks, etc.

Chapter VI

Elder Fuþark Analyses

"Contrary to what John Lindow seems to have once intimated,
being a linguist is not a handicap in the pursuit of literary and
mythological discoveries. Jacob Grimm was a linguist, and so
were all the great philologists until the Chomskyan revolution
turned language studies into a parody of elementary algebra..."
(Liberman 2016: 316)

6.1 Discussion of Corpus

In this chapter, I will consistently begin with transliterations and translations from Krause
(1966). My translation for *erilaz* is a direct calque from Düwel's (2008) use of *Runenmeister*
('Runemaster'). I believe Krause (1966) is a sound foundational starting point since he generally
provides the reader with a translation and, wherever possible, the context of the inscription itself,
i.e., Krause begins to help us see the entire semiotic whole. Wherever I find more recent and
convincing linguistic solutions for a given inscription, I will appeal to the appropriate scholar(s),
e.g., Elmer Antonsen, Theo Venemann, etc. It must also be noted, though, that even "skeptical"
interpretations such as Antonsen's can be extremely problematic. An example of this is in his
reading of the Björketorp inscription (DR 360), where he excludes *ūþarba-spā* ('prophecy of
doom') from the inscription entirely in Antonsen (2002: 313)[30] but acknowledged it earlier in
Antonsen (1975: 87–88). Another instance is his discussion of the *hagalaz* rune on the
Thorsberg shield boss (DR 8). He concludes that the symbol is used on the shield boss to attract
a shower of spears and arrows, but then writes that magic is not present (cf. Antonsen 1980: 4).
Again, magical communication is used here in a subjective sense and is denied because of the
lack of an objective communicative framework. Nonetheless, his phonological arguments are
extremely useful, as he has demonstrated, for example, in his correction of the word *flagð*
('attack') in the Vetteland stone (KJ 60) in Antonsen (2002: 170). Looking to other linguists like
Antonsen helps to avoid unlikely phonological readings found in, e.g., Krause (1966: 138),
Marstrander (1946: 12–42) and Høst (1976: 86) for *flagð* as 'troll'. Thus, Krause (1966) will set
the scene and provide us with a semiotic foundation. Other sources will be used to help approach
an appropriate *third*.

6.2 Kragehul Spear Shaft (DR 196)

DR 196 is a fragmented ash spear shaft excavated in 1877 from a *Mooropfer* in Flemløse Sogn,
Odense Amt, Fyn, Denmark. The spear shaft is typically dated to 400–500 CE. The total length
of the fragments amounts to 52.2 cm and the diameter 1.7 cm. The pointed end of the spear was
plunged into the soil to possibly resemble some form of sacrificial ceremony (cf. Ilkjær 2000:

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[30] This could, however, be because he was mostly attempting to draw comparisons between the
Björketorp (DR 361) and Stentoften (DR 357) stones. Since the *ūþarba-spā* formula does not exist on DR
357, this could be why he did not include it in his analysis. However, this is really guesswork since he
still includes *ūti* on DR 360 in his analysis, which does not appear on DR 357. He never exactly addressed
why he did not include *ūþarba-spā* in his 2002 analysis.

42). The runes were also carved in an interesting manner which can also be compared to the Lindholm amulet (DR 261); they were all carved with triple strokes.[31] While the object has been broken in several places, and the end of the inscription is rather illegible, a meaningful interpretation can, nevertheless, be elucidated.

The runes read:

ek͡erila͡Rasugisalasmuha͡haite͡ga͡ga͡ginuga͡he /// lija /// hagalawijubig ///

Normalization:

*ek erilaR A(n)sugīslas múha (*oder*: Mūha) haitē, ga g͡a g͡a (= gibu auja* oder *gebu ansuR), ginu-g͡a. he[lma-tā]lija* (oder*: -[tā]lija[tō]*) *hagla wī(g)jū* (oder*: wī(h)ju) bi g[aiRa] ///*

'Ich Eril (= Runenmagiker) heiße Ásgísls Gefolgsmann (oder: Sohn Muha). Ich gebe Glück (oder: Gabe-Ase) (dreimal), magisch-wirkendes (Zeichen) g͡a. — Helmvernichtenden (?) Hagel (= Verderben) weihe ich an den Speer'.

While I believe Krause provides us with a good overview of the inscription and the purpose of the object, I would like to discuss some of his readings: 1) *múha/Mūha*, 2) the meaning and function of *g͡a*, 3) *he[lma-tā]lja* ('helmet-destroying'), 4) "Gefolgsmann" for *A(n)sugīslas,* 5) *wī(g)jū/wī(h)ju bi g[aiRa]* ('I consecrate by means of the spear') and 6) *hagala*.

6.2.1 *muha*

Regarding *muha* in *muha haitē*, earlier attempts to read this run into the problem of explaining **muha* (cf. Moltke 1976: 83). I believe Antonsen (2002: 231) provides an interesting solution in that we should read *em͡u* as a complete bind-rune. Antonsen (2002: 231) also points out that the name *uh͡a* is commonly attested in the corpus and can be found on the Sjælland bracteate II (IK 98) and the Darum bracteate III (IK 162,2). As such, *uh͡a* should be read as 'High-One'. Together, we have *em͡uh͡a haitē* ('(I) am called High-One').

6.2.2 *g͡a*

Krause's reading of *g͡a* to mean *gibu auja* oder *gebu ansuR* is often cited among runologists. MacLeod and Mees (2006: 78), however, offer an interesting connection to onomatopoeia. While I do believe that their interpretation may have merit, they do not go beyond a generic roar. This reading, however, is apparently a problem for McKinnell, Düwel and Simek (2004: 43), where they write "…the fact that the same three consecutive bind-runes can also be seen on the Undley bracteate…makes this seem unlikely, and also tells against the idea that *ga* is 'some sort of battle-cry." On the contrary, if we see *ga͡ga͡ga* as an abbreviated form of earlier PGmc **ɣal-* ('crow', 'sing', 'incantate'), it does not pose much of a problem.[32] If we look at the semantic

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[31] Cf. the drawing below made by Wimmer (cf. Krause 1966: 65) and the picture provided by Nationalmuseet Denmark.

[32] There are some inscriptions which include abbreviated word forms, cf. Nebenstedt I-B which reads *rnz* for *rūnoz* and Maglemose III-C where *luz* could be a shortened form of *laukaz*. If my proposal appears too tenuous, I should add that *ga͡ga͡ga* has also been discussed in light of a representation of *gakaz* ('bird

field of ON *gala* ('to crow', 'to sing'), OHG *galan* ('to incantate') < PGmc * *ɣalanan* ('to crow', 'to sing'; originally of imitative origin) and ON *galdr,* OE *gealdor,* OHG *galtar* ('spell', 'enchantment', 'incantation', 'charm') < PGmc * *ɣaldran* ('song', 'witchcraft', etc.), the situation becomes ever clearer (cf. Orel 2003: 123–124 for the etymological references). Thus, the semantic field of singing, chanting, and imitating a birdcall as having an enchanting effect (*galdr*) could all be related. Therefore, the inscription on the Undley bracteate (IK 374), which has the same bind-runes could also be read as "magic" (*galdr*) in the generic sense and still be connected to onomatopoeia. For reasons of looking at the semiotic whole, it seems that the birdcall intended in DR 196 was that of a raven. I will go into detail about this below where I describe the sign-network.

6.2.3 *he[lma-tā]lja*

Furthermore, I cannot justify Krause's (1966: 67) reading of *Helmvernichten* ('helmet-destroying') for *he[lma-tā]lja* based on the simple fact that that the **mannaz* rune is not present. According to the photo in Krause (1966: 66), the rune shown must be read as a(n) **īsaz ~ *īsan* or **laguz* rune (cf. Photo 1 below). Thus, it must read something close to *helja-*. The shape is clearly not ᛗ. In fact, we already have a clear instance of a ᛗ rune in the inscription as seen in the ligature *mu͡*. Thus, according to Antonsen's typological rules based on distinctive features (cf. 2002: 51–54), **mannaz* cannot be read where there is only a single branch present; this must be **īsaz ~ *īsan* or possibly **laguz*.

It may actually be possible to treat this as a compound: *helijahagala* ('hell-hail'). Earlier *ō > a* in compounds is found regularly: PGmc **xaljō* ('hell') next to **xaljarūnō* ('witch') and **rūnō* ('rune') beside **rūnastabaz* ('runic letter') can be found throughout Orel (2003). Weakening can also be found in the attested OE *helle-rúne* ('sorceress'), *helle-hús* ('hell-house') and *helle-grut* ('abyss of hell) in Bosworth-Toller (1898: 526). The juxtaposition of "hell" to "hail" also rings true to the older idea of hell being a dark, cold, wet place instead of the later Christian concept of an inferno (cf. Ellis 2013: 152, 154, 170-172, 176; Murphy 1989: 38, 54 and Simek 2007: 137). Thus, we are working with a metaphor where "hell-hail" is being used as a *symbolic indexical icon*.

6.2.4 *a(n)sugīslas*

Rather than "Gefolgsmann" for *a(n)sugīslas*, I believe that this word is even more transparent—Antonsen (2002: 231) reads this as 'æsir-hostage', and it makes more sense in the inscription as a whole. Spear-marking was a very common practice among the tribes, and to give the hostage(s) to the Æsir seems to be a part of function of this weapon. Hasenfratz (2007: 66) writes:

> Durch Speermerkung (Ritzen mit einem Speer, der Waffe Odins) wird der
> Initiand Eigentum des Kultgottes. Und Scheinhängen ist eine Technik, ekstatische
> Erlebnisse zu induzieren (andere Kulturen bedienen sich dazu asketischer und
> meditativer Praktiken, bestimmter Körperhaltungen, des Tanzes, verschiedener
> Rauschgifte und narkotischer Getränke…): der Einzuweihende wird an einem

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call/scream') on the Skåne I bracteate which is compared to ON *gagga* ('howl of a fox or mock') and *gaga* ('to mock') (cf. MacLeod and Mees 2001: 26–27 and Beck 2001: 65). Either way, we have a case of reduplicated onomatopoeia which is probably tied to that of a bird call/scream.

Strick (um den Hals) hochgezogen, bis er das Bewußtsein verliert, dann wieder heruntergelassen. Er erfährt an sich den "kleinen Tod", eine neue, tiefere Dimension des Seins, das Außer-sich-Sein, die spirituelle Wirklichkeit.

Odin also acted in a similar way when he gave *siálfr siálfom mér* ('self to self') in *Hávamál* (cf. stanza 138).

Thus, the reading is simply: 'I am the Runemaster of the Æsir-hostage (i.e., of the one who will be given to the gods as a hostage by hanging and marking or perhaps throwing over the enemy).' This last remark is a reference to the often-cited Stanza 24 in *Vǫluspá*, where Óðinn lets a spear fly over the Vanir: a sign that they will be sacrificed. This feud is later settled by the exchange of hostages.

6.2.5 *wī(g)jū/wī(h)ju bi g[aiRa]*

Finally, Krause's reading of *wī(g)jū/wī(h)ju bi g[aiRa]* as "weihe ich an den Speer" seems to make the most sense given the semiotic whole. Nevertheless, this interpretation must be treated with extreme caution. Even Krause (1966: 67) notes that "Ob die Inschrift darüber noch hinausging, können wir nicht mehr entscheiden; Platz dafür wäre genug." Thus, we would have to question why the inscription did not continue if the Runemaster had enough space. Even if Krause's reading was not intended in the inscription itself, the semiotic whole leads us to believe this was one of the functions for which the spear was used.

6.2.6 Translation for DR 196

My final proposed translation for the inscription as a whole:

> 'I am the Runemaster of the Aesir-hostage (i.e., of the one who will be given to the gods as a hostage by hanging and marking or perhaps throwing over the enemy). I am called the High-One! Ga! Ga! Ga! (emphatic) Ga! Hell-hail!'

6.2.7 Signs of Magical Communication in DR 196

Within the *Umwelt* of this particular Runemaster, we see four primary clues for magical communication within the sign-network: 1) phonetic iconicity (tied to animism in *gagaga*), 2) mythic reenactment based on metaphor/iconicity, 3) a radical de-emphasis of conventional symbolic meaning of *erilaz* ('Runemaster') > *emuha haitē* ('(I) am called High-One') through "like producing like" and 4) the *symbolic indexical icon* used as metaphor in *helija-hagala*.

S₁) phonetic iconicity—it is not unthinkable that when the Runemaster chanted *gagaga* and then emphatic (*ginu*) + *ga!* that the intention was to imitate that of a birdcall (cf. 6.2.2 above concerning *gala* and *galdr*). While this verb can be found to be used for eagles (cf. HHv. 6), nightingales, and crows (Háv. 85), it could also be used for ravens. Whenever it is used in the context of a raven, it is often tied to battle, cf., for example, an instance in Old English (from the poem *Elene*), where the raven is said to *gol* as they prepare themselves to eat the corpses of those fallen in battle:

Elene (Lines 49–54)   Translation from Garnett (1911: 2–3):

Ridon ymb rofne, ðonne rand dynede,	'They rode 'round the valiant: then rattled the shield,
camp wudu clynede, cyning ðreate for,	The war-wood clanged: the king with host marched,
herge to hilde. Hrefen uppe gol,	With army to battle. Aloft sang the raven,
wan ond wælfel. Werod wæs on tyhte.	Dark and corpse-greedy. The band was in motion.
Hleopon hornboran, hreopan frican,	The horn-bearers blew, the heralds called,
mearh moldan træd.	Steed stamped the earth.'

Another connection to battle and ravens is also placed firmly in an Odinic context where Sigurd makes Huginn (Odin's raven) glad from being victorious over killing the sons of Hunding in *Reginsmál* (st. 26):

Reginsmál	Trans. Larrington (2014: 152)
Nú er blóðugr ǫrn bitrom hiǫrvi	'Now a bloody eagle is carved on the back
bana Sigmundar á baki ristinn;	of Sigmund's slayer with a sharp sword!
ǫngr er fremri, sá er fold ryði,	No one's more successful than the heir of the king
himils arfi, oc Hugin gladdi.	who reddened the earth and gave joy to the raven!'

While there is no doubt that Óðinn is tied to ravens, I thought I would also point out some of his *heiti/kenningar*: In *Hallfreðar Saga Vandræðaskálds*, he is called the *hrafnblóts goða* ('Priest of the Raven Sacrifice'), in *Haustlǫng* St. 4 *Hrafnáss* ('Raven God') and *Hrafnaguð* ('Raven God') in *Gylfaginning*. Cleasby-Vigfusson (1874: 281) also mentions that the croaking of ravens was seen as an omen and also that the banner carried by the Danes into battle was called "Raven." In Chapter 27 of *Ólafs Saga Tryggvasonar*, Hákon Jarl is seen making sacrifice to Odin; the ravens appear to apparently signify that Óðinn had accepted the sacrifice. Plenty of other references can be found throughout *Krákumál*.

Thus, by chanting $\widehat{gagaga}$ and then the emphatic (*ginu*) + $\widehat{ga}$, the Runemaster allows himself to participate in the myth by mimicking the call of the raven(s) to signal that battle will begin and a glorious feast will be laid out for them. With this particular sign of imitation, we are clearly dealing with a *dicent indexical legisign* motivated by iconicity.

S₂) Mythic reenactment (based on metaphor/iconicity): as the Runemaster uses the spear to either mark a victim or throw it over the host, he is emulating the actions of Óðinn and thus acting as the god himself. He becomes the god through manipulating these signs—which are of course, connected to the sign above—and acts as if he were the *Heriafǫðr*. Since this is an "either or" situation, S_2 must be treated as a 2-2-2. It seems that it is a convention to use a spear to give an enemy to Odin. However, we do not know exactly how the spear was used and to what degree. Thus, it is better understood as a *sinsign* over a *legisign*.

S₃ → S₄) A radical de-emphasis of conventional symbolic meaning of *erilaz* ('Runemaster') > $\widehat{emuha}$ $hait\bar{e}$ ('(I) am called High-One') is present to fall back into secondness, which is again, motivated by iconicity. He identifies himself as the conventional *erilaz* ('Runemaster') and through transformation, he takes on the persona of $u\widehat{ha}$ ('High-One'). Since *Hár* ('High One') is a common appellation for Óðinn, this may mean that $u\widehat{ha}$ and *Hár* are semantically equivalent. There is clearly a relationship between **S₃ → S₄**, where we move from a *dicent indexical legisign* → *dicent indexical sinsign* motivated by iconicity, as the Runemaster assumes the duties of a god in a lesser conventional manner.

S₅) The last example where magical communication is present is through *helijahagala*, which may be further analyzed as "like the hail falls from the skies to wreak havoc upon the land, may this spear do the same to my enemies." Therefore, since we are awarded additional information concerning the noun ('hell-hail'), it is closer to a 3-3-2 rather than a 3-3-1. The word/phrase itself also seems to have some form of power behind it, which is why I commit this to a *symbolic indexical icon* (expanding from Silverstein's *indexical icon*) primarily motivated by indexicality. The name could be acting as a sort of *pars pro toto*. The effect of saying the name to harm the individual (a metonymic curse), for example, is found throughout ON sources, cf., *Fáfnismál*, Stanzas 1–2, where Fáfnir demands to know Sigurd's name so he can harm him by simply cursing him through his name alone. Thus, an invocation to hail through the written word may have a similar effect.

Finally, we arrive at the following interconnected sign-network for magical communication:

Figure 3 Kragehul Spear Shaft (DR 196)
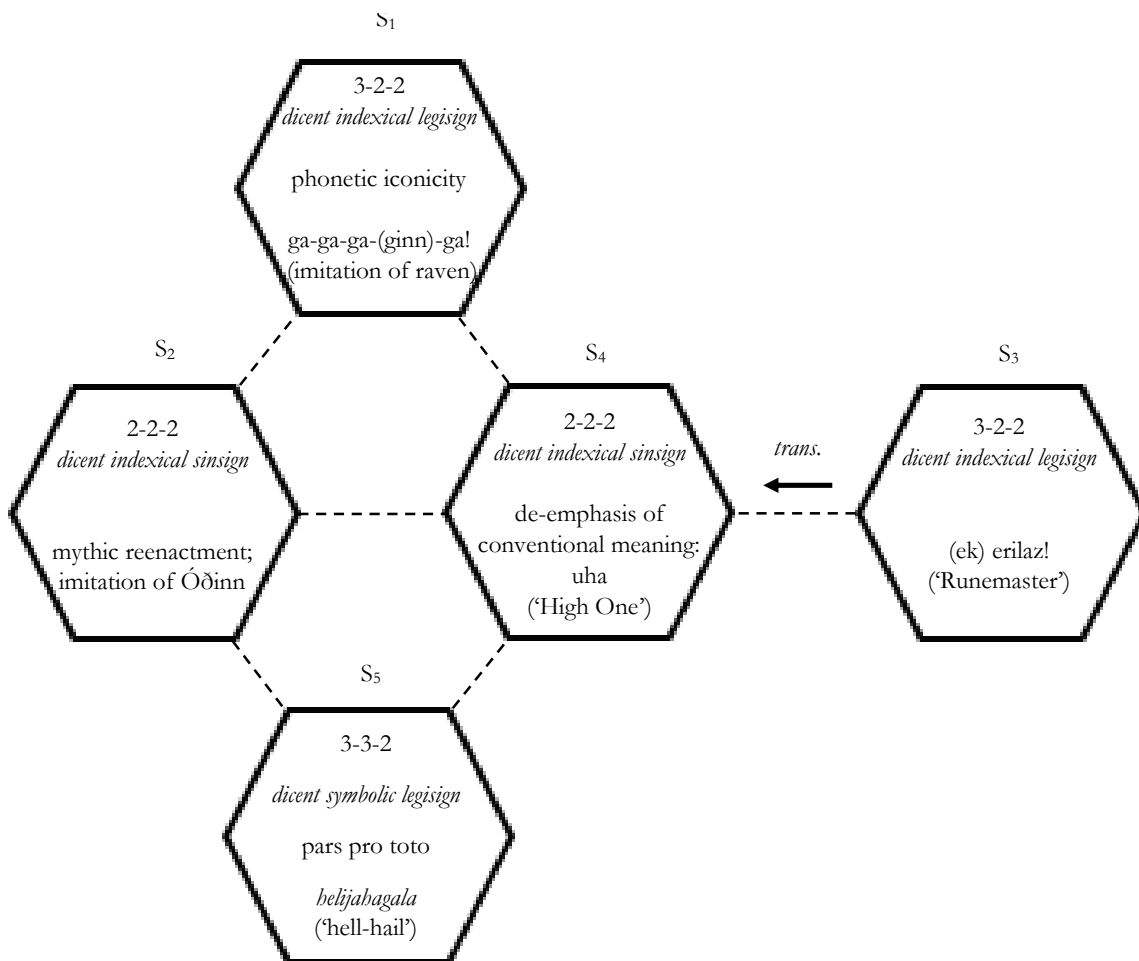
Photo 1

Sketch of DR 196 (public domain)   (Photo credit: Arnold Mikkelsen, taken on
                                            March 6, 2018. Owned by Nationalmuseet
                                            København)
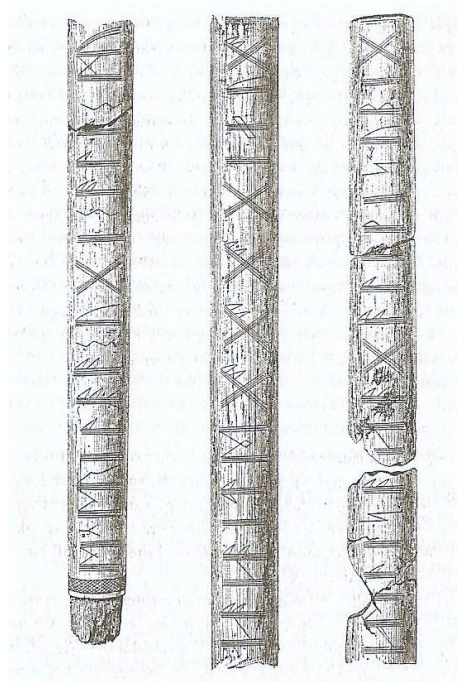
6.3 Björketorp (DR 360)

DR 360 is a granite runestone that can be found in the Blekinge region of southern Sweden. The inscription can be dated to roughly 675 CE. However, the placement of the stone itself is undoubtedly much older. Side A of the inscription can be seen on the northwest side of the stone, and side B is located on the south side. The stone stands approximately 4 meters tall, and it forms a triangle with two other granite *bauta* stones of similar height (see photos A and B below).

While excavations have been carried out and archeologists have determined there is no grave directly below its structure, it is known that there was a grave field nearby that was largely destroyed by gravel workers, and the triangle stones may have had a connection to these graves. Carstens and Grimm (2015: 198–199) inform us that:

> The nearest surviving graves were found by gravel workers c. 100 m east of the triangle (Listerby 116 & 271):[33] A cremation burial of the first centuries AD (Listerby 116) contained a shield boss, a fragmentary knife and a ceramic vessel. Another burial, which defies dating, contained unidentified iron objects (Nicklasson 1997, 88)…another grave (Listerby 271) that was damaged by gravel workers was excavated in 1946 and contained a sword and a spearhead from the Roman Iron Age (SHM 23665). It can be assumed that the burials and the

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[33] Listerby refers to the find register of the Board of Antiquities in Stockholm [insertion is my own, SS].

runestone formerly belonged to one big grave field and, possibly, the burial ground existed from the Roman Period to the Late Iron Age (Vendel and Viking periods).

It seems that the three *bauta* stones were erected at an earlier time and then the runes became a later addition to help further sanctify the area. On the Björketorp stone, a cup mark can also be seen, which may tie this into cultic practices of leaving offerings (cf. Carstens and Grimm 2015: 198). Thus, this could have been a sacred site even before the runes were inscribed on the stone itself.

Among these three *bauta* stones, a circle and square stone setting can also be seen (see Photo D below). The circle could be connected to some form of *dómhríngr* ('judgement ring') or *vébǫnd* ('sacred-bands'), where it was used to set a place off from the profane for judgments to take place. The use of these rings was originally connected to ancestral graves and then later used as a *þing* and places of judgement; cf. Tolley (2009: 337) for this connection, De Vries (1956: 373–374) and Cleasby-Vigfusson (1874: 101) for the comments on *dómhríngr* and *vébǫnd*. According to Tolley (2009: 337), these rings usually consist of 3, 7 or 9 stones.

The curse written on DR 360 undoubtedly was intended for the entire immediate area: the *dómhríngr* and the graves, as well. It makes one wonder if the triangle of three stones also served as a sort of *dómhríngr* even though there was no grave directly below it. It was in these areas that no evil-doer might enter the hallowed ring or commit an act of violence within it; if he did so, he was called a *vargr í véum* (*lupis in sanctis*) (Cleasby-Vigfusson 1874: 101).

Regardless if the three stones or the nearby circle served as the *dómhríngr*, one thing is certain: the runes helped to set the landscape off from the profane. In essence, I share the view of Düwel (2008: 43) when he writes the following about DR 360: "Eine Grabstätte liegt nicht vor; dagegen sind in der Umgebung ähnliche Steinsetzungen gefunden worden, so daß es sich hier wahrscheinlich um einen geweihten Platz, möglicherweise eine Kultstätte, handelt." Thus, we clearly have a 2-2-2: a sacred landscape where cultic activity is performed.

According to Krause (1966: 214–217), the runes of DR 360 read:[34]

A:		uþArAbAsbA
B:	I:	hAidRrunoronu
B:	II:	fAlAhAkhAiderAg
B:	III:	inArunARArAgeu
B:	IV:	hAerAmAlAusR
B:	V:	utiARwelAdAude
B:	VI:	sARþAtbArutR

Normalization:

A:	I	*ūþarba-spā!*

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[34] The letter A is the transliteration for the star-shaped rune on the Björketorp and Stentoften inscriptions. The star-shaped rune was sometimes used as a substitute for the old *jēra rune and reflects the transitional period of the Elder to the Younger Futhąrk (cf. Antonsen 1975: 13). The value of the star-shaped rune is [ā], [a].

B: I-VI   *haidR-rūnō ronu falhk hedra, gina-rūnaR. ærgiu hearma-lausR, ūti æR wēla-*
         daude, sāR þat brȳtR.

         Trans.

         'Schadenprophezeiung! Der Glanzrunenreihe barg ich hier, Zauberrunen. Durch
         Argheit rastlos, draußen (= in der Fremde) ist eines tückischen Todes, wer dies (sc.
         Denkmal) zerstört'.

Krause provides us again with a relatively complete and coherent reading of the inscription. By
including *Denkmal*, he has also acknowledged that the formula shares a relationship with not
only the inscribed stone but the entire immediate landscape. He additionally clears up what is
meant by *ūti* by supplying us with *draußen* (= *in der Fremde*). Nevertheless, I believe a few
minor adjustments could be added to provide a more accurate reading of the inscription: 1) the
reading of *ūþarba-spā* in connection with the runes on side B, 2) the treatment of *gina-rūnaR*
following *hedra* to allow for alliteration, 3) the conventional phrase …*sāR þat brȳtR*, 4)
additional comments concerning *ærgiu*, 5) the reading of *hearma-lausR* ('rastlos') and finally 6)
an adequate translation for *falhk*.

6.3.1 *ūþarba-spā*

In DR 360, *ūþarba-spā* is probably one of the most overlooked phrases on the stone. Because of
its position (side A), it is sometimes treated as disjointed from the rest of the inscription or
ignored in its entirety. As I had mentioned at the start of this chapter, Antonsen (2002: 313) gave
an in-depth linguistic analysis of each word on DR 360, but did not include the phrase on side A.
Intriguingly, he acknowledged it earlier in Antonsen (1975: 87–88). His skepticism of magical
interpretation is by no means a secret, and he seems quite proud to flaunt a division between so-
called "imaginative" and "skeptical" runologists.[35] The runes, *ūþarba-spā*, are also quite legible
(see Photo C below).

Krause's reading of *ūþarba-spā* as 'Schadenprophezeiung' is quite fitting, and I believe
'Schaden-' is a fantastic choice for *ūþarba*. While -*þarba* is directly related to OS *tharf*, OHG
darf, ON *þarf* and can all be translated as 'need' or even 'help' (esp. OS), it can also be
understood as 'harmful', when a negative prefix is attached to it (cf. its use in *Hávamál*, stanza
164, where the intended meaning of *óþǫrf* in the phrase *óþǫrf iǫtna sonom* means 'harmful' or
'damaging' to the sons of *jǫtnar*).[36]

6.3.2 *ūþarba-spā* and word order

However, I question the position of *ūþarba-spā* within the poem. Instead of treating it as a
juxtaposed phrase to the inscription on the opposite side of side B, I believe it should be treated
as a part of the poem and incorporated into the alliterative verse. Looijenga (2003: 177) makes a

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[35] For an overview of this, see Chapter 9 in Antonsen (2002).
[36] In the original *Codex Regius*, it actually reads *óþǫrfýta sonum* ('harmful/damaging to the sons of men').
However, even in the margins of the manuscript, there is an emendation which replaces *ýta* with *iǫtna.* I
support the widely-accepted emendation to this MS.

convincing argument that the intention of the Runemaster was to connect *ūþarba-spā* to alliterate with *ūti*—"when walking around the monolith, it appears that the text on the back (side [A]) immediately joins that part of side [B], that starts with *utiAz*. I suggest this is no coincidence."[37] She eventually concludes that "the text is actually a poem in the sense of a spell" (Looijenga 2003: 178). Thus, we arrive at *ūþaraba spā ūtiaz wēladaude* ('harmful prophecy [condemned] to a death by deceit'). In terms of Peircean semiotics, what Looijenga is after here is that the use of *ūþarba-spā* reflects the unimpeded flow of phonetic iconicity used throughout the poem as a whole.

I do, however, question Looijenga (2003: 178) where she writes *spá* should be treated as 1.SG.PRS.IND. While this reading is certainly possible (the verb form *spá* and the feminine noun *spá* are both homophonous), *ūþaraba* is then left to agree with *wēladaude*, which is not possible. Antonsen (1975: 88) is correct in that *ūþaraba* and *spá* are in the nominative and feminine, and *wēladaude* is a dative masculine. Thus, Looijenga is correct in reordering of constituents, but incorrect in her reading of *ūþaraba spā ūtiaz wēladaude* as 'I foresee a needless death by treachery'. This portion should read: 'harmful prophecy [condemned] to a death by deceit…'

Taking into consideration Looijenga's suggestion of reordering, we arrive at:

B:	I:	hAidRrunoronu
B:	II:	fAlAhAkhAiderAg
B:	III:	inArunARArAgeu
B:	IV:	hAerAmAlAusR
A:	I:	uþArAbAsbA
B:	V:	utiARwelAdAude
B:	VI:	sARþAtbArutR

6.3.3 *gina-rūnaR*

Krause's reading of *gina-rūnaR* as 'Zauberrunen' is certainly possible, but it no longer conforms to the expected metrical style. The *-g* at the end of *hAiderAg* belongs to *[g]inArunAz*. If, however, we also consider the double use of *-ra* in the preceding adverb, *hedra* ('here'), it does allow for alliteration with the following noun. Looijenga (2003: 179) proposes that we should take the *-ra* at the end of *hedra* to imply a double of this cluster to obtain alliteration in the following word —this would allow for (*ra*)*ginarūnaR* ('runes of the ruling gods'). The same argument could be made for the Stentoften runestone (DR 357). Furthermore, it seems to align well with the semantic structure of the Noleby runestone (KJ 67), where we read that the divine rune (inscription?) comes from the *raginaku(n)do* ('family of ruling gods').

Thus, the normalized inscription should now read (Looijenga 2003: 178):

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[37] In Looijenga (2003), her side A and side B are reversed to that of Krause (1966). For the sake of uniformity, I have changed her order to conform with Krause (1966) lest Looijenga's ordering would confuse the reader. My emendations are in brackets.

haidz rūnōrōnū   falah ak haidera
(ra)ginarūnāz   arageu haeramalausz
ūþaraba spā   ūtiaz wēladaude
saz þat barutz

6.3.4 *sāR þat brȳtR*

Krause (1966: 217) considers the formula, *sāR þat brȳtR*, not to be a part of the alliterative formula itself: "Für sich und ohne metrische Form steht der Schluß *sāR þat brȳtR,* der also wohl nicht dem eigentlichen *galdr* zugehörte." The phrase is certainly a part of the inscription as a whole, but it is definitely outside of the metrical structure of the rest of the inscription. This could, however, be because … *brȳtR* is a conventionalized verb designated for runestones in general. Interestingly, the Stentoften runestone (DR 357) presents us with alliterative verse (*málaháttr*?) and then ends with a similar phrase (*sā þat brȳtiþ*) which no longer alliterates with the rest of the formula. It is also worth noting that this stone (DR 357) comes from the same region as DR 360. Perhaps this is a frozen phrase that is used in restricted contexts after the curse is carved into the stone. In addition to DR 360 and DR 357, this verb can also be seen on DR 338, DR 81, and Vg 67. In sum, its conventional nature could be why it defies alliteration within the rest of the formula. The idea could be that the Runemaster inscribed a spell using phonetic iconicity and then ended with "Let me put this in laymen's terms: don't destroy this monument."

6.3.5 *ærgiu*

I am not completely satisfied with *Argheit* ('perversity') being the most adequate translation for *ærgiu*. Krause (1966: 215) makes it clear that this word specifically means "etwa perverses Gebaren" in his translation. While this undoubtedly meant 'sissy', 'a man who commits perverse acts' or a woman who is lewd (this is found especially in ON texts; cf. Tolley 2009: 155–164), the adjectival and nominal forms of this word could also mean a man who lacks honor, courage and/or strength. Even the proverb *argr er sá sem engu verst* ('he is truly an *argr* who does not defend himself') seems to imply this, cf. Cleasby-Vigfusson (1874: 24). When used metaphorically, it is can also mean someone who is a wretch, craven or a coward; cf. Cleasby-Vigfusson (1874: 24). Among our other comparative sources, we find OHG *arg* ('greedy, cowardly, worthless'), OE *earȝ* ('inert, weak, timid, cowardly') and OF *erch* ('evil, wrong') (cf. Orel 2003: 23). Since the inscription antedates ON (Old West Norse, that is), it is not unlikely that it could have had a broader scope of meaning. Ultimately, *Argheit* ('perversity') seems to narrow the semantic field too much. The translation found in Antonsen (1975: 88) for *ærgiu* to mean 'baseness', i.e., lacking a moral code, seems to be a better fit. But it should be placed within the appropriate context for understanding morals at the time. In our case of DR 360, it most likely means 'someone who lacks honor and respect.'

6.3.6 *haerama*

I also uphold Antonsen (2002: 309), who suggests that *haerama* should be read as *hjærama-* ('protection'). He writes:

> The digraphic spelling in the root syllable in Björketorp (< PG */herm-a-/, PIE */(s)ker-m-o/ 'protection') has commonly been interpreted as an "intermediate stage" in the breaking of */e/ to /jæ/ (e.g., Krause 1966: 216). It must be noted,

however, that A is the transliteration of the old j-rune, which came to designate /a, ā/ through the loss of the initial */j-/ in its name. We must therefore inquire into the value of this rune in noninitial position before a vowel, and since an intermediate stage /æ/ is phonetically impossible in the breaking process, we are forced to consider the possibility that in this context the rune retained its original value as a glide [j].

Antonsen (2002: 309) also compares this situation to what we find on the Noleby runestone (KJ 67), where this same rune, A, is used for [j] in *tojeka*. Ultimately, he informs us that the common phonological form is /hjærm-/. Thus, I prefer Antonsen's "protection" over Krause's "rastlos."

6.3.7 *fAlAhAk*

Lastly, ON *fela* means to 'hide' or 'conceal', and this is surely the meaning intended by Krause (1966) with "Der Glanzrunenreihe barg ich hier." However, this verb can also translate as 'commit' or 'entrust' as seen in, for example, "Hervarar Saga ok Heiðreks": *hann fal Óðni allan þann val* ('he committed all the slain to Óðinn') and "Sigurðarkviða in Skamma": *mey frumunga fal hann megi Gjúka* ('…the girl so young, he entrusted to the son of Gjuki'). Certainly, "hide" for *fela* in either of these instances would not be adequate. Comparatively, OHG *felahan*, OS *bifelhan*, and OF *bifella* can also be translated to 'commit' in certain contexts (cf. Orel 2003: 97 for etymological connections). Furthermore, the form on DR 360 is most likely in the present tense. Antonsen (2002: 307) writes the following concerning *fAlAhAk*:

> [T]he representation of PG */e/ by A in AR…and also in -Ak = St. -ekA (as well as in later inscriptions) indicates that PG */e/ < PG */felh-ek(an)/, PIE */pel-k-eg(om)/ 'I commit' has already undergone lowering to EN /æ/, which can be represented by the traditional spelling **e** (as in Stentoften) or by innovative A (as in Björketorp).

6.3.8 Translation for DR 360

My final proposed reading for the inscription as a whole:

> 'I entrust here a bright sequence of runes: runes from the ruling gods. Harmful prophecy! [condemned] to a death by deceit for the one who breaks this (i.e., anything within the immediate landscape). [May the person who does this be] without protection when he/she leaves this place [because of] the lack of honor and respect'.

My translation for this is intentionally paraphrastic (holistic). It is meant to capture the intended meaning of the Runemaster in question. "[W]hen he leaves this place" is simply based on *utiAR* meaning "farther away" (cf. the ON comparative adv. *útar*). I do not accept that the reading should be *ūti æR* as initially shown in Krause's normalization. My choice for '[because of] the lack of honor and respect' comes from my discussion above concerning *ærgiu* (FEM.DAT.SG). If the reader would like to see technical glosses for each word in question, refer to Antonsen (1975: 85–88) and Looijenga (2003: 177–179).

6.3.9 Signs of Magical Communication in DR 360

Thus, within the *Umwelt* of this Runemaster, we see the following signs associated with magical communication in this sign-network: 1) phonetic iconicity (the alliterative verse to enhance the impact of the curse), 2) an indexical curse attributed to Frazer's *law of contagion*, i.e., *pars pro toto*, 3) a sacred landscape where cultic rites may be performed, 4) a conventional phrase connected to the phonetic iconicity and the indexical curse, 5) mimicking the qualities of divine runes used by the "ruling gods" to guarantee the success of the curse:

S_1) Phonetic iconicity—this is a salient sign within the network that helps to enhance the impact of the curse. Phonetic iconicity/poetry as a tool used in "magic spells" is well-documented (cf. discussions in 2.1.7 concerning Roman Jakobson's comments on phonetic isolationism, Silverstein's suggestion of the indexical icon). In our case, (S_1) works closely with that of the (S_2). This sign is a *dicent indexical sinsign* motivated by metaphor (icon): 2-2-2, which is very much connected to the next sign—a *dicent indexical sinsign* motivated by metonymy (index): 2-2-2. Thus, every instance of alliteration works in conjunction with the curse:

haidz rūnōrōnū	falah ak haidera
(ra)ginarūnāz	arageu haeramalausz
ūþaraba spā	ūtiaz wēladaude

S_2) This is the indexical curse motivated by *pars pro toto* (2-2-2). If the perpetrator comes into contact with this site, and does anything to disrupt it (see S_3 below), the contact alone will then make sure he will be "[condemned] to a death by deceit" and "without protection when he leaves this place." This shows that the index will work form a distance. "Whoever breaks *this*" is not referring to the stone, per se, but rather the immediate landscape (in the inscription, *þat* reads as a NEU.SG). McKinnell, Düwel and Simek (2004: 167) also inform us that: "*briuti* probably does not refer to literally breaking the stone itself, but to 'breaking' the monument by removing the stone (cf. ON *brjóta upp stein* 'to break out a stone, remove it from its place'), or breaking the grave open (cf. ON *brjóta upp búr* 'to break open a building')." In their case, they are referring to the Glemminge runestone (DR 338), but the same verb is being used in DR 360. This supports the idea that the curse is supposed to impact the entire immediate landscape. Thus, a better translation for this might be: "whoever breaks anything in this area will be subject to the curse through *pars pro toto*."

S_3) This sign represents the immediate ritual landscape, which is incorporated into the semiotic whole (2-2-2). If the space is disturbed and rendered profane, this will impact the network and trigger the other signs within the system. See comments for S_2 concerning *brȳtR*.

S_4) …*sāR þat brȳtR* is a frozen conventional proposition allowed to stand outside of metrical rules. I call this a *dicent indexical legisign* (3-3-2) because it seems to be somewhat of a convention (within context) to write some sort of poetic formula and then end with "don't break this!" on many runestones. Because of its conventional nature, it could also be why it defies alliteration within the rest of the formula (after all, one of the goals of a good poet is not to use conventional language). The phrase could be understood in the sense of "keep out" or "danger" or "no trespassing." These are frozen phrases which are used in restricted contexts. In the end, one would not change the conventionalized phrase to conform to alliteration. While the formula …*sāR þat brȳtR* may not be a part of the phonetic iconicity formula, it is a formula that is found on many other runestones and may be regarded as a part of a default curse formula tied to

indexicality. It is still a part of the text as a whole. This verb can be seen on DR 360, DR 357, DR 338, DR 81, and Vg 67 and has the general idea of "Don't break x."

S₅) I consider "I entrust here a bright sequence of runes: runes from the ruling gods" to be a sign that allows us to see the Runemaster enacting the macrocosm in the microcosm. Perhaps the thought was: "as these runes act as sacred runes above, may they also act as sacred runes here." Krause (1966: 217) considers the *haidz rūnōrōnū* ('bright sequence of runes') to be connected to the gods above: "Die Runen werden als ‚Glanzrunen' bezeichnet, weil die Runen von den himmlischen Mächten herstammen." Interestingly, the ON adj. *heiðr* ('bright, cloudless') is used only when discussing the brightness of something in the sky: *heiðr himinn* ('a clear sky'), *heiðar stjörnar* ('bright stars') and *heiðr dagr* ('a bright day') (cf. Cleasby-Vigfusson 1874: 247). We are also informed on the Noleby runestone (KJ 67) that the runes are derived from the 'ruling gods': *runo raginaku(n)do.* Lastly, in stanza 80 of "Hávamál" we are told that the runes come from the gods above:

Hávamál (st. 80)	Trans. Larrington (2014: 23)
Þat er þá reynt, er þú at rúnom spyrr,	'That is now proved, what you ask of the
inom reginkunnom,	runes, of divine origin
þeim er gorðo ginregin	which the great gods made
oc fáði fimbulþulr,	and the mighty sage coloured;[38]
þá hefir hann bazt, ef hann þegir.	then it is best for him if he stays silent'.

The idea that the Runemaster would emulate the gods' language may improve the overall intensity of the indexical curse (see **S₁** and **S₂**). Essentially, the Runemaster might be thinking: "If I can make the divine language of runes above appear as divine language here on earth, then perhaps the sacred nature of the word will also have an impact."[39] Ultimately, I treat this act as an index motivated by religious iconicity/metaphor: (2-2-2).

We are now presented with the following sign-network:

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[38] Larrington (2014: 286) remarks that this is most likely Odin.
[39] Cf. Kristeva (1989: 48–62) for comments concerning the physical nature of the word in so-called primitive societies.

Figure 4
Björketorp Inscription
(DR 360)

S₁
2-2-2
dicent indexical sinsign
phonetic iconicity
alliterative verse used
to enhance curse

S₂
2-2-2
dicent indexical sinsign
pars pro toto
curse motivated by
index

S₃
2-2-2
dicent indexical sinsign
the sacred landscape

S₄
3-3-2
dicent indexical sinsign
conventional phrase
used to protect
runestones
…saR þat brȳtR

S₅
2-2-2
dicent indexical sinsign
imitation of divine
speech;
motivated through
iconicity

Photos of Björketorp (DR 360):[40]

Photo 2

Photo A - A picture with all three *bauta* stones *in situ*. The center stone bears the runic inscription.

Photo B - The center *bauta* stone, bearing side B of the inscription.

Photo C - The *ūþarba-spā* formula on side A.

Photo D - The distance of the stone circle relative to the three *bauta* stones in the distance.

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[40] All pictures seen here are my own.

6.4 The Horn(s) of Gallehus (DR 12)

DR 12 A[41] is a golden horn found by Kirsten Svendsdatter in July 1639 in Gallehus, a few kilometers northeast of Møgeltønder. In April 1734, Jerk Lassen discovered the second horn (DR 12 B), which bore the runic inscription: *ek hlewagastiz holtijaz horna tawido*. This horn was discovered only 20m from DR 12 A. The length of the outer curve on DR 12 A is 67.6 cm and the inner 58.3 cm. DR 12 B, slightly smaller, measures at 51.6 cm and 43.7 cm (Krause 1966: 98). The inscription is dated to ca. 400 CE (Krause 1966: 103). Unfortunately, the original horns were later stolen and melted down in 1802. Subsequently, we must work with the drawings of the horns which were recorded in 1641 by Ole Worm and in 1734 by Krysing and Paulli. While the replicas in the National Museum of Copenhagen are interesting, they are even further removed from the original.

Near the beginning of this work, I had mentioned that McKinnell, Simek and Düwel (2004: 31) claimed that Flowers (1986: 339) was incorrect in writing that every Elder Fuþark inscription could be interpreted in a non-secular and magical sense. I then followed this up with Flowers' response (2014: XIV), where he makes the argument that the horn is decorated with rich iconography to which the maker's mark refers and that the inscription must be interpreted in context (cf. 3.6). While Flowers is partially correct in this connection, I believe that the so-called maker's mark even goes beyond horn B: it also connects that to horn A in the greater context. Given the cultic iconography on both horns, and the fact that the inscription on DR 12 B reads as an ACC.DUAL 'horns' (see 6.4.3 below), it is quite obvious that these horns belong together as a semiotic whole.

Krause provides us with the following transliteration and translation for DR 12 B:

ekhlewagastiR * holtijaR * horna * tawido

Normalization (showing primary and secondary stress):

ek HléwagàstiR HóltijaR hórna táwidō

Trans.

'Ich Hlewagast, Holtes Sohn, das Horn verfertigte'.

The translation provided by Krause is rather conventional, and I doubt very many runologists would argue against his proposal. Nevertheless, I would like to begin by refining a few glosses so I can allow the inscription to fit within a holistic context: 1) the placement of the inscription in a NWGmc context rather than a NGmc one, 2) *hlewagastiR* as a poetic formula, 3) the supposed

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[41] In my study, DR 12 refers to both horns. If I refer to horn A, this will be written as DR 12 A. Horn B will be referred to as DR 12 B. At the end of this section, I have also supplied pictures of the horns; they are in the public domain. The labeled sections (A, B, C, etc.) are my own addition. This will help the reader refer to a specific icon when it is mentioned.

patronymic suffix in *holtijaR* < PIE *-io-*, 4) the number on *horna*, and finally 5) 'verfertigte' as his translation for *tawidō*.

Krause (1966: 102) remarks that this inscription should be placed in the NGmc language group based on the inscription bearing the pronoun **ek* over **ik*. However, I am in agreement with Antonsen (2002: 28; 1975: 41) that this should be more appropriately placed in a NWGmc context based on various phonological features—especially **ek* being a reflex of PGmc **ek* and the *-z* in *hlewagastiz* and *holtijaz* not being yet rhotacized. It is quite clear that the struggle for transcribing *-z* as *-R* is inorganic and politically motivated. According to Antonsen (2002: 28), final *-z* in NWGmc is still retained until ca. 450–500 C.E. For an overview on the politics and "identity claim" of DR 12, I refer the reader to Antonsen (2002: 73–91). Nevertheless, because the inscription is dated to ca. 400 CE by both Antonsen (1979: 41) and Krause (1966: 103), it is very close to NGmc. Thus, we can still expect to find some NGmc features (see 6.4.4 below concerning the semantics behind the verb *tawidō*).

6.4.1 *hlewagastiz*

Hlewagastiz is read by Krause (1966: 102) and many other runologists as 'fame-guest' or 'protected-guest' (cf. Antonsen 1975: 41 for morphological comparisons. Ultimately, *hlewa-* could be related to OS *hleo*, ON *hlē* ('protection') or, alternatively, OS *hlūd*, ON *hljōmr* ('noise, loud sound'). Looijenga (2003: 167) took an innovative approach in offering 'grave' based on *hlé-* < *hlaiwa* 'grave' and suggests 'grave-guest', i.e., a dwarf. However, since I adhere to Liberman (2016: 315) in that the association between dwarfs and mounds must have originated at some point around 700 CE due to *bergmál* influencing the word *dvergmál*, thereby altering an entire semantic paradigm concerning dwarfs and mounds, I cannot accept her proposal.[42]

Ultimately, I believe that *hlewagastiz* does, in fact, literally mean 'fame-guest', but it should not be treated as a generic maker's mark. As MacLeod and Mees (2006: 176) have also pointed out: "Along with its alliteration (**H**lewagastiz **h**oltijaz **h**orna) the choice of words here indicates this is a carefully composed text. It is strange, then, that it has usually been interpreted merely as a prosaic maker's inscription." Indeed, isolating this name from the rest of the poetic formula does a disservice not only to the meaning of the runic inscription, but also to the object(s) as a whole.

Taking MacLeod and Mees' proposal a step further, we may have reason to believe that the formula *hlewagastiz* ('fame-guest') reaches back into PIE times. Watkins (1995: 246) has shown us that *hlewagastiz* in the *ek hlewagastiz holtijaz tawido* formula goes beyond a simple maker's mark or even just basic poetry. Its poetic formula is rooted in PIE tradition, and many other parallels concerning "most famous" and "guest" can be found throughout Watkins (1995: 241–246). Many of his examples are given in a religious context (cf. esp. commentary on *Upamá-śravas-* < **upṃmo-ḱleu̯es-* 'having SUPREME fame' and *Mitra-atithi-* 'having *mitra*, the divinized covenant', 'contract', alliance as guest'.). I do not believe, however, that we are dealing with anything religious *per se* concerning *hlewagastiz* on DR 12 B. However, what does seem obvious to me is that we are dealing with the ritual of hospitality and gift-giving.[43] Considering the functions of gift-giving in the Germanic societies, it would not be completely

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[42] For more on this discussion, please see my analysis of the Ribe skull fragment (DR EM85; 151B) (6.8–6.8.6).

[43] For the importance of gift-giving in the Germanic tradition, please refer to Mauss (1954: 59–62).

out of the question that the person who received such unmatched hospitality (the fame-guest) would gift (see *tawidō* 6.4.4 below) the two horns as a token of his or her appreciation. After all, gifting something to someone that exceeds the value of the gift that was given seems to be a rather common practice in these times.

Furthermore, if we take into consideration what the *American Heritage Dictionary* (Watkins 2018) tells us concerning the word *gastiz*, the intent of the Runemaster becomes ever clearer:

> The word **ghos-ti-* was thus the central expression of the guest-host relationship, a mutual exchange relationship highly important to ancient Indo-European society. A guest-friendship was a bond of trust between two people that was accompanied by ritualized gift-giving and created an obligation of mutual hospitality and friendship that, once established, could continue in perpetuity and be renewed years later by the same parties or their descendants.

Ultimately, together we can conclude that *hlewa + gastiz* consists of a nexus linking fame, lofty and guest. It is a contract between host and guest (in our case, the Runemaster). Thus, I argue *hlewagastiz* is more of an epithet ('someone who has received lofty hospitality') than a personal name.[44]

6.4.2 *holtijaz*

Krause (1966: 102) regards *holtijaz* as "kaum als Ableitung von einer Ortsbezeichnung ,Mann aus Holt (= Holstein)', sondern eher als Patronymikon…" While it is possible that this is a patronymic (from PIE *-io-*), the likelihood of it representing a "Mann aus Holt (= Holstein)" is more likely. MacLeod and Mees (2006: 177) make a convincing argument that we are more likely to encounter the common ablative construction rather than patronymics—the ablative on DR 12 can be analogized to what we find on the "Axstiel" (DR MS 1995; 341), which reads *sīkijaz* ('from the sike'). Thus, we are dealing with a guest from the Holstein region.

6.4.3 *horna*

Regarding *horna*, most runologists prefer to see this as a SG (cf. Antonsen 1976, 2002; Düwel 2008: 32, Krause 1966: 102, McKinnell, Düwel and Simek 2004: 31). In fact, if a PScan (NWGmc?) form had to be reconstructed, the SG.NEU.ACC (a-stem) would yield *hornã*; a PL.NEU.ACC would have been **hornu*. Thus, from this perspective, it seems that the intention of the Runemaster would be SG 'horn'. However, it seems clear that the Runemaster made *both* of the horns, and that the inscription was intended for *both* of them, as well. After all, both of the horns were found in the same area and they share a similar style in shape and iconography. Thus, it would be more logical for the inscription to read 'two horns.' Therefore, I uphold Vennemann

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[44] Jackson (2012: 5–18) has offered some further insight into this personal name, as well. Ultimately, he discusses this epithet in light of other related names: *A[n]sugastiz*, *///dagastiz*, *Nauðigastiz*, *Saligastiz*, *Waʒagastiz*, and *Wiðugastiz*. His discussion centers on the *-gastiz* element of the name being associated with sharing a communal meal and even places it into a mythic context where he draws Vedic parallels. Essentially, if his interpretation is taken into consideration, this could also lend credence to idea that, when one consumes this liquid in the Gallehus horn(s), they are sharing a drink between themselves (as the specific cult-participators), their forebears and the gods. This could make sense given the semiotic whole of the horns themselves.

(1989: 355–368), who argues that *horna* is an archaic use of the ACC.DUAL. Ultimately, he concludes that *hlewagastiz* "hat das Hörnerpaar gemacht" (Vennemann 1989: 366).

6.4.4 *tawidō*

Since I have argued that *hlewagastiz* is not the personal name of the maker, but rather an epithet, the thought of *tawidō* meaning "verfertigte" does not readily make sense in the context of the objects in question. As MacLeod and Mees (2006: 176) have pointed out, the verb *tawidō* is typically looked at in comparison to OE, OS and Go; cf. OE *tawian* ('prepare'), MLG *towen* ('prepare, 'make') and Go *taujan* ('do, make'). If, however, we look at its Scandinavian cognates, we see "give, grant, bestow, assist, help," and thus its original meaning must have been something like "reward, offer, dedicate" (MacLeod and Mees 2006: 176).

Markey (2012) also makes a case for translating *tawidō* as 'offered, dedicated, or gifted.' Markey (2012: 94) writes:

> The horn's dedicatory nature is clearly demonstrated by a selection of *tawido* as the line's highly focused verb. This verb is reflected in all Germanic dialects—North, East, and West—with six occurrences in runic inscriptions, including Gallehus, and its pro-form was *taujan* < IE *dH_3 ew-yo-*, compare Lat. *duit* and the dedicatory sense of Venetic *dona.s.to* (32x), *doto* (17x) with the force of Etruscan *turuce*.

Markey (2012: 95) also dismisses any semantic overlap between PGmc *taujan* and *wurkjan*, thereby showing a strong distinction between the semantics of these two verbs:

> Superficially, *taujan* appears to be a synonym of Older Futhark *wurkjan* (cf Goth. *waurkjan* "to make, do, perform") > ON *yrkja* "to effect, make, prepare, produce." The five runic attestations are: (1) Tune (ca. 400 AD) *worahto* (for *worhto*, cf. Goth *waurhta*), 1st sg. pret.; (2) Etelhem Clasp (late fifth/early sixth century AD) *w(o)rta*, 3rd sg. pret.; (3) Tjurkö (ca. 500 AD) *wurte* (in: *wurterunoR*), 3rd sg. pret.; (4) By (ca. 550–600 AD) *orte*, 3rd sg. pret.; (5) Sölvesberg (ca. 750–800 AD) *urti*, 3rd sg. pret.

> Nevertheless, contextual scrutiny indicates that Germanic *taujan* and *wurkjan* were not synonymous Use of *taujan* in a dedicatory ("grant, offer, reward, venerate") context is reflected in Gothic by formulaic *armaion taujan* "to give alms" (ἐλεμόσυνον ποιεῖν = *iustitiam facere*) at Matthew 6:1, 2, 3 but there is no *armaion waurkjan*. Recall Goth. *þaurban* + *sis* (*ga*)*taujan*, and note that Gothic lacks *þaurban* + *sis waurkjan*.

Finally, Markey (2012: 95–97) makes other various IE connections to PGmc *taujan* and claims a dedicatory formula which involves this verb:

> Given *taujan*'s primordial significance of "to give (frequently)" > "to offer" as reconstructed above, we conclude that a ((*N* (*nom.*)) + *N* (*acc.*) + (*N* (*dat.*)) + *taujan*)-cartouche defined a Germanic offertory blueprint, one that was clearly employed in the Gallehus inscription.

Thus, given the context of the horns, and my commentary throughout this section, I believe *tawidō* ('gifted') is the best way to translate this verb. Of course, also taking into consideration

that *horna* is a ACC.DUAL, we now understand that *hlewagastiz* has not necessarily made two horns, but rather he gifted/offered two horns.

6.4.5 Translation for DR 12 B

Therefore, my final proposal for the runic inscription on DR 12 B is:

> 'I, (the) Fame-Guest (i.e., the one who has received lofty hospitality), from Holt(stein), gifted (these) two horns'.

6.4.6 Icons on DR 12 A and B

Now that the runic inscription has been analyzed, I would like to make a few comments concerning the images on DR 12 (both A and B). Overall, what has become clear to me is that we are dealing with depictions of mythic cattle raiding, and various other motifs, including a figure offering what appears to be a ritual drink.

As far as the iconography is concerned, Krause (1966: 100) prefers to see the horns in a mythological context:

> So gehören wahrscheinlich dem Mythos an ein sowohl den Germanen wie den Kelten bekannter einhändiger Gott (A1), ein gehörnter Mann mit Ring, Speer und Stab (B1), vielleicht ein Vorläufer des nordischen Odin oder des Ull (vgl. *W(u)lþuþewR* auf dem Ortband von Thorsberg...; ein widerum auch den Kelten bekannter dreiköpfiger Gott (B2); ein Doppelpferd (B3), das an einem Dioskurenkult denken läßt (vgl. Die *Alces* „Elche" der Naharnaveln). —Dem Brauchtum oder akrobatishcen Darbietungen gehören offenbar an: Die Darstellung von zwei Männern über Kreuz (A3 und B3), ein Mann mit zwei Dolchen spielend (A2 und B5) sowie einige Bilder, in denen Ringbom die Darstellung von Gauklern mit Affen vermutet.

The Mediterranean influence is quite obvious, but the three-headed figure does not necessarily have to be of Celtic origin. Indeed, similar icons can be found on the Celtic Gundestrup cauldron (1st century BCE), but the three-headed figure both depicted on the cauldron and the DR 12 B may be rooted in PIE tradition and connected to a long tradition of mythic cattle raiding.

It has been suggested by Lincoln (1981) that many of the images on these horns are tied to hunting iconography and/or the dragon-slaying myth. However, unlike Krause (1966: 100), Lincoln does not believe that the three-headed figure is a god, but rather a PIE hero named *Trito.[45] Throughout Lincoln (1981: 96–133), he draws many connections between the Indo-Iranian tradition in which he demonstrates that the Indian Trita is directly related to Avestan *Θrita > Θraētaona* (he argues that the latter word here is of later development). Concerning the relationship between the mythic warrior (Trita) and the mythic god (Indra), Lincoln writes:

> In *RV* 10.8 cited above, Trita is said to be "impelled by Indra" (*índreṣita*) and similarly he is aided by the god in *RV* 10.48.2, 5.86.1 and 2.11.19. Trita, in turn, gives *soma* to Indra (*RV* 9.34.4, 9.86.20) and is said to drink the intoxicating brew alongside him in *RV* 8.12.16. Their relation is an exchange of strength, the typical

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[45] PIE *Trito ('third') has reflexes found in ON *þriði*, Lt. *tertius*, and English *third*.

relation between the warrior and the warrior god. Given this, it seems that both Trita and Indra were originally present in the Indian version of the myth, Trita appearing as the hero who actually slew the monster and Indra as the god who aided him in the exploit.

Lincoln (1981: 106–107) also provides similar parallels to *Trito, the Avestan texts concerning Θraētaona and the Greco-Roman tradition. However, in the latter tradition, Lincoln (1981: 113) informs us that "the hero acts alone and needs no help from a divine figure. This seems to be a common feature of European versions of the myth, for a Germanic version likewise seems to preserve no god." What is important to take away from his chapter on this, though, is that *Trito was not a god—he was a mythic hero involved in mythic cattle raiding. In our case of DR 12 B, the three serpents lying dead next to *Trito most likely depict earlier exploits in him defeating the serpent(s). Ultimately, Lincoln (1981: 115) concedes that the three-headed figure on the Gallehus horn is certainly not a perfect reflex, "but it is certain that this is an independent German [sic] reflex of the myth, containing the themes of triplicity, serpentine enemies, and the taking of livestock by force."

Krause (1966: 100) comments that the horned figure with a ring may be "vielleicht ein Vorläufer des nordischen Odin oder des Ull" (see section B on horn B). While Óðinn was a popular god in many of the Germanic regions (esp. England), Ullr also played a significant role in Scandinavia in pre-literate times (cf. Brink 2007: 105–136 for a survey of theonymic toponyms in the Scandinavian regions).[46] However, Brink's distribution also does show that many theophoric place names associated with Ullr are only located in Eastern Norway and Central Sweden. Brink (2007: 116) also makes it clear that Ullr should not be viewed as pan-Scandinavian. Therefore, a more likely candidate for this context would be Óðinn, our historic leader of the Wild Hunt.

The star ornaments shown on both horns can also be found on the Sösdala artifacts and grave urns in Süderbrarup. While we cannot determine their function, they are at least associated with other Germanic/Scandinavian contexts. Interestingly, Hartner (1969: 29–78) suggests that many of the celestial images may be connected to a solar eclipse which happened in April 413 CE.

Hartner (1969: 17) also attempted to shed light on the cryptic runes near the rim of horn A and concluded that they read: *luba horns ens helpa hjoho* ("[Der] Zaubertrank dieses Horns möge [ich] helfen der Gemeinschaft (Sippe)"). While I will not disagree that some of the human figures do resemble the shapes of some runes, especially those resembling **perþō* runes (see sections A and B on horn A below), his reading of this should not be taken seriously. Ultimately, I strongly agree with Antonsen (1975: 41–42), who regards Hartner's proposal as linguistically impossible.

The last image on the object I would like to discuss can be found at the bottom of horn A (section G). On this segment, it appears that there is a theriomorphic representation of Thor in the middle with cattle to the left and right. This could be an earlier reflex of what we see later in the *Poetic Edda* and *Prose Edda*, where Thor is led by a chariot of two goats—*Tanngrísnir* ('teeth-snarler') and *Tanngnjóstr* ('teeth-grinder'). My proposal here is based on Liberman (2016: 55–60), who suggests that in the earliest times, gods such as Freyr and Óðinn were

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[46] In later Scandinavian literature, Ullr seems to be associated with hunting (often said to have a bow and skis) and be in possession of a large ring which people swore oaths on (cf. *Gylfaginning* 31 and *Atlakviða*, stanza 30).

understood as theriomorphic, i.e., gods who embodied the animal. This is based on noun compounding as seen in *Yggdrasill* ('terror-horse', i.e. Óðinn) and *Freyfaxi* ('Freyr-horse'). He contrasts this to genitive constructions, e.g., **Yggsdrasill* ('Ygg's horse') and **Freysfaxi* ('Frey's horse').

While we cannot account for every icon depicted on the horns, it is evident that we are dealing with a mixture of motifs (some of them mythological; some of them heroic). Where and how these icons would fit into a linear narrative is impossible to tell. When dealing with mythic time, creating a linear timeline may be fruitless. Thus, we do not have to assume that a linear narrative was the intention of the Runemaster.

Overall, here are a few instances which do seem relatively clear:

1. These are images of mythic cattle raids mixed with the dragon-slaying myth rooted in PIE tradition.
2. The animals shown are animals tied to the myth. This is reinforced by the notion that some of the animals, e.g., the centaurs from the Mediterranean region, are considered mythic. There is also a depiction of the animal-headed man (section D on DR 12 A) and the *pushmi-pullyu* horse (section D on DR 12 B) that reinforce this idea.[47]
3. The three-headed figure on section C of horn B is a Germanic reflex of the PIE heroic figure **Trito*.
4. The depiction of the woman or man offering a vessel (section C DR 12 A) as a drinking horn might also show us that this horn was used in a ritual setting. We see similar images on the Hunninge picture stone, and there are several pendants shown in the same manner (cf. Petersen 2010: 135–136).
5. The figure on section B of horn B may represent Óðinn in his connection to the Wild Hunt.
6. The figure on section G of horn A is likely a theriomorphic representation of Thor.

6.4.7 Function and Immortality

While Krause (1966: 102) remarks that it is impossible to tell whether the horns were made for blowing or drinking, I believe we should view these as ritual drinking horns. In the Germanic literature, the importance of a horn used as a ritual drinking vessel far outweighs any accounts of blowing. Moynihan (2012) offers a wonderful overview concerning the ritual use of the horn and alcohol use in the PIE tradition:[48] "in nearly all cases the intoxicating beverages of Indo-European antiquity are directly linked to the divine world, and their consumption plays a prominent role in religious ritual" (2012: 159). He then provides us with parallels to Vedic *soma*, Indo-Iranian *haoma*, Greek and Roman *nectar* ('overcoming death'?), Eleusinian *kykêon*, which are all connected to the idea of immortality:

> Many of these intoxicating drinks and preparations are associated with notions of sustenance and even immortality. The underlying sense of terms for divine food and drink like the classical ambrosia (cf. Gk *ámbrotos*) and the Hindu *amrita* (cf. Skt *amṛtam*) is identical: both mean "not-mortal" and are fairly transparent Indo-

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[47] According to MacLeod and Mees (2006: 175), this two-headed horse also appears among East Alpine votive statues where they are associated with the figure Reitia.
[48] The article is, however, ultimately focused on the drinking scenes in the *Heliand*.

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European cognates. The Greek word *nektar* (which, by way of Latin, becomes our "nectar") also seems to have originally meant "overcoming death." A similar motif appears in the northern Germanic realm, where we are told that the high god Óðinn "needs no victuals: wine is to him both food and drink." Like all divine things, the substances that the gods indulge in are of a higher order—mortals have, at best, access to a lesser version.

Typically, the intoxicating drink of immortality first reaches the gods after being transported (or stolen) from a precarious place by birds, or by a god/thief in the shape of a bird. Such is the case with Óðinn, who steals *óðrærir* ("rearer of inspiration"), the mead of poetry, from the daughter of a giant. Some of this mead falls to earth in the process, bestowing the gift of creative inspiration on mankind's poets.

I agree that, in our case, *mjöð* ('mead') could be understood in a similar fashion. Our Scandinavian reflex of the mead of poetry is no exception. Óðinn is also said to live on wine alone (cf. Grimnismál, stanza 19), and, as far as the fame of a poet is concerned, Óðinn reminds us in *Hávamál* (stanza 76) that *en orðstírr deyr aldregi* ('word-fame never dies').

In the case of DR 12 B, the intentional use of the alliterative formula was to grant the Runemaster immortality, i.e., it could serve as a metonym (2-2-2) to represent the eternal fame of the "Fame-Guest," possibly from giving these ritual gifts. The poet's job was also to narrate the myths (icons depicted on both horns). He does just that while simultaneously making himself deathless through the employment of phonetic iconicity (2-2-2). Ultimately, fame, immortality and poetry share the same nexus. Similar to Silverstein's *indexical icon*, the poetic runic inscription cannot be separated from the horns themselves.

6.4.8 Indexical and Iconic Magic

Aside from its documented ritual usage (cf. Moynihan 2012 for further remarks regarding drinking rituals in *Beowulf* and the *Heliand*), we also have accounts of magical effects concerning the horns. The alcoholic beverage that enters the horn is understood as something sacred, and the Scandinavian corpus is rife with examples. However, for the purpose of analyzing DR 12, I will only discuss two. In *Sigrdrífumál*, Sigurðr rides through the ring of fire and breaks open the chainmail of the sleeping Valkyrie; she says to the warrior:

Sigrdrífomál (st. 5)	Trans. Larrington (2014: 23)
Biór fœri ec þér, brynþings apaldr,	'Beer I give you, apple-tree of battle,
magni blandinn oc megintíri;	mixed with magical power and mighty glory;
fullr er hann lióða oc lícnstafa,	it is full of spells and favourable letters,
góðra galdra oc gamanrúna.	good charms and runes of pleasure'.

Thus, we can see that the alcoholic beverage is blended with glory, *lióða* ('songs' or 'spells'), *góðra galdra* ('good spells' or 'good charms'), and runes that bring happiness. It is, however, not clear if it is Sigrdrífa who blended it this way or if those qualities are simply inherent in the beverage itself. Either way, Sigurðr will be affected by these qualities once he ingests the drink, i.e., there is an indexical relationship through contagious properties.

Another example where one can see the properties of indexical, contagious magic can be found in *Gúðrúnarqviða ǫnnor* (stanzas 21–24). In this scene, Guðrún recounts that it was the bale-minded Queen Grimhild who is responsible for making her forget about her lover, Sigurðr, through the employment of magic mixed in with the horn:

Guðrúnarqviða ǫnnor (st. 21–24)	Trans. Larrington (2014: 194)
Fœrði mér Grímildr full at drecca, svalt oc sárlict, né ec sacar munðac; þat var um aukit urðar magni, svalkǫldum sæ oc sonardreyra.	'Grimhild brought me a cup to drink from, cool and bitter, so I should not remember the strife; that drink was augmented with fateful power, with the cool sea, with sacrificial blood.
Vóro í horni hvers kyns stafir ristnir oc roðnir — ráða ec ne máttac — lyngfiscr langr, lanz Haddingia ax óscorit, innleið dýra.	In the drinking-horn were all kinds of runes, cut and red-coloured—I could not interpret them— a long heather-fish, an uncut corn-ear of the Haddings' land, the entrails of beasts.
Vóro þeim bióri bǫl mǫrg saman, urt allz viðar oc acarn brunninn, umdǫgg arins, iðrar blótnar, svíns lifr soðin, þvíat hon sacar deyfði.	Many bad things were mixed into that beer, the herbs of all the woodland, and burnt acorns, the dew of the hearth, the innards from sacrifice, boiled pig's liver, since it blunted the strife.
Enn þá gleymðo, er getið hǫfðo, ǫll iǫfurs iórbiúg í sal; qvómo konungar fyr kné þrennir, áðr hon siálfa mic sótti at máli.	And then they forgot, those who drank it, all the prince's death in the hall; three kings came into my presence before she addressed herself to me'.

It is doubtful that this drink consisted of actual innards, pig's liver and all herbs of the woodland. By the same token, colored, material runes could not literally be seen in the beverage. The point of the passage is metaphoric—the queen somehow cursed the drink itself within the horn. When Guðrún ingested this drink, she experienced the curse through an indexical and contagious relationship, employed by Grimhild.

The idea that horns can serve as vessels of magic should come as no surprise, and, in fact, it should not even be restricted to the Germanic tradition. Metonymic magical communication by the ingestion of a drink for it to have some form of indexical effect is a widespread practice. We may, in fact, even see this idea continue well into the later centuries in a Christian context. A plethora of horns can be found in the Copenhagen museum which are made from precious material while sometimes bearing an inscription around the rim in Roman letters. For instance, the *drikkehorn*, catalogued as 122 in the Copenhagen museum, is decorated with a gilded bronze rim. On the rim, there is an inscription that reads: *help ghot – help maria*; the language itself appears to be of Low German origin and is from the 14th century. Another *drikkehorn,* owned by the *Skomagernes laug* ('Shoemaker's Guild'), dates to the 15th century. It reads: *help. Maria my*.

There are other added letters on the object, as well: *FJMTTH* and *LPS*.[49] Images of these horns can be found below under "Photo/Image 3."

Unfortunately, there are at least two obvious problems with reference to the horns mentioned above: they appear much later than DR 12, and they are in a Christian context. They do, nevertheless, show a clear indication of an apotropaic function, and they could demonstrate that the Germanic people continued to believe in apotropaic magical effects from indexicality (contagious magic) from drinking horns. It is not unthinkable that DR 12 could have been used similarly, except that is was in a pre-Christian context. This brings me to another point: another potential issue might be that there no god or spirit is mentioned on DR 12. However, the reliance on a god to remedy a situation seems to be heavily reliant on Abrahamic ideology. The Runemaster would have employed dynamistic magic and relied on his or her own *máttr ok megin* ('might and main') (cf. 3.6.1).

As shown in *Sigrdrífomál* and *Guðrúnarqviða ǫnnor* above, the runes and images (all signs) engraved on the horn seem to get their *motivation* from the actual employer. There is no, as Jakobson would call it, "unusual addressee" involved. A further example of the use of one's own *máttr ok megin* can be seen in Egil's Saga (chapter 44):

  Trans. Smiley (2001: 68):

  'I carve runes on this horn,
  redden words with my blood,
  I choose words for the trees,
  of the wild beast's ear-roots;
  drink as we wish this mead
  brought by merry servants,
  let us find out how we fare
  from the ale that Bard blessed'.

In this verse, Egill carves a rune[50] on the horn, smears his own blood on it, and then the vessel bursts asunder. There is nothing about Egill appealing to a god to carry out the work for him. It is, perhaps, through the manipulation of his own *máttr ok megin* ('might and main') that helped to motivate this *dicent indexical sinsign*.

In these recent examples, it is the Runemaster who manipulates the iconic, indexical and symbolic magical communication. There is no deity involved in these instances.[51] In DR 12, the Runemaster employed the use of phonetic iconicity and assumed the epithet *Hlewagastiz*. As I discussed in 6.4.1, the nexus between fame, poetry and immortality is very much intermixed. Thus, we could be looking at an instance where the Runemaster of the horns simply used his own *máttr ok megin* to help achieve his results.

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[49] Additional information concerning these horns can be found on the Nationalmeseets Samlinger Online: http://samlinger.natmus.dk/DMR/asset/168179 and http://samlinger.natmus.dk/DMR/asset/168169.

[50] Technically, the original reads *rístum rún á horni*, which shows that "rune" is in the SG, not PL, as the translation indicates.

[51] Of course, this is not always the case. We see, for instance, a direct appeal to Þórr on Vg 150 so he may bless the stone.

Concerning the Latin inscriptions on the two horns mentioned above, one might also beg the question: "are the runes any more magical than the Roman letters presented on the horns in the later centuries"? This is a difficult situation to assess, but I am willing to offer an opinion on the matter. When the runes were inscribed on DR 12 B, they were associated with mythological stories and imagery. We have information from *Hávamál*, cf. stanzas 80 and 138–145, and the Noleby runestone (KJ 67), which inform us that runes come from the (ruling) gods. Roman letters, contrastively, had no mythic origin when they passed the system on to the Germanic tribes.[52] In short, the mythological magician and sovereign king Óðinn brought the runes to the Germanic tribes; the Romans brought them the Latin script devoid of religious or mythic connotation.[53]

While the Germanic tribes only later borrowed this profane writing system, I believe that both systems could be used for magic, and the use of either system would adhere to my proposed *law of magical semiosis*. However, the situation becomes slightly more complicated when we begin to evaluate *symbolic indexical icons* and iconicity i.e., repeated runes used to represent abstract concepts (cf. DR 358 in 6.5 below). This idea seems to be specific to the rune system. I am not sure how the Roman alphabet would serve as a substitute unless we accept fully reduplicated words to have the same effect. Ultimately, it is challenging to claim that if one writes an iconic and/or indexical spell in runes it will be any more "magical" in a Germanic context; however, the runes were certainly more integrated into the mythic and social systems in which the Runemaster performed his work. Thus, the runes are clearly embedded in his mythological *Umwelt* and *Weltanschauung*.

6.4.9 Mobility of the Horn(s)

Finally, Krause (1966: 99) informs us that there are two *Ösen* ('grommets') depicted on horn A, which may indicate that this was an object that was supposed to be carried around, i.e., it most likely was not an object meant to be permanently placed on an altar or in any other sort of *vé* ('sacred place') somewhere. Its purpose was intended to be mobile, and it was intended to always remain with the carrier. This makes sense in the context of the apotropaic functions of DR 12. The signs driven by magical communication are motivated by both similarity (iconicity) and contact (indexicality). I believe these horns were used to ensure a successful raid and/or hunt (cf. comments below concerning the sign-network). Consuming the beverage in a ritual setting before a raid or hunt could help contribute to the success before the act is carried out.

6.4.10 Discussion of the Sign-Network in Relation to the Function of the Horn(s)

While many signs could be discussed in relation to the horns (even *ek* as a designation for "self" could be discussed as a sign), I will primarily focus on the ones associated with metaphor and indexicality. Symbols also play a role, as well, since the runes cannot be separated from the object or other icons themselves (cf. comments earlier in 2.1.9 regarding the Runemaster carving

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[52] There is a Roman myth connected to the creation of the Latin alphabet from the Greek alphabet, recorded by Gaius Julius Hyginus (ca. 64 BC–AD 17). However, since the Germanic tribes adopted the writing system from the Romans when they (the Romans) were Christian, the Roman myth would have played no role at this time.

[53] I should also make clear that I am not referring to the Latin language, which was obviously a sacred language known and used among the ecclesiastics. I am simply referring to the orthography.

on a runestone; the stone connects the runes themselves). I further suggested that the word *horna* does not designate a SG.ACC, but rather a DUAL.ACC. This provides a clear indication that the Runemaster intended to show us that the inscription belongs to the same *supra*-object (DR 12 A and DR 12 B). By the employment of the archaic alliterative formula, the poet also created a metonym that allowed him to gain eternal immortality and fame; this, of course, is not understood in the physical sense, but rather the psychical. The employment of phonetic iconicity here is very much connected to the images themselves: through the use of icons, the poet was also able to tell us a mythological story—a function not unfamiliar to poets of the time. This story most likely involved depicting a successful raid or hunt with many of its motifs rooted in PIE tradition. Ultimately, isolating any of these features without taking into consideration the semiotic whole would do a disservice to a holistic interpretation.

S₁) This sign accounts for the mythic images depicted on DR 12—a *dicent indexical sinsign* motivated by iconicity. This includes PIE *Trito, the theriomorphic representation of Þórr, the Mediterranean centaurs, the image of Ull/Óðinn, the serpents, etc. Since all of these images are tied to successful mythic cattle raiding, it is my impression that when one drinks alcohol from this horn in a ritualized setting, they will be somehow be affected in this world by association and contact. By extension, it could also serve as an instance where the human being is reenacting the macrocosm within the microcosm.

This sign is really simultaneously an icon and an index; thus, it may be a 2-2-2, but perhaps this sign is motivated by both iconicity and indexicality. Similar to the fallacy of attempting to separate phonetics and semantics in a ritual setting, I find it difficult to separate the contagious aspects from the iconic aspects, i.e., one may drink from the horn(s) and trigger an index, but the presence of icons (a successful raid) helps to motivate said index. The truth of the matter, however, is that they are extremely difficult, if not impossible, to separate. If the icons are removed, it loses its indexical magical effect. Additionally, in a sense, because one is drinking from a replicated horn made of gold (an icon representing the horn of a bovine), this also plays a role in the overall indexical icon—the vessel is not a generic "cup." Nevertheless, I will treat these signs as separate, but interconnected (see **S₂** below). This is for the reader to see a more salient network; we are, however, dealing with multiple levels of iconicity and indexicality.

S₂) As mentioned above, this sign (a 2-2-2 motivated by indexicality) is challenging to treat as something distant from **S₁**. This sign more or less embodies the qualities mentioned above; however, its primary purpose is to carry out the indexical aspects, i.e., being in contact with the horn(s) in a ritual setting before raiding or hunting. The drinking of the horn(s) will help index the apotropaic effects motivated by indexicality. Thus, the transferred effects of a successful raid depicted on the horn would be transferred to the participants involved.

S₃) This is also a *dicent indexical sinsign* embedded within the sign-network. The alliterative formula *ek hlewagastiz holtijaz horna tawido* bears phonetic iconicity, which is tied into the overall function and network of the horn. As I have suggested above, this poetic formula is also rooted in PIE tradition.

By using phonetic iconicity, "Fame-Guest" has also made himself immortal. When the participants drink the alcohol from the horn, they are reminded of where it came from and who made **S₁** and **S₂** possible. As Yelle (2013: 31) remarks in terms of his treatment of repeated sounds and other "units" on a material object: "poetic repetition or iconicity within the text of a spell, for example, points toward resembling lines or other units within the text, and even beyond

the text, creating indexical relations with these units." In our case, the alliterative formula is also connected to the mythic images and the intended indexical communication concerning DR 12.

S₄) The name in the iconic formula could also serve as a metonymic device for the poet, and I am therefore inclined to believe that this name also has some sort of power behind it (cf. my comments in 6.2.3 and 6.2.7 concerning DR 196 and *helijahagala*). Thus, this is a *symbolic indexical icon*. The poet, *hlewagastiz,* used the runic inscription to not only show that he gifted these objects, but also to ensure his own "word-fame." Since "Fame-Guest" has also inserted this noun/phrase, i.e., a *dicent symbolic legisign*, into **S₃,** it is clear that the separation of signs becomes even more superfluous. "Fame-Guest" now serves as a metonym who is responsible for the employment of magical communication represented in these objects, thereby ensuring his own *orðstírr*.

The following sign-network is now be established for both horns. It must be remembered that the horns should not be treated as separate objects. They are connected linguistically (ACC.DUAL 'horns') and contextually. Thus, the two objects share the same sign system:

Figure 5
Horn(s) of Gallehus (DR 12)

S₁
2-2-2
dicent indexical sinsign
motivated by iconicity

mythic images used
to ensure
a successful raid

S₂
2-2-2
dicent indexical sinsign
motivated by indexicality

contact implemented
to ensure
a successful raid

DR 12 A

and

DR 12 B

S₃
2-2-2
dicent indexical sinsign
phonetic iconicity

alliterative formula used
to enhance S₁, S₂,
and S₄

S₄
3-3-2
dicent symbolic legisign
symbolic indexical icon

immortality for
"Fame-Guest"
instantiated

Photo/Image 3

DR 12 A

DR 12 B

A

B

C

D

E

F

G

H

A

B

C

D

E

F

(Photo credit: CC-BY-SA, Lennart Larsen, Nationalmuseet København)

(Photo credit: CC-BY-SA, Lennart Larsen, Nationalmuseet København)

Inscription reads: *help. Maria. my. dat. // FJMTTH* and *LPS*

Inscription reads: *help ghot – help maria*

6.5 Gummarp Runestone (DR 358)

The Gummarp runestone is another find that was discovered in the Blekinge region of Sweden (cf. Stentoften, Björketorp, and Istaby), dated to ca. 600 CE. Around the year 1627, Jon Skonvig discovered the stone in the Gommor meadow, located just outside of Sölvesborg castle (Krause 1966: 205). Fortunately, it is because of Jon Skonvig's description and drawing[54] that we are able to glean any sort of significant information concerning this inscription; this sketch was officially published in Jacobsen and Moltke (1941/42: 42). Eventually, the stone was brought to Copenhagen and then disappeared after the tragic fire in 1728.

Because of the style of language used on the runestone and its location, it is believed to have some sort of connection to the Stentoften (DR 357), Björketorp (DR 360) and Istaby (DR 359) runestones (cf. Carstens and Grimm 2015: 199; Krause 1966: 205–209 and Looijenga 2003: 180, 188–189). In fact, they share so many qualities that it has been suggested the stones may have been created by the same family or clan (McKinnell, Düwel and Simek 2004: 54). Krause (1966: 205) is, thus, probably correct when he writes that DR 358 was originally "…wahrscheinlich in unmittelbarer Nähe von Stentoften."

As seen in Krause (1966: 205–209), the runes of DR 358 read:

I: ///hAþuwolAfA///
II: ///sAte///
III: ///stAbAþria
IV: fff

       Normalization:

A: *Haþuwolfa[R] sat(t)e staba þria̜ fff*

       Trans.

       'H. setzte drei (Runen-)Stäbe fff (= Vieh, Besitz, Reichtum)'.

Krause (1966: 208) does capture, again, the most salient purpose of the inscription: "Es handelt sich bei dieser Inschrift um einen ausgesprochen magischen Text: Der Runenmeister Haduwulf bekundet seine magische Handlung, nämlich das Setzen von drei Runenstäben; darauf folgen eben diese drei Stäbe." He also reinforces the significance of the "dreifache Setzung" by comparing it to the three *þurs* runes carved by Scírnir against Gerðr in *For Scírnis*, cf. stanza 36 concerning staves carved to carry out *ergi oc œði oc ópola* ('lust and madness and longing'). Ultimately, he believes that: "Der Runenmeister wollte mittels der magischen Runen offenbar Mehrung des Besitzes, sei es für sich selbst, sei es für sein Volk, erwirken. Die Inschrift von Gummarp steht also mit der von Stentoften nicht nur in örtlichem, sondern auch in inhaltlichem Zusammenhang."

While I do agree with Krause's theme, tone and most of his translation for DR 358, I do not entirely support his suggestion to amend R in Haþuwolfa[R] to allow for a nominative reading.

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[54] See figure below for a sketch of the stone. Public Domain.

Before Krause offers his final translation, he informs us that "Weil nun am Fuß des Steines ein Stück abgeschlagen ist…, hat man die Möglichkeit erwogen, unmittelbar vor jenem Namen ein Wort „nach" (etwa AftR) zu ergänzen. In diesem Fall müßte entsprechend vor dem überlieferten Beginn von Z. II ein PN im Nominativ ergänzt werden, und die ganze Inschrift wäre zu übersetzen: „[Nach] Haduwulf (steht dieser Stein). [NN.] setzte [die] drei (Runen-)Stäbe: *fff*." (Krause 1966: 207). Thus, Krause admits that the stone is broken and initally suggests *AftR + HaþuwolAfA* as a possibility. However, he concludes that: "…jedoch ist kaum zu erwarten, daß jemand zur Erinnerung an einen anderen drei Reichtum erwirkende Runenstäbe setzte." I believe that his reasoning here is questionable, and I find no reason to think *Reichtum* could not be given to a dead ancestor. I will discuss this further below.

6.5.1 *hAþuwolAfA*

Looijenga (2003: 180) believes that *hAþuwolAfA* (without the -R ending) could be read as a nominative and compares it to *laguþewa* on Illerup III (DR MS1995; 336C). This may initially seem like a useful piece of evidence to bolster an argument for the nominative reading. However, I believe these inscriptions are too dissimilar in terms of their phonological developments. While they both obviously lack -z/-R, the inscription on Illerup III is considerably older and displays early WGmc (Ingvaeonic) features (cf. Losquiño 2015: 54–82, where *laguþewa* is argued to be a nominative masculine). Thus, we would expect to see the loss of -z (ON -R) in nominatives, but only in terms of early WGmc (Ingvaeonic) development. In the period of DR 358 (nearly contemporaneous with Stentoften, Björketorp, and Istaby), -R is to be expected. Comparing this WGmc phonological innovation to the inscriptions in Blekinge is thus not valid.

Nevertheless, while Looijenga (2003: 180) does offer a possibility for the nominative reading, she ultimately upholds that the ending is most likely an accusative and claims the inscription is more of a commemoration: "(In memory of) Haþuwolafa (somebody) cut three staves fff." I concur with this reading, and I believe it fits nicely within the semiotic whole—this runestone was meant to be a commemorative one with which granted **fehu* to the deceased. The claim made by McKinnell, Düwel and Simek (2004: 56) that the reading by Looijenga (2003: 180) is false because it would require the name to be in the dative case is not entirely correct. If the preposition *AftR* (ON *eptir*) is amended to the broken section of the stone, it has the ability to assign either dative or accusative, cf. for example, the Tune runestone (KJ 72) which assigns dative while Istaby (DR 359) prefers accusative. Thus, the ending *-a* as the accusative of the a-stem masculine, *hAþuwolAfA*, would be expected. The suggestion to uphold *AftR + hAþuwolAfA* is surely speculative, but I believe it to be a more likely candidate than amending -R, since we know for a fact that the sketch made by Jon Skonvig did not contain a final -R.

6.5.2 *fehu*

Regarding the triple reading of **fehu* ('cattle, wealth, property') within the context of DR 358, McKinnell, Simek and Düwel (2004: 56) believe that it cannot be applied to the dead: "It is also difficult to see why anyone should use the rune f 'property' in a commemoration of the dead. The use of the triple rune f has generally been interpreted as an intensified good wish, and this seems reasonable, but only when applied to the living." I simply cannot fathom why **fehu* ('cattle, wealth, property') should only apply to the living. The idea of offering wealth to the dead so they may have access to it in the afterlife (Hel? Vallhǫll?) is abundantly attested in the literature. One of the most thorough descriptions of this act can be found in Snorri's *Edda*. After

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Balder is murdered, we are presented with a detailed account concerning his funeral: there are many treasures placed upon the pyre so he may receive them in Hel (cf. Faulkes 1995: 49–50). For a more historical account, Hasenfratz (2007: 19) provides us with information regarding the Rūs tribe, documented by Ibn Fadlan (10th century), where a dead chieftain is given treasures, slaves, dogs, horses, cows and even a rooster before he is cremated:

> Sie bekleideten ihn dann mit Unter-, Oberhose, Stiefeln, Hemd (*qarṭaq*) und Kaftan aus Brokat mit Goldknöpfen, setzen ihm eine Mütze aus Brokat und Zobel auf und trugen ihn in das Zelt (*qubba*), das sich auf dem Schiff befand. Hier setzen sie ihn auf die Decke, stützten ihn mit Kissen, legten Bier, Früchte, und Blumen neben ihn, warfen noch Brot, Fleisch und Zwiebeln vor ihn hin. Sie schnitten einen Hund in 2 Hälften und legten ihn ins Schiff. All seine Waffen plazierten sie an seine Seite. Zwei Pferde, die sie getrieben hatten, bis sie schwitzten, und dann mit dem Schwert in Stücke hieben, legten sie ins Schiff. Ebenfalls, zwei Kühe, die sie zerhieben. Sie töteten ferner einen Hahn und eine Henne und warfen beide hinein.

From this example, it is patently clear that **fehu* ('cattle, wealth, property') may be enjoyed by the living and the dead alike. For further reading regarding ancestor worship in general, I refer the reader to Ellis (2013).

6.5.3 Translation for DR 358

Final proposed reading for DR 358:

> '(After) Hathu-wolf ('battle-wolf'), (a Runemaster?)[55] set three staves: f(ehu), f(ehu), f(ehu)'.

6.5.4 Discussion of Sign-Network

Concerning the *Umwelt* and *Weltanschauung* of this particular Runemaster, we are given at least three clues that this is a magical inscription: 1) through the use of a numinous channel, the Runemaster grants wealth and/or property to the deceased; 2) the repetitious use of a *symbolic indexical icon* represents both phonetic iconicity (fehu-fehu-fehu) and semantic iconicity (wealth-wealth-wealth); 3) the inscribed name "Hathu-wolf" is a metonym used for the person who will receive wealth and/or property in the other world.

S_1) proposition (the whole inscription): this is more or less a supracategory for the other signs mentioned below. This is a 3-3-2 which informs us that the Runemaster intends to use a numinous channel to communicate vast amounts of wealth to the deceased. Through this proposition, the Runemaster assumes that the treasures of **fehu* in this world will be indexed to the addressee in the other world. Through the employment of a symbol (**fehu* representing the concept of wealth; cf. S_2 below), the addressee receives treasures in their world by way of a functional, numinous channel. Ultimately, the Runemaster must have thought: "as I carve these **fehu* runes here in this world, may you receive their effect in the other world."

This sign is also important to understand in terms of its interconnectedness. If the **fehu* runes are defaced, for example, then the proposition changes, and the sign-network is altered. Likewise, if

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[55] I agree with Antonsen (1975: 83) that *sAte* is a 3.SG.PRET.WK. Thus, an *ek*-formula is not possible.

Hathu-wolf becomes no longer legible, the entire network will be altered. Disturbing the sign-network might not trigger a 2-2-2 (metonymic curse) like in DR 360. However, if the system is disturbed, it could result in impacting the addressee, i.e., a numinous channel might no longer be viable. Similarly, if the *fehu* runes are destroyed, then it becomes nothing more than a common commemorative runestone.

S₂) phonetic/semantic iconicity: by employing the repetitious *symbolic indexical icon* (f-f-f), we see the use of both phonetic iconicity (this would be understood sonically in "fehu-fehu-fehu") and semantic iconicity (this would be understood as a concept of "wealth-wealth-wealth").[56] The goal of this sign is obvious: it is used as an intensifier to increase wealth or property. However, what is not obvious is whether or not this sign should be treated as two separate signs. In my other analyses, I have treated Silverstein's *indexical icon* as a single sign. This is simply an index motivated by either the icon or the index. However, a *symbolic indexical icon,* when repeated, becomes extremely dense since we are dealing with both semantic iconicity and phonetic iconicity. Since both forms of iconicity are subsumed under the same symbol, I cannot treat them as separate signs. Thus, this should be understood as a single, albeit dense sign. Since this sign is intensified, we should treat the repetition as an emphatic marker: this compact symbol is a 3-3-2. In the diagram below, I have created two sections, both labeled **S₂**. Thus, they should be understood as the same sign; the point of me creating separate sections is to showcase the uniqueness of semantic and phonetic iconicity.

S₃) The last sign, *hAþuwolAfA* ('battle-wolf'), should be taken as a metonym for the person who will receive this wealth in the other world. In this inscription, the Runemaster needs this as a part of the process for offering wealth, i.e., without this metonym, the triple *fehu* rune would be useless because of the lack of an addressee. By inscribing Hathu-wolf's name on this stone, the Runemaster must have intended the inscription to have some sort of metonymic effect on the addressee in the other world. The inscribed name is intended to have an indexical impact on Hathu-wolf. Ultimately, this sign should be treated as a 3-3-2 since the accusative case marker provides us with additional information concerning the noun, i.e., it should be read in conjunction with "after": (*AftR*) + *hAþuwolAfA*.

The overall sign-network:

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[56] While there are some *Begriffsrunen* that would cause issues for an accurate reading of a *symbolic indexical icon*, the *fehu* rune is relatively transparent. The OERP, OIRP, ONRP and OSRP all point toward this rune as representing some form of wealth or property.

Figure 6
Gummarp Inscription
(DR 358)

S₁

3-3-2
dicent symbolic legisign
proposition

(after) Hathu-wolf
…f-f-f

S₂

3-3-2
dicent symbolic legisign
phonetic iconicity

(f-rune)
fehu-fehu-fehu

S₂

3-3-2
dicent symbolic legisign
semantic iconicity

(f-rune)
wealth-wealth-wealth

S₃

3-3-2
dicent symbolic legisign

communicative device
using a metonym (name)

(*AftR*)
hAþuwolAfA
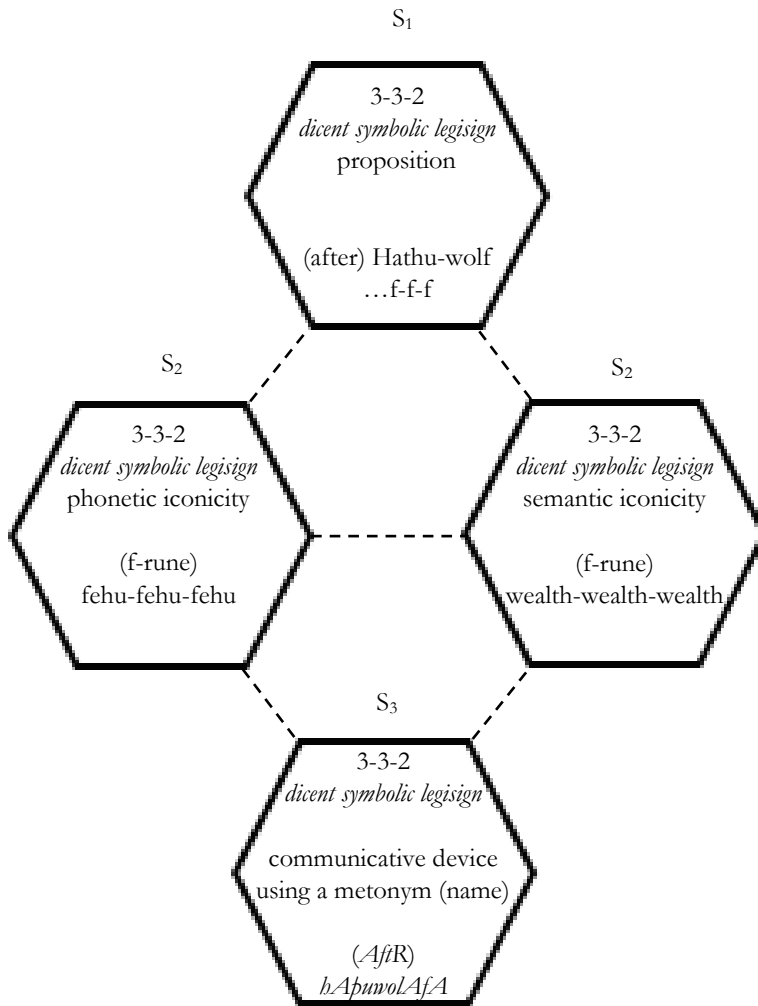
Image 4
DR 358 Sketch (public domain)
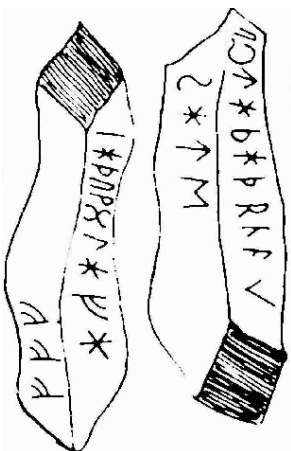
6.6 Lindholm Amulet (DR 261)

DR 261 is an amulet that was found in a bog in Lindholm (Skåne, Sweden). The dating of this inscription seems to vary: Krause (1966: 71) prefers to date the inscription to some time after 500 CE; Antonsen (1975: 37), however, views the amulet as being much older and proposes a date of 300 CE.

According to Krause (1966: 69), the amulet is a bone piece that was possibly worked into either a serpent or a fish. However, given its zoomorphic features, and the place of deposit, I believe it was more or less worked to resemble that of a European eel (cf. Photo 5 and 6.6.3). Because of this, the object is an icon in and of itself. The idea that this object might resemble an aquatic creature is attractive in that it was deposited in a bog; this would connect the landscape to the object, i.e., the icon/object was placed in an area where aquatic creatures dwell. There could, therefore, be some sort of relationship between the thing deposited and the place to which it was offered.[57]

Interestingly, the staves and branches resemble the ones found on the Kragehul spear shaft (DR 196). Both of the inscriptions display triple lines and similarity in the *k*-runes and *b*-runes. Nevertheless, the two inscriptions were most likely executed by two different Runemasters. This could, however, be evidence of a rune tradition specific to Denmark (Scania being understood as old Denmark) in terms of executing the inscription.

Unfortunately, the Lindholm bone was accidentally cut in half during the process of cutting peat in the bog (Flowers 2006: 72). Subsequently, we are left with one rune that is no longer legible; the unreadable rune is denoted "x" below. The following can be found in Krause (1966: 69–71):

A: ek erilaR sā wīlagaR ha(i)teka ⁝
B: aaaaaaaa RRR nnn x b m u ttt : alu ⁝

    Trans.

A: 'Ich der Eril (= Runenmagiker) hier heiße Listig'.

B: aaaaaaaa = Ase (Odin) x 8; RRR = Abwehr x 3; nnn(n) = Not x 4; b = an. *bjarkan* „Birkenreis"; m = an. *maðr* „Mensch"; u = an. *úrr* „Auerochs"; ttt = Baumzeichen (?) oder *Týr* (urn. **tīwaR*) x 3; alu = „Zauber"

While I more or less agree with Krause's interpretation of side A, side B obviously causes many problems. Regarding *ek erilaR sā wīlagaR ha(i)teka*, there have also been other proposals aside from what Krause has provided above; I address these issues below. Thus, I would like to offer some commentary with respect to both sides. Ultimately, I adopt much of his translation for side A; however, it is difficult to adopt or offer an alternate translation for side B.

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[57] Flowers (2006: 72), however, prefers to view this object as a bone that has been worked to resemble a rib-like shape with zoomorphic features. His connections to the *tilberi* are interesting and worthy of contemplation. This suggestion comes from an Icelandic folklore belief where a witch would create a creature called a *tilberi* from a human rib so it may steal milk from a neighbor.

6.6.1 *erilaz*

Concerning the word *erilaz*, it is surely a self-designation for the carver of the runes or the Runemaster. At the very least, it should be understood as a performer who carries out runic inscriptions and assumes this title (cf. Flowers 2014: 136–137). De Vries (1962: 290; 295) believes that PIE **er-* ('to set in motion or rise up') can be found in *erilaz*; Antonsen (1975: 36) also comments that *er-* in *er-il-a-z* is "perhaps a derivative of PIE */er-/, cf. Go *airus* 'messenger', Lat. *orior* 'arise', Lith. *erēlis*, *arēlis* 'eagle' (?)." Thus, I maintain that this is some sort of title for the Runemaster, even though there has been debate surrounding the meaning of this word (cf. Mees 2003: 41–68). Therefore, regarding the performative act, I agree with Flowers (2014: 234), who writes:

> The *mode* of magic is transformative. The rune-master first actually turns himself into a semi-divine being through a complex process which consists of: 1) the very act of carving the runes in which he participates in one of his patron god's principal activities, and 2) a basic formula: e.g. [*ek* → *erilaR*], which is perhaps reinforced by the extension of the formula: e.g., *writu runoR*:
>
> Transform   ————————————————▶   Act
> *ek* → *erilaR*   *writu rūnōR*
>
> This is then a graphically reinforced verbal, "performative," rite…it is conceivable that, by means of such formulas, the rune-master is able to assume a sort of "magical persona" analogous to that of Wōðanaz, and apparently in a fashion similar to that employed by Óðinn in mythology.

Thus, this formula should be placed in a transformative context. The act of moving from *ek* ('I') → *erilaz* ('Runemaster') → *sa wīlagaz* ('the wily one') is a transformative one (cf. comments in 6.6.2 concerning *sa wīlagaz*). Perhaps the goal is to de-conventionalize so that one may work in an altered state of consciousness; this act aligns well with ritual performance and spatial domains as outlined in Sørensen (2007), who takes a more cognitive approach when discussing ritual and communication.

6.6.2 *sa wīlagaz*

Antonsen (2002: 232; 1975: 37) proposes *sawilagaz* ('sunny one') as an alternative and informs us that *sa wīlagaz* ('the wily one') is an impossible construction since we are dealing with *sa* + strong adjective. While the structure *sa wīlaga would be expected, I do not believe the formula *sa wīlagaz* should be rendered impossible. According to Krause (1966: 70), while the *sa wīlagaz* construction is dubious, similar phrases can be found in, e.g., Go. *Iudas sa galewjands ina* and MHG *daz listigez wip*. Krause (1966: 70) does admit that these are exceptions, but it seems that we could also make a case for the Lindholm amulet serving as such. Furthermore, this name fits well into the overall typological findings of Runemaster epithets. Similar bynames can be found on IK 98 (*fārawīsa* 'the one who knows dangerous things'), IK 128 (*glïaugizu* 'the one with gleaming eyes'), KJ 65 (*ungandiz* 'the one who is invulnerable to sorcery'), and perhaps KJ 70 (*ūbaz* 'the malicious one'). Therefore, I am inclined to treat *sa wīlagaz* as the "crafty", "tricky" or "deceitful" one. Thus, this is not a personal name, but rather an epithet where the Runemaster, again, de-conventionlizes his name in a ritual setting.

6.6.3 *sa wīlagaz* and the Object

Perhaps the icon, i.e., the object shaped to resemble an eel, also shares a semantic relationship with the epithet found on the amulet. Eels are known to be elusive, evasive and tricky. Even the expression "to be slippery as an eel" supports this notion; someone with this disposition is considered devious, dishonest, scheming, crafty, deceitful, untrustworthy or cunning, so such a one will not be caught. The appellation used on DR 261, *sa wīlagaz* ('Deceitful One'), might show a relationship between the object and the byname of the Runemaster involved. This further substantiates the semantic web of Odin-Runemaster-Deceit (cf. commentary in 6.6.7 concerning auto-communication and becoming a god through the employment of an iconic theophany formula).

6.6.4 Side B (*alu*)

Krause (1966: 70) considers the lexeme *alu* to be a final formula word that meant "Zauber" and "…durch das vermutlich alle feindlichen Einflüsse von der Person, der die Inschrift gilt, abgewehrt werden sollen." I do not see any compelling evidence, however, in which *alu* is supposed to avert evil influence. In fact, we see instances from, e.g., DR 360 and DR 357, where it is clear that the Runemaster would like to prevent someone from damaging the object and does so by implementing a curse formula with other magical properties (cf. my discussion of DR 360 in 6.3–6.3.9). Neither DR 360 nor DR 357 ends with *alu*, which would be an ideal formula word to use on an object that clearly demonstrates magical properties to deter people from damaging the stone or its surroundings. It may have worked as some sort of intensifier, as possibly seen on KJ 101, but again, the same curse formula is still present.

MacLeod and Mees (2004: 249–299 *et passim*) believe that *alu* is a dedicatory formula borrowed from Rhaetic. Similarly, they claim that the so-called *Baumzeichen* may have also been brought over from this region (2004: 249–299 *et passim*). Ultimately, they conclude:

> Thus the putative triple and double-t forms in runic seem to share features with **alu**; both as a reflection of North Etruscan models and as functionally confused terms/elements whose original purpose was probably no longer always evident to the Germani. They, like **alu** and the non-lexical sequences, appear to belong to a tradition of hieratic or talismanic alphabetism learned or perhaps only half-learned by the early Germani, and one that became increasingly confused as the centuries passed (MacLeod and Mees (2004: 282).

It is an interesting observation, however, that this magico-religious formula was lost in the Viking age (MacLeod and Mees 2004: 282). If this phrase did mean "dedicated" and the understanding of this construction was somewhat misunderstood and no longer productive, then it makes one wonder why the Runemasters did not simply use an already accessible productive phrase.

I prefer to look at *alu* as more linguistically productive; thus, I follow Antonsen (1988: 51–52), who supports Polomé (1954: 52; 54) in that this word is connected to Hittite *alwanza-* ('cast a spell'). Ultimately, we are informed that *alu* derives from the Germanic word for 'beer' and that "from the sphere of the cultic inducement of the mind-expanding ecstatic state so common in primitive religion" (quoted from Antonsen 1988: 51, where he comments on Polomé 1954). Regarding the etymological concerns between *alu* and *alwanza-*, Antonsen (1988: 51–52) writes:

Polomé sees a particularly close relationship between *alu* and Hitt. *alwanza-* 'cast a spell', since both languages belong to the periphery of the Indo-European linguistic area. He derives both from an Indo-European verbal stem */al-w-/, to which he also relates Gk. *alúō* 'I am beside myself' and Latv. *aluôt(iês)* 'wander to and fro', *āļuôtiês* 'howl, behave in a crazed manner', and ascribes to *alu* the meaning 'charm (magique)'. It is true that Polomé's derivation of the Hittite forms has been contested (Neu 1974: 77, fn. 139), but I see no reason to doubt the basic correctness of his equation of the Hittite, Greek, Lativan, and Germanic forms.

While Polomé has conceded that there are etymological issues in his connection, he still believes these words are congeners based on a common semantic relationship (cf. Polomé 1995: 248).

6.6.5 Baumzeichen

Concerning the *Baumzeichen*, Krause (1966: 71) believes: "Die drei *t*-Runen endlich kann man vielleicht mit dem die Runeninschrift abschließenden Baumzeichen, das auch eine in sich verdreifachte *t*-Rune darstellen kann, auf dem Bracteaten von Seeland II…vergleichen. Mit ihnen wird möglicherweise die Hilfe des alten Himmelsgottes urn. *TíwaR* (an *Týr*) angerufen." I believe that the latter association with *Týr* is more likely.

The three *t*-runes presented to us on DR 261 are in a linear sequential order like the other **ansuz* runes, **nauðiz* runs, etc. They are not like the so-called *t*-runes on the Kylver stone (G 88). MacLeod and Mees (2004: 255) convincingly demonstrate that the tree symbol (as shown on the Kylver stone) should be placed in the category of swastikas, triskelions and other non-runic iconography:

> The fact that the t-like symbols never occur in a word where they can readily be assigned the value /t/ or /t:/ weighs against identifying the symbols as simple graphic variants of the t-rune and it seems methodically preferable to discuss them in the context of the other non-runic symbols often found with runic characters in early inscriptions.

Regardless of their claim that the tree symbol originated from the Rhaetia regions and moved into the Germanic territories (cf. MacLeod and Mees 2004: 249–299 *et passim*), they do make a convincing argument to treat these as icons rather than symbols (in the Peircean sense). I believe it was a productive icon used in the Germanic territories that most likely reflected some sort of world pillar (cf. comments by Krause 1971: 162, who believes it may have reflected *Yggdrassill*). The *t*-runes, however, in the Lindholm amulet are written in a sequential order and they do not resemble the tree-like *t*-runes on the Kylver stone (G 88).

The more likely candidate for the Lindholm amulet regarding the triple *t*-runes, since they are written in sequential order like many of the other runes that precede them, is to treat them as *symbolic indexical icons* (**tīwaz-tīwaz-tīwaz*). Similar to the **fehu* runes on the Gummarp stone (DR 358), we are dealing with compact signs consisting of both phonetic and semantic iconicity, not iconography.

6.6.6 ek…ha(i)teka

The fact that DR 261 begins its invocation with *ek* and then ends with *ha(i)t-eka*[58] does not seem to be coincidental. This is an instance where the *ek* component is very much emphasized, and may even play a role in the overall ritual structure—a sort of opening and closing ritual act, i.e., a circular mode of communication used to stress the importance of *ek* as the agent and catalyst under the persona of *sa wīlagaz* ('the deceitful one'). According to Flowers (2006: 63), the act of communication is emphasized on the *ek* and the *haiteka*. I believe the emphasis of *ek* is significant, but even more important is the idea that the formula begins with *ek* and ends with -*eka*. This should be understood as circular communication, which is used to alter the ego of the Runemaster (cf. comments below in 6.6.7 regarding Lotman's theory of auto-communication, i.e, 'I-I' vs. 'I-s/he').

Flowers (2006: 73) also believes that the inscription should be divided into three sections: "In structural terms we have a first-person emphatic self-designation which consists of two parts: *ek erilaR* plus a modifying, or further defining, *sa wīlagaR haiteka*, followed by a complex runic formula, concluded with *alu*. There are therefore three distinct main parts, or phases, of the inscription — each marked with distinguishing signs, i.e. three points, two points and finally three points." Thus, the entire semiotic whole of sides A and B must be taken into consideration. However, the only portion that seems to be circular is side A. Nevertheless, for side B to be functional, side A must be implemented for the message and code to be understood.

In the context of DR 261, the idea of a Runemaster attempting to become a god through the employment of an iconic theophany formula is not completely out of the question. According to Flowers (2006: 75–76), the first-person performative verbal act, whereby the operator asserts the potency in his ego, is also found in the Greek magical papyri, dated between the first and fifth centuries CE, and the epigraphic material dates to as far back as the first millennium BCE. He continues: "there are, in fact, plenty of examples in Greek, for example, wherein the writer of the message assumes the role of a god or some other otherworldly being— PGM VIII.49–50: (In addressing Hermes)—'I am you and you are I, your name is mine and mine is yours. For I am your image.'; PGM V.109: 'I am Moses!'; PGM XII.236: 'I am SOUCHOS [who appears as] a crocodile…I am about to call on the hidden and ineffable name…'" The emphasis here is also that the employer of the message is claiming to be the image of Hermes, i.e., we are dealing with a degree of iconicity. Furthermore, a similar formula can be found in PGM XIII.795. Flowers (2006: 76) writes:

> These formulas appear to be reflections of an operative process technically known
> to the Egyptians as *pḥntr* 'to reach a god' or 'to employ the magical powers of a
> god', which is further compared to Gk. *systasis*: 'communication between a man
> and a god' (Ritner 1993: 214). This communication took place so that the
> operator, instead of asking a god to cause a miraculous event, could himself
> *employ the magical powers of a god*.

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[58] I agree with Antonsen (2002: 233) that the lack of an *i*-rune *ha(i)t-eka* can be attributed to mechanical error. The form we would expect is *hait-* rather than *hat-*. I will refer to it as the *hait-eka* from this point forward.

We must remember that we are not dealing with a culture in which the view of a god must always be something to be feared. Unlike the Abrahamic traditions, using one's own *máttr* and *megin* or *hamingja*, as Flowers (2014, *passim*) discusses, to achieve magical goals by emulating a god does not appear to trigger taboo or condemnation. After all, the Runemasters seem to employ nearly(?) all of the rune-carving techniques utilized by Óðinn himself, as shown in *Hávamál*:

Hávamál (st. 144)	Trans. my own
Veiztu, hvé rísta scal,	'do you know how to carve,
veitztu, hvé ráða scal?	do you know how to read,
veitztu, hvé fá scal,	do you know how to color,
veiztu, hvé freista scal?	do you know how to test,
veiztu, hvé biðia scal,	do you know how to ask,
veiztu, hvé blóta scal?	do you know how to bless,
veiztu hvé senda scal,	do you know how to send,
veiztu, hvé sóa scal?	do you know how to sacrifice'?

When the Runemaster creates a runic inscription, he or she clearly utilizes many of the techniques mentioned here. Thus, this could be construed as emulation or mythic reenactment. In a sense, we are dealing with an entire network of icons and indices. Similarly, Odin adopts hundreds of appellations (cf. *Grímnismál*, st. 46–50, for example). The idea of the Runemaster also assuming other "deceitful" (Óðinn-like?) bynames, e.g., *sa wīlagaz*, for performative work aligns well within the system of emulation and his or her role as a Runemaster overall. Flowers (2006: 73–74) bolsters this point further when he writes:

> The fact that bynames, or *heiti*, of this sort are so common in relation to the god Óðinn can be seen as further evidence for that god's patronage of the runemaster's skill. Vílir: 'very crafty one' is an *Óðinsheiti* which reminds us of *wīlagaR*. Vílir may be derived from PGmc. **wih-l-*, a term connected with sorcery and religion in Germanic. It is not unthinkable that *WīlagaR* actually refers to a god (*Wōðanaz) and only secondarily to the rune-master.

6.6.7 *ek…haiteka* and the Application of Lotman's Theory on Autocommunication

When it comes to "I" being also the self-elected receiver of a message, Lotman (1990: 22) claims that a circular form of communication could be valid and effective. Lotman (1990: 21) makes it clear that, when dealing with auto-communication, we are "*not* thinking primarily of those cases where the text fulfills a mnemonic function. When that happens the perceiving, second, 'I' is functionally equivalent to a third party. The difference comes down to the fact that while the 'I-s/he' system information is transferred in space, in the 'I-I' system, it is transferred in time." Lotman (1990: 22) accordingly differentiates between the systems of 'I-s/he' and 'I-I':

> The 'I-s/he' system allows one merely to transmit a constant quantity of information, whereas the 'I-I' system qualitatively transforms the information, and this leads to a restructuring of the actual 'I' itself. In the first system, the

addresser transmits a message to another person, the addressee, but remains the same in the course of the act. In the second system, while communicating with him/herself, the addresser inwardly reconstructs his/her essence, since the essence of a personality may be thought of as an individual set of socially significant codes, and this set changes during the act of communication.

When placed within an appropriate semiotic framework(s), e.g., Lotman and Peirce, the circular communicative act of the Runemaster in DR 261 appears to be a very acceptable form of communication. Regarding auto-communication, Lotman (1990: 22) ultimately proposes the following model:

In the 'I-I' system the bearer of the information remains the same but the message is reformulated and acquires new meaning during the communication process. This is the result of introducing a supplementary, second, code; the original message is recoded into elements of its structure and thereby acquires features of a *new* message:

Table 8

context		shift of context
message 1	⟶	message 2
I →	…………	→ I
code 1		code 2
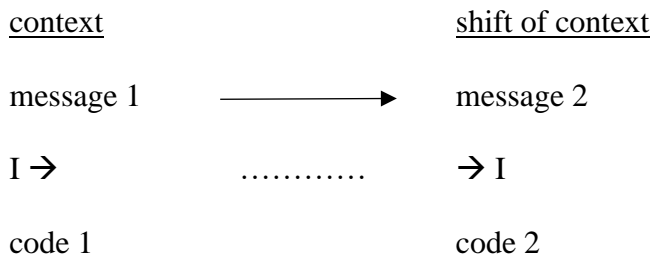
In the case of DR 261, the first code is seen in the relationship between *ek* and *erilaz*. The second code reformulates the first message to yield *sa wīlagaz haiteka*. The relationship between the two *ek* pronouns is evidence that this is an inscription used for auto-communication to alter an inner essence and create a new message. Thus, we now arrive at the following diagram for DR 261, modeled from Lotman's above:

Table 9

initiating altered state to carry out the magical message on inscription		achieved altered state through degrees of iconicity
ek…erilaz ('Runemaster')	⟶	*sa wīlagaz* ('Deceitful One') *haiteka*
ek ('I') →	…………	→ *ek* ('I')
code 1: relationship between *ek* and *erilaz*		code 2: relationship between *sa wīlagaz* and *haiteka*
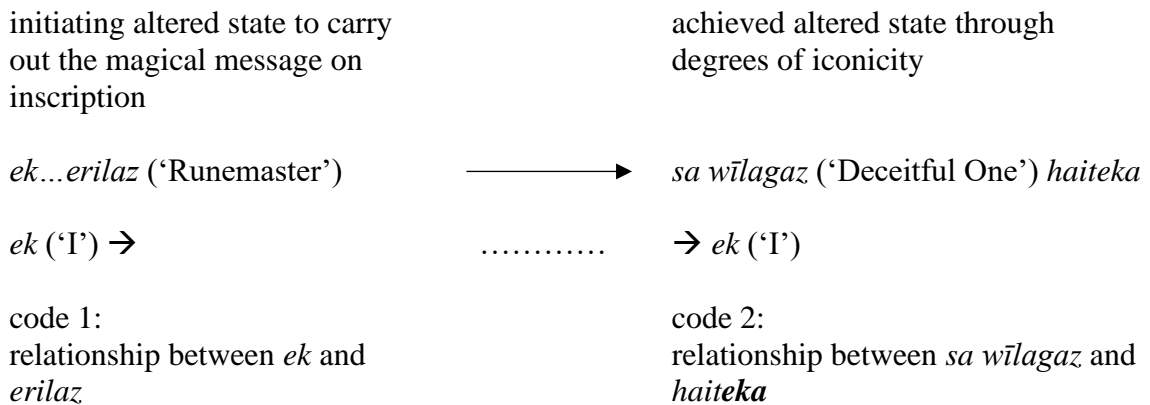
Here we can see that the quality of information is transformed between **ek**…**haiteka**. The restructuring of the ego itself allows the Runemaster to work in an altered state of mind through a set of socially significant (sub)codes. When Lotman writes that the "bearer of information is still the same" and the information leads to "a restructuring of the 'I' itself", it is not contradictory. In the instance of the Lindholm amulet, the *ek* is still the *ek*. Through the transformation, he *resembles* the god (*sa wīlagaz*). Thus, he is able to carry out runic activities while imitating or emulating the Deceitful One. Nevertheless, he is still *ek*; he is not actually Óðinn.

6.6.8 Symbolic Indexical Icons on Side B

At the very least, side B of DR 261 consists of a series of *symbolic indexical icons* which represent semantic and phonological iconicity. Thus, there is a degree of magical communication involved. However, the extent of the purpose behind these repetitious symbols cannot adequately be explained. Nevertheless, I believe some meaning, even if it is limited, can be elucidated.

6.6.8.1 **ansuz* Runes

The first of these *symbolic indexical icons* which seems relatively clear is the repetitious use of the **ansuz* rune. This rune clearly means a "pagan god" (ON *áss*), but which pagan god this actually designates becomes somewhat problematic. Krause (1966: 70) prefers to look at this as an invocation of some sort to Óðinn. Given the context of the semiotic whole, I will sustain his proposal (cf. my comments throughout this section concerning the strong connections to Óðinn). We also have evidence from an Icelandic MS (ATA, Amb 2, F 16:26),[59] which informs us that if we carve 8 *ás* runes, 9 *nauð* runes and 13 *þurs* runes, against someone on calf skin, it will afflict an enemy with irresistible digestive gas and flatulence. I only add this connection because there are also exactly 8 **ansuz* (ON *ás*) runes on DR 261.

6.6.8.2 **tīwaz* Runes

Spurkland (2005: 12) also supports the idea that the repeated **ansuz* runes, along with the **tīwaz* (ON *Týr*) runes, could have been used to "invoke some sort of deity." While I am comfortable in supporting Krause's proposal of Odin for **ansuz*, I do not know exactly how we could discuss **tīwaz* (ON *Týr*) in this light. Even if we could surmise that the **tīwaz* runes were inscribed to have some sort of functional relationship between the Runemaster and Týr, discussing the role of this god would be problematic, since we have extremely limited information on him or his purpose(s) outside of his connection with Fenrir.

6.6.8.3 **nauðiz* Runes

The **nauðiz* ('need, help, distress') runes seem to emphasize some sort of need or aid for the Runemaster. Since all of the rune poems agree that this must have meant "need", I have no problem accepting that an original sense of this *symbolic indexical icon* must have had a similar meaning. However, again, just why this Runemaster inscribed these runes is unclear.

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[59] This is a vellum manuscript in sextodecimo. It was created by four individuals, the first beginning in the late sixteenth century with the process continuing over approximately 50 years (Mitchell 2015: 64). Because of its lengthy catalogue name, it is often simply referred to as the *Galdrabók*.

6.6.8.4 *algiz* Runes

Krause (1966: 70) believes that the *algiz* ('elk') runes should be connected to protection of some sort and compares it to what we find on DR 263 with the repeated *R* (*algiz*) runes. However, I cannot deduce protection from either context (neither DR 261 nor DR 263), so I cannot support this idea. Perhaps the relationship between this rune and protection was from a possible (alternate?) connection to Go *alhs* ('temple'), OS *alah* ('temple'), OE *ealh* ('residence, temple').

6.6.8.5 *b*, *m*, and *u* Runes

Krause (1966: 71) connects the remaining runes *b m u* to *bjarkan* ('Birkenreis'), *maðr* ('Mensch, Mann') and *úrr* ('Auerochs'), respectively. While some of these ideographic connections are possible, the last of the three is the most problematic, since only the OERP mentions any connection to Aurochs; the other poems take this rune to mean 'slag' or 'drizzle' (cf. section 5.6) Thus, I cannot uphold this idea. Even if these runes meant what Krause proposes, it, unfortunately, offers little to no help when it comes to a holistic interpretation.

6.6.9 Signs of Magical Communication within the *Umwelt* and *Weltanschauung*

While it may be challenging to offer a holistic interpretation of DR 261, we can still discuss degrees of an *Umwelt* and/or *Weltanschauung* of this Runemaster. At the very least, we see the following signs within the sign-network that can be attributed to magical communication: 1) mythic reenactment based on iconicity/metaphor; this is the transformation from (*ek*) *erilaz* → *sa wīlagaz* (*haiteka*); 2) the icon playing a role in the overall ritual structure and its close connection to *sa wīlagaz* (cf. comments in 6.6.3 above concerning the eel); 3) the landscape tied to the deposit and the icon; 4) *alu* to increase the effectiveness of the mind-expanding ecstatic state in which the Runemaster could work; 5) the emphasis and restructuring of *ek* for the Runemaster to carry out the performative act; 6) semantic and phonetic iconicity as seen in the symbolic indexical icons *ansuz*, *algiz*, *tīwaz* and *nauðiz*. By an association of ideas, even the *b- m-* and *u*-runes must somehow be a part of the ritual structure (even if we do not understand their meaning entirely).

$S_1 → S_2$) As discussed at length above, this set of signs accounts for the transformation that takes place. There is a radical de-emphasis of conventional symbolic meaning, i.e., *erilaz* to that of *sa wīlagaz* (compare this to the de-conventionalizing of $S_3 → S_4$ in 6.2.7 above). By moving from the function of *erilaz* ('Runemaster') to the more mythic and divine *sa wīlagaz* ('Deceitful One'), the Runemaster is de-conventionalizing the ritual setting through the employment of an iconic theophany formula. Again, the transformation of 3-2-2 to 2-2-2 for a more successful ritual also supports Sørensen (2007) in that we are moving away from a *dicent indexical legisign* (thirdness) into a *dicent indexical sinsign* (secondness).

S_3) This sign is the object itself. Given the relationship between *sa wīlagaz* ('Deceitful One' or 'Crafty One') and my proposal for the object resembling an eel, I do not think the object chosen was arbitrary. While a fish, serpent or rib was proposed for this object by Krause (1966) and Flowers (2006), I believe the eel is the more likely candidate, given the holistic context of the

situation. Since there is an indexical relationship between *sa wīlagaz* ('Deceitful One' or 'Crafty One') and the eel, this must be a 2-2-2, motivated by the icon.

S₄) The landscape seems to have also played a role in the function of this object. Since the name *sa wīlagaz* and the object both exhibit qualities of this aquatic creature, which belongs to watery areas such as streams, rivers, lakes and estuaries, it seems that there is some sort of connection between the creature and the place of deposit. The object resembles an eel; the object was deposited in a place watery landscape. It is important to bear in mind that the object was not found in a grave or in a field.

S₅ ↔ S₅) Within this network, this is the sign *ek* ('I') and *haiteka* ('I am called'). The formula on side A begins and ends with *ek(a)*. I have designated this sign with a double arrow because it is auto-communication; it is a sign that feeds back into itself. Where there is restructuring going on in **S₁ → S₂**, the *ek* is still the *ek*. As I mentioned above, through mythic reenactment, the Runemaster may resemble another entity. However, the *ek* still remains the same. Transformation to de-conventionalize in a ritual setting occurs between *erilaz* and *sa wīlagaz*. He still is not actually Óðinn/Vílir.

Peirce mostly discussed the "I" sign as a firstness based on freedom and volition (cf. Wiley 1994: 25). For the sake of this sign within this sign-network, I will treat **S₅ ↔ S₅** as a 2-1-1, since the *ek* quality (self?) is being acted upon. It does, nonetheless, have a possibility to become *anything*. We are, however, given a context in which this *ek* is not complete firstness because it is placed within the situation of an ego-altering context.

S₆) This sign represents the word-formula *alu*. The context affords information to the word. Thus, I cannot treat this as a 3-3-1. Because this word holds a propositional value, i.e., this symbol acts as an iconic extension of the mind-expanding ecstatic state, I must assume a 3-3-2. The idea here is that the Runemaster applies the ecstatic state from the effects of *alu* to the inscription to increase the potency of the formula.

Furthermore, this word/symbol itself has a tremendous amount of power behind it. Thus, I render this a *symbolic indexical icon*. The word acts as a *pars pro toto*. Saying the name and carving the name *alu* is believed to have some sort of similar impact to the effects of *alu* itself (cf. comments in 6.2.3 and 6.2.7 concerning *helijahagala* in the analysis of DR 196 for a similar argument).

S₇) This sign accounts for the semantic and phonetic iconicity as seen in the *symbolic indexical icon *ansuz*. The most I am willing to suggest for this sign is that it is a 3-3-1. It may have had the meaning *ás* ('Óðinn'), but we do not know if it was used to be an invocation or to aid in the mythic reenactment of *erilaz* → *sa wīlagaz*. Nevertheless, it is still magical communication based on in its clear usage of semantic and phonetic iconicity.

S₈) Like **S₇**, this is another *symbolic indexical icon* for **tīwaz* (ON Týr). However, again, we can agree that it most likely referred to the Germanic/Norse god. Yet, we still do not know why he/it was being invoked or involved in the mythic reenactment. Furthermore, since Týr (Lt. *Deus*, Grk. *Zeus*) was used as a generic name for a god in ON, we do not even know if it was this specific god that it is referring to. We have more compelling evidence in the ON literature for

reason to believe that Óðinn, on the other hand, did represent *the áss*. **S₈** must remain a 3-3-1 at most.

S₉) It can be concluded that **S₉** , the series of **nauðiz* runes, represented some form of help, need or distress and acted as a *symbolic indexical icon*. Again, the use of phonetic and semantic iconicity places this usage in the realm of magical communication. Perhaps the implementation of these runes was meant to be apotropaic, but it is still not certain. Thus, this should be rendered a 3-3-1 in that we at least agree that the notion of need, distress, help is being emphasized through iconicity.

S₁₀) This sign represents the **algiz* rune. **S₁₀** is different from the other *symbolic indexical icons* mentioned above because we are awarded no information about its meaning. Since we cannot even agree on the word/meaning/*Begriffsrune* of this symbol, we are missing an interpretant. See my comments above concerning Krause's idea of Abwehr and "elk." This is an incomplete sign: 3-3-X.

S₁₁) The *b*-rune may have meant 'birch', as Krause (1966: 71) suggests. Beyond this, there are no grounds to state its purpose. The most this could be is a 3-3-1.

S₁₂) The *m*-rune could again be some sort of *Begriffsrune*, but beyond "man", there is nothing left to analyze.

S₁₃) While the *u*-rune is a *symbolic indexical icon*, it is simultaneously an incomplete sign. Thus, this is a 3-3-X. The interpretant is non-existent. Krause's proposal for "aurochs" is, in my opinion, insufficient.

We then arrive at the following sign-network:

Figure 7
Lindholm Amulet
(DR 360)

S₃
2-2-2
dicent indexical sinsign
the object itself
(eel)

S₄
2-2-2
dicent indexical sinsign
the associated
landscape

S₇
3-3-1
rhematic symbolic legisign
Óðinn?

S₈
3-3-1
rhematic symbolic legisign
Týr?

S₆
3-3-2
dicent symbolic legisign
pars pro toto
alu
('magical mental state')

S₅
2-1-1
rhematic iconic sinsign
autocommunication
ek…(hait)eka

S₂
2-2-2
dicent indexical sinsign
de-emphasis of
conventional meaning:
sa wīlagaz
('Deceitful One')

trans.

S₁
3-2-2
dicent indexical legisign
(ek) erilaz!
('Runemaster')

S₅
2-1-1
rhematic iconic sinsign
autocommunication
ek…(hait)eka

S₁₁
3-3-1
rhematic symbolic legisign
birch?

S₁₂
3-3-1
rhematic symbolic legisign
man?

S₉
3-3-1
rhematic symbolic legisign
help?

S₁₃
3-3-X
symbolic legisign
?
(lacks interpretant)

S₁₀
3-3-X
symbolic legisign
?
(lacks interpretant)

Photo 5

Image A – Side A of DR 261

ek erilaR sā wīlagaR ha(i)teka ：

Image B – Side B of DR 261

aaaaaaaa RRR nnn x b m u ttt : alu ：

Image C –Zoomorphic features which resemble an aquatic creature of some sort. An eel seems to be the most plausible, given the physical similarities and the location of the deposit. Side A is depicted on the left; side B is shown on the right.

Image D –A view from the top down, which clearly shows intentional tapering. Perhaps the top was also worked to shape the arch of the eel.

Photo credit: CC-BY-SA, Roberto Fortuna, National Museum Denmark

6.7 Straum[60] Whetstone (KJ 50)

KJ 50 is a sandstone whetstone found by Knut Sageidet in 1908 on the Strøm farm on the island of Hitra in Sør-Trøndelag, Norway. Antonsen (2002: 155) claims that "nothing else was found with this whetstone, so archeologists can tell us nothing about its age." Thankfully, Spurkland (2005: 31) rewards us with additional information and tells us that the farmer Knut found this whetstone in a cairn filled with fragments of charcoal. According to Krause (1966: 110), the measurements of the whetstone are 14.5 cm long, 1.9 cm wide (at the widest point) and 1.2–1.3 thick. Krause (1966: 111–112) informs us that the runes read:

A: watehalihinohorna
B: hahaskaþihaþuligi

    Normalization:

A: wātē hal(l)i hino horna!
B: hāha skaþi! hāþu lig(g)i!

    Trans.

    'Es netze diesen Stein das Horn! Schädige das Grummet! Es liege die Mahd'!

The interpretation above put forth by Krause (1966) has been criticized in both Antonsen (2002: 157–158) and Mees (2015: 520–521). Accordingly, I agree with some of Krause's readings, but I have to appeal to more convincing proposals throughout this section: 1) Krause's treatment of the optatives vs. imperatives, 2) the discussion of *hāha*, and 3) the structure and meaning of *hāþu lig(g)i*.

This inscription is significant for many reasons: 1) it is complete, 2) there is fairly little debate surrounding its interpretation, 3) it provides us with alliterate verse and 4) the inscription is trochaic in nature.

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[60] For this inscription, I use the Nynorsk spelling rather than Bokmål. Thus, when discussing KJ 50, I will refer to it as *Straum*, not *Strøm* unless, of course, it is a direct quotation from an author who prefers the use of *Strøm*.

6.7.1 *wātē*, *skaþi*, and *lig(g)i* as Optatives?

Krause (1966: 111–112) treats *wātē*, *skaþi*, and *lig(g)i* as optatives. He accounts for the different vocalic ending on the base of root-syllable length. Apparently, the *-ē* is expected in *wātē* when the root is a heavy syllable, while the *-i* in *skaþi*, and *lig(g)i* belong to light root-syllables. This, however, is an ad-hoc rule. Antonsen (2002: 158) sums up Krause's erroneous suggestion:

> Actually, the optative forms of these verbs would derive from Proto-Germanic forms with the suffixes */-ij-ai-d/ and *-j-ai-d/, which would have produced the runic forms *watije, skaþje, and ligje, or even if we were to accept the implausible loss of (/-(i)j-/), then the forms would have had to be *wate, *skaþe, and *lige.

The alternate interpretation for these verb forms is that *wātē* is to be treated as a 2.SG.WK.III.IMP from PGmc */wǣt-ǣ/, *lig(g)i* from PGmc 2.SG.STR.V (j-pres) */leg-ij-e/ and similarly *skaþi* from PGmc */skaþe-ij-e/ (cf. Antonsen 2002: 158–159; 1975: 54–55).

Mees (2015) also believes these constructions should be viewed as imperatives rather than optatives. Admittedly, the word order of SV for an imperative is a highly marked construction; however, Mees (2015: 526) believes that it should not be a problem in this particular inscription: "And although subject-initial word orders are not known in imperative sentences in Old Icelandic (except when preceded by *en*), they were common enough in Middle Danish and Old Swedish, and, hence, were presumably allowed in early Nordic too." I also agree with this interpretation. Additionally, if they were optatives, we would expect **skaþe* (WK I or STR VI) and **lig(g)e* (STR V).

6.7.2 *hāha*

I also do not agree with Krause (1966: 112) that *hāha* should be derived from PGmc **hēh(w)a-*. Antonsen (2002: 159) claims that "Olsen attempted to relate the noun *haha* to Swedish *hå* f., *håv* m. 'new grass after the first mowing', derived from PG **/hǣhwa-/*. However, as we have seen, *haha* must be the designation of something that can be sharpened and therefore "do harm"; i.e., it must be an agricultural tool. Furthermore, the derivation from a presumed **/hǣhwa-/* presupposes an ad-hoc loss of **/-w-/*."

Mees (2015) prefers to look at *hāha* as related to the word *hahai* ('on a horse') on the Möjbro stone (KJ 99). He primarily based this on typological grounds and surrounding context, i.e., he believes the whetstone should be placed in a military setting. This, however, provides for a fairly awkward translation which reads: "Scathe, steed!"; the word "steed" here is supposedly in the vocative (cf. Mees 2015: 526). While the steed is obviously related to the warrior in the greater context, I do not see why this needs to be read as such. In fact, there is no reason *hāha* cannot be simply read as "sharp/dangerous weapon" (cf. comments that follow). Thus, this would still place it in a military context.

Regarding *hāha*, I prefer, rather, to uphold Antonsen (1975: 54), who suggests *haha* (with short *a*) and connects this to English *haugh* "hoe" (with different ablaut grade and or/grammatical change), Go. *hoha*, OHG *huohili* ('plow'), OHG *hāgo*, OS *haco*, OE *haca*, OIc *haki* ('hook'), OE *hōc*, OHG *hāko* ('hook'), and OIc. *hø̄kja* ('crutch'), which are all ultimately derived from PIE **/kok-ōn/*; also cf. Russ. *kogot* ('claw, bent iron point') OInd. *śā́khā* ('twig, branch'), OSl.

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socha ('cudgel'), Latv. *sakas* ('pitchfork'). However, I still disagree that this inscription should be placed in an agricultural context. Mees (2015) makes many sound points throughout his article: that Krause (1966) has been taken as "canon" and that the suggestion in Krause (1966: 112) that this is some sort of "work-song" in an agricultural context was a little more than a guess. It seems that Antonsen (2002: 156) also chooses to force this context.

Thus, I would like to align my perspective of the whetstone with Mees (2015: 522), who proposes that this object was not used to sharpen scythes, but rather swords. Mees pulls it out of the "work-song" category and offers typological evidence for his suggestion—he compares it to the Vimose plane (DR 206), which was most likely created to manufacture spears, and the fact that the Straum whetstone is large enough to accommodate swords. Sigrid Juel Hansen (2009: 29) further demonstrates that most whetstones of this size are found in Viking Age graves and are classified as "sword whetstones." She claims that sharpeners created for agricultural purposes are usually of smaller sizes (cf. the Timans whetstone, for example). The reading for *haha skaþi* should be read: "Sharp weapon, scathe!"

6.7.3 *hāþu lig(g)i*

This now leads me to connect the next phrase: *hāþu lig(g)i*. Krause supports the idea that *hāþu* was a reflex from PGmc **hawiþu-* ('a mowing'). However, as Antonsen (2002: 159) points out, this is yet another ad hoc loss of */-wi-/, and it finds no support in the inscriptions in the Elder corpus. Mees (2015: 526) ultimately translates this as "lay, battle!" with *haþu* (again, with short *a* in the root instead of Krause's *hāþu*) in the vocative. I prefer to look at this as "battle", but interpret it as "that which is mown down."

Runic *haþu* is a neuter u-stem which is ultimately derived from PIE **k̂ot-w-m/* ('that which is cut down') (cf. Antonsen 2002: 160). "Mowing down the enemy" can also be applied to the understanding of *haþu*. Thus, based on Mees (2015), Juel Hansen (2009) and Antonsen (2002), I believe this was an inscription that should be placed in a military context.

6.7.4 *horna*

Krause (1966: 113) prefers to date this inscription to around 600 CE. Spurkland (2005: 34) cites Grønvik. who claims that "*horna* cannot be the same word as in the inscription on the Gallehus horn, since by the sixth century it will have become *horn* with syncope." Perhaps, this is correct. However, I believe the reason *-a* was not syncopated in KJ 50 is because it is actually contemporaneous with the Gallehus horn. Thus, I support Antonsen (1975: 54), who dates KJ 50 to 450 CE.

6.7.5 Mythic Connections to Whetstones

There are also a few myths tied to the significance of whetstones. For example, in the *Prose Edda*, we are presented with a narrative in which Snorri decribes the battle between Þórr and Hrungnir. During this confrontation, Hrungnir hurls a whetstone at Þórr. Þórr retaliates by throwing Mjöllnir into the whetstone while it is in midair. A piece of the whetstone breaks off and becomes wedged in Þórr's head. After Þórr defeats Hrungnir, he then visits the witch, Gróa, who chants spells over the whetstone to remove it. Unfortunately, she becomes so distracted from Þórr's stories that she forgets her own spells and the stone remains lodged in his head.

Snorri then informs us: "And this is something that is taboo, throwing whetstones across a room, for then the whetstone in Thor's head stirs" (Faulkes 1995: 79–80).

Another tale presented in the *Prose Edda* can be found in the *Skáldskaparmál* section, where Óðinn pursues the Mead of Poetry. On his way to retrieve the stolen mead from Suttung, he attempts to gain the favor of Baugi, Suttung's brother. When Óðinn reaches Baugi fields, he encounters nine slaves and offers to sharpen their scythes. Because the whetstone was so effective, the slaves offered to buy it. Óðinn instead threw the whetstone up in the air for the slaves to fight over; during this struggle, they all slit one another's throats. Óðinn then carries out the work of the nine slaves. Baugi, now in Óðinn's debt, helps him enter the mountain where the mead is being guarded (cf. Faulkes 1995: 62–63).

Mitchell (1985) has also argued convincingly that the whetstone should be understood as a symbol of authority. He cites many sagas and stories in which we find that authorities 1) possess a whetstone of some sort, or 2) are compared to a whetstone or 3) are associated with whetstone terminology and imagery. For this last point, he suggests a semantic nexus of "egging", "whetting", and even *óðr* ('mad, raging') < (PGmc * *wōð-*). These all point to some form of inciting by an authority.

In the Sutton Hoo treasure, there is also mention of a whetstone-scepter that was to be connected with the idea of a king as a giver and master of swords. Given Mitchell's arguments above and the suggestion in Simpson (1975), it seems that the Sutton Hoo scepter does, indeed, represent an object owned by an authoritative figure. Simpson (1975: 100) suggests the following:

> [The whetstone]…could represent the thunderbolt of the sky-god, and hence could symbolize power, justice, avenging wrath, warfare, and the sacredness of oaths and compacts; if a king carried a bar of whetstone as his scepter, this indicated his position as the sky-god's earthly representative, as ruler and guardian of justice.

Simpson's passage should also be understood in the context of enacting the macrocosm within the microcosm (cf. comments in Simpson 1975: 100 *et passim*).

Another example of whetstones and authority can be found in *Víga-Glúms saga*, if genuine, dated to 983 CE. Glúmr dreams that there will be a battle between him and his enemy, Þórarinn, and tells his son, Mar, the following:

> "I'll tell you about my dream. I thought I was going out from this farm here alone and unarmed, and it seemed that Thorarin was coming towards me, and that he had a large whetstone in his hand, and I thought I was hardly equipped for the encounter. And as I was thinking this over, I saw a second whetstone beside me, and prepared myself for the attack. And when we met, each wanted to strike the other down, but the stones came together, and this made a great crash."

> Mar asked: "Did you think one might call it a crash for our household?"
> Glum answered: "More than that."
> "Did you think you might call it a crash for the district?
> Glum answered: "That is a fair comparison, for I'm sure it was heard all over the district. And when I woke up I composed this verse: "With a whetstone the hardy

noise-lord of battles struck at me. But in my sleep it seemed that, spurred by anger,
I smote the valiant seaman with the ever-dragging stone" (Simpson 1979: 98).

Interestingly, in Adam of Bremen's account of the sacrifices performed at Uppsala in heathen times, he writes in his *Gesta Hammaburgensis Ecclesia Pontificum* that the temple is made entirely of gold and that the people worship three gods: Thor has his seat in the middle of the chamber; Wotan and Fricco (Freyr) have places on either side (cf. Tschan 2002: 207). He then goes on to inform us that Thor bears a *scepter*, not a hammer as one might expect. Simpson's connection to the sky-god and the Sutton Hoo treasure and Mitchell's discussion of the whetstone as authority make one wonder if he did bear a whetstone-scepter (albeit not explicitly recorded in Adam of Bremen's account). There is no reason to assume, like Cusack (2011: 161) does, that Adam of Bremen must have meant "hammer" instead of "scepter."

6.7.6 Translation for KJ 50

My final proposal for the Straum whetstone (KJ 50):

> 'Horn, wet this stone! Sharp weapon, scathe! Lie, that which is mown down (i.e.,
> the enemy)'!

6.7.7 Sign-network of KJ 50

We are given at least three clues that this is a magical runic inscription in the *Umwelt* and *Weltanschauung* of this particular Runemaster: 1) the elaborate phonetic iconicity in the chant, 2) the index where words help to motivate the sharp weapon to cut, 3) another index where words are also being used to motivate the enemy, i.e., the quality of "laying" is transferred from the Runemaster onto the whetstone and then, by coming into contact with the whetstone, i.e., sharpening the weapon, this will index that the weapon will become sharp both in a literal and magical sense.

There are also at least three other signs that must be discussed in the semiotic whole: there shows a relationship between the Runemaster, the horn and the stone. The Runemaster addresses both of these objects, and thus the communicative act should be placed in an animistic context between sender and receiver. Neither set of signs (animistic, magical or otherwise) is motivated in isolation. They are all dependent upon one another for the whetstone to function properly. The interconnected relationship between the act of magical communication and animism is significant.

S₁) This sign addresses the high degree of phonetic iconicity used in the inscription. This may not be an agricultural "work-song", but it is alliterative verse, nevertheless. Thus, we have:

> **w**ātē **h**al(l)i **h**ino **h**orna!
> **h**aha skaþi! **h**aþu lig(g)i!

The intention of the Runemaster was to employ phonetic iconicity so that the whetstone may better sharpen the weapon. These iconic properties are tied to the performative words themselves. It should also be noted that the division between song and spell is rather arbitrary. In ON, for instance, the word *lióð* is both used to mean 'song' and 'spell'. This can be seen in the words *Hárbarðzlióð* ('Song of Harbard') and in the *lióðatal* ('Tally of Spells') section in

Hávamál. So, song or otherwise, this is clearly a chant that should not be placed in a profane context. Thus, **S₁** is clearly based on metaphor. It is a 2-2-2 (*dicent indexical sinsign*), motivated by the icon.

S₂) This is a sign where the word clearly has some form of power behind it—*haha skaþi* ('sharp weapon, scathe') —and informs us that there is some sort of indexical contagious relationship between the whetstone, the animistic command, and the weapon. The Runemaster would like the weapon to become more effective, and by doing so, he has demonstrated that his or her words are *performative*. Since this is focused on the phrase itself, this is a 3-3-2 (*dicent symbolic legisign*). The Runemaster desires to make the weapon sharp through words and contact; however, it is through the employment of a *symbol* (the phrase) that this act happens.

In this instance, the utterance of the word is also a physical entity that imbues the inscription with the Runemaster's *dynamic* force (cf. my earlier discussion in 3.6.1 of animism vs. dynamism). It is in this sense that the Runemaster believes that his word is somehow physical. Thus, by transferring the properties of the word to the object, the Runemaster has also provided an indexical link between him and the whetstone, i.e., it will cause the weapon to become sharper. Not only is he carrying out the *act* of using the whetstone to sharpen his weapon, but by directly commanding the whetstone to act, his words are a *performative* force which also enhances the object in its entirety. Please see **S₅** for the contagious element in this phrase.

S₃) This sign shares many of the characteristics mentioned in **S₂**. The aspect of this sign is focused on the symbolic command presented in the phrase *haþu lig(g)* ('Lay, that which is mown down'), whereby the proposition itself is a *dicent symbolic legisign*. Again, the Runemaster imbues the phrase with *dynamic* force (see discussion of **S₂**).

The Runemaster again creates an animistic communicative link between him or her and the object: By writing "Lay, that which is mown down", it creates a relationship between the Runemaster and the object.

S₄) "Horn, wet this stone!" While not exactly magical communication, this sign shows the presence of animistic communication between sender and receiver. The Runemaster seeks out a communicative relationship between him or her and the object. The Runemaster directly addresses the horn, which could be read as a vocative, and asks it to be agentive, i.e., by asking the horn to wet the stone, the Runemaster provides a request. Since I am focused on a command, this must be a 3-3-2 (*dicent symbolic legisign*).

S₅) After the phrase *haha skaþi* ('sharp weapon, scathe') (see **S₂** above) has been inscribed on the object, there is now an indexical relationship between the whetstone and the sword. **S₂** had provided the symbol in the overall sign-network; however, once the Runemaster (or warrior) uses the whetstone on the sword, there is a transference of that power from the whetstone to the sword, i.e., the qualities found in *haha skaþi* ('sharp weapon, scathe') are transferred to the sword via contagious properties. This is a 2-2-2 (*dicent indexical sinsign*).

S₆) After the phrase *haþu lig(g)* ('Lie, that which is mown down') (see **S₃** above) has been carved on the whetstone, there is now an indexical quality that is shared between the whetstone and the sword. My suggestion for this sign is predicated on the phrase found in **S₃**. Once the runes have been carved, now the Runemaster (or warrior) transfers the power behind the symbol to the

sword when it is sharpened. Once this sword has been honed by this particular whetstone, it will also ensure that the enemy will be slain. Since this sign is purely focused on the indexical qualities, it is a 2-2-2.

We are now presented with the following network for KJ 50:

Figure 8
Straum Whetstone
(KJ 50)
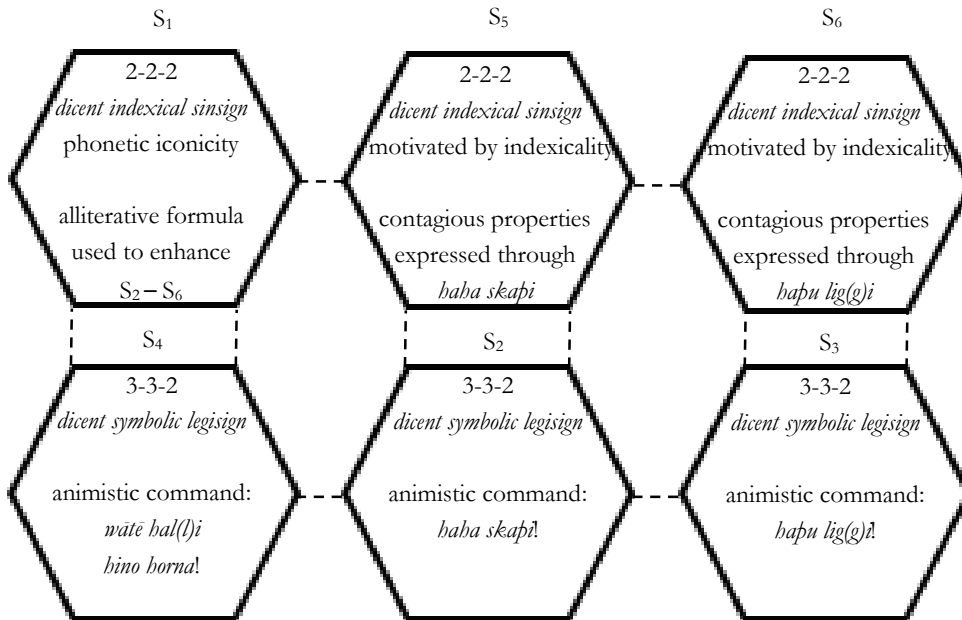
Photo 6

Inscription reads: *wate͡halihinohorn͡a*

Inscription reads: *h͡ahaskaþiha͡þuligi*

6.8 Ribe Skull Fragment (DR EM85; 151B)

The Ribe skull fragment (DR EM85; 151B) is a part of a cranium that was found in 1973 in the town of Ribe, Denmark. The fragment measures 6 x 8.5 cm. Apparently, the skull piece was created not from a recently decapitated person, but rather from the head of someone who had been dead for some time (MacLeod and Mees 2006: 25). The inscription reads from left to right and was apparently inscribed by a Runemaster who was right-handed (Spurkland 2005: 73 and Stoklund 1996: 202). It has been proposed that this skull fragment may have been used as an amulet because of a hole located between the lexemes *unninn* and *Bōurr* (cf. MacLeod and Mees 2006: 25–26). This stance, however, has been dismissed by Benner Larsen (2004: 45), quoted from Schulte (2006: 46):

> It can in fact be rejected that the skull fragment was worn by someone as a kind of
> amulet hanging from the bored hole. High magnifications of the upper edge of the
> hole show a slight upward curling of the *lamia externa* and there is no indication
> of wear or polishing as a result of the passage of a cord through the hole.

This inscription is a peculiar one in that it shows a transition stage from the Elder Fuþark to the Younger Fuþark. For example, the *úr* (< PGmc **ūruz*) rune now represents both the /ō/ in Óðinn, and the /u/ in *ulfr*. However, the *h*-rune is still written as a single-barred "h" shape (cf. NWGmc and WGmc inscriptions where the double-barred "h" shape is dominant). There is also ON breaking, as seen in *hjalp*, and the shape of the *m*-rune is still being used from the Elder system.

DR EM85; 151B is dated to 725 CE, and is, thus, relatively late. Chronologically, it clearly marks the end of the transitional period between the Elder Fuþark and the Younger Fuþark systems. This inscription neither exists in Krause (1966) nor Antonsen (2002). The reason for it not appearing in the former source is because the fragment was not discovered until 1973. Antonsen most likely did not incorporate this into his Elder corpus because of its obvious ON phonetic features. I, however, would like to include it my corpus, since it is on the cusp of the transitional period.

The runes read:

    Transliteration:

A: ulfuRAukuþinAukHutiuR | HiAlbburiisuiþR
B: þAiMAuiArkiAuktuirkuniṇ [hole] buur

    Normalization:

A: Ulfr auk Ōðinn auk Hō-tiur. Hjalp buri es viðr
B: þæima værki. Auk dverg unninn. Bōurr.

The above transliteration and normalization are from McKinnell, Düwel and Simek (2004: 50). While there is not much disagreement on the transliteration, there is quite a bit of contention concerning word boundaries and an adequate translation. Stoklund (1996: 205), for instance, reads the entire inscription as: "UlfR and Óðinn and High-TiuR. Help is buri" (or by means of bur) against this pain. And the dwarf (is) conquered. Bóurr." Birkman (1995: 231) prefers to translate *hjalp buri es viðr þæima værki. Auk dverg unninn. Bōurr* as "Hilfe ist Buri gegen diesen Schmerz und den Zwerg. Besiegt ist Buur."

6.8.1 Dwarf

The translation by Birkman (1995: 231) does, in fact, allow for a better syntactic reading, but this comes at the expense of not being able to explain the syncopated *-i* in *dverg(i)*. Grønvik (1999: 113) even reads *dverg unninn* instead as *dwergynju* (referring to a female dwarf) and compares it to ON *ásynja* ('goddess'), *vargynja* ('she-wolf'), *apynja* ('female ape'). The primary problem, however, with the reading for "female dwarf" is that dwarfs are not mentioned as ever being female in the mythic records. They do, however, play significant roles in later folk belief. The suggestion by Kabell (1978: 39), also supported by Flowers (2014: 207), for *dverg-kuning* ('dwarf king') is not sound. This would suggest that we must read a double of the k-/g-rune between *dverg-**k**uning*. Since there are doublets elsewhere on the inscription, there is no reason to believe that the single k-/g-rune was meant to represent two; cf. for example, *-uu-* in the lexeme *buur* and *-bb-* in *HiAlbburiisuiþR*. Nonetheless, there is clearly a reference to a dwarf in DR EM85; 151B. I believe that is the soundest reading is Stoklund's *dverg unninn* ('conquered dwarf').

I do not view the *dvergr* as an entity associated with living in mountains and hills. This semantic association has not quite yet developed. Liberman (2016: 315) argues that dwarves only became associated with creatures that live in mountains when *bergmál* influenced the word *dvergmál*. The semantic shift between mountains and dwarfs was not able to take place until PGmc *-z-* rhotacized, i.e., **dwezg- > *dwerg-*. This allowed dwarves to finally be associated with mountains by analogy of *berg- / dverg-*. Liberman (2016: 315) claims that: "Presumably, this happened some time around the year 700, that is, not too long before the first Eddic songs were composed." This aligns well with the dating of the Ribe skull fragment to 725 CE.

While the dwarf may not be associated with mountains at this time, dwarfs, elves, and other supernatural beings were known to cause pain and diseases. Archaic medical terms such as *Alpschuß* ('elf-shot'), *Alpstich* ('elf-stab'), *Marstich* ('mar-stab') were once productive in the German language (cf. De Vries 1956: 296). *Hexenschuss* ('witch-shot') is still used in modern German to mean 'pain in the joints and muscles of the lower back', i.e. lumbago. Notice *-schuss* is still being used to describe the pain. Of course, the average German speaker no longer consciously thinks of a *Hexe* causing these ailments; *Hexenschuss* has simply gone through a stage of semantic bleaching where it is now devoid of the folklore component. By a similar token, the Swedes used similar terminology in folklore medicine, e.g., *älvablåst* ('elf-wind', i.e., a rash) and *älvaeld* ('elf-fire', i.e., a skin disease or rash). For an overview on the British tradition concerning diseases and supernatural creatures, see Alaric Hall (2007).

Interestingly, in the Swedish *Svartkonstbok* tradition (specifically MS 25), there are references to making holes in objects for magical purposes. According to spell No. 88, "to transfix wild (animals)", if one is to successfully capture a wild animal, one must do the following:

> First, shoot yourself a raven, and take the heart out of him. Put a hole in it large enough so you can see through it. When you see some game, then only look through the heart, then it will stand still as soon as you catch a glimpse of it, which is tested (Johnson 2010: 309).

Similarly, No. 19, "to get as close as you want to an animal" informs us to:

> Shoot a magpie on a Thursday evening after the sun has set - take the heart out of it in the middle of the back put a loading-stock in right through the middle of it and dry it. Now, when one wants to go near to an animal, then one looks at it through the hole where the loading-stock was put, then the animal won't see the shooter (Johnson 2010: 623).

While these *Svartkonstböcker* are undoubtedly late, the spells in the aforementioned MS could speak to the purpose of the hole in the skull fragment. Overall, the evidence aligns well with the semiotic whole in the inscription in that the hole is present to help transfix or capture the dwarf so he may be conquered (*dverg unninn*). Wearing the skull fragment as an amulet and trepanation have been both ruled out (see sections 6.8 and 6.8.4).

6.8.2 Divine Triad

Concerning the phrase *Ulfr auk Ōðinn auk Hō-tiur*, I believe we are dealing with an invocation to a divine triad. This is not uncommon in the Elder corpus. The Nordendorf brooch (KJ 151), for instance, mentions three gods: Wodan, Logaþora and Wīgiþonar. *Das niederdeutsche*

Taufgelöbnis forced the tribes in Lower German-speaking regions to denounce three gods: Thunaer, Uuôden, and Saxnôte (spelling from Braune 1994: 39). In *Vǫluspá* (stanzas 17–18), Óðinn, Hœnir, and Lóðurr provide Askr and Embla with human qualities. In the *Second Merseburg Charm*, Wodan, Friia and Sinthgunt all chanted a spell to mend the foot of Baldur's horse (cf. section 6.8.3).

Curiously, however, Odin as a hypostatic triad can be seen clearly in Snorri's retelling of Óðinn ('ecstatic state'), Vili ('will') and Vé ('sacredness')—the three gods who shape the world. Since Snorri was a Christian, one might argue that this was Christian influence on his choice for these three over the much older attested Óðinn, Hœnir, and Lóðurr. However, alliteration in Snorri's text shows that this formula may be much older: *(**V**)óðinn < PGmc *Wōðanaz, **V**illi, and **V**é. [w] before rounded vowels was lost rather early in the ON period. Snorri also provides us with yet another triad in *Gylfaginning* when King Gylfi questions Hárr ('High'), Jafnhárr ('Just-as-High'), and Þriði ('Third') about the gods and the formation of the cosmos (cf. Faulkes 1995: 8). This is undoubtedly a hypostasis of Óðinn. A reference to Óðinn as the "High god" is certainly old, cf. *Hávamál* (lit. 'the words of the High One', i.e., Óðinn).

Ulfr is obviously being called upon for apotropaic reasons (given the semiotic whole). To associate it with the destructive Fenris wolf, like MacLeod and Mees (2006: 27) proposed as a possibility, is counterintuitive. The suggestion for Fenrir in the reading of *Ulfr* was to complement the possibility of an association between him and Týr, since Týr placed his hand in the wolf's mouth as a pledge. Óðinn, however, has a strong association with wolves, battle and ravens; he is known to provide nourishment to his tamed wolves, Geri and Freki, for example (cf. *Grímnismál* st. 19). Simek (2007: 338) also informs us that Óðinn leads the berserks as well as those covered in *ulfheðnar* ('wolf-skins'), which are cult bands of warriors dedicated to Odin. Lastly, I do not consider the epenthetic -u- in *ulfuR* / *Ulfr* to be problematic. This svarabhakti vowel can also be seen on the *aniwulufu* or *æniwulufu* on a Frisian inscription (cf. Moltke 1973: 381). Further added to this list could be *-wulAfz* on Istaby (DR 359), *-wolAfz* on Stentoften (DR 357) and *-wolAfA* on Gummarp (DR 358).

Since I do not believe *Hō-tiur* ('High-god') is associated with Týr, there is no reason to force an interpretation regarding *Hō-tiur* (Týr) and Fenrir. It seems, therefore, that *Hō-tiur* is most likely a kenning for Odin. It should also be noted that Týr can also simply mean a god in the general sense. Many of Odin's epithets include: *Farmatýr* ('God of Cargoes', cf. Gylfaginning), *Fimbultýr* ('Mighty God', cf. Vǫluspá, st. 60), *Hertýr* ('God of Hosts', cf. Skáldskaparmál), etc. Therefore, this particular inscription bears strong evidence that this is an early attestation of Odin as a triad, i.e., *Hō-tiur* and *Ulfr* are hypostases.

6.8.3 Odin as Healer

Because this inscription is first and foremost an apotropaic one, Óðinn's roles as a healer should be briefly pointed out. As I had mentioned above, in the triad Wodan-Friia-Sinthgunt, Wodan (Óðinn) chants a spell to heal Baldur's horse. The following text is from Braune (1994: 86):

Phol ende Uuodan vuorun zi holza.	Phol and Wodan were in the woods
du uuart demo balderes volon sin vuoz birenkit.	Then the foot of Balder's horse was broken
thu biguol en Sinthgunt, Sunna era suister;	So, then Sinthgunt, Sunna's sister chanted it
thu biguol en Friia, Volla era suister;	So, then Freyja, the sister of Fulla chanted it
thu beguol en Uuodan, so he uuola conda:	So, then Wodan chanted it as well as he knew:

sose benrenki, sose bluotrenki,	Like bone-separation, so blood-separation,
sose lidirenki:	So joint-separation.
ben zi bena, bluot zi bluoda,	Bone to bone, blood to blood
lid zi geliden, sose gelimida sin!	Joint to joint, may they be mended.

This formula is surely ancient, and there is no reason to believe it was not productive during the times it was recorded. Nearly contemporary with the formula above, we also have another formula in OHG for healing a sprain, which echoes the above charm:[61]

Quam Krist endi sancte Stephan zi ther burg zi Saloniun; thar uuarth sancte Stephanes hros entphangan. Sôso Krist gibuozta themo sancte Stephanes hrosse thaz entphangana, so gibuozi ihc it mid Kristes fullêsti thessemo hrosse. Paternoster.

Uuala Krist thû geuuertho gibuozian thuruch thîna gnâtha thessemo hrosse thaz antphangana atha thaz spurialza, sôse thû themo sancte Stephanes hrosse gibuoztos zi thero burg Saloniun Amen. (Braune 1994: 89).

Trans. (mine)
'Christ and St. Stephan traveled to the burg of Saloniun; there the horse of St. Stephan was seized (by an injury). Like Christ healed the injury of St. Stephan's horse, so I heal it (on this horse) with the help of Christ. Pasternoster'.

Oh, Christ, may you heal the lameness or injury of the horse through your grace, just like you healed St. Stephan's horse at the burg of Saloniun Amen.

In this case, Christ has clearly subsumed the role of Óðinn. This is not surprising, since this was such a powerful mythic formula that variants also carried on in the Swedish, Norwegian, Danish and Scottish traditions in the later centuries. Curiously, a Norwegian variant, recorded as late as the 19th century, may have even directly preserved Óðinn's role (cf. Bugge 1881–1889: 287).

Óðinn as a healer can also be seen in the Nine Herbs Charm, recorded in the 10th century. The following translation is from Tolley (2009: 448):

Ƿyrm com snican, toslat he man;	A worm came sneaking, it tore into a man;
ða genam Ƿoden VIIII puldortanas,	Then Woden took nine wondrous sticks,
sloh ða þa næddran, þ heo on VIIII tofleah.	struck the snake so it split into nine.
Þær geændade æppel and attor,	And there ended apple and poison
þæt heo næfre ne polde on hus bugan.	so never again would it settle in a house.
Fille and finule, felamihtigu tpa,	Chervil and fennel, mighty pair—
þa ƿyrte gesceop pitig drihten,	these herbs the wise lord formed,
halig on heofonum, þa he hongode;	holy in heaven, as he hung;
sette and sænde on VII porulde	he set and sent them into seven worlds
earmum and eadigum eallum to bote.	for the wretched and the rich, to help them all.

Curiously, there is also a charm recorded in OS where Óðinn may have originally been intended as a healer rather than Christ. The charm itself likely has a deep pagan origin (Moynihan 2017:

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[61] A similar Old Saxon charm can be found in Rauch (1992: 251).

273, f. 808). In the charm, *Contra Vermes*, the word *drohtin* ('retinue-leader, war-lord') is used as the "Lord who will make it so:"

> Gang ūt, nesso, mid nigun nessiklīnon, ūt fana themo marge an that bēn, fan themo bēne an that flēsg, ūt fan themo flēsgke an thia hūd, ūt fan thera hūd an thesa strāla! Drohtin, uuerthe sō! (Rauch 1992: 251)

> Trans. (mine)
> 'Go out, worm, (along) with nine little worms, out from the marrow into the bone, from the bone into the flesh, out from the flesh into the skin, out from the skin into the arrow! Lord, make it so'!

Similar to the OE charm above, this demonstrates that the *drohtin* has a considerable amount of power over the *nesso* ('worms'). In the *Heliand*, the OS word *drohtin* is primarily reserved for Christ and the Christian god throughout the text. The only possible exception is *mandrohtin*, which is used to describe the former master of Matthew; cf. line 1200 in Fit XIV (Moynihan 2017: 274). Contrastively, Wulfila completely avoided this word in biblical Gothic (cf. Moynihan 2017: 36), which again highlights its obvious pagan connotations in OS. Thus, the original meaning behind this word is closer to Óðinn's role as a chieftain and leader of the retinue. In the *Heliand*, the Christian god is sometimes even referred to as the *Sigidrohtin* ('victory-lord') (cf. lines 1575, 3744, 4093). Similarly, in the *Prose Edda*, Óðinn is referred to as the *Sigtýr* (cf. Faulkes 1995: 96). Óðinn is also referred to as the *Draugadróttin* ('Lord of the Dead'), *Hrafnadróttinn* ('Lord of Ravens') and even *Hangadróttinn* ('Lord of the Hanged').

6.8.4 *Buur / Bōurr*: the name of the Runemaster?

The lexeme at the end of DR EM85; 151B is also somewhat problematic. It has been interpreted to meaning anything from the name of the carver to Óðinn's father (Burr/Borr) to a reference to the hole in the skull fragment itself (cf. MacLeod and Mees 2006: 25–26, and Juhl Jensen 1974). In Juhl Jensen (1974), the suggestion for a hole was based on a substitution for trepanation. However, since this hole was carved from the inside, this does not seem likely (cf. MacLoed and Mees 2006: 25). It is also clear that this hole was made after the person was dead for quite some time. Even Moltke remarked: "It was an old skull the writer availed himself of—not the skull of someone just knocked on the head for the purpose" (Spurkland 2005: 73).

If it is read as *bur* (*borr*?) ('hole or borer'), it may have connections to the idea of words having performative properties, i.e., by naming the "hole" in the amulet, it may direct the dwarf to leave through the hole. However, I cannot account for the *-uu-* if we are to read earlier *buri* as "by means of the hole" (cf. OE *bór* 'borer', ON *borr* 'borer' and even modern Danish *næse**bor*** 'nostril'). This inconsistency in the root in the same inscription would be difficult to accept. Thus, I believe *buur* should be read as the Runemaster in question. Stoklund's suggestion for Bōurr seems to be the most plausible. One might wonder why I would choose this double reading of -rr since I argued against the double k/g reading in *dver**gk**uning* (cf. comments above in 6.8.1 concerning Kabell 1978 and Flowers 2014). However, I would argue that the doublet in Bōurr would be possible since it is at the end of a word boundary (cf. *uþin* 'Óðinn'). This is unlike the noun compound *dver**gk**uning* ('dwarf-king'). Thus, by analogy of *uþin* (Óðinn), a reading for *buur* (Bōurr) should be possible.

6.8.5 Translation for DR EM85; 151B

Overall, I would like to propose the final translation for DR EM85; 151B:

'Wolf and Óðinn and High-Týr! Help against this act by means of the hole. And the dwarf, i.e., ailment, is conquered! Bōurr (wrote these runes)'.

6.8.6 Sign-system of Ribe Skull Fragment

The Ribe skull fragment is probably the least opaque when it comes to understanding its magical function in terms of its iconic and indexical properties. From the above translation, we have at least three primary clues that this was an object used for magical communication: 1) the use of a human skull to signify iconic sympathy, 2) iconicity with the use of the hole and capturing, 3) the invocation to the divine triad that will act according to the words provided by the Runemaster, i.e., they work as an index to empower the noun "help" to aid in capturing the dwarf, and 4) the symbolic phrase "the dwarf is conquered" helps to ensure that the dwarf will be overcome by the mere utterance of these words (this idea was also discussed in the corpus earlier, cf. discussion of DR 196 in 6.2–6.2.7).

S_1) This is a sign motivated by iconicity (2-2-2): the object itself (the skull fragment) was chosen to function as an icon. It is clear that the Runemaster specifically sought out the skull of someone who had been deceased for quite some time. Whether the person who sought out the skull specifically chose someone that was a healer or an important dead ancestor is, unfortunately, impossible to tell. Nevertheless, the purpose for this is relatively explicit—by the employment of metaphor, the Runemaster attempted to create a relationship between the object and the person who had the ailment.

S_2) S_2 accounts for "help by means of the hole." The Runemaster asked the divine triad Wolf, Óðinn and High-Týr to help (guide) the dwarf to the hole so it can be conquered. Subsequently, the dwarf would be trapped by the employment of metaphor. This proposal was discussed above with the folklore references to the magpie and raven. S_2 is a 2-2-2, motivated by iconicity.

S_3) This sign is to account for the invocation to Wolf and Óðinn and High-Týr. It is clear that by appealing to this hypostasis, the Runemaster would like them to empower the inscription. It is an index in the sense that the Runemaster is clearly asking for assistance from this triad. Given the semiotic whole, it only makes sense that this is a hypostasis of Óðinn (cf. comments above in 6.8.3 concerning Óðinn as a healer). The fact there may also be a punctuation mark after *Hō-tiur* makes this seem like the appeal to the divine triad may be operating as a sort of vocative in the text. Since I am focused on the indexical relationship here, this is a 2-2-2, motivated by indexicality, i.e., the invocation is to ask the triad to help empower the inscription.

S_4) This is a phrase whereby the Runemaster is able to make contact with the dwarf through the use of metonymy. By merely mentioning "the dwarf is conquered", this is believed to be true within the *Umwelt* of the Runemaster in question. Thus, since we are focused on the mere utterance of the proposition, we are dealing with a 3-3-2. What makes S_4 magical communication, however, is that the phrase is able to impact the dwarf by the mere utterance of the word which belongs to him: "dwarf." Thus, this is an appeal to metonymy by means of a symbol.

The interconnectedness within this network is strong. If there were no hole, the system would change. If the material chosen was stone or wood, the entire whole would be thought of in different terms. Semiotically speaking, the words inscribed here should be treated like a finished painting. The words are connected to one another on a level that is deeper than syntax or semantics: the moment the Runemaster begins to carve, they already create a relationship with the material.

We, thus, arrive at the following network diagram:

S_1

2-2-2

dicent indexical sinsign

material chosen
used to motivate
iconicity
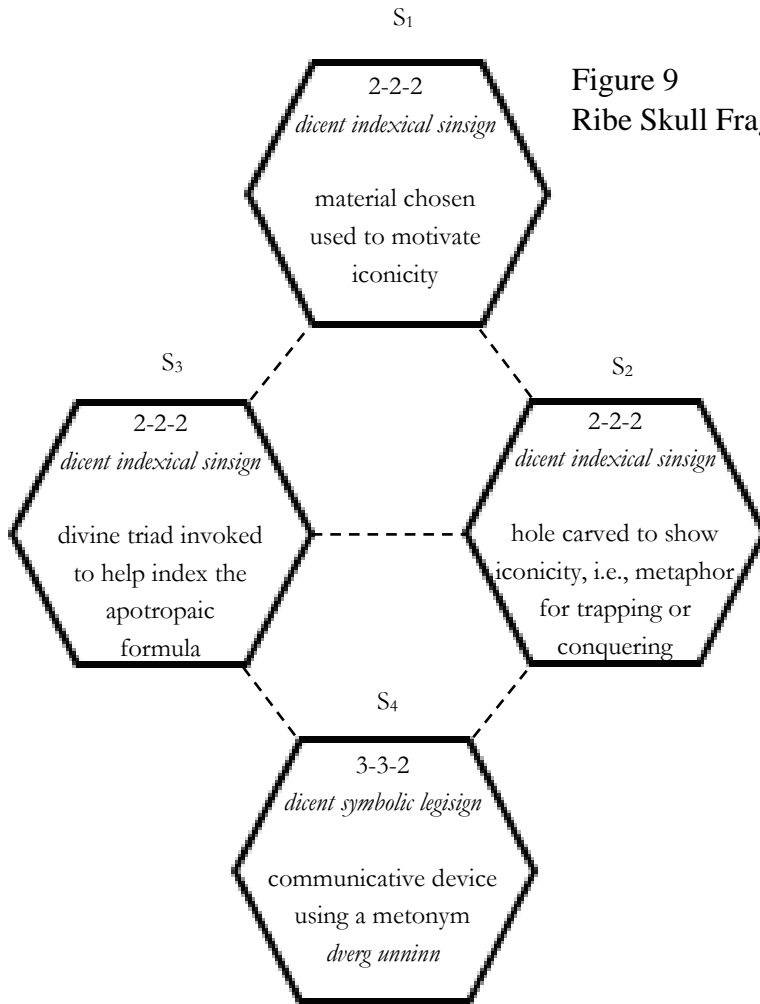
Figure 9
Ribe Skull Fragment (DR EM85; 151B)

S_3

2-2-2

dicent indexical sinsign

divine triad invoked
to help index the
apotropaic
formula

S_2

2-2-2

dicent indexical sinsign

hole carved to show
iconicity, i.e., metaphor
for trapping or
conquering

S_4

3-3-2

dicent symbolic legisign

communicative device
using a metonym
dverg unninn

106

Image 7

Sketch from Stoklund (1996: 201)
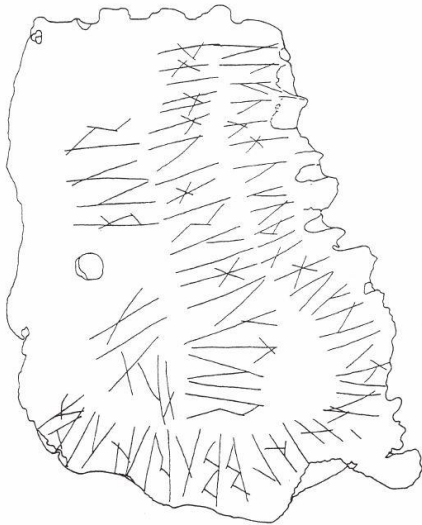
6.9 The Noleby Runestone (KJ 67)

The Noleby granite runestone (0.70 x 0.52 m) was found in the wall near a farmhouse in 1894 in Stora Noleby, Fyrunga, Västergötland, (approximately 30 km from the southeastern edge of Lake Vänern). It is currently housed in the Statens Historiska Museum in Stockholm. The height of the runes ranges between 6–7 cm, and they are carved within lines made by the Runemaster. Because the stone has been moved, no archeological dating can be suggested. Additionally, since the information concerning the origin of the inscription is opaque, it cannot be determined with certainty whether the stone once belonged to a cult site or any other socio-historically significant landscape. However, the area on the southeastern of Lake Vänern shows a cluster of meaningful finds, e.g., gold objects from the first centuries AD and Viking-age treasure finds (cf. Fig. 58 in Andersson 1993: 180).

The runes read from left to right (Krause 1966: 149–151):

I: runofahiraginakudotoje͡ka
II: unaþou ⁝ suhurah ⁝ susiXhwatin
III: hakuþo

        Trans.

        'Eine Rune (geheimnisvolle Kunde) Male ich, eine von den Ratern (den göttlichen Mächten) stammende. Ich bereite (?) (dem Toten) Zufriedenheit (in seiner Grabeswohnung). Suhurah susix (diese Formelwörter, oder: die Runen) mögen scharf machen (?) den Habichtgleichen (den Runenmeister mit dem habsichtscharfen Blick) (?)'!

In the above transcription, the X stands for an unintelligible rune. The ⁝ boundaries are not

carved on the object (unlike DR 261); these are used by Krause (1966) to set off word boundaries. It also appears that the *k*-rune in the *eka* construction is amended. It has become a convention to read it as such, and I have no qualms with this suggestion. Nonetheless, it is clearly not present on KJ 67.

This is a very problematic inscription, and *unaþou⁚suhurah⁚susiXhwatin* makes no overt lexical sense. Krause's suggestion of formula-words is the best offer we have when it comes to working with such sporadic language. I discuss this further below.

Krause's "Ich bereite (?) (dem Toten) Zufriedenheit (in seiner Grabeswohnung)" is completely conjectural—we have no evidence that it should be tied to keeping satisfaction in the grave. His reading of *toje͡ka* as "ich bereite" is what prompted his awkward suggestion, since he reads *fahi* ('ich male') as an apocopated form from PN **fãhju* and assigns it to *rūnō*. Since he reads two verbs, the *toje͡ka* obviously needs to take an object. This is what forced him to propose "…(dem Toten) Zufriedenheit (in seiner Grabeswohnung)." Because he reads *fahi* as "ich male…", his reading makes it impossible to have *toje͡ka* agree with *rūnō*. Thus, I would like to discuss the following: 1) Krause's reading of *fahi*, 2) satisfaction in the grave, 3) the formula-words, 4) *haukþo*.

6.9.1 *fahi*

While runestones were certainly colored (often with red ochre or even blood), *fahi* does not seem to work in this context. As I had mentioned in the paragraph above, if it is read as a verb, it conflicts with *toje͡ka*, since both *fahi* and *toje͡ka* would need to take objects. Unlike *fahi*, *toje͡ka* is placed at the end of the sentence, which displays normal word order for this period. The Runemaster also had enough room to keep carving if his intention was to use two verbs (cf. Photo 8 below). Krause (1966: 149) does attempt to make a fair typological comparison to KJ 68 and KJ 131, where the *-u* in *fahi* is apocopated. However, the placement of *fahi* in these latter two inscriptions is at the end. Thus, I can sympathize with a verb-final proposal in KJ 68 and KJ 131, where "ich male" or "ich malte" makes more sense in these contexts. Nevertheless, *fahi* is at the beginning of the inscription in question, KJ 67.

Alternatively, Antonsen (2002: 180; 1975: 55) offers a reading for *fahi* as a SG.ACC.FEM.ACC y-stem adjective, which modifies *rūnō*. Thus, we arrive at "a suitable…rune." While Antonsen (1975: 55) does rightly suggest "suitable" for *fahi*, I believe the intention employed here by the Runemaster is that more of brightness rather than, e.g., "acceptable", "worthy" or "suitable." In ON, this word can often be used to describe beauty and light, cf., *fagrt ljós* ('a bright light'), *skína fagrt* ('to shine brightly'), and *fagr-glóa* ('fair-glowing, bright') (cf. Cleasby-Vigfusson 1874: 138). In many instances, this word clearly overlaps with the semantic field concerning *heiðr* ('bright') and *hvítr* ('white'). By suggesting an association between *fagr*, *heiðr* and *hvítr*, it also allows for typological comparison with what we find on the Björketorp runestone (DR 360): *haidz rūnōrōnū* ('a bright sequence of runes'). Thus, I believe the Runemaster is preparing a "bright rune."

6.9.2 *hakuþo*

The word *hakuþo* has also caused some disagreement among runologists. The favored interpretation for this lexeme is generally "hawk-like one." However, Antonsen (2002: 184–185) has shown that "crooked one" is a better reading based on phonological evidence. If we read this as *hakuþo* ('hawk-like one'), then we need to account for monophthongization (which does occur later in early ON). However, Antonsen's suggestion for "crooked one" seems a better choice and its reflexes are even better reflected in the daughter languages: PIE > */kog-w-t-w-s/ > PGmc */hakuþ-u-z | hakud-u-z/ > OS *hakud* and OE *hacod*. Krause (1966: 150) favors *hakuþo* ('hawk-like one') and suggests a comparison to the Vånga runestone (KJ 66), which reads *haukoþuz* ('hawk-like one'). He then further cites the Stentoften runestone (KJ 96) for the loss of -u- in the diphthong -lAsAR. While this may seem like a plausible form of evidence for the possible reading of *hakuþo* as "hawk-like one", Antonsen (2002: 183) has noted that there is no monophthongization on the inscription whatsoever. Regarding the *tojȇka* form, he writes the following: "The long vowel of tōj- is not the result of the East Nordic monophthongization of */au/. It stands in the same ablaut relationship to /aw/ in *tawido* as Go. /ō/ in (*fulla-*)*tojis* 'complete' to Go. /aw/ in *tawida* ('made')." Thus, we have no concrete evidence that monophthongization has occurred unless we assume that PGmc [au] has shifted in the word *hakuþo*. It is, however, doubtful that the shift occurred, since we have no evidence of a diphthong to monophthong shift anywhere else in the inscription.

After Antonsen's (2002: 184–185) proposal, he again creates an unnecessary criticism against Klingenberg (1973: 188-124): "All talk about this name's being a designation for the 'runemaster's hawklike qualities'...is yet another example of ingenuity of modern runologists and of their lack of concern for linguistically defensible phonological developments." I still do not understand the obsession to render this inscription into the profane simply because he has shown that *hakuþo* ('hawk-like one') is not a valid reading. Even if we remove "hawk-like qualities" from the inscription, we are still presented with Antonsen's "crooked one", which can still be linked to the *rūnō-odinnic* realm similar to the discussion of the Lindholm amulet (6.6–6.6.9). Antonsen (1975: 55) explains that *hakuþo* ('crooked one') is related to OS *hacud* and OE *hacod* and translates these words as "pike (fish)." It appears that *hacud ~ hacod* was given to the pike fish based on metonymy, i.e., it was given the name based on association of a spear point (cf. *gar*, e.g., a "*pike*-like fish"). I believe Antonsen's phonological reasoning is correct, but the translation for *hakuþo* should be something like "someone with spear-like qualities" rather than "crooked one." Given this association, perhaps this was an epithet for someone dedicated to the warrior cult or even Óðinn directly. Regardless, the inscription should still be placed within a magico-religious realm since, again, runes are derived from the gods (cf. the following section 6.9.3). Thus, since *hakuþo* is a MASC.DAT.SG, I translate this as "to/for *hakuþuz* ('one with spear-like qualities')."

6.9.3 *rūnō*

The lexeme *rūnō* is also peculiar in its use. Rather than an expected *rūnōz* ('runes'), we are presented with a FEM.ACC.SG use of this word. The employment of this word, in its singular form, can also be found on the Einang runestone (KJ 63) as well. In both cases, the singular use of the word clearly refers to the message. In the case of KJ 67, I believe the use of *rūnō* is being

used to refer to the uninterpretable line that follows: *unaþou ꞉ suhurah ꞉ susiXhẉatin*. Since the word *rūnō* can also refer to a secret of something hidden, this seems like the most logical conclusion based on the formula being supposedly meaningless (cf. Antonsen 2002: 183). I, however, believe this is an attempt at writing an *ephesion grammaton*, and it should be treated as such a sign. According to Flowers (2014: 246), the pronounceable, non-sequential formulas, i.e., *ephesia grammata* can be reinforced on the graphic level for operative purposes. He then continues and writes:

> These formulas could be understood as examples of purely emotive…utterances (perhaps from spoken in shamanic trance states, etc.) which might have been perceived as "divine speech" or direct communication from the gods, etc. These would then represent words in the magical language of the gods, which might be endowed with some profound, but strictly emotive, non-semantic, non-etymological significance through a secondary process of stereotyping and eventual inclusion in the runic lexicon.

Quite simply, the *rūnō* in KJ 67 is the *ephesion grammaton* (*unaþou ꞉ suhurah ꞉ susiXhẉatin*). However, we do not know what the purpose was for the formula aside from it clearly being directed to *hakuþuz*, since his name is in the dative case (*hakuþo*). Any attempt to associate the formula with Krause's suggestion of "Ich bereite (?) (dem Toten) Zufriedenheit (in seiner Grabeswohnung)" is complete conjecture. The message may have been meant for the dead; however, it does not necessarily mean that it was meant for satisfaction in the grave. Whatever the case, it appears that the goal was to imitate divine speech. To further support this, Mauss (1972: 57) also informs us that:

> Spells are composed in special languages, the language of the gods and spirits or the language of magic. Two striking examples of this kind of rite are the Malaysian *bhàsahantu* (spirit language) and the Angekok language of the Eskimoes. In Greece, Jamblique informs us that Ἐφέσια γράμματα is the language of the gods. Magicians used Sanskrit in the India of the Prakrits, Egyptian and Hebrew in the Greek world, Greek in Latin-speaking countries and Latin with us. All over the world people value archaisms and strange and incomprehensible terms. From the very beginnings, practitioners of magic (and perhaps the earliest are to be found in Australia) have mumbled their *abracadabras*.

6.9.4 *raginaku(n)do*

Since I support *fahi* being an adjective, it only seems proper that *raginaku(n)do* should also be treated as such, given its position in the syntax, i.e., in between *fahi* and *rūnō*. This is a FEM.ACC.SG, and should be translated as 'divinely derived'. The former lexeme is *ragina-* and can be found in Go *ragin*, OS *regan(giscapu)*, ON *regin*, OE *regn*, etc. The latter, *ku(n)do*, is clearly related to Go. *-kunda*, ON *-kunda*, *-kunna,* etc. The written form on KJ 67 of *-kudo* appears regularly with the expected omission of <n> before <d>. This word is extremely important in this inscription in that it directly informs us that the unpronounceable formula that follows is derived from the gods. This supports my comments above from Mauss (1972) and Flowers (2014).

As mentioned in the discussion of DR 360 (cf. 6.3–6.3.9), runes are derived from the ruling gods. In addition to *Hávamál* (st. 80), discussed earlier in my section concerning DR 360, we are also

informed in stanzas 142 and 143 that Óðinn discovers the runes after he hangs on the tree. He then distributes this knowledge to all sorts of beings:

Hávamál (sts. 142–143)	Trans. Larrington (2014: 32)
Rúnar munt þú finna oc ráðna stafi,	'Runes you must find and meaningful letters,
miǫc stóra stafi,	very great letters,
miǫc stinna stafi,	very stiff letters,
er fáði fimbulþulr	which the mighty sage coloured
oc gorðo ginregin	and the huge Powers made
oc reist hroptr rǫgna	and the runemaster[62] of the gods carved out'.
Óðinn með ásom, enn fyr álfom Dáinn,	'Odin among the Æsir, and Dain among the
Dvalinn dvergom fyrir,	elves, Dvalin among the dwarfs,
Ásviðr iǫtnom fyrir,	Asvid among the giants,
ec reist siálfr sumar.	I myself carved some'.

The idea of runes being derived from the gods is obviously an ancient belief. In fact, it can also even be seen on the Sparlösa runestone (Vg 119), dated to roughly 800 CE, where …*runaʀ þaʀ rægi[n]ku(n)du…* can be read clearly (cf. McKinnell, Düwel and Simek 2004: 116).

6.9.5 *unaþou ꞉ suhurah ꞉ susiXhwatin or unaþou: suhurah: susieh nita***

I must also agree with Antonsen (2002: 183) that the entire second line, *unaþou ꞉ suhurah ꞉ susiXhwatin*, is completely uninterpretable, i.e., we know that this is the *rūnō* intended by the Runemaster, but beyond this, it makes no overt lexical sense. Thus, I disregard Krause (1966: 150) in his suggestion that we should amend *hw-*. Krause (1966: 150) believes that the last lexeme in the second line should read *hwatin* and derive from **hwatjan* ("scharf machen"). Krause's proposal is attractive, concerning the semiotic whole (cf. the meaning of *hakuþo* above 6.9.2), but there is clearly an issue surrounding the graphemic nature of these two runes and how they appear on KJ 67 (cf. Photo 8 below). The position of this rune (runes?) is obfuscated, and it cannot be determined with certainty that *hw-* is what the Runemaster intended. I support Antonsen (2002: 183) in that we should read this entire second line as *unaþou: suhurah: susieh nita***, which is garbled, but pronounceable, i.e., allowable phonotactic clusters.

6.9.6 Translation for KJ 67

Before I discuss the sign-network of KJ 67, I would like to offer the following translation:

> 'I, [the Runemaster], for Hakuþuz, prepare a bright, divinely-derived rune:
> *unaþou ꞉ suhurah ꞉ susiXhwatin*'.

6.9.7 Sign-Network of KJ 67

Within the network of KJ 67, we are presented with the following signs that encourage magical communication: **S₁**) mythic reenactment of microcosm/macrocosm of "bright, divinely-derived

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[62] This is a reference to *hroptr* in the ON, which is an epithet for Óðinn. Added explanation here is my own.

rune", **S₂**) mythic reenactment of microcosm/macrocosm of *raginaku(n)do* ('divinely-derived'), **S₃**) mimicking the speech of gods', as shown in the *ephesion grammaton*, **S₄**) metonymic communication used in the name *hakuþo*.

S₁) Similar to DR 360, where Krause (1966: 217) considered *haidz rūnōrōnū* ('bright sequence of runes') to be connected to the gods above, I believe *fahi* ('bright, fair') should be placed in a similar category (cf. section 6.3.9 and the discussion of S₅ in DR 360). Since we are dealing with mythic reenactment, this is a dicent indexical sinsign (2-2-2-) motivated by metaphor. Earlier, I quoted Krause (1966: 217), who suggested that the *haidz rūnōrōnū* ('bright sequence of runes') were considered "bright" because "Die Runen werden als 'Glanzrunen' bezeichnet, weil die Runen von den himmlischen Mächten herstammen." Since I have argued that *fahi* ('bright, fair') could also be placed in a similar context, it seems that the same argument that was applied to DR 360 could be applied here. Thus, we have a "bright rune (from above)."

S₂) The use of *fahi* can also be compared with *raginaku(n)do* ('divinely-derived'). I chose to make this a separate sign because *fahi* by itself could indicate magical communication as discussed above. The lexeme *raginaku(n)do* ('divinely-derived'), however, is undoubtedly clear in that the runes come from the "ruling powers." In this context, it could even be interpreted as a rune derived from the fates (cf. the *Heliand*, line 3554 M *reginiblindun* 'blinded by fates').[63] Whatever the case, the Runemaster meant to imitate speech, which is expressed as an *ephesion grammaton* in **S₃**. **S₂** is a 2-2-2 motivated by iconicity.

S₃) There is a clear reference to magical communication by mimicking the gods' speech (cf. *fahi* and *raginaku(n)do* above): *glossolalia* expressed in the form of an *ephesion grammaton*: *unaþou: suhurah: susieh nita***. This *ephesion grammaton* was clearly written for *hakuþo*, given its morphological status as a MASC.DAT.SG. I am not willing to offer a sign based on Krause's "Zufriedenheit (in seiner Grabeswohnung)", since we have no evidence of this Runestone being connected to a grave. However, by imitating the gods' speech so that it may reach *hakuþo* (**S₄**), this shows that the words carry over into the realm of the dead. At most, the interpretant of **S₃** must be treated as a *rheme*, since we do not know exactly what the word or words mean. The intention, however, is to imitate divine speech. Thus, I treat this as a 2-2-1, motivated by iconicity.

S₄) The MASC.DAT.SG *hakuþo* is surely dependent on the proposition: "("I prepare this bright, divinely-derived rune [*unaþou: suhurah: susieh nita***]…). This name is being used for indexical communication, i.e., by uttering the name *hakuþuz*, or *hakuþo* in its dative form, the Runemaster is able to access the dead through metonymic means. This is similar to the arguments I made earlier where one is able to impact someone physically by simply uttering their name (cf. discussion of DR 196 and the OHG spell *ad signandum domum contra diabolum*). Since we are afforded information about the noun, even its morphological markings alone are enough to determine that this person is supposed to receive something, this sign should be understood as a 3-3-2.

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[63] This translation for *reginiblindun* is favored by Dewey (2011: 114) who writes: "The Old Saxon word used here, *reginiblindun*, seems to contain the Old Norse word *regin*, found in Eddic poetry to refer to the Germanic gods. Elsewhere in Old Saxon, *regin* serves as an intensifier, making the phrase interpretable as 'very blind'."

Thus, we arrive at the following inter-connected sign-network for magical communication:

S₁

2-2-2
dicent indexical sinsign

motivated by metaphor;
mimicking a godly act
faþi …rūnō

S₂

2-2-2
dicent indexical sinsign

motivated by metaphor;
mimicking a godly act
raginaku(n)do …rūnō

S₃

2-2-1
dicent indexical sinsign

motivated by iconicity;
imitating divine speech
suhurah: susieh nita**

S₄

3-3-2
dicent symbolic legisign
pars pro toto:
name used to gain
access to the dead
hakuþo
(to/for *hakuþuz*)
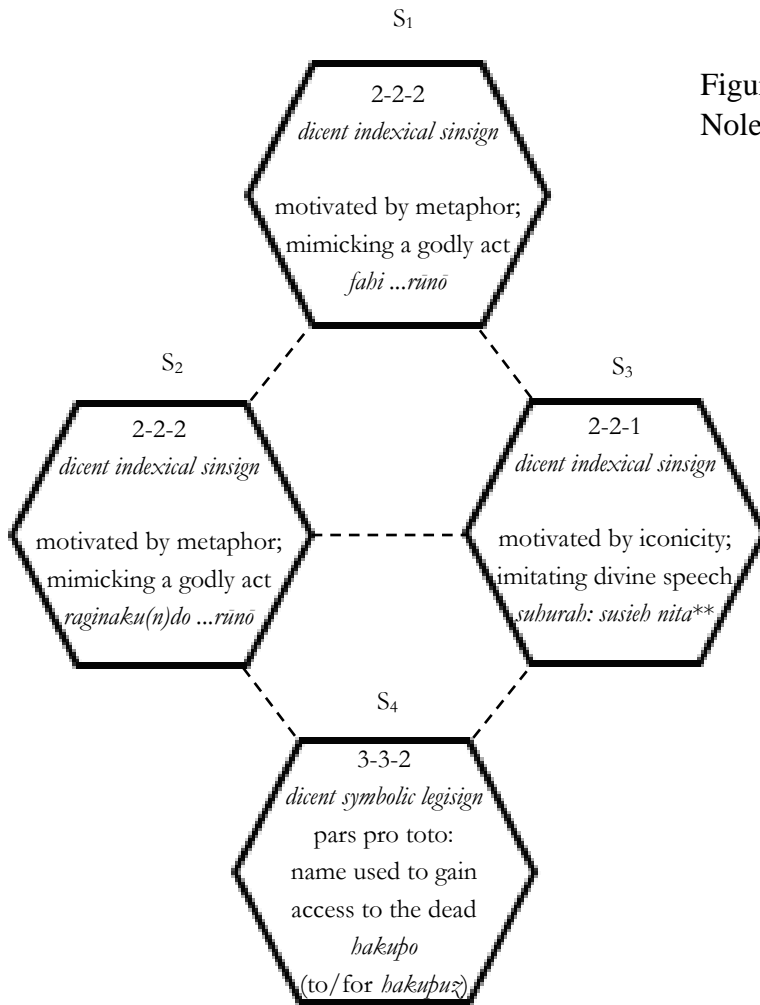
Figure 10
Noleby runestone (KJ 67)

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Photo 8

(Photo credit of KJ 57: Ola Myrin; owner: The Swedish History Museum)

6.10 Eggja Runestone (N KJ 101)

The Eggja runestone, which is now housed in the Historisk Museum, Bergen, was found in 1917 after it was turned up by a plough by Nils Eggum and his son, Johannes. The stone measures 162 cm long, 72 cm broad and 10 cm thick and is mostly made of gneiss and mica (cf. MacLeod and Mees 2006: 216 and McKinnell, Düwel and Simek 2004: 164). The stone itself was found buried only 20 cm below the surface and placed face-down in the soil. McKinnell, Düwel and Simek (2004: 164) believe this was some sort of grave or cenotaph that had been broken into and robbed. Spurkland (2005: 68) claims, however, that the so-called grave chamber would have been too shallow to house a body. Similarly, since this inscription was intentionally placed upside down in the soil, and buried 20 cm below the surface, it does not appear to be a commemorative stone either. Within the limited space beneath the stone, we find a large rusted knife, some small fragments of iron and a strike-a-light (Spurkland 2005: 54). It is for these reasons that I believe the runic inscription may have been intended for chthonic recipients of the message. I believe the ultimate result was most likely to create a *pars pro toto* burial for the dead lost at sea and to ensure a safe passage of death into the otherworld, i.e., the stone also bears a psychopomp component (cf. 6.10.12 below). As such, there is a clear indexical relationship between the dead and the object(s) in question.

Given the placement of the runestone and the intended message, it must have been executed for the purpose of performing magical communication. Many inscriptions often mention the dead or are even executed with the "may Thor bless" formula, but N KJ 101 is unique in that the context makes it clear that the message was meant for those of the chthonic realm. It is not necessarily the fact that we are dealing with some form of "unusual addressee", as Roman Jakobson might claim, that makes the communication magical. It is, rather, the nature of the deposit, the text itself and how the text was executed that constitute this as a magical inscription.

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Curiously, the runestone was also executed using the Elder Fuþark system, but the language is clearly Old Norse. Thus, we would expect the Runemaster to utilize the Younger Fuþąrk, which was firmly established at that this point. Nevertheless, the Runemaster chose to use a dying (Elder) tradition. So-called "antiquarian interest" is not really necessary, since there was still a living, unbroken runic tradition when the Eggja inscription was executed, i.e., this should not be seen in the same light as the medieval Icelanders, for example, who were disconnected from the heathen past for quite some time and then attempted to collect sources on the runic system.

When attempting to take into consideration the semiotic whole and provide a holistic interpretation, the dating of this stone is very problematic. Someone (the Runemaster?) also carved an icon of a horse between lines 1 and 2. This is briefly mentioned throughout Spurkland (2005: 54–71), but it is awarded no attention in Spurkland's conclusive commentary on the subject (cf. 2005: 68–69). He does, however, inform us that art historians date the icon a bit earlier than the inscription itself: they topologize the art to Merovingian style and suggest a date of the 7th century (Spurkland 2005: 69–70). This does, however, clash with linguistics, since the phonetic features are advanced enough to place the runic inscription well into even the 9th or 10th century, e.g., syncope has occurred and Old Norse is well-established at this time period. Some examples are: 1) we have *stain*, but we would expect *staina*, 2) *fiskr* is written instead of *fiskar*, 3) *ą* instead of *an* (cf. Spurkland 2005: 70 for more phonetic connections). Interestingly, we also see "land" written two different ways: *ląnde* and *ląt*. This could also be attributed to the Runemaster's intention to be archaic. The former would have been an attempt at preserving an older writing style (albeit incorrectly), and the latter would have been a representation of how the Runemaster actually spoke at the time. We could be dealing with a mixture of attempts at archaic poetry with the occasional mistake of slipping into modern spelling conventions (i.e., the "correct" manner would be to write *ą* since the *ą* already represents the nasal quality. Writing *n* after *ą* is redundant).

We also see similar runic variants (esp. "A" vs "a") that occur on the Stentoften runestone (DR 357) on Eggja (N KJ 101). However, I am not entirely sure this simple orthographic connection is enough to warrant a 7th century dating for the language (which is when the Stentoften runestone is dated). Antonsen (2002: 173) even considers Eggja (N KJ 101) to be an inscription belonging to the transitional period and apparently much later than the Björketorp (DR 360) and Stentoften (DR 357) inscriptions. He writes: "Bæksted (1951) showed that the only stone that can be considered to have been purposefully buried is the Eggja stone…, which belongs to the late transitional period, displays a language that is for all intents and purposes classical Old Norse, and therefore does not fall within our purview." Therefore, he does not even consider it an Elder inscription. Antonsen does, however, provide full analyses of both Björketorp (DR 360) and Stentoften (DR 357). Thus, the logical conclusion, although he does not propose a specific date for Eggja, is that he dates the language on the Eggja stone well beyond the 7th century.

Since we do not even know if the Runemaster also carved the horse icon (the runes appear to be written around the horse in some areas), my suggestion is that we adopt two dating periods: the runestone was first carved by someone who executed the horse carving. After this, a Runemaster later used this same stone to carve the inscription. Thus, the horse icon can be dated to the 7th century (coinciding with Merovingian art), and the Old Norse text can be rightfully dated to the 9th or 10th century, reflecting early stages of classical Old Norse (ca. 1200 CE). It is in this light that both art historians and linguists do not clash. I reject Krause (1966: 234), who proposes 700 CE for the inscription.

The Eggja inscription possesses nearly 50 words and is considered the longest of the runic texts in the Elder tradition (MacLeod and Mees 2006: 217). These words have been interpreted to mean anything from instructions for a burial ritual, to having blood rituals sanctifying a boat or even a reference to a capsized boat off the coast of Norway (cf. Olsen 1919, Jacobsen 1931, and Grønvik 1985). Thus, this is probably one of the most volatile inscriptions when it comes to a conventional interpretation. Krause was aware of the works by Olsen and Jacobsen; however, the articles put forth later by Grønvik were published after Krause (1966). Grønvik (1985), and his subsequent articles (2002, 2000, 1988), were specifically dedicated to providing a more accurate interpretation for the Eggja inscription (N KJ 101). Grønvik (1985) compiled a lengthy survey of previous scholarship done on the matter and then offered his own interpretation(s); many of his arguments are discussed below. His later articles (2002, 2000, 1988) should really be read as emendations to (1985).

The following is from Krause (1966: 227–232):

I: nissolusotuknisAksestAinskorinniXXXXmąRnAkdąnisni̧þ
       ri̧ṇRniwiltiRmąnRlAgiXX

II: hinwArbnAseumąRmAdeþAimkAibAibormoþAhunihuwARobkąm
       hAriṣạhiạlạtgotnAfiskRoRfXXnAuimsuẉiṃạdefokli̧fXąXX
       XXXgAlạndẹ

III: Alumisurki

Krause (1966: 229) with emendations, normalization and translation:

I: a)   Ni's sólo sótt ok ni saxe stæinn skorinn.
      b)   Ni l[æggi] mannR nækðan, is niþ rinnR,
      c)   ni viltiR mænnR læggi ạ[b].

II: a)   Hin(n) varp *náséo mannR, máðe þæim kæipa í bormóþa húni.
      b)   HuæR ob kam *hæriǫ́ss (?) hí ạ́ land gotna?
      c)   FiskR óR f[ir]na-*vim suim(m)ande, fogl i̧ f[i]an[da
            lið (?)] galandẹ.

III: Alu *missyrki!

            Trans.

I: a)   'Nicht ist's von der Sonne getroffen und nicht mit einem (eisernen) Messer der Stein
      b)   geschnitten.
      c)   Nicht *lege* man (ihn) entblößt hin, wenn der abnehmende Mond (über den
            Himmel) wandert.
            Nicht mögen irrgeführte Männer (den Stein) *beiseite* legen!
II: a)   Diesen (Stein) hier bewarf (der) Mann (= der Runenmagiker) mit Leichensee (=
            mit Blut), rieb mit ihm (= mit dem Blut?) die Dollen (?) in dem bohrmüden Boot
      b)   (?) ab.

c)   Als wer (= in welcher Gestalt) ist der Heer-Ase (= Odin?) (oder: wer ist als
        Krieger) gekommen hierher auf das Land der Krieger (oder: der Rosse)?
        Fisch, aus dem *schrecklichen* Strom schwimmend, Vogel, *in die Schar der Feinde*
        schreiend.

III: Abwehr *gegen* den Missetäter'!

Krause's reading and interpretation are both problematic. Of course, as I have alluded to above, this is not exclusive to Krause (1966). Nevertheless, to keep this work going in a systematic fashion, I will begin with Krause (1966) and make any adjustments where I see fit. In sum, I would like to address the following issues: the reading of *mannR* in line IIa, *hin(n)* in IIa, *læggi* in Ic, *Alumisurki* in III, the entire section of IIc, *hæriǫss (?) hí ạ́ land gotna* in line IIb, the entirety of Ib, and the function of *náséo* in IIa.

6.10.1 *mannR* or *wilR*

I will first begin by addressing *mannR* in line II. Krause read the runes as *mąR*, which is what prompted his suggestion for "man." However, Grønvik (2002: 29–30) has rightly pointed out that the runes should read instead *wilR* ('Wild One'). The orthographic difference between a ᛗ rune and a ᚠ + ᛁ rune is slight, and it is easy to mistake ᛗ for a rune combination of ᚠ + ᛁ. There also appears to be no trace of a right twig on Krause's suggestion for a ᚾ rune after the supposed ᛗ rune. In short, I read *wilR* ('Wild One') rather than *mannR*. These graphemes can be seen in the image below:

Photo 9

6.10.1.1 *wilR* and mythic connections

I also agree with Grønvik (2002: 30) that we are most likely dealing a *heiti* for Ægir in the lexeme *wilR* ('Wild One'). Evidence from *Sonatorrek* backs this up; Grønvik writes:

> Dette <wilR> = /willr/, norr. *vill-r* kan her være en betegnelse for havguden *Ægir*; sml. Egils *Sonatorrek* 7 –9, der Egil gir *Ægir* og hans hustru *Rǫ́n* skylden for at hans sønn (og tidligere slektninger) druknet, og sier han ville drepe havguden, om han kunne det. Egil er således ikke i tvil om at det er guden *Ægir* som har voldt

drukningsdøden, og like naturlig kan det ha vært for en etterlevende etter den store Eggja-ulykken å oppfatte det hele slik.

Trans. (mine)

'This <wilR> = /willr/, ON *vill-r* can be here a designation for the sea-god Ægir; cf. Egill's *Sonatorrek* 7 –9, where Egill blames Ægir and his wife, Rán, for having drowned his son (and older relatives), and he says that he would kill the sea god if he could do it. Thus, Egill does not doubt that it is the god Ægir who had caused the drowning-death, and just as naturally, it may have been for a survivor to consider it in a similar way after the great Eggja accident'.

Indeed, it does appear that the "Wild One" would have something to do with Ægir. Although Simek (2007: 260) believes that "Whilst Ægir personifies the sea as a friendly power, Rán embodies the sinister side of the sea, at least in the eyes of the late Viking Age Icelandic seafarers", these two deities still have several commonalities. In Grønvik's commentary above, Rán and Ægir are both mentioned; but Egil's anger is mostly directed toward Ægir. Nevertheless, he does exclaim that he would also fight Ægir's wife, too:

Text normalization Bjarni (2003: 148–149)	Trans. Smiley (2001: 153–154); words in parenthesis are my own additions.
7. Mjǫk hefir Rán ryskt um mik, em ek of snauðr at ástvinum; sleit marr bǫnd minnar ættar, <snaran> þátt af sjálfum mér.	7. 'The sea-goddess (Rán) has ruffled me, stripped me bare of my loved ones: the ocean severed my family's bonds, the tight knot that ties me down.
8. Veiztu um þá sǫk sverði of rækak, var ǫlsmið(r) allra tíma; hroða vágs brœðr ef vega mættak, fœra ek andvígr Ægis manni.	8. If by sword I might avenge that deed the brewer of waves (Ægir) would meet his end; smite the wind's brother (Ægir) that dashes the bay, do battle against the sea-god's wife (Rán)
9. En ek ekki eiga þóttumk sakar afl við sonar bana; því at alþjóð fyrir augum verðr gamals þegns	9. Yet I felt I lacked the might to seek justice against the killer of ships, for it is clear to all eyes, how an old man

gengileysi.   lacks helpers'.

My point is that the "Wild One" who cast the "corpse wave" (cf. section 6.10.3 concerning the lexeme *náséo* below) could have easily been Ægir; Rán would be an impossible choice based on the masculine ending in *wilR*. Ran does, however, specifically own a net with which she catches men in the water and then drags them down to her underwater realm (Simek 2007: 2). Wherever the dead are taken, it is not Valhalla or Hel. It could, however, very well be "the land of the fen people" (cf. sections 6.10.5, 6.10.12, and 6.10.13).

To understand Ægir's actions of casting the "corpse wave", it is best to provide additional information concerning his wife, Rán. Unlike Ægir, who is known to interact with the gods in the Norse material, Rán holds no such role in the mythic system. She is, however, mentioned in the heroic material, where we are informed that the valkyrie, Sigrun, saves Helgi and his men from the treacherous waves:

Helgaqviða Hundingsbana in fyrri (st. 80)	Trans. Larrington (2014: 114)
Enn þeim siálfom Sigrún ofan;	'And Sigrun above, brave in battle,
fólcdiǫrf, um barg oc fari þeira;	protected them and their vessel;
snøriz ramliga Rán ór hendi	the king's sea-beast twisted powerfully
giálfrdýr konungs at Gnipalundi.	out of Rán's hand near Gnipalund'.

Similarly, we see mention of her name in the *Helgaqviða Hiǫrvarðzsonar* when Atli insults Hrimgerd, an ogress, who threatens Helgi and his crew:

Helgaqviða Hiǫrvarðzsonar (st. 18)	Trans. Larrington (2014: 123)
Þú vart, hála, fyr hildings scipom	'Ogress, you stood before the prince's ships
oc látt í fiarðar mynni fyrir;	and lurked in the fjord's mouth;
ræsis recca er þú vildir Rán gefa,	the king's men you were going to give to Rán,
ef þér kœmið í þverst þvari.	if a spear hadn't quite thwarted you'.

Nevertheless, while it does seem that Rán would be more responsible for such an act on N KJ 101, *wilR* ('Wild One') is clearly masculine. Thus, while Rán may have played a role in capsizing boats, it is Ægir that is probably responsible for the capsizing in this inscription.

Finally, to bolster Ægir's importance, it is also worth noting that he is attested outside of the Eddic materials. Snorri informs us in *Skáldskaparmál* that Ægir is also known as Hlér, who resides on Hlésey ('Hlér's Island') (Faulkes 1995: 59). Linguistically, this places the island in Danish territory (Læsø).

6.10.2 *mīn* or *hin(n)*?

Krause (1966: 230) believes that the first word in line 1a should be read *hin(n)* ('this') and refers to the stone. This was also earlier upheld by Olsen (1919: 84) and was embraced as a conventional reading for quite some time. However, Grønvik (2000: 5), also mentioned in Grønvik (1988), challenged this reading, which would ultimately change the overall tone of the inscription. Instead of Krause's *hin(n)*, he suggested we read it as *mīn*:

I 1988 foreslo jeg å lese første rune som ᛗ *m*, idet *m*-runens kvister kunne være tapt i den avskallingen som også har tatt øvre del av de to stavene (1988: 36-37). Ved å lese ut første ordet som *mīn* får man dessuten regulær allitterasjon med den følgende verslinjen, som begynner med *māðe* (1988: 40). Det er et vektig argument for å la innskriften begynne med ordet *mīn*, siden hele innskriften har et sterkt innslag av stavrim.

Trans. (mine)

'In 1988, I suggested to read the first rune as ᛗ *m*, as the *m*-rune's twigs could be lost from the flaking rock which also bore the upper part of the two staves (1988: 36-37). By reading the first word as *mīn*, one also gets regular alliteration with the following verse line, which begins with *māðe*. This is a strong argument for allowing the inscription to begin with the word *mīn*, since the whole inscription has a strong element of alliteration'.

Spurkland (2005: 66), who also supports Grønvik, mentions that the top part of the rune is missing. So, a reading for *hin(n)* should be challenged. Apparently, what is left looks like a "cross-stroke." Spurkland concludes that "…[the cross-stroke] is placed rather low to be a part of an ᚺ, so the presumed h-twig may be a natural crease in the stone. The rune could have as easily been an ᛗ *m* with the top missing." Thus, based on Grønvik's and Spurkland's comments regarding the shape of the rune and alliteration, I prefer to read the first word as *mīn* instead of Krause's *hin(n)*. The reading, *mīn*, should ultimately be understood as a NEU.PL, meaning "'mine' (ntr. pl. om menn, kvinner og evt. barn), d.e., 'mine slektninger, mine nærmeste'" (Grønvik 2002: 30). This can be translated as "(over) mine", where "mine" is understood as relatives or kin. But, what exactly did the *wilR* ('Wild One') cast over the kin?

6.10.3 *náséo*

Since I have accepted *wilR* ('Wild One', i.e. Ægir), *mīn* ('mine'), and rejected *mannR*, the entire section of IIa should be reevaluated. What does stand is Krause's reading of *varp* as 'threw'. But, we still must evaluate what exactly the Wild One threw over the kin. Krause suggests that *náséo* meant "Leichensee" ('corpse sea', i.e., a kenning for blood). This seems to be the favored translation among runologists. Even the skeptic, Jacobsen (1931: 40) favored this translation and suggested that it was blood meant to be smeared on the oarlocks.

I, however, reject any connection to a blood-sacrifice. It is not blood that was meant to be smeared on the oar locks, nor was there a ritual sprinkling of blood involved. I have discussed above that *hin(n)* should not be read as *hin(n)*, but rather *mín* ('over mine'). Therefore, the *náséo* has to be an object of *varp*. Appropriately, I believe Grønvik (1988: 37) provides an accurate translation for this *náséo* in the context of the inscription as a whole; he writes:

En havgud *WīlR* sendte en veldig brottsjø mot skipet, og dette greide ikke å manøvrere unna på grunn av rigghavari: keipene (som stag og vant var festet til) i den "bortrøtte" mastetoppen "måddes" (dvs. de røyk sund på grunn av slitasje og sterk belastning under seilasen i uværet), med den følge at masta med seilet falt ned, skipet mistet styringsfart og ble presset ned av nasjøen.

Trans. (mine)

'A sea god, *WīlR*, sent a powerful breaking wave over the ship, and this [the ship] failed to maneuver because of the destruction of the [or something similar] rigging equipment: the wooden brackets (to which the stay and shroud were fastened) on the "drill-weary" masthead "were worn out" (that is, they went asunder because of wear and tear and the heavy strain during the journey in the storm), with the outcome that the mast with the sail fell, the ship lost the ability to steer and was pushed down by the corpse-wave'.

Thus, it is an actual wave (lit. "corpse wave") that made the boat capsize. Clearly, Grønvik interprets *náséo* to be less of a kenning and adopts a more concrete reading—the Wild One cast a wave over the boat, killing the relatives.

6.10.4 Fisch-Vogel-Partie

The whole section in IIc should be reevaluated for numerous reasons. The interpretation for this section is primarily based on a relationship between the fish and the bird, something Krause (1966: 231) refers to as the *Fisch-Vogel-Partie*. Because Krause read *fogl* ('bird'), this forced him to come up with a necessary participle that followed this noun: *galandę* ('screaming'). However, the *l*-rune in *fogl* is argued by Grønvik (1985: 76) to simply be an impression due to weathering:

En kort liten fordypning kan se ut som nederste del av an *l*-kvist; ved nærmere ettersyn viser det seg å være en sikksakk-formet fordypning som må skyldes forvitring, og det er ingen forbindelse mellom den og stavtoppen.

Trans. (mine)

'A short recess on the most bottom part of an *l*-twig can be seen; upon closer inspection it turns out to be a zigzag shape that must be caused by weathering, and there is no connection between it and the top of the stave'.

Furthermore, the reading of a *g*-rune is an emendation made by Krause. The original rune clearly reads as a *k*-rune, and the Runemaster used these runes consistently when he chose to use the voiced vs. the unvoiced palatal stop, cf. for instance the *k*-rune in *kaiba*, the *g*-rune in *gotna*, the *k*-rune in *urki*, etc. In other words, this is not the Younger Fuþąrk system in which the Runemaster used a *k*-rune for both voiced and unvoiced environments. Nevertheless, it is interesting that the Runemaster did use a *t*-rune instead of a *d*-rune in *lqt-* ('land'). Ultimately, I support Grønvik (1985: 76) that we should read this lexeme as *foki* ('in great haste'), and not *fogl* ('bird'). *Foki*, is the dative of *fok* ('haste') and it should be seen in conjunction with *suim(m)ande*: 'swimming with great haste'. This now takes birds out of the interpretation. Of course, this now causes us to read something different for *galandę* because the context no longer makes sense.

6.10.5 *galandę*

Krause believes that we should uphold *galandę* ('screaming') due to the fact that, semantically, it aligns well with his suggestion of *fogl*. However, since it has been argued in 6.10.4 that *fogl* should indeed be read as *foki*, *galandę* should be reevaluated. Grønvik (2000: 11) suggests that *galandę* should be instead read as *-ga + landę.* Essentially, the *-ga* belongs to the previous

lexeme, not to *landę*. Grønvik (2000: 12-13) suggests that this preceding lexeme is *fąniungA*, a genitive plural meaning 'of the fen-folk'. Together with *landę*, this means "[from] the land of the fen-folk." Grønvik (2000: 12) also believes that this could then be tied to Frigg, since she dwells in *Fensalir* ('fen-halls'), but *Fensalir* is not an abode for the dead. If we are dealing with any sort of mythic element here, it would more likely be connected to Ægir or Rán; we already see this possibility in the "Wild One" above. We are, after all, dealing with a capsized boat.

Since Grønvik ultimately reads this word as *fąniungA* with emendations, it is still questionable. However, it does align well with the overall context in the inscription: we are still staying within the parameters of a watery abode.

6.10.6 Comments on the Use of an Iron-knife

MacLeod and Mees (2006: 218) believe that, since the stone could not be cut with an iron knife, a reasonable alternative would be wooden chisels. Since this stone is made of gneiss and mica, I am not sure how wooden chisels would be an alternative to an iron knife. I believe a chisel could be involved; however, it is more likely have been a stone chisel (since no part of it is made of iron). Of course, this chisel would need to have a greater hardness than the gneiss or mica mentioned above. Neolithic stone chisels are a common archeological find, and it seems that this could be a likely alternative. Since the Runemaster is already consciously employing an archaic rune system, this could also align well with the fact that he would like to cut the runes in an archaic, ritual manner, as well, i.e., stone rather than iron.

Curiously, there is also a folklore belief that informs us that, if we would like to find buried treasure, we should do the following:

> On the eve of Maundy Thursday at dusk or on a Sunday morning at dawn just before sunrise—the first being preferable—take a twig from a rowan, cut it without the use of iron, make sure that it does not fall to the ground, and leave the bark in place… (Kvideland and Sehmsdorf 2014: 319–320).

The ritual instructions are derived from a manuscript in Småland, Sweden, and it is very late in origin. However, it is interesting that the instructions to not cut the object with iron and to perform the action before sunrise—bear in mind that the Eggja stone was also "not sought by the sun"—is a very interesting instance of synchronicity in our case of N KJ 101. If the reader is interested in seeing other parallels where the use of iron is prohibited when cutting an object, see Pollington (2011: 99, 104, 130).

6.10.7 *viti* and *lagi(s)*

The suggestion in Grønvik (2000: 16) for *viti* (cf. Norwegian *vitja* 'seek out') instead of Krause's *l[æggi]* is just as uncertain. These runes are illegible, and any proposal should be accepted with reservations. Below is an image of where these supposed runes are read:

Photo 10

(photo credit: Håkon, Shetelig; owner: Universitetsmuseet i Bergen)

As a consequence, this forces Grønvik (2000: 19) to emend an *-s* at the end of section I: *lagi(s)* ('lair, i.e., a place where someone is laid down; a grave'). The verb *viti* ('seek out') would seem to fit into the context of the inscription if, in fact, we read the next group of lexemes as: *mąR nakdąn is n(i)þ rinr* ('crying over the naked kinsman'), as Grønvik (2000:16–18) suggests. Even though it is problematic, I accept Grønvik's emendation of *viti* and *-s* in *lagi(s)*.

6.10.8 *mąR nakdąn is n(i)þ rinr*

The phrase *mąR nakdąn is n(i)þ rinr* ('crying over the naked kinsman') could also support the reading that the crew was lost at sea. They could not be clothed for the burial rite, and their accident resulted in them being swallowed by the treacherous waters. Since they were not given proper burials, it is possible they could have become a *sea-draugr* (a sea-revenant)—a widespread trope in Norwegian folklore. Thus, in the greater context, I think Grønvik is, again, correct over Krause's "Nicht lege man (ihn) entblößt hin, wenn der abnehmende Mond (über den Himmel) wandert."

The fact that these people were lost at sea is also what leads me to believe that the so-called "grave" beneath the stone was a *pars pro toto* burial. At the beginning of the discussion in 6.10, I had mentioned that the grave was too shallow and that it could not house an actual body. However, by burying a strike-a-light, a few pieces of iron and a knife, this could act as a metonymic (2-2-2) burial for the crew killed by the corpse-wave. See 6.10.12 for further comments on this.

6.10.9 *alumisurki*

Section 3, which is transcribed by Krause as *alumisurki* ("Abwehr gegen den Missetäter!"), is misleading, and he may as well have been looking for some kind of *alu* formula to reaffirm a potential "magic" bias. However, most of the runes in the section are very damaged and not quite clear at all. Grønvik (2000: 14), reads the following runes with certainty: *AXXu̧isu̧rk̩i̩*. He then claims *A(i) A(u) is urki*, and normalizes it to ON *ei (sé) ey, es yrki* "(he) who brings joy and wealth." This is in reference to the *gotnafiskR* ('human-fish'), which comes *oR firnauim* ('from the currents around Firney').

6.10.10 kæipa í bormóþa húni

Krause's reading for *kæipa í bormóþa húni* ('die Dollen in dem bohrmüden Boot') appears to be the best fit for this inscription. It also aligns well with Grønvik (2000: 7–9), where he also reads *bormóþa* as "bore-weary" in reference to *húni* ('masthead'). He believes *kæipa* references "oarlocks" or "fulcrums." Jacobsen (1931: 40) also read something similar, but she believed that the *náséo* (supposedly 'corpse blood') was rubbed on the oarlocks. Since we no longer read *náséo* as sacrificial blood, but rather *náséo* ('corpse wave'), the use of blood can be removed from the overall context.

Magnus Olsen also had some interesting suggestions for this section, but his conclusions are unlikely. Overall, he believes that this was burial ritual and tied to the Stigand stone, which was transported on sled, composed of no iron materials. Some of his connections are summed up well in Spurkland (2005: 59):

> Another word that he believes points in the direction of a sledge is *huni* (runes 37–40), dative singular of *húnn*. This is a word that is usually connected with boats, but Olsen notes that it can also refer to the runners of a sledge. The word would then be used here to refer by synecdoche (a part for whole) to the sledge itself. Before *huni* comes *bormoþa* (runes 30-6). This word is interpreted as an adjective in the dative singular that modifies *huni*, ON *bormóða* (nominative *bormóðr*), 'drill-weary', i.e., 'weary, tired' of the drill. This would also refer to the sled by a sort of synecdoche, indicating that the sledge's runners were perforated with nail-holes.

Olsen also reads *huni* to mean 'bear cub'. This is unlikely; 'masthead' (discussed in Krause 1966: 230; he believes it is *pars pro toto* for the ship) is a more likely reading in the context of the inscription. It is, nevertheless, worth noting that Olsen's reading of the inscription is relatively solid. It is in his interpretation that he may have gone too far. According to Spurkland (2005: 60), overall, this is how Olsen's interpretation is supposed to fit together for this section:

> The strongest part of the sledge is the crosspieces, and the sledge's power rests within them; in the same way, the animal's life-force is located in its reproductive organs. The crosspieces are the sledge's equivalent of the animal's phallus, and this also gives us a link to the fertility cult in this burial.

Ultimately, when it comes to this particular section of the runestone, I find Grønvik and Krause to be more convincing in terms of overall context and linguistic analysis.

6.10.11 hæriǫ́ss

Krause's suggested reading of *hæriǫ́ss* ("Heer-Ase") is also questionable in IIb. The respresentation of the *i*-rune here is expected (cf. PGmc **harjaz*). As Schulte (1998: 191) points out: "Denn halbvokalisches in der Auslautsequenz [-cjē(c) #] ist auf der Stufe von Eggjum längst regulär geschwunden." Therefore, the form **hAri-* would be expected. The subsequent problem, however, is how we read the runes after this and before *lǫtgotnAfiskR*. Krause believes the sequence should be read *hArisǫhiǫlǫtgotnAfiskR* ("der Heer-Ase (= Odin?) (oder: wer ist als Krieger) gekommen hierher auf das Land der Krieger (oder: der Rosse)"?. He obviously has reservations with this suggestion. Conversely, Grønvik (2000: 10–11) believes we should read the runes as *harieǫhitlatgotnafiskR* ('the host over yonder land'). There have been other

suggestions as well, but the point is that the runes after *hari-* / *hæri-* and before *latgotnafiskR* are obfuscated:

Photo 11

(photo credit: Håkon, Shetelig; owner: Universitetsmuseet i Bergen)
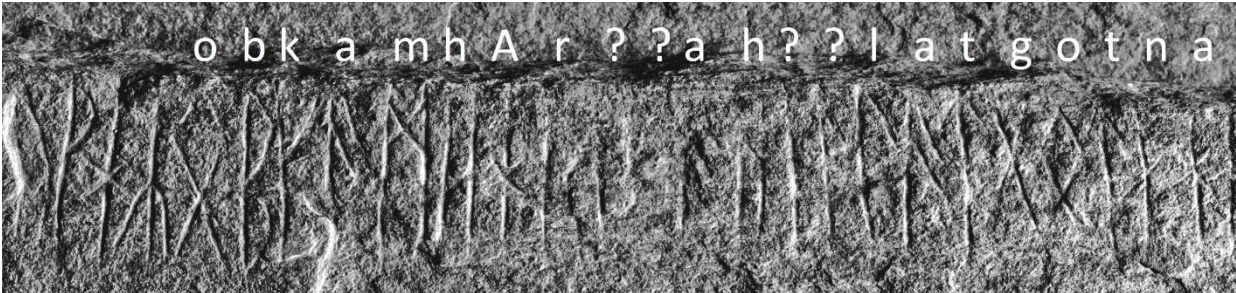
Given the context, however, and the fact that the three runes before *lątgotnAfiskR* look more like *hit*, I believe Grønvik is closer in his suggestion. Thus, I support Grønvik's proposal. The entire constituent reads: *huwARobkąmhAriȩąhitlatgotnafiskR* ('Who brought the host over to the land'?).

6.10.12 *gotnafiskR*

In the above translation, Krause does not read *gotnafiskR* ('man-fish'), but rather *lątgotna* ('land of the warriors'). However, given the context of the inscription, I agree instead with Grønvik (2000: 11), who claims *gotna-* should be read as a compound with *fiskR*. Thus, we are dealing with *gotna-* (gen.pl.) + *fiskR*.

It appears that the actual *gotnafiskR* ('man-fish') could actually be a theriomorphic representation of one of these gods to act as a psychopomp. Grønvik (1985: 90) has shown that the word *goti* is, indeed, old and can be connected to the *gjóta* ('one who sheds sacrificial blood'). According to him, this places the epithet *gotnafiskR* in a ritual context. Nevertheless, it is not that there is any particular Runemaster that acts as the *gotnafiskR*, but rather a god that embodies this particular theriomorph, i.e., it is the god that takes on this shape and escorts the dead to the land of the fen-folk. Grønvik (1985: 90) writes:

> Vi må derfor godta at man har tenkt seg denne hjelper i form av en fisk. Det skaper i og for seg ingen problemer. Som kjent kunne flere guder skape seg om og ta på seg annen ham, også fiskeham. Det var i dette tilfellet svært hensiktsmessig, siden fisken beveger seg trygt sjøen også i uvær. Denne metamorfose viser vel bare at gotna fiskr som religiøs forestilling er av en meget gammel type.

> Trans. (mine)

> 'We must therefore accept that one has thought of this helper in the form of a fish. That in and of itself poses no problems. As is well-known, the gods could shape themselves and take on another form which also included a fish-shape. In this instance, it is very appropriate, since the fish moves safely in the sea and in storms. This transformation [of a god changing into a fish] probably supports that

the religious notion of the *gotnafiskR* is of a very old type [belongs to a very old type]'.

Briefly before this passage in Grønvik (1985: 90), he rules out any possibility of a kenning. As shown in the citation above, he believes that it is a god that literally appears in the form of a fish. To further support this notion, Kershaw (2000: 32) has also shown similar connections to psychopomp among people and horses:

> The horse is one of the favorite forms under which "chthonic powers" manifest themselves. Horses are connected with both Hades and the "chthonic" Poseidon, that is Poseidon the Earthshaker, before he moved into the ocean (Malten [1914]: 196). Death-demons are pictured riding or driving; they can snatch people and carry them off to their realm. (Odin/Wodan snatches people. One of these was Dietrich of Bern, which is why he sometimes leads the Host as an Odin surrogate.) There are also demonic horses which deliver their masters to the powers of death, as Pegasos did Bellerphontes (Malten [1914]: 197). The divinity can ride the horse or be the horse, but "the death-horse is more primitive than the divinity." (Malten 208f). The horse can be psychopomp; stelae often show the dead man on horseback, and some of these at least must be, like the Scandinavian carvings showing the mounted hero being welcomed to Valhalla, showing the dead man riding into the *au-delá* (Malten [1914]: 234f; Davidson 1993: 33). People sometimes appear after their deaths as ghost-horses; like the death-god, the dead can either ride or be the horse. "In the most ancient conception, both slayer and slain appear in the form of the ghostly horse" (Malten [1914]: 235; cf. Höfler 1934: 37ff); in this horse is like *canis*.

The connection in Kershaw (2000: 33) of *Jálkr* (a *heiti* for Odin) to mean 'stallion' or 'horse' (instead of the commonly accepted 'gelding') also lends credence to Odin being an embodiment of the horse itself. He explains that in earlier times, this word did not mean 'gelding', and that this was a later semantic development. He provides cognates from New Swedish *jålk* ('stallion') and Ork. *yaager* ('horse'). Thus, he believes that the age-old Odin's *heiti* may have originally meant 'horse' which the god embodied.

Outside of Kershaw's examples, there is additional evidence in the literature for gods to actually embody the animal which they rule. Liberman (2016: 55) connects the word Yggdrasill to Odin and explains that people must have originally viewed him as a theriomorphic deity. The following is from Shell (2018: 141–146):

> Concerning the word *Yggdrasill*,[64] on page 55, Liberman connects this to *Óðinn* and writes that people must have originally viewed him as a theriomorphic god. His original horse was called a *drasill* or a *sleipnir*. The *drasill* rushed willfully wherever it went, thus also showcasing a connection to the Wild Hunt and true understanding of *wōð* (Wut, furor). *Yggdrasill* ('terrible-god-horse') was simply a name for the god's steed in which the god embodied himself. It was because of skaldic poetry and the blurry use of an antiquated term that it was understood as a

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[64] On page 55, Liberman claims that *drasill* must have been "Scandinavian slang" because of the rarity of the word and its diminutive suffix.

world tree.[65] In the phrase *askr Yggdrasills,* Odin could now be characterized through his horse—'He of the steed Yggdrasill' (60). Thus, (65) *Yggdrasill* was reinterpreted as 'a terrible horse' (from a 'terrible-god-horse'), but a connection with the (a) god of death remained, so that *Yggdrasill* continued to be used as the name of the god's steed. In my opinion, one of Liberman's best pieces of evidence for his comments about the theriomorphic nature of *Yggdrasill* is his comparison to *Freyfaxi.* As he states on p. 60: "compounds with *s* in the middle, *Freysgoði,* for example, would have allowed him (Hrafenkell) to say **Freysfaxi,* but *Freysgoði* was a *goði* 'belonging' to *Freyr,* whereas *Freyfaxi* was *Frey-faxi,* the embodiment of the god, a horse and a god, exactly like *Ygg-drasill.*

Theriomorphically speaking, just as Odin embodies Sleipnir and Freyr embodies Freyfaxi, Aegir or Ran could have easily embodied *gotnafiskr.* Although, admittedly, the model is not quite a perfect fitm since we are dealing with *gotna* (gen.pl) + *fiskR* and not root + root + morphological ending.

It is therefore sound that we could be dealing with the naval idea of a psychopomp, i.e., instead of a spiritual horse, we are dealing with a spiritual aquatic being that takes those who were killed by the corpse-wave.

It should also be noted that it would also not be unordinary for Ægir or Rán to simultaneously be the one(s) who caused the death and to act as a psychopomp. After all, Odin plays both of these roles, as well. In *Vǫlsunga Saga*, he is the cause of Sigmund's death, and he is also the one who escorts Sinfiǫtli to Vallhǫll (cf. chapters 10 and in 11 in Crawford 2017).

6.10.13 *f[ir]na-*vim*

After *gotnafiskR*, follows what Krause has transliterated as *f[ir]na-*vim* ('aus dem *schrecklichen* Strom schwimmend'). This particular section containing *f[ir]n-* is known to be problematic; for instance, it has been transliterated as: *ukin, flain, kilin, flun, firw, firn*, and even *fiǫd* (cf. Grønvik 1985: 78 for a brief discussion of these variants).

Grønvik (1985: 83), however, makes a convincing argument for us to read this section as *firney-ím* ('[from the] currents around Firney'). He ultimately connects this to the reading of *gotnafiskR* and ties it to the people from *huldreland* (i.e., the land of the hidden people). Essentially, the *gotnafiskR* is that being which brought the host to *hit lǫt* ('the other land' or 'the beyond'), i.e., the land of the hidden people (ancestors?). The *gotnafiskR* is also said to have come from the "land of the fen-folk" (cf. *fǫniungA* in 6.10.5 above), which, again, could be understood as the land of the hidden people or even a place ruled by a particular deity, e.g., Ægir or Rán.

There is a widespread belief about the hidden people in the Scandinavian regions in general (cf. Kvideland and Sehmsdorf 2014). But, Grønvik (1985: 83) provides us with a particular story (cited from Asbjørnsen and Moe 1936: 69) which affirms that Fishermen specifically believed in these spirits where they have their own autonomous life under the sea, which includes hunting, fishing and farming:

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[65] However, on page 74, Liberman does write that although *Yggdrasill* meaning "world tree" is a later concept, the idea of a "world tree" is not restricted to this word.

Ved hjemkomsten hender det ikke sjelden nordlandsfiskerne at de finner kornstrå festet til styret, eller byggkorn i magen på fisken. Da heter det at de har seilt over Ut-Røst, eller et av de andre hulderlandene som det går sagn om i Nordland. Men landet viser sig bare for fromme eller fremsynte mennesker som er i livsfare på havet, og dukker op hvor ellers ikke land finnes. De underjordiske som bor her, driver akerbruk og feavl, ror på fiske og har jektebruk som andre folk; men hos dem skinner solen over grønnere beiter og rikere akrer noe annet sted i Nordland, og lykkelig er den som kommer til en av disse sollyse øer, eller bare kan få se dem; «han æ berga,» sier nordlendingen.

Trans. (mine)

'When returning home, it is not uncommon for the Norwegian fishermen of Nordland to find grain-straw fastened to the rudder or grains of barley in the stomach of the fish. Then it is claimed that they have sailed over Ut-Røst, or one of the other lands of the hidden people that is spoken of in Norway. The land, however, only reveals itself for pious or clairvoyant people who are in life-danger on the sea, and appears where otherwise no land exists. The hidden people who live here have agriculture, raise animals, go fishing, and have boats like other people; but among them the sun shines over greener pastures and richer fields than in any other place in Nordland, and the one is happy who comes to one of these sunny islands, or can even see them, "he is saved" says the Nordlending'.

Thus, based on Grønvik's reading of the runes and his support of the folkloristic evidence, I believe his reading makes the most sense regarding the context of the semiotic whole, i.e., this helps support the surrounding constituents as well: *huwARobkąmhAriȩąhitlatgotnafiskR* ('Who brought the host over to the land'?), *gotnafiskR* ('the man-fish') *óR firney-ím* ('from the currents around Firney') *svimandi foki* ('swimming in great haste') *af fenjunga landi* ('from the land of the fen-people', i.e., the dead ancestors or hidden people). The *gotnafiskR* is the escort for those lost at sea.

Taken into consideration what Grønvik has concluded, and my own suggestions, I believe we are, in fact, dealing with a burial in which the crew was lost, and the family and kin fashioned a message for the dead. It seems that the major point of the ritual of creating the stone was to ensure the dead made it to the "other side", i.e., a clear case of psychopomp activity. The message on the stone was meant to ensure safe passage in death by contacting an otherworldly addressee.

6.10.14 Line III

Line III is extremely problematic. Krause suggests *alu missyrki* ('Abwehr gegen den Missetäter')*; Jacobsen (1931: 66) proposes *sa tu misurki* ('he died through a misdeed'), and Grønvik (2002: 32) reads *A(i) (A)u is urki* ('he who brings happiness') and claims it is a relative construction, which refers to the *gotnafiskR* ('man-fish'). The only runes that I can read, however, are *A…ki*. The *A* here is the first rune in the line, and the *k*- and *i*-runes are the last two in the line. Any proposal for a transliteration between these runes is high conjectural. I cannot, in good faith, offer a translation for line III or adopt a previous proposal. It is simply illegible.

Photo 12

(photo credit: Håkon, Shetelig; owner: Universitetsmuseet i Bergen)

6.10.15 Horse Icon and Dating the Inscription

As mentioned earlier in 6.10, there is also a horse icon which appears to have been carved before the runes were executed. Since the runes were carved around the horse icon, the most plausible conclusion must be that the horse was carved first; although, we know nothing about the nature of the carving. It is not even certain as to whether this was even the same carver as the Runemaster who carved the inscription. A possible solution to my commentary concerning dating the inscription could be that the carvings were made in two different time periods. Perhaps the horse was made around the 7th century and then the stone was later used again for a runic inscription. The purpose of carving the horse is, however, unclear.

Since the interpretation I have provided has no context relating to a horse, it does feel slightly out of place. It could represent the horse transporting the dead from the land to sea; but, this does not readily make sense: the *gotnafiskR* appears to have this role. Krause (1966) writes: "Figur eines Pferdes, die zweifellos, ähnlich wie das Pferdebild auf dem Stein von Roes…, magische Bedeuten hat." I am not sure why he seems so certain of this, especially when the interpretation of the Roes (KJ 102) stone is highly controversial. The most we can confidently get out of KJ 102 is "this stallion…" The rest of the inscription is rather garbled and possibly even full of cryptic bind runes. My point is that it is an unsound comparison to analogize what is on Roes (KJ 102) to what we find on Eggja N KJ 101.

6.10.16 Interpretation and Translation of N KJ 101

Before I discuss the sign system of magical communication for N KJ 101, I would like to offer my own prose translation of the stone. It relies heavily on Grønvik (1985, 1988, 2000, and 2002) with insight from Jacobsen (1931) and Krause (1966).

I: ni s solu sot uk ni sAkse stAin skorin ni (witi?) mąR nAkdąn is n(i)þ
      rinR ni wiltiR mąnR lAgi(s) (?)

II: min warb nAseu wilR mAde þAim kAibA i bormoþA huni huwARobkąm
      hArie ą hit ląt gotnA fiskR oR firnAuim suwimimąde foki af fąniunga(?) ląnde

III: (a)?…ki (this line is almost entirely illegible; any suggestion is ultimately arbitrary)

      Trans.

'The stone is neither scored with a sax nor met by the sun. Neither the one who is
crying out over the naked kinsman nor outlaws (= *wiltiR mąnR*, lit. 'wild men')
shall seek out this place (= *lAgi(s)*), i.e., let the dead rest in peace. (Over) my
(kinsmen) did the Wild One (Ægir) send a corpse-wave. The rowlocks were worn
out (by the corpse-wave) in the drill-tired masthead (= *huni*). Who brought the
host, i.e., the crew on the boat, over to the (other) land/the beyond? The man-fish
from the Firney currents, swimming with great haste from the land of the fen-
folk'.

Here it is clear that the words have a performative action. The inscription was executed for the
dead; the message was meant for the ones who died at sea and for the *gotnafiskR* who will
escort them to the land of the fen-folk. The fact that the stone was placed face-down in the soil
also demonstrates that this object was meant for chthonic beings. There is nothing public or
openly commemorative about N KJ 101.

6.10.17 Discussion of Sign-Network

For N KJ 101, although it is a controversial inscription to work with, I believe we can at least
establish a partial sign-network that is focused on magical communication. There are also three
additional signs I would like to include in this network that are not exactly magical on their own,
i.e., they do not reflect any criteria in my proposed *law of magical semiosis*, but they are so
closely tied to magical communication that they should be included in this analysis. The first of
these three signs involves ritual instructions. The second is the request for a psychopomp to carry
the souls of the dead to the otherworld, and finally, the third involves the Runemaster's choice to
be intentionally archaic, i.e., he used the Elder Fuþark when the Younger Fuþąrk was readily
available. These three signs should be understood as signs directly connected to ritual—they are
all discussed in detail below. All of these signs must also be understood as being dependent upon
one another. If the sign for the ritual instructions is disturbed, i.e., if the Runemaster does not
follow the directions, it will impact the entire system, impacting the entire sign system.

Within the *Umwelt* of this Runemaster, we see the following network for magical
communication: 1) phonetic iconicity as seen in *ni's sólo sótt ok ni saxe stæinn skorinn*, 2)
repetitious negative particles that display both phonetic iconicity and semantic iconicity, 3) *pars
pro toto* objects for burial, and 4) ritual acts tied to carving and psychopomp work.

S₁) The first sign is a based on the formula *sólo sótt ok ni saxe* in the constituent *ni's sólo sótt ok
ni saxe stæinn skorinn* ('this [stone] is neither met by the sun nor scored with a sax') and should
be understood as a *dicent indexical sinsign* motivated by phonetic iconicity (2-2-2). It is not an
accident that this form of iconicity was used for the inscription to be more effective as a whole,
i.e., the Runemaster used this to help with the surrounding context, as well. This aided in the
effectiveness of the *pars pro toto* burial (**S₄**), communicating with the psychopomp (**S₇**), and it is
very closely connected with the ritual directions in **S₅**: the instructions are even within the iconic
formula (**S₁**) itself. It is, again, in this manner that the iconicity directly impacts the entirety of N
KJ 101.

S₂) This sign focuses on the negative particle and its function of phonetic iconicity. I chose to
make this a separate sign from **S₁**) because it focuses on the word itself. This should be
understood similarly to how I analyzed *fehu-fehu-fehu* in the Gummarp runestone (DR 358) in
sections 6.5–6.5.4.

The focus on phonetic and semantic iconicity (**S₃** discussed below) can be found in the use of the excessive use of these *ni* particles. In line I, *ni* occurs a total of four times: *ni's solu sot uk ni sAkse stAin skorin ni (witi?) mąR nAkdạn is n(i)þ rinR ni wiltiR mąnR lAgi(s)*. This information is also close together, signifying the emphasis on repetition; there are no negative particles in sections II or III. Since the focus is on the particle itself and affording information to the surrounding context, i.e., NOT a sax, NOT sought by the sun, NOT over the naked kinsmen, NOT outlaws, it must be treated as a *dicent symbolic legisign* (3-3-2).

S₃) This sign is closely tied to **S₂** in that it emphasizes the semantic repetition involved in the negative *ni* particle, as well. I chose to make this a separate sign because it is not only the phonetic quality that is being emphasized—the semantic component of negation is also manifest through metaphor. The emphasis is NOT a sax, NOT sought by the sun, NOT over the naked kinsman, NOT outlaws. It is in this manner that this sign works closely with **S₂**. This sign, **S₃**, is a *dicent symbolic legisign* (3-3-2) motivated by semantic iconicity. The emphasis here is on the word which is dependent upon the surrounding propositions.

S₄) In this next sign, we are working with a *pars pro toto* sign which includes the objects left behind to carry out a metonymic burial. This is an indexical sign which is meant to trigger a connection between the objects buried and those lost at sea by the one who cast the corpse wave. Thus, this is a *dicent indexical sinsign* (2-2-2), motivated by the index. This sign also works well within Frazer's framework of *law of contagion*. Since the dead were lost at sea, a metonymic burial is a proper substitute, since these objects were once in contact with the people in question. This includes the large rusted knife, small fragments of iron and a strike-a-light, all of which were found in the small space under the stone.

S₅) The **S₅** sign is not specifically reserved for magical communication, e.g., iconic and indexical formulas as discussed in the *law of magical semiosis*, but rather should be thought of as more of a ritual formula for how to carry out the carving technique to make the formula more effective. This ritual formula is closely tied to the domain of magical communication. This can be especially seen in the **S₁**, where the instructions are expressed using phonetic iconicity.

These ritual instructions are also conventionalized. This was shown above where I also provided citations from later Scandinavian folklore which inform us to cut the object without an iron knife and to do so after sunset and before sunrise. This can also account for why the stone was placed face-down in the soil. Thus, I attribute this to a 3-3-2 (*dicent symbolic legisign*), i.e., it is a law that the ritual must be carried out in a specific manner in order for the formula to be effective. Furthermore, the sign establishes a correlation with its object and thus provides more information concerning it, e.g., "this stone must not be scored with a sax" and "this stone shall not be sought by the sun."

S₆) The Runemaster's conscious choice to use the Elder Fuþark instead of the Younger Fuþąrk also cannot be ignored in this system. This ritual act to be archaic must have been used to help aid in the overall structure and intent of the runic inscription. However, unlike **S₄** and **S₅**, the choice to use archaic rune forms is not informed by conventional instruction. Thus, this ritual act is a *dicent indexical sinsign* (2-2-2).

S₇) The stone clearly has a psychopomp ritual tied to it, as well. This is the *gotnafiskR* that will escort the dead to *that* land, i.e., the land of the fen-folk (whence the *gotnafiskR*). This must be included in the greater magical communication domain because the request for the psychopomp

to come also involves the *pars pro toto* sign (**S₄**), i.e., it is in this matter of metonymy that the Runemaster uses the objects to index to the psychopomp is that the souls who possessed these objects, e.g., the rusted iron knife, strike-a-light, etc., are ensured a safe passage into the otherworld. This ritual act is a *dicent indexical sinsign* (2-2-2).

After taking into consideration the above signs, we are now presented with the following sign-network for magical communication (with **S₅**, **S₆** and **S₇** being understood as ritual signs) of N KJ 101:

Figure 11
Eggja Runestone (N KJ 101)

S₁
2-2-2
dicent indexical sinsign
phonetic iconicity
sólo sótt ok ni saxe

S₂
3-3-2
dicent symbolic legisign
phonetic iconicity
ni…ni…ni…ni

S₃
3-3-2
dicent symbolic legisign
semantic iconicity
ni…ni…ni…ni

S₅
3-3-2
dicent symbolic legisign
ritual instructions
ni's sólo sótt ok ni saxe stæinn skorinn

S₄
2-2-2
dicent indexical sinsign
metonymy
used to connect with the dead

S₆
2-2-2
dicent indexical sinsign
ritual act;
use of archaic Elder Fuþark runes

S₇
2-2-2
dicent indexical sinsign
psychopomp activity
gotnafiskR…
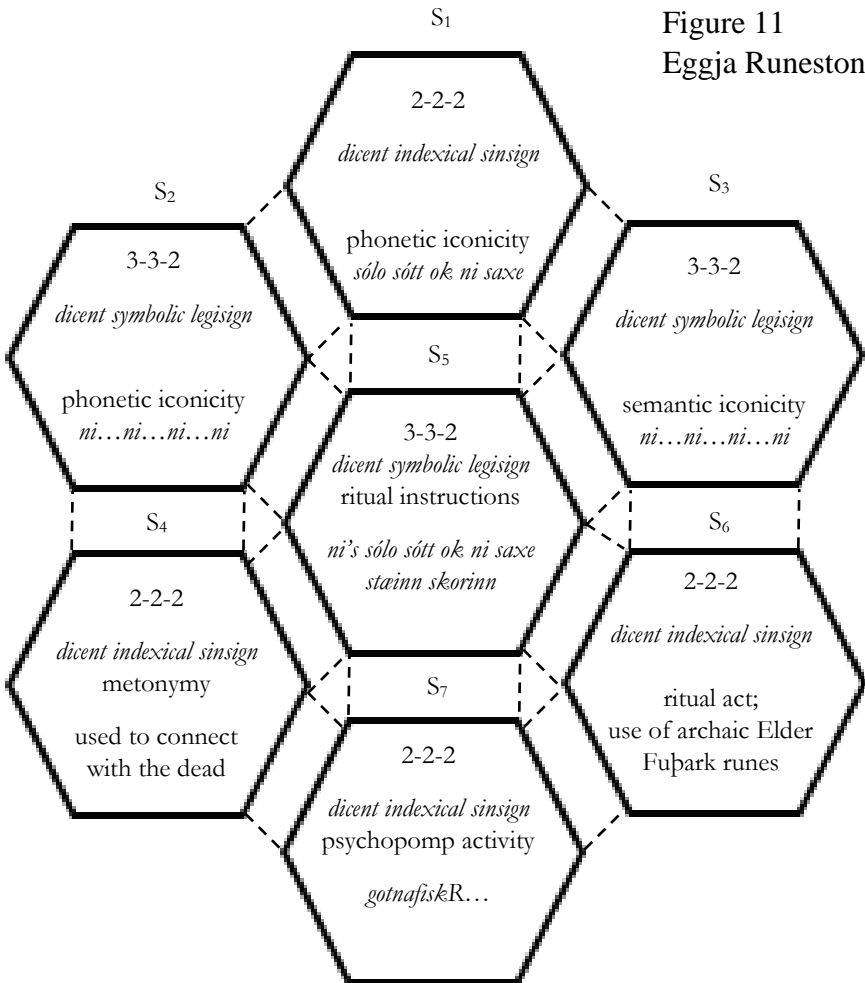
132

Photo 13

Eggja Runestone (photo credit: Håkon, Shetelig; owner: Universitetsmuseet i Bergen)

Picture of the runestone for scale:

The mound where the runestone was found:

Chapter VII

Conclusions Concerning the *Umwelt*, *Weltanschuung*, and *Phanera* of the Runemaster

"…we must not give in to political pressure that sometimes
obfuscates debates—like (but not limited to) what
happened in 1920s and 1930s Germany—as well as
completely wild suppositions that keep the minds of
amateur runologists heated." (Benoist 2018: 21)

Throughout this dissertation, I have developed and applied an objective framework for discussing magical communication for Elder Fuþark inscriptions. While Peirce in general was the foundation of this work, I also utilized the theories put forth by many other semioticians who are rooted in the Peircean school of thought. Lengthy discussions concerning historical linguistics, mythology and ritual were also present throughout.

In the Introduction, I explained that this work would be rooted in a semiotic approach which would be applied to runic inscriptions displaying magical communication. I also outlined why such a falsifiable method was needed and briefly addressed the skeptical vs. imaginative approach to interpretation. This then led to an outline of the chapters which included my methodology used when approaching each inscription.

The Peircean approach to semiotics was outlined in Chapter 2. This provided the reader with an understanding of the trifunctional sign (2.1–2.1.2), phenomenological categories (2.1.3), *phaneron* and *Umwelt* (2.1.4). Peirce's ten classes of signs were also explained in Table 2 (2.1.3) and then applied specifically to the *Umwelt* (Uexküll 1940) of the Runemaster in Table 3 (2.1.3). This allowed for a classification specific to his collective *phaneron* ('experience'). The role of the icon (2.1.5), index (2.1.6) and symbol (2.1.8) were also discussed; I addressed these both in a generic sense and with examples pertaining to runic inscriptions. The importance of Silverstein's (1993: 33–58; 1996; 1998: 265–331) *indexical icon* (2.1.7) was also emphasized; this highlighted the difficulty in sometimes separating the icon from the index. This finally led me to shed light on the importance of a collective system in which all signs are connected within the network (2.1.9).

In Chapter 3, I discussed the issues with defining magic as a form of communication. I explained that magic is a word that is often used to mean something that is obscured, not observable or simply not understood. Ultimately, it would often be used subjectively (and inconsistently) by runologists and offered no real understanding to the approach of magical communication and runic inscriptions. I began by addressing the word *magic* and its etymology (3.1) to shed light on the problematic etymon. This then led to a discussion of various schools on the concept of magic and magical communication. I examined the evolutionist approach (3.2), the sociological approach (3.3), the emotionalist approach (3.4) and traditional semiotic approaches (3.5–3.5.3). Runes and the association of ideas was also addressed to demonstrate how runes may be associated with magic if the object itself is shown to display magical tendencies (3.5.4). While I did criticize Flowers (1986; 2014) for his choice regarding a semiotic framework (3.6.2), I did find his systematic approach to magical communication commendable (3.6.2 and 3.6.3). His explanation concerning dynamistic magic (3.6.1) seemed to fit well within the *Umwelt* of the Runemaster.

After these approaches were discussed, I addressed runes and their symbolic nature (3.6.5). This led to my proposal for a *symbolic indexical icon* (3.6.5), which should be understood as an expanded form of Michael Silverstein's *indexical icon*. I followed this up with a discussion of S_n and inter-connected sign networks (3.6.6), connecting Peirce's icon and index with Frazer's (1906–1915) *law of similarity* and *law of contagion* (3.6.7). I introduced my *law of magical semiosis* (3.6.8). Introducing this law allowed for magical communication within the *Umwelt* of the Runemaster to be falsified. I explained that if the form of communication on an object adhered to the *law of magical semiosis*, then the object and everything connected within the network must be deemed magical by an interconnected sign-network (3.6.9).

In Chapter 4, I provided a brief discussion concerning the origin of the runic systems. I began by explaining that the Elder Fuþark was used by the Germanic tribes from 50 CE to 700 CE and that it was a biunique writing system divided into three groups of eight. Once this overview was established, I discussed three different origin theories: North Etruscan (4.1), Greek (4.2) and Latin (4.3). After I outlined these basic theories, I explained how the Elder Fuþark developed into the Younger Fuþąrk (4.4) and then how the Elder Fuþark evolved into the Anglo-Saxon Fuþorc (4.5). The former system reduced its runic characters from 24 to 16 and the latter expanded its system from 24 to 31, respectively.

Chapter 5 was on overview pertaining to the numinous qualities associated with runes. The purpose of this chapter was to simply provide the reader with a basic understanding that the word *rune* could also mean more than 'written character' in the NWGmc languages (5.2–5.4) and Gothic (5.1). I also addressed Finnish *runō* (PGmc *$*rūnō$) and argued against Krause's PGmc *$*run\tilde{o}$ or PN *$*runō$ ('Reihe') as the ultimate source for Finnish *runō* ('poem') (5.5). Finally, I ended the chapter with a discussion of using rune poems as source material (5.6).

Chapter 6 provided the reader with my corpus and analysis, which consisted of nine inscriptions from the Elder Fuþark period: the Kragehul Spear Shaft (DR 196) (6.2–6.2.7), Björketorp runestone (DR 360) (6.3–6.3.9), The Horn(s) of Gallehus (DR 12) (6.4–6.4.10), Gummarp runestone (DR 358) (6.5–6.5.4), Lindholm amulet (DR 261) (6.6–6.6.9), Straum whetstone (KJ 50) (6.7–6.7.7), Ribe skull fragment (DR EM85; 151B) (6.8–6.8.6), the Noleby runestone (KJ 67) (6.9–6.9.7), and the Eggja runestone (N KJ 101) (6.10–6.10.17). For each inscription, I consistently began with a translation from Krause (1966). I then followed up with additional commentary from other scholars where I thought their suggestions could help enhance the translation for a more accurate reading. After this, I proposed my own holistic translation and then discussed signs concerning magical communication based on my *law of magical semiosis* (3.6.8). This law allowed us to use an objective method when trying to call into question whether or not an inscription should be understood a magical one.

Ultimately, this work was not meant to answer what magical communication should constitute at the universal level. It is specific to the *Umwelt*, *Weltanschuung*, and *phanera* of the Runemaster in the Elder Fuþark period. The reason for the restriction is because how magic is understood in this context might not be an explanation for what magic means in another culture or context. By establishing parameters for magical communication, and thereby limiting the interpretation of magical communication to the *Umwelt* and *Weltanschauung* of the Runemaster in the Elder Futhark period, it allows the discussion to be more focused and falsifiable.

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Appendix A: The Elder Fuþark Names, Meanings and Standard Transcription

Rune Form	Standard Transcription	Name	Translation
ᚠ	f	*fehu	cattle, value, wealth
ᚢ	u	*ūruz	aurochs
ᚦ	þ	*þurisaz	thurs ('giant'), troll
ᚨ	a	*ansuz	a heathen god
ᚱ	r	*raiðō	ride, riding, wagon, road
ᚲ	k	*kaunan	sore, boil
ᚷ	g	*geƀō	gift
ᚹ	w	*wunjō	joy, delight, pleasure
ᚺ	h	*hagalaz	hail
ᚾ	n	*nauðiz	need, distress, affliction
ᛁ	i	*īsaz	ice
ᛃ	j	*jēra	year
ᛇ	ï / ǣ	*īhwaz	yew
ᛈ	p	*perþō	?
ᛉ	z	*elhaz, alʒiz	elk
ᛋ	s	*sōwilō	sun
ᛏ	t	*tīwaz	the god Týr
		*tīriz	honor, fame, victory
ᛒ	b	*berkanō	birchwood
ᛖ	e	*ehwaz	horse
ᛗ	m	*mannaz	man, human
ᛚ	l	*laʒuz	water
ᛜ	n͡g	*ingwaz	Ing
ᛞ	d	*daʒaz	day
ᛟ	o	*ōþalan, ōþilan	inherited possession, homeland

Appendix B: The Younger Fuþąrk Names, Meanings and Standard Transcription

Rune Form (standardized)	Standard Transcription	Name	Translation
ᚠ	f	*fé*	cattle, wealth, gold
ᚢ	u	*úrr*	aurochs
ᚦ	þ	*þurs*	thurs, troll
ᚬ	ą	*áss*	a heathen god
ᚱ	r	*reið*	riding, journey, wagon
ᚴ	k	*kaun*	sore, boil
ᚼ	h	*hagall*	hail
ᚾ	n	*nauð*	need, distress, constraint
ᛁ	i	*íss*	ice
ᛆ, ᛄ	a	*ár*	year
ᛋ	s	*sól*	sun
ᛏ	t	*Týr*	the god Týr
ᛒ	b	*bjarkan*	birch twig
ᛘ	m	*maðr*	man, human
ᛚ	l	*lǫgr*	water, liquid
ᛦ	R/y	*ýr*	yew

Appendix C: The Anglo-Saxon Fuþorc Names, Meanings and Standard Transcription

Rune Form	Standard Transcription	Name	Translation
ᚠ	f	*feoh*	wealth
ᚢ	u	*ur*	aurochs
ᚦ	þ	*ðorn*	thorn
ᚩ	o	*os*	mouth, god
ᚱ	r	*rad*	ride
ᚳ	c	*cen*	torch
ᚷ	g	*gyfu*	gift
ᚹ	w	*wynn*	joy
ᚻ	h	*hægl*	hail
ᚾ	n	*nyd*	need, oppression, affliction
ᛁ	i	*is*	ice
ᛡ,ᛄ	j	*ger*	year
ᛇ	ï	*eoh*	yew-tree
ᛈ	p	*peorð*	?
ᛉ	x	*eolhx*	sedge-(grass); cf. *eolhxsecg*
ᛋ	s	*sigel*	sun
ᛏ	t	*tir*	glory or Týr (if borrowed from ON)
ᛒ	b	*beorc*	birch-tree
ᛖ	e	*eh*	horse
ᛗ	m	*man*	man
ᛚ	l	*lagu*	water
ᛝ	ŋ	*Ing*	Ing
ᛞ	d	*dæg*	day
ᛟ	œ	*eþel*	land, ancestral home, property
ᚪ	a	*ac*	oak-tree
ᚫ	æ	*æsc*	ash-tree
ᚣ	y	*yr*	yew-bow
ᛠ	e͡a	*ear*	grave

Appendix D: Gothic Data Concerning Rune, βουλή, μυστήριον, and συμβούλιον

Passage	Original Gothic and Trans.	Original Grk. Word for Gmc. 'Rune'
Luke 7:30	iþ Fareisaieis jah witodafastjos runa gudis fraqeþun ana sik… "but the Pharisees and lawyers rejected the counsel of God against themselves…"	βουλή (boulé)
Luke 8:10	iþ is qaþ: izwis atgiban ist kunnan runos þiudinassaus gudis… "and he said: it is given to you all to know the mysteries of the kingdom of God…"	μυστήριον (mystérion)
Mark 3:6	jah gaggandans þan Fareisaieis sunsaiw miþ þaim Herodianum garuni gatawidedun bi ina… "and the Pharisees went forth and immediately took counsel with the Herodians…"	συμβούλιον (symboúlion)
Mark 4:11	jah qaþ im: izwis atgiban ist kunnan runa þiudangardjos gudis… "and he said to them: it is given to you all to know the mystery of the kingdom of God…"	μυστήριον (mystérion)
Romans 11:25	ni auk wiljau izwis unweisans, broþrjus, þizos runos… "for I would not, brethren, [be] ignorant of this mystery…" (parable concerning the olive tree)	μυστήριον (mystérion)
1 Corinthians 4:5	þannu nu ei faur mel ni stojaiþ, unte qimai frauja, saei jah galiuhteiþ analaugn riqizis jah gabairhteiþ runos hairtane… "therefore, do not judge before the time until the lord come, who both will bring to light the hidden [matters] of darkness, and will make manifest the counsels of hearts…"	βουλή (boulé)

1 Corinthians 13:2	jah jabai habau praufetjans jah witjau allaize runos jah all kunþi jah habau alla galaubein, swaswe fairgunja miþsatjau, iþ friaþwa ni habau, ni waihts im. "and though I may have [the gift of] prophecy and understand all mysteries and all knowledge and have all faith, so I may move mountains, and I have no love, I am nothing."	μυστήριον (mystérion)
1 Corinthians 15:50-51	þata auk qiþa, broþrjus, þei leik jah bloþ þiudinassu gudis ganiman ni magun, nih riurei unriureins arbjo wairþiþ. Sai, runa izwis qiþa: allai auk ni gaswiltam, iþ allai inmaidjanda. "I saw this now, brethren, that flesh and blood cannot inherit the kingdom of God—neither does corruption beget incorruption. Behold, I tell you a mystery. For we all won't die, but [we] shall change."	μυστήριον (mystérion)
Ephesians 1:9	kannjan unsis runa wiljins seinis bi wiljin… "to make known to us the mystery of his will according to his desire…"	μυστήριον (mystérion)
Ephesians 3:3	unte bi andhuleinai gakannida was mis so runa, swe fauragamelida in leitilamma… "and by revelation he made known to me the mystery…"	μυστήριον (mystérion)
Ephesians 3:4	duþþe ei siggwandans mageiþ fraþjan frodein meinai in runai Xristaus… "whereby, when you are reading, you all may understand my knowledge in the mystery of Christ…"	μυστήριον (mystérion)
Ephesians 3:9	jah inliuhtjan allans, hvileik þata fauragaggi runos þizos gafulginons fram aiwam in guda þamma alla gaskapjandin…[66] "and to make all see what [is] the fellowship of the mystery hidden from ages in God [who] created all things…"	μυστήριον (mystérion)

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[66] Passage from Codex Ambrosianus B.

Ephesians 6:19	jah fram mis, ei mis gibaidau waurd in usluka munþis mein[a]is in balþein kannjan runa aiwaggeljons…	μυστήριον (mystérion)
	"and for me, that word may be given on account of my mouth in boldness to make known the mystery of the gospel…"	
Colossians 1:26	runa sei gafulgina was fram aiwam jah fram aldim, iþ nu gaswikunþida warþ þaim weiham is…	μυστήριον (mystérion)
	"even the mystery which was hidden from ages and generations, but now is made manifest to his priests…"	
Colossians 4:3	bidjandans samana jah bi uns ei guþ uslukai unsis haurd waurdis du rodjan runa Xristaus, in þizozei jah gabundans im…	μυστήριον (mystérion)
	"also, praying for us that God would open a door of utterance for us to speak the mystery of Christ…"	
Timothy 3:9	habandans runa galaubeinais in hrainjai gahugdai…	μυστήριον (mystérion)
	"holding the mystery of faith in a pure conscience…"	
Timothy 3:16	jah unsahtaba mikils ist gagudeins runa…	μυστήριον (mystérion)
	"and without controversy the mystery of godliness is great…	
Matthew 27:1	At maurgin þan waurþanana, runa (garuni)[67] nemun allai gudjans jah þai sinistans manageins bi Iesu, ei afdauþidedeina ina.	συμβούλιον (symboúlion)
	"when the morning came, all of the priests and elders of the people took counsel against Jesus to kill him."	
Skeireins IIIa 13	þatuh þan qiþands aiwaggelista ataugida: ei so garehsns bi ina neƕa andja was þairh Herodes birunain.	-
	"then saying this, the evangelist revealed that the plan involving him was near an end through the beguiling/snare/illusion of Herod."	

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[67] *runa* is present in the Codex Argentius, while *garuni* is found in the Codex Ambrosianus C.