



“Odin” by Polyanna Jones  
from “Gods of the Germanic Peoples”



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BY  
**MANLY P. HALL**  
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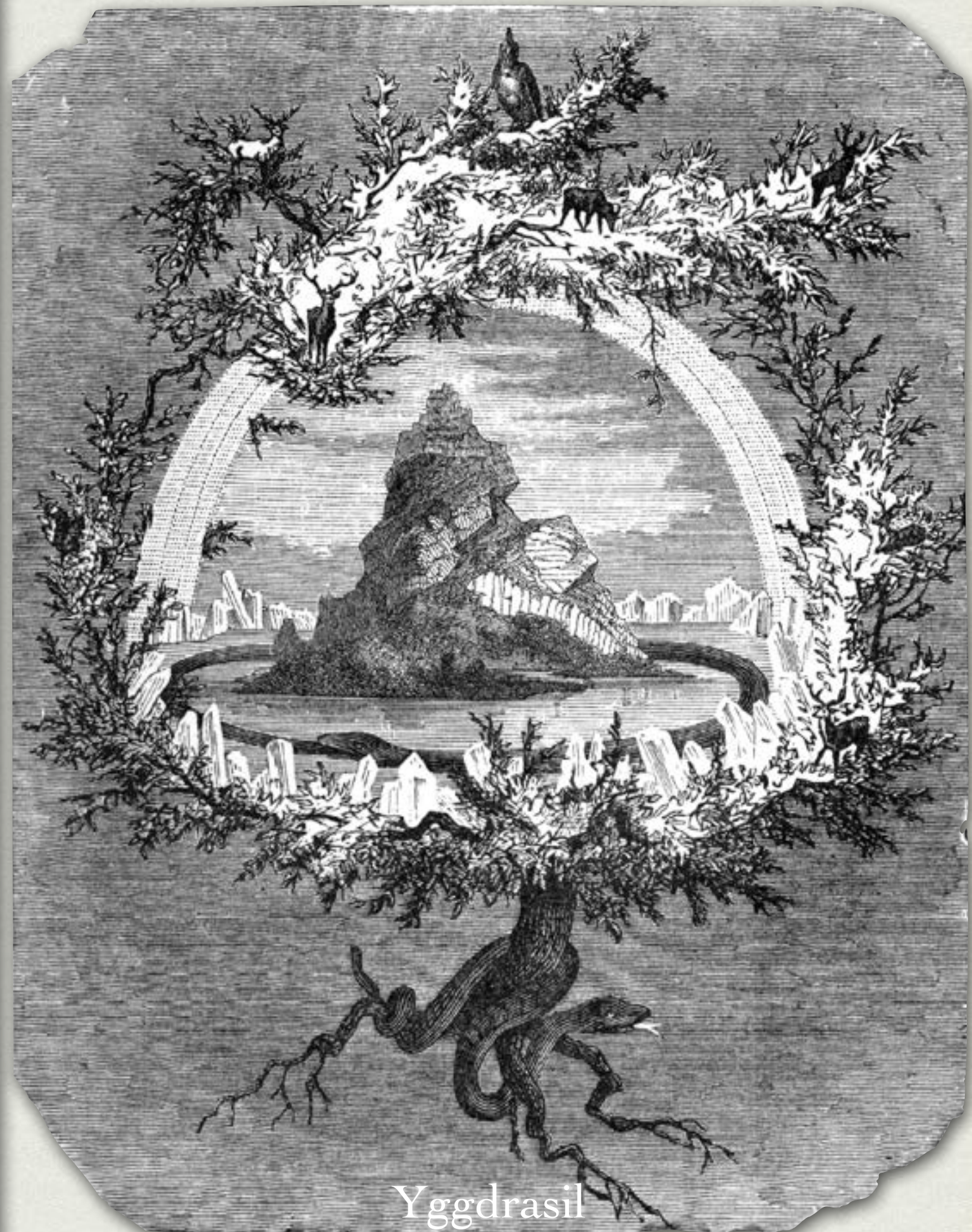
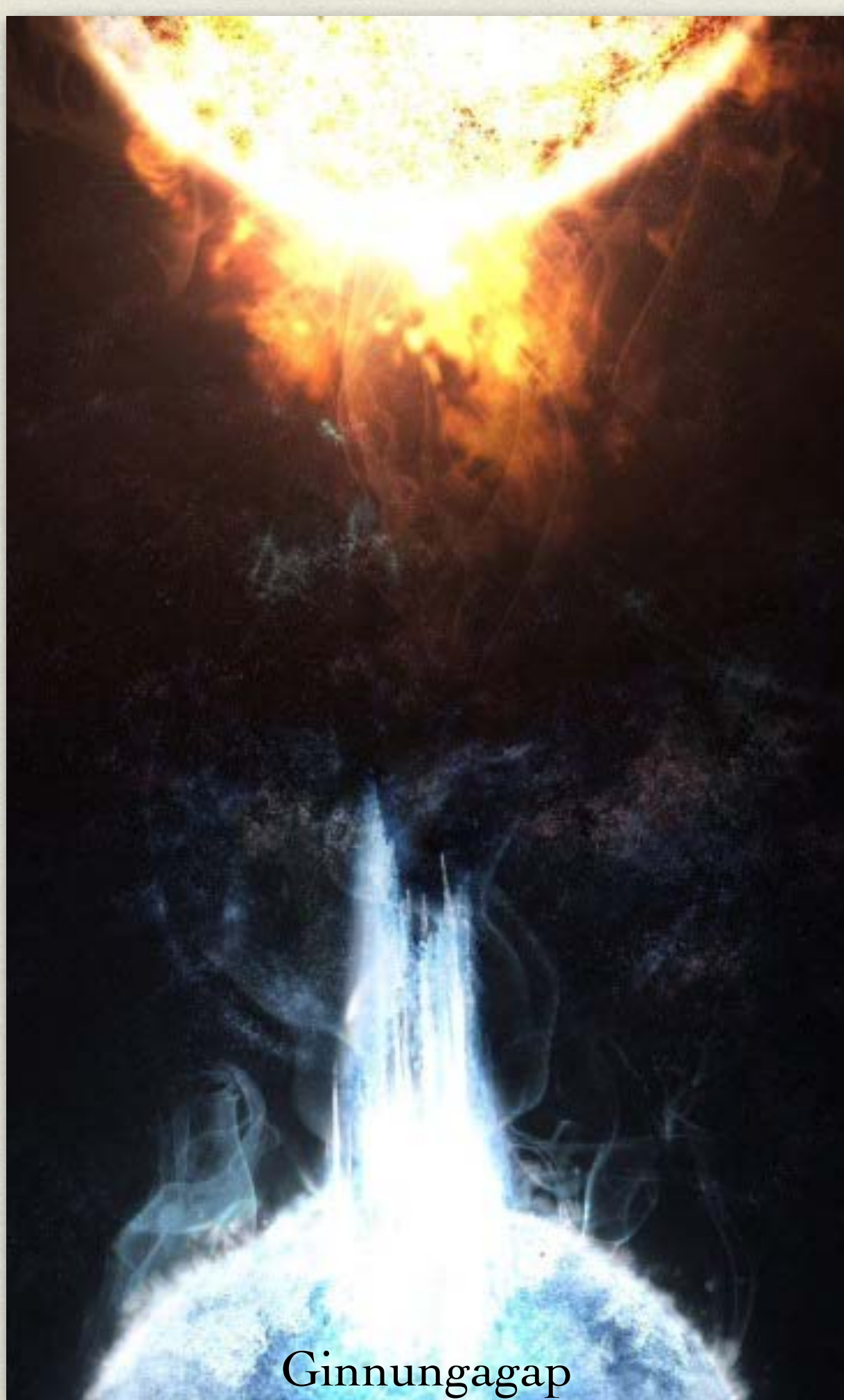
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## Stanza IV

Oeahoo, which is:

5. “Darkness” the boundless, or the no-number, Adi-Nidana Svâbhâvat, the :○, (*for x, unknown quantity*):

**I. The Adi-Sanat, the number, for he is one.**

**II. The voice of the Lord Svâbhâvat, the numbers, for he is one and nine.**

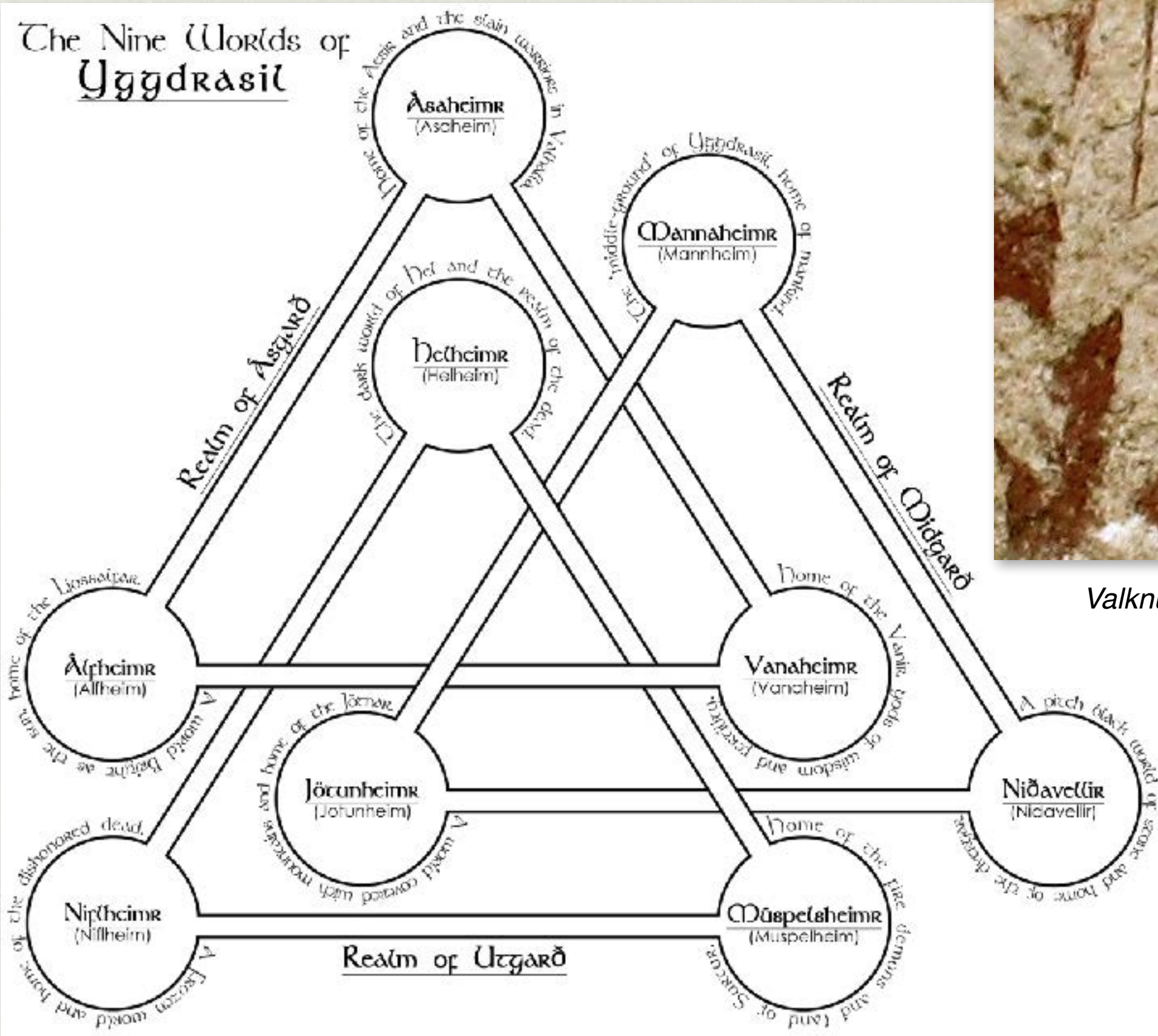
III. The “formless square.” (*Arupa*)

And these three enclosed within the ○ are the sacred four; and the ten are the arupa universe (*subjective, formless*) universe (c). Then come the “sons,” the seven fighters, the one, the eighth left out, and his breath which is the light-maker (*Bhâskara*).”

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# The Nine Worlds of Yggdrasil



Valknut on the Stora Hammars stone





Over Odin and Thor was the Great Scandinavian Deity ALFADIR. –Morals and Dogma:631



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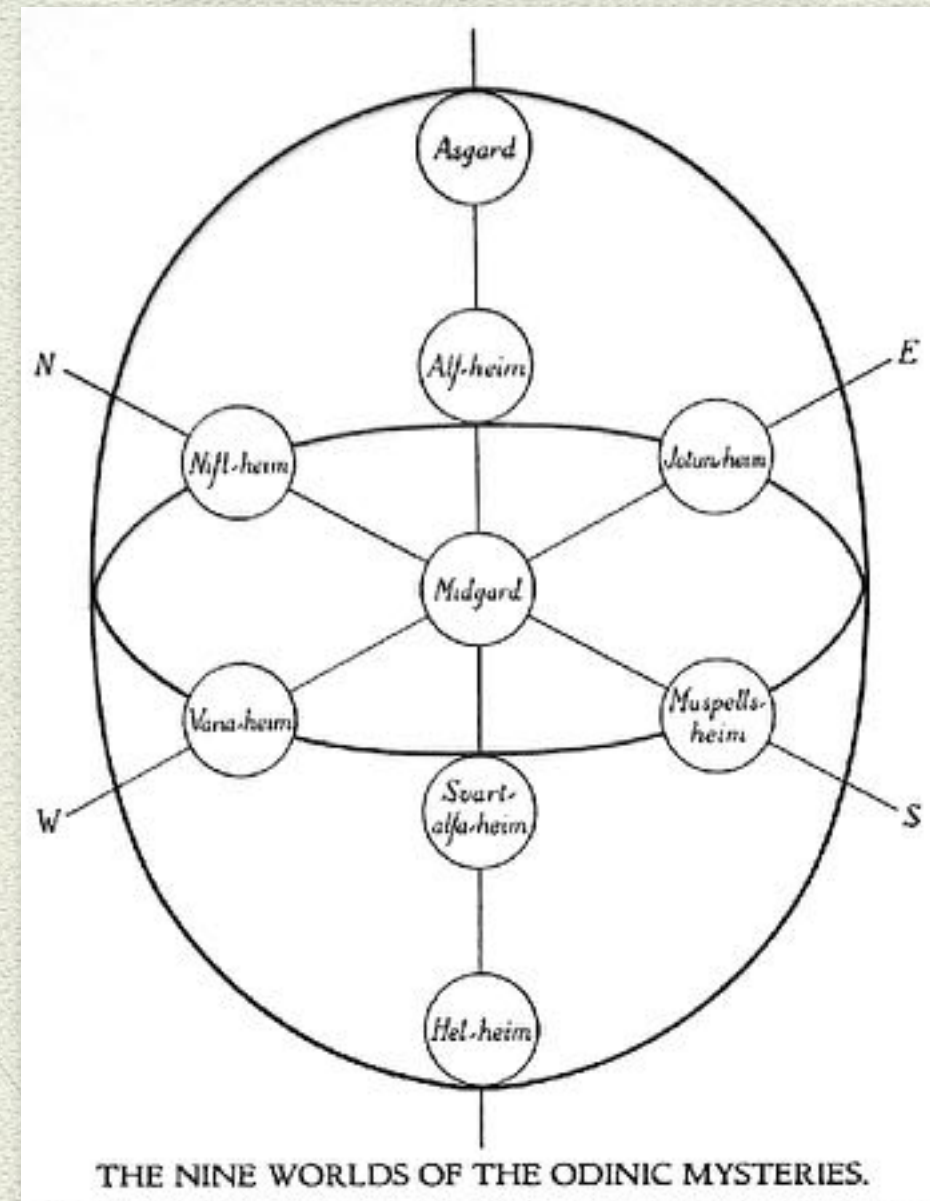
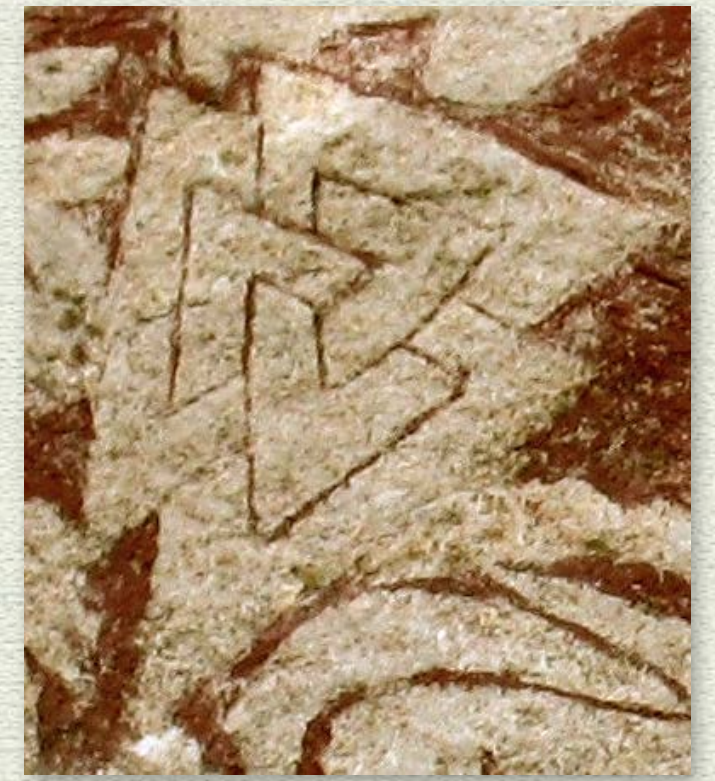
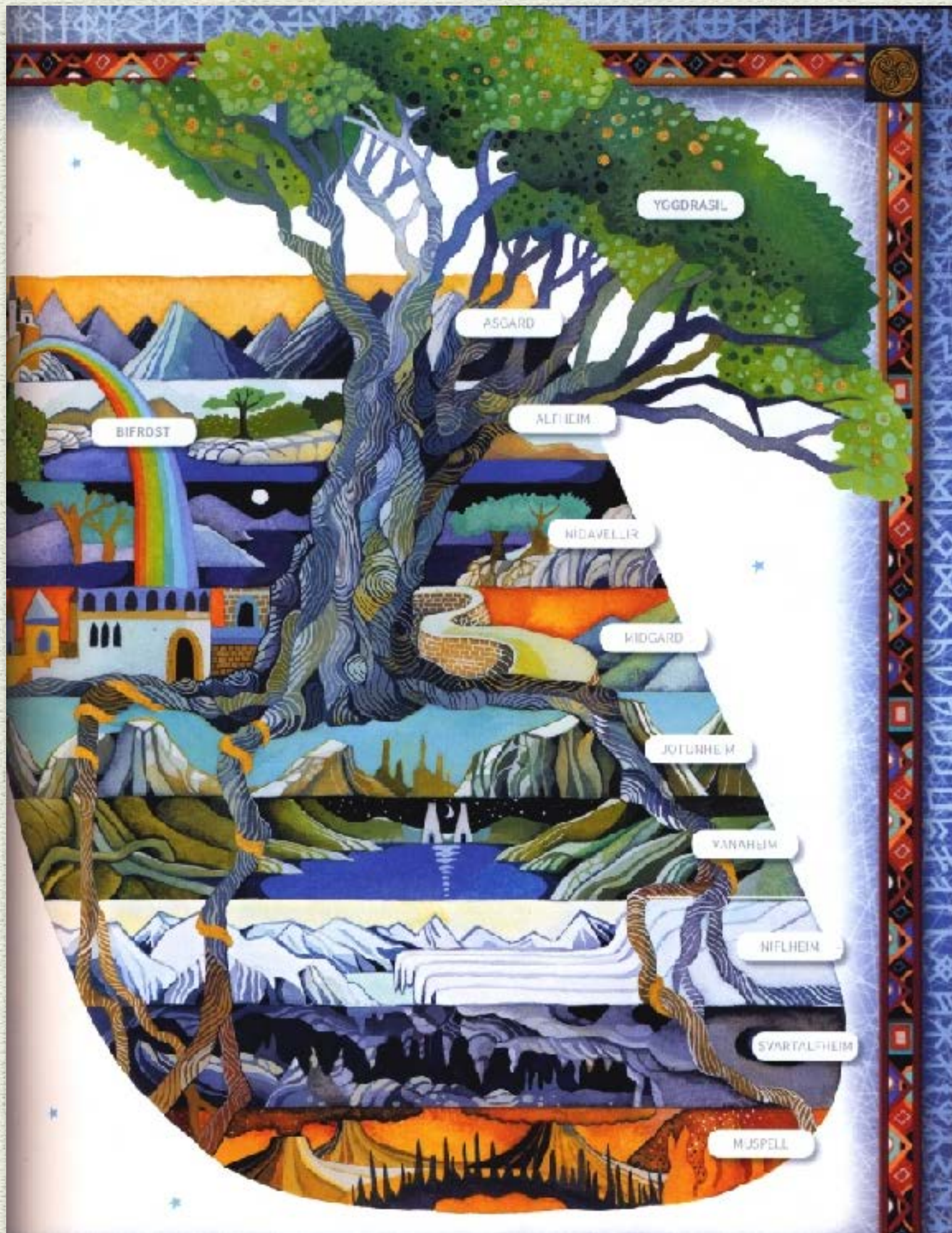
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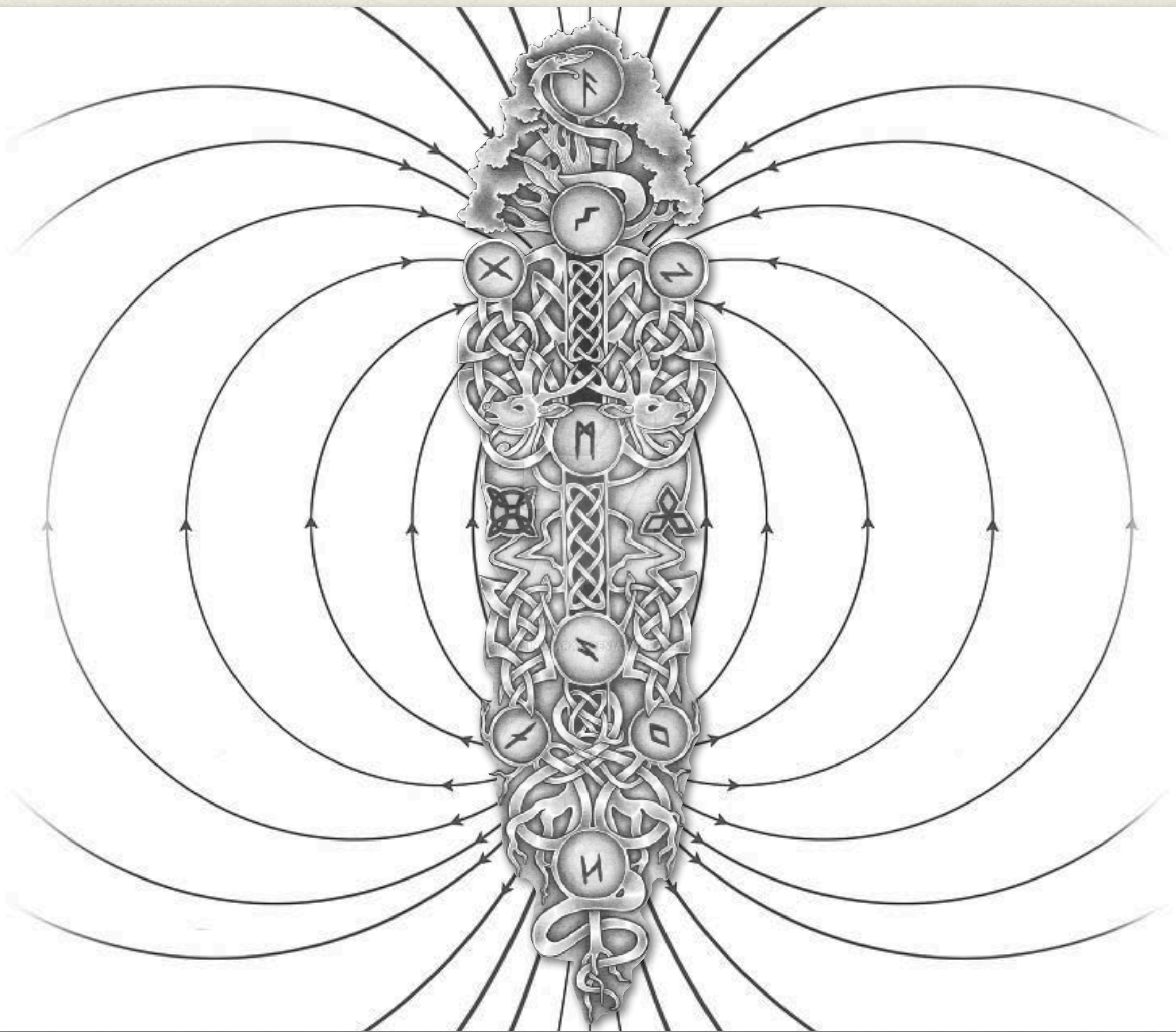


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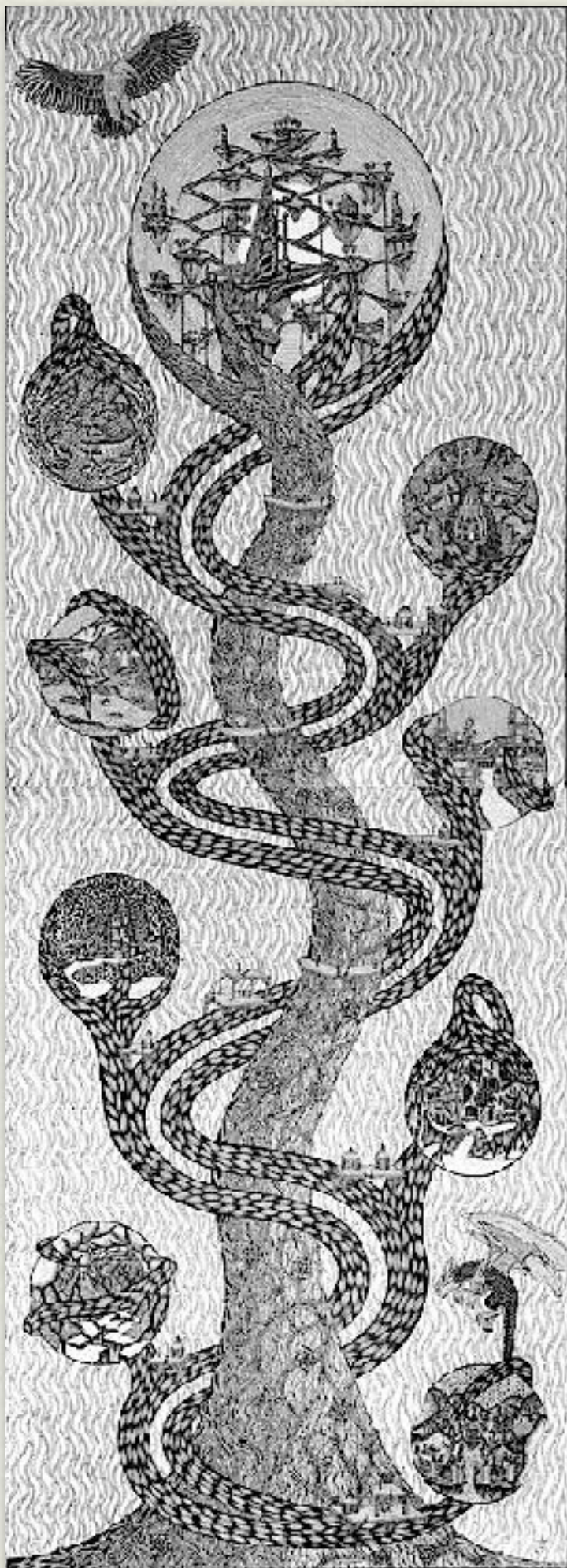


THE NINE WORLDS OF THE ODINIC MYSTERIES.





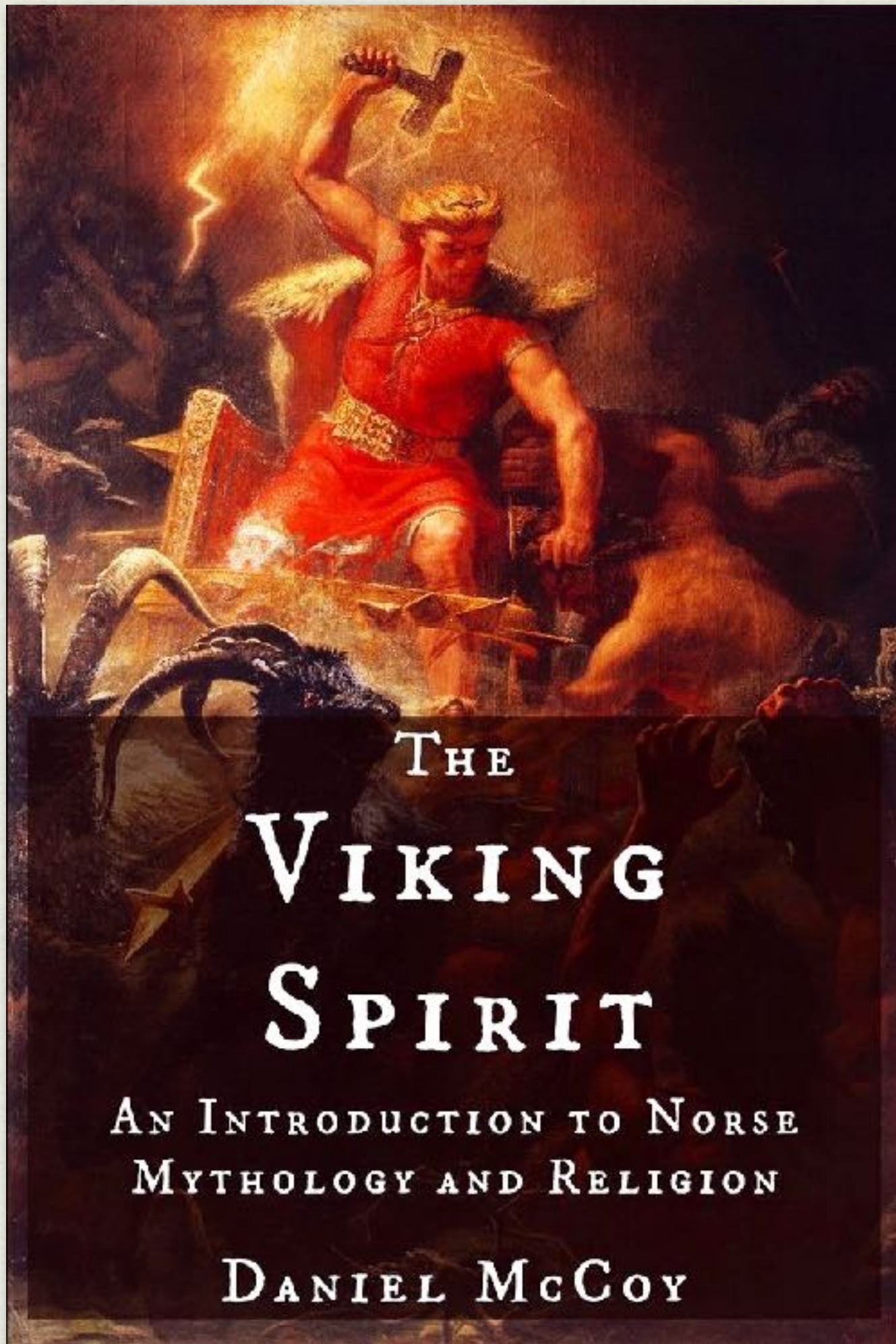




The two poles are said to be the store-houses, the receptacles and liberators, at the same time, of Cosmic and terrestrial Vitality (Electricity); from the surplus of which the Earth, had it not been for these two natural "safety-valves," would have been rent to pieces long ago. –SD1:205

Meru — the abode of the gods — was placed, as before explained, in the North Pole, while Pâtâla, the nether region, was supposed to lie in the South. As each symbol in esoteric philosophy has seven keys, geographically, Meru and Pâtâla have one significance and represent localities; while astronomically, they have another, and mean "the two poles," which meanings ended by their being often rendered in exoteric sectarianism — the "Mountain" and the "Pit," or Heaven and Hell. –SD2:357





THE  
VIKING  
SPIRIT

AN INTRODUCTION TO NORSE  
MYTHOLOGY AND RELIGION

DANIEL MCCOY





Yggr: Terrible or Fury (one of the many names of Odin)  
-drasil: horse





Odin leads the Wild Hunt, astride his eight legged steed, Sleipnir









Tjämgvide image stone, 9th Century, depicting Odin on his horse, now in the Swedish National Museum of Antiquities in Stockholm.



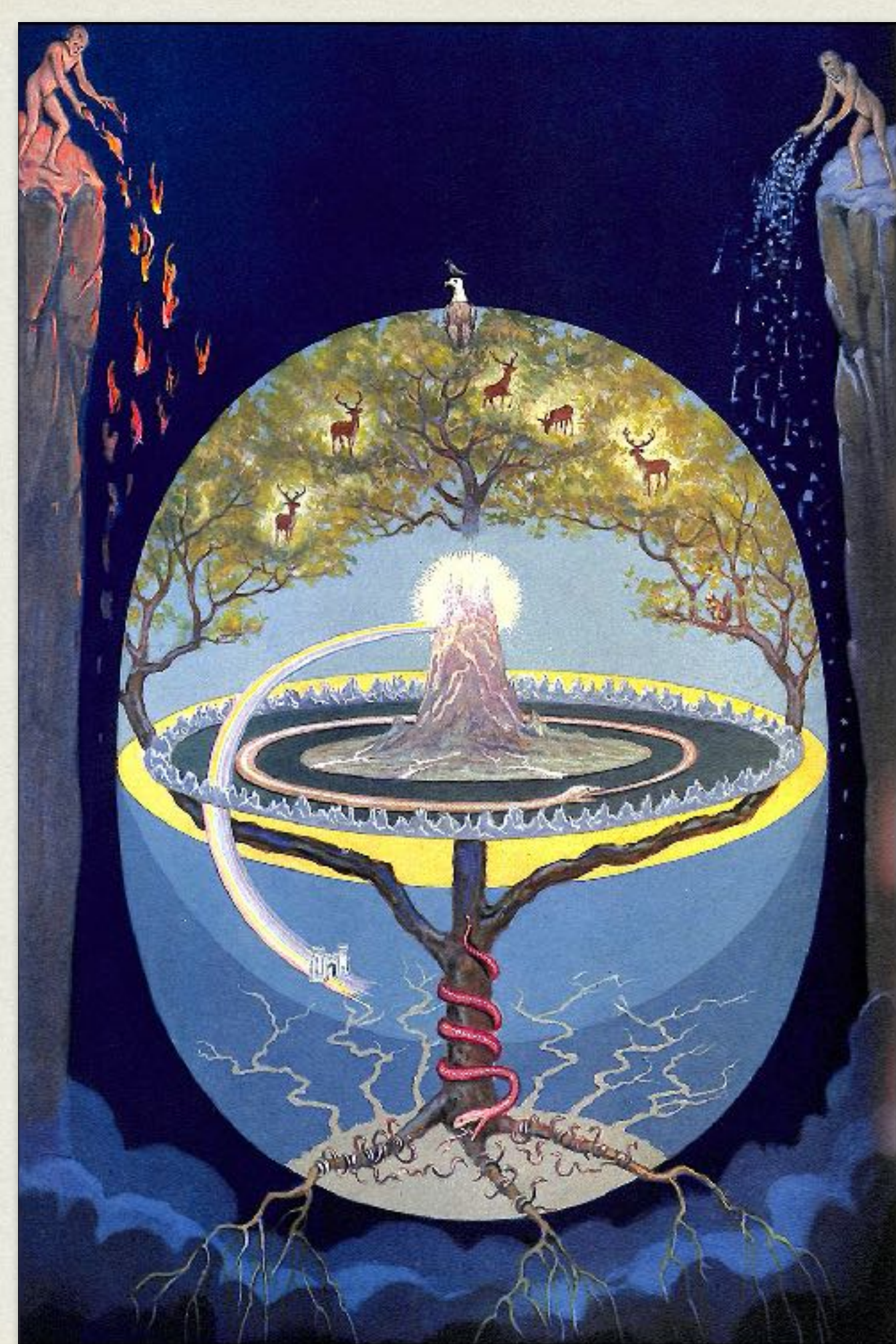


Ardre VIII: The largest of the Ardre image stones



## THE YGGDRASIL TREE

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## THE YGGDRASIL TREE

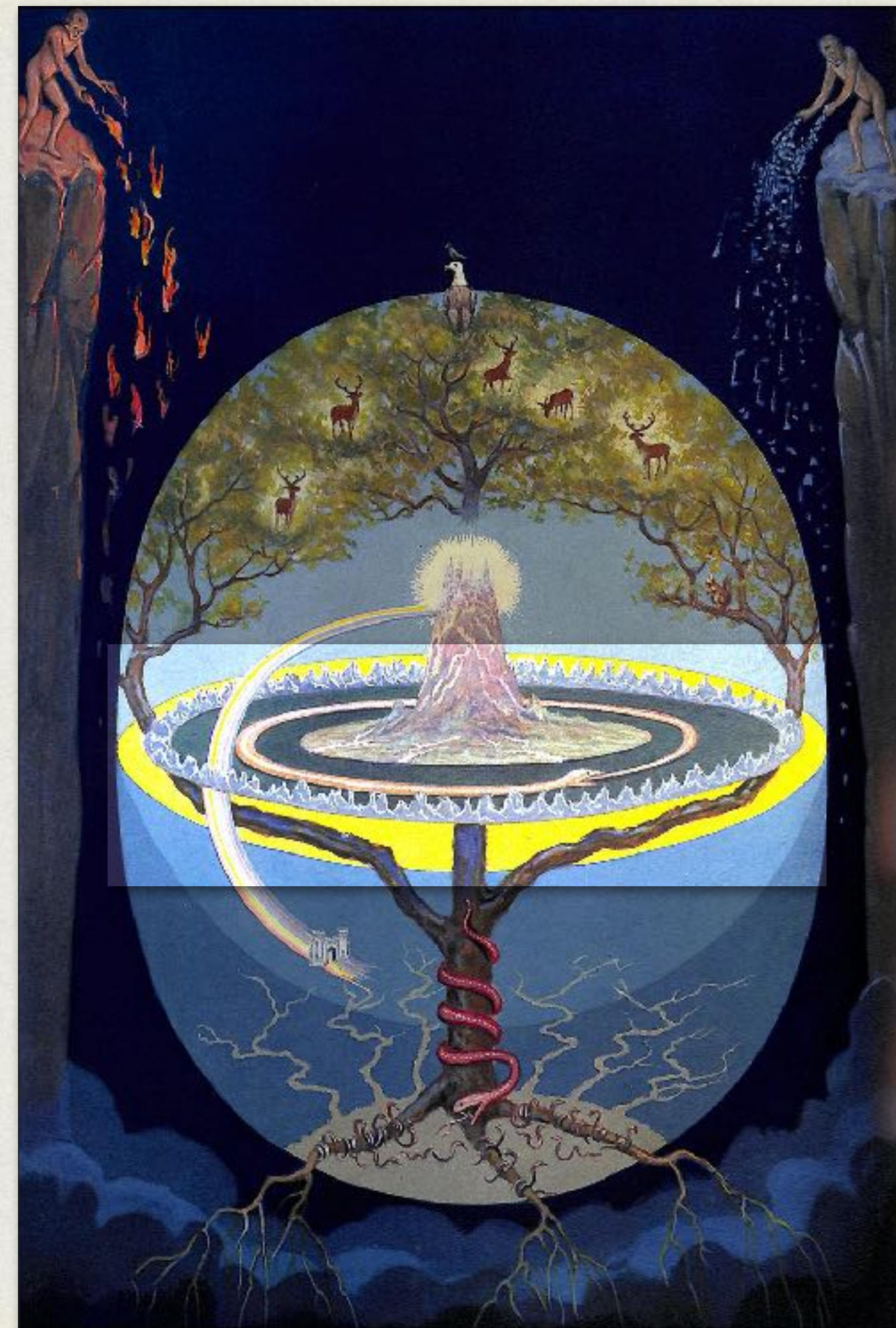
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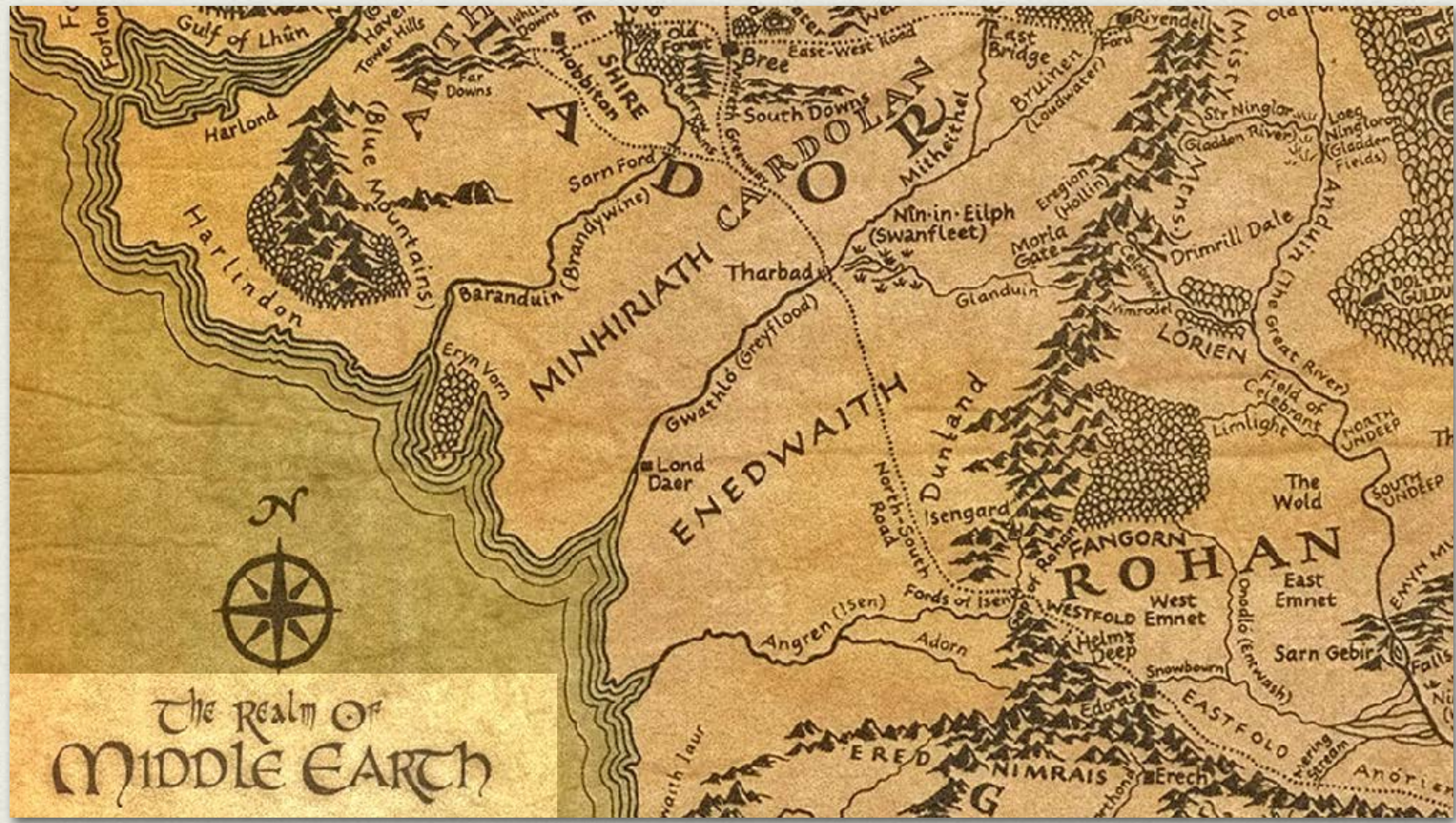


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The Realm of  
MIDDLE EARTH

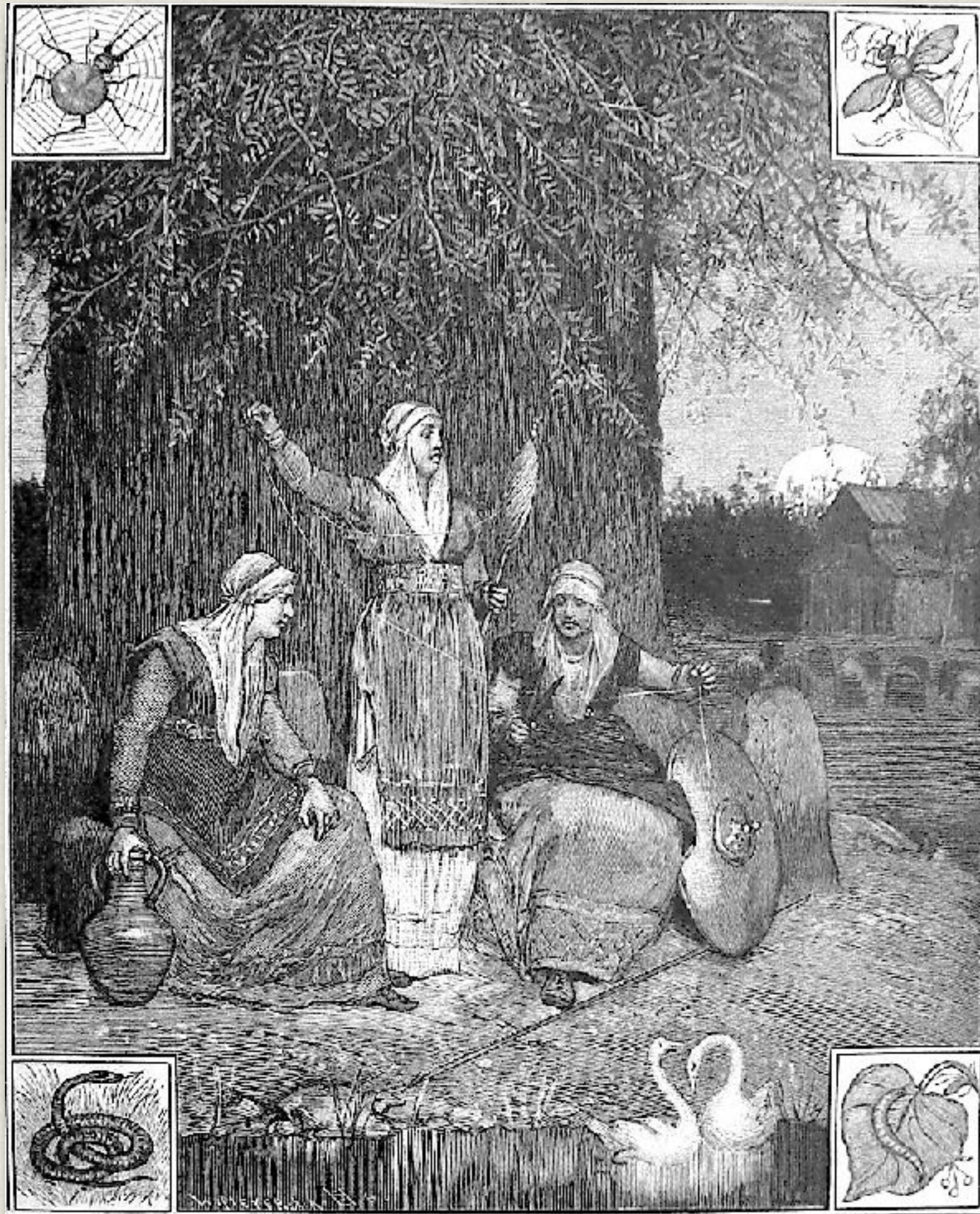


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The throned figure of *Just-As-High* tells *Gangleri* (King *Gylfi* in disguise) about *Yggdrasil* and its roots. *Just-As-High* describes three roots that support *Yggdrasil* that stretch a great distance. The third root is located "among the *Æsir*", "extends to heaven" and, beneath it, is the "very holy" *Urðarbrunnr*. Every day, the gods ride over the bridge *Bifröst* to hold court at the well.

*Just-As-High* says that there are many beautiful places in heaven, and "everywhere there is divine protection around it." There, a beautiful hall stands under the ash (*Yggdrasil*) near the well (*Urðarbrunnr*), and from this hall come "three maidens" whose names are *Urðr*, *Verðandi*, and *Skuld*. The maidens shape the lives of men, and "we call them *norns*".

The *norns* that dwell by *Urðarbrunnr* take water from the well and mud that lies around it, and pour it over the *Yggdrasil* so that its branches do not decay or rot. The water is described as so holy that anything that enters the well will become "as white as the membrane that lies round the inside of the eggshell." –from chapters 15 and 16 of *Gylfaginning*, a book of the Prose Edda

The trio of norns at the well *Urðarbrunnr*  
by L. B. Hansen



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Odin Drinks from Mimir's Well  
by Padraic Colum





28. I know it all, Odin,  
where you hid your eye,  
within Mimir's well,  
much famed.  
Mimir drinks mead  
every morning  
from Val-father's pledge.  
Would you know more — or what?  
—Voluspa:28

Mimir and Odin, 1881, by E. Phillip Fleischer





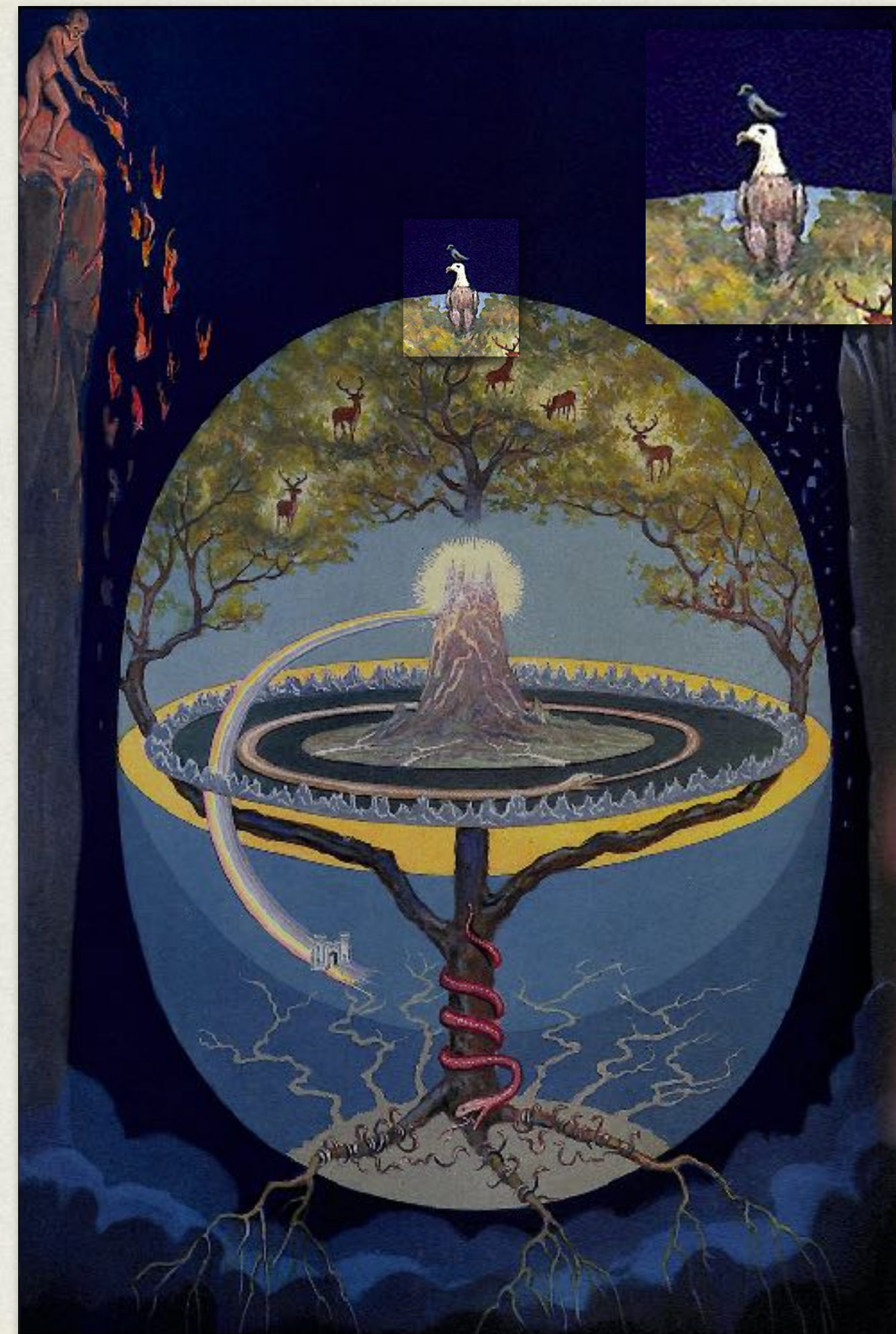






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Odin approaching Mimir's well,  
by E.F. Skinner





A 19th century depiction by Georg Pauli of Odin finding Mimir's beheaded body.





Odin Questions Mimir, 1905, by Carl Emil Doepler, Jr.

Upon seeing the severed head, Odin embalmed it with special herbs and chanted magical songs over it to preserve it. He consulted the head in times of need, and it continued to dispense incomparable advice.

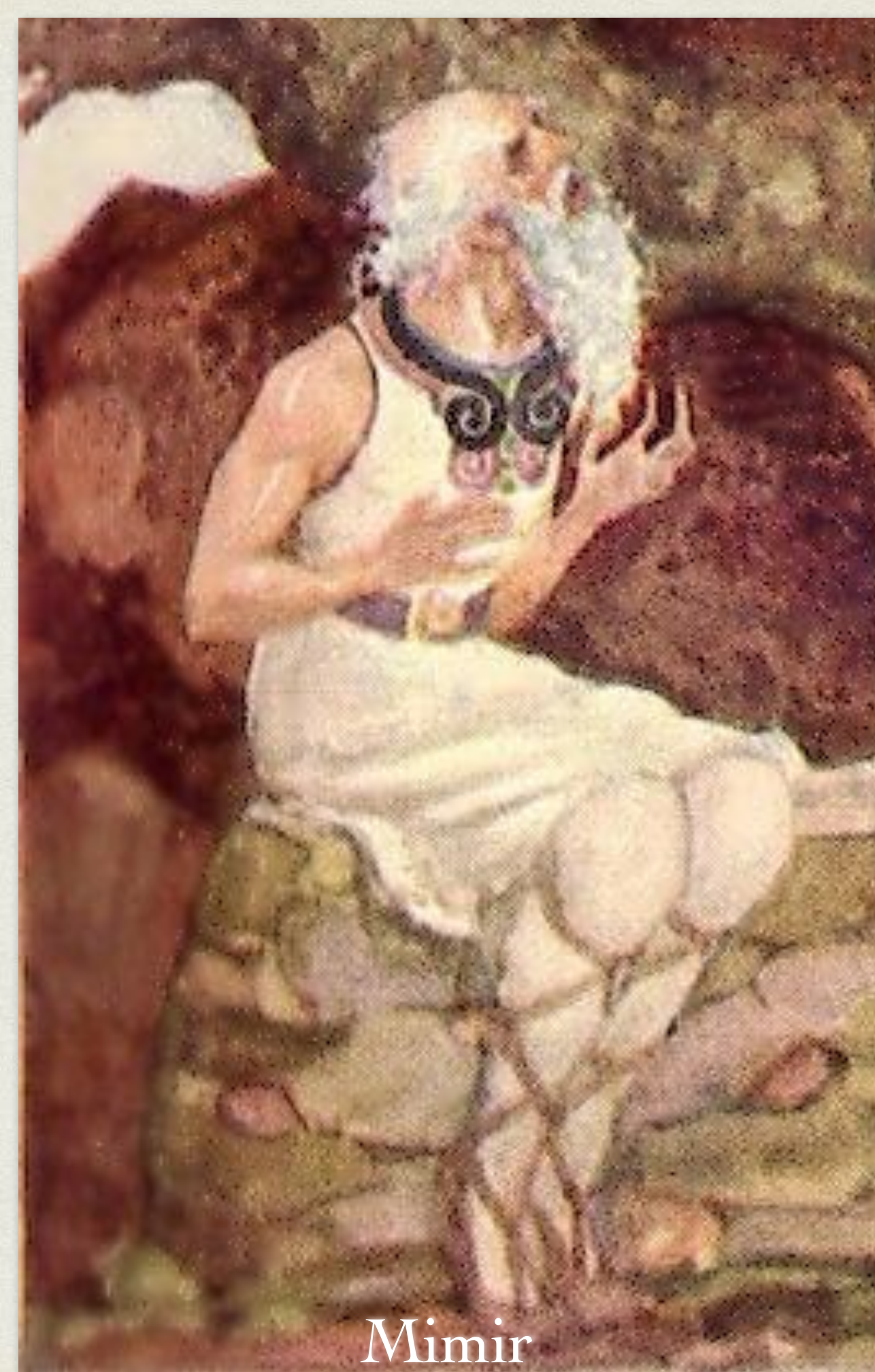
–from Daniel Taylor’s [norse-mythology.org](http://norse-mythology.org)





Odin and Mimir's Head  
2006 Sam Flegal





Mimir

Thus Odin got his wisdom, power, and knowledge, by sitting at the feet of Mimir, the thrice-wise *Jotun*, who passed his life by the fountain of primeval Wisdom, the crystalline waters of which increased his knowledge daily. Mimir drew the highest knowledge from the fountain, because the world was born of water; hence primeval wisdom was to be found in that mysterious element. The eye which Odin had to pledge to acquire that knowledge may be the Sun, which enlightens and penetrates all things; his other eye being the moon, whose reflection gazes out of the deep, and which at last, when setting, sinks into the Ocean. But it is something more, besides this. Loki, the fire-god, is said to have hidden in the water, as well as in the moon, the light-giver, whose reflection he found therein; and this belief that the fire finds refuge in the water was not limited to the old Scandinavians. –SD1:402



# Asgard and the Gods:

THE  
TALES AND TRADITIONS OF OUR NORTHERN ANCESTORS.

FORMING A COMPLETE MANUAL OF NORSE MYTHOLOGY.

ADAPTED FROM THE WORK OF  
DR. W. WÄGNER,

BY  
M. W. MACDOWALL,

AND EDITED BY  
W. S. W. ANSON,

*Editor of Dr. Wagner's "Epics and Romances of the Middle Ages."*

WITH NUMEROUS ILLUSTRATIONS.

FOURTH



EDITION.

LONDON:  
SWAN SONNENSCH. LE BAS & LOWREY.

1886.



THE ASH YGGDRASIL.

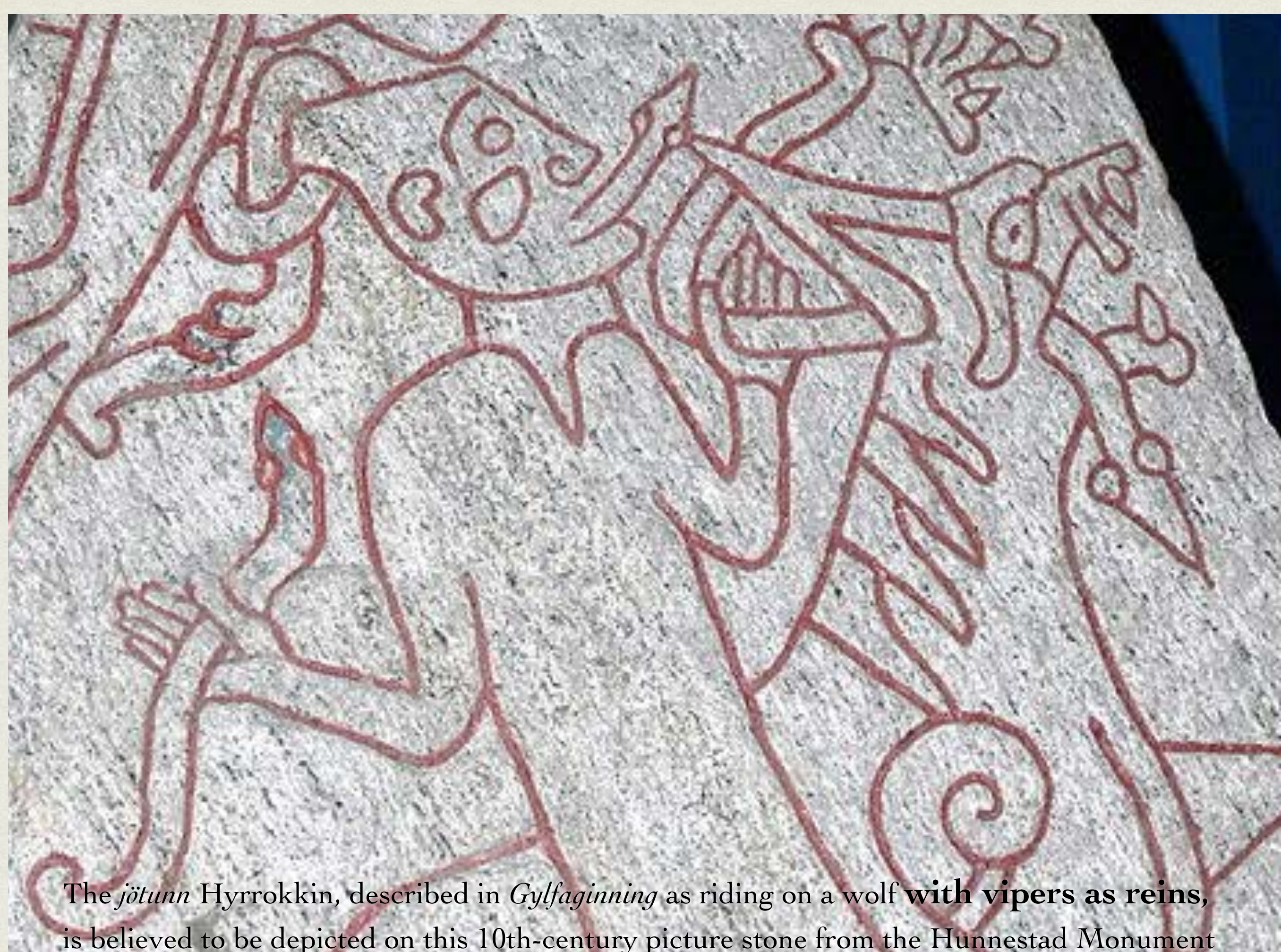




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The *jötunn* Hyrrokkin, described in *Gylfaginning* as riding on a wolf with vipers as reins, is believed to be depicted on this 10th-century picture stone from the Hunnestad Monument





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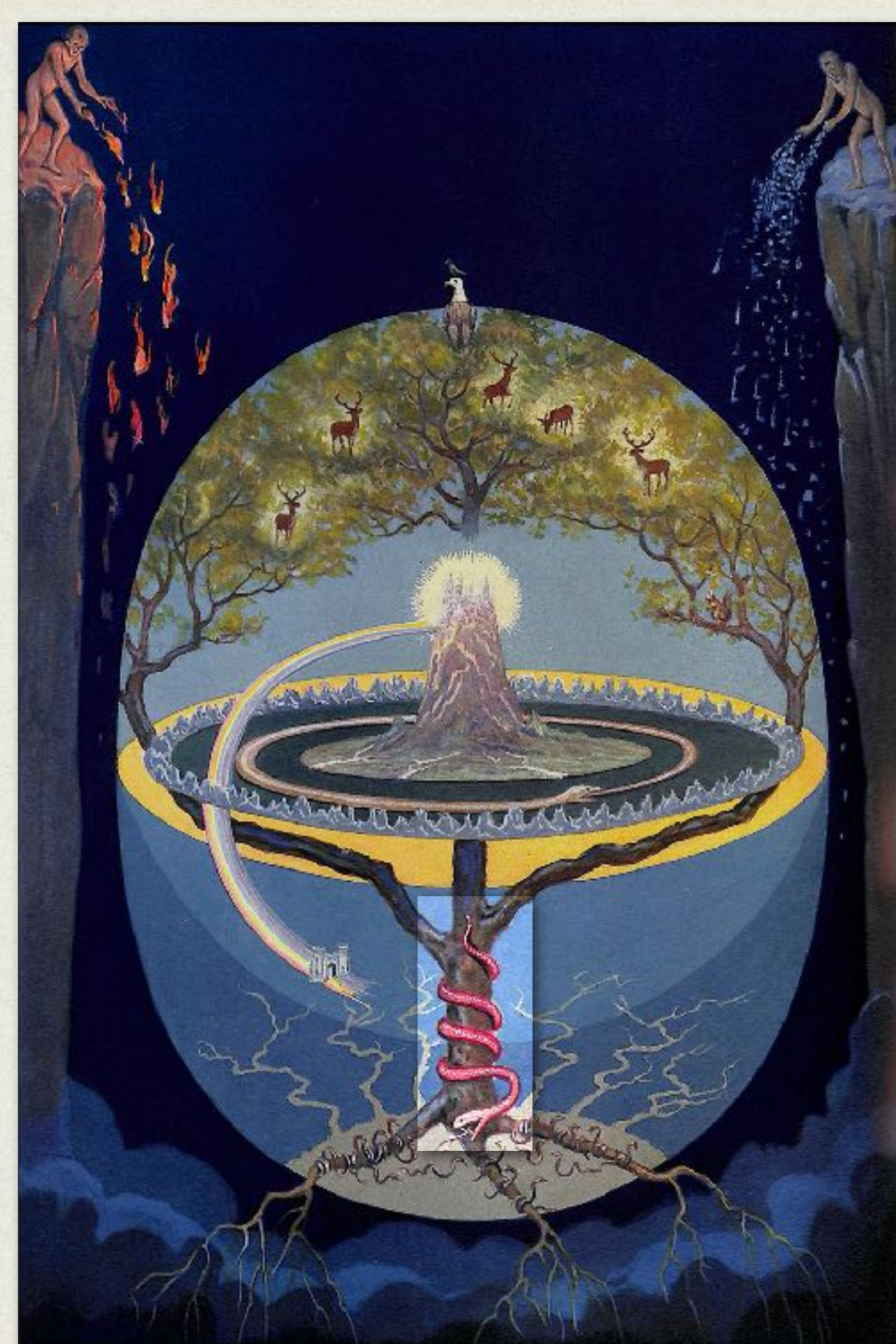


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## THE YGGDRASIL TREE

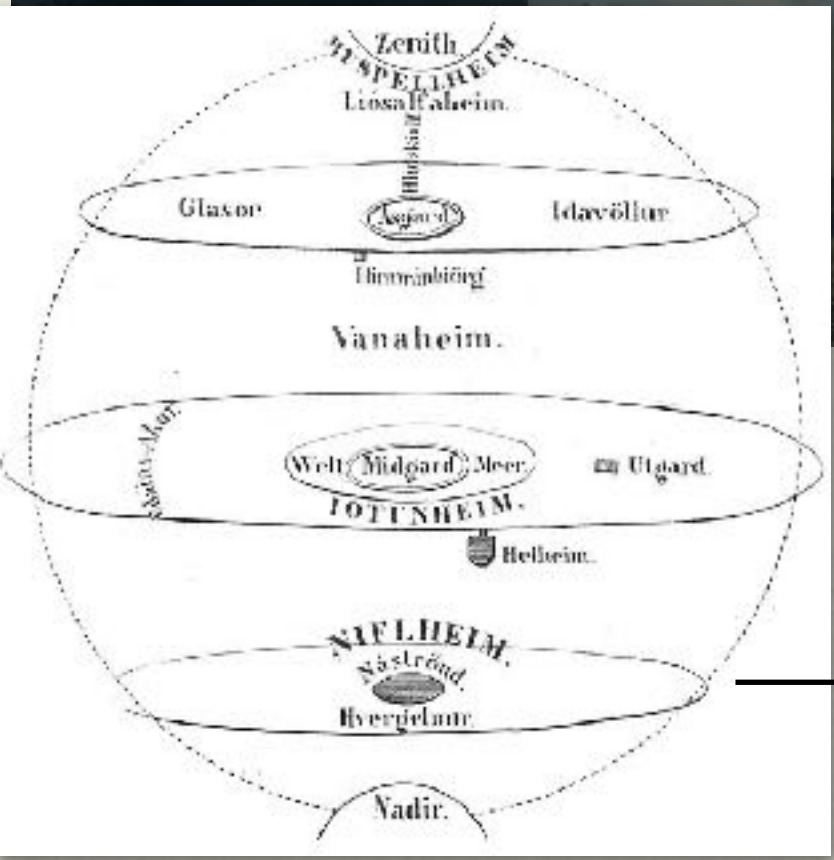
In *Ginnungagap*, the great cleft in space, All-Father created the huge world ash tree - *Yggdrasil* - the symbol of Life, Time, and Destiny. The three roots of the tree are called the spiritual, the terrestrial, and the infernal. They signify respectively, spirit, organization and matter, according to Clement Shaw. The spiritual root has its source in *Asgard*, the home of the *Aesir*, or gods, and is watered by the *Urdar* fountain; the terrestrial root has its source in *Midgard*, the abode of men, and is watered by *Mimir's* well. The infernal root has its source in *Nifl-heim*, the abode of the dead, and is watered by **the spring of *Hvergelmir***. The three branches of the tree support *Midgard*, or the earth, in the midst of which rises the sacred mountain upon whose summit stands the city of the gods. In the great sea surrounding the earth is *Jormungand*, the *Midgard* snake, with its tail in its mouth. Bounding the sea is the wall of cliffs and ice fashioned from *Ymir's* eyebrows. The home of the gods above is connected by the *Bifrost* bridge to the dwelling place of men and infernal creatures below. On the topmost branch of the tree— which is called *Lerad*, meaning peace-giver— sits a great eagle. Between the eyes of the eagle is the falcon, *Vedfolnir*, whose piercing glance notes all things taking place in the universe. The never-withering green leaves of the divine tree serve as pasturage for Odin's goat, *Heidrun*, who supplies the drink of the gods. The stags— *Dain*, *Dvalin*, *Duneyr*, and *Durathror*— also graze upon the leaves of the tree, and from their horns drops honey dew upon the earth. *Ratatosk*, the squirrel, is the embodiment of the spirit of gossip, and, running back and forth between the eagle above and *Nidhug*, the serpent, below, seeks to stir up discord between them. In the world of darkness below, ***Nidhug*** continually gnaws at the roots of the divine tree. He is assisted by numerous worms, all realizing that if they can destroy the life of the tree, the rule of the gods will cease. On either side of the tree are the primordial giants casting ice and flames into *Ginnungagap*. —plate facing STOAA:93







*Tommaso Ferroni*







*Eikthyrnir* the hart is called,  
that stands o'er Odin's hall,  
and bites from *Lærad's* branches;  
from his horns fall drops into *Hvergelmir*,  
whence all waters rise.

—from *Grímnismál*, poem 25 in the Poetic Edda



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Asgard and Bifrost in interpretation of Otto Schenk of Wagner's drama Das Rheingold





## The Sky-Disc of Nebra

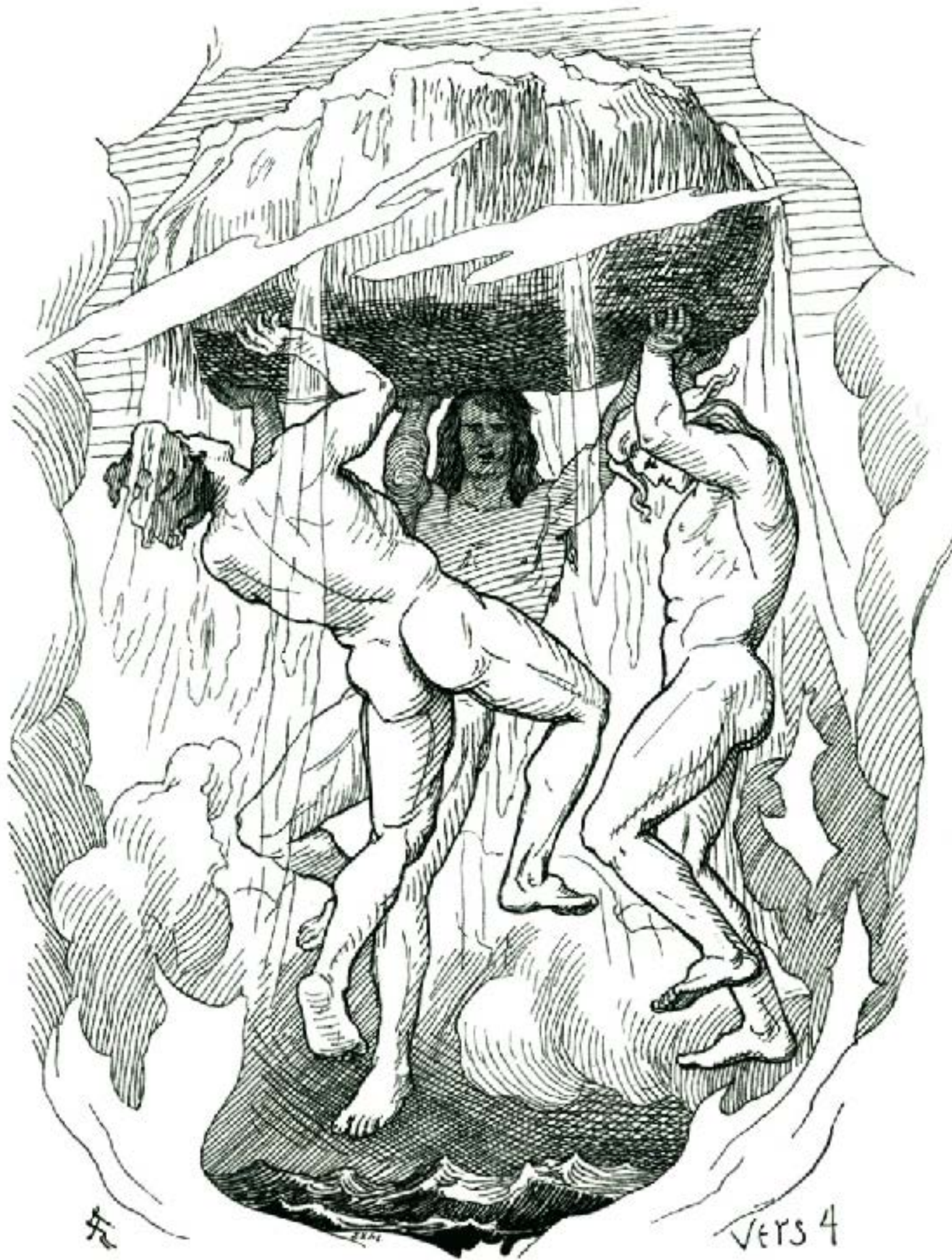
Nebra, Saxony-Anhalt, Germany

c. 1600 BC

As Meru is the high abode of the Gods, these were said to *ascend* and *descend* periodically; by which (astronomically) the *Zodiacal gods* were meant, the passing of the original North Pole of the Earth to the South Pole of the heaven.” –SD2:357

It is the north pole, the country of "Meru," which is the seventh division, as it answers to the Seventh principle of the occult calculation, for it represents the region of Atma, of pure soul, and Spirituality. –SD2:403



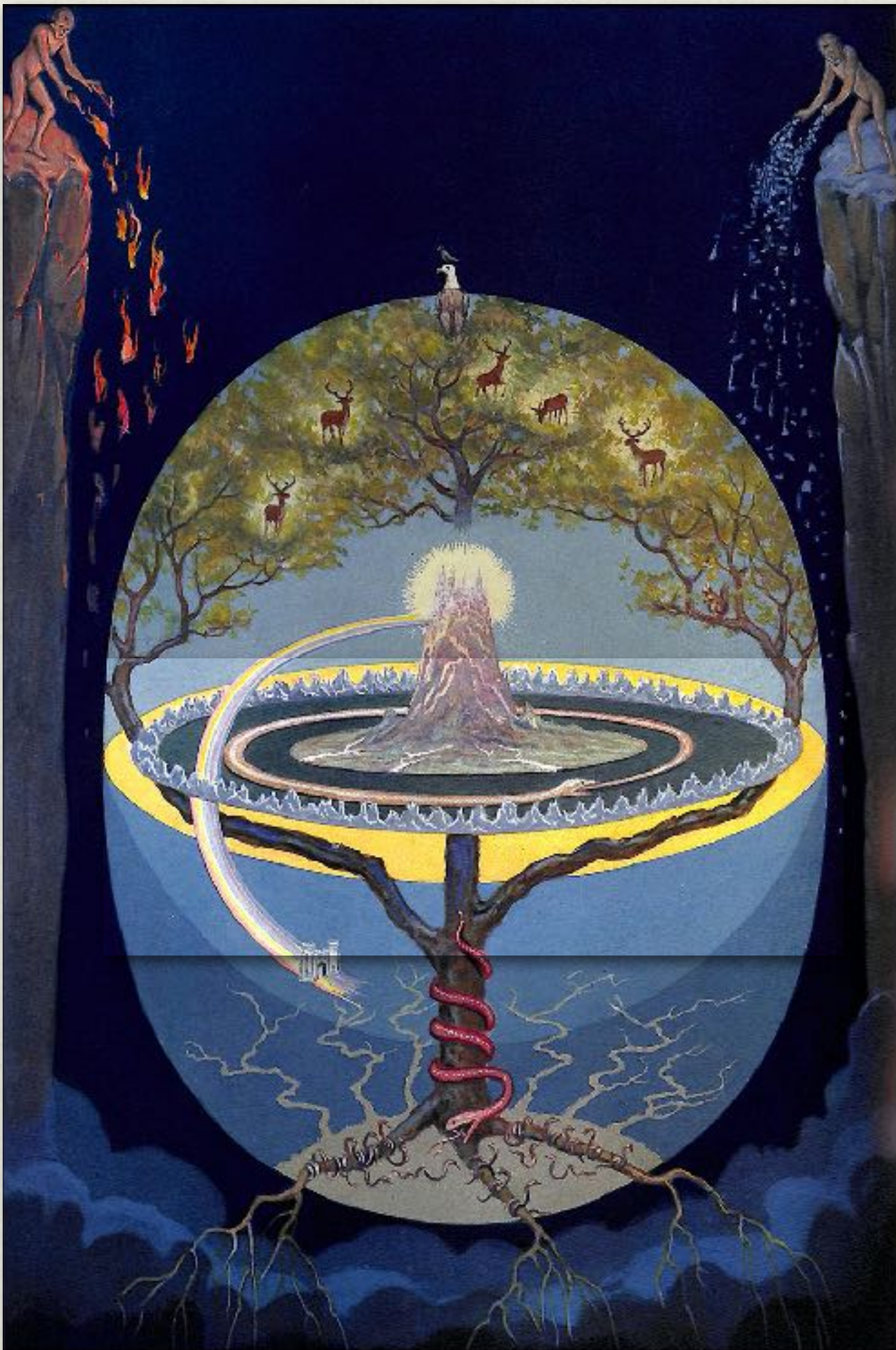


Odin, Vili, and Vé create the cosmos in a 19th-century illustration by Lorenz Frølich



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26. Heidrûn the goat is called,  
that stands o'er Odin's hall,  
and bits from Lærâd's branches.

He a bowl shall fill  
with the bright mead;  
that drink shall never fail.

—from Grímnismál, a book in the Poetic Edda



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Þetta er Lobe Lapp  
vax þan med netid  
Silt þa vax söbbtu  
Ept' honu sosem soig  
i XLVI Dame Sa  
ngu Eptu þ þ ma  
Lofa þ var sem vill



Loki



# Loki's Three Children



Fenrir



Hel



Jormungand









"Battle of the Doomed Gods" by Friedrich Wilhelm Heine (1882)



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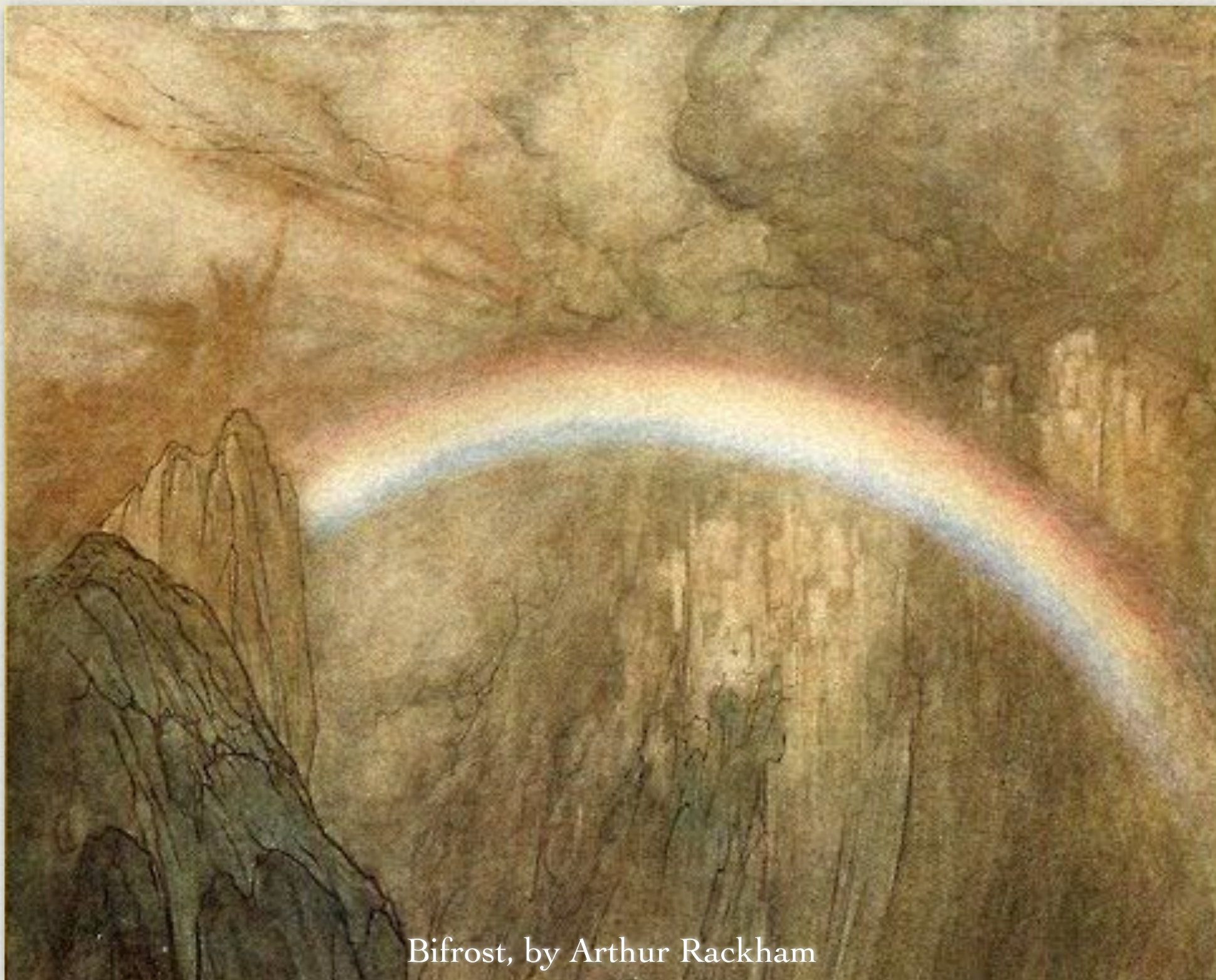






As Meru is the high abode of the [Scandinavian] Gods, these were said to *ascend* and *descend* periodically; by which (astronomically) the *Zodiacal gods* were meant, the passing of the original North Pole of the Earth to the South Pole of the heaven.” –SD2:357



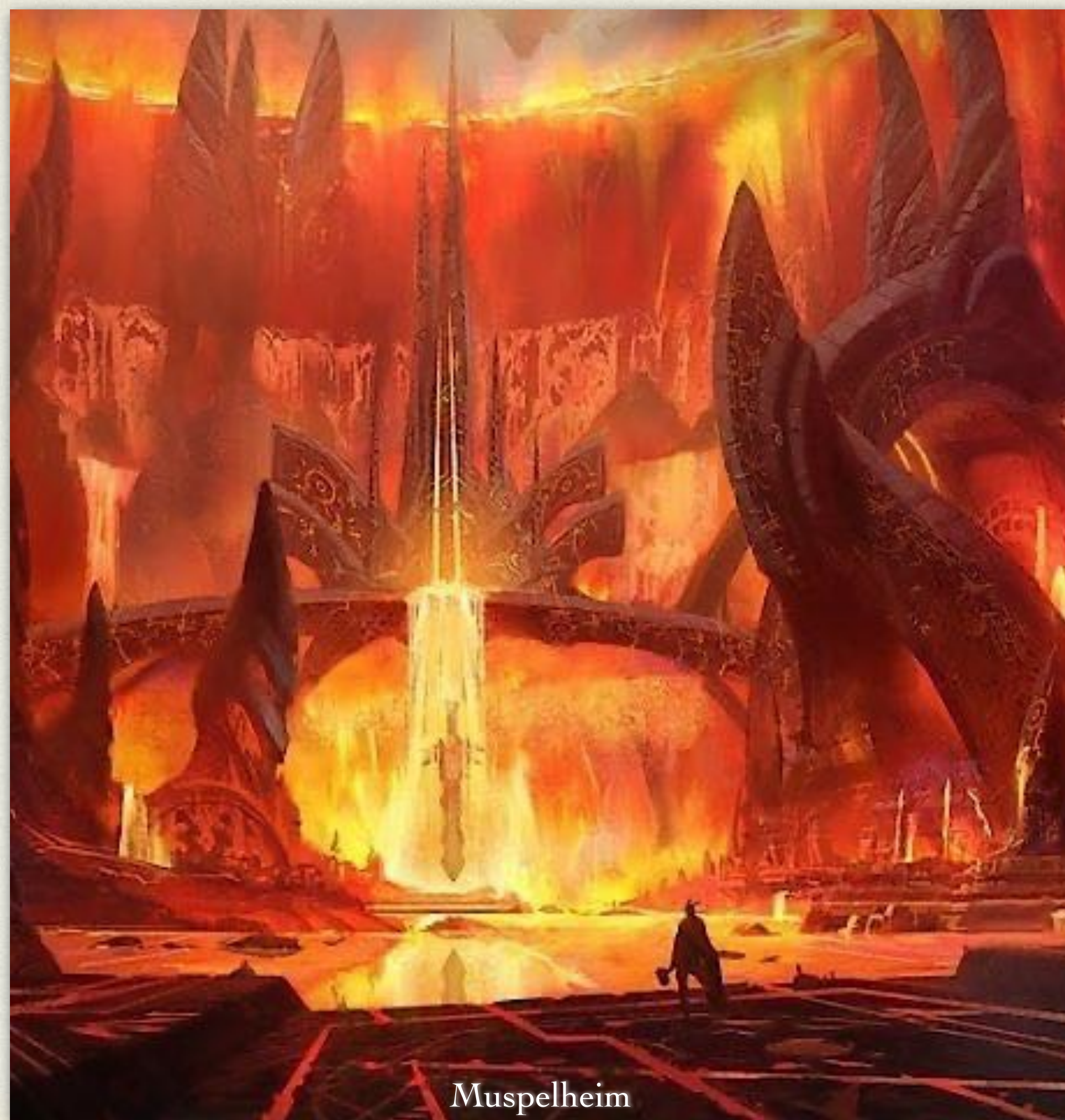


Bifrost, by Arthur Rackham

May we not regard Ether, or the medium, as not merely a bridge\* between one order of things and another, forming as it were a species of cement, in virtue of which the various orders of the universe are welded together and made into one?

\*Several thousand years ago, the idea of a bridge between the visible and the invisible universes was allegorized by ignorant "heathen," in the "Edda-Song of Voluspa," "The Vision of Vala, the Seeress." For what is this bridge of Bifrost, the radiant rainbow, which leads the gods to their rendezvous, near the Urdar-fountain, but the same idea as that which is offered to the thoughtful student by the authors of the "Unseen Universe"? -Isis Unveiled:206





Muspelheim

How far more poetical, and how much greater the religious spirit to be found in the "heathen" Norse legends of creation! In the boundless abyss of the mundane pit, the Ginnunga-gap, where rage in blind fury and conflict cosmic matter and the primordial forces, suddenly blows the thaw-wind. It is the "unrevealed God," who sends his beneficent breath from *Muspellheim*, the sphere of empyreal fire, within whose glowing rays dwells this great Being, far beyond the limits of the world of matter; and the animus of the Unseen, the Spirit brooding over the dark, abysmal waters, calls order out of chaos, and once having given the impulse to all creation the FIRST CAUSE retires, and remains for evermore in *statu abscondito*!





There is both religion and science in these Scandinavian songs of heathendom. As an example of the latter, take the conception of Thor, the son of Odin. Whenever this Hercules of the North would grasp the handle of his terrible weapon, the thunderbolt or electric hammer, he is obliged to put on his iron gantlets. He also wears a magical belt known as the "girdle of strength," which, whenever girded about his person, greatly augments his celestial power. He rides upon a car drawn by two rams with silver bridles, and his awful brow is encircled by a wreath of stars. His chariot has a pointed iron pole, and the spark-scattering wheels continually roll over rumbling thunder-clouds. He hurls his hammer with resistless force against the rebellious frost giants, whom he dissolves and annihilates.

Thor with his Hammer Mjollnir





When he repairs to the *Urdar* fountain, where the gods meet in conclave to decide the destinies of humanity, he alone goes on foot, the rest of the deities being mounted. He walks, for fear that in crossing *Bifrost* (the rainbow), the many-hued *Æsirbridge*, he might set it on fire with his thunder-car, at the same time causing the *Urdar* waters to boil.





Rendered into plain English, how can this myth be interpreted but as showing that the Norse legend-makers were thoroughly acquainted with electricity? Thor, the euphemization of electricity, handles his peculiar element only when protected by gloves of iron, which is its natural conductor. His belt of strength is a closed circuit, around which the isolated current is compelled to run instead of diffusing itself through space. When he rushes with his car through the clouds, he is electricity in its active condition, as the sparks scattering from his wheels and the rumbling thunder of the clouds testify. The pointed iron pole of the chariot is suggestive of the lightning-rod; the two rams which serve as his coursers are the familiar ancient symbols of the male or generative power; their silver bridles typify the female principle, for silver is the metal of Luna, Astarte, Diana. Therefore in the ram and his bridle we see combined the active and passive principles of nature in opposition, one rushing forward, and the other restraining, while both are in subordination to the world-permeating, electrical principle, which gives them their impulse.





With the electricity supplying the impulse, and the male and female principle combining and recombining in endless correlation, the result is — evolution of visible nature, the crown-glory of which is the planetary system, which in the mythic Thor is allegorized by the circlet of glittering orbs which bedeck his brow. When in his active condition, his awful thunderbolts destroy everything, even the lesser other Titanic forces. But he goes afoot over the rainbow bridge, Bifrost, because to mingle with other less powerful gods than himself, he is obliged to be in a latent state, which he could not be in his car; otherwise he would set on fire and annihilate all. The meaning of the *Urdar-fountain*, that Thor is afraid to make boil, and the cause of his reluctance, will only be comprehended by our physicists when the reciprocal electro-magnetic relations of the innumerable members of the planetary system, now just suspected, shall be thoroughly determined. —Isis Unveiled:176-7





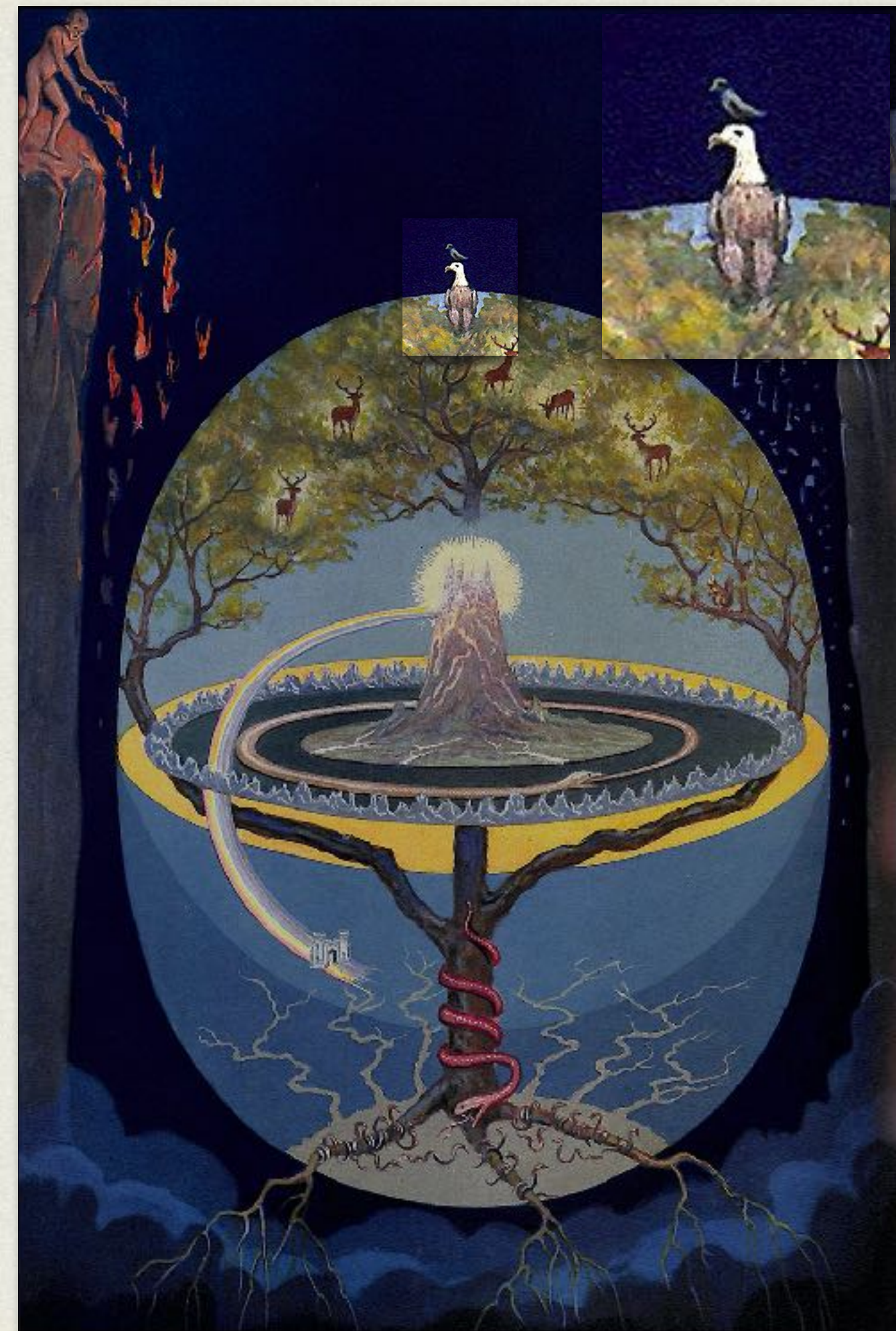
Thor





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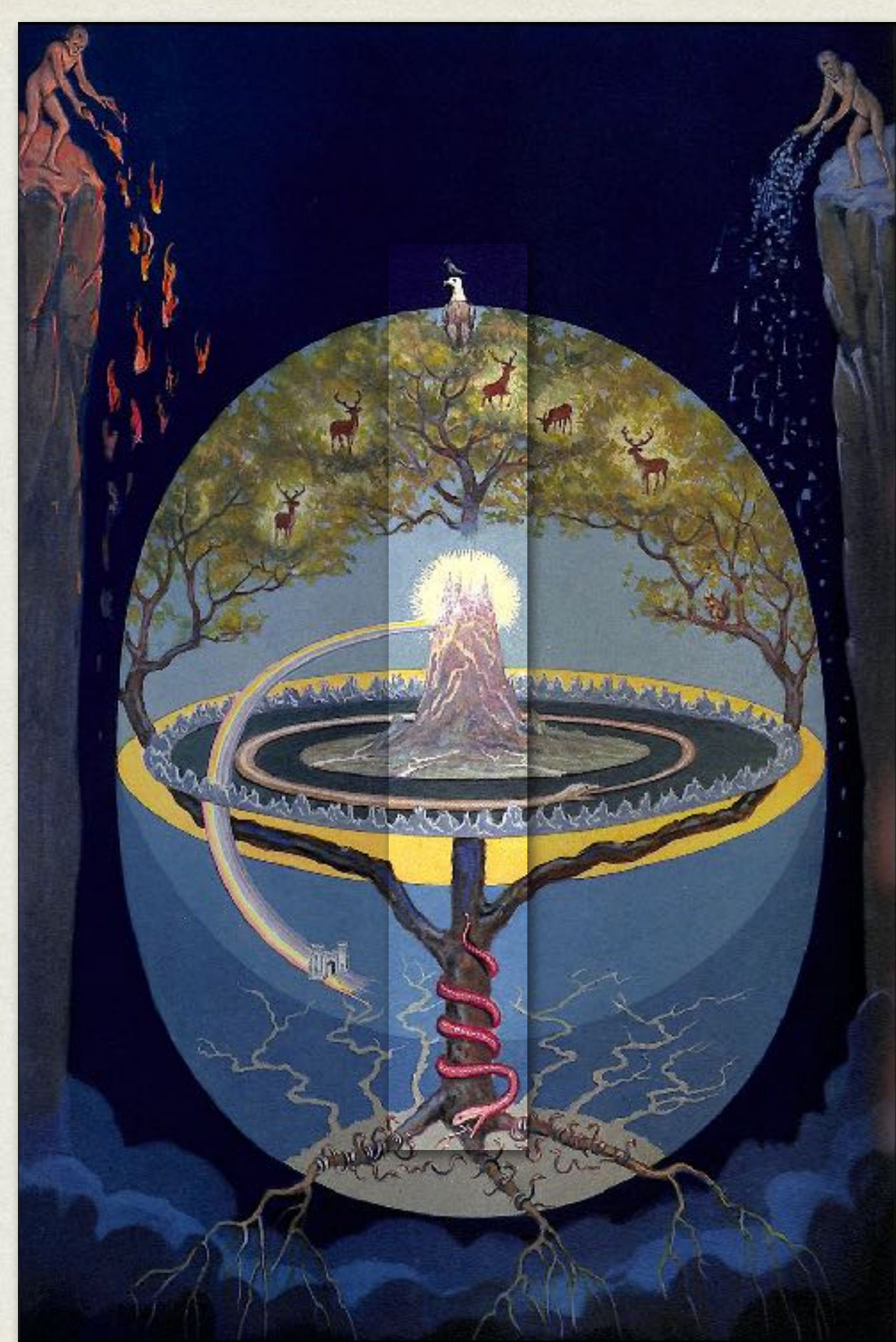
One of the four Lipika Lords, Who stand nearest to our planetary Logos, is called "The Living Serpent," and His emblem is a serpent of blue with one eye, in the form of a ruby, in its head. Students who care to carry the symbology a little further can connect this idea with the "eye of Shiva" which sees and knows all, and records all, as does the human eye in lesser degree. -TCF:893-4



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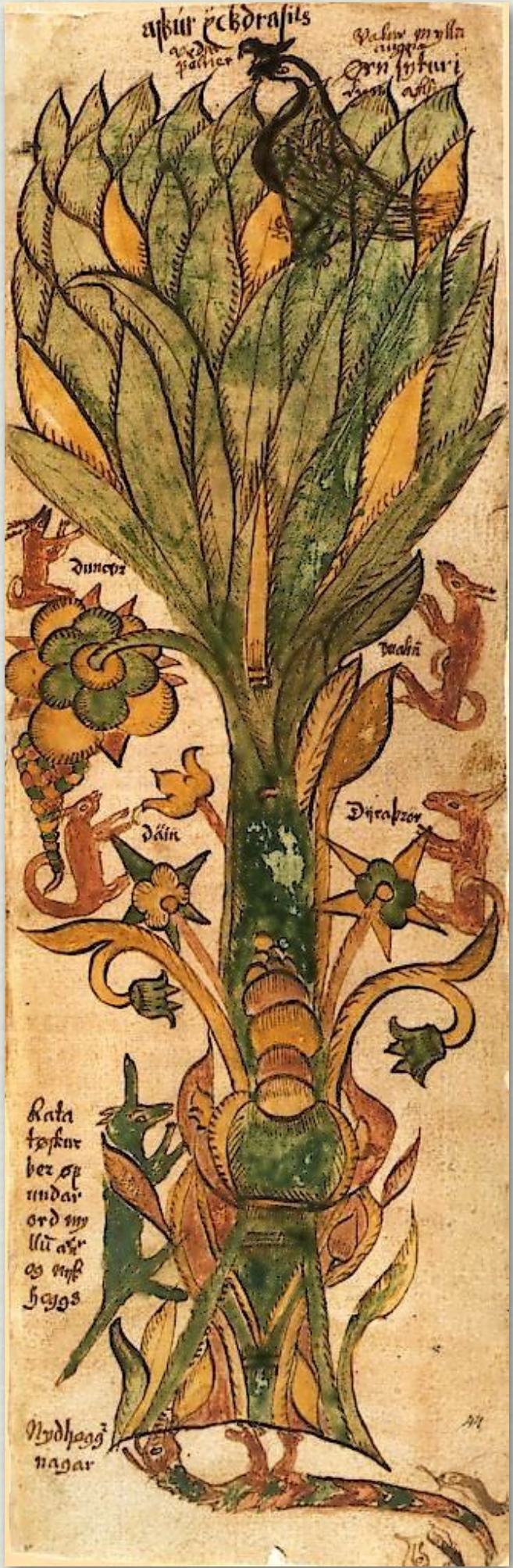
Vedfolnir



Ratatosk



Nidhug



Ratatösk is the squirrel named, who has run in Yggdrasil's ash; he from above the eagle's words must carry, and beneath the Nidhögg repeat. —from Grímnismál, Poetic Edda poem,





Vedfolnir

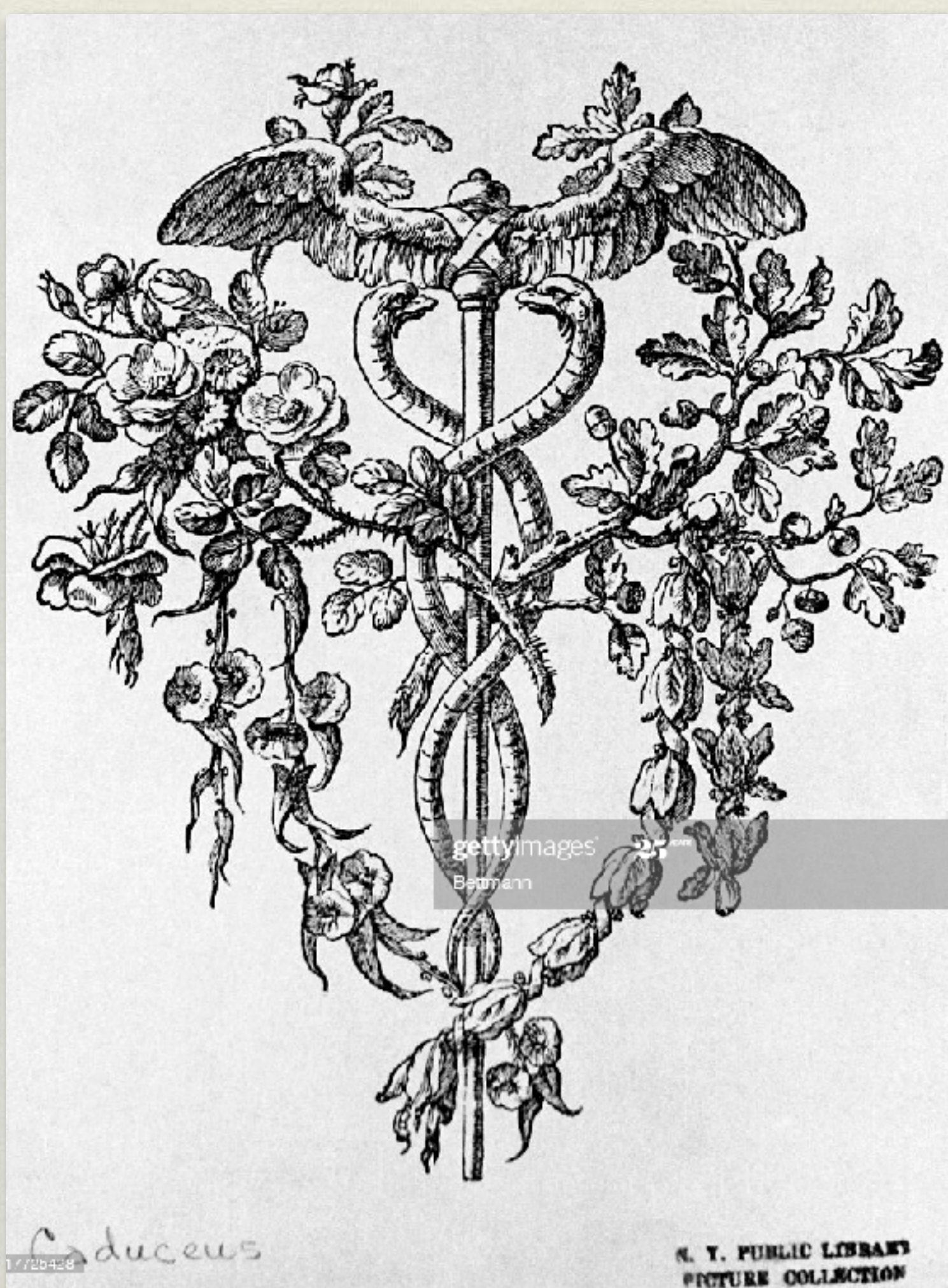
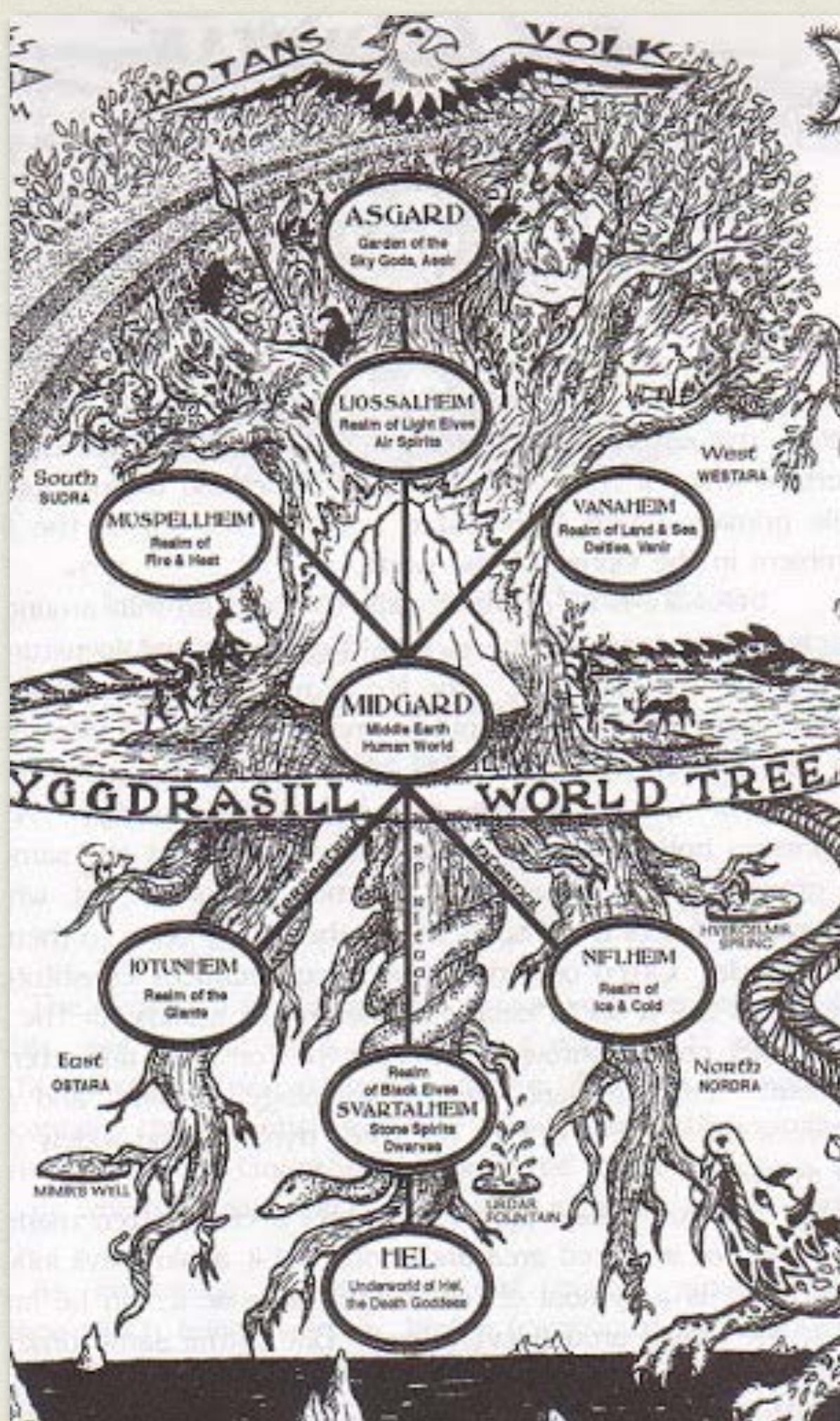


Ratatosk



Nidhug





Caduceus

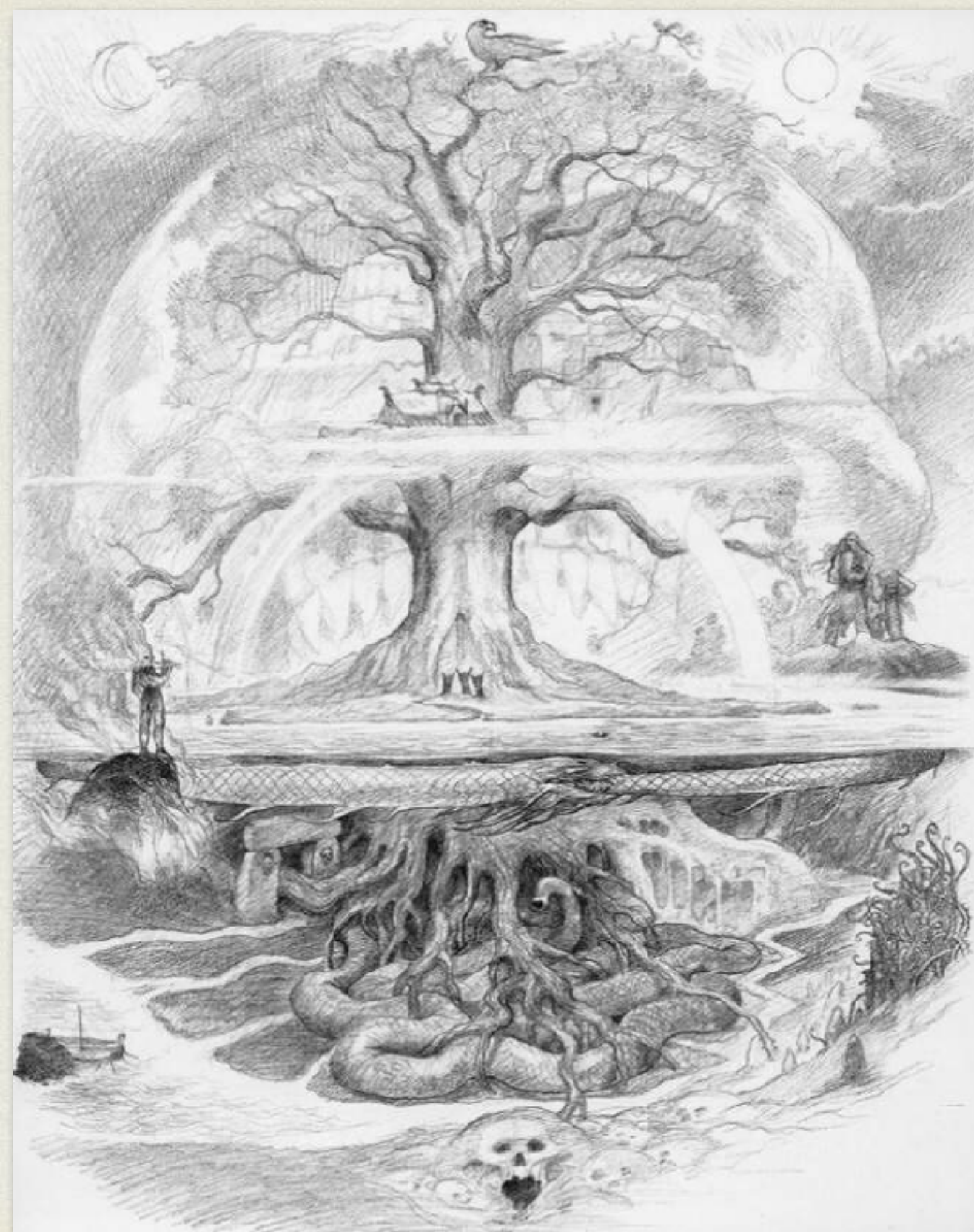


## THE YGGDRASIL TREE

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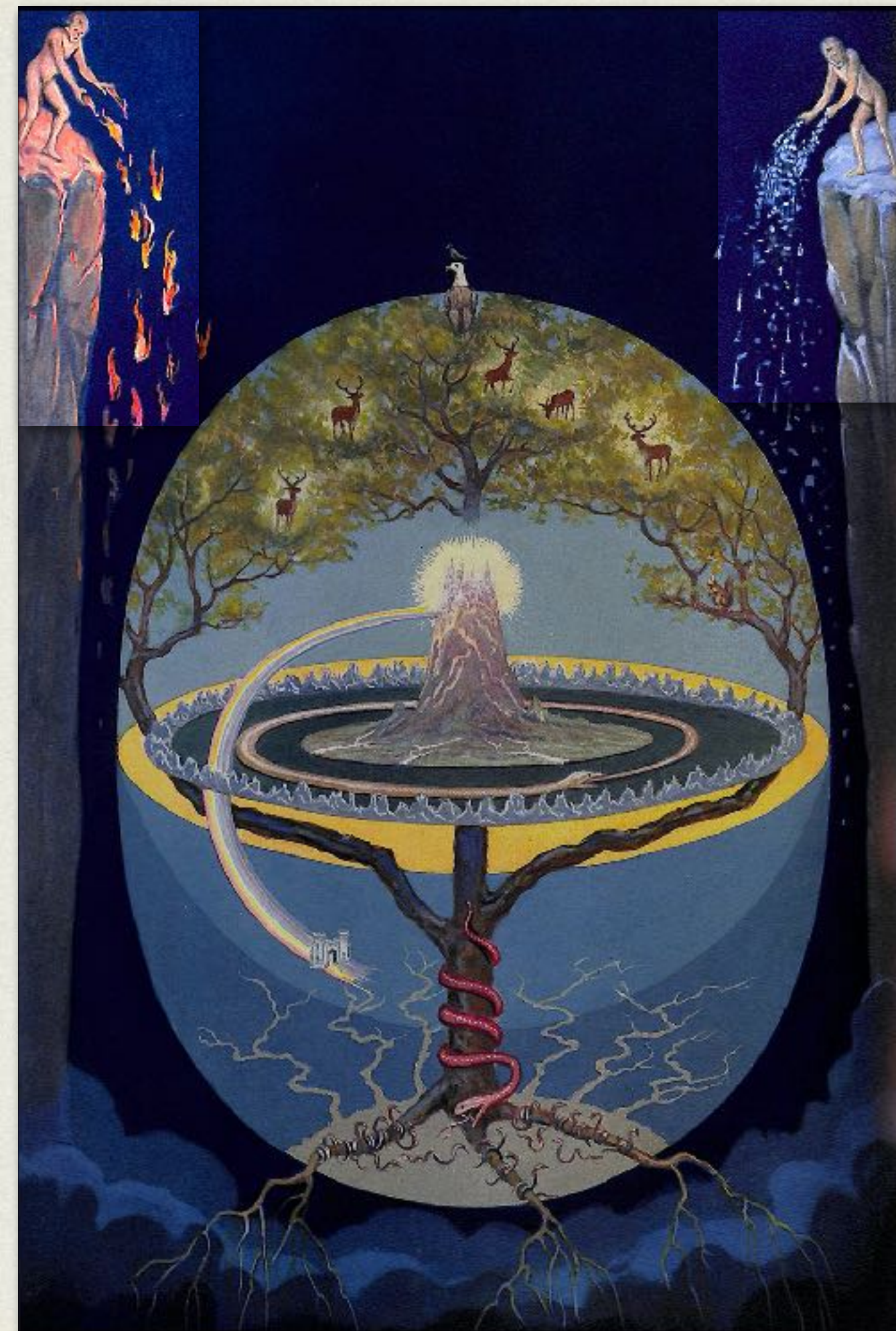


These forms were Cosmic and astronomical, theistic and pantheistic, abstract and concrete. They became in turn the Polar Dragon and the Southern Cross, the *Alpha Draconis* of the Pyramid, and the Hindu-Buddhist Dragon, which ever threatens, yet never swallows the Sun during its eclipses. Till then, the Tree remained ever green, for it was sprinkled by the waters of life; the great Dragon, ever divine, so long as it was kept within the precincts of the sidereal fields. But the tree grew and its lower boughs touched at last the infernal regions—our Earth. Then the great serpent Nidhogg—he who devours the corpses of the evil-doers in the "Hall of Misery" (human life), so soon as they are plunged into *Hvergelmir*, the roaring cauldron (of human passions)—gnawed the World-tree. The worms of materiality covered the once healthy and mighty roots, and are now ascending higher and higher along the trunk; while the Midgard-snake coiled at the bottom of the Seas, encircles the Earth, and, through its venomous breath, makes her powerless to defend herself.



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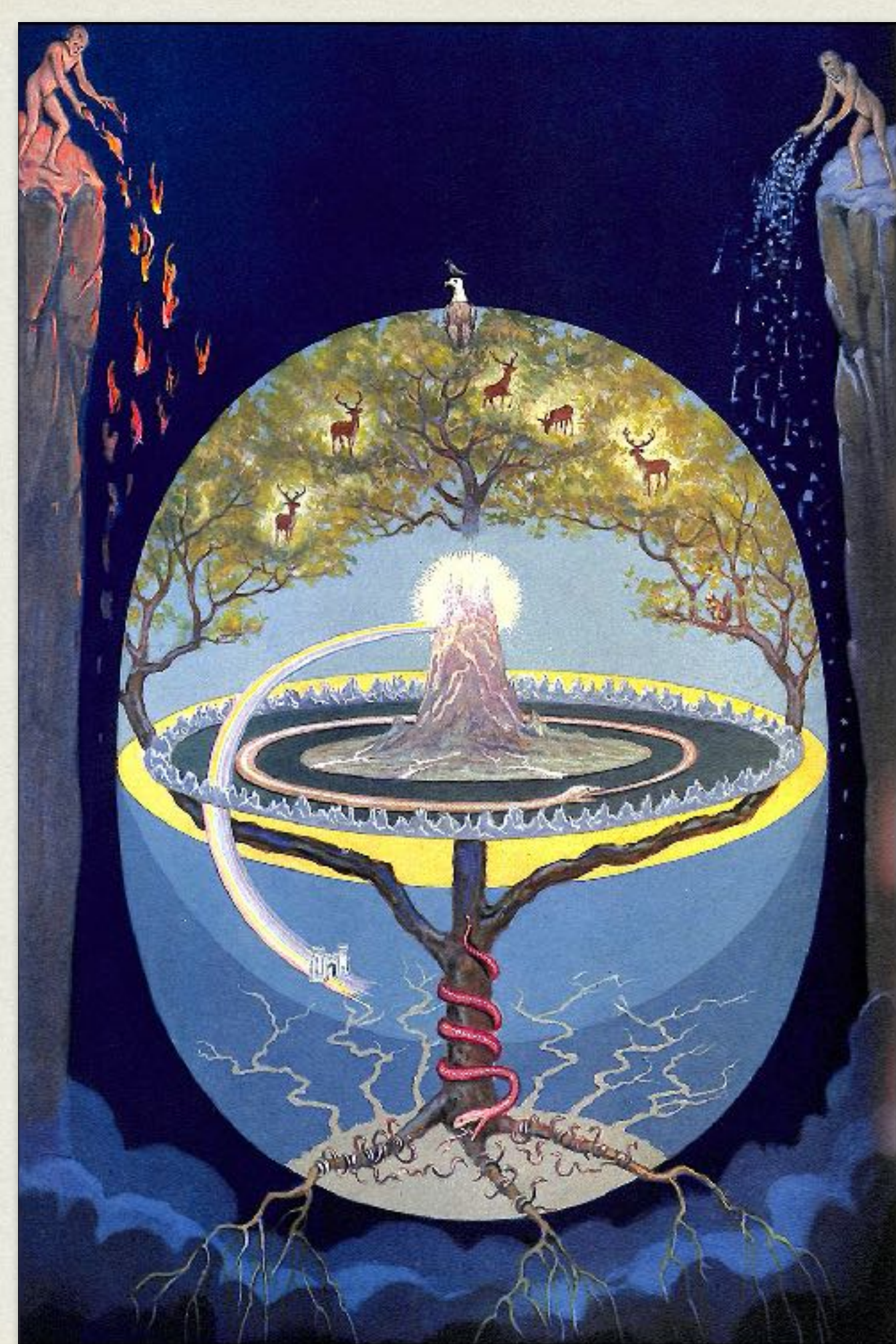
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The Norse Ask, the Hesiodic Ash-tree, whence issued the men of the generation of bronze, the Third Root-Race, and the *Tzite* tree of the *Popol-Vuh*, out of which the Mexican *third* race of men was created, are all one. This may be plainly seen by any reader. But the Occult reason why the Norse *Yggdrasil*, the Hindu *Aswatha*, the *Gogard*, the Hellenic tree of life, and the Tibetan *Zampun*, are one with the Kabalistic *Sephirothal* Tree, and even with the Holy Tree made by Ahura Mazda, and the Tree of Eden— who among the western scholars can tell? Nevertheless, the fruits of all those "Trees," whether *Pippala* or *Haoma* or yet the more prosaic apple, are the "plants of life," in fact and verity. The prototypes of our races were all enclosed in the microcosmic tree, which grew and developed *within and under* the great mundane macrocosmic tree; and the mystery is half revealed in the *Dirghotamas*, where it is said: "*Pippala*, the sweet fruit of that tree upon which come *spirits who love the science*, and where the gods produce all marvels." As in the *Gogard*, among the luxuriant branches of all those mundane trees, the "Serpent" dwells. But while the Macrocosmic tree is the Serpent of Eternity and of absolute Wisdom itself, those who dwell in the Microcosmic tree are the Serpents of the manifested Wisdom. One is the One and All; the others are its *reflected* parts. The "tree" is man himself, of course, and the Serpents dwelling in each, the conscious *Manas*, the connecting link between Spirit and Matter, heaven and earth. —SD2:97-8



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Our northern ancestors worshipped this triune Deity; ODIN, the Almighty FATHER; FREA, his wife, emblem of universal matter; and THOR, his son, the mediator. But above all these was the Supreme God, "the author of everything that existeth, the Eternal, the Ancient, the Living and Awful Being, the Searcher into concealed things, the Being that never changeth [Alfadir]." –Morals and Dogma:17



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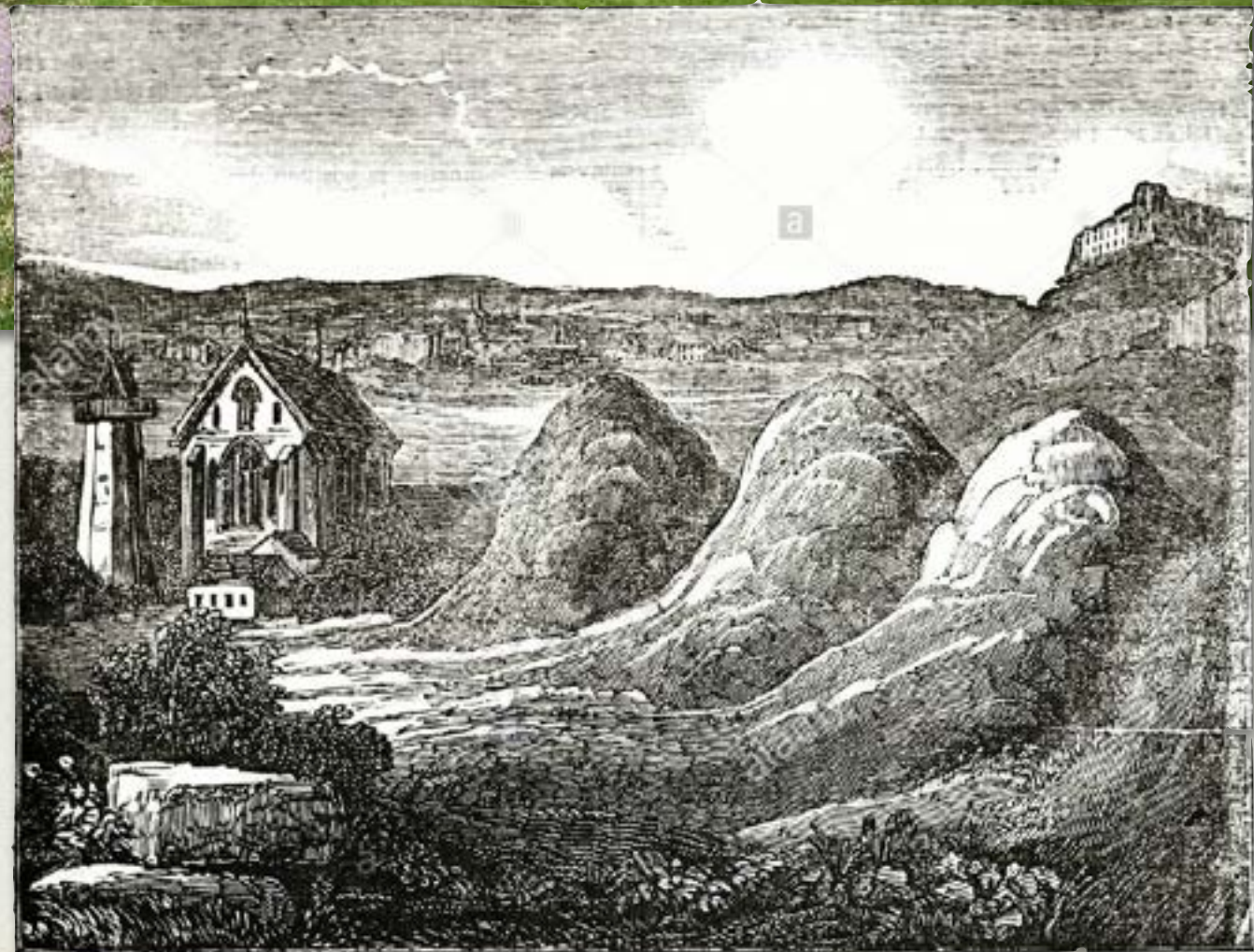
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This [Odinic] doctrine was of very great antiquity, and generally received by all the Gothic and Celtic nations. These philosophers taught that the Supreme God, Tent or Woden, was the active principle, the soul of the world, which, uniting itself to matter, had thereby put it into a condition to produce intelligences or inferior gods and men. This the poets express by saying that Odin espoused Frea, or the Lady, by way of eminence. Yet they allowed a great difference between these two principles: The Supreme was eternal, whereas matter was his work, and of course had a beginning. All this was expressed by the phrase, “Earth is the daughter and wife of the universal Father.” From this mystical union was born the God Thor– A-sa Thor, the Lord Thor. He was the firstborn of the Supreme, the greatest of the intelligences, that were born of the union of the two principles. The characters given him correspond much with those which the Romans gave to their Jupiter. He, too, was the thunderer, and to him was devoted the fifth day, Thor's-dag; in German and Dutch, Donder dag, thunder day. The common oaths of these people mark the same origin. They swear by donder and blexen, thunder and lightning. Friday took its name from Frea, Frea's-dag; as Wednesday did from Woden, Woden's-dag. Thor, being the firstborn, was called the eldest of the sons: he is made a middle divinity, a mediator between God and man. Such, too, was the Persians’ God, for Thor was venerated also as the intelligence that animated the sun and fire. The Persians declared that the most illustrious of all the intelligences was that which they worshiped under the symbol of fire. They called him Mithras, or the mediator God. The Scythians called him Goeto-Syrus, the Good Star. All the Celtic nations were accustomed to worship the sun, either as distinguished from Thor, or as his symbol. It was their custom to celebrate a feast at the winter solstice, when that great luminary began to return again to this part of the Heavens. They called it Yuule, from Heoul, Helios, the sun, which to this clay signifies the sun in the language of Bretagne and Cornwall: whence the French word Noel. –Anacalypsis 1:115-6

Odin, circa 9th century





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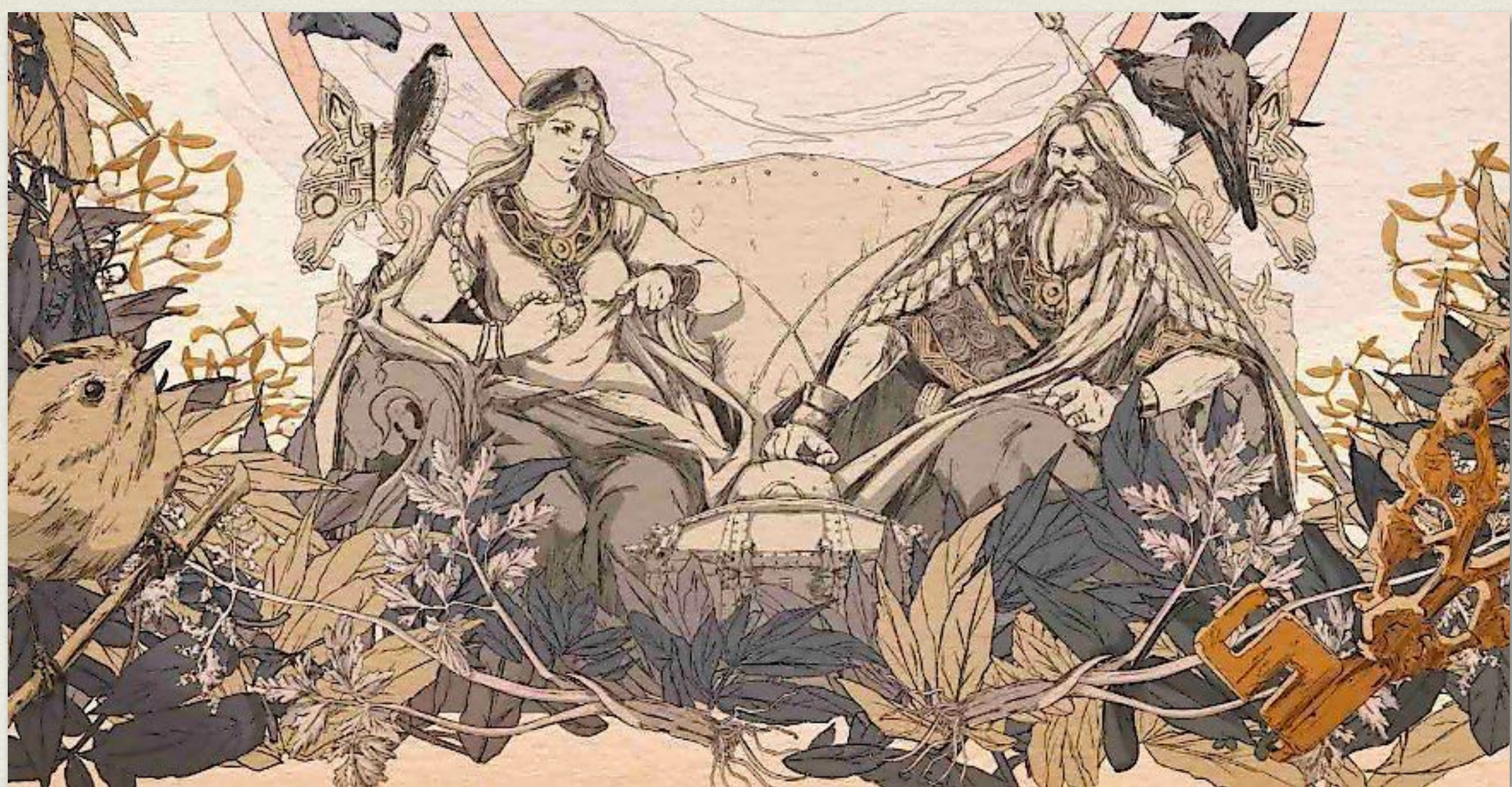




“Frigga Spinning the Clouds” by John Charles Dollman (1909)

Frigga, or Freya, and her Handmaids: Next to Odin appears Frigga, the mother of the gods, seated on her throne *Hlidskialf*. Amongst the Germans she was looked upon as the same as Frea, the northern Freya, and was worshipped as the all nourishing mother Earth. –Asgard and the Gods:6





Frigg (Beloved), is the highest-ranking of the Aesir goddesses. She's the wife of Odin, the leader of the gods, and the mother of Baldur. Like Freya, Frigg is depicted as a *völva*, a Viking Age practitioner of the form of Norse magic known as *seidr*. *Seidr* involved discerning the course of fate and working within its structure to bring about change, often by symbolically weaving new events into being. This power could potentially be put to any use imaginable, and examples that cover virtually the entire range of the human condition can be found in Old Norse literature. In the Old Norse poem *Lokasenna*, after Loki slanders Frigg, Freya warns him that Frigg knows the fate of all beings, an intimation of her ability to perform *seidr*. Frigg's weaving activities are likely an allusion to this role as well. Freya owns falcon plumes that she and the other Aesir use for shapeshifting into that bird, and Frigg possesses her own set of falcon feathers that are used for the same purpose. –Spinning Seiðr by Eldar Heide



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Ymir, “Screamer” is a hermaphroditic giant and the first creature to come into being in the Norse creation myth. As the first giant, he’s the ancestor of all of the other giants – and, since almost all of the gods are partially descended from giants, he’s their ancestor as well.

Ymir was born when fire from *Muspelheim* and ice from *Niflheim* met in the abyss of *Ginnungagap*. Ymir was suckled by the cow *Audhumla* for his nourishment. When he slept, several other giants were conceived asexually in Ymir’s hermaphroditic body, and spontaneously sprang from his legs and the sweat from his armpits.

*Audhumla* received her nourishment from a salt lick, and as she licked, a being named *Buri*, the first of the *Aesir* gods, was freed from within the salt. He produced a son, *Borr*, who mated with *Bestla*, one of Ymir’s descendants. From their union came *Odin*, the chief of the *Aesir*, and his two brothers, *Vili* and *Ve*.

The divine brothers then slew Ymir and fashioned the cosmos from his corpse. As one of the poems in the Poetic Edda, *Grímnismál* or “Song of the Hooded One,” words it:

*From Ymir’s flesh the earth was created,  
And from his sweat [or, in some versions, blood] the sea,  
Mountains from bone,  
Trees from hair,  
And from his skull the sky.  
And from his eyebrows the blithe gods made  
Midgard, home of the sons of men  
And from his brains  
They sculpted the grim clouds.*

Ymir being slain by the gods (Franz Stassen, 1920)





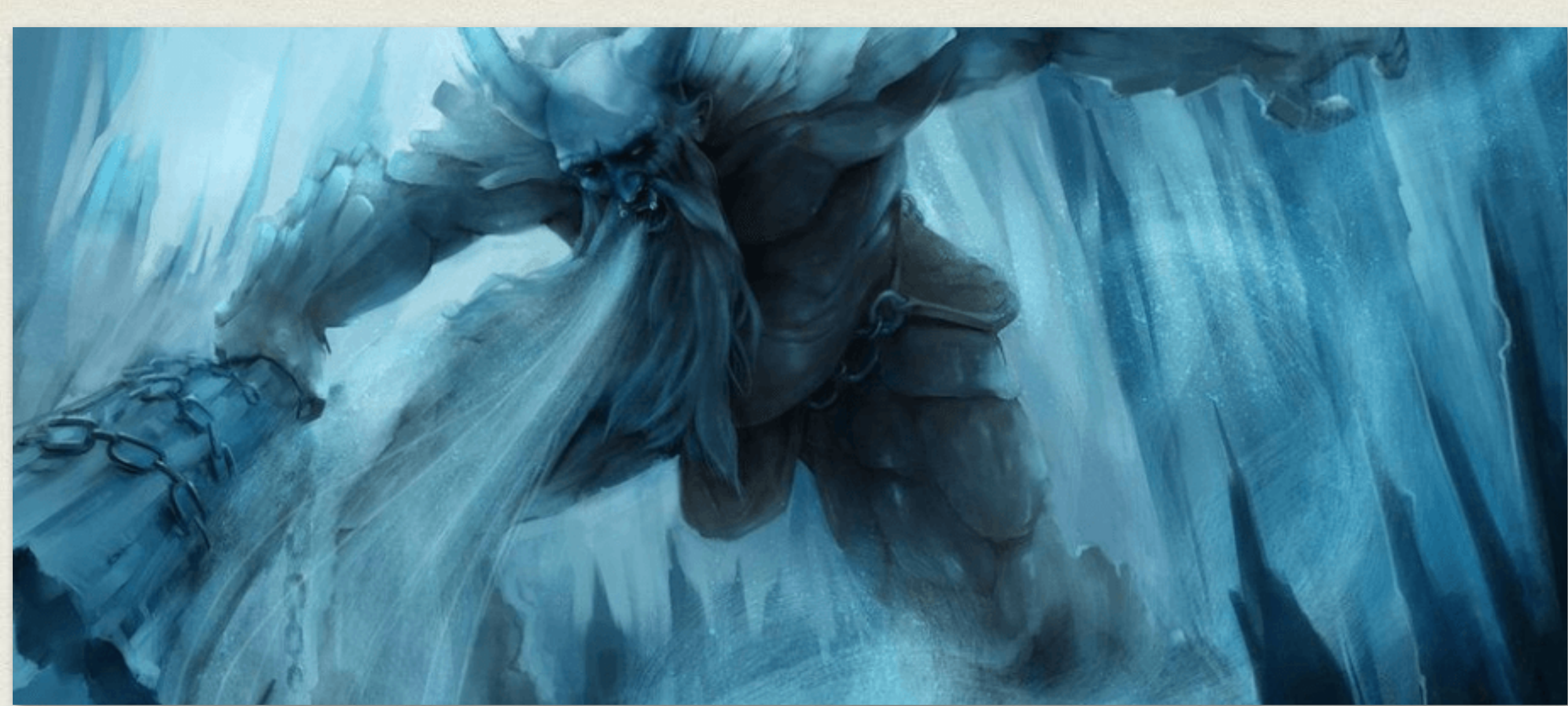


*Ymir* is the personification of the chaos before creation—the impersonal void of *Ginnungagap*. *Ymir* and *Ginnungagap* are metaphors for limitless potential before creation. It is no-thing-ness. The primal matter is *Ymir*'s body, which the gods tear apart to craft the elements.

It's fitting for *Ymir* to be the progenitor of the giants, for in Norse myth giants are the forces of formless chaos, who threaten to corrupt and overturn the gods' created order. But the giants are more than just forces of destruction. In the words of medievalist Margaret Clunies Ross:

“The gods covet important natural resources which the giants own, then steal them and turn them to their own advantage by utilising them to create culture, that is, they put the giants' raw materials to work for themselves. These raw materials are of diverse kinds and include intellectual capital such as the ability to brew ale as well as the cauldron in which it is made, and abstractions made concrete like the mead of poetry and the runes of wisdom.”





Ymir's name provides an additional – and rather poetic – instantiation [to be represented by an actual example] of this role as the personification of primordial chaos. Recall that Ymir's name means “Screamer” (from the Old Norse verb *ymja*, “to scream”). The scream, the wordless voice, is the raw material from which words are made. By taking formless matter – represented by Ymir's body – and giving it form, the gods were, metaphorically speaking, making words out of a scream.

The metaphor is completed by the description of the act of creation in the Old Norse poem *Völuspá*. There, the verb used for the action by which the gods create the world is *yppa*, which has a range of meanings: “lift, raise, bring up, come into being, proclaim, reveal.” The primary sense in which *yppa* should be understood here is “to come into being,” but note the additional shade of “to proclaim.” Given the poetic symmetry with Ymir's name, this is surely not coincidental. The gods proclaim the world into being as they sculpt it out of the Screamer's corpse. –from a [norse-mythology.org](http://norse-mythology.org) article by Daniel Taylor, author of “The Viking Spirit”

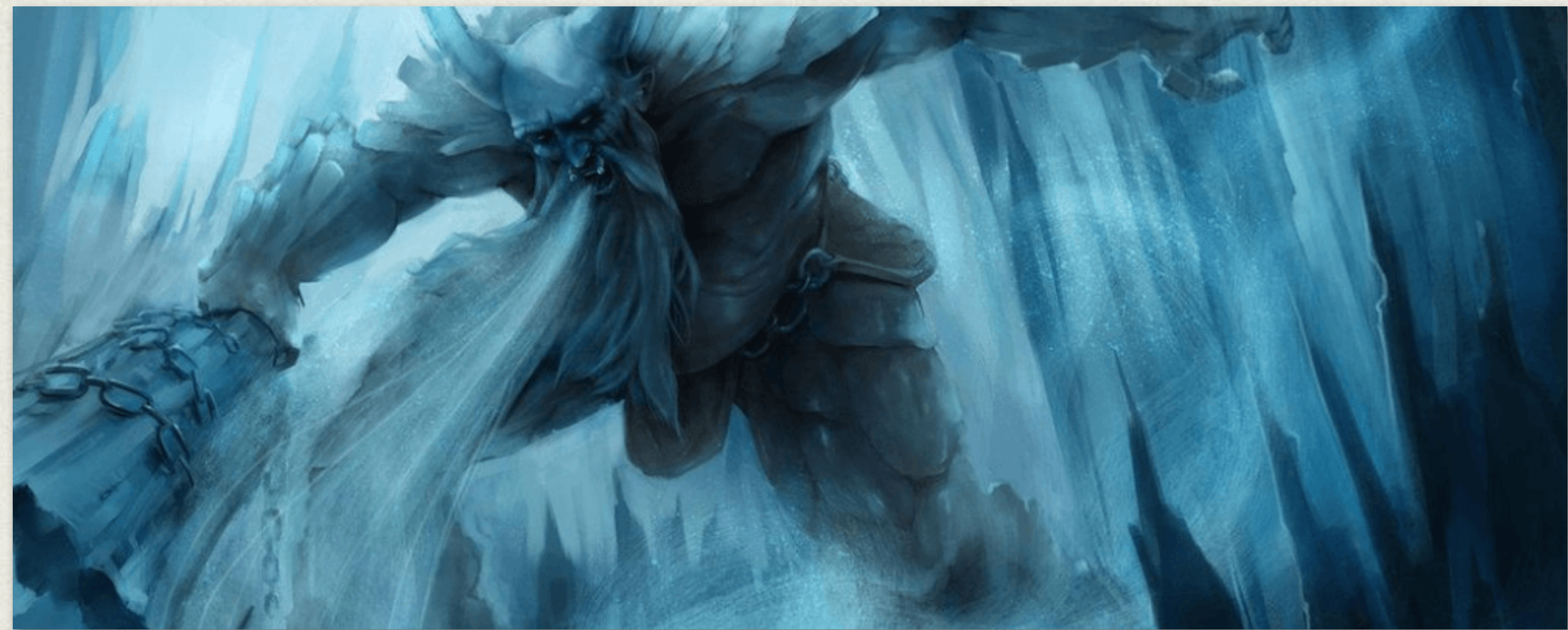




Before the warm rays pouring from the "Home of Brightness" awake life in the Great Waters of Space, the Elements of the first creation come into view, and from them is formed the Giant Ymir (also Orgelmir)—primordial matter differentiated from Chaos (literally *seething clay*). –SD1:427

The Ases create the earth, the seas, the sky and the clouds, the whole visible world, from the remains of the slain giant Ymir... –SD2:97





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The most compelling information about Vili and Ve may be found in their names. In Old Norse, Vili means “Will,” and Vé means “Temple” and is etymologically closely related to other words that have to do with the sacred, and hallowing in particular.

Odin, Vili, and Ve – respectively, Inspiration, Conscious Intention, and the Sacred – are the three basic forces or characteristics that distinguish any cosmos from chaos. Hence it was these three gods who originally fashioned the cosmos, and surely remained three of the most necessary pillars of its continued upkeep and prosperity.

–Dictionary of Northern Mythology by Rudolf Simek

Odin, Vili, and Ve in battle with Ymir



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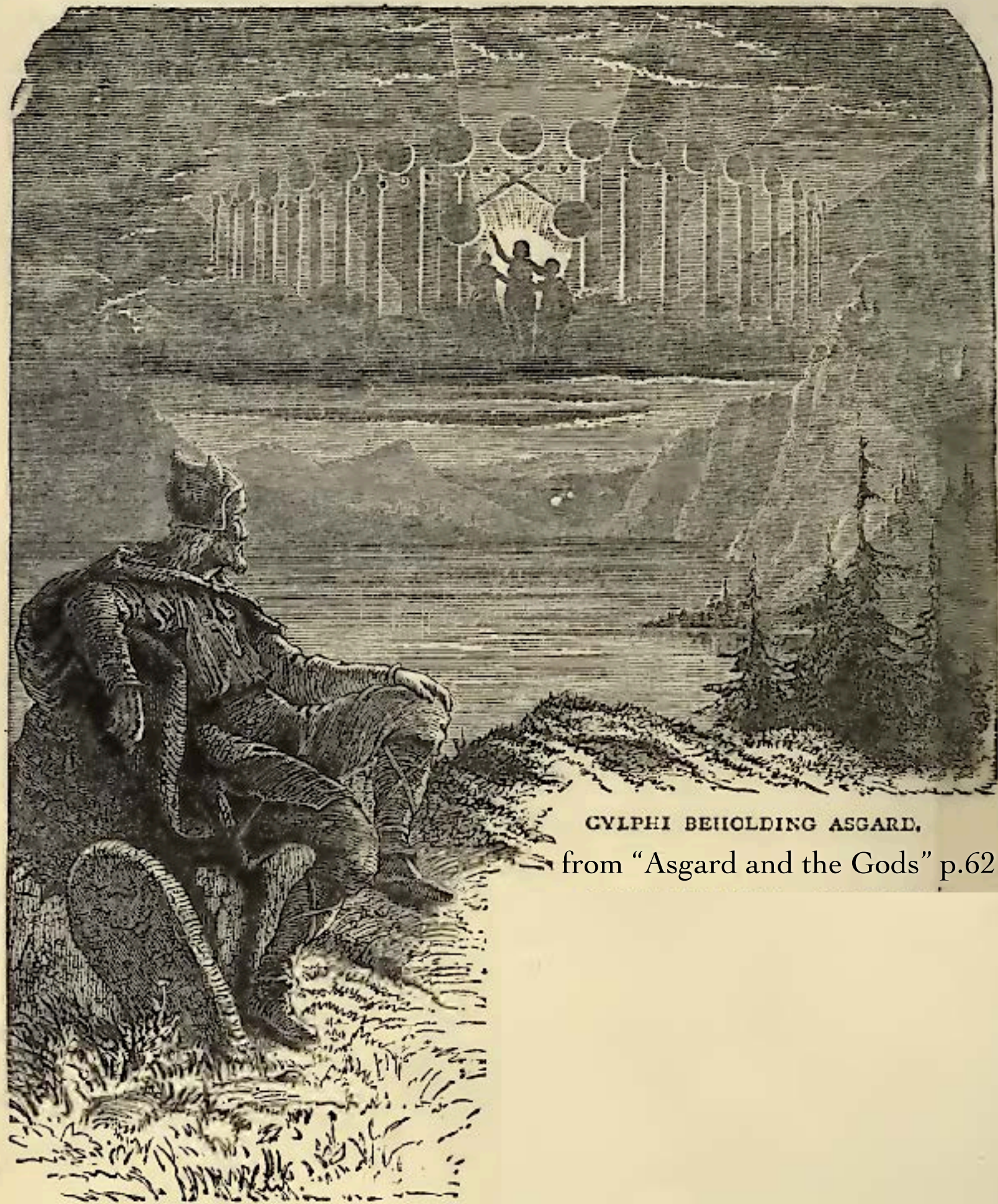
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GYLPHI BEHOLDING ASGARD.

from "Asgard and the Gods" p.62

Over the earth also, but higher than the Home of the Light-Elves, the gods founded their strong kingdom of Asgard, which shone with gold and precious stones, and where eternal spring reigned. The broad river *Ifing* divided the home of the gods from that of the *Jotuns*, but was not sufficient protection against the incursions of the giants, who were learned in magic.

The gods built themselves castles in Asgard, and halls that shone with gold. It is recorded that there were twelve such heavenly palaces, but the poems differ from each other in describing them. High above Asgard was *Hlidskialf* (swaying gate), the throne of Odin, whence the all-ruling Father looked down upon the worlds and watched the doings of men, elves and giants...

It is enough to say here regarding the mythological signification of these heavenly castles, that it is very probable that they were meant for the twelve constellations of the zodiac... According to this hypothesis the deities who possessed these twelve palaces were gods of the months. For instance, *Uller*, who lived at *Ydalir*, was the god of archery, and used to glide over the silvery ice-ways on skates. He ruled, in his quality of protector of the chase, when the sun passed over the constellation of Sagittarius in winter. —Asgard and the Gods:47-9



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The date of the founding of the Odinic Mysteries is uncertain, some writers declaring that they were established in the first century before Christ; others, the first century after Christ. Robert Macoy, 33°, gives the following description of their origin: "It appears from the northern chronicles that in the first century of the Christian Era, Sigge, the chief of the Aser, an Asiatic tribe, emigrated from the Caspian sea and the Caucasus into northern Europe. He directed his course northwesterly from the Black sea to Russia, over which, according to tradition, he placed one of his sons as a ruler, as he is said to have done over the Saxons and the Franks. He then advanced through Cimbria to Denmark, which acknowledged his fifth son Skiold as its sovereign, and passed over to Sweden, where Gylf, who did homage to the wonderful stranger, and was initiated into his mysteries, then ruled. He soon made himself master here, built Sigtuna as the capital of his empire, and promulgated a new code of laws, and established the sacred mysteries. He, himself, assumed the name of Odin, founded the priesthood of the twelve Drottars (Druids?) who conducted the secret worship, and the administration of justice, and, as prophets, revealed the future. The secret rites of these mysteries celebrated the death of Balder, the beautiful and lovely, and represented the grief of Gods and men at his death, and his restoration to life." (General History of Freemasonry.)

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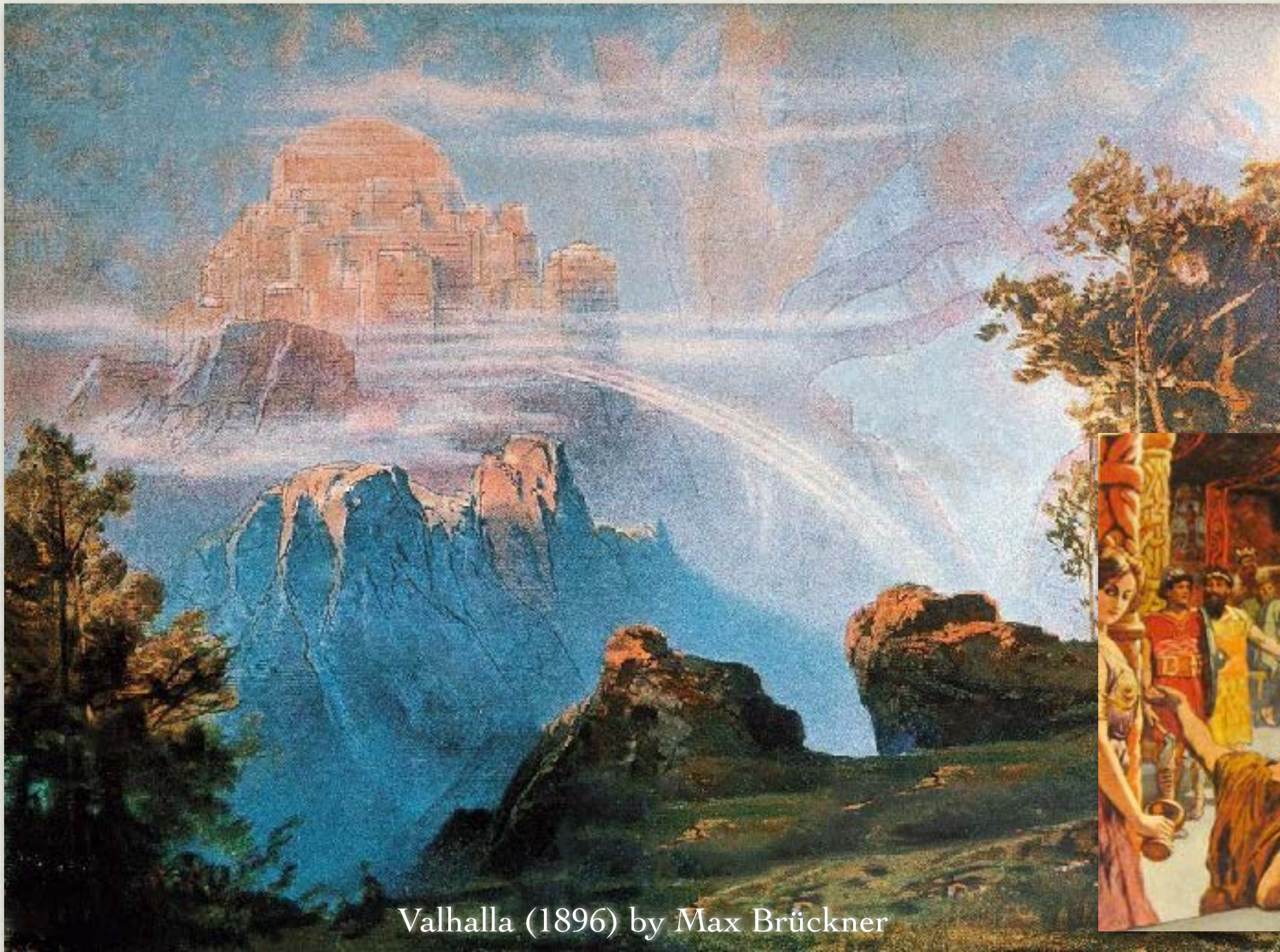
The twelve Drottars who presided over the Odinic Mysteries evidently personified the twelve holy and ineffable names of Odin. The rituals of the Odinic Mysteries were very similar to those of the Greeks, Persians, and Brahmins, after which they were patterned. The Drottars, who symbolized the signs of the zodiac, were the custodians of the arts and sciences, which they revealed to those who passed successfully the ordeals of initiation. Like many other pagan cults, the Odinic Mysteries, as an institution, were destroyed by Christianity, but the underlying cause of their fall was the corruption of the priesthood.

**Mythology is nearly always the ritual and the symbolism of a Mystery school. Briefly stated, the sacred drama which formed the basis of the Odinic Mysteries was as follows:**

**The Supreme, invisible Creator of all things was called All-Father. His regent in Nature was Odin, the one-eyed god. Like Quetzalcoatl, Odin was elevated to the dignity of the Supreme Deity. According to the Drottars, the universe was fashioned from the body of Ymir, the hoarfrost giant. Ymir was formed from the clouds of mist that rose from Ginnungagap, the great cleft in chaos into which the primordial frost giants and flame giants had hurled snow and fire. The three gods--Odin, Vili, and Ve--slew Ymir and from him formed the world. From Ymir's various members the different parts of Nature were fashioned.**

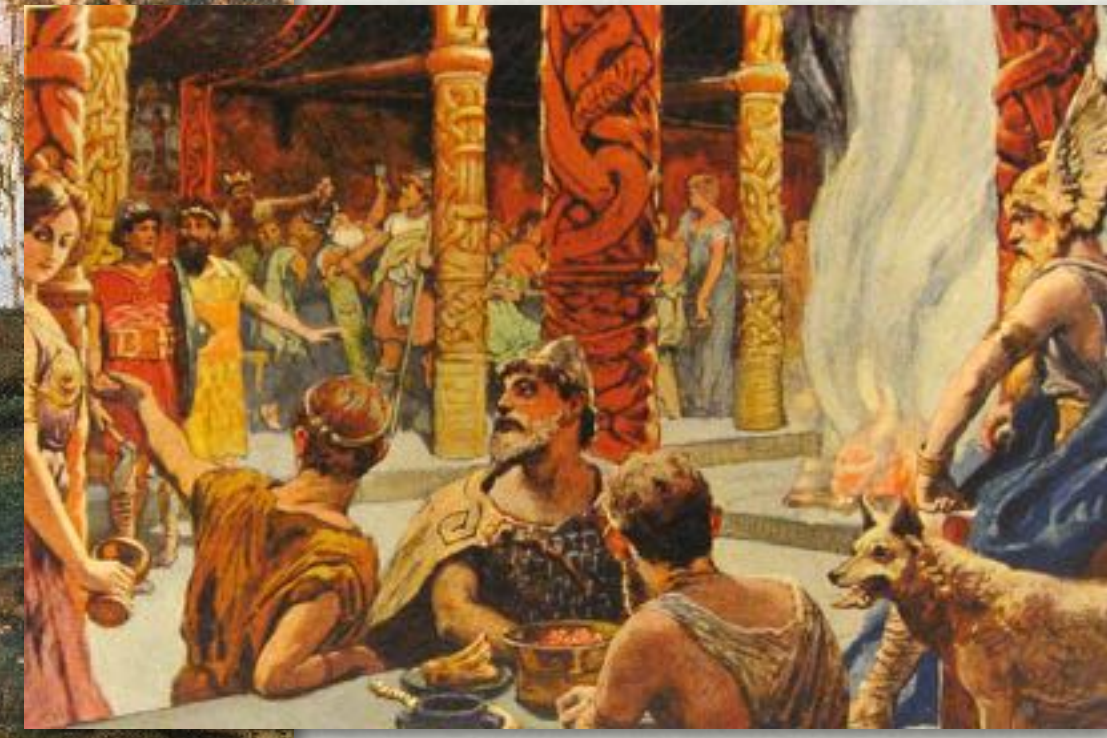
**After Odin had established order, he caused a wonderful palace, called Asgard, to be built on the top of a mountain, and here the twelve Æsir (gods) dwelt together, far above the limitations of mortal men. On this mountain also was **Valhalla**, the palace of the slain, where those who had heroically died fought and feasted day after day. Each night their wounds were healed and the boar whose flesh they ate renewed itself as rapidly as it was consumed. –STOAA:28**





Valhalla (1896) by Max Brückner

“Walhall” by Emil Doepler (c. 1905)



Valhalla is the hall where the god Odin houses the dead whom he deems worthy of dwelling with him. According to the Old Norse poem *Grímnismál* (“The Song of the Hooded One”), the roof of the “gold-bright” Valhalla is made of shields, and has spears for its rafters. Seats made of breastplates surround the many feasting tables of the vast hall. Its gates are guarded by wolves, and eagles fly above it.

The dead who reside in Valhalla, the *einherjar*, live a life that would have been the envy of any Viking warrior. All day long, they fight one another, doing countless valorous deeds along the way. But every evening, all their wounds are healed, and they are restored to full health. Their meat comes from the boar *Saehrimnir*, who comes back to life every time he is slaughtered and butchered. For their drink they have mead that comes from the udder of the goat *Heidrun*. They thereby enjoy an endless supply of their exceptionally fine food and drink. They are waited on by the beautiful Valkyries. –from a [norse-mythology.org](http://norse-mythology.org) article by Daniel Taylor