

## Svart

Away from sun's light  
Deep roots remembered  
Wounds healed  
Dreams fulfilled

### KARI TAURING

VoluspaKariOla Wherein Odin rides to Helhiem and pays the oldest staff-carrying woman to remember his öorlog. Her verses reveal my own lineage of the staff.

Frostbite Re-directing Cold away from my fingers.

Hvem Kan Segla Sung to me in Gudvangen – aching for my family and home, devastated to be leaving Norway.

Hyi Hyi Drawing boundaries between the worlds of humans and trickster spirits.

Trolldans Wherein a human girl is invited to cavort atop the Blue Mountain of witches by an otherworldly boy through trolldans (magic-dance).

Felling Trees About the Birch, sacred tree in the North, who starts and ends the cycle of the forest.

Hulda's Spinning Song (Drømte) A dream remembered, a message received. Runes sung to put things right.

Fast Black Dye De-colonizing my identity.

Avalanche A need journey into transformation, skin-shifting and the Ice Age Weasel.

Kråukvisa Celebrating courage and the benefits of facing down an abnormally large crow.

Journey Wherein stavers gather to beat the vett with staffs, riding each to their own depth through the holiest of trees.

Produced by Kari Tauring and Drew Miller. Recorded between 2009 and 2016 in Minneapolis Minnesota. Additional recording, mixing and mastering by Scott Nieman at dubNemo Studio. Cover art by Aneesa Erinn Adams. Logotype by Karin Odell. Art direction by Kari Tauring and Jeanie Miller. Design by Drew Miller  
Supported by one hundred nine Kickstarter donors during the final moon of 2015

Compositions and traditional arrangements © Kari Tauring (BMI), except as noted.

Thanks to Drew Miller for a collaboration and friendship that runs as deeply as our breadth of musical output. Scott Nieman for another masterful release. All Stavers in the House, spreading the rhythms of Nordic peoples since 2003. Kiitos to Lynette Reini-Grandell for exploring, singing and performing the Runos with me, both ancient and original. Great thanks

to Jeanie Miller for inspiration, friendship, and strong support. Christopher Powers for videography and wine. Blessings to my family and friends in the US, Norway, and Finland who have heard me sing these songs and smiled. Kickstarter backers and direct supporters, your funding meant the completion of this project. "Hurrah, Hurrah, Hurrah!"

This is the dark companion to Ljos.

PC 2016 Kari Tauring and  
DeSelby Productions, Inc.  
KariTauring.com  
OmniumRecords.com

- 1 VoluspaKariOla
- 2 Frostbite
- 3 Hvem Kan Segla
- 4 Hyi Hyi
- 5 Trolldans
- 6 Felling Trees
- 7 Hulda's Spinning Song (Drømte)
- 8 Fast Black Dye
- 9 Skuld of Hogganvik
- 10 Avalanche
- 11 Kråkvisa
- 12 Journey

### **Track One VoluspaKariOla**

This composition rests on a few selected verses (1, 2, 19, 20, 21, and 22) from the Voluspa (Poetic Edda, Iceland circa 1200ACE). I added an additional chorus:

Heidi, Heidi, Heidi, Gullveig utti fram. Utvinna krafti av Freya Nerthus Stav!  
Shining Heidi from Gullveig you come. Winning out the power of Freya and Nerthus' staff

Over the years I have performed it solo with just voice, stav, and tein and in duet with Drew Miller. This version tells the more complete story about how Odin rode to the underworld to get advice from perhaps the original staff-carrying woman.

Hljóðs bið ek allar helgar kindir,  
meiri ok minni mögu Heimdallar.  
Viltu at ek, Valföðr, vel fyr telja  
forn spjöll fira, þau er fremst um man

Ec man iötna ár um borna,  
þá er forðom mic fœdda höfðo;  
nío man ec heima, nío íviði,  
miötvið mæran fyr mold neðan

Ask veit ek standa, heitir Yggdrasil,  
hár batmr, ausinn hvíta auri;

Þaðan koma döggar - þærs í dala falla,  
stendur æ yfir grænn - Urðarbrunni.

Þaðan koma meyjar - margs vitandi  
þrjár ór þeim sæ, - er und þolli stendr;  
Urð hétu eina, - aðra Verðandi,  
- skáru á skíði, -Skuld ina þriðju.

Þær lög lögðu,- þær líf kuru  
alda börnum, - örlög seggja.

Þat man hon fólkvíg fyrst í heimi,  
er Gullveigu geirum studdu  
ok í höll Hárs hana brenndu,  
oft, ósjaldan; þó hon enn lifir,

Heiði hana héto, hvars er til húsa kom,  
völo velsþá,vitti hon ganda;  
seið hon, hvars hon kunni,  
seið hon hug leikinn,  
æ var hún angan illrar brúðar.

Heidhri, Heidhri, Heidhri, Gullveig utti fram Utvinner krafti av VanFreya Nerthus Stav!

Lyric Interpretation

Hush now I bid you , all you sacred folk  
Highest and lowest Heimdal's kin  
As you wish Allfather I will tell you  
Ancient songs and stories  
of the very first men

I remember the giants birthed me  
They gave me life in the ancient of days  
Nine world homes and Nine giant women  
The glorious wish tree in the earth beneath

Ash tree I know, her name Yggdrasil  
Mighty tree sprinkled with the  
snow white clay  
From her falls the dew down the valley  
Standing ever green above Urdur's well

From there come the maidens  
wise in all things  
Three of them living under the tree  
Urd is one the other Verthandi  
Scoring the runes and Skuld makes three.  
They write down the laws,

they choose all the lives  
Of all who are born, their öorlog weave

The very first war, remember it well  
Gullveig pierced on the points of spears  
Gullveig pierced on the points of spears  
In the great hall of Har,  
    there they burned her  
Gullveig pierced on the points of spears  
Three times burned, three times born  
Over and over and yet she lives!

Heidi they call her come into their homes  
Wisewoman spae wife, wise magic wand  
Seiding, all knowing,  
    seiding out the meaning  
Always welcome to brides and sick wives and those who need her at birth and death.

### **Track Two Frostbite**

This is a Finnish charm was known in both Winton, MN and Kangasniemi, Finland and collected by M. Edgar, Journal of American Folklore, Oct.-Dec. 1934 in Northern Minnesota. In Nordic tradition, knowledge of the name and lineage of a thing puts one in deep relationship with it and in a good position to bargain. In our rendition, I am imploring cold to find a different place to rest than my hands. Lynette Reini-Grandell sings as disir or ancestor spirit, whispering the charm in Finnish to good effect.

Pakkanen puhurin poika  
Älä kymää kynsiäin  
Älä käsiäin palele  
Palele ve pajuja  
Kymmlä koivun konkaleita

### **Track Three Hvem Kan Segla**

While filming the Norwegian reality show Alt for Norge in 2009 I collected the crew's favorite folk songs. I was really missing my husband and two young sons after 3 weeks of no contact while filming. In the final days my favorite cameraman Martin shared this song with me. The tune has origins in Finland and is also well-known in Sweden. Here I sing it in Norwegian, as he taught me. I translate kjæresten as "dearest friend" (to fit the music) but it really means "deeply beloved."

Hvem kan segla for uten vind?  
Hvem kan ro uten årer?  
Hvem kan reise fra kjæresten sin  
Uten å felle tårer?

Who can sail without the wind?  
Who can row without oars?  
Who can part from their dearest friend without shedding tears?

Jeg kan segla for uten vind  
Og jeg kan ro uten årer.  
Men ei reise fra kjæresten min  
Uten å felle tårer.

I can sail without the wind.  
I can row without oars.  
But I can't part from my dearest friend without shedding tears.

#### **Track Four Hyi, hyi, Hytölään**

Another of the Finnish charms collected by Edgar, in 1934. It seems to be for protecting the farm from the haltija (invisible elves that sometimes attach to people).

“Hyi” is a calling sound in the Finnish tradition sounding something like “Whoeee” and described as a sharp whistle. I believe Hytölä to be the home of the haltija; there is no direct English translation of this word.

Charm dance motions by Kari Tauring with Lynette Reini-Grandell, 2014. May be done in both English and Finnish, all together or as call and response.

Begin in a circle. Dancers hold left palm up to receive the hand of their neighbor and right palm down to give their hand to their neighbor. Thumbs make the rune crosses of nauthiz (need) and gifu (giving/receiving in balance). Begin side step left.

Hyi, hyi, Hytölään

*Side step left in a circle*

Hytölä koirat haukku

*Everyone bark and howl -*

*flip/roll hands counter-clockwise*

Piikani, poikani

*Stop side step drop hands.*

*Raise left on piikani, right on poikani.*

Katsomaan!

*Shade eyes and look around full circle*

Joka ne

*Scoop energy from the center*

*of the circle with arms*

Kaukana

*Turn out from the circle*

Tuloo!

*Throw the energy outside the circle*

#### **Track Five Trolldans**

I learned this tune from the “Seattle Leikeringen” dance collection. It is a conversation, possibly on midsummer night, between the young girl Gro and the mysterious Per. He tempts her to “fly to the Blue Mountain” where witches cavort. She is afraid; her heart beats so fast she fears it may burst. He shows no concern for Gro because three women await him who could be the Norns (three sisters of öorlog) themselves! Huldre are the cow-tailed fairy women of Scandinavia who frequently lure human men into the woods.

## Lyric Interpretation

Oh shall we dance this Summer's night  
in the dwarf woods, in the dwarf woods.  
Elves will dance and Huldre laugh  
oh, hei ho to bewitch you.

Lightly we'll sing and dance  
and play 'neath the mountain.  
Lightly we'll sing and dance  
and play 'neath the heaven's web.

Oh Hey there Gro, what are you doing here?  
Will you ride to Blue Mountain with me?

Oh no there Per, why are you talking so?  
I'm afraid my heart will burst!

Oh hey you Gro, it doesn't  
matter much to me.  
At home await me the kjærringe three!

### **Track Six Felling Trees**

The poet magician Väinämöinen, from the Finnish national epic Kalevala, was said to have clear cut the old forest making way for farming. He left the Birch, however, so the cuckoo would have a place to rest. I heard my first cuckoo at the lake near Preikestolen, Norway in 2009 after throwing a prayer rock into it for Misty Rose. It sounds just like the clock!

Birch was the favorite tree of four generations of women in my family. The tree in my front yard when I was born is still growing there. It makes so much medicine! Beorkana or beorc is the rune for Birch.

### **Track Seven Hulda's Spinning Song (Drømte)**

Based on the only surviving lines of the oldest known tune written down in Scandinavia, Drømte was discovered on the back of the last page in the Codex Runicus, a collection of manuscripts circa 1300 ACE, written in runes and in an ancient musical notation. The tune has been used for decades as the sign-off sound for Danish Radio. Many Scandinavian musicians have performed this motif and built original interpretations of it.

In my version, the dream is a premonition. A trading ship on its way home is blown off-course in a storm. A rune spell is cast through spinning to save the ship, crew and cargo.

Hulda is a woman's name in Scandinavia and Germany and the name of the Germanic goddess of spinning, seasonal change, and the life / death / rebirth cycle. Spinning, due to its trance-inducing nature and connection to the Norns (öorlog goddesses), was often used in seidr (magic) sessions. Women's spinning, weaving, and churning chants were banned by the Christian church in the 1600s due to their pre-Christian connection with goddesses and magical acts.

i.  
Drøm, Drøm, Drøm, Drøm Drømte, Drømte  
– Husker du?  
Dream, dream, dream, dream.  
It dreamed, It dreamed  
– do you remember?

Drømte mik(g) en drøm I nat  
um silki ok ærlík pæl  
It dreamed me a dream in night,  
of silk and finest fur

ii.  
Icy Waves, cold dark sea.  
My beloved back to me...  
Crashing waves top the prow,  
wind dragon wet fields plow!

iii.  
Desert sands, far from fjords,  
years away, far off shores  
I will sing you home,  
gifts for safety come

iv.  
Casting on, casting off,  
Cutting, cutting, cutting through

Austri, Vestri, Sudri, Nordri  
Four Dwarves Chant:  
East, West, South, North  
(These are the four pillars holding  
Ymir's skull up over Midgard.)

Radiho, Othilo, Eohl, Algiz, Ehol, Tyr\*  
North star steer, Northward steer  
Back to me, lost at sea, back to me, victory...

#### Ritual Performance Notes

Begin by drop-spinning the rhythm; the vehicle of remembering the dream is the spinning trance. The vehicle of remedy is the spindle. It becomes the tein beating out the rhythm of the spell on the staff. It becomes the wand for casting the spell. Tying off the yarn binds it the spell.

\* Rune chant: Radiho means riding / vehicle used to gain control of the ship as well as the storm (which has become the vehicle for the ship). Othilo means homeland. This rune directs the ship towards the homeland and calls all departed kin to help. Eohl/Algiz is often used as a protection rune and means elk. The Tyr rune is named for the one handed god of victory. It

anchors the rune spell to the north star and pulls the ship back on course.

### **Track Eight Fast Black Dye**

In preparing for my time at the Viking re-enactment camp in Gudvangen, Norway (2014), I realized how powerful it was to create my own clothing by hand. Spinning thread, weaving, plant dyeing, and sewing that which we wrap ourselves in. It put the meaning back into the phrases “cut from the same cloth” and “dyed in the wool.” There is something thoroughly feminist about re-claiming these processes from the patriarchal / industrial model.

During the Iron Age, Europe didn't have fast black (or bright red) dye; they came in with potatoes, coffee, and other resources from the Americas. Thus, the Norwegian national costume, favorite beverage, and lefse could not have existed! Neither did they knit sweaters. I had a Norwegian-American identity crisis; It was liberating!

After eliminating these colors from my wardrobe for a summer, I decided to give away all my fast black dyed clothing. There is something therapeutic about rejecting this “gift of colonization” – however coffee and chocolate are harder to part with.

### **Track Nine Avalanche**

This composition is based on the Hogganvik Runestone the discovery of which answered a prayer I made on Summer Solstice 2009. After returning home from filming *Alt for Norge*, I was looking for a project to connect me back to Norway on a deeper artistic level.

At Equinox 2009 a rare runestone was unearthed on the Hogganvik farm in Vest Agder, Norway, where many Iron Age (750 BCE - 750 ACE) burial mounds are to be found. This stone was not a cover for a grave mound, nor did it mark a grave. It stood as a monument on a stone setting excavated by Frans-Arne Stylgar in the pasture named Hestenhagen (an enclosure for horses.) The stone has been re-mounted on its original stand and is displayed openly to the public. I have yet to visit the place.

The words and rune symbols are in the Proto-Norse used during the Germanic Tribal Migrations (350 - 500 ACE), pre-dating the Viking Era by 300 years. James Knirk published the first reading of this stone in October of 2009. It is a poem of four lines with alliterative rune letter magic between verses.

I believe the stone to be of deep ritual significance. Even its placement in Hestenhagen is significant as horses have been sacred to the Nordic people since at least the Scandinavian Bronze Age (circa 2000 BCE). Horses are a vehicle of connection to deity. There is a strong poetic use of the R sound which is the rune *raido* (circa 100 BCE), meaning vehicle. *Raido* appears in the rune magic script as a central rune, a wheel hub for the spell song to center on. The concept of hub comes into play with the second line of the inscription. Uncertain of the letter and translation, this line could mean “deep inside the...” hub of the wheel / eye of the needle / (or) cabin corner. To me, all of these images are equally meaningful.

The stone itself is rounded on top with a straight bottom edge set into the stone stand. Scholars believe the stone came off of a rock face in its natural shape as there is no evidence of it having been re-worked. Knirk suggests that the stone “...was probably a rounded shell protruding from vertical bedrock which developed a crack at the top; weathering continued in the crack and the shell probably finally simply broke away as there are no signs that wedges

were used to split it off.” There is wordplay in the first line of the poem to suggest it may have come down in an avalanche; a shelf stone, “skelba thewas steinar.”

Mythically, the hlidskalf (high shelf) is the seat of power for Odin and Frigg. In Volva Stav teaching, this is the pineal gland which regulates sleeping and dreaming, seasonal body changes, and generates the feeling of enlightenment.

Why Skuld? Skuld is the Norn whose name means “should,” “necessity” and “debt.” She is the first Valkyrie on the battlefield, the one who decides who should or should not get the attentions of Eir, the second Valkyrie who is the healer. Skuld is first to arrive when need strikes. She shuts down our emotional responses, directing us toward proper action. This can mean the difference between life and death. I have felt it before.

Around 350 ACE, I imagine a woman standing in front of the stone, remembering and commemorating the desperate magics performed on that day. Knirk flirts with the possibility that Freyja is invoked in the first line of this stone. I concur. Freyja’s shaking servant, the guest of compelling need, surrounded by the death maidens: Valkyries, the maidens wise in all things; Norns from ancient of days. As a survivor, her disr (ancestor spirits) suffuse her with magic, transforming shock into action, death into survival, giving her the heart of wolverine.

She would have heard the first crack of the avalanche. I heard one for the first time in Gudvangen, Norway in my last days of filming *Alt for Norge*. A colleague and I were talking. With a sharp inhale he put his finger to his lips and pointed at the sky. In the sudden silence I heard the avalanche. Holding our breaths in deep listening we shared an ancient fear, and relief in our own safety.

One of my ancestors was killed by an avalanche on this fjord, Easter morning 1945. Everyone skis at Easter; he was heading across Nedbergo (the mountain where all my mother’s mothers come from, just around the corner from Gudvangen). He was headed to see his fiancée at the Skjerdal farm, but the snow came so hard and fast that he was thrown off the mountain and into the fjord below. I have imagined this tragedy many times while staring at old photos and paintings. My Skjerdal cousins told the story in September 2011 when I was visiting. In the summer of 2016, I will trek that route and pour a horn to my 3rd great uncle. His body was never found.

My heroine must have listened deeply, following the sound with her mind’s eye: the crest of the wave riding the vibrations down; snow uprooting trees, crashing into milk houses; smashing spring goats and children who could not run. This quake, this shake, this tremble ends as suddenly as it begins. Sending her mind out, she finds no life left under tons of rock and snow.

Then, quelling her grief and despair, she centers, calling her disr. They come as Norns, Valkyrie, Hail, Ice and Need-fire. This gives her both the courage and the survival skills of the wolverine. Summer thaw will uncover the dead. She has the duty of the runewise to clean up the mess, the scavenging job best suited to wolverine.

## About The Inscription

a. [s]kelbapewas s<sup>^</sup>tainaR aaasrpkf

Skelba: According to Knirk, skelba can trace to skelfr (shaking or trembling) but could also indicate an Old Norse “place-name element” skalf as in shelf (such as Hliðskjálf, the high seat of Odin and Frigg). Skalf was also “known as a name for the goddess Freyja.” All of these interpretations work in the context of my story.

Thewas: Translated as “servant” but also relating to thew in Old Norse; a law, or law-speaker; one who is steeped in the traditions and customs of the people.

StainaR: The stone itself, brought down in the avalanche. Perhaps the stone is the servant of the shaking avalanche, just as the writer is the servant of the stone.

The law-speaker could indeed be the servant of Freyja, the first seið bearer and leader of the Valkyries.

## First Rune Spell Decoded

Aos, Aos, Aos  
Sigel, Raido  
Perdhro, Kauna Fehu

Aos: Mouth of god / sacred word magic that transforms through naming

Aos: Repetition creates imperative, even expletive power.

Aos: A commonly-repeated rune in other inscriptions using alphabet magic. It is significant in that there are three Norns whose names are Urd (primal past), Verthandi (that which is becoming) and Skuld (necessity and debt to the past). There is no future tense in Old Norse or Old German: the future is based on amending the past. In this context, the rune writer is calling on the Norns and understands her obligation to the past of the avalanche.

Sigel: The sun, heat and light, the goddess Sunna, power. The strength of the sunlight melting the ice is what causes avalanche. In this context, the runesong honors the power of the sun while calling on it for personal fortitude.

Raido: The wheel, the waves of the avalanche. The runesinger rides the waves of the avalanche in her Hliðskjálf (mind’s eye).

Pertcha: Luck and the great mysterious, Norns and deep magic. Knirk points out that this rune only appears in the context of full alphabet inscriptions in the oldest runestones. Its appearance in alphabet magic is unique here; moreover, it is used in both magical rune verses on this stone. In my experience, this rune is rarely pulled at random in a reading unless the person is an older woman or the question is about seeking knowledge of the deep mysterious.

Kenaz: Knowing, seeking to know or understand, also the ulcer, the sore and pain in children and in people who are constantly agitated. I use the meaning “to illuminate” as in the fire of knowledge.

Fehu / Fe: Livestock, the sacred cow, and wealth. This is Freyr and Freyja’s rune. Here the runesinger is searching for and praying for the safety of the domestic animals on which life depends.

b. aarpaa inana naloR/naboR/nawoR

Second Rune Spell Decoded

Aos, Aos  
Raido, Perdhro  
Aos, Aos

This line is also bracketed by aos aos: mouth of god, invocation and call to prayer. Pertcha and raido are the meat of this spell, this time with the great mysterious first and wheel / riding second. This formula creates the poetic meter and repetitive nature of spell songs. It is the formula for keeping the seer steady in the center of the energy. This is where the thew creates a state for Seið. I also add nauthiz and raido to my spell song, foreshadowing the line, “I am the guest of need.”

inana naloR - naboR - nawoR

The eye of the needle in nålbinding and other fiber arts is significant in womens’ magical working. The hub of a wheel is the stable center of the whirling vortex. Within the cabin corner is a place of prayer and safety. Often a corner of the hytte (cabin) contains the ancestor altar; the place where house wights or spirits might be acknowledged. Knirk suggests, “the reading of nawoR one might try to connect with Old Norse nár (corpse, ghost).” In my reading, being “from within the corpse, ghost” is the goal of the seiðkona as she chants the rune magic. She is at one with death as a devotee of Freyja, a follower of Skuld, a collector of corpses.

c. ek naudigastiR

I am the guest of need.

Naming oneself as the “guest of...” is common in Old Norse as well as modern Heathenry where it is used to indicate a cultic familiarity. Naudi-gastir (guest of need) would be used by someone familiar with the Norns, Valkyrie and other venerated female ancestors.

As I began work on this piece, two additional lines came to mind:

Nornir heita thaer nauth skapa! Norns create compelling need!  
– Skaldskaparmal 89

Hveriar ro theaer? nornir er naudthrognglar ro  
Who are they? The norns who arrive with compelling need  
– Fafnismal 12

Childbirth and death are the two times every human meets their norns; the times of most compelling need. This also ties the stone back into the (albeit tenuous) relationship to Freyja. This interpretation fits with the rune magic as well, bringing transformation through perdhro within the hub of raido's protective energy.

I added this invocation as well:

Naeringsmoyar komme!  
    Need maidens come!  
Nornar disr come!  
    Norns and deified mothers, come!

d. ek erafaR

I am the Wolverine.

Another guest of compelling need, the wolverine has survived since the Ice Age, able to digest anything it eats no matter how far dead. Called "greedy guts," the wolverine cleans up after avalanche.

Following such powerful rune magic, we can speculate whether the author has taken the totem of wolverine figuratively or literally. It could be the fylgia (soul form) of the writer. It could be the hamingja (family animal totem). It could even indicate that the writer shape shifted her hamr (outer soul skin), to manifest as wolverine. Skinskipte (shape-shifting) is a high magic that Freyja and Frigg accomplish through falcon cloaks. Other deities (and their devotees) shape-shift as well.

In researching wolverine, I kept seeing the image, hearing the sound, and feeling the power of avalanche. These animals tunnel through the snow and are incredible survivalists.

About Pronunciations of the Runes

As an artist, I often choose between rune name pronunciations (Germanic, Anglo-Saxon, Icelandic, Norwegian) based on the rhythmic need of the song. There are times when nauthiz works better in the context of the rhythm than nied or nod, isa versus is, hagaz over hagaz. The added lines are from sagas written 700 to 1000 years after this stone was written. I give you my best effort and two potent and heartfelt renditions of a poetic spiritual expression from my ancient forebears.

Sources

Knirk, James, University of Oslo -  
[Scienceblogs.com/aardvarchaology/2009/11/runological\\_report\\_on\\_the\\_hogg.php](http://Scienceblogs.com/aardvarchaology/2009/11/runological_report_on_the_hogg.php)

[Khm.uio.no/forskning/publikasjoner/runenews/hogganvik.htm](http://Khm.uio.no/forskning/publikasjoner/runenews/hogganvik.htm)

Bauschatz, Paul, "The Well and the Tree: World and Time in Early Germanic Culture" (1982)

Kvilhaug, Maria, "Maiden with the Mead: A Goddess of Initiation Ritual in Old Norse Mythology" (2009)

Nästrom, Britt Mari, "Freyja, the Great Goddess of the North" (1995)

Tauring, Kari C., "The Runes: A Human Journey" (2007)

### Track Eleven Kråkvisa

This old ballad has many versions all over the Scandinavian world. The verses I sing here are in Norwegian with a singable English interpretation. If you want to dance and sing the chorus along with me, use the standard circle dance: step left, together, left, together, holding hands together with left palms up and right palms down.

Ma'n han gjekk seg på veaskog  
Hei fara, på veaskog  
Då sat der ei kråka i lunden å gol  
Hei fara. Faltu riltu raltu ra

Ma'n han tenkte med sjøle seg  
<<å tru no den kråko vil drepa meg?>>

Å ma'n han spente sin boge for kne  
So skaut han den kråko, så hu datt ned

Ov skidne so gjore han tolv par sko  
da beste pare for ært 'an te mor  
Å nebben den brukt 'an te kjorkjåbåt  
så folk kunde sigla på te å frå

Ov augo so gjore han stoveglas  
å nakkjen den sett 'an på kjorkjo te stas

Å kjøte da salt'an i tødne å fat  
å tungo den hadd 'an te julemat

### Lyric Interpretation

A man rode into a forest old  
And there sat the crow in a golden grove

He thought to himself  
as he looked up that tree  
"In truth will that crow be the death of me?"

He fell to one knee  
and he drew back his bow  
The shot found its mark  
and down came the crow

He skinned it and made himself  
twelve pair of shoes  
The best pair he saved

for his mother good

From the beak he carved up  
a goodly boat  
So people could sail in it  
to and fro

He plucked out the crow's eye  
a colorful hue  
And made him a window  
the sun could shine through

He cut up the fat  
and he salted the meat  
The tongue he saved  
for a juletide treat

### **Track Twelve World Tree Journey**

This improvisational active visualization and journey for stav and tein is based on Cosmology of the Body from my work in Volva Stav. The nine worlds of miötvíð (the wish tree of the Voluspa Edda) exist within the body. From the roots in the lower world of Helheim are the wells of the tree, Urd / Mimir / Hvergalmir. The Light and Dark Elves worlds surround Midgard in the middle worlds. We travel up the trunk to the upper worlds of Jotunheim where the giants live, Vanaheim where the Vanir deities live, and Asgard where the Asir gods live.

Led by Kari Tauring with Stavers In The House:

- Robin Reyburn, Karin Odell, Neva Benai, Sara Franz-Wichlaz (2006)
- Lynette Reini-Grandell and Drew Miller (2008)
- Aneesa Erinn Adams, Bethany Jacobson, Johnathan Dregni (2010)
- Rachel Halvorson, Elizabeth Amin (2014)

Begin with the Rune Call and Invocation:

Komme Komme Alle, Alle Synge Ehol  
Gifu, Gifu, Mannaheim, Komme Komme Alle.

*Come, come, everyone. Everyone sing the runes for elk, reciprocity/gifting, community*

Summon the Dwarves of the Four Directions (Austri, Sudri, Vestri, Nordri), the sky father (Odin / Spirit) and the earth mother (Jord / Earth).

Traverse the World Tree and Return to Midgard with Saule.

Based on a Lithuanian invocation to Saule (the sun goddess) learned through the recording "Giesmes saulei" (2007) by Kulgrinda. It calls the stavers back from the journey.

Saulala motula  
užtekék, užtekék  
Sun goddess, mother  
wheel across the sky  
so we can have enough.

C Kari Tauring  
Edited by Drew Miller  
Version 1.0  
14 February 2016