

Norrænn heimsendir

Dómsdagsmyndin frá Hólum og Völuspá

Ráðstefna í Þjóðminjasafni Íslands

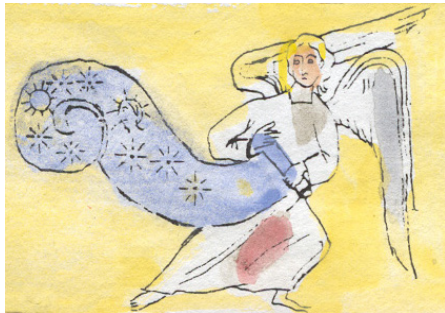
2.-3. maí 2008

Á vegum Stofnunar Árna Magnússonar, Þjóðminjasafns Íslands
og Guðfræðistofnunar Háskóla Íslands

Ráðstefnustjóri

Pétur Pétursson prófessor, Háskóla Íslands

Ráðstefnan er haldin í tengslum við sýninguna *Á efsta degi - býsónsk dómsdagsmynd frá Hólum* í Þjóðminjasafni Íslands. Nokkur fjalabrot eru þar varðveitt sem hafa verið hluti af stórra mynd sem hægt er að gera sér í hugarlund eftir að íslenskir fræðimenn komust að þeirri niðurstöðu að þau tilheyra fornri kristinni helgimyndahefð austurkirkjunnar.



Þessi hefð á sér rætur í opinberunarritum ýmissa trúarbragða sem segja frá hamförum, stríðum og ragnarökum í tengslum við uppgjör sem mannkynið á í vændum á efsta degi. Þessi stef birtast á sérstakan hátt í Völuspá sem löngum hefur verið talið merkasta Eddukvæðið, en fræðimenn eru ekki á einu máli um uppruna þess og merkingu né að hve miklu leyti það er heiðið eða kristið.

Á ráðstefnunni fjalla íslenskir og erlendir fræðimenn um nýjustu rannsóknir á Völuspá og hugsanleg tengsl hennar við það myndefni sem blasti við kirkjugestum á vesturvegg fyrstu dómkirkjunnar á Hólum í Hjaltadal.

Sýnd verða dæmi um hugmyndaheim kvæðisins og hugarheimur þess kynntur í tali og tónum til að vekja skapandi áhuga listamanna, fræðimanna og annars áhugafólks. Þannig vilja aðstandendur ráðstefnunnar hvetja til þverfaglegra rannsókna og umræðna um kvæðið, uppruna þess og þýðingu fyrir sjálfsmynd Íslendinga og annarra norrænna þjóða.

Á ráðstefnunni verða tvennir tónlistargjörningar í flutningi Sverris Guðjónssonar og Stens Sandells, *Söngur völvunnar* og *Epitaph*.

Söngur völvunnar byggir á Völuspá sem er fyrsta og frægasta ljóð Eddukvæðanna og fjallar um sköpun heimsins, ragnarök og nýtt upphaf. Völuspá er ein mikilvægasta heimild norrænu goðafræðinnar. Sverrir Guðjónsson hefur í samvinnu við sænska tónskáldið og spunameistarann Sten Sandell skapað tónlistar-drama byggt á texta Völuspár.

Með þessum tónlistargjörningi vilja þeir koma þeim skilaboðum á framfæri, einkum til ungs fólks, að vonin um nýtt upphaf og bjarta framtíð sé handan við hornið, ef við höfum þor til þess að takast á við hið alvarlega ástand sem blasir við veröldinni í dag.



Spádómur völvunnar er sýnilegur á mörgum sviðum í nútímasamfélagi okkar, en við hlustum ekki, við sjáum ekki og þykjumst ekki skilja. Yggdrasill veslast upp og hinn dimmi dreki flýgur yfir í lok ljóðsins, með líkin í fjöðrunum. En það er von um nýja fæðingu, nýtt upphaf. Þessi von tengist þeim skilaboðum sem *Söngur völvunnar* flytur.

Tónlistin er drifkraftur tónlistargjörningsins, hljóðheimur radda, rythma, takta, frumkrafta, seiðs og hins undarlega söngs völvunnar. Völvurnar þrjár: Urður, Verðandi, Skuld, leiða okkur í allan sannleika um sköpun heimsins, dómsdag og nýtt upphaf. Sakleysi völvunnar er túlkað af hvíslandi rödd barns.

A Nordic Apocalypse

The Hólar Judgement Day and Völuspá

A Conference at the National Museum of Iceland, May 2-3 2008

Organised by the Arnamagnean Institute, the National Museum and the
Theological Institute of the University of Iceland

Program Leader
Professor Pétur Pétursson, University of Iceland

The conference has been arranged to coincide with the exhibition *On the Final Day: A Byzantine Judgement Day Image from Hólar* which is currently being held at the National Museum of Iceland. On show at the museum are those pieces that remain of a much larger wooden image which Icelandic experts believe belonged to an ancient Christian iconic tradition with roots in the Byzantine church.



The tradition in question stems from the Revelatory literature of various religions which tells of natural catastrophes, wars and the eventual ending of the world, all of which is seen to be in turn closely connected to the final reckoning that humankind must face on Judgement Day. This theme appears in a unique fashion in *Völuspá* (The Prophecy of the Seeress), which has long been regarded as one of the most important of the ancient Eddic poems preserved in Iceland.

Scholars nonetheless have differing opinions about the background of this work, and the degree to which it should be seen as a pagan or Christian work.

At the conference, a range of scholars from Iceland and other countries will be introducing some of the most recent research that has been undertaken into *Völuspá*. They will also be discussing possible connections between the poem and the iconic image on the western wall of the first Cathedral of Hólar in Hjaltadal in Northern Iceland which would have been regularly observed by the congregation departing from the church service.

Conference participants will be introduced to the conceptual world that surrounded the poem, not only through the lectures and the written words of the poem, but also through the living media of sound and visual image, the combination of which should inspire not only the artist and the academic but also anyone else interested in the field of Eddic poetry. The organisers hope that the conference will encourage not only further cross-disciplinary research and discussion of the poem, its context and its origin, but also a greater understanding of its importance for the self image of the Icelanders and the other Nordic nations.

During the conference, two musical performances will be given by Sverrir Guðjónsson and Sten Sandell: *Söngur Völvunnar* (The Song of the Seeress) and *Epitaph*.

Söngur Völvunnar is based on *Völuspá*, which is the first and most famous poem of the Eddic collection, and deals with the creation of the world, Ragnarök and the new beginning that follows. In collaboration with the Swedish composer and improvisation specialist Sten Sandell, Sverrir Guðjónsson has created a musical drama based on the text of the poem.



The artists hope that their performance will carry a message to young people in particular, a hope that a new beginning and a bright future are just around the corner, especially if we dare to deal with the serious situation that faces the world at the present time.

The images of *Söngur Völvunnar* are visible in many aspects of the modern society that we live in, but we are not listening, refuse to see, and pretend not to understand. At the end of the poem, Yggdrasil shrivels and dies, and the dark dragon flies, carrying corpses in its feathers. However, there is hope for a new birth, a new beginning, and this hope is closely connected to the message passed on by *Söngur Völvunnar*.

The driving force of the performance takes the form of music, the aural world of sound, rhythm, and beat, of primal forces and raw magic (*seiður*) and the strange song of the seeress herself. The three völvás (fates), Urðr, Verðandi, and Skuld, lead us towards truths about the creation of the world, its ending, and the new start that follows. The innocence of the seeress is interpreted via the whispering voice of a child.

Dagskrá/ Program

Friday, May 2

- 10.00 Registration at the National Museum.
10.30 Introduction to the exhibitions at the National Museum by director Margrét Hallgrímsdóttir, and in particular an introduction to the carved wooden panel depicting the Last Judgement from the medieval cathedral at Hólar by Guðrún Harðardóttir and Þóra Kristjánsdóttir.
12.30 Lunch.
Lectures at the National Museum:
Theme: *Symbols and Visual Images of the Last Judgement*.
Chair: Margrét Hallgrímsdóttir.
13.30 Opening address by Þorgerður Katrín Gunnarsdóttir, Icelandic Minister of Education.
13.40 Søren Kaspersen (University of Copenhagen): *Reflections on some Nordic Judgement Scenes from the Romanesque Period*.
14.30 Jane Baun (Oxford University): *Visions of the Doom in Early Medieval Europe and Byzantium*.
15.20 Coffee.
15.40 Yuri Bobrov (Academy of Fine Arts, St. Petersburg): *Byzantine and Russian Doomsday Icons*.
16.30 *The Song of the Seeress: The Sound-World of Völuspá*, performed and created by Sten Sandell from Sweden and Sverrir Guðjónsson from Iceland.
19.00 Medieval banquet and programme at Grand Hotel, Reykjavík.
Master of Ceremonies: Gísli Sigurðsson (University of Iceland).
Programme:
Pétur Pétursson (University of Iceland): *Völuspá as a Glass Painting by Leifur Breiðfjörð*.
Terry Gunnell (University of Iceland): *Völuspá as Performance*.
Epitaph – An improvisation performed by Sten Sandell and Sverrir Guðjónsson.

Saturday, May 3

- The Icelandic Culture House:
09.00 Vésteinn Ólason (Director of the Arnarnaganean Institute for Icelandic Studies): *The Codex Regius: An Introduction*.
Lectures at the National Museum:
Theme: *Völuspá as Literature*.
Chair: Terry Gunnell (University of Iceland).
10.00 Annette Lassen (University of Iceland): *The Scholarly Reception of Völuspá*.
10.45 Coffee.
11.15 Gro Steinsland (University of Oslo): *Völuspá and the Sibylline Tradition*.
12.00 Kees Samplonius (Netherlands): *What do the Christian Motifs of Völuspá Tell Us?*
12.45 Lunch.
13.30 Pétur Pétursson (University of Iceland): *Manifest and Latent Biblical Themes in Völuspá*.
14.15 Vésteinn Ólason (University of Iceland): *Völuspá and Time: Then – Before – and After*.
15.00 Coffee.
15.30 Gísli Sigurðsson (University of Iceland): *Völuspá as the Product of Oral Tradition: What does that Entail?*
16.15 Panel – Discussion led by Terry Gunnell (University of Iceland).

Fyrirlestrarnir verða gefnir út í bók eftir ráðstefnuna. Vinsamlegast pantið hjá asdisg@hi.is.

After the conference, the lectures will be published in a book. Please place your orders at asdisg@hi.is.

Miðaldarmálsverður

Harðfiskur – sjávarsöl – brauðhleifur
Aðalréttur hlaðborð
Gæsasúpa
Ferskur silungur með hvannarlaufi
Hlóðarsteiktur svartfugl (Geirfugl) í
höfðingjasósu
Hunangsgljáður kjúklingur með
kryddjurtarfyllingu
Grillaður lambaskrokkur
Brauðhleifur, hveitikökur, gróft brauð
Eftirréttir hlaðborð
Möndlubaka, fjallagrasakex
Fjósaostur, skyr,
möndlur, döðlur, rúsínur

Medieval Banquet

Stockfish – Algae Aromatica (seaweed) –
Loaf of bread
Main Courses - Buffet
Goose soup,
Fresh trout with angelica leaves,
Grilled puffins with chieftain sauce,
Honey glazed chicken with spicy filling
Fried lamb,
Loaf of bread, whole-meal bread, wheatcakes
Dessert – Buffet
Almond Pie, Iceland moss biscuits,
Cowshed cheese, almonds,
dates, raisins

Skráning á ráðstefnunna

Tilkynna ber um þátttöku til Ásdísar Guðmundsdóttur skrif-stofustjóra Guðfræðideildar H.Í. Sími: 354 5254348. Netfang: asdisg@hi.is. Skráningargjald er 3000 ísl. kr. Innifalið eru ráð-stefnugögn, kaffi og aðgöngumiði að tónlistargjöfningnum *Söngur völvunnar* í flutningi Sverris Guðjónssonar og Stens Sandells.

Skráning í kvöldverð og hátíðardagskrá

Tilkynna þarf sérstaklega um þátttöku í miðaldakvöldverði og hátíðardagskrá á Grand Hótel Reykjavíkur sem kostar 4000 ísl. kr. Athugið að fjöldi þátttakenda er takmarkaður.

Greiðsla

Greiðið ráðstefnugjaldið og miðaldakvöldverðinn á reikning 137-26-85, kt. 600169-2039. Merkið Dómsdagsráðstefnan. Frekari upplýsingar veita Pétur Pétursson petp@hi.is og Sigrún Kristjánsdóttir sigrunk@thjodminjasafn.is.

Registration for the conference

Contact Ásdís Guðmundsdóttir, secretary of the Faculty of Theology University of Iceland. Telephone: 354 5254348. E-mail: asdisg@hi.is. Registration fee: 3000 ISK. This includes conference materials, coffee and a ticket for *Söngur Völvunnar* performed by Sverrir Guðjónsson and Sten Sandell. Participants need to register specially for the medieval banquet and the celebration programme at Grand Hotel in Reykjavík. The fee for this is 4000 ISK. The number of participants is limited.

The payment

Please pay into bank account 137-26-85, ID number 600169-2039, marked "Judgement Day Conference". For further information, contact Pétur Pétursson (petp@hi.is) or Sigrún Kristjánsdóttir (sigrunk@thjodminjasafn.is).

Styrktaraðilar/ Sponsors



MENNTAMÁLARÁÐUNEYTIÐ



Dómsdagsmyndin á Hólum: Myndhlutar. Hörður Ágústsson teiknaði. Yuri Bobrov málaði.

Judgement Day image from Hólar: details. Drawing by Hörður Ágústsson. Painting by Yuri Bobrov.

