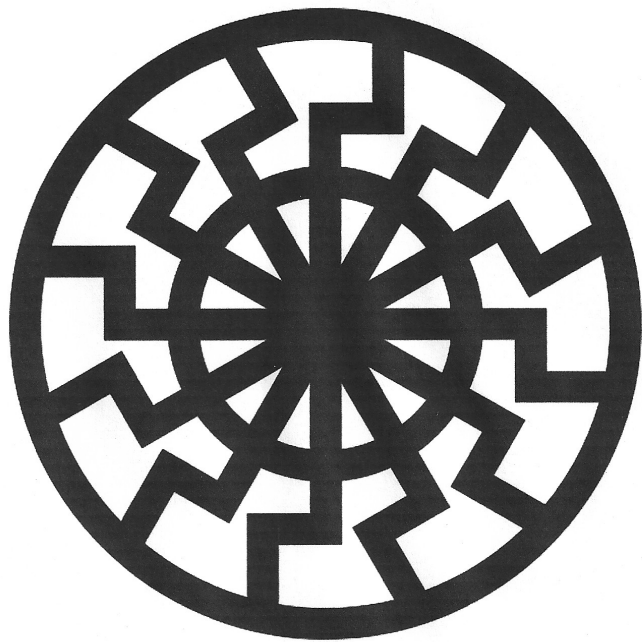

Heathen Magic: An
Drminic Perspective



By Steve Anthonisz

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Overview of Heathen Magic

Most Heathens do not have magical inclinations, although various forms of magic are certainly included within the realms of Heathendom. Because the majority of the Heathenry's known in the United States are Norse-based, most of the forms of magic associated with Heathendom come from the Old Norse corpus. But Germany has its own magical traditions which are in some ways similar and some ways different from what one will find in the Scandinavian traditions.

Less frequently recognized are the methods of the English line. Continental magical lore, like our religious lore, has historically borne more in common with the Old English tradition than the Scandinavian; but the respective histories of England and Germany have caused those traditions to evolve in rather different directions over the centuries.

Before considering those methods associated with Irminenschaft, let us take a brief look at the Old Norse- and Old English-based traditions that most Heathens might find familiar.

Beginning with the Scandinavian:

Rún fróðleikr: Literally, “Rune-magic”. Very little of Old Norse runic lore survives, but enough exists to allow for the building of a reconstructed tradition. A modern practitioner is known as a *runeologist* or *runester*, and an expert is generally called a *rune vitki*. Reconstructed use of the Old Norse rún traditions includes a number of opposing schools of thought. The most common school of thought in the United States is Odianism, whereas in Scandinavia it is Uthark. The majority of runesters are men.

Galdrastafir are sigils that represent specific ideas, usually deities. Whilst the construction often begins by binding runic staves on top of one another, galdrastafir were not limited to the Runen, and may also include symbolism from other sources. The use of galdrastafir is no longer practised today.

GalðR: Magical chanting and/or the use of (usually poetic) incantations with the intention projecting one's magan¹. Some pop-occultnik writers have attempted to associate galðR with rune-magic, but historical evidence supporting this is tenuous at best. A practitioner, usually male, is called a *varðloka*, from which some believe we

1 For more on magan see chapter 2

derive our modern term “warlock”². Little is known today about authentic Old Norse galðR and the practice is all but dead in the modern world.

SeiðR: Sometimes translated as “shamanism” or “witchcraft”, seiðR would better be translated as “soul-cunning”, which is the term Irminen use to describe this craft. Although imported to Scandinavia from Finland³, this forbidden art became so notorious in Norway and Sweden as to be noted in a number of the sagas and even in the Poetic Edda. Practitioners, were usually women who are known as a *seiðkona*. SeiðR is no longer practised today (see appendix III).

Spá: Often confounded with seiðR, spá is a method of prophesy similar to New Age “channelling” except that it is generally one's urlag being viewed by the practitioner via information taken from the deceased. A *spákona* (F), or the less common *spámaðR* (M), would generally sit on a special “high seat” or scaffolding (*seiðjallR*) whilst surrounded by chanting assistants. The type of chants used in spá were unique to the art and were known as *kvæði*⁴. Spá is rarely practised today although some neo-pagan leaning groups are attempting to revive the art, often under the misnomer of “oracular seidh” (<seiðr).

Útiseta: Literally “sitting out”, útiseta is a method of identifying and/or contacting one's folga (ON *fylgja*). Related to this is “mound-sitting”, a method of contacting deceased ancestors. No name has been preserved for practitioners of these arts. The methods for these ancient arts have not been recorded in detail but a number of Ásatrúar and Odinists have performed experiments in an attempt to rediscover the secrets of útiseta.

Hamfarir: “Shape-shifting” is usually thought to refer to transmogrifying into the shape of one's folga. The methods of hamfarir have been lost in time, but stories survive in the sagas and Eddas. Herein it should be noted that the phrase *verða at göltum* appearing in a number of sagas does not mean that a man changes into a pig, but rather that he “runs around like a boar”.

BerserkerangR: A berserker is a distinct type of warrior specifically known for great strength, ferocity, and invulnerability. Generally compared to an attacking bear, something of this occurs from achieving “the berserker state”. A wide range of views exist to explain this phenomenon. A related concept is that of the *úlfhéðinn*, a type of warrior who similarly manifests the characteristics of an attacking wolf.

In comparison, the following represent Old English forms:

Rúncræft: Essentially the same as ON rún fróðleikr. However, a modern practitioner,

2 Some linguists argue that “warlock” is derived from OE *wærloga*. A significant amount of debate continues on this issue.

3 DuBois

4 It should be noted that the chants used in spá are never referred to in any source as “galðr”

known as a *rún witega*, will tend toward a unique, Anglo-Saxon specific school of thought regarding interpretations of the staves.

Galdor: Also spelt *gealdor*, is essentially the same as ON galðR.

Spæ: Analogous to ON Spá

Ræd: “Divine council”; “soothsaying”. Depending on the structure of the Heathenry in question *ræd* may come from a magic-worker, a priest, or one of high rank (*árung*) such as a king or lord.

Wiðecræft: The origin of our modern word “witchcraft”, Anglo-Saxon *wiðecræft* seems to bear little relationship to religion and spirituality outside of the cultural milieu in which it is framed, although some historical connections once existed⁵. It is primarily a craft of utilizing various herbs, stones, barks, *usw.* in the manufacture of medicines and poisons, although other practices, such as divination, may also be included in this context. Contrary to the claims of neo-pagan apologists, the OE words *wiðca* and *wiðce* have nothing to do with being “wise”. The former means “to bend”, “to turn” and the latter “to twitch”. How these words came to be associated with an herbal craft is unknown.

Much of English Traditionalist Witchcraft has survived although it increasingly finds itself being commingled with Wicca, Rosicrucianism, Spiritualism, and New Age thought. A small number of Anglo-Saxon Heathens have worked to scrape foreign veneers off the authentic old ways in order to breath Heathen life back into English witchery.

Now that we have taken this brief tour of the magics of other Heathenrys let us look a little more closely at the magical conventions within the Irminic tradition. German magic may broadly be grouped into two categories: Armanenschaft and *hâgzusa*, as any other forms are virtually dead today. In order to be complete, however, some magics that are no longer practised will be also mentioned herein.

Runen=magic: “Rune-magic”, usually performed by men known as *Runenmeisteren*. When comparing the Armanic⁶ approach of rune-magic to that of other Heathenrys it has often been described as “exactly the same but different.” The reason for this is historical.

In ancient times the use of the Runen was known all over Heathendom- albeit broken down into very localized forms. With the onslaught of christianism these practices came to be extremely fragmented.

The Scandinavian lands, remaining steeped in Viking lore, were able to retain at least the exoteric traditions to a great degree. Much of the esoteric reconstruction done by Scandinavian-based Heathens is hinged on surviving exoteric forms such as the Rune Poems. Many esoteric ideas borrowed from ceremonial magic (sorcery) were also

⁵ The history of English witchery is very similar to that of her German counterpart. See chapter 5

⁶ Armanenschaft is the esoteric side of Irminenschaft

introduced into the Scandinavian runic tradition by Prof. Sigurd Agrell (1881 – 1937).

In Jolly Old England very little has been preserved in any concise format, but pieces can be assembled from numerous sources to reconstruct their own indigenous tradition.

In the Germanys the only remaining evidence that the Runen were even known in ancient times comes in the form of the *Abecedarium Nordmanicum*⁷, which survives in three versions. But the German tradition experienced something unparalleled in Scandinavian or English history: the Armanic Renaissance. Despite its name, this period was not limited to the work of Guido von List and his followers; but also included contemporary Runenmeisterei such as F. B. Marby, Karl Maria Wiligut and Peryt Shou who introduced their own unique schools of thought.

Galstar: Essentially the same as ON galðR and OE galdor. In the German tradition galstar is more closely associated with witchcraft, as opposed to Scandinavian and English traditions that bear more runic or poetic connotations. Not often practised today, as these methods have more-or-less been replaced by the use of Kala (see below).

Rât: Essentially the same as OE ræd except that, lacking the offices and formalities of Anglo-Saxon Heathenry, Irminen do not require a soothsayer to hold any particular rank (*êra*). Rarely practised today.

Wîzaga: Essentially the same as ON spá and OE spæ. Always female, a practitioner was known as a *forasagin* (F). No longer practised today.

Kala: Arranging “kernal words” (mystic syllables) to form complete terms in such a way as to protect the integrity of their dynamism from the uninitiated while being used in incantations, callings, or chants. Sometimes such terms are used in writing to convey ideas to readers who understand kala while concealing the depth of the text from outsiders.

Hâgzusa: “Witchery” in English, practitioners are generally known by the OHG terms *Hazes* (F) and *Zouparari* (M), although sometimes the MoHG terms *Hexe* (F) and *Zauberer* (M) may be used. These terms roughly correspond with ON *völva* and OE *witega* meaning “sorceress” or “wizard” (using these terms in a way that are not gender-specific). While the art is all but dead in the Fatherland, hâgzusa has continued and, surprisingly enough, has manifested itself in certain unlikely subcultures in the United States: the Pennsylvania Dutch *brauche* and in Southron Hoodoo. See Chapter 6.

Unlike other worldwide traditions of witchery, hâgzusa has demonstrated very little influence from the Wicca and Strega movements of neo-pagan origin. Thus, it

⁷ The *Abecedarium Nordmanicum* was a Rune Poem written in a curious combination of Old High and Old Low German. Dating from the early 800s A.D. it represents the oldest of all the known rune poems.

remains an active craft and does not generally make claims toward being a religion. It also lacks in the “systematic” approach to spell-casting found in these modern movements.

Radiesthesia: (Including both the use of the pendulum and dowsing) did not exist in ancient Heathendom and, as such, appears in no modern Heathenry except the German traditions as a result of importation. While the origin of this art is in dispute, we do know how it finally came to be absorbed into German magical traditions. The practice became very popular throughout Europe from the Middle Ages to the Renaissance Era, during which time radiesthesia came to be absorbed into the arsenal of *hâgzusa*. In the late Nineteenth and early Twentieth Centuries radiesthesia again gained European popularity on the tail of Spiritualism and other similar movements. By the 1950s it had become absorbed by the Armanen tradition as well, often being used in runic divination.

Hexerei: While hexerei (sometimes called “hexology”) is not properly an Irminic practice, a growing number of Irminen are expressing sufficient interest in the topic that we may very well find Irminenschaft absorbing this art in time. Such a phenomenon should not be surprising when one considers how many Irminen hail from Pennsylvania Dutch ancestry.

Hexerei is essentially a subset of *brauche*. Its origins are unknown. The art consists of painting certain symbolic images in specific combinations in order to produce a precise effect. These images are best known for decorating Pennsylvania Dutch barns, but may also appear in other places such as on doormats or in kitchens. The practitioner, always male, is known as a *Hexemeeschder* (“hex-master”).

Again, most Irminen, like most other Heathens, are not magically-inclined. Even if one is not interested in practising any form of magic, it is helpful for the Irminist to have at least some passing knowledge of these methods as it profoundly aids in building a truly Heathen *Weltanschauung*. In the following pages we will look at the history and theory behind various aspects of Heathen magic. While this book does not pretend to be an instructional guide to practising Irminic magic, it will offer an honest and accurate understanding of what Heathen magic is and how it works from a German perspective. For those interested in becoming practitioners enough clues will appear within the text for one to find worthy starting points.

Urlaf Sigar Ar!

What Are the Runen?

“Rune-magic is the great knowledge of cosmic energies, the recognition of hidden energies of nature, of the subtle heavenly, as well as earthly streams, waves, entities, and powers. All forms of higher wisdom, all secret knowledge of the world, are but fragments, and through the course of time have been for the most part distorted and corrupted; but at one time it had its origin in the divine, Aryan magic of the Runes.”

~~Siegfried Adolf Kummer
Runen=Magie 1933 (tr. Edred Thorsson)

“What is the meaning of a river? I don’t know. What I do know is that a river is a stream of flowing energy that performs many important functions. What is the meaning of electricity? I don’t know. But it is an energy that can be harnessed to perform many important functions. What are Runes? I do know. They are keys to the Creative Energies of the Universe. They are small packets of energy inside what the Quantum scientists call the Quantum Ocean. This is what our ancestors called the Mind of God, The Grand Architect of the Universe, the Cosmic All, the Prime Mover.”

~~Ragnar Storyteller
Rune Meanings 2007

The Runen are perhaps the single most celebrated and frequently discussed aspect of our triuwa--yet the subject remains arguably the least understood facet of it. Pop-occultniks have marketed rune-based books, “stones,” jewellery, and other merchandise offering nothing for the consumer’s money except an opportunity to join what seems to be an underground fad. Thousands of websites on the subject of the Runen appear on the internet ranging from the academic to the infantile, and from the truly arcane to the simply bizarre.

Both academic and mythical histories of the Runen have been written so many times that there is no need to rehash that information here—especially as neither can offer a conclusive account. While each of these may offer us clues, neither truly explains to us what the Runen are in any practical sense.

To understand runic energies we must first know about *magan*. *Magan* is an OHG term often translated to modern English as ‘luck’ or ‘power.’ While there exists a certain truth and accuracy in translating this word as either ‘luck’ or ‘power’ a more precise definition is even more sublime than either of these terms, as both are rather vague—at least as they exist in modern English. Theoretical sciences such as quantum physics and orgonomic research have taken great steps toward being able to quantify and even utilize this force. Soon we may even be able to measure it!

Magan, like light, radiation or electro-magnetic energy, may be broken down into a ‘spectrum’ of sorts. Each of these “frequencies”, if the reader will allow the use of an analogy, may be understood as manifesting a groups of particular states each of which we call a runic energy. Thus, the energy of OS might be conceived of as magan bearing a different “wavelength” from the energy we call RIT and so forth. One way to conceptualize this might be to compare the runic “frequencies” to those of electromagnetic radiation. Electromagnetic energy at frequencies of 3 kHz to 300 MHz is known as radio frequency, whereas that same energy at frequencies of 300 MHz to 300 GHz is known as microwave radiation. Because of the difference in effects at these different frequency ranges these are conceptualized as different types of energy even though we know because of scientific evidence that they are technically the same. The electromagnetic spectrum can, of course, be subdivided into other ranges: ionizing versus non-ionizing radiation, alpha particles versus beta particles, and so forth. The energies that we refer to as runic energies work similarly.

The number of “wavelengths” possible within the runic spectrum is indeterminable. Guido von List informs us in The Secret of the Runes:

“Because there were, and still are, many hundreds of runic symbols, their exact number has still not been finally determined. However, out of this mass only about thirty came into use as letters in the sense of our modern writing symbols. So at this time, two main groups result from these script symbols, the ‘letter-runes’ and the ‘hieroglyif-runes,’ both of which were preserved in their unique ways, and both of which went along their special paths of development after the separation had been completed. All of these symbols were runes, but today only the ‘letter-runes’ carry that designation, while the ‘hieroglyif-runes’ from this point forward were not recognized as actual script symbols.”

The ‘hieroglif-Runen’ of course, refer to staves such as the Fyrfos⁸ and the Sonnenrad⁹.

Etymology hints more strongly than academic history regarding the nature of these energies, and melds well with mythic history. OHG *rûna*, OS *rûna*, ON *rún*, OE *rún* and Go *rûna* all bear meanings such as “whisper” and/or “secret.” We are informed in the Hávamál that Wodan took up the Runen shrieking, informing us that even the

8 Armanic: “swastika”

9 MoHG: “sun-wheel”

one-eyed god could barely handle what he had discovered..

Continuing with this analogy one might say that the application of distinct futharkhs¹⁰ (e.g., the Teut-onic Row or the Armanen Row) might be thought of as utilizing different scales to measure those frequency differentiations, but all within the same spectrum of magan. Thus, the Standard Nordic Row breaks the scale into 16 units, the Armanen Row into 18, the Teut-onic Row into 24, and so forth. ‘Hieroglyph runes’—or more correctly, hiroglif¹¹ --might be thought of as those on the periphery of the spectrum. Just as ultraviolet and infra-red are technically part of the light spectrum but are invisible to the human eye; so the hiroglif Runen might be thought of as parts of the spectrum outside of the range of the futharkh. The futharkh, of course, referring specifically to the “letter runes”.

As previously stated the Runen are not what most people think that they are. Those that would purchase a set of carved stones and a handbook intending to ‘learn the runes’ are those that fail to understand even the concept of what a Rune might be. But the mistake is an understandable one considering the information that is generally available. Couple this with the fact that the Runen, bearing the mercurial nature that they do, may work well for purposes other than their intended ones, they may belie their own existence.

To explain this statement, perhaps another analogy is in order. You have purchased an SUV. Years later, due to circumstances not yet considered at the time of purchase, you find yourself living in your car in the mountains using it as both a house and as an off-road vehicle. Your SUV will work in both of these functions—and may even work better than some other types of cars available—but obviously neither represents the manufacturer’s intention. Similarly the Runen may be used for divination, decoration, worn as charms, or used for any number of other applications—and again, they may work better than many other available options; but these are clearly not the intended function of the animating principle(s) of the All. “Letter Runes” or the Runen represented on an accepted scale, embrace this primordial power! Only after drinking the mead from Wôdhruorer did Wodan begin reciting the runic songs¹². It is significant to note that even after sipping of the Mead of Inspiration Wodan is only able to describe each of the staves through poetry, perhaps because only through such allegory could he even hint at the mysteries. And here begins our search into the unknown...

Returning to magan, as the foundation of existence itself, magan is a force that has been recognized by cultures worldwide. Various ethnic traditions have developed their own unique technologies in an attempt to define, accumulate and manipulate this energy. Examples found in other cultures might include *qigong* from China and *kundalini* from India. As history has unfolded some of these technologies have continued through religions, some through philosophies, and some through systems

10 A runic alphabet is known as a “futharkh”

11 This spelling is based on Kala. See List, Guido *Secrets of the Runes*

12 Rúnatala þáttur Óðins

of alternative medicine and some even through martial arts. One of the most fascinating methods of manipulation, acupuncture/acupressure, originates in the ancient Orient and is still used commonly even in the modern Western world.

Magan has also been identified by experimental/theoretical sciences, but has yet to be acknowledged by the mainstream scientific community. One might ask why the scientific community is so resistant to accepting and researching a form of energy that seems so apparent.

“Scientists are professional seekers, forging the path up the ‘mountain of knowledge.’ Their search takes them into the uncharted unknowns of the universe. With each scientific discovery, humanity gains a better foothold in scaling the mountain. Ascension is paved one scientific discovery at a time. Occasionally, scientists embark in a direction that ultimately leads to an apparent dead end. When that happens, we are faced with two choices: Continue to plod forward with the hope that science will eventually discover a way around the impediment, or return to the fork and reconsider the alternate path. Unfortunately, the more science invests in a particular path, the more difficult it is to science to let go of beliefs that keep it on that path. ...The culture which includes the scientific mainstream inevitably clings to fixed ideas and rigid patterns in the face of imposing challenges. And yet from among their ranks arise creative minorities that resolve the threatening challenges with more viable responses. Creative minorities are active agents that transform old, outdated philosophical ‘truths’ into new, life-sustaining cultural beliefs.

~~Bruce Lipton

The Biology of Belief

A number of scientists over the centuries have re-discovered magan and have attempted to use various theories and technologies toward its manipulation such as Dr. Franz Anton Mesmer, Baron Karl von Reichenbach, Dr. Robert O. Becker and Dr. Alexander P. Dubrov. The most important of these, though, was arguably Dr. Wilhelm Reich, M.D. Like the other scientists mentioned above, though, his work has been discredited by the mainstream scientific establishment.

Dr. Reich referred to magan as “orgone”. Reich developed an holistic approach to health maintenance and healing referred to as “psychiatric orgone therapy” (or as “sex therapy” by his detractors). The gist of this method was to put the client into a device known as an orgone accumulator for a certain time period--usually around 20 minutes--to increase the levels of magan in the body. Excess magan would later be released through orgasm after the client went home. Compare this to the UR rune as described in Hávamál 148:

A second I know, | that men shall need

Who leechcraft long to use;

Reich experimented with other applications for the use of orgone as well, most notably in manipulation of the weather through the use of a device known as a “cloudbuster”, although he is certainly most well known for Psychiatric orgone therapy.

Does this sound far-fetched? Consider the IS rune as described in Hávamál 155:

A ninth I know, | if need there comes
To shelter my ship on the flood;
The wind I calm | upon the waves,
And the sea I put to sleep.

In addition to the progress in medical science and meteorology spawned by Reich, he made three discoveries that may be considered fundamental in our modern understanding of the Runen.

The first of these was the discovery of energy units visible under a microscope that he termed “bions.” In his work, *Die Bione*¹³ he describes these units as:

“...a minute quantity of matter, containing a quantity of energy derived from the matter...not complete living beings but only carriers of biological energy... forms of transition from non-living to living.”

Despite medical scientists ridiculing Reich’s discovery, his notion of ‘bions’ was echoed by research in other disciplines ranging from quantum physics (“All forms of matter are really light waves in motion.” ~Albert Einstein) to runic research (“... Spirit is compared to steam; just as it becomes water by means of condensation [inhalation] and finally turns into ice, so too did spirit become matter by means of a similar kind of condensation; spirit and steam remained what they are, and have only changed their forms of appearance.” ~Guido von List).

What Reich lacked in his research was a means of refining this energy without the use of material technology. Magan may be applied to the same goals naturally without the use of technological devices as has been demonstrated by myriad peoples around the world. In our Heathendom this is accomplished by breaking down the various “frequencies” of magan into “bands” we identify as the Runen.

Another researcher who has contributed immensely toward our understanding of these energies and the manipulation of them was Friedrich Bernhard Marby. A contemporary of Guido von List, Marby was a runic researcher who revolutionized our modern understanding of the means by which one may apply the Runen. While

13 *Die Bione*, Oslo: Sexpol-Verlag, 1938; translation included in *The Cancer Biopathy*

List focussed on runic symbolism and the German religious heritage, Marby focussed more on the skills of manipulating these energies. Being unfamiliar with Heathen cosmology, Marby borrowed many terms and concepts from the Hollow Earth Theory and from Theosophy, both of which proved to be very influential among thinkers during the early part of the twentieth century. Because of this, although his theories have proved instrumental in the rebirth of runic studies, his terminology often eludes modern Heathens. If one considers what he is saying, however, it is not difficult to “translate” the technologies he describes into terms more familiar to Irminen and other Heathens. He recognized that different frequencies of these “cosmic forces” were more powerful from certain sources than from others, for example. Based on the Hollow Earth Theory he described these energies as originating from five distinct atmospheric layers.

1. Inner Earth Space
2. Material Earth Space
3. Wave Space
4. Cosmic Space
5. Super Cosmic Space

As we see in Alvíssmál, however, knowing a thing from one perspective does not necessarily mean that we know how a thing is understood from another. Below are the names of these same locations in Irminic terminology:

1. Suarzalpâheim
2. Mittagart
3. Alpâheim
4. Ensigart; Wanâheim
5. Rîsiheim

Thus, when we draw upon runic energies we are drawing on distinct manifestations of life-force(s) extracted from the various different worlds through the conduit we call Irminsûl. In summery, magan is the “stuff” from which all of life and existence derive. The Runen represent various expressions of that essence. Demonstrating just how universal the conceptions of these energies really are consider the information on the charts on the following two pages. These, of course, are only a partial list and are in no way to be taken as complete. They are only presented for the purpose of making a specific point to the reader.

Alternative Names for 'Magan' as Used in Ethnic Traditions and Theoretical Sciences

Germanic

Old High German	magan
Modern High German	Lebenskraft; Kraft
Old Saxon	megin
Old English	mægin
Middle English	main
Old Norse	megin

World

Chinese	qi; ch'i
Korean	ki
Yòrubá:	ashe
Hindu	prana
Old Irish	anál
Hawaiian	huna

Science

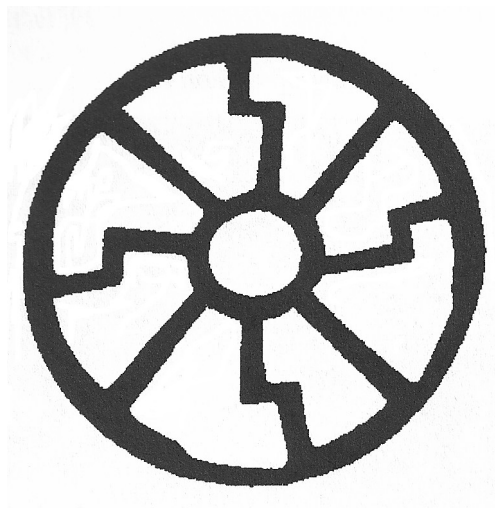
Karl von Reichenbach	Od; Odic Force
Franz Anton Mesmer	Animal Magnetism

Wilhelm Reich

orgone

Bruce Lipton

quantum ocean



Selecting a Rune Row

Looking at the various sources available as introductory primers on runic studies one of the first considerations the aspiring Rune-worker must consider is which Futhark on which to focus one's studies. Each row bears not only its unique staves, but also its own exclusive traditions. There are three considerations in selecting a particular row for one's focus: culture/language, timeliness, and disposition.

Culture and language are key, especially for Heathens, as it builds a continuity with our exoteric triuwa. For example, it would make no sense for one practising an Icelandic-based Heathenry to focus on Anglo-Frisian runic traditions, as this leads to a lack of continuity.

Timeliness might be thought of as another aspect of culture/language. Modern, urban folks will find a runic system developed in an environment more like our own to be easier to relate to than a system based on barely remembered Viking or Bronze Age culture.

The third consideration is a bit more vague as this has to do with the disposition of the practitioner. Like learning to paint on a canvass, every artist has his or her own individual approach to how an image is depicted. One may be more influenced by cubism, surrealism, or one of the more classic schools of painting and no one is to tell the artist that a particular approach is wrong.

Bearing these three considerations in mind – culture/language, timeliness and disposition – let us cogitate the various options one has in selecting a rune row for personal study.

The Common Germanic (“Elder”) futhork, composed of 24 staves, is the most widely recognized Rune row in the modern, English-speaking world primarily due to the efforts of Ralph Blum and Edred Thorsson – although the schools of thought promoted by the two men bear little in common and are geared toward extremely different audiences. Blum, focussing on a New Age audience, promotes this futhork (plus an additional “blank rune”) primarily for use in divination. He has never named his school of thought. Thorsson, on the other hand, attempts to reach both Heathens and occultists using the same row primarily for self-development. Thorsson's approach, called “Odianism”, was cobbled together by combining certain elements of Armanenschaft with the various exoteric materials found in academia. Both authors imply – without specifically stating - that they are revealing ancient secrets for use in

modern times.

In Scandinavia this row is popular as well, although there it has become more widely recognized via the works of Sigurd Agrell. Agrell called his method “Uthark Theory” because of his belief that the F-stave should be moved to the end of the row conflicting with every other runic system available. His method is based on cross-referencing the staves with concepts from astrology and tarot.

As for historical information regarding the Common Germanic Fuþark we know very little. Artefacts suggest that it was known throughout northern Europe, likely spread from wherever it originated by the Goths. We see records that depict two slightly different orders for the staves¹⁴. We do not know the ancient names of the staves, their phonetic values, how they were taught, or how they were used – let alone do we understand their ancient magical/esoteric conceptions. The names for the staves commonly used today are reconstructed Proto-Germanic based on assumed parallels with other Rune rows. Less frequently used are the names of the equivalent letters in the Gothic alphabet allegedly invented by Bishop Ulfilas¹⁵ (a/k/a Wulfila) for the purpose of introducing a christian Bible to the Gothic peoples. While the precise connection between the Common Germanic Fuþark and the Gothic alphabet are uncertain the use of these letters does add a bit more historical authenticity than the use of Proto-Germanic which is an entirely reconstructed language. The table on the following page shows the staves of the Common Germanic Fuþark followed by the Proto-Germanic names and then by the equivalent names found in the Gothic alphabet.

In recent years something of a movement has built around the use of the Common Germanic row attempting to strip away more modern inflections and practices advocated by writers such as Agrell, Blum and Thorsson. The problem faced, however, is the sheer lack of authentic materials forcing would-be researchers to reconstruct this row based on remnants from other rows and completely lacking in its own system of instruction or practice. It must be argued that both Agrell and Thorsson have both created very functional systems despite their questionable historicity.

Despite its drawbacks the reconstructed use of the Common Germanic Fuþark has proven itself to be potent and satisfying to countless individuals and groups in the modern era. Practitioners have experienced and discovered many things that would have been impossible without their journeys into the Runen. As long as one has the ability to defend oneself against self-delusion and recognizes a lack of historicity this row may provide a very useful tool for the runic practitioner.

14 Some researches designate the two arrangements as “the Common Germanic Row” and “the Gothic Row”, whereas others argue that the differing layouts might be better explained by educational or even magical nuances.

15 The Gothic alphabet is based on the Greek alphabet, the Latin alphabet, and the Common Germanic Fuþark. It is not known whether then names of the letters in the Gothic Alphabet exactly correspond to the names of the Runen.

ƿ	ᚢ	ᚦ	ᚱ	ᚲ	ᚷ	ᚸ	ᚹ
fehu	ûruz	þurisaz	ansuz	raidoþ	kênaz	gebô	wunjoþ
fe	uraz	þyþ	aza	reda	chozma	geuua	uuinne
ᚱ	ᚦ	ᚱ	ᚷ	ᚲ	ᚷ	ᚸ	ᚹ
hagalaz	nauðiz	îsa	jêra	eihwaz	perþrô	algiz	sowilô
haal	noicz	iiz	gaar	uuær	pertra	ezec	sugil
ᚱ	ᚦ	ᚱ	ᚷ	ᚲ	ᚷ	ᚸ	ᚹ
teiwaz	berkanô	ehwaz	mannaz	laguz	ingwaz	dagaz	ôþala
tyz	bercna	eyz	manna	laaz	enguz	daaz	utal

The Anglo-Frisian Futhorc, composed of either 29 or 33 staves (the later edition containing staves to represent phonetic values lacking in the earlier form) has been preserved better than the Common Germanic futhork – but only slightly. In the case of the Anglo-Frisian row we have an exoteric outlay in the form of the Old English Rune Poem and a few passing references exist in more esoteric works. But that is all. Most of what we find in surviving inscriptions come from numismatics or even shopping lists!

Little has been done in the modern era to successfully recreate the Anglo-Frisian system. Some attempts have been made – most notably by F. B. Marby and R. I. Page – but none have been able to present complete systems.

Medieval rows may be historically fascinating, but have never purported to any esoteric use whatsoever. These were generally developed with the intent of preserving German and Scandinavian Runes for reasons of national pride while expanding their phonetic values to suggest that the Germanic peoples were as “civilized” and “educated” as their Roman contemporaries.

The Standard Nordic “Younger” Futhork, of 15 staves¹⁶) is exceptional in that it is the only ancient row that is well documented. Preserved are memorial stones, multiple rune poems (although some exist only in fragmented form), and numerous examples of this row used in writings ranging from simple to arcane. The *Codex Runicus*, still preserved at the Arnamagnæn Institute, is a 202 page Danish legal code written in the Standard Nordic Futhork that is still very legible! We have also preserved genuine esoteric interpretations in the Sixteenth Century works of Thomæ “Johannes Bureus” Agrivillensis.

In a number of articles this author has referred to this row as “the ancient Runen” based on the opinion that this is the only ancient row we know enough about to give

¹⁶ Yr may sometimes be used as a replacement for Reid in esoteric uses although these are used as separate staves in exoteric uses. For this reason exoteric users will count 16 staves in the row.

it proper consideration for modern use.

Use of the Standard Nordic Futhork does bear one major drawback, in that the culture from which it sprang is so ancient that it would be extremely difficult for anyone today to relate to it well without evolving it greatly. But this work has already begun

with some success. Peryt Shou and Ivar Hafskjold have done some outstanding work in this area, albeit in very different directions. Peryt Shou emphasizes esoteric uses of this row in his system of *Asur-Esoterium* (bearing obvious influence from Armanic thought); whereas Ivar Hafskjold has developed an holistic, exoteric lifestyle/doctrine based on the lore of this futhork in his system known as *Stáv*.¹⁷

stave	ƿ	ᚱ	ᚦ	ᚨ	ᚱ
Abec.	feu	ur	thuris	ös	räd
Shou	Feh	Ur	Thor	Os	Reid
stave	ƿ	*	ᚦ	ᚨ	ᚱ
Abec.	chaon	hagal	naüt	is	âr
Shou	Kaun	Hegl	Nöt	Is	Aar
stave	ᚨ	ᚦ	ᚱ	ᚨ	ᚱ
Abec.	sol	tîu	birca	man	lago
Shou	Sig	Tyr	Biörk	Man	Lögr
stave	ᚨ				
Abec.	ÿr				
Shou	Yr				

This row can be somewhat confusing to study because

both the forms and the names of the staves have varied greatly over time and locale. Most today use the Danish “long branch” form for the staves. But just as valid are the Swedish-Norwegian, Manx, Hälsinga “short twig”, and Rök forms. This row appears in the chart to the left using the most commonly recognized forms of the staves. The ancient names for the staves are taken from the Abecedarium Nordmanicum and the

modern names are those used by Peryt Shou in keeping with Irminic/German tradition.

ƿ	ƿ	ᚱ	ᚱ	ᚦ	ᚦ	ᚨ
F	V	U	W	Th	Dh	O
ᚱ	ƿ	ƿ	*	ᚦ	ᚨ	ᚱ
R	K	G	H	N	I	E
ᚨ	ᚦ or ᚱ	ᚦ	ᚦ or ᚱ	ᚱ	ᚱ	ƿ or ƿ
A	S/Z	T	D	B	P	M
ᚦ	ᚨ					
L	Y					

Mention should also be made of the later dotted forms of these staves. The dotted forms came to be used c. 1300A.D. as a means of better defining the phonetic values of the staves. As some staves might represent two or more phonetic values, the dotted forms would designate whether a sound should be aspirated in the case of consonants. For example, a “P” and

17 The exoteric approach is *Runæ Vulgares Ancillæ*, while the esoteric is *Adalrunæ*; see Bureus

a “B” sound are essentially made the same way in the movements of the mouth and, thus, are both represented by the same stave. The “B” sound, however, is voiced which is made clear by the dots added to the stave. The exception to this is the Is stave because it represents a vowel sound. In the case of Is the plain form of the stave represents an “I” sound, whereas the dotted form of the same stave represents an “E” sound. No evidence exists to indicate that the dotted forms of this fuþark bore any difference whatsoever in esoteric interpretations in ancient times. By the time dotted forms came into existence the emphasis in runic writing had already changed to mundane messages and records without any esoteric connotations at all – at least none recorded by history. Today, however, there are certain rune-workers who do suggest meanings to the dotted forms, seeing these as subtle qualifiers. These workers do not see the dots as creating a new stave, but only as colouring the meanings of the existing staves, much like a vibrato or a string bend will colour the sound of a note being played on a guitar. Above is a chart which shows the phonetic values assigned to the dotted forms of these staves. Note the aspirated forms of the demarcated consonants present in the *stungnar rúnar* (ON “dotted Runen”).

The Teut-onic Runen, of 24 staves, were introduced by a German, Karl Maria Wiligut, in the early 1900s. Visually this row is extremely different from more historical rows. Its efficacy, however, cannot be denied.

Because of Wiligut's involvement in the Nazi regime during World War II and because no evidence of this row before Wiligut's writings exist, it has become common to dismiss its use as “non-Heathen” or as “Nazi occultism”. Realistically, however, one's spirituality has little or nothing to do with one's politics and, despite their distasteful methods, the results of Nazi research were often impressive. Like the various mechanical technologies and medical discoveries that came out of “Nazi science”, spiritual technologies may prove to be immensely useful and workable discoveries.

The single drawback to the use of the Teut-onic Runen today is that materials are extremely sparse. Little has been made available on the topic in English; and most of the native materials have been banned in Germany.

The Armanen Futharkh¹⁸, composed of 18¹⁹ staves, is the most famous of the modern rows. Introduced to the world by Guido von List and expanded upon by a number of later writers, the Armanen Futharkh bears a certain superficial resemblance to the Standard Nordic Fuþark – at least in the forms of the staves. However, it should be made clear that they are not the same. The Armanen row does not include “short twig” or “dotted” versions, nor are do localized versions exist. The names of the Armanen staves represent *kernal words* (as opposed to the Standard

18 This row is sometimes called “Odin's Rune Row” by its users

19 Occasionally Othil may be used in place of Os. Because there is no exoteric use for this row the confusion does not exist as found in the Standard Nordic row when Yr is used to replace Reid.

Nordic system in wherein a number of different names may be used but all are definable terms in their respective dialects). Most importantly the traditions of teaching and utilizing the Runen associated with the two systems are entirely distinct.

If we look at our existing runelore honestly one will find that, aside from a few scraps surviving in the Standard Nordic tradition or the work of Agrell which is virtually ignored in the English-speaking world, effectually everything we know and practice of an esoteric nature will find its origins in the Armanen tradition.

The Armanen row does not lend itself as easily as other rows to mundane writing. Nor is the Armanen tradition supported by anything quite like the rune poems of the *Runæ Vulgares Ancillæ*²⁰. What it does offer, however, is proven methods and interpretations that work. In many of my own articles I have referred to the Armanen row simply as “the modern row” because this is the only modern row that is really useful considering the lack of information available as regards other systems. The Armanen futharkh appears in the table to the right.

Ƶ	𐌆	𐌇	𐌃	𐌄	Ʒ	✱	𐌆	l
Fa	Ur	Thorn	Os	Rit	Ka	Hagal	Nod	Is
𐌃	𐌆	↑	𐌄	𐌆	Ʒ	𐌃	𐌆	𐌆
Ar	Sig	Tyr	Bar	Laf	Man	Yr	Eht	Gilbor
𐌆								
Othil								

To summarize, the only rows that are genuinely valid as it stands today for proper esoteric use - unless, of course, one has access to information that is not available to most people – are the Standard Nordic Futhark and the Armanen Futharkh. That being said, work is continually being done to reconstruct the value of the Anglo-Frisian Futhorc and even more is being tried in attempts to rebuild the Common Germanic Futhark. These have demonstrated – especially in the case of the latter – some success in their workings. However, regardless of the amount of reconstruction and experimentation that continues, one thing will be lacking that the established rows do not suffer: divine presentation.

The Hávamál describes Wodan's discovery of the Runen in very explicit and dramatic terms. After sacrificing himself to himself, hanging from the branches of Irminsûl for nine long, cold nights without food or drink, he states (strophe 139):

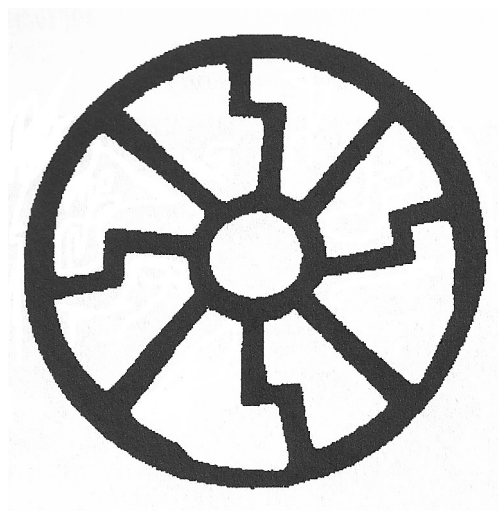
nýsta ek niðr	bending myself down
nam ek upp rúnar	I took up the Runen
œpandi nam	calling need I took,
fell ek aptr þaðan	and I fell back from there

There is no talk of research, consultation or experimentation; only a purely ecstatic

²⁰ The Latin term used by Johannes Bureus to describe exoteric Rune studies

experience. Even Wodan himself had to undergo an awesome ordeal to discover the mysteries; and upon finding them could barely handle them. If we, as mere human beings think that we can uncover these same mysteries through the scientific method we are fooling ourselves. It is also significant that Wodan *æpandi nam* “called need” - in ancient times *naût*²¹, implying an urgency that simply does not exist in a research environment.

We are further informed in *Rígsþula* that Iring gave the Runen to “Nobly-born”²². That is to say that true runic understanding is not something that we necessarily earn, but something that is granted to certain individuals. Of course, we can learn some through mundane research and practice – but the Runenmeister is born, not made. If this is so, how well might we expect our reconstructions of any antiquated rune system to be?



21 Modern Standard Nordic Fuþark: *nôt*; Armanen: *Nod*

22 *Rígsþula* 36

Internalizing the Runen

This essay originally appeared as "Runenyoga Theory" in Vor Trú magazine # 68 (Winter 2254 RE/ 2004CE). It has been revised for this edition.

Reading the Eddas will not inform us where the Runen originated. The Vóluspá describes the origin of the All and the Hávamál informs us of Wodan's winning of the Runen from Mími. There is a gap in our surviving lore, in that we are not told how so many of the other gods gained the runic wisdom that is ascribed to them. But we are informed in Rigsþula that Heimo – manifested as Iring - teaches the understanding of the Runen to mankind²³.

This author believes that the Runen were formed through the commingling of fire and ice along with the formation of the worlds and the rise of the Rísi. It is healthy and good for us to bear relationships with the Runen, just as we might with the gods. But these – the Runen and the gods – are not the same. The reality taught by the Runen is different from that as taught by the gods - not because they are contradictory, but because there are no clear parallels between them. The Runen exist for reasons that we as human beings will never comprehend. But, as the mysteries of the All, they may be used to aid us in better understanding ourselves.

The Runen, despite the benefits of their use, are not allies we can count on. They follow their own course and in the process, affect our tuom²⁴ But how can we affect them? Any effort to do so would be like trying to affect the destiny of the stars! Our gods can be cajoled; we can ask favours of them. Our gods can cry with us and laugh with us. They can even laugh at us! The Runen merely exist.

How might we use the Runen as tools? To understand this, first we must consider the work of one of the most important Runenmeisterei in history – Friedrich Bernhard Marby (10 May 1882 – 3 December 1966). Marby, a Dutchman who immigrated to Germany, published *Runenschrift, Runenwort, Runengymnastik* ("Runic writing, Runic words, Rune-Gymnastics") in 1931. This was the first book in a series called *Marby-Runen-Bücherei* ("Marby's Runic Library"). It may be interesting to note that Marby published his first runic studies in 1907, and thus, that his studies marshalled a separate, independent stream of study contemporary with the efforts of Guido von List.

F. B. Marby called this technology of internalization *Runengymnastic* ("Rune gymnastics"). He claimed that Runengymnastic represented an ancient craft that was practised throughout Germany, Scandinavia, and the British Isles in ancient times. He often pointed out that in contemporaneous Scandinavian schools that it was (and still

23 Specifically, Heimo teaches the Runen to Karl (ON "nobly-born")

24 OHG "doom", "destiny". Cognates include OE *dóm* and ON *dómR*

is) customary to teach the alphabet by having students strike poses derivative of the shapes of the letters while making the sound that each one represents. He suggested that this is one of those customs handed down from primeval times, and that he had rediscovered the magical technique that it originally was.

Many Irminen today have expressed doubt that Marby actually did rediscover an ancient practice. This author would agree with this sentiment. However, to argue history misses the significant point: **these practices work!**

What were these practices, and what was the rationale behind them?

“In the Scientific idiom of the early twentieth century, Marby regarded man (sic) as a sensitive receiver and transmitter of cosmic waves and rays, which animated the entire universe and whose specific nature and effect were dependent on planetary forces, earth magnetism and the physical form of the landscape.

Within this macrocosmic-microcosmic model Marby saw the runes (sic) not just as letters or phonetic values but as representations of postures and movements which man (sic) could perform in order to improve his reception of these cosmic influences. He therefore devised a system of rune-gymnastics whereby the subject imitated the forms of runes, in order to enjoy the particular influences associated with them. The repetition of the rune sound as a vocal incantation or mantra was also recommended.

~Nicholas Goodrick-Clarke²⁵

Marby devised (discovered?) postures conforming to the 29-staves of the Anglo-Frisian Futhorc, believing this to be the original Rune-row. Unfortunately his work was rudely interrupted in 1936 when, as a result of his being labelled as an “anti-Nazi occultist”, Marby was sent to Weltzheim Concentration Camp by the officials of the Dritten Reich.

Having spent additional time imprisoned at Floßenbürg and at Dachau, he served a total of 99 months in captivity until his release by Allied forces in April 1945²⁶. After the war Marby resumed his research and experiments, but was unable to rally the interest in his studies that he had grown accustomed to due to the association many people had developed between Germanic pride, runology and National Socialism²⁷. Marby's work remained incomplete at the time of his death. As a result, the essays he left behind seem choppy and uneven. He never even had a chance to reveal postures for all 29 staves.

Others have used Marby's pioneering work as springboards for their own efforts. Most notable were Siegfried Adolf Kummer (1889 – ?) and Rudolf John Gorsleben (1883- 1930), both working predominantly in the 1930s, and both of whom applied

25 Goodrick-Clarke, Nicholas

26 *Ibid.*

27 NSDAP party members with runic interests (z.B. Karl Maria Wiligut and Prof. Hermann Wirth) remained generally unknown until recent years. However, those runologists that supported the party either before or during the war (z.B. Rudolf von Sebottendorff of the Thule Gesellschaft and Werner von Bülow of the Edda Gesellschaft) gained a certain amount of notoriety among the German people.

similar techniques and theories to the Armanen row. Both Kummer and Gorsleben began referring to this technology as *Runenyoga* (“Rune-yoga”), although Kummer is credited with having coined the term. Kummer combined the practices of Marby with the theories of Guido von List. He also added the use of *mudras*²⁸ to the Runenmeister's arsenal. Kummer and Gorsleben were so influential in this effort that today when we hear of Rune yoga/gymnastics most people immediately think of Armentum.

Others have built off these ideas as well.

In the 1950s, Frater Eratus (Karl Spießberger) of the Fraternitas Saturni began to be known for his work – which he called *Runenexerzitzen* (“Rune-exercises”). Frater Eratus took the Runen out of the Heathen realm and applied them instead to sorcery (*das heißt*, ceremonial magic), experimenting with group rune positions, practices of sex magic, *usw.* His efforts, however exotic, have proven influential to even the most heathenish of Rune-workers.

In keeping with the conventions of the Irminic/Armanic tradition the term *Runenexerzitzen* will be used forthwith.

Ivar Hafskjold developed the Stáv tradition for use with the Standard Nordic Fupark from the stances associated with internalizing the Runen. Stáv expands greatly the role of the Runen into a very holistic and useful exoteric system. However, Stáv practitioners generally fail to credit Marby, Kummer, Frater Eratus, and others to whom they are deeply indebted, instead making unverifiable claims to family lineage. The Stáv system—at least as it has been published—had also ignored the esoteric side of runic studies.

Edred Thorsson similarly built his Rune system, known as *Odianism*, from these same principles. Just as Armentum offers its discipline of Runenexerzitzen, so Odianism offers its own *stáðagaldor*. Stáðagaldor is really nothing more than Runenexerzitzen adapted to the Common Germanic Fupark – but unlike some other writers Thorsson has enough honour to give credit where credit is due.

Viktor C. Lesson's rather unique system, called *Klíma*, utilizing a modified fupark is an obvious abbreviation of Marby's original work.

The theory behind Runenexerzitzen is simultaneously simple and complex. To understand it we must first understand the roots of Marby's ideas – at least to some degree. Marby's *Weltanschauung* was profoundly influenced by two major theories:

1. The 'levels or reality' proposed by Theosophy²⁹

28 Hand postures (as opposed to full body postures); the idea is derived from similar practices known from Hindu yoga and Taoist sorcery. The term *mudra* is of Sanskrit origin.

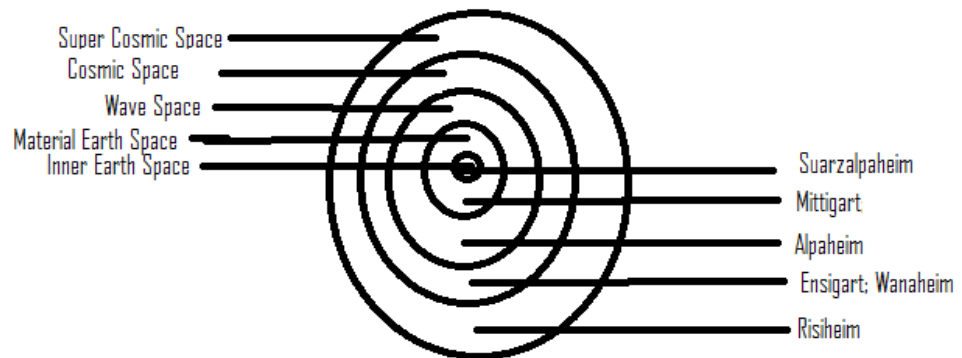
29 A religious/occult system of thought that attempts to know the divine by means of meditation, *usw.*, started in 1875 by Madame Helena Perovna Blavatsky

2. The Hollow Earth theory³⁰

The All may be defined as five zones situated in layers like an onion (see illustration). Marby's names for each level – demonstrating obvious Theosophical influence – appear on the top half of the glyph. My own equivalents based on Irminic lore appear on the bottom half. For example, Marby's “Material Earth Space” I would rename as “Mittigart” (including the realms of Îdisi, Tunchelalpâ and Mankind).

According to Marby, *Inner Earth Space* [Suarzalpâheim] is a “vast but contained zone of tranquil space that radiates energy”. *Wave Space* [Alpâheim] is a place easier to reach than most people think. It is here that energy patterns are most freely exchanged. *Cosmic Space* [Ensigart & Wanâheim] on the other hand, is more difficult to reach than is commonly thought. Marby suggests that stars and planets influence this realm, though this author would argue that these “influences”, being gods, are conscious and that we can - when undergoing appropriate efforts - communicate with them. Marby's *Super Cosmic Space* equates to the realm of the primordial beings we call Rîsi.

Marby proposed – and for the most part has not been challenged – that the Runenmeister is able to send and receive energy patterns to and from all five of these zones not



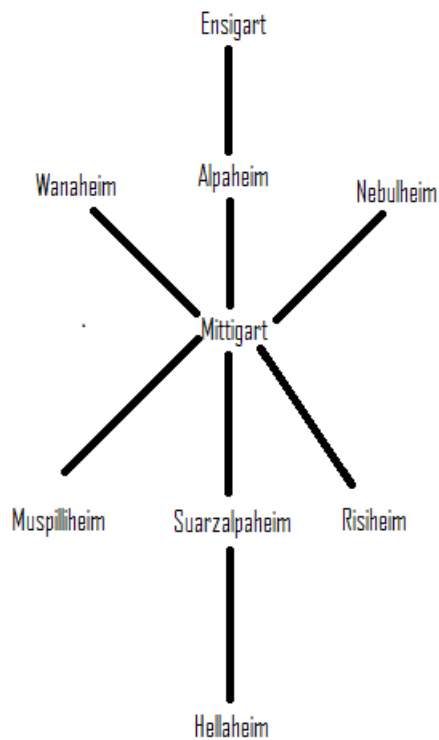
unlike the transmissions sent and received through a short-wave radio antenna. By controlling the body (via runic postures and/or dances), controlling the thoughts (by visualizing the stave in its associated colour), by controlling the breath (through breathing patterns and by intoning the phonetic value of the Rune), and control of the emotions, one is able to secure the Rune. Attuning to a particular Rune might be likened to tuning in a certain frequency on a radio; the antenna still receives all the various signals, but only the selected frequency is being manifested and manipulated by the system.

The analogy of a radio antenna may sound quaint to most people today. But consider that Guglielmo Marconi did not even begin to experiment with radio-waves – then called 'Hertzian Waves' – until 1894; the radio was not patented until 1898; radio signals were first heard across the Atlantic in 1901; or that the BBC was established in 1922. As Marby published *Runenschrift*, *Runenwort*, *Runengymnastik* in 1931, he

³⁰ Hypothesis originally proposed in 1692 by Edmund Halley alleging that not only is the planet hollow, but that it consists of four magnetic spheres nestled inside one another. He further suggested that the globe is filled with life forms on each of these planes and that each is lit by a luminous atmosphere. He even went so far as to suggest that the *aurora borealis* is caused by gas escaping at the poles originating from internal spheres.

was using cutting-edge technology as his analogy!

The model presented in the illustration above is distinctly different from the mythic geography outlined in the majority of introductory Rune primers. The commonly used model displays a diagram shaped roughly like a snowflake. Ensigt sits at the top, Mittagart in the centre, and so forth (see illustration at left). The problem with this model is that it is based on documents unique to a Scandinavian mindset. Like all tribal peoples, the ancient Scandinavians mapped out their conception of the worlds based on the geography they knew. Rîsiheim (ON *JötunheimR*), for example, falls in



Finland to the east; Mûspilliheim (ON *MúspellheimR*) to the south, falls in Africa³¹. The problem with using this model for the vast majority of Irminen – and other Heathens in the USA - is that we do not live in Scandinavia. The appellations do not make sense to us. To whit: for those of us in the United States, if we were to take these descriptions literally, Rîsiheim would fall somewhere in the middle of the Atlantic Ocean! Nor do these descriptions work for us in an allegorical sense, as such a model is useless for us when trying to map out our spirituality. The layered model, on the other hand, is a very useful model indeed!

My own explanation is not all that different from Marby's, as the two ideas are not mutually exclusive. There is a division between our reality here in Mittagart and the other worlds described in

the Eddaic verses. This division lies in Marby's "Wave Space" - that is, in Alpâheim. The forces and wihtir that exist in the outer layers or realms represent the forces that originally manifested Creation. The forces and wihtir in the inner planes are those who walk on and in our world. It is at the juncture of "Wave Space" that the complete spectrum of all the different wihtir intermingle. This phenomenon is symbolically represented by the Irminsûl in mythic allegory and by the Julleuchter in ceremony. The spirits of the outer layers generate dynamics and form within the All. The spirits of the altmâgâ³² and other wihtir generate dynamics and form within nature, the home, and in society. When practising Runenexerzitzen the decent of âtum³³ or the raising of magan from the other worlds into Mittagart becomes seated in the human body and the Runenmeister becomes a reflection of all these forces. If there is a heilag³⁴ balance and harmony between the forces above and below (recognizing that these directions are symbolic only, and not intended to suggest any sort of hierarchy

31 See Reaves, William P. *Mythic Geography and Modern Translations* available online at http://www.squirrel.com/asatru/nidhad/Mythic_Geography_and_Modern_Translations.txt

32 OHG "forefathers", "ancestors"

33 OHG "odric force", "primal breath"

34 OHG "holy"; "whole"; cognates include OE *hâlig*, ON *heilagR*, NE *hale*

or moral quality), the Runenmeister will experience good health, gain wisdom, live in fridu, and will build luck. By manifesting these things the Runenmeister has the potential to increase his *werd*³⁵ because he is better equipped to be able to contribute to society and the home. It is when these forces come into conflict that one's life manifests illness, confusion, violence and scarcity. This type of cosmology is often misinterpreted to mean that the gods have punished those who neglect them. It would be more accurate to suggest that violation of the laws of nature has inevitable consequences, as does violating the laws of society. Runenexerzitionen is one of the best tools available for aiding Germanen in attuning with both nature and society. This is not, of course, to imply that there are no other ways. But Runenexerzitionen has an advantage in that it provides a clearly outlined system that many other methods lack.

The *sêla*³⁶ forms a polarity with the *folga*³⁷. It is the *folga* that forms the link between past and future lives. Ancient sources describe the *folga* as an invisible double of the individual³⁸ in opposite gender. She acts as one's lawyer at the thingstead of the gods, speaking for the good name of the deceased.

The link between the *sêla* and the *folga* lies within the inner consciousness of *das Ich*³⁹. This inner consciousness is the nucleus of the psycho-spiritual complex that creates self-awareness. That is to say, the mind and the emotions (as well as the will and the reputation) must be in agreement if spiritual insight and other benefits of Runenexerzitionen are to occur. This is the same state of affairs that Carl Jung called 'individuation', or the means of achieving good mental health. In contrast, a conflict between the mind and the emotions causes mental illness. Living in harmony with nature includes living in harmony with one's self.

In addition to the polarity between the *sêla* and the *folga*, *das Ich* is the centre-point of the mysterious forces of *magan* and *âtum*, bringing us full circle. It is interesting to note here that, while many people think of Runenexerzitionen practitioners as "imitating" the Runen through body postures *usw.*, that a more appropriate view would be to see the practitioner as **manifesting** the Runen on all levels. Of course, it is the sound of the Rune, not the associate glyph that holds the true power/potential. The art of *Kala*⁴⁰ is essentially Rune-work based on putting different phonetic values together in a manner not unlike what we have discussed herein to form "verbal bind-runes".

Many people tend to attribute their life's failures and successes to chance. Chance has little to do with anything. Success and failure have to do with luck (that is to say, *magan*); the difference being that "luck" is an energy that can be increased or lost

35 OHG "value", "worth"; cognates include OE *weorþ*, ON *verð*

36 OHG "soul"; cognates include OE *sawol*, ON *sál*

37 OHG "totem animal", "guardian spirit"; also "representative", "lawyer". Called in OE *fæcce*. In ON these are divided into two parts: the totem animal is called *fylgja*, while the representative is called *hamingja*.

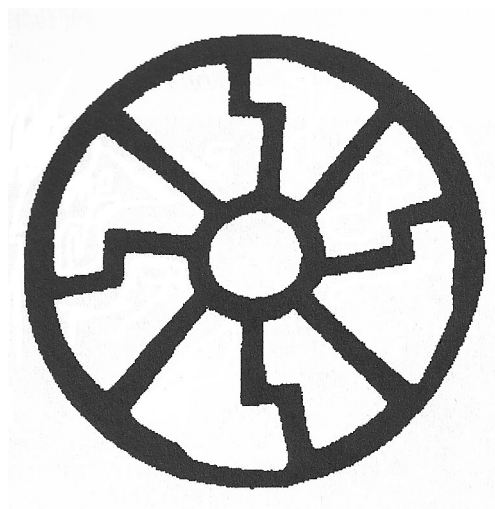
38 Rydberg, Viktor *Undersökningar I Germanisk Mythologi I*

39 MoHG "the ego", "the Self"

40 See Appendix IV

whilst “chance” is merely a gamble. Just as other cultures offer their respective means of cultivating this force within their own cultural milieux, so we have our own indigenous method which is usually manifested through living good and worthy lives and is further supplemented by some sort of metaphysical means such as Runenexerzitionen .

We live at the centre of a network of active, invisible forces. These forces exist within us and outside of us. They push us, stop us, throw us about, or allow us to advance; and sadly, many people go on completely unaware of them. One of the unique aspects of Armanenschaft is that it permits and teaches us to act upon this network of forces, to untie the knots that obstruct our lives. It teaches us to store up the positive within ourselves and neutralize the things that oppose us. To this end, Runenexerzitionen is one of the more interesting and useful techniques available to us.



Hâgzusa

Irminenschaft grew out of Wuotanismus and, thus, the body of magic associated with our approach to Heathendom from the beginning, of course, would be Armanic methods. But as Irminenschaft began taking on its own life distinct from the writers of the First Reawakening it came to encompass all of the German tradition - not only those aspects related to List and company. Enveloping all of the traditions of Germanen, the legacy of witchcraft – or in our locution, hâgzusa – cannot be ignored.

Because the neo-pagan movement has grown exponentially in this country no discussion on the topic of witchcraft can occur without addressing the relationship or lack thereof between the topic at hand and neo-pagan witchery⁴¹. If one were to purchase one of the countless books purporting to teach witchcraft or if one visits any tourist attraction focussing on witchery (such as Salem, MA in the USA or the Ripley's Museum in Toronto, Canada) one will be bombarded with neo-pagan conceptions from proponents and apologists. However, neo-paganism is not what we are discussing herein and virtually anything learnt from these sources may be dismissed when discussing hâgzusa.

Much confusion exists regarding the modern use of the terms “(neo-)pagan” and “Heathen” because of the history of our respective terminologies. During the First Reawakening German Nazis coined the term *Neu-Heiden* as a pejorative to describe the various philosophical and religious movements cropping up at the time ranging from Guido von List's Armanenschaft to Rudolph Steiner's Anthroposophy and even Mathilde Ludendorff's Deutsche Götterkenntnis. Whilst this term is really of more historical significance to Heathens, it is also the etymological root of its anglicized form, *neo-pagan*. It is important to note here that “pagan” and “paganism” do not refer to any specific religious orthodoxy or orthopraxy, but rather to a state of nonconformity to the abrahamic tradition. That is, anyone who has a religious belief/practice that is distinct from the Jewish, christian, mohammedan, or Bahá'í traditions is by definition “pagan”. “Heathen”, on the other hand, speaks to beliefs and practices specific to the Germanic and Teutonic peoples.

Similarly, differences occur between traditional and neo-pagan conceptions of what “witchcraft” is, despite the often overlapping source materials. Some of the differences between traditional witchcraft and neo-pagan witchcraft include:

⁴¹ While this author recognizes that differences occur between Wicca and Strega movements, as outsiders they are similar enough to be lumped together for our purposes.

- Traditional witches do not “call quarters” (make invocations to the cardinal directions) or associate elements with them. Neo-pagan witches begin every ritual with this step.
- Ethical concerns of the traditional witch are based on intent; neo-pagans rely on written rules such as “the Wiccan Rede” or “the law of three”.
- While traditional witchcraft may bear religious connections, most traditional witches do not describe their craft as a religion per se, but rather as a craft, just as the name implies. Conversely, neo-pagan witches universally describe their practice as a religion.
- Tripartite deities and/or male and female “balancing” deities are unique to neo-paganism. Traditional witches either gather around a single deity or in some traditions deny the existence of a greater deity while recognizing the potency of other types of beings. Traditionalist beliefs and practices are closely tied to the land and to locale and, thus, vary from region to region.
- “The wheel of the year” and other reconstructed festival calendars are unique to neo-paganism⁴². Traditional witchcraft has no festival calendar.
- If traditional witches use books at all for magical recipes these are generally grimoires borrowed from other traditions⁴³; neo-pagan witches collect spells and magical ideas in a Book of Shadows.
- Neo-pagan witches either work “skyclad” (nude) or in ritual garb. While some traditional witches wear ritual garb, most do not, and none work nude.
- Neo-pagan witches hold to a 3-degree hierarchical system similar to that found in Freemasonry. Traditional witches rarely use titles, and when they do these are very informal.
- Neo-pagans believe very strongly in the Eastern concept of *karma*, and this affects their ethical Weltanschauung. Traditional witches hold to the concept of “fate”.
- Traditional witches use few if any “working tools”; whereas neo-pagan witches prefer standardized tools. Similarly, traditional witches do not consecrate the land (seeing it as already sacred) or draw circles on the floor; neo-pagan witches generally do both.

42 From neo-paganism these reconstructed calendars have further extended themselves into much of modern Heathendom.

43 Ancient witches, of course, were almost universally illiterate and would have no use for books. Couple this with the dangers of being caught with such a document during the Inquisition (the point in history that bears the most comprehensive accounts of witchery) and it becomes obvious that even for the most traditional of witches the book is a relatively recent addition.

The scope of traditional and neo-pagan witchcraft is entirely too broad for a work of this nature. We will therefore only focus on witchery as it has evolved within the German tradition, and even this will be discussed generally.

Surviving sources inform us that in ancient times *hâgzusa* was performed by both men and women, although the *Hazes* (F) was significantly more common than the *Zouparari* (M). This should not be surprising when one considers that the various words used to describe activities of the witch included creating and administering remedies, cooking food, dressing wounds, and other enterprises – many of these indoors, out of sight – that would be considered “women's work” while men were busy with warfare, hunting, agriculture and handicrafts. Couple this with the nature of the feminine which tends to be more emotional, more imaginative and warmer than their male counterparts, and we can see why these arts were predominantly practised by women. The application of the witch's methods might be described as *wundern* (“miracles”; “white magic”) or as *zaubern* (“charms”; “black magic”), but the distinction would lie more in judging intent than in any particular views of right and wrong.

Jakob Grimm wrote:

“Fancy, tradition, knowledge of drugs, poverty and idleness turned women into witches, and the last three causes also shepherds into wizards. ...Christianity found a heathen (sic) belief in magic-wielding women existing among the Celts and Germans as well as Greeks and Romans, but has largely modified it; views held by heretics or imputed to them got mixt (sic) up with it, and out of everything put together witchcraft has to be explained. Down to the latest period we perceive in the whole witch-business *a clear connection with the sacrifices and spirit-world of the ancient Germans.*⁴⁴”

Our earliest surviving records lead us to believe that *hâgzusa* began at the beginning of the *Eigenkirche*⁴⁵ era. While there was no particular deity to whom practitioners might be devoted, Walburga Frouwa (bearing associations with death and the *sêla*) certainly must have had her shares of witch-devotees. The greatest number, though, were given to Frau Holdâ.

Again quoting Grimm:

“After the conversion, sorcery links itself with the discredited gods both foreign and domestic; not at once with the Devil yet, whose idea had scarce begun to take root among the people. The witches are of the *retinue of former goddesses*, who, hurled from their thrones, transformed from gracious adored beings into malign and dreaded ones, roam restless by night, and instead of their once stately progresses can only maintain stolen forbidden conferences with their adherents. Even when the bulk of the people was won over to the new doctrine, individual men would for a time

44 Grimm, Jakob *Teutonic Mythology Vol III*

45 MoHG “propriety church” used to describe a syncretic system of belief or a “dual-faith”.

remain true to the old faith, and perform their heathen (sic) rites in secret; but soon these pagan practices would cease as real facts, and abide in the memory and shaping fancy of mankind, and the more enduringly if they were connected with popular feasts and the permitted or prohibited usage about healings and poisonings. ...Enchantresses would be ranges specially with goddesses, out of whom the christian teachers might make up a Roman *Diana*, a Jewish *Herodias*, but the populace never entirely dropt (sic) the traditional native names. How natural then, if dame *Holda*, if that *Freyja*⁴⁶ or *Abundia*⁴⁷ had formerly led the round dance of elves and *holden*⁴⁸, that she herself should now be made an *unholde*⁴⁹ and be escorted by *unholden*!⁵⁰

This state of affairs lasted much later in history than is commonly believed. John von Engen⁵¹ argues that as late as the Seventeenth Century beyond a small clerical elite, "...the great mass of medieval folk lived in a 'folklore' culture best likened to that observed by anthropologists in Third World countries".

The world of the Hazes and Zouparari have always been heavily populated by the landwihtir. Not only Holden⁵², but waldscratâ, meriwîb, waldwîb and others. This is not unique to the German tradition. We see echoes of this in the witchcraft traditions of surrounding countries such as England's references to the "Queen of Elphame"⁵³ and Ireland's "Færieland". Another commonality between ancient hâgzusa practitioners and other witch traditions was an astute understanding of the regional flora and fauna used in making medicines and poisons. From this period we see reports of wild dances into "the everlasting hunter's chase" (the parallel to the Wilde Jagd should be obvious) and of alleged "witch's rides". It is interesting to note that during this period the christian church taught that believing in the existence of witches or in the magic associated with witchery was heretical⁵⁴.

In the Eleventh century we begin to see extremely dramatic changes throughout the surviving lore of witchery. Although the associations as herbalists and of relationships with the landwihtir were not lost, mentions of Heathen goddesses had disappeared and were replaced with descriptions of a male deity alternatively known as der Teufel ("the Devil"), Satanus, or by other similar names. The meetings of witches were no longer reported to occur in the wooded mountains, but at a crossroads (NE "intersection"). It is not until the middle of the Thirteenth Century, however, that we begin to see mentions of covens and various "heresies" imported to the cult from Italy, France and Spain into the Germanys. More about the figure of Satanus may be seen in Appendix 2.

46 OHG Frouwa

47 OHG Folla

48 An alternative name for the Holdafolk

49 MHG "demon"; "fiend"

50 *Ibid.*

51 Van Engen, John *The Christian Middle Ages as an Historiographical Problem* 1986

52 Known in Holland as *witte vrouwen* ("white wives")

53 Some linguists believe that the term "Elphame" is descended from ON *Álfheimar* (OHG Alpâheim), although this has not been proven.

54 An *heretical* belief in the Abrahamic tradition refers to a belief that is unconventional or dissident. Holders of such notions are referred to as *heretics*.

The Christian Church was extremely effective at stamping out most of the religious beliefs associated with witchery in the Germanys. It was not so effective, though, in eradicating magical practices. By the end of the Middle Ages we begin to see two distinct strains of witch survivals: in some regions witch practices continued in Christianized forms; in other regions more-or-less similar practices survived underground with little or no religious connotations associated with them at all.

This state of affairs proves to be rather different from what we see in surrounding nations. Italian witches, for example, are known to have very specific beliefs although these beliefs are highly guarded from those outside the cult. English witch beliefs have been somewhat in the open but because of the predictably sensational British press it is often difficult for outsiders to know what is really authentic and what is published by fame-seeking charlatans. Virtually all German witches came to see themselves as Christian – the only difference between them being in whether or not their practices were seen as being associated with their religious beliefs or as something distinct.

Another striking difference between *hâgzusa* and other forms of European witchery is the complete lack of familiars⁵⁵ in the German tradition. Familiars represent a very significant aspect of witch practices in the Mediterranean region and on the British Isles but are completely unknown in the German regions.

Like all world witchcraft, *hâgzusa* has absorbed practices from a variety of origins. The use of coloured candles, radiesthesia⁵⁶ and amulets represent a major portion of German witch practices as do various fortune-telling methods.

The origin of candle burning with magical and religious intentions reflected in colours appears to have been born in or around Germany although its definite origins are unknown. The intentions of the German practitioner are reflected by the colour of the candle - as opposed to the shape or scent as found in other world traditions. These intentions may be 'fine-tuned' by the practitioner by etching into the candle or by surrounding it with other accoutrements appropriate to the spell being cast. The significance of candle colours as generally used in the *hâgzusa* tradition appear in the table below. While candle burning may seem today to represent a very simple, low-commitment method of spell-casting it should be remembered that candles had to be made at home until candle shops began to appear in the nineteenth century. While candles of virtually any colour may be purchased today at any grocery or gift store, only two centuries ago the manufacture of a single candle required quite a bit of effort, time and commitment. The use of "dressing oils" (perfumed oils coating the exterior of the candle) appears to have been imported from the Mediterranean countries or the Middle East but has come to be absorbed into many Western European traditions including the German. The scents in these oils are generally ascribed to functions similar to those represented by the candle colours. For example

55 A "familiar" is an animal such as a cat or spider embodying a spirit who aids the witch in practising magic.

56 More on radiesthesia in Appendix 1.

a pink candle being used in a love spell might be dressed in chamomile oil because chamomile flowers are similarly associated with love and coquettishness.

white	blessings, purity, healing, rest	green	money, gambling luck, business, jobs, good crops
blue	peace, harmony, joy, healing	yellow	devotion, prayer, addressing saints or ancestors
red	love, affection, passion, vigour, revenge	pink	attraction, romance
purple	mastery, power, ambition, control, command	orange	change of course, opportunity, prophetic dreams
brown	court cases, neutrality	black	curses, repulsion, dark thoughts, sorrow, freedom from evil

An amulet is known as a *Charme*, *Glücksbringer*, *Amulette*, or *Talisman* in modern-day Germany⁵⁷. Before the influx of christianism in the Germanys talismans were generally made of natural objects, although on occasion small, carved objects were worn as well. By the late medieval period imprinted coins with various sigils, texts, mottoes, and prayers based on judeo-christian mythology – especially Qabalistic⁵⁸ lore - had become the rage. These continued in popularity until recent years when the New Age and neo-pagan movements began to influence trends.

Because, like all forms of world witchcraft, the German tradition has been wont to absorb methods from all sources, German witchcraft today has taken on a life of its own very much distinct from its somewhat Heathen origins. An increasing number of Heathens, however, are coming to absorb many of these traditions into their own practice, usually stripping away vestiges of christianism, theosophy, spiritualism, and New Age philosophies in order to bring these practices in sync with their religious practices and beliefs.

⁵⁷ Much debate has occurred, especially in magical circles about the difference between an *amulet* and a *talisman*. It appears the difference lies in who is doing the calling.

⁵⁸ *Qabalah* is a collection of Jewish occult correspondences touching on astrology, numerology, and a number of other areas.

Scion of Hâgzusa

As the traditions of witchery waned in the Fatherland, these same traditions continued – although in modified form – in the United States. While this may sound odd at first, there exist very interesting historical reasons for this phenomenon.

America has seen a large influx of German immigration beginning in the early 1600s. Even today over 40% of Americans are at least partially of German descent, making German-Americans that largest single ethnic group in the country. Unlike other immigrants, Germans did not come to these shores for political reasons, but rather to escape violence brought on by the many countries that would repeatedly invade their homeland. In spite of this, however, Americans held to a rather strong anti-German sentiment (not surprising considering the English roots of the Early Americans) leading these new immigrants to settle more often than not in various ghettos not unlike the Chinatowns and Irish Squares that still dot parts of the country even to this day. Unlike other ghettos, however, most German-American regions were to be found in the countryside. Here many traditional businesses would be set up such as bakeries and butcher shops. Beer brewers, cabinet makers, distillers, cigar makers, tailors, and others would contribute to the communities in their own respective “little Germany” districts.

In the 1800s German immigration would continue, although the most common reasons for this had changed. The industrial revolution in Germany was rendering many of the traditional means of production obsolete; but traditional craftsmen could still make a comfortable living in America. Because of the misgivings of these craftsmen toward industrialization and because established host communities for German-Americans were strong, most of these immigrants continued flocking to the country regions.

The vast majority of German-American immigrants in the 1700s and 1800s were Lutherans or Anabaptists. Approximately 30% of them were Catholics, and a significant number were Jewish. But, as previously explained the ways of witchcraft had long before this separated themselves from the contexts of religion, and many would arrive on American shores with certain forms of knowledge.

German immigrants came in waves to America from the late 1600s to the early 1800s bringing many of their traditions with them. A large percentage of these immigrants settled in Pennsylvania, Virginia, Maryland, New York and New Jersey, forming “Dutch”--or more correctly, *Deitch*--ghettoes where their way of life would be relatively untouched by outsiders.

While the magically-inclined Germanen who gravitated toward the urban areas usually focused on Rosicrucian ideas and methods, those that lived in the country and the ghettoes are of more interest to us. The latter Volk brought *brauche* (“using”), or *pow-wow*, a sort of a christianized form of witchery. While their Mennonite and Amish neighbours considered such practices to be terribly evil, it was often those

same neighbours who might come by looking for a little help in a personal matter. By so doing it was the very christian sects that opposed the use of brauche that helped to keep it alive!

It should be noted that the bodies of lore discussed in this chapter are not practices traditional to Irminenschaft but some brief mention ought to be made in order to provide the reader a more complete understanding of the German magical tradition as it exists in modern times. In addition, for those interested in pursuing further knowledge in the art of hâgzusa, much valuable information may be gleaned from these methods when they are used as secondary source materials.

Brauche (Pow-wow)

The practice of *brauche* (the proper Deitch term, meaning “using”), or *powwowing* (from an Algonquin loan-word meaning something similar to a moot), has occurred in the Pennsylvania Dutch regions for over 200 years. It is predominantly used for both physical and spiritual healing. Outsiders have tested *brauchers* as recently as the 1990s and found a success rate of approximately 90% although nothing in the methods used conform to the rules of accepted medical science. Prior belief and cultural factors seem to have little or nothing to do with their achievements.

While the culturally accepted tradition is that *brauchers* should not charge for their services, the reality is that both professional and non-professional *brauchers* both exist to serve their local communities. Like medical doctors, *brauchers* are wont to have specialities and, as such, the size of their client bases may vary.

Brauche has always considered itself to be a christian practice although many in the more mainstream churches reject powwowing as a legitimate expression of their faith. As such, *brauchers* do not appreciate their methods being referred to as “witchcraft” or anything similar despite the fact that their methods are more-or-less identical to other world witchcraft traditions. One way that *brauche* does deviate from other traditions, however, is in the established use of spellbooks. The most commonly-used spellbooks (outside of privately recorded notebooks) include Long Lost Friend by Johann Georg Hohmann, 6th and 7th Books of Moses by Johann Scheibel, Albertus Magus Egyptian Secrets (author unknown), Household Instructor (author unknown), Secrets of Sympathy by WilliamWilson Beissel and most importantly the family Bible.

A subset of pow-wow, or, as some would prefer, a related discipline, is the art of hexerie. This is the art of painting “hex signs”, and is unique to the Pennsylvania Deitch peoples. While the origin of the art is unknown, it is generally assumed to

have come from pre-Christian German origins simply because nothing exists within Christianity that bears even the remotest similarity.

Hex signs are elaborate paintings which often adorn barns, welcome mats, kitchens, clocks and even birth certificates which are generally thought of as “painted prayers” asking God for the blessings of protection for the home/farm, for good fortune, abundance or inviting guests. Painted in bright colours, many of the motifs used in these beautiful designs included birds, hearts, tulips as well as geometric designs representing the stars, sun, and moon. Perhaps the most famous today are those produced by Jacob Zook's Family Crafts⁵⁹, which, incidentally, is the same company that produced the tack and bells for the Anheuser-Busch Clydesdales. But the images produced by Jacob Zook's Family Crafts are in no way unique and are not intended to be.

Hoodoo (Conjure; Rootwork)

While the hoodoo tradition is generally thought of as an African-American phenomenon, in reality it is a multicultural one with African-American roots. Despite its origins the hoodoo tradition continues much from the German witchcraft tradition in a more-or-less “pure” form—even more so than in the Pennsylvania Deitch traditions. Here it should be noted that the magical tradition of hoodoo, originating in the American south-east, is not to be confused with Voodoo⁶⁰, a syncretic religion of Haitian origin bearing roots in Roman Catholicism, Spiritualism and various tribal traditions from both African natives and South American Indians.

Hoodoo—also known as “conjure” or “rootwork”—arose during the first century of America among slaves. Unlike their counterparts in South America⁶¹, slaves in the United States were considered property under the laws passed by their predominantly Protestant Christian owners causing a loss in their religious and cultural beliefs. In brief these slaves used principles of African magic for healing, cursing and foretelling the future applying it to the plants and stones available to them in America. It was not unusual for a “field nigger” to gather various roots, leaves and stones while a “house nigger” would provide pots and other accoutrements so that a whole community could benefit from one “rootworker's” conjure.

While the derivation and early development of hoodoo is a fascinating story in and of itself, the part of the story of interest here does not come about until the

⁵⁹ Examples may be viewed at <http://www.hexsigns.com/collections/hexsigns>

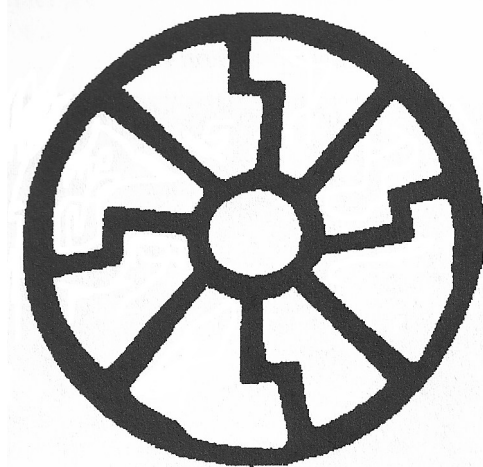
⁶⁰ “Voodoo” is variously spelt “Vo-dou”, “Vodoun”, “Vodu”, or “Vodun”.

⁶¹ South American slaves, under Spanish and French rule, had rights under the law. Their Roman Catholic masters did not see slaves as “property”, but rather as “savages yearning for refinement”. It was these conditions that allowed for the formation of numerous syncretic religions such as Santería, Malo Mayombe and Macumba.

Reconstruction Era after the War Between the States. During this period many of the implements used by rootworkers were sold by door-to-door cosmetic suppliers. Some of these implements doubled as cosmetics, while others were sold as “curios⁶²”. Most of these suppliers were of German-American extraction. It was also about this time that many American blacks began learning to read which created a demand for books on magical topics. Where would these German-American companies find books to sell? From their own magical traditions, of course! It is for this reason that most of the books that remain mainstays of the hoodoo tradition are the same books that are cited by the Brauchers of the North and it is also why American hoodoo bears such a striking resemblance to German hâgzusa.

Certain elements of hoodoo are identifiably of African origin: floor washing; uncrossing spells; laying down tricks; foot track magic; crossroads magic and ritual bathing for example. However other elements come from various traditions. Those of related to this study would include: the use of herbs, animal parts and minerals from the German tradition; reciting “power words” from the Heathen tradition; the use of lunar phases and signs for the timing spells (esp. noting the waxing and waning of the moon); the employment of talismans and charms of European origin; the employment of coloured candles and the use of both numerology and astrology. Non-Heathen elements of German tradition exist as well such as the reciting of Biblical verses/Psalms. The most interesting and significant element of the German tradition to be absorbed into hoodoo, though, is arguably the figure of der Teufal which is discussed in Appendix II.

For Germanic Heathens hoodoo may seem rather odd at first. But upon further investigation one will find that the parallels between American hoodoo and German hâgzusa are striking.



⁶² To this day many hoodoo supply houses, in order to avoid lawsuits regarding their advertising, refer to their wares as “curios”.

Appendix 1:

Radiesthesia (Dowsing)

While the origins of radiesthesia are unknown, it is generally recognized to have been practised all over Europe and the Middle East since before written history. Some writers argue that it originated in the Harz Mountain region of Germany. However compelling their evidence, however, it does not form concrete proof. What we do know is that the Germans, from the days of ancient Germania to the era of the Kaiserreich were especially known for the art. Written sources demonstrate that during the 1400s through the 1700s dowsing was used extensively by miners searching for water and mineral ore using a forked stick known as a *Deuter* (“to show”, “to indicate”).

The most common form of dowsing used in a magical context, though, is in the use of the pendulum.

Because no written accounts exist detailing the history of this art we have to rely on secondary sources to approximate when dowsing came to be included in various magical curricula. It appears that radiesthesia was absorbed into *hâgzusa* during or around the 15th Century. The art was re-introduced to Armanenschaft by Karl Spiesberger in the 1950s. The means of using a pendulum are superficially different in the *hâgzusa* and Armanen traditions, but are fundamentally the same.

A pendulum is simply a weight--usually of conical shape--suspended from a string, chain or horsehair. When using a pendulum the practitioner leans one elbow on a table or similar solid surface in order to steady the hand holding the device. The string is held between the fingers, allowing the weight to dangle freely. The reading is done by observing the movements of the weight—whether it swings in a circle, side-to-side, forward and back, or what have you. It is one of the simplest, yet most effective of all magical instruments. The methods of its use are also the most personal and individualistic.

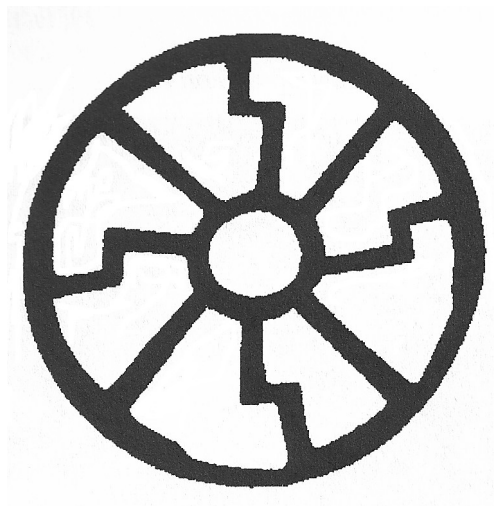
The most common way for a Hazes or Zouparari to use this implement is to note one movement as affirmative (e.g. a clockwise spin) and another as negative (swinging side-to-side). There is no standard of directions, however, as the pendulum reacts differently for each user. A more advanced application used within the *hâgzusa* tradition is to make an arc-shaped diagram on a piece of paper or flat piece of wood.

The arc will be label with numbers, letters, colours, etc. The dowser will suspend the pendulum over the diagram and focus on the question at hand noting which “lane” the pendulum follows when it begins to move.

In the Armanen tradition some will use the pendulum to determine whether a rune-reading is accurate. The method involved is essentially the same as the affirmative/negative reading previously described, wherein the pendulum will be held over the runic spread and the reader notes the direction of motion the pendulum takes.

Like the witches who might hold a pendulum over a diagram to divine (“determine”) numbers or colours, those focusing on runic traditions will sometimes lay rune blocks or cards in an arc in FUTHARKH order and will note which stave the pendulum seems attracted to. More advanced users will employ the pendulum in lieu of of rune stones or cards. In this method various different movements are associated with different runic energies.

While little can be said about an art as individualistic as radiesthesia in a work of this scope it must be mentioned because it is a method unique to the German expression of Heathenry. Despite the fact that the English have also been well-known for their dowsing abilities these methods have never found their way into Anglo-Saxon Heathenry. In the Scandinavian tradition dowsing does not appear to be documented until long after the importation of christianism and other exotic cults. But for the Germans dowsing has always borne a special place both in practical and in arcane uses.



Appendix 2:

Der Teufal (Satanas)

Der Teufel (MoHG “the Devil”; OHG *tiufal*) does not appear in purely Heathen lore. But he is Heathen-related and, as a significant part of the *hâgzusa* tradition, does warrant further investigation.

The conceptual origin of *der Teufel* is unknown. The accounts describing him are sparse and are spread over a variety of locations and a wide span of time during which many variants occur. Furthermore all existing accounts were written by christian monks or clerics (as these represent virtually the only literate class in the Dark and Middle ages) and, so, the accounts are coloured by Church doctrines concurrent with each respective writer. Inferences may be drawn from surviving history correlated with the accounts penned by churchmen that may provide us with useful hypotheses, but nothing can be conclusively proven. Therefore the conclusions drawn herein only represent the theories of this author.

Der Teufel has been called by a variety of names, mostly of imported origin. The NE term “devil⁶³” and MoHG “*Teufel*” are both derived from L. *diabolus* meaning “accuser” or “slanderer”. In Old High German accounts he is known as *tiubil*, *tieval*, *diafal*, *unholdâ*⁶⁴ and most frequently as *Satanas*. In MHG we find *tievel*, *tiuvel*, *teufel*, *unholde* (“un- lovely”), *hinke-bein* (“limping leg”) and frequently as *der vâlant* (“the sentry”). We also find a number of euphemisms for him relating to a grey or black colour.

Although his physical appearance varies from one account to the next, certain commonalities do occur. He is always dark in colour⁶⁵ and is usually hairy. Nearly all the narratives describe him as having a physical characteristic of one animal or another such as a tail, goat's horns or a horse's hoof (more on this later). His nature is generally depicted as friendly, jovial and celebratory up until the mid 15th Century when depictions become fiendish. The change in his nature appears to have originated more in the expectations of witch-hunters, however, than anything internal in the witch cult. Before the Inquisition began *der Teufel*, something of a wood sprite,

63 OE *deofol*; M Neth *duvel*; Mo Neth *duivel*

64 Grimm theorizes that this term refers to a dark opposite or caricature of *Frau Holdâ*

65 Some English accounts of medieval witchcraft refer to the Devil as “the black man” or “the Ethiopian”

was depicted as a bringer of luck, a lusty trickster, a music-lover, a gambler, and a powerful—if easily hoodwinked—ally.

We have already established that Satanus is foreign to any recognized Heathen mythology. The chronicles of witch celebrations demonstrate that the “devil” being described is distinct from the *Satan*⁶⁶ of christianism as well—although aspects of christian thought come to adorn later descriptions. Which brings us to the obvious question of his origin and the spread of his cult throughout Germany and the rest of Western Europe.

While written records are sparse, one may find three theological influences that may explain the origin of der Teufel:

1. He evolved from the Heathen stories about a landwiht.
2. He evolved from a figure in a cult which had broken off from Mohammedanism.
3. He evolved from christian depictions of *Satan* as a reverse or parody of their god.

Until the Protestant Reformation began in the 16th Century religious beliefs were not differentiated like they are today. Individuals and families did not hold to a particular body of religious notions as if only one doctrine could be the only correct one, but rather syncretised whatever pieces of lore might come their ways and seemed reasonable. This explains documents such as our own Nibelungenlied or the English Lacnunga, both of which are filled with a nonchalant mixture of Heathen and christian lore. It is this author's belief that der Teufel originated via a syncretisation of all three aforementioned sources.

When one considers all the different types of landwiht chronicled by our altmâgâ, the most likely to have given rise to the stories of der Teufel would be a waldscrat⁶⁷. A waldscrat bears an appearance not unlike the Greek satyr and the Roman faun—that is, part-man and part-goat. They are always described as male. Interestingly they always appear alone and are not depicted as being part of a “people” like Alpâ or holden. When one considers the mystical and capricious nature of any sort of landwiht and add to this the appearance of a waldscrat the similarity to the early depictions of der Teufel becomes apparent. This suggestion is also supported by the lore of the witch's association with such wild entities.

Although most Heathens today tend to think of religious influences in ancient Europe as being Heathen/pagan versus christian, the reality was really much more complex than this. Numerous christian sects squabbled with one another including Gnostics, the Aryan Church, the Celtic Church, *usw*. In 1054 the Holy Roman Catholic Empire

66 Something of an evil god in christian mythology; often called “the Devil” or “Satan”

67 Some OHG sources simply refer to this type of a landwiht as a *scrat* or *scrato*. Cognates include OE *scritta*, ME *scrat* and ON *skratti*.

was divided into Eastern (Orthodox) and Western (Catholic) realms each with their own separate hierarchies and canonical *saints*⁶⁸ in an event known as “the Great Schism”. Most important to this study, though, was the importation of mohammedanism.

Mohammedanism first came to be known in Eastern Europe via the travels of Ahmad ibn Fadlān ibn al-Abbās ibn Rašīd ibn Hammād in the 10th Century⁶⁹, and also through trade with the Turks. In Western Europe the Moors had conquered Hispanolia (now Spain and Portugal) by 711 A.D., wresting it from the control of the christian Visigoths. The Moors, a predominantly mohammedan people, maintained control of the region until 1492, at times their empire reaching all the way to parts of West Africa. It is interesting to note that Anglo-Saxon coins dating from 774 A.D. bore an imprint that read: “There is Only Allah and Mohammed is his Messenger,” struck by King Offa himself. Thus, it is clear that mohammedanism and its offshoots have been known in Northern Europe nearly as long as christianism has.

One of the mohammedan offshoots to reach Hispanolia was a sect known as “The Two-Horned Ones”, a reference to the horns of the moon⁷⁰. The devotees were given to a deity called Dhulqarnen (Arabic: “the two-horned one”; “he of two centuries”) who was believed to maintain power over the local cult for 200 years. Some of their recorded ritual activities bear obvious similarities to the witch cult including the taking of an oath of fealty to the priest, called a Rabbana⁷¹, whom they saw rarely; meeting at a crossroads for a meeting called a *Zabbat*⁷²; sacrificing cocks; dancing in a circle around a fire and carrying a staff with two brass horns on top⁷³. The group of worshippers, forming a body similar to our liut, was known as a *Kafan*⁷⁴. Like the witch cult, records by churchmen—and their mohammedan counterparts—provide detailed accounts of rituals while providing little about beliefs, ethics, or any other aspect of the cult.

The theory being put forth by this author is that somehow these two sects—those practising a fragmented Heathenry on one hand, and the Two-Horned Ones on the other—somehow came in contact with one another, forming a syncretised triuwa. Just as Heathenry and christianism were syncretised by the common folk (and, to a degree, among the learned as well), a similar exchange of ideas may have occurred within the witch cult.

However, a third agency was at work in this story—the Christian Church. The primitive Church taught that the belief in or recognition of witches was heretical. Under these circumstances the witch cult—whether they worshipped a goddess or der Teufel—could thrive as long as it remained secretive. In more recent times we have

68 A deified hero or demigod in the christian tradition

69 Frye, Richard N. and Ahmad ibn Fadlān *Ibn Fadlān's Journey to Russia* Markus Weiner Publishers 2006

70 Daraul, Arkon *A History of Secret Societys* Citadel Press 1961

71 Two English names for der Teufel include *Robin* and *Robinette*

72 Witches are said to meet at a sabbat

73 Witches are known to carry a similar staff known as a “stang”

74 Witch groups are usually known as a “coven” or less frequently as a “covenant”

seen this same phenomenon occur in other syncretic religions such as John Slocum's Ghost Dance Religion and Unitarianism. The secretive nature of the cult was important not because of laws against witchery per se, but because the Church was wont to execute “heretics”. Even as late as 1258 Pope⁷⁵ Alexander IV had ordered inquisitors to ignore diviners so that they might focus on those who “manifestly savoured of heresy.”

This all changed in 1320 when Pope John XXII authorized the inquisition to persecute sorcery and witchcraft. This effort did not come to a head in the Germanys until 1484 when Pope Innocent VIII contracted the Dean of Cologne University Jakob Sprenger and Prior Heinrich Kramer—both Dominican Catholic Monks—to systematize and categorize the persecution of witches. Two years later Sprenger and Kramer published the Malleus Maleficarum (L. “Hammer of the Witches”), a manual for hunting and prosecuting witches. This document not only claimed that all witchery was born of sexual lust, but also reversed the previous doctrine of the Church, as failing to believe in witches now became the heresy. The sexual connotations ascribed by Sprenger and Kramer seem to be the origin of all the later stories in witch trials of kissing the devil's buttocks and other similar acts. German witch hunts reached their peak during the Thirty Years War (1618-1648), and the last official execution took place in 1775 at the trial of Anna Maria Schwiigel in Bavaria. As the Church's paranoia took hold, many of the notions of what a witch was changed, both within and without the witch cult. Conflating der Teufel with the christian evil god does not require much of a logical leap, especially among uneducated peasants⁷⁶. Heathen memories, mohammedan concepts and christian assumptions all came to be rolled together in the minds of the populace. From this phenomenon three distinct expressions of the cult came into existence:

1. Conservative practitioners who more-or-less ascribed to a fragmented Heathenry;
2. Those who continued magical practices albeit in christianised forms;
3. Those who manifested the phantasies of Church officials leading to the origin of both Satanism and the Faustian tradition.

It is interesting to note that in modern practices such as American hoodoo “the devil” takes on a role much more akin to that of der Teufel without the negative connotations of inquisitors. In modern Germany he survives under the names Krampus, Schwarze Peter (“Black Peter”) and Knecht Ruprecht (“Ruprecht the servant”) and is associated with Weihnechten celebrations.

As a rather unique, syncretised figure, does Satan have any existence in reality? And if so does he offer potency as a god?

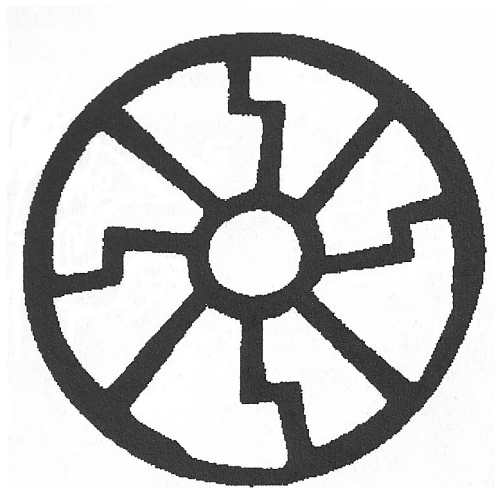
These questions are rather complex to answer. In modern Heathendom when we think

75 <L. papa, “father”. The king of the Roman Catholics

76 Perhaps the most notable change in the perception of the devil is that he came to be depicted with wings, an allusion to a christian doctrine calling Satan a “fallen angel”. Christian “angels” are represent something similar to our conception of a halbgot, but are almost always depicted as having wings like a bird. Angels from Southern Europe are always characterized as male, while angels from Northern Europe are portrayed as female.

of a god we tend to think of a being represented in one of the three divine clans, the Ensi, the Wanâ or the Alpâ. However other clans of being exist that were known collectively by the OHG term *halbgot* meaning something like “lesser god” or “half god”. In today's parlance we tend to refer to these as “semi-divine beings” or “wihtir”. Most of these wihtir derive from unknown origins—a hûsing (“house god”), for example. We do not know from whence these come, but we do recognize their significance and worth.

Some wihtir exist with somewhat understood origins. These were best described through the rather cryptic writings of Karl Maria Wiligut as *Gôt* and *Gôtos*⁷⁷. “Gôt” infers a deified person such as an Îdis⁷⁸. “Gôtos”, on the other hand, represents an idea somewhat more complex, as it is a thought-form which has taken on a life of its own. As in all things we may see this in two distinct ways based on the principle of *zweieinig-zweispältige Zweiheit*⁷⁹: on a macrocosmic level *Gôtos* may manifest as something larger than Man such as the sippâfolga (“folk soul”). On a microcosmic level, however, the *Gôtos* principle may manifest itself as a semi-sentient entity not unlike the *psychogone* or *egregore* of occult lore. It is this author's belief that der Teufel exists as such a being and that it is, in fact, very potent—although certainly not with the efficacy of a true god.



⁷⁷ These terms should not be confused with MoHG *Gott* which refers to the christian god

⁷⁸ OHG “family goddess”

⁷⁹ MoHG “the bifidic-biune dyad”

Appendix 3:

Soul-Cunning (Seiðr)

As discussed throughout this book various different types of magics were known and practised by the ancient Germans, English and Scandinavians. These technologies have been passed down to us just as our religious beliefs and practices have, often in a commingled or fragmented fashion. The application of magical skills was never the way of the majority of people, but there were enough practitioners that the abilities of certain individuals were well known by the greater populace. Today, as an outgrowth of the Reawakenings, one finds a certain number of individuals within the Heathen community who continue the surviving crafts and some who try to revive those crafts that have not survived.

The art of soul-cunning (ON *seiðr*), often anglicized as *seid* or *seidh*, came into Heathen tradition through inter-tribal contact between Scandinavians and Finns⁸⁰. It is for this reason that we find no surviving references in German or English lore describing anything similar to this craft. As soul-cunning was never part of the German tradition it is not address in the body of this work. But because it has garnered so much interest in modern Heathendom some time should be taken to discuss it. Because all the information covered here is derived from Scandinavian and Icelandic sources Old Norse names and terms will be used herein. If Irminic equivalents exist these terms will appear in footnotes⁸¹.

Scandinavian magical terminology is much more precise than the German. The sagas make mention of *rúncræft*⁸² (“Rune workings”), *galdR*⁸³ (the singing of magical songs or reciting of poems as charms) the building of the *niðstang* (“cursing pole”), *spá* (“prophesy”), *hamfarir* (travelling outside the body in animal form), *útiseta* (mound-sitting to gain wisdom from the dead) as well as *seiðr* (manipulation of the mind/soul complex).

“Wait!” the reader may be thinking, “I’ve known people to practice seid so that that

80 DuBois

81 It should be noted that while such practices are not known to have been practised by Germans, that the art was not completely unknown on the Continent. Jordannes refers to a practitioner as a *Haliurannas* and, similarly, the Gothic term *haljaruna* survives. Modern Irminen generally refer to one who performs soul-cunning as a *holzruna* but this term is used derisively.

82 Roughly equivalent to Armanenschaft

83 OHG galstar

we could speak to a god through him/her—and it wasn't evil.” It is this misconception that will be the focus of this appendix.

The Eddas and sagas indicate that soul-cunning involves some sort of influence over another's Self⁸⁴. In Völuspá 22 Heiðr “seiðr hón leikinn” (“deluded by soul-cunning”) and she is further described as “ever the delight of evil women”.

From the statement in Heimskringla that Freyja Sýr⁸⁵ was the first in ÁsgarðR⁸⁶ to practice soul-cunning comes the mistaken conclusion that Freyja Sýr is the same as Gullveig. Gullveig is called Heiðr when she comes to the world of men⁸⁷, and it is she who also teaches the art to Freyja Sýr. Hyndluljóð informs us that Heiðr is the daughter of the iötunn⁸⁸, Hrimnir. In Volsunga Saga we find that Hrimnir's daughter is a maidservant of Frigg⁸⁹, and it is this servant who plays as important a role as Loki⁹⁰ in the corruption of Order.

This brings us to the commonly held assumption that Freyja Sýr taught soul-cunning to Óðinn⁹¹. Nowhere in the lore is it stated the Freyja Sýr taught such evil directly to Óðinn; this is simply the logical conclusion drawn from the statement in Ynglinga Saga that she brought the craft to the Æsir⁹².

Very little is preserved in the surviving lore regarding the methods used by a *seiðkona*⁹³ or by her more rare male counter part, the *seiðkarl*. But we do know of three important details:

1. The use of a platform or high seat during the performance of enchantment;
2. The recitation of chants to enlist the aid of spirits; and
3. Activities which were considered *ergi* (ON “unmanly”; “womanish”; “sexually shameful”).

It is these three characteristics that have caused many writers to compare soul-cunning practices to the shamanism of other nations. This is also an incorrect assumption. Although some elements of the shamanic complex are present in surviving lore--most notably faring forth in animal form to gain information or to do battle—**these are specifically not associated with soul-cunning**. Egil's Saga accuses GunnhildR of being a *hamhleypa* (ON “body leaper”) when she comes in swallow-shape to distract Egil from his poetry—but not of practising soul-cunning.

The Old Norse word *seiðr* is never used in conjunction with any sort of shape-

84 MoHG *das Ich*

85 (Walburga) Frouwa

86 Ensigtart

87 Gullveig-Heiðr represents something of an evil equivalent to HeimdallR-RígR. While German equivalents to the names Gullveig and Heiðr are lost or non-existent equivalents to the latter as Heimo-Iring have been preserved.

88 rísi

89 Frija

90 Locho

91 Wodan

92 Ensi

93 A female practioner; also called a *seiðmaðr*. Usually translated as “witch”

shifting or out-of-body travel, let alone for journeys to one of the other worlds. Furthermore, “seiðr” is never used for healing, contacting the Divine, soul-retrieval, or guiding the dead; nor is there any evidence that a seiðkona underwent any sort of traumatic initiation typical of shamanism. Moreover, practitioners of soul-cunning fail to demonstrate the amazing physical capabilities characteristic of shamans: the ability to avoid injury by extreme temperatures; resistance to cuts by knives or pins; or the ability to demonstrate incredible feats of physical control.

The purpose of the high seat, called a *seiðhjallR*, is not explained in any of the surviving lore. But we could speculate that its use may be similar to that of the ON *þular stóll* (“thule⁹⁴ seat”) on which the worker applies all the might of his/her abilities, suspended bifidically between MiðgarðR⁹⁵ and the other worlds. Such a seat may also make it easier for the practitioner to detach from the ordinary world and from the people around him/her.

The use of chants, called *varðlokkur*, was used to attract spirits to the working. A lone seiðkona hardly ever appears in the sagas. Troupes up to 80 are mentioned⁹⁶, although some had to make due with available family members. The individuals performing the chant apparently required no magical skill or extraordinary spiritual enlightenment.

One of the more difficult questions to answer is why the practice of soul-cunning seemed to imply sexual shame for men. This is widely attested. We find not only in Ynglinga Saga, but also in Gisla Saga, where ÞórgrimR carries out his spells “*með allri ergi ok skelmiskap*” (with all femininity and devil-working”). And, of course, the oft-cited quote from Lokasenna where Loki matches Óðinn's accusation that Loki has lived as a woman and borne children with the proportionately serious counter that Óðinn has practised soul-cunning. Some have theorized that the practice of soul-cunning could have involved some sort of passive sexual reception, or that the entering of trance implied a loss of self-control that the Norse considered emasculate. Others have concluded that the practice of soul-cunning may have included some sort of cross-dressing activity to stimulate the worker's psychic abilities; or that the use of soul-cunning in lieu of weapons to deal with adversaries was considered pusillanimous.

The 10th Century Korpbron stone bears a carved inscription, made of encoded runestaves inside a cross that reads, “*siþa Þur*” (“ÞórR⁹⁷ performed seid”). This connection of ÞórR with soul-cunning is particularly interesting in regards to the association of the craft with ergi. One of ÞórR's most notable adventures⁹⁸ involves dressing as a bride to retrieve Miöllnir⁹⁹, which makes him concerned that the Æsir

94 OHG forasago; (f) forasagin

95 OHG *Mittigart

96 Haralðs Saga in Hárfagra

97 OHG Donar

98 As told in Þrymskviða

99 OHG Malant

might consider him to be *argr*¹⁰⁰ (“womanish”). Together these two references suggest that there is much more to the mysteries of ÞórR than meets the eye!

All the Old Norse sources portray soul-cunning as malicious, and this is corroborated by Jordanes. Today, however, many within Greater Heathenry claim to have revived the art of seiðR confusing it with the less malicious art of spá¹⁰¹. This is most likely due to the fact that in Orvar-Odds Saga and in Hrólfs Saga Kraki, two later and less reliable sources, the seeresses are referred to as *seiðkonur*. However, the work of spá, whose foretellings stem from the ability to bring forth the wisdom of the dead, is very different from that of seiðr as a form of mind-control.

On occasion soul-cunning can have an implication of prophecy similar to spá. An example would be in in Ynglingatal:

Óðinn knew that accomplishment... which is called seid, and from that he could know the ørlög¹⁰² of men and things that had not happened, and also thus cause the deaths or loss of hamingjur or loss of luck of men, and also thus take from one man wit or hamingja¹⁰³ and give it to others.

However, this is not the general depiction of soul-cunning which is more often used as a means of malevolence as described in this passage from the same text:

Visbur was the son of Valandi. Visbur had a son, Domaldi, whose stepmother worked seid to inflict ill luck on him. Seid was worked so that his father could be slain. Huld, the völvu, then told them that she would work such seid, but that ever after there would be slaughter among kinsmen in the Scylding family.

Similarly we find in Egil's Saga:

So it goes that Gunnhild worked seid and worked it such that Egil Skallagrímsson would never live peacefully on Iceland until she had seen him.

Another apparent use of soul-cunning occurs when Freyja Sýr is nearly given to the iöttun, Grep. Freyja Sýr is put under a spell¹⁰⁴ in Beli's hall. She is left unconscious, enervated, and is wasting away for love. She longs for her husband, ÓðR¹⁰⁵, but cannot raise her eyes to meet his. She is returned to ÁsgarðR (through the efforts of UllR¹⁰⁶ and Ingunar-FreyR¹⁰⁷) in this condition. In time the spell is broken by love's kiss. Gullveig is burnt for this (the third time).

100OHG leffen

101OHG wízaga

102OHG *urlag

103OHG magan

104Völuspá 25

105OHG Swipdag

106OHG *Wuldar

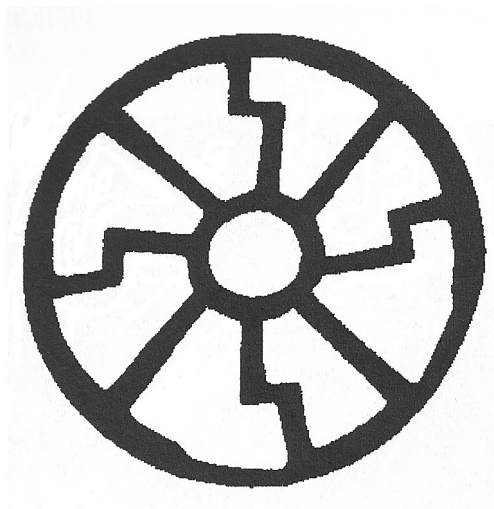
107OHG (Ing) Fró

In the opening lines of Skírnismál, Ingunar-FreyR is found to be under a similar spell. He is listless and wasting away for love, which leads to the wooing of GerðR¹⁰⁸ through Skírnir (another name for ÓðR). The cause of Ingunar-FreyR's condition is likewise described as his future mother-in-law, Aurboða (another name for Gullveig).

A third mythic example is found in the story of Óðinn and Rind¹⁰⁹. According to Saxo Grammaticus, Rind insulted Óðinn three times, and on the third he touched a piece of bark upon which he had carved spells. She immediately fell sick and, dressed as her nursemaid, Óðinn had his way with her in order to father Váli¹¹⁰. Skáldskaparmál 9 informs us that “*seiðr Yggr til Rindar*”, “Yggr-Óðinn worked soul cunning on Rind”. This is likely the same event referred to in Lokasenna 24.

We know next to nothing about the procedure the ancients used in the performance of soul-cunning; and we know even less about the reasons for those techniques. We do know that it was practised as a means of interfering with one's enemies *das Ich*. And, while it was not socially acceptable, its practice was never strictly forbidden either.

As for those who claim to practice this craft today? Some may be true to their magical crafts (*hamfarir*, *spá*, *usw.*), but are guilty of failing to call that craft by its appropriate name. Others may be performing mere witchery patterned after the traditions of other cultures or attempting to use runic formulas for woe-working ends. But nobody today practices Old Norse *seið* in a fashion anything like what the ancients did. Unless the secrets are somehow rediscovered, as was done with the Runen during the Armanic Renaissance, no one will ever practice soul-cunning again.



108OHG Garta
109OHG Rinda
110OHG Wallo

Appendix 4:

Kala

Because the mysteries of the Runen exist in phonetic values and not in the shapes of the staves (think of the staves more as musical notes or road signs representing certain values, whereas the sounds actually manifest those values) the greatest power in runic workings exists in the combining of those sounds. Guido von List explains how this works via the art of Kala.

Consonant/vowel combinations such as GA, GE, GI, OG and UG are known as *kernal words*. These words are composed of 10 consonants and 5 vowels based on their usage in Modern High German—although slight variations of these might be used to apply these principles to any Germanic language. The “kernal words” are then combined to form *Ur-words*. In so doing a word such as *Fa-tor* may be used in place of the mundane “father” which, while still allowing for its mundane interpretation, may also call upon certain runic energies to empower the word in ways that “father” would not. It also allows for interpretations of the word that will only be understood by runic/kalic practitioners.

It is from the art of Kala that Irminen/Armanen derive the chants and power-words unique to the German expression of Heathenry such as “Alaf sal Fena”.

		Primal Fire/ Cause of Power	Primal Air/ Desire; Will	Primal Earth/ Art; Magic; Talent	Primal Æther/ Action	Primal Water/ Law; Rita	Divine Fire/ Order in Body	Divine Fire/ Order in Spirit	Mittiga rt/ Order in Materia l Exterio r	All- Light/ Traits; Formin g
		ƿ	ᚱ	Ʒ	ᚦ	ᚦ	ᚷ	ᚹ	ᚷ	ᚹ
1. Cause of Power 2. Desire or Will 3. Art; Magic;	A	FA	RA	KA GA	ᚦA DA	NA	SA	TA	BA PA	MA

Talent 4. Action										
5. Law 6. Order	E	FE	RE	KE GE	ƆE DE	NE	SE	TE	BE PE	ME
7. Spiritual or Heavenly Order	I	FI	RI	KI GI	ƆI DI	NI	SI	TI	BI PI	MI
8. Material Order 9. Forming Traits	O	FO	RO	KO GO	ƆO DO	NO	SO	TO	BO PO	MO
10. Completion	U	FU	RU	KU GU	ƆU DU	NU	SU	TU	BU PU	MU
1. Cause of Power 2. Desire or Will 3. Art; Magic; Talent 4. Action	A	AF	AR	AK AG	AƆ AD	AN	AS	AT	AB AP	AM
5. Law 6. Order	E	EF	ER	AK EG	EƆ ED	EN	ES	ET	EB EP	EM
7. Spiritual or Heavenly Order	I	IF	IR	IK IG	IƆ ID	IN	IS	IT	IB IP	IM
8. Material Order 9. Forming Traits	O	OF	OR	OK OG	OƆ OD	ON	OS	OT	OB OP	OM
10. Completion	U	UF	UR	UK UG	UƆ UD	UN	US	UT	UB UP	UM

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