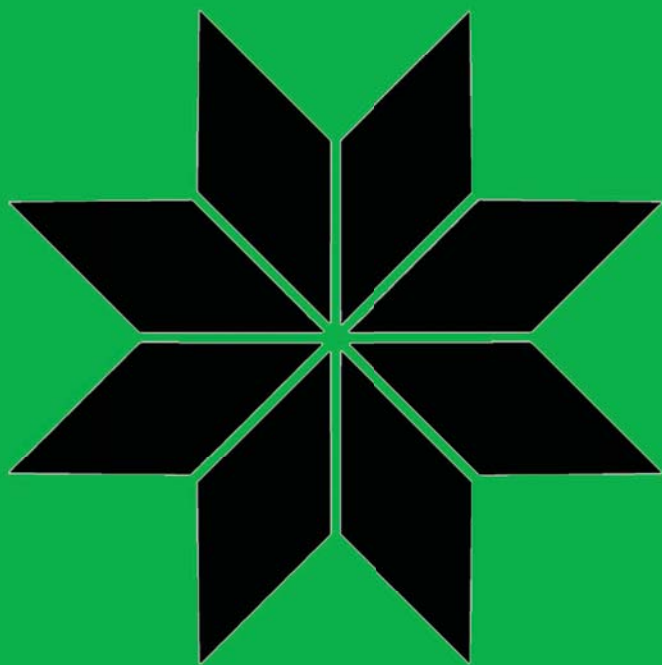


THE RUNES
& THE PATH OF INITIATION



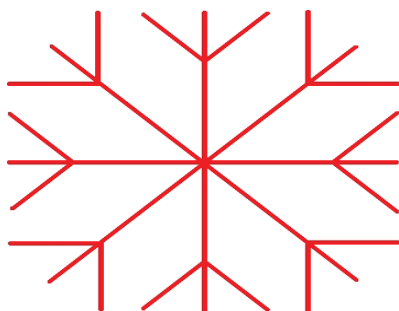
JUAN RICARDO CESPEDES

BERSERKER

BOOKS



THE RUNES AND THE PATH OF INITIATION



JUAN RICARDO CÉSPEDES

I am grateful to my father for being the first person in my life to teach me about realities beyond the exclusively human and materialistic.

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INTRODUCTION

The intention of this book is to address the study and practice of magical runic symbols from a Gnostic and initiatory point of view. Specifically, it requires the gnosis of someone who possesses the attitude of a *Kshatriya*¹, the initiated warrior-magician who is governed by values such as courage and honour in the midst of a process of constant awakening and mutation.

We are talking about the man called *Virya* by the Hindu Samkya philosophical system², that person who, through the image of his inner beloved and the melody played by the gods, has remembered that he is much more than a specimen bound to the animal and gregarious instincts and forces characteristic of the earthly man called *Pasú*. That person who fights furiously without giving in to the wheels of eternal return in order to deify himself and transmute into a divine and immortal Siddha, someone who is no longer a finite creature, insufficient in himself and dependent on the exchange of energies and emotions with external entities of the material universe or maya (world of illusion), but has become his own universe and complete creation in himself.

It is not the intention of this book to reveal exclusively "völkish"⁽³⁾ or "identitarian" content, so readers who adhere to those respectable ideologies are warned not to be upset if they find that the content of this book is not very purist in the sense that it is not based solely and exclusively on the folk traditions of a particular ethnological group, in this specific case the Indo-European ethnic groups of Northern Europe.

This book approaches runic knowledge and practice from the perspective of an esoteric science that gradually produces an inner and transcendental transformation similar to what happens with alchemy and Shivaist tantrism. Therefore, throughout this book, it will be common to find references and analogies made from the realm of the runes to terms and symbols specific to other initiatory practices.

Some chapters explain certain practices for managing and awakening internal and external runic forces, but it is important to note that, as the Taoist sages say, *"when pointing a finger at the moon, one must avoid looking only at the tip of one's own finger."* These practices are a means to increase a subtle power that should be used strategically in daily life, but in themselves these practices are not the ultimate goal. The goal is spiritual transmutation.

The main interest of this book is to let yourself be guided by Ariadne's thread and retrace the path that leads us through the song of the gods and the memory of blood to the rather forgotten and distant divine origins of our current existence.

¹ Belonging to the royal warrior caste of the ancient Hindu civilisation.

² Hindu dualistic system that contrasts two principles: Purusha (being) and Prakriti (matter).

³ Folkloric roots and values of an ethnic group in a specific territorial and historical context.

It is an approach to the primordial tradition of heroic and mythical civilisations whose essence is completely beyond the comprehension of modern man, as they lived their historical cycles under the influence of another reality and higher planes. Therefore, this is not a book focused on a historical or eminently rationalist and theoretical discourse; it is a work focused on the discernment of symbols, which should be allowed to speak for themselves.

With one of the tools that has perhaps been least diluted culturally over the centuries, namely runes, it is possible to embark on a journey of transmutation and return to the origin of one's own being. It is even possible that, for a few moments, one may perceive and understand the legendary "language of birds," that root language-science that only coldly ignites the blood of those men and women with a spiritual heritage from another world.

Finally, it is important to emphasise that this book seeks to decipher the most basic and primary essence of runic wisdom. Therefore, in certain chapters, the different runic series best known and used in the last 2200 years are compared and analysed. This does not mean downplaying or taking lightly each particular runic system. In any case, many books have been written about each of these runic systems or alphabets, which can be consulted by anyone who wishes to delve deeper into their respective symbolism and structure.

The book is divided into four parts. The first three parts address runic wisdom from a symbolic, esoteric, magical, and initiatory point of view, although the first part reviews some historical and archaeological data related to the different futharks or runic alphabets/systems. The fourth part is practically an 'appendix chapter' in which the different runic remains in the north, centre and south of the American continent are reviewed and compiled. These remains may well be archaeological or historical (although the author of the text does not subscribe to the modern materialistic scientific approach) or they may also be eminently mythical and legendary.

This book compiles and interprets different esoteric symbols related to runic wisdom, as well as some archaeological evidence and elements from different historical and cultural contexts. The book represents the result of the author's inner search, and it is not his intention to divulge a single "revealed" truth.

The author

PART ONE: THE RUNES AND THEIR MEANINGS

COMMENTARY ON THE HISTORY AND MEANING OF RUNIC LANGUAGES

Guido Von List stated in his book "The Secret of the Runes" that in ancient times, many centuries before the advent of Christianity, the original runic series of the Indo-Germanic peoples consisted of 16 symbols¹. This series could be considered to have been made up of what several writers refer to as ideographs or runic glyphs, knowledge of which was preserved during the Copper and Bronze Ages. At that time, the runes mainly referred to a hidden and Gnostic meaning, and were used for magical, ritual and divinatory purposes.

Later, as contact between Germanic tribes and Mediterranean civilisations increased, the runic series gradually expanded to 24 symbols, which acquired a more defined linguistic and phonetic use for secular purposes, alongside a secret use and meaning known only to certain groups of initiates.

This series of 24 symbols is what is currently known as the Old Futhark and was commonly used between the 2nd century BC and the 8th century AD. It is curious that in many levels of academic research, this Futhark is considered to be the oldest chronologically speaking and therefore deduced to be the most primary and original. However, these researchers do not take into account the fact that the lack of stone or metal artefacts carved with complete runic series prior to the 2nd century BC does not necessarily mean that they did not exist as an initiatory tradition for a small group of a race in which the development of mass writing was not the focus of their existence. This is without considering the possibility that runes were often carved on pieces of wood, which rot and do not withstand the passage of centuries very well. Even so, many very ancient pieces have been found with symbols or glyphs (not referring to a letter or root syllable but to an idea) such as the solar cross or the swastika, all of which shows that these eternal symbols were known and survived in the collective unconscious despite the cultural and historical circumstances that these peoples had to endure.

In stark contrast to the mindset of modern Western man, who perceives history and time as an infinite linear progression, ancient traditional civilisations had a cyclical conception of ages and events in their worldview. Accordingly, when we consider the historical and cultural development of the runes, it is difficult for us to appreciate the Old Futhark as the only and most original of the runic systems, and even more difficult to understand its subsequent variations as less 'pure' traditions simply because of their chronological order. Apart from scientific circles

¹ LIST, GUIDO VON, "The Secret of the Runes". Santiago: Ediciones Armanen (first edition in Spanish, translated by Roberto Jaras), 2000. Page 37.

and academics, many neo-pagan groups seeking to recover and revive the original European folk traditions continue to make the same mistake of perceiving historical development in a totally linear fashion, only they do so in reverse, looking exclusively backwards chronologically speaking.

Let us remember that the runic tradition is eternal and lies beyond temporal and spatial measurements; it can shine, disappear or be reborn here and there in different eras and with different forms and intensities.

If we frame our search for origins in a cyclical conception, it would not be unreasonable to see as very possible the fact that the so-called "New Futhark" or "Scandinavian Futhark" of 16 runes used since the 9th century AD was not really "new" at all, but rather a return to the truly original and primordial runic system thanks to the renewing impulse that the Viking race brought to that era. The same can be said of the 16+2-rune Armanen Futhark deciphered by the Austrian occultist Guido Von List in the early 20th century.

In the historical and esoteric conception currently in vogue, it is assumed that the original Ancient series had 24 runes and that the variation and derivation (not to say degradation) occurred from the beginning of the Middle Ages onwards into two runic series: the Anglo-Saxon series of 33 runes and the Scandinavian series of 16 runes. In the former, it is possible to denote a degradation, as will be analysed later in this book, but this is not the case with the Scandinavian series.

In reality, based on a broader worldview, it can be deduced that the so-called "Old Futhark" of 24 runes itself corresponded to a linguistic-cultural expansion and variation of another earlier Futhark of 16 runes that had existed for several centuries or millennia prior.

It is important to note that we are referring to and starting from a purely symbolic and meaningful level rather than a simply cultural and linguistic one. Therefore, it is of little relevance whether a runic system is supposedly more perfect the more runes it has or the more it is adapted to a language or dialect. What is really important is to resolve the inner and outer psychological and emotional labyrinths and reach the essence of the symbols in their purest and most transfiguring state.

Finally, let us not forget that the work of some authors, such as Rudolf John Gorsleben and Arthur Kemp, takes us even further back in time than the official Western historical chronology, referring to a post-Atlantean race related to Cro-Magnon man, which was the founder of all European civilisations, some Asian civilisations and even some American civilisations. This primordial Aryan race was said to possess knowledge and magical runic science, and after the planetary catastrophe that sank the legendary island-continent of Atlantis, it decided to migrate to various continents, causing its main trunk to split into a large number of peoples and tribes. Among these peoples were the

original founders of the Copper Age civilisations of the Mediterranean, which would eventually give way to Greco-Roman culture and the forgotten civilisation of Tartessos in what is now the region of Andalusia in Spain.

Therefore, along with the Germanic peoples, other Mediterranean civilisations in their early stages inherited the Atlantean runic knowledge, which gradually diluted until it became, to the untrained eye, simply the alphabets and syllables that by inertia formed their native language and writing.

In the decline of the once majestic and marvellous Greek culture, the degraded runic roots of its linguistic writing were already difficult to recognise (just as in the Futhark, each Greek letter is designated by a root word). A similar case occurred with the sages of the dying Roman Empire, after it was precisely the Latins and the descendants of the Trojans who closed the cycle of Hellenic decline and renewed the impulse of primordial wisdom.

It is a tradition that endlessly undergoes cycles of generation, apogee, decline and rebirth, beyond cultural appearances and historical cycles. After the decline of the spiritual and warrior initiative of the Mediterranean civilisations, it was the Indo-Germanic races, also descendants of the great original Aryan racial stock, who renewed on a large scale the contact with the transcendental forces and primordial runic wisdom.

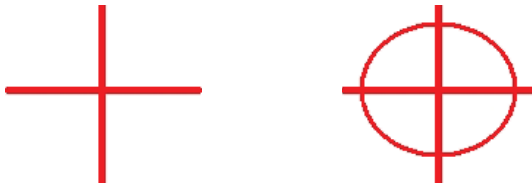
It is useless to engage in endless and vain dialectical discussions framed within the modern progressive view of history, which is why many researchers of our era cannot agree on the theory of whether the Nordic runes are derived from Latin or Greek, or whether, on the contrary, these languages were influenced in their structuring by older glyphs from the Bronze Age. This academic and scientific knowledge may be useful to us at some point, but what is really important is to unveil the eternal gnosis beyond the circumstantial socio-cultural and historical structures, the language of the birds whose origin is Atlantis, Hyperborea and the eternal and infinite.

VERTICALITY IN THE RUNES

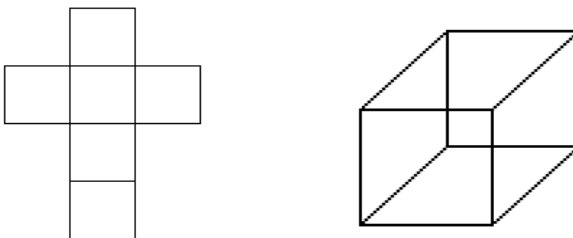
In all runes, the vertical line-IS symbolises the uncreated or unconditioned spiritual principle that descends or ascends and is crossed by the horizontal telluric line, which represents creation, the earth and the feminine-material forces. At this intersection, right angles and vertices are formed, supported by a centre that is the intersection between two realities or states of being, or it can refer to the reception of the influence of one world on another, the exchange between gods and men, the recreation of the divine in the human.

Some symbols that denote the intersection between the vertical and the horizontal:

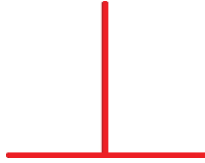
Cross: "Crucifixion" of the spirit in matter, the infinite projected and reflected upon finite created matter. In Indo-European pagan cultures, it was associated with the solar cross, symbolising the process of a repetitive cycle of fourfold manifestation unfolding over the months, seasons, ages and eras. For this reason, the ancient Greeks celebrated their Olympic Games every four years, and the three stone circles at Stonehenge have 48 (months), 30 (days in each month) and 21 units (days in an additional month in a leap year) respectively, which when added and multiplied $((48 \times 30) + 21)$ give almost exactly the total number of days in four solar years of 365 days (1460 days).



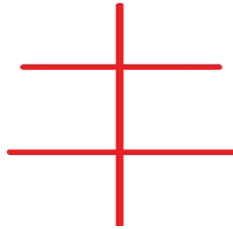
Decomposed cube forming a cross: The eternal and uncreated spirit-sphere has been 'carved' and fixed in a material form in the middle of a three-dimensional field.



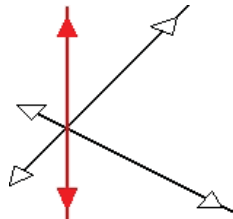
Thor's hammer: Action of the spirit and the gods of Asgard in the earthly world. Ray of power of the god Donar/Thor. Hammer Mjölnir



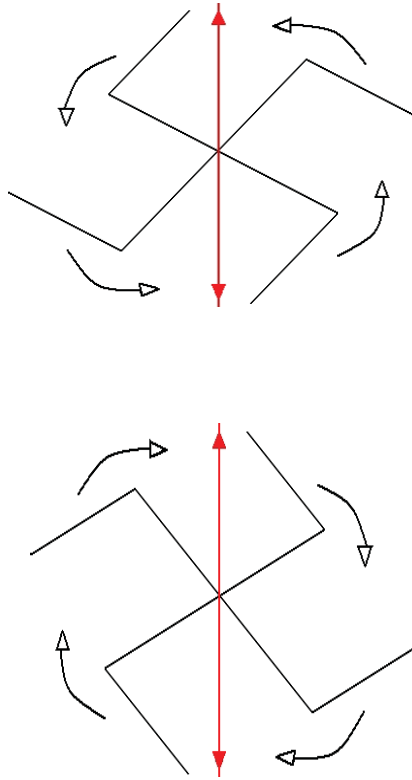
Hungarian Cross: Two horizontal lines crossing a vertical line symbolising the double action of the eternal in both heaven and earth.



Hagall Rune: The vertical line crosses a cross, thus reflecting the spirit and infinite Vril centre within itself, which is found in the middle of the four elements and four cardinal points representing the manifested universe.



From the above, we can derive the swastika and its spinning motion on an axis, which is actually a Hagall rune "in motion". The spiritual centre-axis that remains immutable and impassive in the face of the cosmic cycles of the material universe (four ages of the Greeks and four yugas of the Hindus⁽¹⁾), as well as between the entropy of the four elements and the rotation of the four cardinal points:

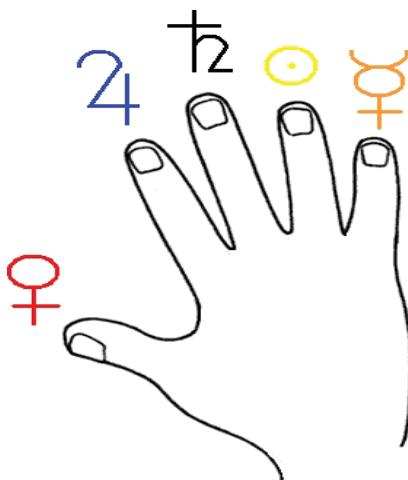


Some Hyperborean myths tell us of Thule as an island at the North Pole that was central to the four others that surrounded it: the fifth kingdom, the axis of the world, the mountain-centre of the universal empire.

This transversal or perpendicular element refers to an uncreated divine essence that lies beyond the material universe, but is equally reflected or mirrored in the manifested world and drives many of its processes.

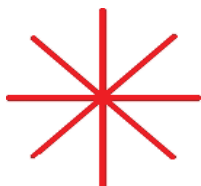
¹ The Greek ages: Golden Age, Silver Age, Bronze Age, Iron Age. Eras of Hinduism that make up a manvantara: Satyayuga, Treta Yuga, Dwaparayuga, Kaliyuga.

Similarly, this transverse element that forms an angle can also be observed in the science of palmistry:

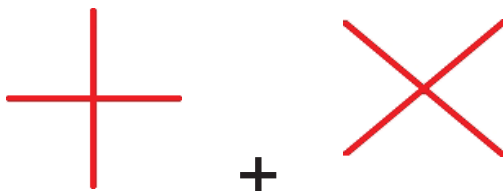


It is no coincidence that the thumb, perpendicular to the other four fingers, is called the finger of Venus. Hyperborean myths tell us that the uncreated spirit descended into matter through the "portal of Venus", a planet that serves symbolically, spiritually and physically as a bridge to infinity. It is not surprising that several initiates of antiquity and great heroes such as Gaius Julius Caesar called themselves "sons of Venus" or "descendants of Venus".

Rune of Venus: Infinity expressed in the manifested. Reflection of the uncreated in the created. The impassive infinite unfolds its power and potency in the horizontal and material.

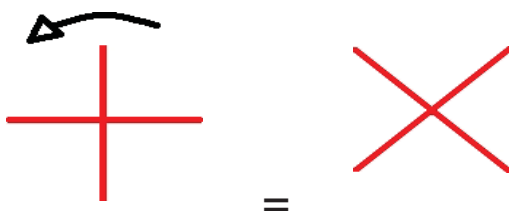


The rune of Venus can also be formed by one cross next to another oblique cross. This symbol is found on the flag of Great Britain. It is difficult to specify to what extent its meaning has been damaged or distorted, but we must not forget that long before the modern era, the island of England was considered Albion or Engeland - land of angels.



This oblique cross is found in the Old Futhark under the name of the rune GEBO.

We see the rune of Venus in the body position of Leonardo Da Vinci's famous drawing called 'Vitruvian Man', which shows a man with four arms and four legs. The man on the cross (who projects his spirit onto the earthly world) adopts a more 'oblique' position and finds a bridge to infinity, a point of intersection where the world of the gods and the earthly world, Asgard and Midgard⁽²⁾ meet:



The rune of Venus can also be formed by adding an auxiliary line Tel (telluric line) to a Hagall.



² These are part of the nine worlds of the Yggdrasil tree in Norse mythology.

RUNIC SYSTEMS

NUMEROLOGICAL CORRESPONDENCES

Before addressing in detail each of the most widely used runic series or systems in the last two millennia, it is worth briefly referring to the meaning of the respective numbering of each symbol, since the different order and sequence of the runes in a series denotes a certain vibration and symbolism that must be taken into account.

Below, reference is made up to the number 33, since the most extensive runic system is the Anglo-Saxon Futhorc, which precisely contains that number of runes.

1- Number of the original unit, the beginning of everything, vibration of a masculine nature. Related to primordial fire, active energy and leadership. Individuality, individuation, being complete and self-sufficient in oneself.

2- Number indicating duality, division, polarity and separation derived from a previous unity, vibration of a feminine nature, related to primordial water and a passive attitude. Being in need of completion with something external because it must find that which was "usurped" from it.

3- A masculine number that in Hermeticism has always been related to a return to unity, reintegrating within itself both principles that were separated by the number 2; Hegelian thesis, antithesis and synthesis. Vibration of the three Norse Norns (Urd, Verdandi and Skuld), the three Greek Fates (Clotho, Lachesis and Atropos) and the three temporal projections (Past, Present and Future).

Related to the element of air and the objectives to be achieved. The Vedic trinity related to the process of birth, life and death, as well as creation, maintenance and destruction. The Christian trinity related to the Father, Son and Holy Spirit, as well as Father, Son and Mother. The Germanic trinity of Wodan, Wili and Vé, which corresponds to Odin, Höener and Loeder.

4- Related to the earth, practicality and a realistic view of things. Capacity for schematisation and organisation, application of spiritual influences in the strictly "earthly" realm. The four elements, the four cardinal points: Deployment of a cycle of manifestation: the four Greek ages and the four Vedic yugas. The four increases duality and division: Father. Mother, son and daughter. In Norse mythology, it is related to the four dwarves who hold up the world: Nodhri, Sudhri, Austri, Westri.

5- Related to ether, the element beyond the four elements that is also found within them. The number 5 also symbolises that force which functions as a kind of impassive and uncreated centre or Divine Motor on which creation is sustained and which sets the cycles of manifestation in motion. Five fingers on a hand. The number 5 also refers to the perpendicular line that can bridge the gap to a higher reality and lead to the divine spiritual origin.

6- The number of sex, the cosmic creative act that occurs through the contact between archetypal fire and water, or according to Norse mythology, between primordial fire (Muspellheim) and ice (Nifelheim). That which manifests itself or "exists." Opposition of the triads of male Hindu gods (Brahma, Vishnu, Shiva) with the female triad (Swaravasti, Lakshmi, Kali). Six also serves as the basis for the sexagesimal mathematical system developed by the Sumerian civilisation: 60 seconds in each of the 60 minutes of an hour.

7- Number of happiness, fulfilment and acquired wisdom. Related to the highest step or level in evolutionary cycles or planes of manifestation. A number related to musical and cosmic harmony between different forces and archetypes that interact with each other: the seven notes of the musical scale, the seven planets of astrology and Hermeticism, all of which are related to each other by a "cosmic" harmony or music of the spheres related to Pythagoreanism and ancient Greek Orphism.

It is also 4+3, the four elements plus the divine trinity. The 'seven liberal arts' of the Middle Ages: Trivium (grammar, rhetoric and dialectic) and Quadrivium (astronomy, geometry, arithmetic and music). The seven eternal Hyperborean arts, which are subdivided into four minor individual arts (sculpture, painting, music and rhetoric) and three major group arts (architecture, war and politics). In Norse mythology, the seven colours of the rainbow are related to the Bifrost bridge that connects the earthly world with the world of the gods.

8- Number of infinity. Eight represents one at a higher stage, similar to the higher musical "octave". However, it is considered feminine in nature as it represents infinity unfolded on the horizontal plane, the uncreated reflected in creation, which is why the symbol for infinity appears to us as a horizontally folded eight. In this way, it can signify separation or reintegration into the uncreated, as well as resistance and clash between material forces.

9- Number of perfection, three times the trinity. Complete completion of a journey: the nine nights that Odin hung from the tree Yggdrasil. Concretisation of a process of gestation or transmutation: nine months of pregnancy. The nine worlds of Yggdrasil in Norse mythology. All calculations made on the duration of the yugas in Hinduism always add up to nine when all their digits are added together. Also, if you add up the digits of all multiples of nine, the result will be this same number.

10- Number of totality and unity that contains itself in its different parts and patterns, $1+2+3+4=10$. The ouroboros serpent that bites itself, "the Alpha and the Omega," the beginning and end of the same wheel, the end that is a new beginning of the same. In Kabbalah, the 10 Sephiroth of the tree of life and its shadow, the 10 Qliphoth of the tree of death and knowledge. The ten fingers of both human hands.

11- Number related to emptiness, the invisible, darkness and the powers of chaos and destruction. The will to create something new. The eleventh hidden sephiroth "Daath". All the terrorist attacks at the beginning of the 21st century coincide in their dates and numerical references with the number eleven.

12- $2+1=3$. Twelve is also three times four. The totality of archetypes and forces in the cosmic solar wheel and the wheel of initiation: the twelve knights of the round table in the legend of King Arthur, the twelve Christian apostles, the twelve signs of the zodiac, the twelve months of the year, twelve hours of the day or night. Reflection of the macrocosm in the microcosm.

13- Number related to death and rebirth, to fertilisation. It symbolises that which surpasses and lies beyond everything contained in 12: the 13th apostle or knight who occupies 'the dangerous seat', the one who takes the most risks but is indispensable to the other 12. Number of power for invocations and magical rituals.

14- $4+1=5$, related to compliance with the law of life and the movement of cycles in the universe. It is also $7+7$, the seasons and obstacles that must be overcome with determination to achieve fulfilment in heaven and on earth.

15- $5+1=6$. Ability, administration, correct handling of situations and other people, royalty, creativity, artistic ability.

16- $6+1=7$. The 16 runes of the New Futhark (Scandinavian). It is also $8+8=16$, the descent into infinity and the resulting oblivion that must be overcome in order to return once again to the origin of the spirit.

17- $7+1=8$, unification, reintegration into the infinite and uncreated. Overcoming the highest and fullest states that still belong to the conditioned world.

18- $8+1=9$. It is also twice 9, perfection achieved by integrating and surpassing the different planes and tensions of duality. Three times 6 creative capacity in the three realms of being (spirit, soul and body) and in the management of the three temporal projections. The 18 runes of the Futharkh Armanen.

19- $9+1=10$, $1+0=1$. Return to the beginning and origin after a journey of perfection and mutation.

20- $2+0=2$. Number related to duality and the feminine. Polarity in tension with emptiness.

21- $2+1=3$. It is also three times 7, fullness and wisdom interacting in spirit, soul and body.

22- $2+2=4$. High capacity for leadership, organisation and administration in collective and community affairs.

23- $2+3=5$. Duality and trinity together, uncreated motor and force reflected in opposites and in the underworld, the middle world and the upper world.

24- $2+4=6$. It is also twice 12, the union of opposite extremes, day and night, masculine and feminine, the 12 signs of the zodiac in their conscious and unconscious parts, in their visible part and in their shadow part. It is also three times eight, infinity reflected in spirit, soul and body. The 24 runes of the ancient Futhark and the Uthark.

25- $2+5=7$. Wisdom, sacred spaces and objects.

26- $2+6=8$. Infinity reflected in human matter.

27- $2+7=9$. It is also three times 9, perfection and transmutation achieved in the three realms of spirit, soul and body. Perfection that returns to the primordial being and forces.

28- $2+8=10$. The infinite unity that integrates duality within itself and is its own creation.

29- $2+9=11$, $1+1=2$, the tension of extremes and opposing forces that must be resolved in the course of events.

30- $3+0=3$. Spiritual light that comes from the void.

31- $3+1=4$. Trinity and unity. From the understanding of earthly structures, glimpse the unconditional infinite.

32- $3+2=5$. Direction of forces and currents knowing the cosmic rhythms.

33- $3+3=6$. Integration of the forces of fire and water, of the currents of expansion and contraction. The 33 runes of the Anglo-Saxon Futhorc.

In this way, each runic series described below in its exoteric and esoteric meaning must also be related to its numerical vibration and the tensions that this dynamically generates between each rune in relation to all the others.

ANCIENT N FUTHARK



FEHU
F
1



URUZ
U
2



THURIZAS
T
3



ANSUZ
A
4



RAIDHO
R
5



KENAZ
K
6



GEBO
G
7



WUNJO
W
8



HAGALAZ
H
9



NAUDHIZ
N
10



ISA
I
11



JERA
J (Y)
12



EIHWAZ
EI
13



PERTHRO
P
14



ELHAZ
Z(R at the
end)
15



SOWILO
S
16



TIWAZ
T
17



BERKANO
B
18



EHWAZ
E
19



MANNAZ
M
20



LAGUZ
L
21



INGWAZ
NG
22



DAGAZ
D
23



OTHALAZ
O
24

By observing the equivalencies of the first six letters of the runic system, one can understand where the name "Futhark" comes from. This is the most commonly used runic system today. Archaeological and philological research suggests that from the very beginning of the Bronze Age, Indo-Germanic tribes began to carve symbols similar to hieroglyphics on stone, wood, metal and bone, which were used for ideographic and magical purposes. The current official "academic" theory tells us that in a gradual process that lasted from approximately 200 BC to 100 AD, the runic alphabet was consolidated through contact between Germanic tribes and the Greek, Etruscan and Latin peoples of northern Italy. In other words, the glyphs already used by the Germanic and Celtic peoples were merged and adapted to the already consolidated and structured written languages of the European Mediterranean civilisations, thus the symbols previously used for magical and initiatory purposes ended up giving shape to a phonetic and written dialect. It is not the intention of this book to delve into or refute this scientific theory, but it is important to bear it in mind in order to form a historical and cultural frame of reference.

The ancient 24-rune Futhark reached its peak at the end of the 8th century AD. Three centuries before this, two other systems began to derive from this alphabet: the 16-rune New Futhark (also called Scandinavian or Nordic Futhark) and the 33-rune Anglo-Saxon Futhorc (also called Frisian). The former was definitively consolidated around 800 AD, and the latter developed and was completed between the 5th and 10th centuries AD, but from the 7th century AD onwards, it began to undergo a process of Christianisation. Even during that period of marked transition (650 to 800 AD), there was occasionally a mixture of the old Futhark and the new Futhark in writing, as evidenced by the stone inscriptions at Björketorp (circa 650), Stentofen (ca. 650), Snoldelev (ca. 800) and Rök (ca. 800) found in Scandinavia¹. Curiously, knowledge of how to read the Old Futhark was lost well into the Middle Ages, but in 1865 the Norwegian Sophus Bugge managed to re-decipher it and linguistically linked it to Proto-Germanic, Proto-Norse and Gothic². The oldest stone inscription found to contain the complete Old Futhark series is the so-called *Kylverstone* from approximately 400 AD on the island of Gotland (Sweden). Other inscriptions, such as the bracteates³ of Vadstena and Mariedamm from the 6th century AD, show us the division of the series into three rows of eight runes each. These rows are commonly referred to as "Aettir". The *Kylverstone* inscription shows the runic series as illustrated in this book, but in other artefacts from later centuries, the runic series has been found inscribed with the runes Dagaz and Othlaz in reverse order, i.e. with Dagaz as the last rune in the series. This variation of the Old Futhark is also used by many occultists and illustrated in some books, but the fact that

¹ The first two denote a transition from one futhark to another, while the last two use both Futharks in a differentiated manner.

² The findings and theories of this philologist can be found in the books *Hönen Runerne fra Ringerike* (1902) and *Runerne Paa en Solving fra senjen* (1906), published by A.W. Broggers, Bogtrykkeri (Kristiania), Norway. Also in "Der Runenstein Von Rök in östergötland, Schweden" (1910), Stockholm, Haeggström.

³ Gold coin inscribed on one side only, commonly used in the peoples of northern Europe during the Migration Period (300 AD to 700 AD). Silver coins were also used in the Middle Ages.

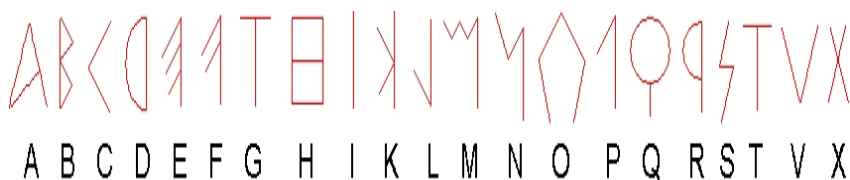
Given that there is an alphabetical correlation between Germanic runes and the Latin, Etruscan and Greek languages, the shape of the rune Othlaz (also called Odal) has been compared to the shape of the letter Omega, the last in the Greek alphabet, so it would not be unreasonable to place Othlaz as the last rune of the Futhark. It should also be remembered that the runic series originally had mainly magical and occult uses, so strictly alphabetical or linguistic considerations were incorporated at a later stage.

In 'academic' circles, it is believed that the Old Futhark descends from the ancient Italic alphabets, specifically the Etruscan or Raetic alphabets. Other theories indicate that it descends from Latin itself, and there has even been talk of a possible Greek descent due to the Goths' contact with the Byzantine Empire. However, inscriptions have been found in the Vimose bog ⁽⁴⁾ dating from the 2nd century AD (approx. 160 AD) containing the word *Harja* (warrior in the Proto-Germanic language), which would contradict this theory, as it is known that the Goths first came into contact with the Greeks in the 3rd century AD. Interestingly, the Gothic alphabet derived from Greek in the 4th century did incorporate two letters derived from the Jera and Uruz runes belonging to the Futhark. Other theories have been put forward regarding the angular and rectilinear shape of the runes, including their ease of carving in stone or metal. However, all of this actually contains a profound esoteric meaning, which is to confer on these symbols a character of representation of the uncreated in the midst of the created material universe, which naturally possesses only curved, serpentine and spiral forms. Thus, the runes and their angular vertices would serve as a contact between the created world and the uncreated infinite, the world of the gods reflecting their light in the world of the illusory becoming of humans.

Runic inscriptions from the 1st century AD have been found in northern Italy: the one known as "the Negau helmet" is written in northern Etruscan and contains a name of Germanic origin: Hariagastiz. On the other hand, the Meldorf inscription from 50 AD seems to reflect the writing of Latin words by Indo-Germanic people. The Novel spearhead from 200 AD shows a runic mixture of Gothic and Old Italic. In the Old Futhark, the runes equivalent to the letters F, A, G, I, T, M, and L are considered the same as those of Old Italic. These same runes would also correspond to the Latin letters F, A, X, I, T, M, L. The runes U, R, K, H, S, B, O correspond to the letters V, R, C, H, S, B, O. As for the other runes, their origins are uncertain. Some researchers classify them as original Germanic contributions, while others refer to them as obscure derivations from Latin: TH, N, W, J derive from the Latin D, Q, P, G. The derivation of the runes P, E, N from some Italic language is even more uncertain. (The letters Y and Z were introduced in Rome by Augustus).

⁴ Located on the island of Funen in Denmark.

Archaic Latin (6th-5th century BC):



Between the 2nd and 4th centuries AD, no evidence has been found of the use of the runes P and N. During this same period, the rune Ehwaz was used in the form of two vertical lines joined at the top by a horizontal line, while from the 5th century AD onwards, its common spelling of M began to be used. Similarly, the rune Sowilo was written differently with three, four or five lines, and it was only from the 5th century AD onwards that its three-line form became commonly defined. In the period from the 6th to the 7th century AD, runes tended to be formed by a vertical line plus two diagonal lines, whereas in previous centuries it was more common to use horizontal lines, as in the case of the runes E, T, L, N, and H. The rune Algiz or Elhaz corresponds to the letter Z in the Proto-Germanic language, but in Proto-Norse and Icelandic, the phoneme acquired a sound close to the letter R. This rune, together with Ingwaz, never uses its corresponding letter at the beginning of a word.

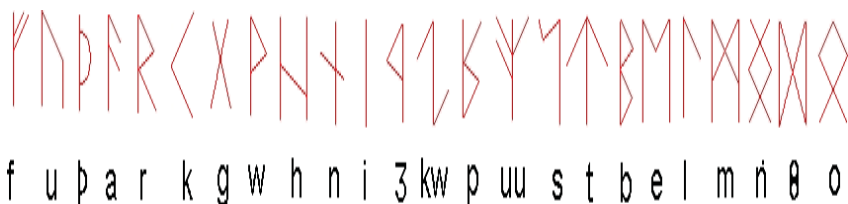
The representative names of the runes have not been "historically" verified, but they have been reconstructed in the Proto-Germanic language based on references from runic poems preserved over the last few centuries and names related to the letters of the Gothic alphabet. These names also coincide with Anglo-Saxon and Norse names referring to mythology and everyday activities, such as the names of the gods Tiwaz, Thurizas and Ingwaz, which are also runes. The contributions made between the 1940s and 1980s by Danish writers and runologists Erik Moltke and Lis Jacobsen⁽⁵⁾ have been fundamental to this "scientific" research.

Artefacts with Old Futhark runic ideographs have been found in the Carpathians and Lapland⁶, with Denmark being the country with the highest concentration of these pieces with inscriptions made especially on jewellery, weapons and utensils and found mainly in tombs and bogs. A variation of the Old Futhark is known as the "Gothic Futhark" as it is related to the runic language used by the Germanic Goths of the east until the 4th century AD, when it was replaced by the well-known Gothic language based on the Greek alphabet.

⁵Moltke, Erik. *"Runes and Their Origin: Denmark and Elsewhere."* Copenhagen: Nationalmuseets Forlag (1985). Jacobsen, Lis; Erik Moltke *"Danmarks runeindskrifter."* Copenhagen: Ejnar Munksgaards Forlag. (1942).

⁶Sweden's northernmost province, covering a quarter of the country's territory.

Gothic Runes:



It should also be noted that another variation of the ancient futhark is the addition of the 25th rune, known as the "Wyrd rune", "Odin rune" or "Blank rune", which is simply an empty space. This "rune" was made known mainly by the writer Ralph Blum in his 1980 book "Book of Runes", however there is no reference to it in any writing or book by any magician, occultist or runologist prior to that year, and even less archaeological or historical evidence. When writing different words in a runic text, they were separated by a blank space, a dot or two dots arranged vertically. None of these ever referred to a supposed "invisible" 25th rune, although any magician can place and invoke it if they find that it fits a particular symbolic, ideological or philosophical orientation.

Among the most common magical words of power used in ancient Futhark runic inscriptions are:

ALU

*Divine intoxication, intoxicating drink, beer, magical power, inspiration, wisdom, health, protection. It can also be written inverted as **ULA***



LATHU

Contains the same runes as the ALU formula, but its meaning is enhanced by the uninhibited and active force of Thurizas, which directs an action or meaning towards its execution.



LAUKAZ

Leek, garlic, growth, well-being, fertility, to bend, to wrap, to lock, growth of one's own power and hidden strength.



ERILAZ

One who possesses magical power and runic wisdom.



The longest inscription found is on the Eggjum stone ⁷from the 8th century AD, which contains 200 letters, some of which form verses or 'stanzas' in Old Norse. In the British Isles, the oldest runic inscription found is the Caistor by Norwich astragalus from 400 AD ⁽⁸⁾ on which the word 'raihan' can be read, meaning deer, and which does not yet show the modifications that a century later would give way to the formation of the Anglo-Saxon Futhorc.

The oldest preserved inscriptions, dating from before the 5th century AD, are divided into two groups: the North Sea coast area, Holland and northern Germany, regions associated with the Frisians and Saxons. The second group consists of inscriptions found between the Oder River and south-eastern Poland, including the Carpathian Mountains. This region is associated with the Eastern Germanic tribes, who migrated to other regions in the 5th century AD when the Goths invaded the faltering Roman Empire and later converted to Christianity. In any case, runic writing continued to develop there during the 6th century AD. In the western region before the 5th century AD, the use of runes was apparently not so common, and from the 6th century AD ^{onwards}, in the Alemannic region⁽⁹⁾ symbols began to be carved on weapons, fibulae⁽¹⁰⁾ and belt buckles. This script continued during the 7th century AD despite Christianisation.

Around 350 artefacts with Old Futhark inscriptions have been preserved, of which around 80 correspond to Germany, Austria and

⁷ Like the golden horn of Gallehus, it belongs to the Norman period from the 3rd to the 9th century AD.

⁸ Roe deer astragalus found in the Norfolk region of England.

⁹ Confederation of Germanic tribes on the Rhine who were rivals of the Roman emperor Caracalla. Alemannic dialects were spoken in the regions near the Black Forest in south-western Germany: Baden-Württemberg, western Bavaria, Vorarlberg (Austria), Alsace (France) and German-speaking Switzerland.

¹⁰ Brooches used in the ancient and medieval world to fasten dresses and cloaks, they would be replaced by pins and buttons.

Switzerland in continental Europe, approximately 270 have been found in Scandinavia, mostly dating from the final period of this language between the 6th and 8th centuries AD.

Around 133 bronze inscriptions have been found in Scandinavia and only two in continental Europe. There are 65 stone inscriptions in Scandinavia and none in the continental region, which has 43 examples of fibulae compared to 15 in the northern countries.

It should be noted that these archaeological figures are considered very relative, firstly because many of these finds are believed to be fakes, others have not been reported, and many others were stolen or burned during the repressive periods of the Catholic Middle Ages. On the other hand, it is understood that a very tiny fraction of all artefacts with runic inscriptions made in Europe have survived the passage of time and have been preserved to this day.

WISDOM OF THE FUTHARK ANCIENT

Returning to the Aettir, each of these is governed or influenced by the meaning of the first rune:

The first Aett begins with the rune FEHU, which is related to Frey and Freya, the Vanir brother and sister gods of fertility, growth and harvests, as well as sexuality and magic.

The second Aett begins with the rune HAGAL, which is related to Heimdallr, the Aesir god of warriors, poets, magicians, and transformation. This Aett is also considered to be related to the natural elements.

The third Aett begins with the rune Tiwaz, related to Tyr, god of justice, honour and sacrifice. This Aett also represents conflicts and difficulties and how to resolve them.



Aett 1
Frey/Freya
(8 runes)



Aett 2
Heimdallr
(8 runes)



Aett 3
Tyr
(8 runes)

Below is a list, name and description of each rune of the ancient Futhark. Due to its common use in this book, it is the system that is most specified:

1-Fehu rune: The upright spirit strategically tames and manages man's goods and riches. It projects its intention into the phenomenal world. Primordial wild fire. Expansive energy. Fire with the power to create but also to destroy.



Rune associated with fertility. Power, material goods and riches gathered and earned in fair competition. Reward for a successful process. Ability to project forces and energies that can be applied to magic and everyday life.

2-Rune Uruz: The upright spirit descends to the deepest depths to find and see the origin of things and events. This rune represents the primordial source prior to creation and the cosmic cow Audhumbla, source of sustenance for the giant Ymir.



Unmanifested essence, the formative force that would produce cosmic ice. Original void, the womb from which creation springs.

Audhumbla licked an ice-covered salt stone from which the gods and the primitive androgyne emerged. This stone is analogous to crystal and its six-pointed star shapes in which all the runes can be found.

3-Rune Thurizas: From the spirit, a decisive and fearless action is taken. This action is like a "thorn" that wounds opposing and evil forces. Thorn in English means precisely thorn. Uninhibitedness, power of destruction and defence. Management of opposing and extreme energies. Thorn that breaks down barriers and obstacles.



This rune is associated with Mjölnir, or Thor's hammer, as a weapon protecting Midgard and Asgard. The Aesir, through Thor and his enormous strength, counteract the Thurs giants, although this rune is actually associated with both groups.

4-Ansuz rune: The inner voice. Odin's runic whisper descends to guide us to victory and to express wisdom and divine intoxication through heroic poetry. The Aesir Odin as the god of wind who gives his breath for inspiration and magical ecstasy.



Ansuz is a vessel in which the spiritual power that gave life to the first human couple, Ask and Embla, is received and preserved. This rune also refers to the whisper or runic breath of the gods of Asgard (Önd) which is heard in Midgard.

It is important to note that in Norse mythology, the gods did not create humanity. First, the world was formed from Ymir, the chaotic ice giant. Ask and Embla were two pieces of wood (one rough and one smooth), and the gods Odin, Höener, and Loeder granted them spirit, reason, and feelings, respectively.

5-Rune Raidho: This rune represents the chariot of the cosmos, the wheel of cosmic-solar cycles, and the uncreated element that transcends them. Rune of rhythm, dance, cycles, and the laws that lead to a good outcome. Advice, rituals, correct ordering and combination of forces and energies.



It is no mere coincidence that the Hindu Vedic deity Varuna is a symbol of the celestial force associated with *RITA* (another name used for the rune), law and supernatural order¹¹. A phrase that could define the correct use and channelling of the power of this rune is 'act at the right moment' or 'wait for the right situation and moment for each action'.

¹¹Referred to in EVOLA, JULIUS *"The Doctrine of Awakening (1943)"*. Mexico: Editorial Grijalbo S.A. de C.V., (translated by Manuel Arbolí Gascón), 1998. page 45.

Raidho can also be perceived as an Is rune attached to an inverted Sieg: the power of the gods that, in the midst of eternal return, brings us back to the spiritual axis.



6-Rune Kenaz: Artistic enlightenment and sublimated sexual fire. The horizontal line "rises" towards spiritual verticality. Rune of Capacity, of the strong and capable. Kenaz is associated with the Goddess of sexuality Freya in the sense of using human desires and passions to build something positive.



Rune of the creation and maintenance of a lineage of kings, ascending procreation. Rune of fire as knowledge and as a torch, that is, as controlled power that manifests itself in the correct union of opposites for the generation of something new. Fire also used for sacrifices and the cremation of the dead so that they may be re-created in a higher state and plane.

Sometimes a composite or binding rune (Binde-rune), also known as a *tryfos*, is used to represent the Kenaz rune. Its shape is drawn as follows.



Horn/Fire of Death



Horn/Fire of Life

The Kenaz rune can have a negative meaning if used in reverse. Instead of corresponding to the fire of artistic and aristocratic creation, it can correspond to a force of destruction, negation and dissolution, death of artistic or biological-material capacity and creativity, and descending procreation.

7-Rune Gebo: As a cross, it symbolises the exchange of gifts with the gods, the meeting point between the human and the divine. The vertical seeks to express itself in the universe, it becomes partially 'horizontal'. The horizontal human seeks to reflect the divine, it becomes partially 'vertical'.

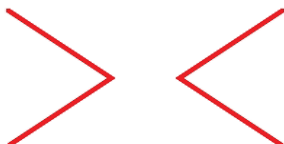


Gifts, sacrifices and exchange with the gods. Communication between above and below and their intersection in the middle (Midgard). The best gift is self-sacrifice, just as Odin did to acquire knowledge of the runes.

A force present since before material manifestation and in which there were no opposites.

Rune related to the creative psychic and sexual exchange that occurs in a magical context between a man and a woman who is symbolically and spiritually his sister.

The Gebo rune can also be seen as the opposition between two Kenaz runes, leaving a space or intermediate point between the energies of creative fire and destructive fire, between positive and negative currents, one face looking back and the other looking forward. All of this can also be related to the symbolism of the Roman god Janus.



8-Rune Wunjo: Rune of the son (also called the rune Pard). Half of the rune Berkano. A spirit that, in order to be born as a human, must break apart and manifest itself as part of a half.

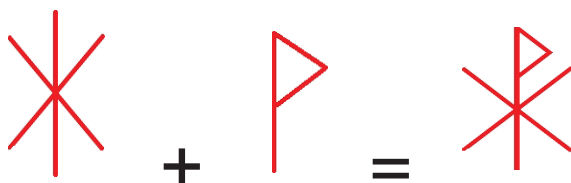


Wunjo also refers to the synchronicity and harmony between forces and people who come from the same origin. Camaraderie and goodwill between companions and brothers.

In magical practices, the rune can be used to link symbols or concordant energies.

Rune of the ability to win and also of happiness or a place that represents it. Wunjo is associated with Frey, Vanir God of grain, peace and pleasure.

One of the most important Christian symbols shows the reinterpretation of the Hagall rune combined with a Wunjo rune.



9-Hagalaz rune: Rune of ice. The hail that falls from the sky represents the strength and wisdom of the gods descending upon humans in Midgard. Crystal and diamond represent the frozen fire that comes from a plane even higher than the last heaven of the created universe.



The snowflake, like the stone or hailstone, represents the seed of Ymir, the frost giant formed from the union of cosmic fire and ice. The potential structure of manifestation.

This rune is number nine in the futhark and carries deep symbolism in mythology, referring to the nine worlds of Yggdrasil and the nights that Odin hung from that tree. This number is related to the completion of a journey or trial that precedes the birth of a new force and power: nine months of gestation in the womb, the sum of the digits of the duration of each Hindu Yuga always adds up to nine, the cycles of life in numerology are nine years, etc.

Hagalaz can also be related to the goddess Hel of death and coldness. Hel is the world where the souls of the dead go, but it is also the place where Odin/Wotan descended to receive the secrets of the runes, therefore it is a place of obligatory journey of initiation and acquisition of runic wisdom. In this way, humans, through their spirit, face the mystery of death and dissolution to establish a bridge to infinity.

10-Rune Naudhiz: Rune of the Norns who weave the threads of destiny from the depths, a rune that the virya must face because he must fight against the descending forces that fill him with need. However, this rune is associated with need as a force of negation that hinders, but also with the power to overcome and resolve it.



Need must be overcome and reversed by penetrating the gaze of the Norn Werdandi, the eternal present.

Naudhiz is friction and resistance to the Virya's material and spiritual desires and requirements, generating a force of will and wisdom to understand the principle of cause and effect and the fabric of human and divine destiny.

Runic initiation grants the ability to navigate or "swim" with control of oneself and events between the currents of destiny, as opposed to being brutally swept away by them. Likewise, the mysteries of time and death are understood.

According to Rudolf John Gorsleben, the rune Not is the sum of the rune Is and the auxiliary rune Balk, which represents death and negative opposing forces ¹².



11-Isa rune: This is precisely the basic rune that represents spiritual verticality, return and concentration towards one's own axis and centre, focus and concentration. "I" in English means ME. Curiously, this rune is sometimes related to the feminine but in other cases to the masculine.



¹² Referred to in GORSLEBEN, RUDOLF JOHN, "Die Hoch-zeit der Menschheit". Leipzig: Koeler & Amelang, 1930. Page 449.

This rune works very well to begin and end a ritual or a routine of meditation, visualisation and sthödur (runic body positions) as it focuses and brings concentration back to the person's own inner being. It also serves to channel the runic forces and direct them outwards or inwards, upwards or downwards, depending on the intention of an invocation.

This rune is also related to ice, winter, coldness, calmness, the force of attraction, antimatter, hibernation, and death preceding rebirth. Rune of the Jungian self and clarity of thought and inner vision.

In Norse tradition, ice represents the fifth element, the frozen regions of Nifelheim and the frost giants himthursar.

Isa can be used on people who need to "get their feet on the ground" because they suffer from hallucinatory, psychotic, or schizophrenic states. This rune is highly recommended for addressing and resigning subconscious content, promoting self-knowledge and self-control.

Isa represents the spirit that remains impassive in the face of the turmoil and entropy of the external phenomena of the created material universe.

12-Jera Rune: Clash and succession of opposing forces, ascending and descending, positive and negative. It represents the seasons of the year, the coming and going between one extreme and the other of the duality of the phenomenal world (winter/summer). The vertical line is invisible because the unknowable is beyond everything and transcends the synthesis between dual forces; it cannot be fully expressed in terms of the world of the senses.



Jera represents the cyclical journey of the year and the horizontal process of being born, becoming and dying. Jera refers to the material and spiritual rewards and harvests that are received for having previously sown good seeds, so good luck may or may not come to us depending on whether we have brought it about. This rune is related to the Vanir god Frey of fertility.

It is formed by the contrast between two creative kenaz runes, which is why it also symbolises harvests, cycles and the seasons of the year: one positive ascending rune (spring and summer) and one negative descending rune (autumn and winter).



13-Rune Eihwaz: Spiritual axis that descends and knows death in order to overcome it, but must also overcome worldly life. From a higher beginning, the power to fight and the willpower to resist the onslaught of events are increased.



Eihwaz represents the tree Igdrasil, the axis of the world or Odin's "steed", as it is through this tree that the initiate travels to the world of the dead to receive runic knowledge and from there can depart to visit and communicate with the nine worlds of Norse mythology. This rune is related to the yew tree, which can live for over two thousand years and also produces a hallucinogenic toxin used in shamanic experiences. Its wood is used to make talismans, magic wands and bows. Bows are also related to the god of archery, Ullr. The yew tree is called "needle ash" and is also associated with death, cemeteries, and the celebration of Yule¹³⁾ eternal life, endurance, and protection against any magic performed by an enemy. The Eihwaz rune inverted and rotated 90 degrees corresponds to the glyph EIF, which symbolises care and enthusiasm for carrying out tasks entrusted to one or performed out of one's own conviction.



14-Perthro rune: (also called perthra). Rune symbolised by stone and rock. Retention of forces in a stone matrix to generate transformation and change. Womb from which new life emerges, that is, petrification of waters that must flow again. Mountain or mother earth from which life emerges.



In divination, perthro can represent a container in which the runes or dice are kept, which after being shaken can show and symbolise luck or an event in the game of destiny. Predestination and primary archetypal forces of an individual formed according to the acts of their past lives, something like the "cards" that have been dealt to them.

¹³⁾Yule: Pagan festival of the winter solstice, which in the northern hemisphere begins on 21 December. The 22nd represents the longest night of the year, and from then on the length of the day increases over the following months.

They are bestowed upon a Virya at birth and with which he must play the "game of life".

Rune related to divination, synchronicity, and the principle of cause and effect. Pertho complements and can balance the force of denial and resistance of the Nauthiz rune in the fabric and web of destiny.

Just as Pertho represents birth, it also represents death and can symbolise the return of the current, initiatory death to stop or petrify the waters and to return to the same womb-cave through which a rebirth can be gestated by finding the chalice of transmutation and liberation. In a tantric sense, it reveals a symbolism similar to the Yoni (vulva) of Kali.

15-Rune Elhaz: Increase in power and vital force. Vertical axis that rises in the middle of a descending female matrix and "flies" towards the divine. Tree that rises and dominates life.



A person capable of leading others because they receive and channel an influence from the eternal, superior and unknowable.

It symbolises man as the bearer of an ascending spiritual principle, overcoming the bonds of the material world.

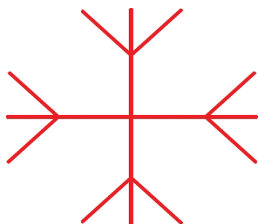
A symbol of the sacred tree of knowledge and exalted consciousness, the tree also magically symbolises the axis that interconnects the different spheres of reality. Through this axis, journeys can be made between worlds and more subtle planes, as well as between different temporal planes.

The shape of the Rune is related to the antlers of the elk and the deer, the masculine, sacred places and sanctuaries, forests or protected areas dedicated to contact with the gods.

Elhaz represents the connection between gods and men, the man who, through his spirit, rises to access Asgard by crossing the Bifrost bridge, the "rainbow" bridge that connects the upper world, middle earth and the underworld; in the spelling of the rune, the bridge would coincide with the central vertical line.

Asgard is protected by the god Heimdallr using the rune Elhaz, which contains the protective power of the divine twins Alcis, referred to by Tacitus as part of the gods of the Germanic tribes (the rune Elhaz is also called Algiz)¹⁴.

This rune is widely used for protection, and the quadruple rune Elhaz "Aegishjalmur" or "helmet of terror" is a very good example of this.



The Triple Rune Elhaz symbolises elevation in the three realms of being (spirit, soul and body). Three times three equals 9, the number of perfection and complete transmutation:



16-Sowilo rune: Success and victory, virility, willpower. Lightning that zigzags to avoid obstacles and difficulties in order to achieve its goal.



Rune of the archetypal Sun and the divine force underlying it beyond death. Sowilo is related to Baldur, the sun god who dies when the sun descends into the realm of the dead and is later resurrected.

A powerful and destructive force similar to that of the solar giant Sutr of Muspelheim, the world of primordial fire in Norse mythology.

¹⁴ This is written in the well-known book *Germania* from the 1st century AD, in which the writer also refers to signs that were cut from walnut trees and grouped in threes to apparently function as an oracle of divination.

In Norse antiquity, the sun was called Sunna, that is, with a feminine gender indication, as the spiritual solar force was considered to be of a feminine essence. This force serves as a connection between Asgard and Midgard and is a guide for warriors and magicians who are simultaneously heading towards the world of the gods.

The Sieg ray is discharged by those who achieve a legitimate victory, as their actions and strategies are supported by forces beyond the human realm. It symbolises the power of bold and resolute actions, performed with quick and light but equally forceful movements, similar to birds.

It is common to combine the rune Sieg with a Tyr to form a binding rune (Binde-rune) called Sig-Tyr. The virile runic powers of honour, discipline, action, victory and success are combined.



17-Tiwaz rune: Power of Tyr, sun and sky god. Struggle, courage, bravery, leadership, self-sacrifice and self-discipline to rise spiritually. The spear and phallus representing the vertical axis pointing towards the celestial ceiling. Ability to administer justice: The vertical axis that remains impassive and impartial in judging events amid two opposing forces.



Rune of balance (scales), law, divine order and social regulation. Rune of the leaders of the Thing (assembly of wise men of the Germanic peoples).

The god Tyr sacrifices himself by losing his hand to a bite from the wolf Fenris when the god tied him to chains so that he would not destroy the Aesir. The god Tyr is very similar to the Greek Zeus, the Roman Jupiter and the Hindu Dyaus. Uranian gods of victorious light, strength and splendour.

Tyr is the god of war because, for the ancients, military campaigns were a transcendental way of resolving material and spiritual judgements. The side that emerged triumphant did so because a superior transcendental force had accompanied it and therefore its victory was just and legitimate.

The Tyr rune can also be perceived as the sum of a Laguz rune and a reversed Laguz. The virya who, through honour and the code of the Aesir, knows how to deal with the positive and negative currents he will encounter on his path to victory.



18-Berkano rune: Feminine rune of nourishment. It symbolises a woman's breasts. It is associated as a shield rune in all kinds of activities that require protection. Passive, conservative and protective force.



Berkano refers to the great mother of all manifestation, the goddess Nerthus in her aspects of mother earth who gives gifts of peace and fertility, but also Hel as the dark mother who rules death and dissolution.

Rune of life and generation, reproduction and growth (its shape can also illustrate a pregnant woman seen from the side). But it can also symbolise the rune of death that brings about an initiatory rebirth. Berkano is therefore associated with initiation rites and the hidden caves or caverns where they are performed.

Rune of the birch tree, the ancient Norse believed that the souls of female ancestors inhabited that tree.

The birch is also related to magic and the "sejd" or transcendental ecstatic trance, rebirth and the goddesses Frigga and Freya. The bristles of the brooms of "witches" (magicians of the Middle Ages) were made from birch branches.

19-Ehwaz rune: Rune of the horse and the power of cooperation between the gods and the twin kings Alcis. Trust, camaraderie and loyalty between companions, spouses and friends, in the same way that a rider develops a spiritual connection with his horse.



Combination of two related but different entities, harmony between the duality of forces, defensive power directed outward. This combination also occurs with the "Fylgia", known in Norse tradition as the totemic animal that guides and protects a person during their life and death. This animal is related to Vanaheim, the world of the Vanir.

Rune of Sleipnir, Odin's eight-legged steed and the magical protection it represents. It also represents Igdrasil and the axis of the world, as it is also called "Odin's steed" through which the God travels between the different worlds. Ehwaz is also related to the horse of the nine underworlds that make up the "hieldrasil".

A fundamental rune in the initiatory process, it symbolises the force opposite to the Naudhiz rune, precisely meaning to reverse the opposing and descending forces of destiny, to reverse the course of the river of becoming, to elevate life on earth in order to consolidate inner strength and return to the world of the gods.

In its M shape, it is actually made up of two Laguz runes facing each other, simulating two people seen from the side holding hands. Two lives that unite in a MAGICAL, ALCHEMICAL AND SPIRITUAL MARRIAGE.



20-Mannaz Rune: Consolidation and realisation of the balance between two principles: spiritual and material, masculine and feminine. Taking the transmutation of the Ehwaz rune to a new level of transcendence and solidity.



Mannaz represents the person in balance but also the intersection and harmonious contact between above and below, the world of the gods and that of men. The above can be deduced from the X – Gebo – inside the Mannaz rune and the two outer vertical lines – Isa – which represent two forces that converge and perfect themselves in a unity:



Mannaz is related to the god Heimdallr, who provides the structure of the world of men in the likeness of Asgard: Farmers-Providers (Ingaevons), wise instructors (Irminons) and conquering Warriors (Istaevons) ¹⁵. This is an archetypal structure similar to that of all ancient Germanic societies. Mannaz defines the Germanic and Indo-European peoples as descendants of the gods and also denotes the runic wisdom intrinsic to their intelligence, memory and traditions. Similar to the mysteries of the Aryan-Iranian Mithra, Mannaz represents the total, complete, initiated and perfected man who has acquired a nature close to that of a God.

This rune can also be seen as a wunjo rune attached to another reversed wunjo rune: the incomplete half that finds what it needed to achieve balance and wholeness. Reaching one's own centre-Vril either solely internally or through the synchronicity of an event and/or being from the outside world.



Likewise, Mannaz connotes the balance between spiritual and material success. It is quite difficult to carry out a process of spiritual transmutation if the Virya in his personal daily life cannot break out of a vicious circle of material and emotional misery. To transmute spiritually, it is necessary to start from a firm and solid foundation on earth.

21-Rune Laguz: Rune of water (lake), unconditioned principle that descends, procreates and fertilises. Waters and fluids of becoming that can become waters of pain unless the uncreated and spiritual principle dominates them (concept related to the shape of the rune representing a whip striking downwards).

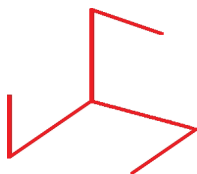


Waters of Nifelheim that are necessary for the gestation of life, and which materialise in ice and are energised by the fire of Muspelheim. Water is also related to the moon, which influences menstruation, blood, and all bodily and natural fluids. Laguz acts on feelings and dreams (astral plane) and is ruled by the fertility goddess Nerthus.

¹⁵ This is pointed out by GUIDO VON LIST in "*The Secret of the Runes*" on pages 75 to 78, where he also refers to the writings of Tacitus, Pliny and Pytheas of Marseille on the Germanic tribes.

Laguz represents the waters of the Germanic pagan birth rite called Vatni Ausa or the baptism of the mysteries of Mithras, later copied in Judeo-Christianity. Laguz is also generally associated with all the dissolving or transforming waters of any initiation and rites of passage ¹⁶. Waters are also part of the passage to another world after death. We need only remember the Greek Styx and Charon, the ferryman who carries souls to the other side of the river. In Norse mythology, Odin occupies this role as ferryman of souls.

Three laguz runes joined together form the Triskel, the three temporal levels (past, present and future), birth, becoming and death; creation, maintenance and destruction, the three realms of virya (Spirit, soul and body).



The magic formula Laukaz is connected to Laguz, which means leek and symbolises fertility and growth. Likewise, herbal magic is also related to the meaning of this rune.

Laguz represents the vertical axis with a descending auxiliary line: the formation of life, feelings and life itself. Rune of the law to control the difficulties and instability inherent in life, which must be overcome in order to overcome life itself.

22-Ingwaz rune: A seed-shaped rune. The rune of fertility, the earth, and balanced ownership and dominion of it. It also symbolises spring, semen, and the capacity for reproduction.



¹⁶ Term commonly used since the writings of researcher Vab Genep. These rites are related to the affirmation and legitimisation of social change or a change in role and status for an individual. They also function as harbingers of good omens for the new stage. Rites can be consolidated in several ways: separation from a previous internal state, marginalisation and isolation, integration into a new internal state. Catholic sacraments represent the most common rites of passage in the Western world in recent centuries. In other societies, they can be related to sexual initiations and warrior initiations.

Ingwaz is related to the earth god Ing, who acts in parallel with the great mother Nerthus. In regions near the North Sea, the term Ingaevones referred to the priests who accompanied the rites to the Goddess, and the same term as a caste was assigned to the supplier farmers.

Freyr, the Vanir god of fertility, is also associated with this rune and the rites performed for him and Nerthus, driving his ritual chariot during a procession.

In these rites, the feminine telluric principle seemed to dominate and consume the masculine cosmic principle, as the goddess needed to replenish her energies and strength in winter after having released in spring the same masculine potential energy that she had consumed earlier to grant a good harvest to the population.

Its exaggerated form can be linked to the quality of phallic cults within matriarchal clans, although Ingwaz is clearly related to virility, focused above all on potency and the ability to fertilise.

Process of gestation, accumulation of potential strength that will later manifest or germinate. In an initiatory sense, the rune should be related to the cold stone seed that conceives a new being from the potential of something pre-existing.

23-Rune Dagaz: Rune of enlightenment, inspiration and rebirth. Overcoming and transcending conflicts between duality in order to see a new and true light after an initiatory death and a period of darkness. Spiritual perception of rational paradoxes. Point of perfect union between the twin gods, alchemical resolution of two seemingly contradictory opposites. It symbolises the butterfly that germinates from a previous state of chrysalis. Rune of transmutation and of man acquiring a nature similar to that of a god.



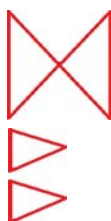
Rune of dawn and dusk, of awakening and clarity of thought that form wisdom and the light of magical action. Rune of the successful completion of an arduous journey. It is associated with a high point and climax similar to the summer solstice. It can also be used for protection against enemy magic. It is also highly recommended to meditate or perform magical practices with Dagaz during dawn and dusk.

Much like the Mannaz rune, Dagaz can be seen in its spelling as a development of the Gebo rune, as two ISA runes on either side would close or complete it into a new rune: The transformation and enlightenment produced after awakening the memory of the eternal spirit reflected in the self and the human body are known in Norse mythology as Ek (higher self) and Lik (body).



Completing an initiatory process after having had contact with the gods or having received a call from Asgard that influences and completely transforms one's own existence. The two triangles in Dagaz look at each other, because the paradox of duality has been resolved, thus awakening unity and a new principle of Trinitarian transcendence.

Daggaz can be seen as the resolution of duality and the paradox of the Berkano rune. That is, Berkano represents woman, and in turn, woman represents duality, the principle of separation, the loss of unity that must be reintegrated, hence the two triangles of Berkano's feminine duality.

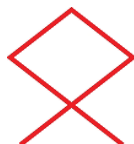


Transcendence of: Duality



and Separation

24-Rune Othlaz: Rune of Blood, ancestors, race, heritage, family, property, boundaries, borders and tradition. It is also associated with the honour and courage with which all these characteristics are defended against dangers and intruders. Othlaz is also related to the leader who has the spiritual gift of providing well-being and guiding his clan justly, as he channels the voice of his ancestral blood.



The original mystical homeland is reflected in the world created by the rune othalaz, in a kingdom made up of comrades who share the same race and spiritual blood, a kingdom in which external and internal enemies are defeated and a common infinite centre projects its own space and time to detach itself from the conditioning of the world of becoming.

Othalaz can be seen as the rune Ingwaz held firmly by two lines or columns on which it rests:











Rune of innate abilities inherited within a lineage or clan, although this influence should not be understood as purely biological or genetic, but also spiritual and related to what the ancient Romans called "genius," the collective soul of ancestors that is precipitated and reflected in the blood and in the work and style of a particular caste or lineage.









Rune of free and noble men with the ability to own and administer a territory. Rune of nobility, hereditary rights and respect for ancestors and ancestral places, also of the Virya who must find and know his own deepest spiritual and racial roots.









In Norse tradition, it was believed that the souls of ancestors lived in trees, in the magical objects they used and in the places they inhabited.



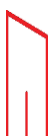






Othalaz is complemented by the Fehu rune of material goods, although the latter rune refers more to solid but mobile wealth (livestock, riches), while Othalaz focuses more on the totally stable. Othalaz speaks to us of the freedom gained by belonging to and respecting the law in a group of peers on a spiritual and physical level.

ANGLO-SAXON (FRISIAN) FUTHORC

							
FEOH F 1	ÚR U 2	THORN T 3	ÓS A 4	RÁD R 5	CÉN K 6	GYFU G 7	WYNN W 8

							
HOEGL H 9	NÝD N 10	ÍS I 11	GÉR J (Y) 12	ÉOH EI 13	PEORDH P 14	EOLH Z(R at the end) 15	SIGIL S 16

							
TÍR T 17	BEORC B 18	EH E 19	MANN M 20	LAGU L 21	ING NG 22	DAEG D 23	ÉTHEL O 24

								
ÁC A 25	AESC A 26	ÝR U 27	IOR IO 28	ÉAR AO (EA) 29	CWEORTH QU 30	CALC K 31	STÁN ST 32	GÁR G 33

This runic system began to be used from the 5th century AD onwards. It is derived from the Old Futhark and its structure can vary between 26 and 33 runes. In its early stages, it was phonetically related to the languages of Old English and Old Frisian.

There are two theories about its origin: the first suggests that it was originally developed in Frisia and later spread to England. The other theory indicates that the original futhark used in Scandinavia was brought to England, where the series of 24 runes was modified to form the Anglo-Saxon Futhorc, and finally this latter system was exported to Frisia.

The original Anglo-Saxon futhorc was identical to the ancient futhark except for the tripartite division of the letter A into three runes - *Ós* (4), *Ác* (25) and *Aesc* (26) - meaning that this first version consisted of 26 runes. The separation of the A's was done to differentiate between short and long pronunciations according to the needs of the Ingaevonic dialect of that time:



The Hagalaz rune with a single transverse line was originally used in this system, but from the end of the 7th century AD it was replaced by the new Hoegl version with two transverse lines:

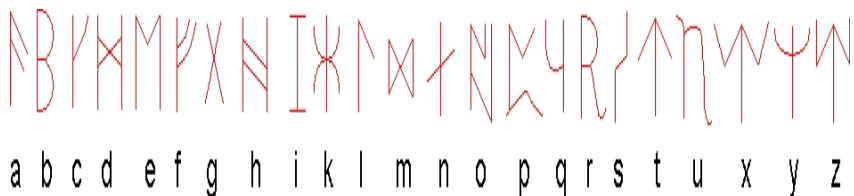


This system was later expanded to 28 and finally 33 symbols so that runic writing would be parallel to Latin writing, due to the Christianisation of the Anglo-Saxons that began in the 7th century AD. Finally, in the 9th century AD, the runic alphabet began to be replaced by Latin, and by 1066, when the Normans invaded the British Isles, runic writing was practically obsolete, disappearing completely a few decades later.

To date, just under 200 artefacts with inscriptions in this runic system have been found, which remained in use for almost 500 years. The database of these nearly 200 archaeological pieces is compiled at the Catholic University of Eichstätt-Ingolstadt in Germany⁽¹⁾ and their number exceeds the nearly 80 pieces with inscriptions from the Old Futhark found in the Scandinavian region and corresponding to the period from 400 AD to 700 AD. However, it does not exceed the 260 pieces of Old Futhark found in continental Europe during its heyday (200 AD-800 AD).

A runic language mixing Anglo-Saxon Futhorc and Old Futhark developed during the 8th and 9th centuries AD in the southern region of the Carolingian Empire (Bavaria). A manuscript called *De inventione litteratum* refers to the "Marcomanni, quos nos Nordmannos vocamus", which is why this language has been called "Marcomannic Runes" even though it had nothing to do with the Marcomanni people². On the contrary, they represented an attempt by Carolingian scholars to reinterpret the Latin alphabet in its runic equivalents.

Marcomannic Runes:

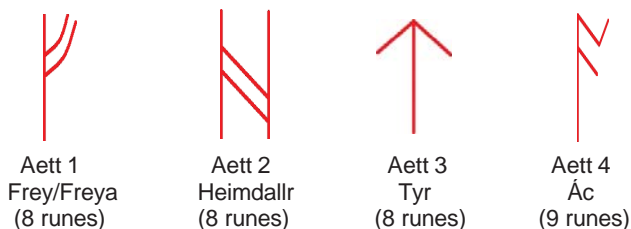


WISDOM OF THE ANGLO-SAXON FUTHORC

In the Anglo-Saxon Futhorc, there are four Aettir, the first three of which coincide in meaning with those of the ancient Futhark: the first relates to fertility and growth, the second to the elements, and the third to the honour of overcoming obstacles. However, we also have a fourth Aett made up of the final nine runes in the series (25 to 33), which refers to the spirit of the ancestors and delves deeper into the symbolism of death and cyclical rebirth:

¹ In the province of Bavaria, its campus is located in the middle of the Altmühlal nature reserve.

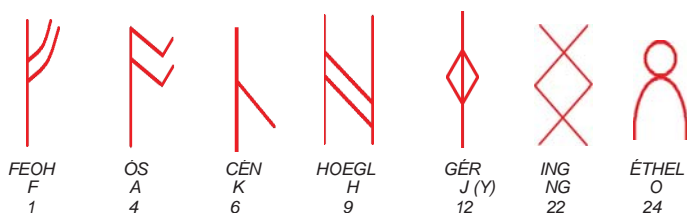
² Germanic tribes related to the Suebi, their name derives from Marcus Romani, who deserted Drusus the Elder's legions in 13 BC to join them. Drusus forced them to retreat to Bohemia. In the 2nd century AD, they formed a confederation with the Vandals, Quadi and Sarnaci. They were fought for three years by Emperor Marcus Aurelius in the region of Carnuntum, Pannonia (until 180 AD).



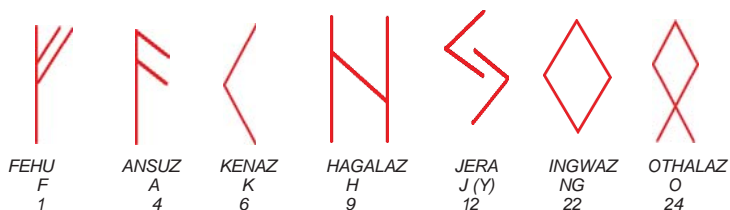
The following refers to the symbolism of runes 25 to 33 of the Anglo-Saxon Futhorc. Runes 1 to 24 are identical in meaning to those of the Old Futhark. The same is not true of the graphic forms of some of them, as they were slightly varied, as can be seen if runes 1, 4, 6, 9, 12, 22 and 24 are compared between the two systems:

Graphic variations of the Anglo-Saxon Futhorc (A) compared to the Old Futhark (B)

(A)



(B)



Runes 25 to 33 of the Anglo-Saxon Futhorc:

25- RUNA ÁC (A)



Oak. This type of tree is sacred to the people of northern Europe, representing strength and durability. Food offerings were often left at its base, and assemblies of wise men and community leaders were held in its shade.

The oak is also associated with magical and healing powers. The ÁC rune is considered a "trial" rune, as it requires the Virya to demonstrate their character and inner and outer strength.

26- AESC (AE)



Human. Rune related to resolution, constancy, determination and immutability. AESC is also related to the oak and ash trees, representing the axis of the world and the tree from which the first human couple, Ask and Embla, were made. Its wood is used in spells and magical protection work. AESC indicates the importance of remaining firm in one's centre through willpower.

27- ÝR (U, Y)



Primary being, primordial forces. It means 'bow', to bow down or curtsy. It is related to that "aura" that brings joy, honour, dignity and worth to nobles. This rune seems to be a derivation of the rune 2-URUZ of the Old Futhark, as phonetically it also corresponds to the vowel U and, furthermore, both its spelling and meaning are quite similar, with the exception that in ÝR a short vertical line is added in the centre of the graphic form.

28- IOR (IO)



The Midgard serpent. Although its meaning is somewhat obscure and indecipherable, it has been associated with the waters that produce fertility, as well as with the satisfaction of being in one's own home, in one's primordial homeland.

29- ÉAR (AO, EA)



Tomb, cave or place of ritual seclusion. ÉAR is related to death and the mortality of flesh and the human body. For the ancient Norse, the best death was one that occurred quickly or unexpectedly: in war, in an accident, or from a heart attack while working in the fields. Conversely, the worst death is one that is slow, such as prolonged illness or a burdensome old age. In the famous "Anglo-Saxon runic poem"⁽³⁾ this rune refers to black earth as a nod to Odin's followers who preferred that their remains be cremated at the time of their death rather than buried underground, a tradition common to most Indo-European warrior peoples.

30- CWEORTH (QU, KW)



Ritual fire, rotation of fire as a flame of power and life. Since the Anglo-Saxon poem mentioned above only contains stanzas referring to runes up to number 29, the meaning of Cweorth is somewhat uncertain, so it has been deduced that this rune was only used for writing. However, Cweorth has an identical spelling to the Binde-rune Sig-Tyr, mentioned above.

³ Poem from the 8th or 9th century AD preserved in the 10th-century manuscript Cotton B.X Fol 165a-165b, which was in the Cotton Library in London, England.

31- **CALC (KK)**



Ritual chalice or cup. Related to the earthly matrix and feminine forces.

32- **STÁN (ST)**



Stone or stone altar. Rune related to stone, walls, hardness and protection. Its spelling shows a Peordh (perthro) rune completed with a vertical line-IS on its right end: the stone (or stone man) that preserves its wall and guards and maintains its energies in potential form.

33- **GÁR (G)**



Odin's spear as a sacred weapon that the ancient Norse threw at enemy sides before a battle as a symbol of sacrifice to the God. Its meaning is also related to that of the Tyr rune, which also refers to the spear, victory in battle and self-sacrifice for the common good.

In the spelling of the runes **Feoh** and **Ethel** of the Anglo-Saxon Futhorc, the inclusion of curved shapes can be seen, which may be an indication of a certain degradation of the primordial runic symbolism, probably caused by the gradual Christianisation of the Anglo-Saxon people between the 7th and 10th centuries AD.

All runes are formed by straight lines that induce righteousness, virility, and spiritual verticality. Likewise, at the intersections between the lines, vertices and angles are formed that denote the union of two worlds, that of humans and that of the gods. The straight lines contrast with the serpentine and spiral curves that visually make up the entire structure of nature and the material universe.

Straight runes in the Old Futhark:



1-FEHU



24-OTHALAZ

In contrast, the same runes in curvilinear form in the Anglo-Saxon Futhorc:



















1-FEOH



24-ETHEL

NEW FUTHARK ()

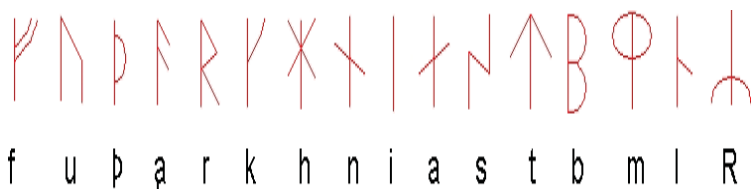
					
FÉ F 1	UR U (V, W) 2	THURS TH (D) 3	ASS O 4	REIDH R 5	KAUN K (CH, Q) 6
					
HAGALL H 7	NAUDHR N 8	ÍSS I (J) 9	ÁR A (E) 10	SÓL S (Z) 11	
					
TÝR T 12	BJARKAN B (P) 13	MADHR M 14	LÖGR L 15	YR Y (X, Ü, Ö) 16	

The Old Futhark of 24 runes gave rise to the New Futhark of 16 runes. In common use since 800 AD, it was related to the change from the Proto-Norse dialect to Old Norse, which paradoxically had a greater number of phonemes. It was not customary to write the same rune twice in a row, so the distinction between short and long vowel pronunciations was lost. In the Middle Ages, this runic system was widely used in Scandinavia and in the various Viking settlements, where there is evidence that they used this runic system from the 9th century AD onwards.

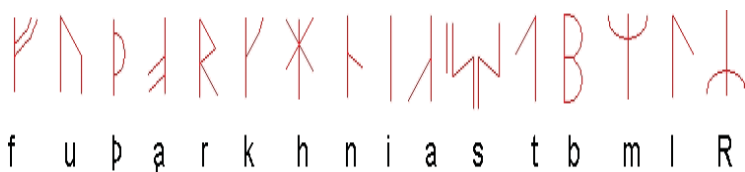
From the period of migration of Germanic tribes throughout Europe (3rd to 9th centuries AD), some 350 artefacts with manuscripts in Old Futhark have been found. At that time, this system was known and used only by an educated elite. The New Futhark, on the other hand, was taught to the majority of the population already settled in Scandinavia. Some 6,000 inscriptions in stone have been found using this runic system, and in continental Central Europe it was known as the "language of the Nordic men", which is why it was studied by scholars and leaders of those countries in order to maintain diplomatic and commercial contacts.

Other runic languages were also derived from the New Futhark: the best known and most original is the New Futhark with long lines, used for inscriptions on stone in both Denmark and Norway; Another variation was the short-line New Futhark – *rök runes* – (Swedish and Norwegian) used for everyday use and official inscriptions on wood. Its characteristic was simply that in this system, the lines of nine runes of the Swedish and Norwegian New Futhark were simplified, while the other seven runes were written in the same way.

Danish Futhark (long lines):



Norwegian Futhark (long lines):



Rök runes:



Other variations included the system of so-called *Hälsinge runes* or *Staveless runes*, first found in the Hälsingland region of Sweden. These runes were used between the 10th and 12th centuries AD and were another simplification of the Swedish and Norwegian system, as their symbols were similar except that in this variation the vertical lines were eliminated.

Hälsinge runes:



In the so-called "medieval runes," new symbols were added for vowels and to denote silent consonants in the language (letters written but not pronounced). Some letters, such as S, C, and Z, were interchangeable in writing with the same rune. These runes were used until the 15th century AD, and their use can be seen in most of the runic inscriptions found in Norway. In the region near Bergen (Norway's second largest city) alone, more than 600 inscriptions on wood have been found since the 1950s, indicating that, alongside Latin, this runic system was used in writing, and some runic inscriptions even reproduced words and phrases from the Latin language.

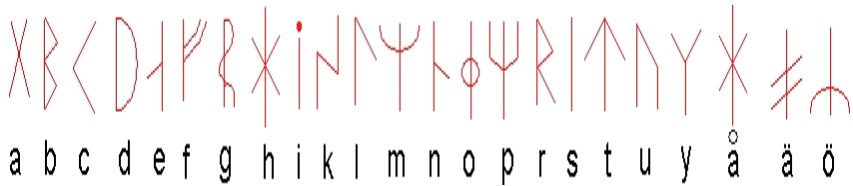
Medieval Runes:



The last variation of the New Futhark was the *Dalecarlian Runes*, which were a new derivation of the medieval runes. They originated in the province of Dalarna in Sweden and were actually a mixture of runes and Latin letters. Their use began in the 16th century AD and continued to some extent until the 20th century AD.

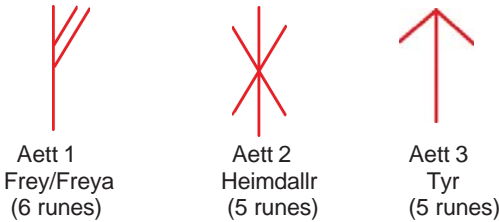
The characters of the Dalecarlian runes are similar to those of the modern Swedish language, and around 200 artefacts with inscriptions in this runic language have been found on pieces of wood, furniture and containers.

Dalecarlian Runes:



WISDOM OF THE NEW R FUTHARK

In the New Futhark, the names of the three Aettir correspond to those of the Old Futhark, but the number of runes in each varies due to the new distribution required by the change from 24 to 16 runes.



The following table lists the runes that match in spelling and meaning between the New Futhark and the Old Futhark. In most cases, there are also slight phonetic variations for a similar linguistic root:

New Futhark

1-Fé	corresponds to
2-Ur	"
3-Thurs	"
4-Ace	"
5-Rád	"
6-Kaun	"
7-Hagall	"
8-Naudhr	"
9-İss	"
11-Sol	"
12-Týr	"
13-Bjarkan	"
15-Löegr	"
14-Madhr	"

Old Futhark

1-Fehu
2-Uruz
3-Thurizas
4-Ansuz
5-Raidho
6-Kenaz
9- Hagalaz
10-Naudhiz
11-Isa
16-Sowilo
17-Tywaz
18-Berkano
21-Laguz
15-Elhaz

The following describes the other runes of the New Futhark that differ in spelling from those of the Old Futhark, indicating their corresponding meanings:

6-Rune Kaun: Its meaning corresponds to that of the rune Kenaz in the Old Futhark, but its spelling is different.



This same rune in the Futharkh Armanen is called **ka**.

10-Rune Ar: The virya reconnects with its spirit in a similar way to how a falcon soars towards the highest peaks. It represents man who is oriented towards his infinite centre, living and acting in the world according to a higher law.



As the Ar rune is related to the sun and therefore to the solar cycles that generate the solstices and seasons, its meaning may also be related to that of the Jera rune of the Old Futhark.



16-Rune Yr: Meaning similar to the rune Eihwaz of the Old Futhark, although in the New Futhark and in the Armanen its symbolism towards spiritual descent into the naturalistic and phenomenal is also emphasised. Rune of death, lies, deception, matter. The feminine as a symbol of virile and spiritual obscuration when falling and becoming totally attached to earthly impulses, uncontrolled hedonism and all that is unstable, contrary to the Uranian and stable.



The exclusively solar orientation of Armanen writers such as Von List and Gorsleben leads them to refer to Yr as the 'rune of error', the rune of the feminine represented in the crescent moon as opposed to the full moon of the rune MAN (the same Elhaz of the ancient futhark) which, despite being considered masculine, is still related to the active full moon as a symbol of the generation and propagation of humanity.

The negative meaning of Yr can be reversed and approached from the point of view of death as initiation, as the descent into the deepest abysses to acquire runic wisdom, which will be referred to later.

The rune YR, which represents initiatory death and the search for wisdom in the depths, was completely distorted in its form as a Hippie Symbol of the 1960s, representing since then a supposed "freedom" to live according to the naturalistic perceptions offered by the runaway senses in the world of illusion (maya). It is man attached only to the momentary satisfaction of base earthly and subterranean instincts without integrating within himself a higher and transcendent principle.



RUNIC CODES OF THE MIDDLE AGE

In the Middle Ages, runic messages and symbols were codified using a numerical technique based on the aettir: a formula was given to represent a rune, for example 1:3, which would be equivalent to the rune Thurs, since the first digit indicates the aett and the second digit the rune in order of placement from left to right.

1:3



THURS (First Aett, third rune)

2:3



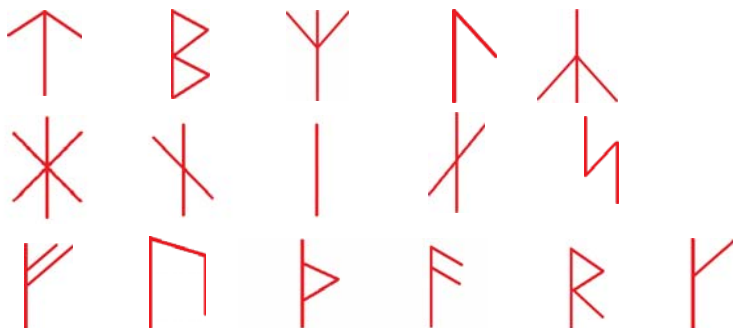
ÍSS (Second Aett, third rune)

3:1



TÝR (Third Aett, first rune)

Interestingly, during the Middle Ages, when the New Futhark was used to write these secret codes, another auxiliary "trick" was used, and the order of the Aettir was reversed:



To write people's names and magic formulas, other codes were created for numbering, such as *Isruna* (is runes), *Lagoruna* (Laguz or Löegr runes), *Hahalruna*, *Kvistrúnar* (rune-tent), *tjaldrúnar* (rune-branch), among others:

Isruna



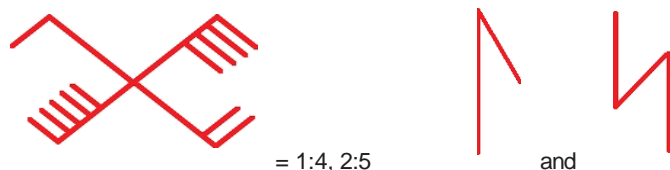
Lagoruna



Hahalruna



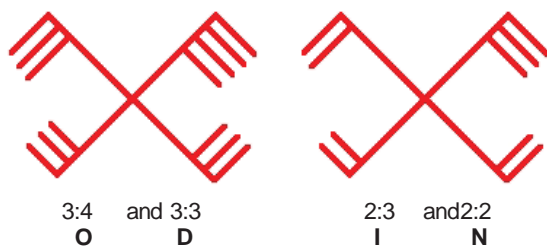
Kvistrúnar



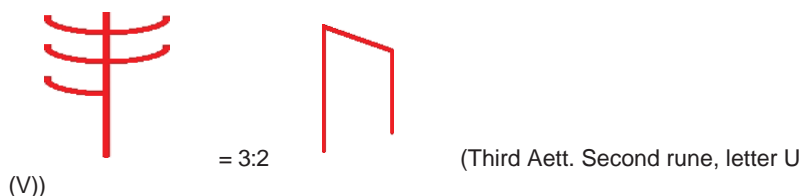
Kvistrúnar is deciphered clockwise, in this case meaning:

- First Aett. Fourth rune, letter L
- Second Aett, fifth rune, letter S

If a word is to be written, several *Kvistrúnar* are used in succession, each indicating two consecutive letters.

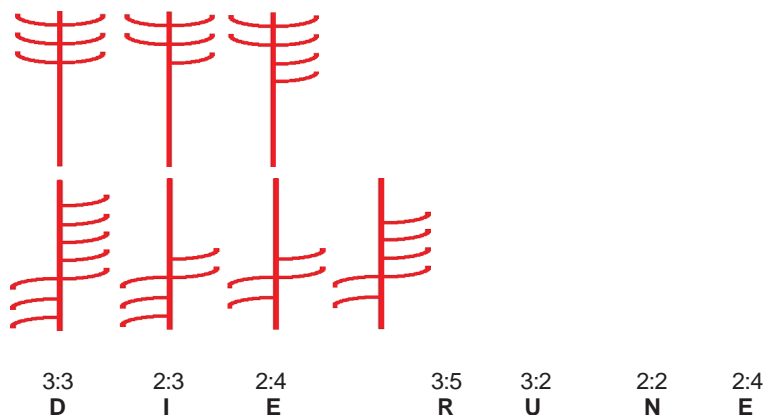


Tjaldrúnar



If two words are written in succession, all the letters in the first word must use all the lines to the left of the vertical in the same ascending direction, but in the second word, each letter must have the direction of all the lines on the left reversed. If more than two words are written, the ascending or descending direction is interspersed between each of them.

DIE RUNE:



These methods have also been applied to all other known Futharks and to the New Futhark with the normal order of its three Aettir.

FUTHARKH ARMANEN¹



FA
F
1



UR
U (W)
2



THORN
TH (D)
3



OS
O
4



RIT
R
5



KA
K (CH, Q)
6



HAGALL
H
7



NOT
N
8



IS
I (J)
9



AR
A
10



SIG
S
11



TYR
T
12



BAR
B (P)
13



LAF
L
14



MAN
M
15



YR
Y (Ü, Ö)
16



EHE
E
17



GIBOR
G
18

¹ The Armanen Futhark may be the most controversial of all runic languages, although curiously, after the Old Futhark, it has been the most widely used in the last century.

This system of 18 runes is actually the 'creation' of Guido Von List, an Austrian poet, writer, playwright, mountaineer, merchant and occultist whose life unfolded between the late 19th and early 20th centuries, closely linked to what was known as the Runic and Germanic revival movement. After contributing articles of his own authorship to various newspapers (compiled in 1891 in the book *Deutsch-Mythologische Landschaftsbilder*), belonging to various literary associations such as *Iduna* and the Literarische Donaugesellschaft, miraculously saving his life in 1871 in an accident while mountaineering, and finally writing four books and three dramatic librettos (all of a mystical-racist-Pan-Germanic nature), in 1902 he had to endure the rigours and difficulties of temporary blindness for 11 months caused by cataract surgery. But it was precisely during this period of forced spiritual retreat that List claimed to have awakened his transcendental "inner" vision and deciphered the mysteries of the runes.

It is impossible not to point out this circumstantial fact as a total coincidence with the myth of Odin, who hung for nine nights from the tree Yggdrasil and sacrificed one of his eyes to see the total darkness within himself and thus, through his inner beloved, managed to find the runic wisdom that gave him the secret of life and death.

List claimed to have unravelled the encrypted code hidden in stanzas 138 to 165 of the Hávamal song from the Poetic Edda. Specifically, stanzas 147 to 165 refer to 18 songs of wisdom which, according to List, correspond exactly to the 18 runes of the Armanen system that he had just rediscovered. The word Armanen refers to what Tacitus, in his book *Germania*, describes in Latinised form as the *Hermiones* (*Irmionones*) of the 'barbarian' tribes of the north, that is, the priest-magicians initiated into the mysteries of the runes, who had magical powers and guided the destinies of their people.

As this is a work that focuses primarily on the study of runes from the perspective of a Virya warrior-magician, Von List's 'priestly' ideology may seem somewhat reprehensible. However, it is important to note that the Austrian's Aryan priestly notion differs greatly from what we have come to know in recent times in the Judeo-Christian West. Hermiones should be seen more as a type of ancient wise instructor and legislator rather than as priests routinely attached to rituals, sacrifices, and the worship of a God, which is a common and recurring prototype in times of decline in any civilisation. Nor is it advisable to confuse Von List's work with a certain pantheistic tendency towards dissolution into the cosmic whole, denoted by the act of passively serving as a representative and mediator of God on earth, an attitude that is opposed to individuation (separation from the whole while inhabiting the whole) and the most notorious self-deification in the aforementioned type of warrior and/or magician who seeks to reach a level even higher than that of the last heaven of the creator god, farther than the stars in the sky, seeking not only to serve a God but also to transmute his inner nature into one similar to that of a God.

Von List referred to the "I" as possessing a divine and eternal essence which, despite having to fulfil a function within the cosmos and the natural order, is nevertheless separate from them, as they are in themselves an illusion. Most likely, the path to a process of individuation was only travelled by a small inner circle of initiates in Von List's order (the *Hoher Armanen order*, whose writings and practices were never made public), while his books were marketed as a work aimed at an exoteric outer circle and a semi-profane audience. In any case, this "new" series of 18 runes was actually a very similar variation of the New Scandinavian Futhark. Apart from slight phonetic differences, as can be seen in the illustrations, the symbolic differences between the two systems are as follows:

-The spelling of the Armanen rune OS is the reversed form of the Áss rune of the N. Futhark. Its meaning is identical:



Armanen
4-OS



N. Futhark
4-ÁSS

-The spelling of the Ar rune in the Armanen system is different from that of the N. Futhark, but its symbolic meaning is similar. Interestingly, in the N. Futhark, the so-called Ar rune has the same spelling as the Ehe rune in Armanen.



Armanen
10-AR



N. Futhark
10-AR



Armanen
17-EHE

-Runes 14 (madhr) and 15 (löegr) of the N. Futhark exchange their numerical positions in the Armanen System, where they are called 14 (laf) and 15 (Man).



14-LAF



15-MAN



N. Futhark
14-MADHR



N. Futhark
15-LÖEGR

Despite everything, List declared that his series of 18 runes was not a novel invention, but that in reality the Armanen System was the true, original and primordial runic series from the forgotten millennial origins of the Aryan race, and that all other historical runic languages (and those referenced in this book) were derived from the Armanen Futhark.

List created his own order in 1908, called the *Guido Von List Gesellschaft*, to support his research. In the same year, he published his classic book *Des Geheimnis der runen* (The Secret of the Runes) in which he explained his revelations. In that book, List also referred to the fact that "in ancient times, the runic futharkh (runic ABC) consisted of sixteen symbols".

Likewise, within the order, he would form an inner circle called the Hoher Armanen Order (HAO), which would be entirely dedicated to the study of the runes in their Gnostic aspect, while for the outer circle of the order, writings with exoteric content would be compiled, focusing mainly on aspects of folk wisdom and Norse-Germanic mythology related to Wotanism. Regarding this Wotanism, List claimed that the conversion of the Aryan-Germanic peoples to Christianity was discreetly controlled by the Skalds (wise men-magicians-poets) who concealed and preserved all the traditional festivities, customs and names under a Christian veneer. In this way, it was only necessary to decipher the degraded Christian symbols in order to return to the original pagan spirituality. All these thoughts were finally compiled in the 1914 book *Die Ursprache der Ario-Germanen und ihre Mysteriensprache*.

When List died in 1919, his work and the development of his Armanen runic system were continued in the 1920s and 1930s by Friedrich Bernhard Marby and Siegfried Adolf Kummer. The former introduced the concept of *runengymnastik* (runic gymnastics), i.e. associating runes with body positions, dances, songs and astrological sequences. In addition to the Armanen system, Marby also applied his theories to the runic series of the Anglo-Saxon Futhorc and the New Futhark. S.A. Kummer took Marby's work a step further, in 1927 he founded an institute of runic studies in Dresden called simply "Runa", where he performed rituals in the middle of magic circles with candlesticks on which the names of the Germanic gods were written. In addition, the runic forces were invoked while simultaneously describing the respective symbols in the air with the hand. Some time later, inspired by Marby's ideas, he systematised a whole series of body positions which he called Runic Yoga. The final results of his experiment were published in the books *Heilige Runenmacht* (1932) and *Runenmagie* (1933). It is important to note that although many runic magicians accuse these authors of indiscriminately mixing Germanic tradition with Orientalist and Hindu influences and practices introduced to the West in the 19th century through the theosophical doctrine initiated by the Russian medium H.P. Blavatsky, the golden horns of Gallehus feature drawings in which human bodies imitate the shape of certain runes, and for a time it was even common in Iceland for children to perform runic body postures to facilitate language learning. Therefore, although the science of runic gymnastics or yoga was never fully systematised, it was always used in a semi-unconscious way for magical invocation or as an educational tool.

The writer and occultist who perhaps took the doctrine of the Armanen system furthest was Rudolf John Gorsleben, who, after maintaining contact with members of the Germanenorden², founded his own order called The Edda Society to continue exploring the spiritual traditions of Indo-Germanic origin. In his 1930 masterpiece *Die Hoch-zeit der Menschheit* (The Zenith of Humanity), Gorsleben takes the Armanen thesis even further by relating the runes to magical and initiatory knowledge bequeathed by the legendary Atlantean ancestors of the Aryan race, and also associating the phonetic correspondences of the runes with the syllables of a primordial language lost in the mists of time, from which the languages of the great civilisations of history derived centuries or millennia later. Upon Gorsleben's death in August 1930, his disciple Werner von Braun took over the leadership of the Edda Society and designed a runic clock in which the runes were related to the signs of the zodiac and the gods of the months.

In the post-war period, Karl Spiesberger was responsible for reviving the "tradition" of Armanen in Europe by publishing the books *Runenmagie* (1955) and *Runenexerzitien für jedermann* (1958), in which he incorporated new hermetic elements into what had already been written by all his predecessors, although he eliminated all traces of racist and nationalist ideology from his writings, perhaps due to his contacts with the Fraternitas Saturni of Soviet communist sympathiser Gregor Gregorius. Spiesberger operated in a very eclectic ideological environment. He himself claimed that runes were just one of many means of revealing occult knowledge, whereas for his predecessors such as List or Gorsleben, runes were THE ONLY MEANS of revealing the primordial tradition.

In the following decades, other men such as Karl Hanz Welz, Victor Ordell Kasen, and Adolf Schleipfer continued to spread the Armanen runic magical system. Even Scheilper himself, together with his wife in the 1960s, refounded the High Armanen Order on his own initiative, in which all of Guido Von List's work was compiled and safeguarded.

Despite all the controversy generated and not being supported by solid archaeological or traditional references (except for the song of the Havamal), the Armanen system has proven to be effective on a magical and operational level. It is not unreasonable to say that after the ancient Futhark, it is the most widely used runic system in Europe. Even writers of recent decades such as Jan Fries, Edred Thorsson, and Thomas Karlsson have adapted the Galdar (mantras) and runic yoga postures (Sthödur) of Kummer and Spiesberger, which were originally designed for the Futharkh Armanen, to their own systems.

² An organisation based in Munich from which the Thule Society would derive, and which in turn would serve as the first support for the DAP and finally the NSDAP, initially led by Anton Drexler and finally by Adolf Hitler.

³ Austrian resident in the United States who founded the Knights of Runes order, now led by Larry E. Camp.

Speaking specifically about the 1930s, it should be noted that beyond the use of runes during the Third Reich, runic wisdom is eternal and has been reflected for millennia in the symbols and traditions of most Indo-European cultures and even in some Asian and American cultures (as reflected in the use of the swastika by Native American tribes). With the arrival of the Nazi Party to power in Germany in 1933 and its absorption of all levels of political, social, and cultural life in the Third Reich, esoteric, spiritual and ancestral research was commissioned and carried out primarily by the Ahnenerbe Institute, directed by Wolfram Sievers, and by the inner circle of the SS order, led by Heinrich Himmler, assisted by Karl Maria Wiligut, who is credited with developing the runic symbolism and some rituals for the elite of that order. In this way, the various esoteric associations and orders of all kinds, independent of the NSDAP party, were forced to cease their activities. All kinds of speculations have been made about Marby and Kummer. Apparently, Karl Maria Wiligut disagreed with Marby's anti-racist concepts, so he sent a note to Himmler denouncing him. From 1936 onwards, Marby spent 99 months in the concentration camps of Flossenbürg, Weizsäcker and Dachau, ending his confinement in 1945. He finally died in Germany in 1966. Kummer had a more racist view, comparable to that of Guido von List or Lanz von Liebenfels⁴, but Wiligut did not seem to agree with his theories either, so he apparently decided to emigrate to South America and nothing is known to this day about his fate and date of death.

In reality, Wiligut seemed to profess a belief in a type of Manichaean "Irmin-Christianity" that drew a clear opposition and difference between a higher principle of spiritual redemption and another related to naturalistic paganism. Therefore, he considered dangerous the concepts of some of the defenders of the Armanen system, such as Marby and Kummer, who, despite declaring themselves Wotanists, pan-Germanists and racists, nevertheless denoted a pantheistic and monistic inclination in their writings. From all this, it is obvious that Wiligut saw these inclinations as possible deviations from the only spirituality that should govern the destiny of the Reich. It is thus understandable that the inner circle of the SS and the men who actually directed the destiny of the Third Reich disagreed ideologically with many Germanic religious circles and organisations, despite agreeing with them on racist or völkish worldviews, which could function very well in an exoteric context for the majority of the German people or for the majority of the members of the NSDAP as a primarily political-state entity. This can be demonstrated by the fact that the high-ranking members of the SS supported the research of the writer Otto Rahn on the dualistic heresy of the Cathars in the 12th and 13th centuries AD.

The Cathars claimed that matter was actually the satanic work of a demiurge who ruled creation from the fifth heaven downwards. They identified this demiurge as the same God Jehovah of the monotheistic Judeo-Christian religion. Thus, the only valid spiritual work that a "man" should perform

⁴ Founder of the *Ordo Novi Templis* and the magazine *Ostara* in the first decade of the 20th century, as well as being credited with the doctrine of *Theozoology* and spreading "Aryan Christianity".

pure" man was liberation from material chains and from Jehovah himself. The SS order could admire different Völkish writers and give free rein to their works to be published and distributed in all the bookshops of the Reich, since in order to fulfil the objective of giving the collective a spirituality appropriate to its interests, the nationalist, racist, pagan, folkloric and identitarian concepts professed by these writers could work very well. However, the worldview of Himmler's inner circle, or Wiligut, was somewhat different, as they possessed or had acquired another type of doctrine and sought to go beyond all collectivist and naturalist parameters.

Some pagan occult writers of recent decades, such as Edred Thorsson, have reviled Himmler and his circle of initiates, reproaching them for not being truly 'pagan' as might be inferred from the fact that they used ancient runic symbols in all their ceremonies. Thorsson also argues that, on the contrary, they were actually recalcitrant monotheistic Christians⁽⁵⁾. This may be partly true, but it should be noted that Himmler and his circle did not profess a typical Judeo-Christian priestly belief, but rather oriented themselves towards a type of chivalrous-imperial Christianity very similar to medieval Catholic Ghibellinism, whose greatest representatives were the emperors and members of the Hohenstaufen dynasty of Sicily.

In this sense, the inner circle of the SS could be described as "Christian" as opposed to simply monistic paganism, a Christianity with elements in common with the ancient Germanic and Nordic mysteries, which are related to the fundamental symbol of the Hyperborean Kristos, which has elements far removed from Judeo-Christian morality. For this very reason, Karl Maria Wiligut spoke of "Irmin-Christianity" in reference to the legendary Irminsul tree in the German Teutoburg Forest, which for the Saxons symbolised the pillar of the world that functioned as the centre of Gnostic radiation. At no time did National Socialism seek to completely eliminate the Christian religion and abruptly paganise the German people. The plan was to 'Aryanise' Christianity, gradually purifying it until it finally corresponded to a spirituality akin to the Aryan-Indo-European blood and race.

Some aspects of Ghibellinism have been described as similar to and inductive of a kind of "Hellenic Christianity", a spirituality with many points in common with some ancient pre-Christian, heroic and pagan traditions of European peoples and represented by a way of life far removed from many moral paradigms common to the West in recent centuries. In contrast, Guelphism would fully represent the monotheistic and papal Judeo-Christian morality prevailing in the current Catholic institution.

⁵ This thesis is explored in depth in the book *"The Secret King: Karl Maria Wiligut -- Himmler's Lord of the Runes"* (2001) published by Dominion Press-Runaraven Press and translated and prefaced by Edred Thorsson himself under his real name, Stephen Flowers.

It seems that for today's pagan occultists, all types of Christianity are exactly identical to Guelph Judeo-Christianity, and they have not bothered to investigate the subtle but profound symbolic differences that might exist, for example, with Russian Orthodox Christianity. Much less have they researched the historical struggle that took place within the Catholic Church in the Middle Ages between the Ghibellines and the Guelphs: the former fought for the divine, royal and sovereign authority of the emperor and were structured around a warrior-chivalric ethic, while the latter fought for the sovereignty of the pope as supreme pontiff and were structured around a priestly ethic (the well-known phrase "render unto God what is God's, and unto Caesar what is Caesar's" could perfectly define the Guelph ideology); the latter would ultimately win the battle, and thus their idiosyncrasies and doctrine would permeate the Church of Rome from long before the end of the Middle Ages.

All modern occultists of the second half of the 20th century have done their utmost to dissociate the Futharkh Armanen from racist content, as Vön List's runic system and ideology have always been associated with the fact that they were one of the main ideological influences for the advent of National Socialism in Germany. However, neither the NSDAP nor the SS (which had Wiligut as its "official runologist") placed exclusively Armanen runes on their insignia. Some runes such as Man, Yr, or Hagall were used, but in other cases composite symbols such as the double sieg and the Heilschinzen were used. Several runes from the Old Futhark were also used, some little-known runes such as the *Wolfsangel*, and finally, glyphs (ideographs) such as the sun wheel and the hakenkreuz, which refer to runic symbols known since at least the Bronze Age:

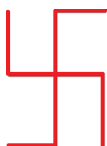
Heilschinzen: Binde-rune of Tyr and inverted fehu, symbol of well-being and good luck, self-sacrifice despite material wealth, placed in a circle representing prosperity, it was inscribed on the SS death's head rings (Totenkopfring).



Siegel: sieg und sal, double victory in heaven and on earth, redemption coming from the victory of lightning and the archetypal sun, also placed in a circle representing prosperity and inscribed on the SS death's head rings (Totenkopfring).



Hakenkreuz: Hooked cross or swastika, a word that comes from the Hindu Sanskrit "swasti," meaning well-being. Power of the god Donar/Thor of thunder. The centre/axis that, remaining impassive, dominates and controls the manifestation of the universe.



Sonnenrad: Swastika in the shape of a sun wheel, a Nordic representation of the power of the archetypal sun, emblem of the Thule Gesellschaft



WISDOM OF THE FUTHARK R ARMANEN

In Armanen, the three Aettir differ from other runic systems, although the first two Aettir coincide with those of the new Futhark.

These first two Aettir refer to Frey and Heimdallr through the runes FA and HAGALL, however, the third Aett begins with the rune BAR, which corresponds to Frigga, the goddess of life and death who promotes rebirth. Likewise, in this system, the three Aetiir are related to the Trinitarian concept of Birth, Being and Death, as well as to the Father, Son and Holy Spirit, or Father, Son and Mother.



Aett 1
Frey/Freya
(6 runes)



Aett 2
Heimdallr
(5 runes)



Aett 3
Frigga
(5 runes)

The following list shows the runes of the Futharkh Armanen which, apart from having a very similar name, have a spelling and meaning that correspond exactly to other runes of the New Futhark.

It should be remembered that the New Futhark is almost identical to the Armanen, so the following concepts and correspondences also apply to that system.

Guido Von List claimed that in ancient times the runic series consisted of 16 symbols. A very close approximation to this original series could be the first 16 runes of the Armanen or all of those in the New Futhark. The Armanen has 18 symbols because List decided to add the runes Ehe and Gibor to perfect his system and to match the number of the 18 stanzas of the Havamal song mentioned above.

Armanen		New Futhark
1-Fa	is the same	1-Faith
2-Ur	"	2-Ur
3-Thorn	"	3-Thurs
5-Rit	"	5-Rád
6-Ka	"	6-Kaun
7-Hagal	"	7-Hagall
8-Nod	"	8-Naudhr
9-Is	"	9-Iss
11-Sieg	"	11-Sol
12-Tyr	"	12-Týr
13-Bar	"	13-Bjarkan
14-Laf	"	15-Löegr
15-Man	"	14-Madhr

These are the other runes of the Armanen Futhark that differ in spelling from those of the Old Futhark. Their corresponding meanings are indicated below:

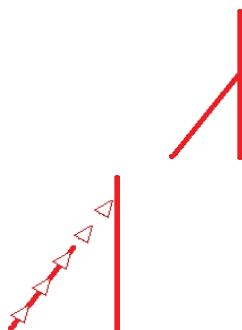
4-Rune Os: Its meaning corresponds to that of the rune Ansuz in the Old Futhark. This same rune in the New Futhark is called **Áss**. In Armanen, its spelling is different because the shape of the rune is reversed.



In Armanen, this rune also refers to the earthly plane and the power to act upon it from the spirit, therefore its meaning could also correspond to that of the Othlaz rune of the Old Futhark, but for the Armanen series this rune is specifically called Odal and could replace the Os rune while maintaining its numerical value of four.



10-Rune Ar: Its shape resembles an ascending platform through which the Virya is propelled to fly like an eagle and with its claws dominate the serpent, the karmic forces of creation and the world of illusion with its unstable currents that cause the emotional pendulum to swing back and forth between hope and disappointment.



Curiously, in the New Futhark, the **Ár** rune has the same meaning, but its spelling is the same as that of the **Ehe** rune in the Armanen.

17- Rune Ehe: It has a meaning that corresponds to that of the rune Ehwaz in the Old Futhark, but its spelling is different.



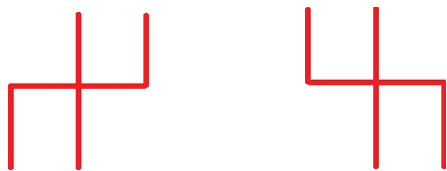
In the Armanen system, the Ehe rune can be seen as the sum of the AR and KA runes, both of which have an "ascending" meaning, warrior-aristocratic capacity and Gnostic orientation through which the course of the waters of becoming is reversed towards the eternal and unknowable, transcending the wheel of eternal return.



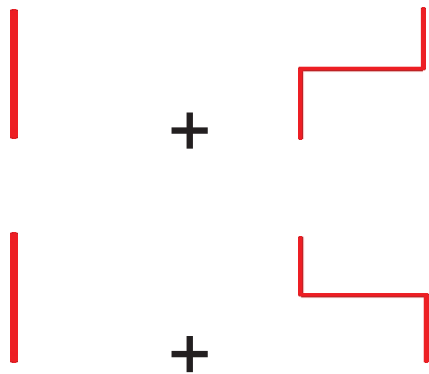
The vertical axis reverses the meaning of the auxiliary line Balk-Death of the rune Nod and turns it into the line Bar of life and ascent.



18-Rune Gibor. It has a meaning that corresponds to that of the rune Gebo of the ancient Futhark, but its spelling is different.



The Gibor rune can be broken down into a Sieg rune attached to the is rune: by maintaining its own centre/axis and spiritual verticality, Virya achieves victory, which is equivalent to acquiring the divine ray, the gift and natural state of the gods.

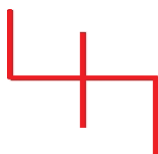


As a swastika, it symbolises the impassive and immovable axis in the midst of the turning of time and the cosmos, beyond the path of the solar wheel. In the Armanen, it is considered the eighteenth "mysterious" rune and is also called *Fyrfos*, *Hakenkreutz* or *Hook Cross*. The swastika can be left-handed (return to the origin) if it turns counterclockwise, o r

dextrogyrous (evolution of manifestation) if it turns clockwise to the right.



If the shorter Is rune is placed, a runic symbol known as **wolfsegel** or "wolf trap" is obtained. It provides protection against enemies and wolves, but its meaning also connotes acquiring the boldness and power of the wolf for one's own benefit in battle or heroic deeds.



Another form of the **wolfsegel** symbol is as follows:



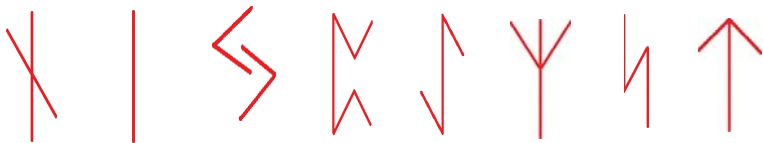
If only the Sieg rune from the previous symbol is used, it forms the rune known as **Ger**, which represents the community spirit. The IS line of the "I" is not found, but it could be said that this symbol denotes a horizontal Sieg rune, the victory achieved through collaboration between equals.



UTHARK



UR	THURS	AS	REID	KEN	GIFU	WYNJA	HAGAL
U	T	A	R	K	G	W	H
1	2	3	4	5	6	7	8



NAUD	IS	JARA	PERTRA	EIHWAZ	ALGIZ	SOL	TYR
N	I	J (Y)	P	EI	Z(R at the end)	S	T
9	10	11	12	13	14	15	16



BJARKA	EH	MANNAZ	LAGU	ING	ODAL	DAGAZ	FEH
B	E	M	L	NG	O	D	F
17	18	19	20	21	22	23	24

In the 1930s, Swedish writer Sigurd Agrell wrote several books, including *Laptrummor och Runmagi*, *Runornas talmystik och dess antita förebild*, and *Senantik mysteriereligion och nordisk runmagi*. In these texts, he proposed that the true runic series, known only to the most initiated, consisted of the 24 runes of the Old Futhark, but with the first rune, Fehu, moved to the last position. According to Agrell, this would completely change the numerical meaning and symbolism of the entire runic system.

A few decades earlier, Guido Von List had expressed that all runes contained a triple meaning: the first was purely exoteric, given to a novice or ordinary person; the second was a meaning understood by the members of a semi-external esoteric circle; and the third was the deepest meaning, which only the highest Armanen initiates of the innermost circle could perceive. In accordance with this, Agrell argued that only the highest initiates knew this trick or trap in the runic series.

Contrary to this, there is no archaeological evidence to corroborate the Swedish writer's claims, except for some artefacts found in Sweden in which it is not entirely certain whether the rune Ur is actually at the beginning of the row simply because the rune Fehu was omitted, either intentionally or unintentionally.

WISDOM OF THE UTHARK

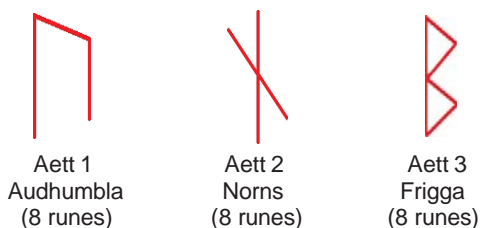
The meanings of most of the runes seem to coincide with the corresponding vibrations and numerical symbolism in the Uthark, and it seems logical to think that UR could function as the first rune in the series and FEHU as the last, since UR represents the origin, the ox and the primordial and wild forces, while, on the contrary, the rune FEHU symbolises gains and acquired material goods, 'tamed' and controlled livestock, that is, the successful conclusion of the runic initiation process that begins by immersing oneself in the most primordial and wild waters.

In the Uthark, the name of each Aett would also be modified, which is deduced from the name of each of its first runes:

The first Aett would correspond to the rune Ur representing Audhumbla, the cow that fed the first androgynous ice giant Ymir.

The second Aett would correspond to the rune Naud, representing the three Norns Urd, Werdandi and Skuld who weave the threads of destiny.

Finally, the third Aett begins with the rune Bjarka, representing Frigga, goddess of creation, life and death. In each case, the first rune marks a specific vibration for the entire Aett:



It does not go unnoticed that the three Aettir are ruled by female entities and forces which, mythologically, can represent the dark and chaotic aspect of the universe in accordance with the Qliphoth and the descending tree of death and knowledge, which would personify "the shadow" or the opposite of the Sephiroth and the ascending tree of life in the Qabalah.

The meaning of each rune in the Uthark is identical to that of each rune in the Old Futhark, but it is important to note the variation in runic symbolism in terms of the entire alphabet seen as a structure or system, since the numerological achievement and its corresponding vibrations would change completely, as would the relationship between the three Aettir and their different runes, as already pointed out.

Beyond its archaeological and historical validity or invalidity, this system is currently practised by some occult groups in Sweden and neighbouring countries, especially in circles that adhere to an antinomian ideology¹ and perform magical practices related to the so-called "Left Hand Path"².

These magical systems, which can be entirely valid and effective, seek inner transmutation through the control, integration, and mastery of the primordial, chaotic, destructive, subterranean, dark, and uncontrolled forces of the universe. Therefore, it is highly recommended that those who have unresolved or unresolved emotional or psychological issues refrain from engaging in these practices altogether, as they would run a very high risk of summoning totally self-destructive currents and forces.

¹ Refusal to comply with moral law. Antinomianism is related to Gnosticism of the 1st and 2nd centuries AD, which advocated non-compliance with the precepts of Christian love and the laws of God.

² The path or trail on the left hand (also called the woman's path), characterised by the inversion of established values, self-deification, and the separation of the practitioner from the universal order.

CONCLUSIONS ON THE ORIGINAL 16-RUNE SERIES

We have given a general overview of the most widely used and well-known runic systems of the last two thousand years. Now we want to shed some light on the controversy regarding which of these would represent the most "original" or "legitimate" system.

Let us begin by inferring that this original system must somehow be the most basic and simplified, since the others must have different variations, combinations, and additions made to the primary symbols, just as happens with a spoken language or artistic language, in which, due to the almost automatic process and entropy of the universe, a simple cell or motif tends to be repeated infinitely with multiple variations and combinations until it reaches enormous levels of complexity and structure, adding more and more instances or elements to an endless process that seems to never reach final perfection. Musically speaking, the contemporary minimalist style of composers of the last decades of the 20th century, such as Phillip Glass and Steve Reich, can illustrate this reproductive process of the universe, which develops from and towards cell multiplication. And speaking on an economic level, one only has to observe the way in which finance and usury unfold in monumental and unmanageable exponential instances in the modern world.

Likewise, a runic language, even if it is the language of birds that reflects other infinite and uncreated worlds on our plane of existence, is not exempt from undergoing these processes and being moulded to universal archetypal mechanics and constructive dynamics. Therefore, the fact that a system is more complex or "evolved" does not necessarily mean that it is the best or the purest.

Thus, if we are looking for the most basic and elementary runic system of all, we will find two options: the New Futhark (Scandinavian) and the Futharkh Armanen. This does not mean that the other systems are not valid and effective in magical and initiation practices; we are simply referring to the most primitive and least 'developed' and varied system.

The New Futhark contains sixteen runes, which coincides with what Guido Von List said about the original series in mythological times containing precisely that number of symbols. Furthermore, in a previous chapter, we already mentioned the possibility that the New Futhark was not actually "new" at all.

This number also coincides with what is stated in the books of Gnosis Hiperbórea by the writer Nimrod de Rosario, which refer to the 13+3 "vrunas" known to the initiates of the Tartessos civilisation before the Carthaginian invasion and the arrival of the Christian era. The book *El misterio de Belicena Villca* (The Mystery of Belicena Villca) also indicates that the leaders of Tartessos formed an alliance with the Pelasgian Lydians of Asia Minor so that part of their population could move to their country (what is now the region of Andalusia in southern Spain, from the Guadiana River in the east to Cape Nao in the west) and thus form a warrior regiment to face a possible invasion by the Phoenician contingents that were already threateningly settled in the Balearic Islands.

The novel also recounts how the initiates of the Lydians had a runic-linguistic system very similar to that of Tartessos, with the exception that theirs had 13+5 symbols, i.e. 18 runes that could well be very similar to the 18 runes of Guido Von List's Armanen system. The two additional runes of the Lydians corresponded to the vowels E – U (Y), thus indicating that the original sixteen runes corresponded in their phonetic equivalents to thirteen consonants and three vowels (- I, O, A - which also represented the secret name of the moon goddess, Belisana). Curiously, EHE, the 17th rune of the Armanen system, is equivalent to the letter E, and List himself states that this letter/rune has the character of being added to the first sixteen. This would also clarify why in the New Futhark the same runic spelling appears in tenth place but corresponds to the name Ar and phonetically to the vowel A, although it could also function in the second instance for the vowel E.

With the exception of the rune EHE and the rune GIBOR, the Armanen system deciphered by Von List has almost identical symbols to the New Scandinavian Futhark, which curiously began to appear slowly from the 5th century AD with the invasions of the Gothic races in Western and Southern Europe, and then became predominant from the 9th century

AD, parallel to the invasions and spread of the Vikings, a warrior race allied with the Hyperborean Gods. For this reason, the first chapter of this book refers to the cyclical concept of history in which, once every certain number of centuries, the eternal and primordial tradition is reborn, albeit briefly or circumstantially, and despite the fact that for several millennia now we have been in what the Greeks called the Iron Age and Hinduism calls Kaly-yuga, the most decadent and materialistic era of all, in which men have lost contact with the gods and with the Transcendent.

The "emergence" of the New Futhark coincides with the renewal that the Goths and Vikings brought to the decadent Roman Empire, leading to what would later be known as the Holy Roman Empire. Similarly, the Futharkh Armanen spread in the early 20th century, parallel to the emergence of some esoteric movements that had deep roots in the eternal Hyperborean traditions.

The Armanen rune EHE has the same spelling as the tenth rune ÁR of the New Futhark, and if we look at the AR rune in the Armanen system, we will see that both symbols are similar and represent a very similar concept in terms of referring to returning the dissolving and decadent current of the waters of becoming and rising "like an eagle" towards the heavens through an honourable life framed by the ethics of the gods, as well as fulfilling an inner and/or outer magical marriage that resolves the paradoxes of duality and opposing extremes.

Rune AR(10) in the Futharkh Armanen



Rune AR(10) in the New Futhark and EHE (17) in the Armanen



The spelling of the two runes is not contradictory, despite the fact that in the first rune the ascending auxiliary line (Bar) is half as long as that of the second rune.

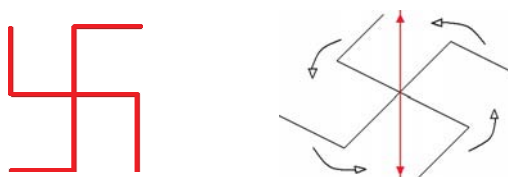
On the other hand, it has already been mentioned that the rune Gibor, also known as the Swastika Glyph, actually represents a Hagall rune in motion seen from "above" its vertical axis. Therefore, both Hagall and Gibor can be considered as the rune of Origin that contains the other runes, the "mother" of all runes.

Gibor emphasises the aspect of the contrasting tension between the impassive, unmanifested and unconditioned spiritual central axis that lies at the centre of the movement of the material universe and the incessant rotation of time-space and the four cardinal points with the four elements. In short, it is the immovable menhir stone in the midst of the hustle and bustle and entropy of the universe:

Rune Hagall (7) in Armanen



The spelling of Gibor shows us a central point that would actually be the vertical axis of a Hagall in motion seen from above:



In terms of numerological vibrations, we find correspondences between Hagall, Gebo and Gibor: The Gebo rune is number seven in the Old Futhark, and the Hagall rune is number seven in both the Armanen and the New Futhark.

The Gibor rune referring to the Swastika is number 18 in the Armanen system, 1+8 gives us nine, in the Old Futhark the number nine rune is Hagalaz which, despite having a deformed spelling in H, has an almost identical meaning to Hagall.

In this way, we can understand the addition of these two additional runes (EHE and GIBOR) in the Armanen system. Inscriptions of the Swastika have been preserved for millennia in different cultures around the world, yet this glyph was never part of the known runic series unless it is considered a variation of Gebo in the Old Futhark and/or a development of Hagall, which does appear in other systems except the Anglo-Saxon.

If, on the other hand, specific mention is made of phonemes and voices, it would seem that Armanen represents them in their most basic and primitive form, since the names of the runes in this system are almost always only one root syllable, while in the Old Futhark, for example, most names have two or three syllables that appear to be derivations or prolongations.

In all these aspects, the Anglo-Saxon Futhorc does not generate much need for investigation, since, as mentioned in a previous chapter, this system actually represented an aggregation and elaboration of something that had already been reworked from an original source. On the other hand, we can consider the Uthark as a system that reinterprets the symbols of the Old Futhark for a new and different predetermined initiatory and magical purpose.

Likewise, the Old Futhark and its 24 runes could be understood as a derivation and variation of the original series of 16 runes. This does not eliminate or obscure the fact that the Old Futhark is actually a very powerful and effective system on a magical level and that its symbols possess true initiatory value. The rune Dagaz, for example, despite not being present in the original series, also has great power of illumination and Gnostic transformation.

The runes of the Old Futhark that would not correspond to the original series as proposed by Von List and the New Scandinavian Futhark would be Wunjo, Hagalaz, Jera, Eihwaz, Perthro, Mannaz, Ingwaz, and Dagaz.

Below, we will relate all of these runes as derivations of other more primary ones:

Wunjo actually represents half of the rune B:



Half of:



It is no coincidence that in the phonetic correspondences of Armanen and the New Futhark, the rune B can also be equivalent to the letter P, which as a single rune is not found in those two systems. In fact, in the early formation of European languages, the letter P is considered to be a derivation of the letter B.

On the other hand, Hagalaz is actually a later variation of Hagall, and its phonetic and symbolic meaning is the same in both spellings. Even authors such as Edred Thorsson, who have published books on the Old Futhark, recognise this derivation¹:



Variation of:



As mentioned above, Jera represents two opposing Kenaz runes:



Derived from



+



Eihwaz represents two laguz runes, one normal and one inverted, joined by their central vertical line, one laguz of the ascending waters of life and the other laguz of the descending waters of death. Furthermore, all this coincides with the meaning of Eihwaz as the tree-axis that connects the different planes from the underworld to the overworld:



Derived from



+

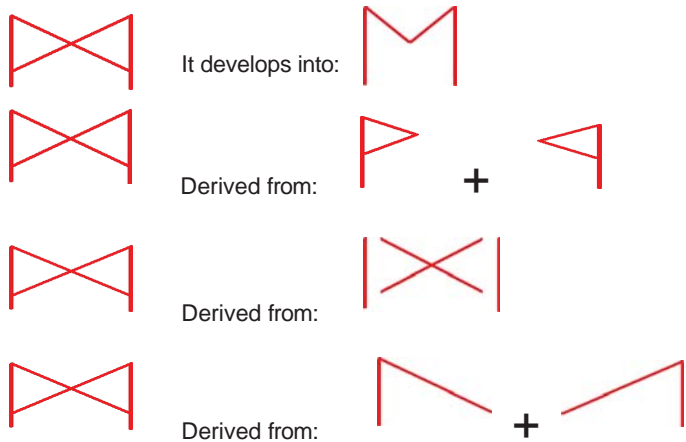


¹ Referred to in THORSSON, EDRED, "Futhark. A handbook of Rune Magic". York Beach, 1984
Translation Amalia Peradejordi Ediciones obelisco, Barcelona 2006. Page 54

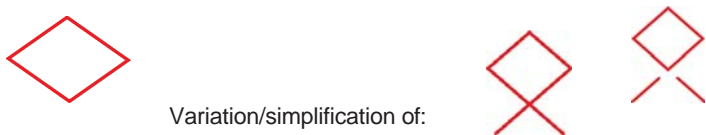
Perthro can be seen as an IS with two opposing Kenaz at the ends, the unmanifested that freezes (petrifies) to materialise and manifest itself. Furthermore, the waters of Nifelheim are energised by the fire of Muspelheim, which can act constructively or destructively, expanding to cause life or death:



Mannaz has already been referred to as a rune that completes and develops the Ehwaz rune to a higher level. It can also be perceived as the union of two opposing Wunjo runes or a Gebo rune between two vertical Is lines, and even as the extension of the descending lines of two opposing Laguz runes.



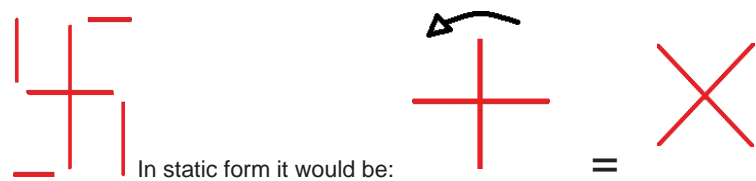
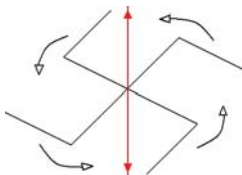
Ingwaz can easily be seen as a simplification, derivation or variation of Odal



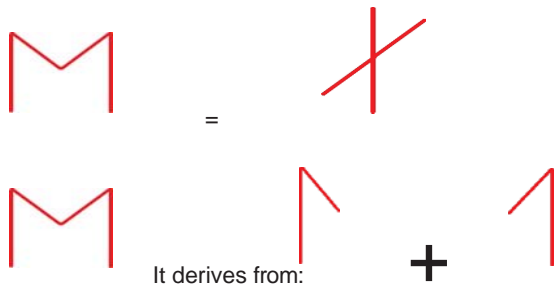
The form of Dagaz is actually a derivation of a Binde-rune (compound rune) in which two thuriz runes are juxtaposed:



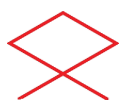
The Gebo rune is related to Gibor (swastika) from Armanen, which in turn is related to Hagall. Gebo can be seen as a static form of Gibor's movement:



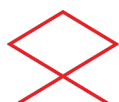
The Ehwaz rune symbolises the same thing as the Ehe rune of the Armanen. Ehwaz is formed by the sum of two Laguz runes facing each other.



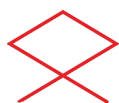
Odal is related to the meaning of Ansuz (Os in Armanen). Likewise, odal itself is formed by the union of two Laguz or two Sowilo.



It corresponds to:



Derived from:



Derived from:



From all of the above, we can infer that many of the known runes are actually derivations or combinations of other more basic runes.

THE FUNDAMENTAL REQUIREMENT OF BASIC AND PRIMARY RUNES IS THAT EACH ONE HAS A VERTICAL AXIS OR STRAIGHT LINE IN ITS GRAPHIC FORM.

In this way, an approximation of the mythical original series of 16 runes would be very close to the complementation of the symbols and phonemes of the New Scandinavian Futhark and the Armanen Futhark:

1- FA or FE (F)



2-UR (U-V)



3-THORN or THURS (TH-D)



4-AS or OS (O) Its meaning corresponds to **ODAL**



5-RIT (R)



6-KA (K-Q-C)



7- **HAGALL (H-G)** Its meaning corresponds to **GIBOR** and **GEBO**



8-NOT or **NAUDHR (N)**



9-IS (I-J)



10-AR (A)



It could also be



11-SIG or **SOL (S)**



12-TYR (T)



13-BAR (B-P)



14-LAF or **LÖEGR (L)**



15-MAN or **MAUDHR (M)**



16-YR (Y-X)



The order of the runes Laf and Man could be reversed, as suggested by the New Futhark.

The vowel U (associated with the rune UR) derived from the Greek Ypsilon and the Latin V, and therefore was not part of the three original vowels "IOA" mentioned above.

Archaeological evidence does not support or prove the approximations to the original series of 16 runes denoted in the New Futhark and the Armanen Futhark, but it goes without saying that, for example, there is also no 100% reliable scientific evidence for the names of the runes of the Old Futhark as they were actually used between the 2nd and 8th centuries AD, since the words currently used for this system are only reconstructions made in ^{the mid-19th century.}

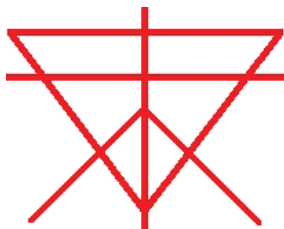
The Old Futhark is today the most widespread series and, to a certain extent, is seen as the "official" runic system, as if it had more scientific and historical support and evidence. The reality of this is highly debatable, as there are fewer than 500 artefacts found with Old Futhark inscriptions, while there are more than 6,000 pieces found (regardless of whether they are from the Middle Ages) with New Scandinavian Futhark inscriptions.

It bears repeating that the attitude with which this book approaches the series of 16 original runes is that of a Virya Warrior/magician who heroically transmutes and contains the divinity within himself without relying solely and exclusively on the help of an external God. It should be remembered that Guido Von List's Armanen runic series was almost entirely based on the New Scandinavian Futhark, which spread in its purest form during the heyday of the Viking warriors, approximately between 850 AD and 1050 AD. (Hispanic Muslims referred to the Vikings as *mayus* - magicians).

²Reference is made to Sophus Bugge's reconstructions, which were already mentioned in a previous chapter.

PART TWO: THE RUNES AND INITIATION

ODIN AND INITIATION RUNIC



From the descent into the darkest depths, the Virya transmutes and rises to the farthest heavens.

The profane uses of runes as phonemes that constitute the structure of a spoken and written language are already well known. On a more esoteric level, their uses for divination or synchronistic relationship of events are known; likewise for activities in the field of magic relating to protection, defence and attack against rivals; for rituals invoking well-being, health and wealth; for the invocation or evocation of forces that bring victory and success in battles, journeys and conquests.

However, all of the above would fall within the framework of minor magic, or small work, or more accurately, small war, as it would be called in Shiite Islam, the war entrenched in the phenomenal outside world. But in a different sphere, we would find everything related to the great work or great war unleashed within each virya and rune magician. Guido Von List spoke to us about this when he referred to the triple meaning of the runes: one exoteric meaning of profane and common knowledge, another more specialised meaning referring to an outer esoteric circle, and finally a third meaning for a more inner circle only accessible to those who follow a path of initiation and true gnosis, a complete inner mutation.

The awakening and invocation of the runic forces can gradually generate a process of transformation and inner hardening similar to that experienced in certain esoteric sciences such as Alchemy and Tantrism or sexual magic. It is called hardening because the goal in these practices is to create a subtle but powerful force, concentrated and impenetrable, similar to a diamond or crystal. The goal is to form and consolidate a "hard" spiritual essence that not only serves as a support to cope with events in daily life but also survives the crisis of the death of the human body (microcosm) and the subsequent moment when the elements linked to the soul and the "double" or astral body are diluted in the waters of the macrocosm, like a drop of water that is reabsorbed into a psychic ocean.

This subtle body or double of the physical body is known as "Linga Sarira" in Sanskrit, "anima" in Latin and "psyche" in Greek; in the Nordic tradition it has been called "Vard". The subtle body is attached to the emotions and feelings of the soul, which, if not sufficiently controlled and transformed from a higher spiritual centre and principle, acquires a feminine character in a harmful sense, entering into a mechanism designed to feel pleasure through suffering (masochism). Starting from an unconditioned and perennial principle, superior to the soul, both alchemy and tantrism seek to generate an inner marriage, in which the initiate recreates himself, giving birth to a new being whose gaze is fixed on a Vril centre analogous to his original partner lost in the mists of time and in the precipitation of the divine spirit into the material universe governed by the law of duality. The original partner can be synchronistically reflected in a person or event in the outside world as a support or anchor for the work of inner transfiguration.

The virya must pass through the stages that in alchemy are called Nigredo, Albedo and Rubedo (referring to the colours black, white and red). The first relates to the initiatory death of Odin, in which the virya crucifies himself and voluntarily enters the regions of Hel, the world of the dead and its dissolving waters, to understand the mystery of life and death and recover divine power and wisdom: the runes. Although in reality he recovers only one rune, the rune of spiritual origin, which contains all the other runes. At this stage, the virya recklessly faces the gaze of the goddess, who embodies the archetype of dissolution, sex, and death. In a way, he relives the moment of spiritual descent into matter, only this time he travels the path in the opposite direction. After going through this crisis or trial, the virya enters the stage of Albedo, in which he ceases to project his gaze outward (which is like a seed generating Vanaheim, the world of the Vanir, fertility and magic) and begins to project it inward, 'impregnating' himself and acquiring true vision, the eye of Shiva, an understanding that is not entangled in dialectical or intellectual labyrinths (in early Buddhism, this quality of seeing according to reality is called "*Yhata Bhutam*"⁽¹⁾).

The waters of life and death rise through the alchemical athanor, and thus the initiate unveils the hidden meanings, controls his unconscious part, tames and rides his horse, no longer thought and acted upon by the external and internal archetypal psychic and emotional complexes of the macrocosm and microcosm, ceases to be a "robot" programmed by external software to react according to a certain number of conditioning variables, destroys the aggregates that make up a false personality. The virya takes possession of his microcosm and begins to truly think "his" thoughts and act according to his own spiritual will. In short, Albedo could be described as seeing the true light and integrating the self after facing one's own infinite emptiness and absolute darkness, which are not tied to any defined form or archetype.

¹ A common term in Buddhist texts such as Majjhima-nikayo and Anguttara-nikayo.

It should be remembered that several gods in Norse mythology (including Odin) have the ability to change their appearance; they can mould their "Hamr" (form projected by individuality) as they need. Finally, Rubedo is reached, in which the infinite centre, the *vril*, is attained. He becomes a Siddha because he himself is his own universe, his own creation and a macrocosm in himself. His thirst and hunger are ended, his longing for "something" that he always sought outside himself, consciously or unconsciously, because of an urgent need of the soul that was actually driven and set in motion by his spirit to obtain that essence that he lacked in order to feel truly complete.

In a man, that centre is actually analogous to a cold feminine presence, it is an icy fire from another world, the grail, his original partner, from whom he separated when his spirit descended into the material universe. Perhaps that is why the ancient Norse called the sun *Sunna* and the Japanese called it *Amaterasu*, that is, they attributed a feminine rather than a masculine character to the star, because it symbolised the memory of a primordial state and they also referred to it as an 'inner sun' (the black sun) instead of simply worshipping it as a pantheistic outer sun, the latter being a common sign in the distorted priestly cults of the stages of decline of many civilisations. The path of Odin, the way of the true Hyperborean Kristos, seeks precisely to recover that diamond-like inner centre, which does not imply for a man to feminise his behaviour and outward appearance, nor to attach himself submissively and sentimentally to the warmth and instability of the love of an earthly woman, as this would mean looking with both eyes 'outwards'. and it must also be remembered that in the myth, Odin looks outwards with one eye and inwards with the other eye, which he sacrificed. The cold woman will never really be possessed outside, but inside oneself.

The Taoist symbol of yin and yang has a dot or tiny circle in each of its halves that relates precisely to the centre described above. It is the feminine within the masculine and the masculine within the feminine, tension in relaxation and relaxation in tension. For a man, finding the centre does not mean 'softening up'; on the contrary, it means becoming more masculine in a spiritual sense. The centre is activated by alchemical mercury related to a fragility that causes sulphur to react, which precisely causes that liquid metal to "boil" so that it rises through the *athanor*. The fuel that ignites the fire of the spirit must not be wasted in order to consolidate the work of the absolute man and the absolute woman. The Swiss Carl Jung refers to the centre as the self, and during the process of inner transmutation of a Virya-Man, this can be reflected on the outside by means of a Valkyrie, a valiant woman who, in the Norse tradition, accompanies warriors to Valhalla after a heroic death. At an intersection of wills, each infinite spirit (analogous to a sphere) projects outward toward the reality of another. The intersection between both spheres forms an ellipse or "eye," which is the graphic form that represents the cavities of the body responsible for connecting it to the outside world: mouth, eyes, nostrils, female sex (the Pythagoreans referred to the symbol of intersection as "*Vesica Piscis*").

The Virya must remain focused on his centre, otherwise he will become attached and the cold woman will cease to be cold and, through the intersection, he will be absorbed by the illusory Maya aspect of that woman. In both Alchemy and Tantrism, a relationship can be developed with a woman "of flesh" who reflects or mirrors the inner transmutation. Similar to the Flamen magician of ancient Rome, for whom the company of his Flaminia was necessary, she followed him in his activities, yet she was the source of power for him. Without the transmission of her subtle magical energies, the Flamen's actions became inert (in the same way that Shiva is represented without Parvati). It is important to note that on this path of initiation the Maternal or Paternal complex must first be purified and transcended since for example, a man who is emotionally dominated by his mother will find it very difficult to go beyond the awakening of a telluric and volcanic fire without achieving the runic or alchemical transformation of this sulphur, and therefore the work will remain half-finished. It is also possible that he will not be able to overcome a virility that is pigeonholed solely in the phallic aspect related to fertility. The Rune Tyr, the spear and phallus of power that penetrates and stabs, must be directed towards the infinite, not only towards its natural environment.

The initiate who has achieved transmutation, that is, a diamond-like body of red vajra, can continue to inhabit the different planes of the material universe, but will possess characteristics similar to those of Odin after his self-crucifixion on the world tree: In the myth, Odin sacrifices his left eye to access the source of Mimir in Jotunheim (world of giants) and thus recover his memory (Minne) in order to learn the wisdom of the runes in Helheim (world of the dead and of Hel, goddess of life and death). The sacrificed eye actually began to look inward, toward his spirit, toward his infinite centre, which in relation to the material outside world appears as absolute darkness. The material eye sacrificed itself to become a spiritual eye. The other eye that he kept is looking at the outside world, but it always does so by referencing and discerning from its centre all the information it receives through the senses. Odin lives and looks simultaneously towards two worlds: with the eye he lost, he looks towards the infinite origin, and with the eye he kept, he looks towards the material world. From the first eye, he relies on acting according to the influence and ethics of the unknowable and eternal world.

One half of Odin is in eternity and the other is in the conditioned material universe. Odin rides the steed Sleipner, which has eight legs because half of them are the shadow or material reflection of what is true and eternal, similar to Plato's myth of the cave in which ordinary men see images they believe to be real but which are only the projected shadows of the true world. Therefore, Odin lives in two universes simultaneously, one that is infinite, uncreated, and is in reality himself, his own creation; and the other that is finite, created, and governed by laws that unfold in the process of the manifestation of time and space.

²In a vulgar and debased way, a first stage of this is referred to in psychoanalysis as the Oedipus complex and the Electra complex.

Each rune in itself has an initiatory value; all runes contain a part of the great secret, the great mystery, gnosis and initiation. Likewise, each virya finds its runes, reaches its infinite centre by one path or another, by one rune or another, although in reality all runes are the same rune, they refer to the same mystery: the mystery of the Grail, the elixir of eternity. It is analogous to an ancient primordial civilisation of Hyperborean heritage in which, from a well-differentiated and characterised part, one accessed the whole and from there perceived the infinite. The totality reflected in the spiritual race as a whole was similarly reflected and experienced in each caste and in each person. Later in this chapter, a brief reference is made to the symbolism of only nine runes, but in reality, everything described always refers to the same rune, the same runic whisper, the same song of the gods.

RUNA UR AND THE ORIGIN OF THE



This rune can be asked magically if one wishes to know one's own intimate nature or that of another person.

UR reveals the origin and ancestry of beings, the soil that nourished them and the mother who fed them. It unveils the marks deeply rooted in the soul.

The UR rune is not fooled by rational musings or pretended appearances.

UR transparently shows what one is and has been, just as a mirror does not lie to its observer.

One's origins will be revealed by projecting UR onto a mirror and visualising one's own image or that of another person. One will know whether one comes from a humble or privileged background, whether spiritual influence comes from the paternal or maternal lineage.

If you do not immediately hear its whispering voice when meditating with this rune, the answers to your questions will come to you in your dreams over the next few days.

RUNA IS AND ALCHEMY TANTRICA



The rune Is is commonly associated with the element of ice, that is, with that spiritual principle that remains firm, hard, impassive and imperturbable in the face of the flow of worldly destiny.

It represents the hardening or freezing of the waters that flow incessantly and generate the becoming and instability of the illusion of maya, as well as the pain and eternal thirst of Samsara.

The stone of cold fire in opposition to the heart of hot fire ready to make a soul suffer and enjoy a succession of seven calvaries, its painful evolution towards the dissolution of the spirit.

The mercurial waters boil because of the sulphur and their flow is reversed, flowing upwards instead of downwards to solidify saltily.

Similar to the rune TYR, the rune IS is also analogous to Shiva's lingam-menhir, the sceptre of spiritual virility, the diamond ray, the vajra with which God creates and destroys worlds through his power of mental concretion.

But we must not forget that Shiva's lightning bolt owes its power and hardness to the chalice with the red elixir given by the priestess Kali-Parvati.

The woman who can never be possessed outside marks runically the stone-child that is gestating inside the Virya.

RUNA BERKANO Y THE TRIPLE GODDESS



Berkano in a horizontal position denotes mountains rising above the horizontal telluric line. Mountains that protect and guard a treasure. Mountains that in their deep caves consolidate a process of creation, death and rebirth.

We should remember the medieval legends about King Arthur or Emperor Frederick II of Hohenstaufen, who were said to have never actually died but were sheltered in a mountain cave, waiting for the right moment to be reborn and return to the world to establish a universal empire, the return of the Grail:



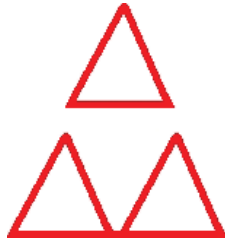
Three mountains in a row represent the Norns Urd, Werdandi and Skuld, references to THE TRIPLE GODDESS:



Spiritual transmutation is facilitated by transcending dual illusory manifestations and enduring the gaze of the middle Goddess:

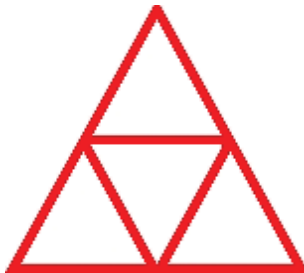
- The Norse Norn of the eternal present, Werdandi
- The Greek Fates Lachesis.
- The Greek grace who, standing in the middle of her two companions, turns and looks back
- The Cretan priestess Koria, her breasts uncovered, holding two snakes tightly in her hands.

The contact and transcendence of the goddess of the middle leads to a return to the origin, to the centre and to the original couple, who are reintegrated.

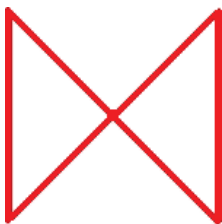


The trinity of triangles forms a large equilateral triangle with an inverted triangle inside it.

The large ascending triangle symbolises the masculine spirit that rises, and the descending inner triangle represents Vril, the centre, the self, the original couple recovered and reintegrated. The potency and power of manifestation within oneself to be one's own creation, to exercise one's absolute will:



RUNA DAGAZ AND TRANSMUTATION



The Dagaz rune is shaped like butterfly wings, as it represents the enlightenment that gives way to inner transfiguration, the change of inner spiritual state, the chrysalis that transforms into a higher state in which one can fly to unthinkable heights.

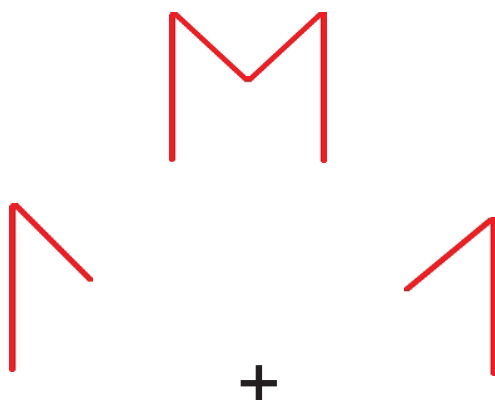
The Dagaz rune symbolises the integration of two into one, that is, reversing the separation from the origin, the descent of the spirit into matter, reintegrating the original centre-pair. The dual masculine-feminine element that is transcended and gives way to the three, to the stone son who remembers the god he has always been. Father, mother and son in one.

The man "fertilised" by the seed of eternity gives birth to his spiritual son and ceases to be an ordinary man; he is an infinite Siddha, complete in himself, his own creation.

The eternal thirst and insatiability end, and there is no longer any need to search with longing, nostalgia and despair amid the illusion of maya for the hidden wisdom and power/potency of generation represented by the feminine.

Dagaz is the understanding of the runic paradox, a stage higher than the opposite extremes.

RUNA EHWAZ AND THE MAGICAL MARRIAGE



Ehwaz, in its M shape, is actually formed by two Laguz runes facing each other. Two lives that unite in a MAGICAL, ALCHEMICAL AND SPIRITUAL MARRIAGE, personifying in creation the unity of the original uncreated couple. The life of a king and queen, lord and lady of themselves, who unite on a single path to dignify and spiritualise life and the family lineage.

Likewise, this rune of magical marriage is linked to the symbol of the horse: libido (the driving force of the world) and sexual reproductive power that is elevated, dominated and sublimated both in heaven and on earth.

This double re-signification (resignation, assigning a new meaning) can be represented by the eight-legged horse or also by the symbol of the two horses in which a white horse is pursued in parallel by a black horse, its shadow.

This rune is very powerful and produces strong effects if meditated upon or performed in stadhya (body position) between a couple of lovers who have a genuine spiritual bond and not just a circumstantial or material one.

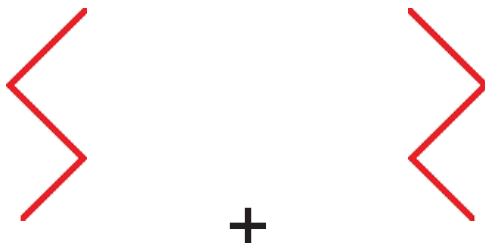
RUNA ODAL Y THE R UNBREAKABLE



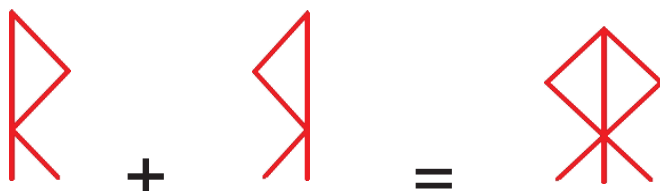
In Odal, two Laguz runes come together to form a circle, not of a marriage but of a collective clan. A group of "similar" people on an internal and external level, spiritually and physically. The "marriage" between the clan generates the upbringing of an aristocratic elite that guides and carries out the interests of the group inside and outside the kingdom. The meaning of this rune can also be associated with the symbol of the two horses and double resignation.



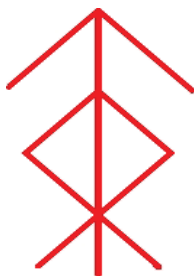
Odal can also be perceived as the sum of two Sieg runes, the double rune of victory, the double celestial ray symbolising the triumph of the eternal in this world and the 'other world', simultaneous victory in the illusory reality of maya and in the unknowable world of infinity.



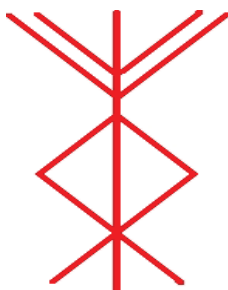
A similar meaning can be gleaned from an odal rune with a central axis: formed by a Raidho rune attached to another reversed Raidho rune, although this symbol is more oriented towards understanding and mastering the rhythms and cycles of cosmic time, realising and consolidating a stable realm-enclosure amid the opposing positive and negative forces involved in the passage of time and becoming.



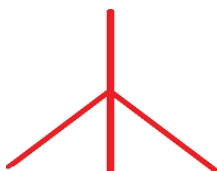
This runic form gives way to various Binde-runes (compound runes), such as the Tyr-odal rune, in which we have the Odal rune of the enclosure on earth, which rises towards infinity by means of the vertical Tyr axis.



Another Binde-rune is formed by an Odal rune and a double Algiz rune, representing heavenly protection and prosperity reflected on earth, Asgard reflected in Midgard.



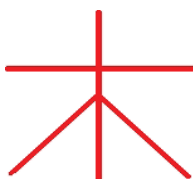
YR RUNE: DESCENT OF THE SPIRIT



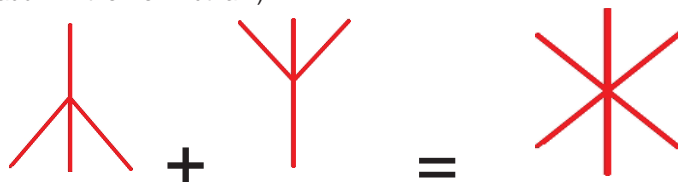
Similar to the Naudhiz rune (Nod in Armanen or Naudhr in the New Futhark), the negative meaning of this rune can be reversed into a positive one, by seeing the YR rune as the symbol of the higher spiritual principle that voluntarily descends to put down deep roots that germinate and bear fruit in higher knowledge and self-transformation: Mastery of the uncreated spirit (Nous in Greek – Mens in Latin) over the microcosm linked to the conditioned world and made up of the soul (Psyche-Anima) and the body (Soma-Corpus). To do this, the spirit must first "die", since for the eternal uncreated spirit, being born into the world of material entropy is equivalent to death.

To be reborn and become an Aryan or an Ariya, that is, twice-born, one must descend into the deepest darkness and depths of oneself to recover the runes in the midst of the realm of death and thus understand the veil of illusion, Maya.

It is no coincidence that in the myth of Odin, he crucifies himself upside down on the tree Iggdrasil to find runic wisdom and the secret of life and death:



After overcoming the test of death, man is reborn and rises as a whole man, reintegrated, victorious over death and matter. This is represented by the Rune Hagall: the union of the rune YR with the rune Elhaz (the same Man in Armanen or Maudhr in the New Futhark):



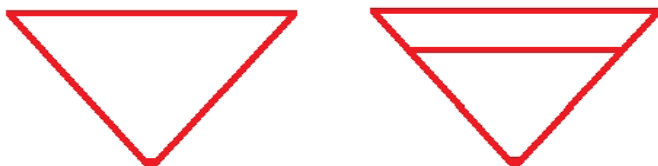
Triple Hagall: Union of Triple Elhaz and Triple YR, male trinity and female trinity, Wotan, Wili, Ve in constant tension with Urd, Werdandi, Skuld



The virya has seen and recognised the runes in the world of illusion. The runes are the reflection of the uncreated in the created, and through them he awakens and, through the grace of his beloved Grail, remembers his divine origin. In this way, he accesses the vertex/angle that connects him from the temporal and finite to the eternal and infinite.

The two lower realms of being (body and soul) are mutated by the spirit, and the virya is no longer subject to the orders and functions of the great mechanism of entropy and dissolution of the illusory world of maya. He is master and lord of himself, and through the runes he rules his own kingdom.

The rune YR gives us wisdom about the feminine principle, which can liberate and deify the virya as much as it can bind him further and be the source of his downfall. The feminine is also reflected in the hermetic symbols of water and earth:



The waters of life and death, dissolution (Hel), fertilisation (Freya) and rebirth (Ostara). Water is related to the undines who guard the gold of the Rhine, the treasure that emerged from the deepest depths. It can also be associated with the lady of the lake who gives King Arthur a new sword, a symbol of spiritual virility with which he renews his "kingdom".

The earth is associated with the Matrix of the earthly world (Maya, Mara, Ama, Demeter) and takes on the role of creator/mother of a God-Man. It is also related to the mountains and caves that protect, to the earth that gives its goods and fruits and gives power to giants, but which can also become the earth that binds and devours.

RUNA ELHAZ AND THE PATH OF THE RETURNING



Rune of spiritual elevation, overcoming the comings and goings of events and obstacles in the material world.

It represents humanity, which, like a tree, tries to rise to the highest peaks, man who, through a titanic struggle, must return to his divine origin and his place "beyond the stars" or the last heaven created in the universe.

But paradoxically, in order to rise to the highest heavens, Virya must descend to the underworld and, like a giant tree, must sink deep roots into the darkest underground. We must also remember the Greek myth that places the Elysian Fields beyond the inn of Hades and Persephone in the underworld.

Through the matrix of the material world, the eternal spirit must descend to face the initiatory test. The further it descends, the higher it will rise.

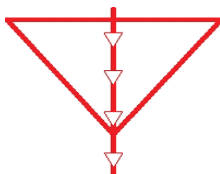
Matrix:



Spirit:

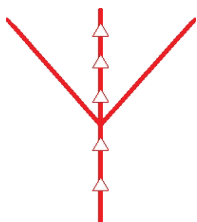


Initiatory descent:

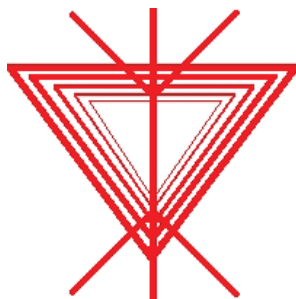


The Virya, like Odin, crucifies himself to face and defeat death. Through gnosis and runes, he recovers his weapons and rises victorious, travelling in reverse along the path of the matrix through which he descended.

The priestess, the initiated Hetaira, delivers the key to transmutation, the elixir to take flight like an eagle and raise the waters, reversing their current. When the initiate passes through the womb or belly of Kali, the Elhaz rune becomes a trident:



KALI YANTRA - MATRIX/WOMB OF THE INITIATIC DESCENT THAT PRECEDES THE PATH OF RETURN:



RUNA HAGALL AND THE TOTALITY



Inside me I hear a song of nostalgia I
remember being a God, being a Hagall rune
The original unity that broke into pieces
Returns to wholeness at the source of the
grail.

The Hagall rune contains all the runes. Everything that surrounds us in nature and in the created material universe reminds us of a part or the totality of this rune, because there is always something in the world of men that reflects and reminds us of the world of the gods.

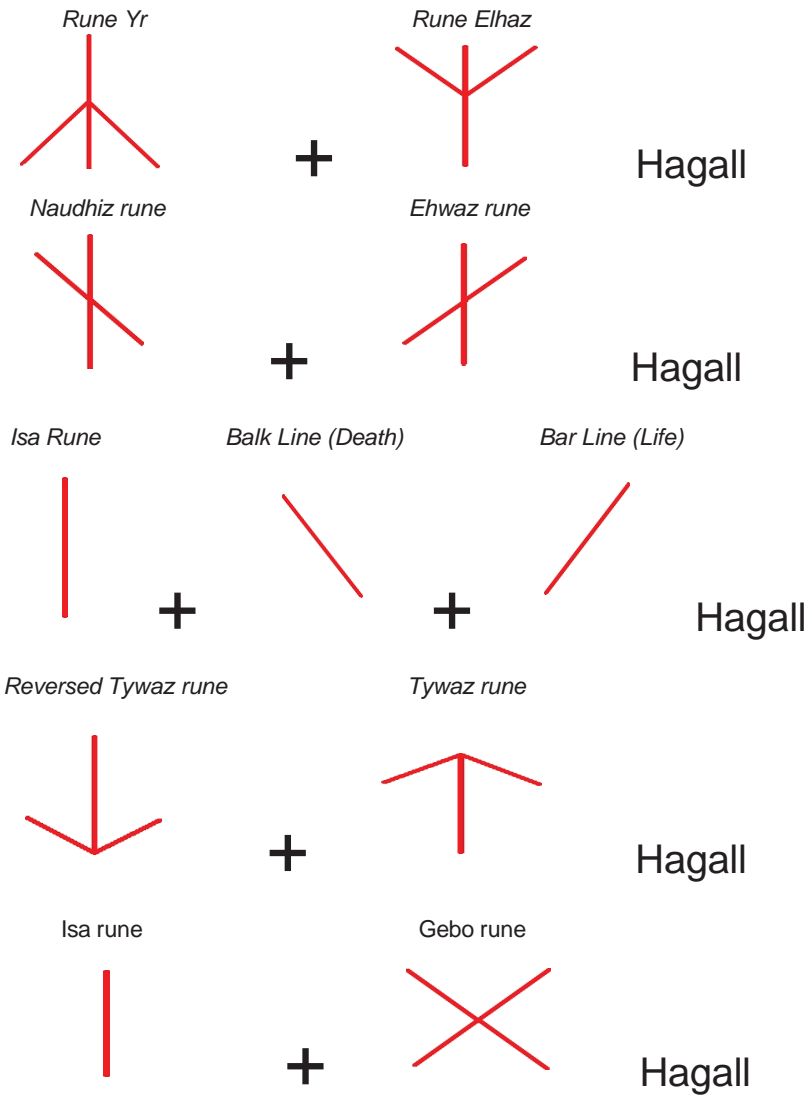
The song of our original, inclement partner calls to us and demands us, repeating the same melody over and over, which takes us to the edge between madness and genius. The echo of her voice remains intact, and does not stop the infinite longing and eternal search.

Despite hearing her warnings, attracted by the daughters of men, eight eternal lineages descended to this theatre to play a role in the midst of a tragicomedy. They tore themselves apart and detached from their centre. They lost the certainty of being emptiness and the potential to be everything. At the moment of descent into matter, the rune Hagall gradually changed from an infinite sphere to a finite three-dimensional cube.

The Hagall rune represents the whole, the archetypal puzzle that must be reassembled to restore lost inner unity by reintegrating into oneself the pieces or fragments of infinity that are reflected and scattered throughout the universe.

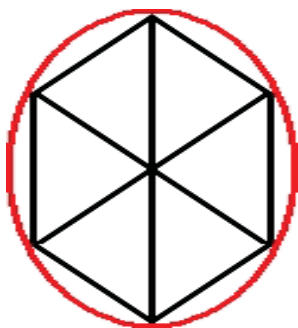
Hagall is everything and nothing at the same time, all archetypes and none simultaneously, beyond them in a void/fullness of absolute will.

Paradox of the Rune Hagall by the union of runes with opposing meanings:

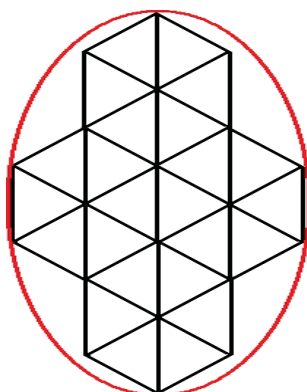
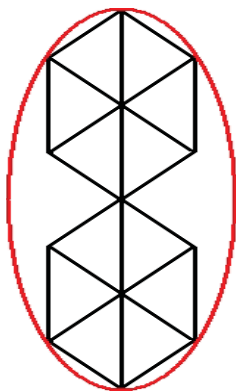


The Hagall rune, referring to the hexagon-cube, reminds us of the moment when the spirit descends into the conditioned and material world. Likewise, its centre, which is the point of contact between the uncreated and the created, can serve as a vertex through which a bridge is built from the finite to the infinite.

We see Hagall in the structure of quartz crystals, petrified water that corresponds to ice and snow. In this symbol of Hagall are found all the runes that reflect the uncreated in the created and connect both realities through their vertices and angles:



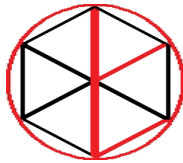
Hagall hexagon in continuous reproduction and expansion, similar to falling hail:



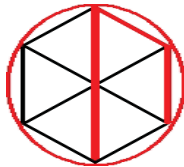
Below are illustrations of all the runic signs whose shape is derived from the Hagall Hexagon. It is highly recommended to use these graphic forms as the main focus for a runic meditation or visualisation practice:

Derivations of the Hagall Hexagon in the Old n Futhark

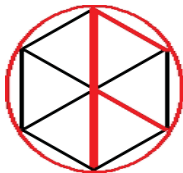
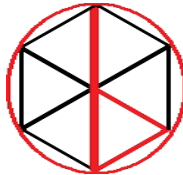
1-FEHU



2-URUZ

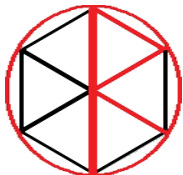


3-THURIZAS

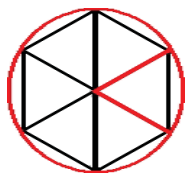


4-ANSUZ

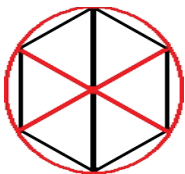
5-RAIDHO



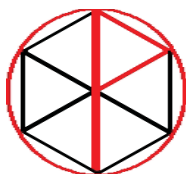
6-KENAZ



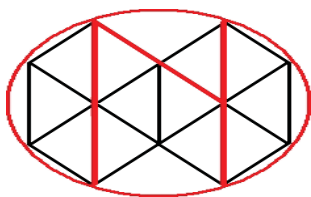
7-GEBO



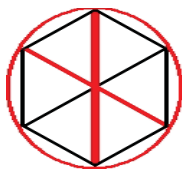
8-WUNJO



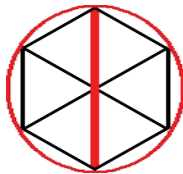
9-HAGALAZ



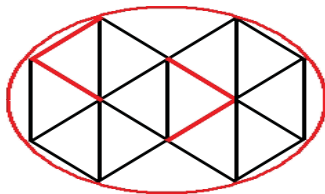
10-NAUDHIZ



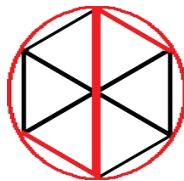
11-ISA



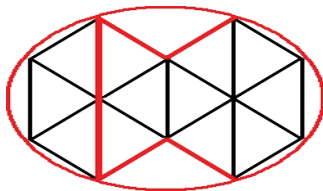
12-JERA



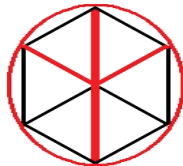
13-Eihwaz



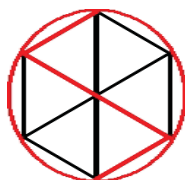
14-PERTHRO



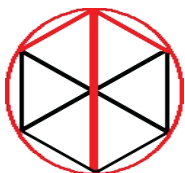
15-ELHAZ



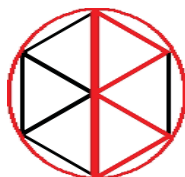
16-SOWILO



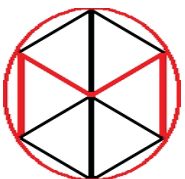
17-TYWAZ



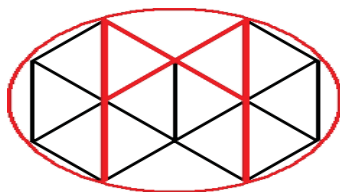
18-BERKANO



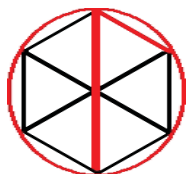
19-EHWAZ



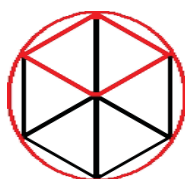
20-MANNAZ



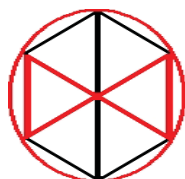
21-LAGUZ



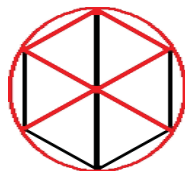
22-INGWAZ



23-DAGAZ



24-OTHILA



Derivations of the Hexagon-Hagall in the Futharkh Armanen and the New Futhark.

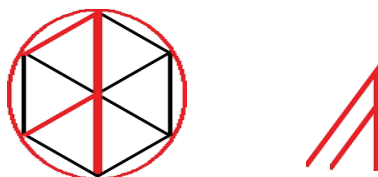
These are the runes of the Armanen Futhark that correspond in their spelling to other runes of the Old Futhark:

Armanen	Old Futhark
1- Fa	1-Fehu
2- Ur	2-Uruz
3- Thorn	3-Thurizas
5- Rit	5-Raidho
8- Nod	10-Naudhiz
9- Is	11-Isa
11- Sieg	16-Sowilo
12- Tyr	17-Tywaz
13- Bar	18-Berkano
14- Laf	21-Laguz
15- Man	15-Elhaz

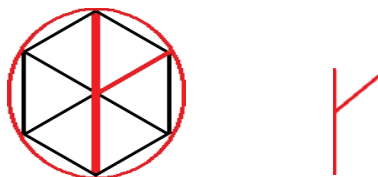
Below are the derivations of the Hexagon-Hagall in the other runes of the Futharkh Armanen. It should also be noted that this system, with the exception of the runes OS, AR, EHE and GIBOR, is identical in its spelling to the New Futhark.

The rune 4-ÁSS of the New Futhark is identical in its spelling to the rune 4-ANSUZ of the Old Futhark.

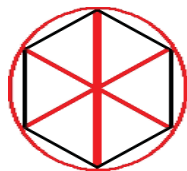
4- OS



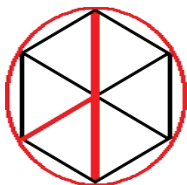
6- KA/KAUN



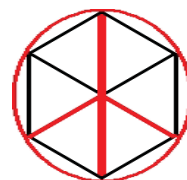
7-HAGALL



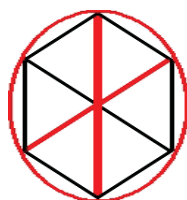
10- AR



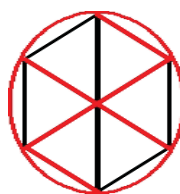
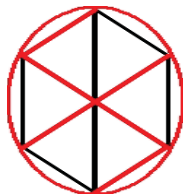
16- YR



17- EHE (10-AR IN THE NEW FUTHARK)



18- GIBOR



Derivations of the in the

Hexagon-Hagall Anglo-Saxon

Futhorc

Let us recall the runes of the Anglo-Saxon Futhorc that correspond in their spelling to other runes of the Old Futhark:

F. Anglo-Saxon

2-Ur
3-Thorn
5-Rad
7-Gyfu
8-Wynn
10-Nýd
11-Ís
13-Éoh
14-Peordh
15-Eolh
16-Sigil
17-Tír
18-Beorc
19-Eh
20-Mann
21-Lagu
22-Ing
23-Doeg
26-Aesc

Old English

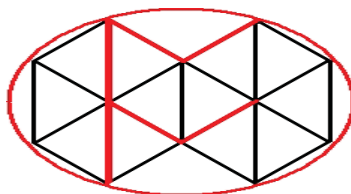
2-Uruz
3-Thurizas
5-Raidho
7-Gebo
8-Wunjo
10-Naudhiz
11-Isa
13-Eihwaz
14-Perthro
15-Elhaz
16-Sowilo
17-Tiwaz
18-Berkano
19-Ehwaz
20-Mannaz
21-Laguz
22-Ingwaz
23-Dagaz
4-Ansuz

31-Calcl

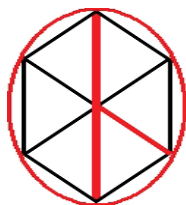
This rune is identical in spelling to rune 16-Yr in both the Futharkh Armanen and the New Futhark.

These are the derivations of the Hexagon-Hagall in the other runes of the Anglo-Saxon Futhorc...

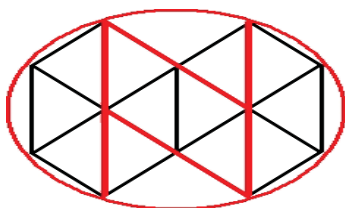
4-ÓS



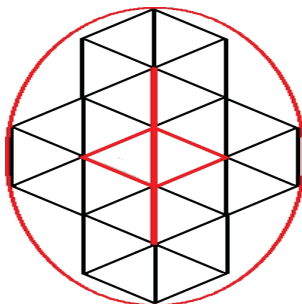
6-CÉN



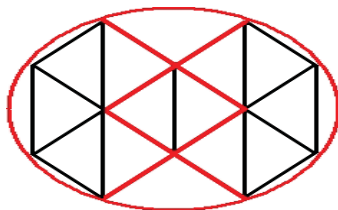
9-HOEGL



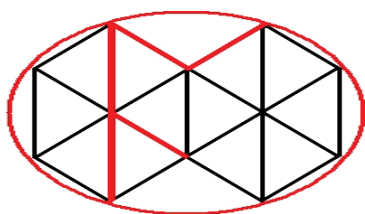
12-GÉR



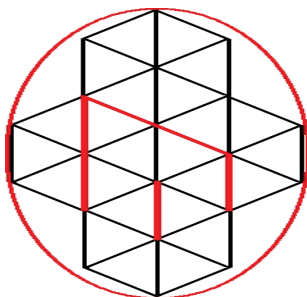
22-ING



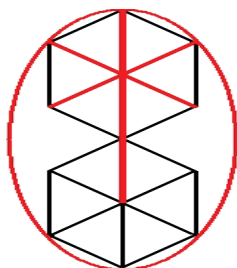
25-ÁC



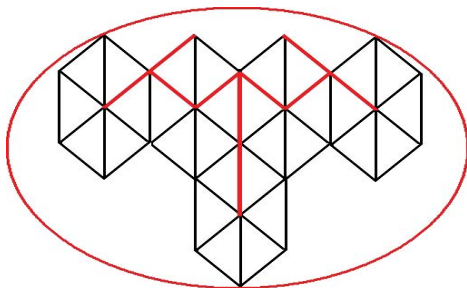
27-ÝR



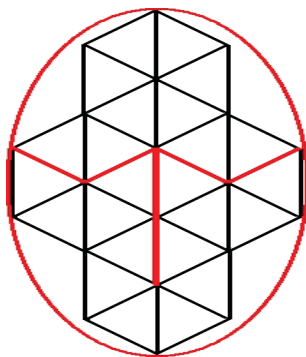
28-IOR



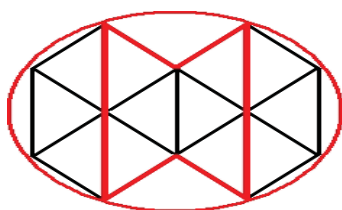
29-EAR



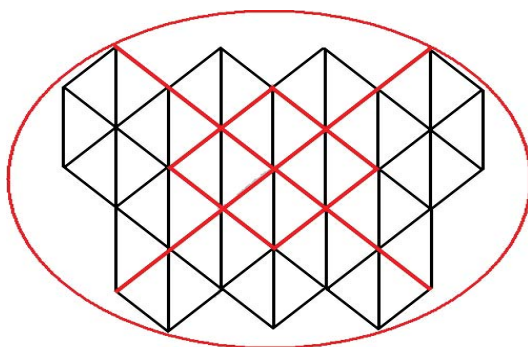
30-CWEORTH



32-STAN



33-GÁR



PART THREE: RUNIC PRACTICES

MEDITATION WITH RUNIC

A very simple way to begin to internalise the runes is to do a routine of body postures without saying or intoning a single word. Simply adopt each posture for 30 or 40 seconds, trying to stop your thoughts and leave your mind 'empty', until you have completed the entire series of the ancient futhark or any other runic alphabet/system. If you are going to perform a ritual to invoke the runic forces, it is advisable to first establish an external "realm" and an internal realm. Although different writers who have published books on runic magic propose various methods, the essential point in most of them refers to establishing an external realm by placing a circle/ring/fence of runes on the ground around oneself for protection and isolation.

The runes can be carved into small or medium-sized pieces of wood, stone, or clay, and it is preferable that these have been made by the warrior-mage themselves (if possible, avoid buying those rune packs sold in esoteric bookshops) and it would be even better if their straight lines could be coloured with one's own blood. This is easier for women to do because they can use their own menstrual blood, while a man usually has to cut the outer edge of the palm of one hand or one of his fingers several times to get enough blood to colour the entire set of runes.

To establish the inner realm, the Virya must first stand inside the circle to carefully observe each rune, and then proceed in several ways:

-After looking at a rune on the ground, close your eyes for a few seconds and mentally visualise the same rune. Continue in the same way until you have visualised all the runes in the circle.

-After looking at a rune on the ground, close your eyes for a few seconds, visualising and feeling that YOU ARE THE RUNE. Continue in the same way until you have completed the circle.

-While looking at each rune on the ground one by one, visualise another "imaginary" circle of runes forming parallel to it around your waist, with the solar plexus as its centre. These imaginary runes can be any colour (depending on the intention of the ritual), but red is commonly used.

It is not absolutely necessary to establish the external and internal realms. If you are only going to work with the runes to do a short meditation or visualisation, intonation of Galdr (names) as well as a series of body and hand positions.

INTONATION OF THE RUNES

Runic meditation or visualisation practices can be accompanied by the repeated intonation of the syllables that give each rune its name (the Norse term is Galdr).

At the beginning of the practice, only the Galdr of each rune can be chanted, but gradually these intonations can be varied by interspersing the five vowels with the runes that linguistically correspond to consonants. This deepens the perceptible internal effects of the runic forces.

For example, the rune Gebo, corresponding to the consonant G, could initially be chanted "*gebo, gebo, gebo...*" the desired number of times.

After this, and when the person considers it necessary, they can begin to intonate a combination such as "*ga, ge, gi, go, gu*", also repeating these , these , five syllables , the number of times desired.

This method is truly effective. When the Galdr are chanted in this way, there is a noticeable difference in energy compared to simply reciting the name of the rune. The release and accumulation of internal power is greater when the five vowels are combined with a specific consonant.

In esoteric circles in Latin America, some of these Galdr have become known through the books of the writer Samael Aun Weor. However, it is important to understand that this gentleman DID NOT INVENT OR SCHEMATISE THE GALDR OR "RUNIC MANTRA", but simply took the runic root words and syllables already developed by other authors such as Kummer, Gorsleben, and Spiesberger and copied them into his work without giving the slightest credit to their source, something that this writer apparently used to do in many of his books, that is, "borrowing" information from other authors to make it appear as his own.

Although there is no definitive and unique model for the order of the five vowels, some of the following combinations are commonly used. For greater effect, they can be intoned in a very high or very low tone:

1- O E I A U

For example, for the rune Gebo, intone "*go, ge, gi, ga, gu*". (From now on, the vowel forms of this rune will always be used as examples).

The above vowel series can also be used in reverse:

U A I E O

Sing "*gu, ga, gi, ge, go*".

2- A E O I U
Intonate "ga, ge, go, gi, gu".

Reverse form:

U I O E A
Sing "gu, gi, go, ge, ga".

3- I E A O U
Sing "gi, ge, ga, go, gu".

Reverse form:

U O A E I
Sing "gu, go, ga, ge, gi".

4- A I E O U
Sing "ga, gi, ge, go, gu".

Reverse form:

U O E I A
Intone "gu, go, ge, gi, ga".

These vowel series can be chanted in any order: for example, by doing a different one in each meditation/visualisation/invocation session, or by repeating each one for a month or a week, or by combining two or more vowel series, chanting the same rune, or by using only one vowel series within the same session to chant one rune and then another series for a different rune, etc. Intuition is your guide.

It goes without saying that, just as in the recitation of mantras in the Hindu tradition, when pronouncing the Galdr it is advisable to lengthen the sound of both vowels and consonants. An example of this would be as follows:

gggggggeeeeeebbbbbooooo
gggguuuuu, ggggaaaaa, ggggiiii, ggggeeeee, ggggoooooo

When using all the vowel series, it is possible to reverse the consonant-vowel order as follows: ggggggeeeeeebbbbbooooo
and instead of intoning gggguuuu, ggggaaaaa, ggggiiii, ggggeeeee, ggggoooooo, change to Uuuuggggg, aaaagggg, iiiiiiggggg, eeeegggg, ooooggggg

It is also possible to intone the Galdr with an extra final consonant, that is, the root consonant is intoned, followed by a vowel and finally the next consonant of the rune's name. For example, in the Gebo rune, we use the root consonant G, followed by a vowel and finally the next consonant in the rune's name, which in this case would be the letter B. Applying this to the five vowels, we would have:

ggggggeeeeeebbbbbooooo
gggguuubbbb, ggggaaaabbbb, gggggiibbbbb, gggggeeeebbbb,
ggggoooobbbb

In these galdr, it is also useful to lengthen the pronunciation of only the consonants and, conversely, to pronounce the vowels in an accentuated but sharp and cut manner, similar to a musical "staccato":

Gggggubbbb, gggggabbbb, ggggibbbbb, ggggggebbbbbb,
gggggobbbbb.

Each person can choose the order, combinations and number of repetitions to intone these forms of Galdr. Intuition is the guide. Likewise, with constant repetition of the practice, the person will feel an increasing accumulation of energy.

In any case, below is a model of Galdr to be applied with the complete ancient futhark. As stated at the beginning of this chapter, the vowel series of the Galdr only apply to runes that are linguistically equivalent to consonants; for runes that are equivalent to vowels, it is customary to intone their basic names.

In the Old Futhark runic series, the runes equivalent to vowels would be URUZ (U), ANSUZ (A), ISA (I), EHWAZ (E) and OTHILA (O). The Galdr of these runes would not be subject to the variations with vowel series explained in the previous pages.

In the Armanen Futhark runic series, the runes equivalent to vowels are UR (U), OS (O), IS (I), AR (A) and EHE (E). In the New Scandinavian Futhark, the vowels would correspond to UR (U), ÁSS (O), ÁR (A, E) and ÍSS (I). In the Anglo-Saxon Futhorc, the vowels are ŪR (U), ŌS (A), IS (I), EOH (EI), EH (E), ÉTHEL (O), ÁC (A), AESC (A), ÝR (U), IOR (IO), and ÉAR (AO, EA). Finally, in the Uthark, the vowels are UR (U), AS (A), IS (I), EIHWAZ (EI), EH (E) and ODAL (O). The variations with vowel series explained in the previous pages would not apply to the galdr of all these runes either.

In the model proposed below for runes corresponding to consonants, the basic name of the rune can be intoned three times first, then some variation of the vowel series is intoned three times, and finally the name of the rune is repeated one last time. For runes corresponding to vowels, the basic name can be intoned any number of times. Eight repetitions are suggested because this number symbolises infinity. It is always recommended to chant a Galdr or magic formula at least three times, because if it is done only once, it may not penetrate the deep subconscious.

After three repetitions, the number of repetitions is up to each person, but a limit of nine times may be appropriate, since if we apply them to any complete runic series, the practice may become tedious and too lengthy if we do more than nine repetitions for each rune, especially if this is approached as an introduction or "warm-up" for a subsequent ritual. It is also well known that the number nine has magical significance, as it is three times the trinity and the number of nights that Wotan-Odin hung from the tree Iggdrasil.

It is important to breathe well when chanting the galdr: first take a deep breath through your nose, trying to let the air rise and rest in your abdominal region and not just in your lungs. One way to feel and understand this is to mimic a sneeze; unconsciously, when you do this just before the abrupt expulsion of air, your breath rests in your abdominal region and diaphragm. After inhaling, hold your breath for about 3 or 4 seconds and then exhale while pronouncing the Galdr.

The Galdr of each of the runes are intoned while looking at them on the ground or visualising them mentally, also performing the respective Stadha (body posture) or Runen Griff (hand position). This intonation model combines several forms of the vowel series used for the Galdr. The model is based on the Old Futhark but can be applied in the same way to the Armanen Futhark or any other runic series. It is worth repeating that this model is only a frame of reference, as each person can vary it according to their own intuition and experience:

(F) – Fehu, Fehu, Fehu.....Fu Fi Fo Fa Fe; Fu Fi Fo Fa Fe; Fu Fi Fo Fa Fe;
.....Fehu



¹Occultists and writers such as G.I. Gurdjeff have pointed this out.

(U) – Uruz, Uruz, Uruz, Uruz, Uruz, Uruz, Uruz, Uruz



The pattern continues in a similar manner with the other runes.....

(Th) - Thurizas (x3)... Thor Ther Thir Thar Thur (x3).....Thurizas



(A) - Ansuz (x8)



(R) - Raidho (x3)....Ru Ro Ra Re Ri (x3).....Raidho



(K) - Kenaz (x3).... Ken Kan Kon Kin Kun (x3).....Kenaz



(G) - Gebo (3).....Gu Ga Gi Ge Go (x3).....Gebo



(W) - Wunjo (x3)..... Win Wen Wan Won Wun (x3).....Wunjo



(H) - Hagallaz (x3).....Hu Hi Ho Ha He (x3).....Hagallaz



(N) - Naudhiz (x3)..... No Ne Ni Na Nu (x3).....Naudhiz



(I) - Isa (x8)



(J) - Jera (x3).....Jur Jor Jar Jer Jir (x3).....Jera



(Ei) - Eihwaz (x8)



(P) - Perthro (x3)..... Pert Part Port Pirt Pirt (x3).....Perthro



(Z) - Elhaz (x3)..... Zu Za Zi Ze Zo (x3).....Elhaz



(S) - Sowilo (x3)..... Sil Sel Sal Sol Sul (x3)..... Sowilo



(T) - Tywaz (x3).....Tu Ti To Ta Te (x3).....Tywaz



(B) - Berkano (x3)..... Bork Berk Birk Bark Burk (x3)... Berkano



(E) - Ehwaz (x8)



(M) - Mannaz (x3).....Mu Mo Ma Me Mi (x3).....Mannaz



(L) - Laguz (x3)..... Leg Lag Log Lig Lug (x3).....Laguz



(NG) - Ingwaz (x3).....Ung Ang Ing Eng Ong (x3).....Ingwaz



(D) - Dagaz (x3)..... Di De Da Do Du (x3).....Dagaz

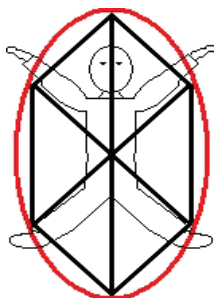


(O) - Othlaz (x8)



The pronunciation should be close to that of Old Norse. One way to achieve this is to apply the pronunciation used in modern English to the consonants b, d, f, k, l, m, n, t and the vowel U. For the other consonants and vowels, a pronunciation close to that of modern German can be used. In any case, it is not necessary to get bogged down in exaggerated phonetic specifications, and intuition can also serve as a guide in this case.

RUNES STHÖDUR



The different body positions (Sthada) for the Old Futhark are illustrated below, showing two or three different possibilities for some runes. Using one Sthada for each rune, the completion of the entire futhark can be concatenated in a manner similar to the choreography of a dance or a martial arts kata.

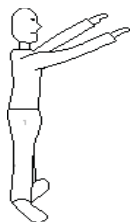
It is important to note that when adopting each position, one must maintain a straight and upright posture that represents the spiritual vertical axis related to the ice rune ISA, with the legs and arms representing the different auxiliary and adjacent lines.

Traditionally, in positions that do not involve the use of the feet to illustrate the shape of the rune, they can be placed straight and perpendicular to the legs in a manner similar to a natural martial arts stance. However, another position used for the feet suggests turning them slightly outwards to place them in a V shape, thus illustrating a right angle between the heels, which also refers to the vertex that connects the world of the gods with the earthly world. In most illustrations, the feet are shown in the second position, although in reality both positions are valid for channelling runic forces. It is also recommended to perform these body positions facing north, symbolically heading towards the Hyperborean island of Thule, the original homeland of the spirit.

The following Runasthödur contains a summary of different proposals developed by various writers¹ such as S.A. Kummer, Edred Thorsson and Thomas Karlsson (the author of this book has also added positions of his own invention):

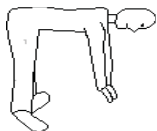
¹Specifically in the books: KUMMER, S. A., *"Heilige Runenmacht"*. Hamburg: Uranus, 1932. THORSSON, EDRED, *"Futhark. A handbook of Rune Magic"*. York Beach, 1984. KARLSSON, THOMAS, *"Uthark, Nightside of the runes"*. Sunbyberg-Sweden: Ouroboros Produktion, 2002.

1-FEHU



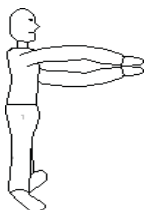
Standing upright, bend both arms upwards and forwards, the left arm slightly above the right. The palms of the hands can face downwards or forwards if the hands are placed perpendicular to the arms.

2-URUZ



Keeping your legs straight, bend your torso horizontally and parallel to the ground. Your arms and hands should be straight and pointing towards the ground.

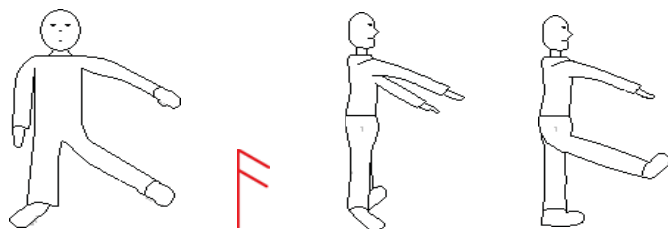
3-THURIZAS



Sthada 1: Standing upright, the left arm bends inwards at the elbow to form a spine shape, with the hand resting on the hip. The right hand remains straight and rests on the torso.

Stadha 2: Standing, the arms are bent completely forward, with the palms facing upwards. The left arm is placed under the right arm, so that both palms are facing each other.

4-ANSUZ

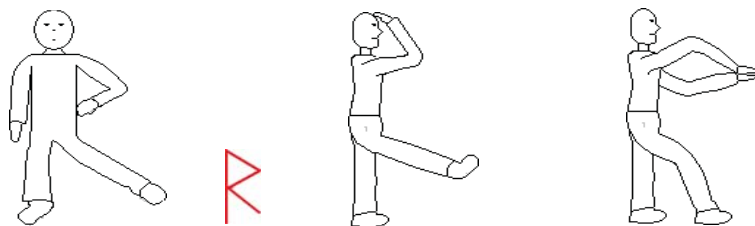


Stadha 1: Standing, the left arm and leg are extended completely to the side in a parallel position. The back of the hand can face forward or upward. The right arm is kept straight and resting on the torso. Both limbs are positioned at approximately 45 degrees to the body.

Sthada 2: Standing, bend both arms forward and slightly downward, the left arm slightly lower than the right. The palms of both hands face downward.

Stadha 3: Standing, bend your right arm and right foot forward and slightly downward without the latter touching the ground. Arm and foot are placed parallel to each other, the palm of the hand can face downwards or forwards if the hand is placed perpendicular to the arm. The left arm is kept straight and resting on the torso.

5-RAIDHO

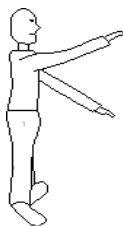


Sthada 1: The left arm is bent at the elbow inwards and the hand rests on the hip, the left foot is tilted sideways outwards without touching the floor and forming an angle of approximately 45 degrees to the floor.

Sthada 2: The right arm is bent at the elbow upwards and forwards, with the palm close to the head on the right side. The right foot is tilted downwards and forwards without touching the floor.

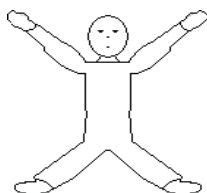
Sthada 3: Both arms are bent forward with the palms facing each other and the elbows slightly bent, the left arm is placed under the right. The right foot is placed on the floor and positioned one step forward from the body.

6-KENAZ



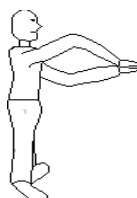
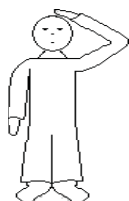
Both arms lean forward with their respective hands continuing the straight line. The right arm is placed above and the left below, each forming a 45-degree angle with the shoulders.

7-GEBO



Form an X with your feet and arms extended to the sides at approximately 45 degrees. The palms of your hands should face upwards.

8-WUNJO



Sthada 1: The right arm is bent at the elbow upwards, with the fingers touching the crown of the head. The left arm remains straight, resting on the torso.

Sthada 2: This position is similar to the second stadha of Thurizas, except that in Wunjo both elbows are bent slightly further outwards. The palms should also be facing each other.

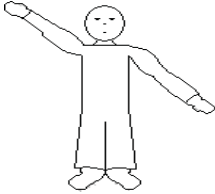
Sthada 3: Bend the right arm at the elbow upwards and forwards, the hand should approach the head on the right side. The left hand remains straight, resting on the torso.

9-HAGALAZ



Standing upright, the right arm is held close to the abdominal region and bent downwards at an angle of approximately 45 degrees. The left arm is held close to the chest and bent upwards at an angle of approximately 45 degrees. Both arms are parallel. The palms of the hands are held against the body.

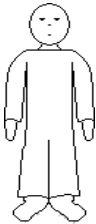
10-NAUDHIZ



Sthada 1: Both arms form a straight diagonal line descending, the right arm tilts to the side and up, the left arm to the side and down. Both limbs are positioned at approximately 45 degrees to the shoulders.

Sthada 2: A straight diagonal line is formed between the right arm, which is tilted sideways upwards, and the left foot, which is tilted sideways downwards.

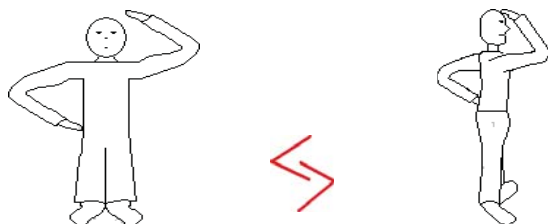
11-ISA



Sthada 1: Standing upright, both arms are held straight and resting on the torso. The palms of the hands face inwards.

Sthada 2: Both arms rise in a straight line. The hands are above the head and both palms face inwards.

12- JERA



Sthada 1: The left arm is bent sideways upwards at the elbow and the palm faces downwards with the fingers approaching the head without touching it. The right arm is bent sideways downwards, the palm faces upwards and the fingers approach the hip.

Sthada 2: The right arm is bent at the elbow upwards and forwards, the hand should approach the head on the right side. The left arm is bent at the elbow backwards and downwards, the hand touches the hip.

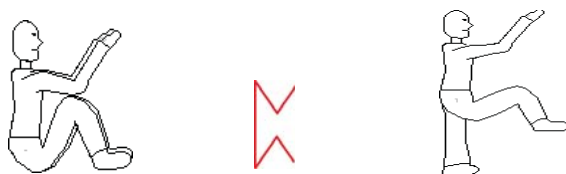
13- EIHWAZ



Sthada 1: Both arms are bent downwards and forwards with palms facing downwards. The left leg is bent at the knee and lifted backwards.

Sthada 2: The right arm is bent downwards and forwards with the palm facing downwards. The left foot takes a short step backwards and rests on the floor. The left arm is bent at the elbow slightly backwards and downwards, with the hand resting on the hip.

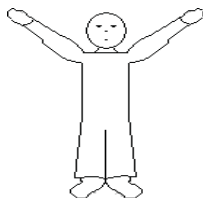
14- PERTHRO



Sthada 1: Sitting with your back straight, bend your knees and keep the soles of your feet flat on the floor. Lean your arms forward, resting your elbows on your knees, with your forearms tilted upwards and your palms facing inwards.

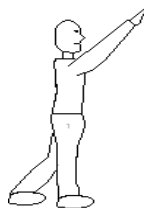
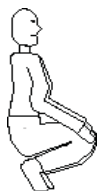
Sthada 2: Standing upright, the right leg leans forward, keeping the thigh slightly raised, and the leg bends at the knee and leans downwards. The right arm leans slightly upwards and forwards, keeping straight, and the arm bends at the elbow, leaning the forearm upwards and forwards.

15- ELHAZ



Standing upright, both arms are bent sideways upwards, each forming a minimum angle of 45 degrees with the shoulders, palms facing the sky.

16- SOWILO

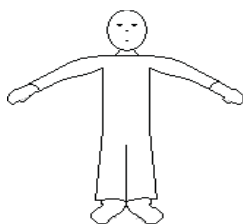


Sthada 1: Squatting, the buttocks rest on the heels, the back remains straight and the arms lean forward and rest on the thighs, the hands rest on the upper part of the knees.

Sthada 2: Standing upright, both arms are placed straight down and resting on the torso. The right thigh is tilted slightly upwards, from the knee the front of the leg is tilted downwards and forms another line parallel to the body.

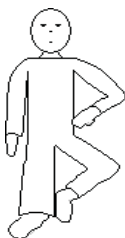
Sthada 3: The left foot is placed behind on the floor a short step away, the right arm is bent completely straight upwards, forming a minimum angle of 45 degrees to the shoulder. The left arm is kept straight, resting on the torso.

17- TYR



Standing upright, the arms are bent sideways downwards without coming close to the torso, each forming a minimum angle of 45 degrees with respect to the shoulders, palms facing the floor.

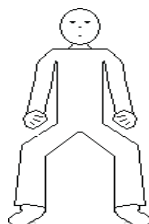
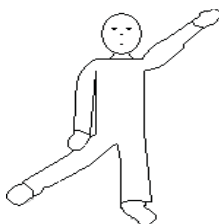
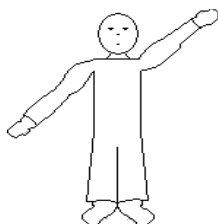
18- BERKANO



Sthada 1: The right arm is kept straight and supported on the torso. The left arm is bent at the elbow sideways inwards, with the hand resting on the hip. The left leg is bent at the knee sideways inwards, with the left foot placed straight and supported on the lower front part of the right leg.

Sthada 2: The right arm is bent at the elbow upwards and forwards, the hand should be brought close to the head on the right side. The right thigh is bent forwards and downwards and the right leg is bent at the knee inwards. The right foot, without touching the ground, is kept straight and perpendicular to the left foot. The left arm is kept straight and resting on the torso.

19- EHWAZ



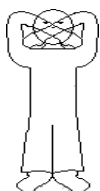
Sthada 1: Both arms form a straight diagonal line upwards, the left arm is bent sideways upwards and the right arm is bent sideways downwards. Both limbs are positioned at approximately 45 degrees to the shoulders.

Sthada 2: A straight diagonal line is formed between the left arm, which is tilted sideways upwards, and the right foot, which is tilted sideways downwards.

Sthada 3: A position similar to riding or sitting on a horse is performed, with the legs slightly bent outwards and forwards, and both hands placed parallel to the hips with the fists closed.

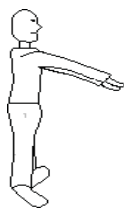
Sthada 4: Looking at each other, a couple consisting of a man and a woman must each perform the Laguz rune posture. Both touch each other's fingertips.

20- MANNAZ



Standing upright, the arms are raised straight and perpendicular to the shoulders, with the forearms crossed in front of or behind the head.

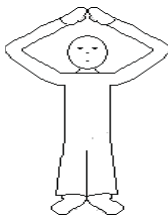
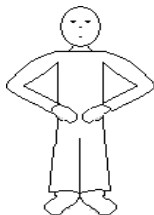
21- LAGUZ



down, palms facing the floor.

Standing upright, both arms are bent straight forward and

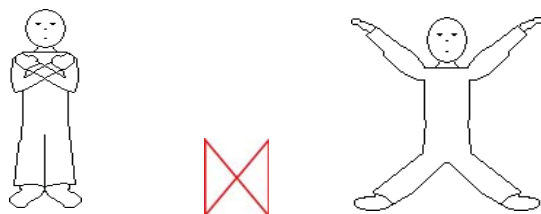
22- INGVAZ



Sthada 1: Both elbows are bent outwards and the forearms are directed downwards and inwards. The fingers and palms of the hands rest on top of the genitals.

Sthada 2: Both elbows are bent outwards and the forearms are directed upwards and inwards. The palms of both hands face downwards and the fingertips touch and are placed a few centimetres above the head.

23- DAGAZ



Sthada 1: Both forearms are crossed over the chest, each forming an angle of approximately 45 degrees to the torso. The palms and fingers of both hands rest on the shoulders.

Sthada 2: This position is similar to that of the Gebo rune, except that in Dagaz the palms of the hands face downwards.

Sthada 3: As Dagaz is a derivation of a Binde-rune formed by two opposing Thurizas runes, its Stadha can also be performed by a couple in which the man performs the normal Thurizas body position and, to his left, the woman performs the reversed position of the same rune (representing the spine with her right arm). In this way, the woman's right elbow touches the man's left elbow.

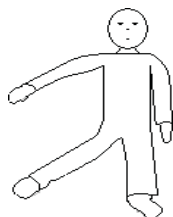
24- OTHALAZ



The legs are placed apart and projected to the sides, each forming an angle of approximately 45 degrees to the ground. Both elbows are bent sideways outwards and the forearms are directed upwards and inwards. The palms of both hands face downwards and the fingertips touch and are placed a few centimetres above the head.

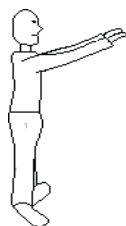
The following illustrates the Runa Sthödur of the other runes belonging to the Armanen system and the New Futhark:

4-OS (ARMANEN) (In the New Futhark, the rune 4-ÁSS is identical to the rune 4-ANSUZ of the Old Futhark)



Standing, the right arm and leg are extended completely to the side in a parallel position. The back of the hand may face forward or upward. The left arm is kept straight and resting against the torso. Both limbs are positioned at approximately 45 degrees to the body.

6- KA (ARMANEN) or KAUN (NEW FUTHARK)

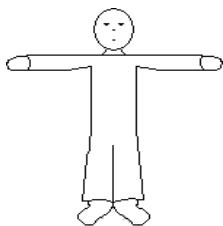


Both arms are bent straight forward and upward at an angle of approximately 45 degrees to the shoulders, with the palms facing the ground or forward if the hands are placed perpendicular to the arms.

7-HAGALL (ARMANEN AND NEW FUTHARK)

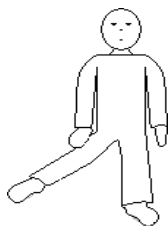


In the Armanen system, the Sthödur of Hagall is performed identically to that of rune 23-Dagaz of the Old Futhark.



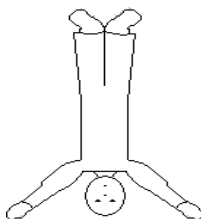
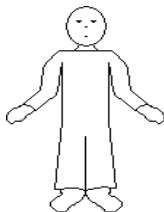
Another widely used way of physically representing Hagall is to perform the Sthödur of the runes IS, NOT and EHE quickly and consecutively; followed by the Sthada of the cross (both arms are extended to the sides forming a straight line, the palms of the hands can face forward or downward), and finally we also quickly and consecutively perform the Sthödur of MAN, TYR and IS.

10-AR (ARMANEN) (In the New Futhark, the rune 10-ÁR corresponds to 17-EHE of the Armanen).



Standing upright, the right leg is extended sideways downwards without the foot touching the ground, forming an angle of approximately 45 degrees to the ground. Both arms are kept straight, resting on the torso. The right hand rests on the upper part of the right thigh.

16-YR (ARMANEN AND NEW FUTHARK)



Sthada 1: The arms are directed downwards and the upper part of the arms rest on the torso. From the elbows, the forearms project sideways outwards. The palms of the hands face downwards or forwards.

Sthada 2: Assume a body position similar to that of the rune Elhaz (which is the same as the rune Man in the Armanen system and the rune Madhr in the New Futhark), only now its direction is reversed and the body is placed upside down with the arms and hands serving as support on the sides.

18-GIBOR (ARMANEN)

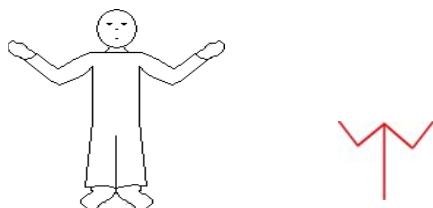


From the knees, the whole body leans back to form an angle of approximately 45 degrees to the ground. The feet are kept together and the arms are projected straight forward and upward with the palms facing downwards.

Depending on whether the swastika is left-handed or right-handed, the Sthada is performed with the arms pointing to the left or right side, respectively.

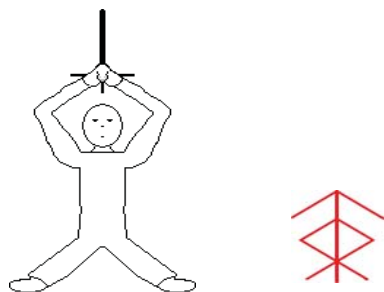
Runa-Sthödur can also be used for different Binde-Runes. Two examples are illustrated below:

SIG-TYR (BINDE-RUNE)



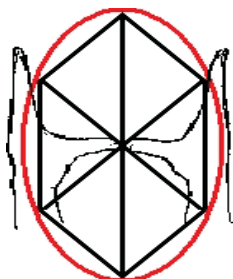
Standing upright, the arms are bent sideways downwards without coming close to the torso, from the elbows the forearms are directed upwards and the palms of the hands face upwards or forwards.

TYR-ODAL (BINDE-RUNE)



Body position similar to that of the Othlaz (Odal) rune, except that in tyrodal, the Tyr rune is formed with a dagger or sword held by its hilt with the hands clasped above the head.

RIFF RUNES



The following illustrates the series of Runen Griff (also known as Hand Signs or Runic Mudras) for the Old Futhark. In most cases, the hands should be placed at chest height, within the range of the distance between the shoulders and the solar plexus. The palms of the hands always face forward unless otherwise indicated.

The following Runen Griff series is a compilation of proposals developed by various writers¹ such as S.A Kummer and Jan Fries (the author of this book has also added some positions of his own invention):

1-FEHU



Griff 1: In the left hand, the index, middle and little fingers are held upright, representing the vertical axis ISA. The ring finger and thumb are bent parallel to each other, forward and upward at an angle of approximately 45 degrees.

Griff 2: In the left hand, the middle, ring and little fingers are held upright, representing the vertical axis ISA. The index finger and thumb are bent parallel to each other at an angle of approximately 45 degrees.

¹Specifically in the books: KUMMER, S. A., *"Rune magic (Edred Thorsson Translation)"*. Texas: Yrmin-Drighten The rune gild, 1993. FRIES, JAN, *"Helrunar: A Manual of Rune Magic"*. Oxford: Mandrake, 1993.

2-URUZ



All fingers on the left hand are bent downwards. The thumb is separated and placed parallel to the other fingers to represent a shape similar to an inverted "U".

3-THURIZAS



Griff 1: On the left hand, the middle, ring and little fingers are held upright, representing the vertical axis ISA. The index finger and thumb are bent forward, resting on their upper phalanges to represent the shape of the spine.

Griff 2: On the left hand, the index, middle and little fingers are held upright, representing the vertical ISA axis. The ring finger and thumb are bent forward, resting on their upper phalanges to represent the shape of the spine.

4-ANSUZ



In the right hand, the middle, ring and little fingers are bent downwards and remain upright, representing the vertical ISA axis. The index finger and thumb are bent parallel to each other forwards and downwards at an angle of approximately 45 degrees. The palm of the hand can face forwards or towards the left side of the body.

5-RAIDHO



Griff 1: In the right hand, the ring and little fingers bend downwards and remain upright, representing the vertical axis ISA. The index finger and thumb are bent forward, resting on their tips to represent the upper circular shape of the letter R. The middle finger is bent downwards and forward at an angle of approximately 45 degrees to represent the diagonal straight line of the same letter. The palm of the hand may face forward or to the left side of the body.

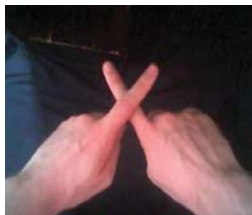
Griff 2: In the left hand, the index finger and thumb lean forward, resting on their tips to represent the upper circular shape of the letter R. The middle, ring and little fingers lean downwards in parallel to represent the diagonal straight line of the same letter.

6-KENAZ



In the left hand, the index, middle, ring and little fingers are held upright, representing the vertical axis ISA. The thumb is bent forward and upward at an angle of approximately 45 degrees.

7-GEBO



Griff 1: Both hands are held at chest height, with the palms facing each other, placed straight diagonally at an angle of approximately 45 degrees, the thumbs resting on their upper phalanges and the other fingers crossed in the middle.

Griff 2: Both hands are closed into fists. At chest height, the index fingers are projected and crossed at the middle in a straight diagonal line at an angle of approximately 45 degrees.

8-WUNJO



In the right hand, the middle, ring and little fingers are bent downwards and held upright, representing the vertical axis ISA. The index finger and thumb are bent forward, resting on their upper phalanges to represent the upper circular shape of the letter P. The palm of the hand can face forwards or towards the left side of the body.

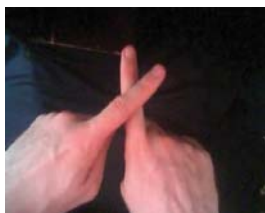
9-HAGALAZ



Griff 1: Both hands are held at chest height with the palms facing each other. The index and little fingers are held upright, representing the vertical axis ISA. The middle finger of each hand is bent forward and upward at an angle of approximately 45 degrees. The ring finger of each hand is bent forward and downward at an angle of approximately 45 degrees. Two straight diagonal lines should be formed that intersect to represent the shape of the Hagall rune.

Griff 2: Both hands are held at the level of the solar plexus with the palms facing each other. The index, middle, ring and little fingers are held upright, representing the vertical ISA axis. The thumbs are tilted forward at a perpendicular angle of approximately 90 degrees to the other fingers, and the thumbs touch and join at their tips.

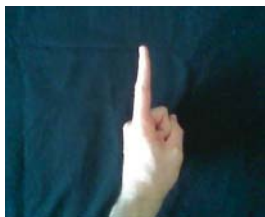
10- NAUDHIZ



Griff 1: Both hands above the head, the index finger of the right hand remains straight, representing the vertical ISA axis. The index finger of the left hand crosses it from behind or in front to form the diagonal line of the rune. In this Griff, the shape of the rune is seen by a hypothetical spectator in front of us.

Griff 2: Left hand at chest height, index finger held straight representing the vertical axis ISA. Middle finger crosses it from behind or in front to form the diagonal line of the rune. In this Griff, the shape of the rune is seen by a hypothetical spectator in front of us.

11- ISA



Griff 1: At chest height in the left hand, all fingers are placed in a position similar to that of a fist, with the index finger held straight and upright to represent the shape of the rune.

Griff 2: At chest height in the right hand, all fingers are placed in a position similar to that of a fist, with the index finger held straight and upright to represent the shape of the rune.

12- JERA



Griff 1: Both hands are held at chest height with the palms facing each other. The index fingers and thumbs are held upright while the middle fingers wrap around their upper phalanges. The ring fingers and little fingers of both hands are intertwined, resting their middle and upper phalanges on the upper part of the back of the opposite hand.

Griff 2: Both hands are held at solar plexus level with palms facing each other. The index, middle, ring and little fingers are held upright. The thumbs are tilted forward and upward at an angle of approximately 45 degrees to the other fingers. This figure can be seen as the Griff of the rune Kenaz in the left hand next to another inverted Griff of the same rune Kenaz in the right hand. Both hands can be placed at the same height, or the left hand can be placed slightly above the right hand.

13- EIHWAZ



At chest height, the left hand (or the right hand) shows its back forward and parallel to the body. The thumb and little finger are hidden behind the palm and the other fingers point towards the ground.

14- PERTHRO



At chest height, all the fingers of the left hand bend and fold at the joints of the phalanges. This represents a figure similar to the shape of a female uterus. The palm of the hand can face forward or towards the right side of the body.

15- ELHAZ



At chest height or solar plexus height, the thumb, middle finger and index finger of the right hand are pointed upwards. The palm of the hand faces forward and the ring finger and little finger are placed on top of it.

16- SOWILO



Griff 1: Both hands at the level of the solar plexus. In the left hand, the palm faces the right side of the body and the index, middle, ring and little fingers are held upright, representing the vertical axis ISA. The thumb is tilted forward and upward at an angle of approximately 45 degrees to the other fingers. The right hand is placed with the palm facing forward and all fingers held straight and upright. The tip of the thumb of the left hand touches and rests on the tip of the index finger of the right hand.

Griff 2: At chest or solar plexus level, the thumb and index finger of the left hand are held upright, representing the vertical ISA axis. The lower phalanges of the middle, ring and little fingers are placed forward in a straight line perpendicular to the hand. The middle and upper phalanges of the same fingers are bent downwards in a straight line or slightly diagonally but parallel to the hand.

17- TYR



Griff 1: At the level of the solar plexus in the right hand, the thumb, middle finger and index finger are bent downwards. The back of the hand faces forward and the ring finger and little finger are hidden behind the palm.

Griff 2: Both hands are placed at the level of the solar plexus, palms facing each other. The index fingers and thumbs are kept straight and upright, representing the vertical ISA axis. The middle, ring and little fingers of both hands are intertwined, resting their middle and upper phalanges on the upper part of the back of the opposite hand.

18- BERKANO



Griff 1: At chest level, the index finger and thumb of the left hand lean forward, resting on their tips to form the lower circular shape of the letter B. The other fingers are placed higher up and lean forward, bending at their joints and forming the upper circular shape of the same letter. The palm of the hand can face forward or to the right side of the body.

Griff 2: Both hands above the head. In the right hand, the tips of the thumb and index finger touch and rest on each other, forming the upper circular shape of the letter B. The other fingers of that hand imitate the position of the index finger. In the left hand, the index finger leans forward and its tip rests on the base of the metacarpal bone of the thumb of the right hand. The thumb of the left hand rests on the wrist of the right arm. The lower circular shape of the letter B is formed between the thumb and index finger of the left hand. The other fingers of the left hand are bent and folded over the top of the palm of the hand.

19- EHWAZ



Both hands at the level of the solar plexus are projected completely forward, brought together and rested on the side of your palm and your little fingers. All your fingers should be bent slightly inwards, forming an angle of approximately 90 degrees between both palms. The thumbs and index fingers of both hands touch at their tips, forming a circular shape. The other fingers remain straight.

20- MANNAZ



At the level of the solar plexus, the palms of both hands face each other. The thumbs and index fingers remain straight and are projected completely forward. The other fingers are bent at their joints and their tips rest on the upper part of each palm. These fingers touch and rest on each other through their middle phalanges.

21- LAGUZ



At chest level, the thumb of the left hand is kept straight and upright, as are the lower phalanges of the other fingers. The middle and upper phalanges of all fingers except the thumb form a straight line almost perpendicular to the hand (they can also form a slightly downward diagonal line from the upper phalanges). The palm can face forward or toward the right side of the body.

22- INGWAZ



Both hands at chest height, solar plexus, or spleen. The index fingers are projected diagonally upwards, resting on their tips, and the thumbs are projected diagonally downwards, also touching and resting on their tips. The other fingers of both hands are bent at their joints and folded back, resting their tips on the upper part of the palm of their respective hands.

23- DAGAZ



Both hands at chest or solar plexus level with palms facing each other. The middle, ring and little fingers bend their middle phalanges forward and bend their upper phalanges diagonally and downward. The thumbs are tilted diagonally upwards at an angle of approximately 60 degrees to the wrists. The thumbs touch and rest on the sides of their tips and also touch the tips of the index fingers. Except for the thumbs, all the fingers of both hands touch at the tips of their nails.

24- OTHALAZ



Both hands are held at chest or solar plexus level with the palms facing each other. The middle, ring and little fingers are bent straight back slightly. The thumbs cross diagonally at the middle, each forming an angle of approximately 45 degrees to the wrists, with the tips of the thumbs resting on the middle joint of the index fingers. The index fingers also bend diagonally at an angle of approximately 45 degrees to the wrists, but they touch and rest on their tips.

The following illustrates the Runen Griff for the other runes belonging to the Armanen system and the New Futhark:

4 – OS (ARMANEN) (In the New Futhark, the rune 4-ÁSS is identical to the rune 4-ANSUZ of the Old Futhark)



The left hand is at chest height. The tips of the thumb and index finger touch and rest on each other, forming a circular shape equivalent to the letter O. The other fingers of that hand mimic the position of the index finger.

6- KA (ARMANEN) or KAUN (NEW FUTHARK)



In the left hand, the thumb, index finger, middle finger and little finger are held upright, representing the vertical axis ISA. The ring finger is bent forward and upward at an angle of approximately 60 degrees from the wrist.

7-HAGALL (ARMANEN and NEW FUTHARK)



They are performed in the same way as the Runen Griff of the rune 9-Hagalaz of the Old Futhark

10-AR (ARMANEN) (In the New Futhark, rune 10-ÁR corresponds to 17-EHE of Armanen).



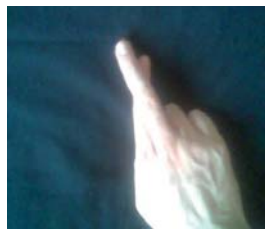
On the right hand, the index, middle, ring and little fingers are held upright, representing the vertical axis ISA. The thumb is bent perpendicularly forward at an angle of approximately 90 degrees to the other fingers.

16- YR (ARMANEN AND NEW FUTHARK)



At chest height, the left hand shows its back forward and parallel to the body. The ring and little fingers are hidden behind the palm and the other fingers point towards the ground.

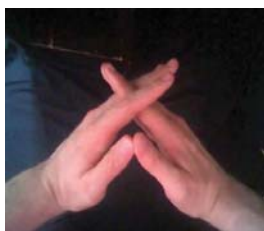
17-EHE (ARMANEN)



Griff 1: Both hands above the head, the index finger of the left hand is held straight, representing the vertical axis ISA. The index finger of the right hand crosses it from behind or in front to form the diagonal line of the rune. In this Griff, the shape of the rune is seen by a hypothetical spectator in front of us.

Griff 2: Right hand at chest height, index finger held straight representing the vertical axis ISA. The middle finger crosses it from behind or in front to form the diagonal line of the rune. In this Griff, the shape of the rune is seen by a hypothetical spectator in front of us.

18-GIBOR (ARMANEN)



It is performed in the same way as the Griff of the rune 7-Gebo of the Old Futhark.

PRACTICES FOR ACCUMULATING RUNIC POWER

There are various ways to accumulate strength and inner runic power associated with what is known in Norse tradition as *Hamingja*, which represents luck, destiny, and the subtle power that accompanies Virya and promotes resistance and victory.

In any case, when practising runic magic, it is important to bear in mind the warning not to remain stuck in a strictly naturalistic and pantheistic plane, since runic forces are part of the subtle essence of the universe but simultaneously these forces are outside of creation and beyond the ultimate limit of the universe, representing the uncreated and eternal that is reflected or mirrored in the nature that surrounds us. Developing a higher connection with the runes through different practices or rituals will gradually deepen physical and psychic abilities, as well as the capacity to be more sensitive to cosmic currents and energies, all of which form part of a minor work or struggle for virya. but one must not lose sight of the goal of the great work: inner transmutation and spiritual liberation, overcoming and mastering oneself through control of the instincts and biological and psychic functions of one's own body and soul.

It is important to understand what is described in Sanskrit as the opposition between the two principles of inner transmutation: Nirvana (Samadhi) and Kaivalya. In the first, the subtle body unites and dilutes with the totality of the outer cosmos, losing all possibility of absolute individuation and differentiation; in the second, the virya can use archetypes and cosmic forces with a strategic intention to free himself from the bonds of the outer cosmos itself, becoming his own creation, his own universe, like a being equal to a God, developing his own will. This was the intention of many of the practices and initiations of the pagan cultures of antiquity. When accessing the runic initiation, the Virya sought to transmute his inner essence into a nature similar to that of a God, and the final result of this entire operation ultimately depended on the Virya himself.

Very different from all this is the initiatory path that began to spread not only with the monotheistic religions of the current era but also in previous centuries with derivations and developments of Hinduism and some other supposedly polytheistic spiritualities in which, apart from seeking salvation solely through an external agent, subordination and sentimental devotion to a single creator God infinitely superior to whom could be equalled or surpassed in nature.

The only master of a runic initiate is precisely himself; he is not a sheep of a shepherd nor a creature of any creator. He is a spiritually free man who, at a certain moment and given the circumstances, may adhere to a code of honour and loyalty whereby he must cooperate with others of his own kind and also obey a chief or leader. However, he must make this decision of his own free will and without corrupting or questioning his convictions and his deepest inner essence.

r Vital Force

To begin the practices of awakening and growing your inner runic strength, you can strengthen your own power of radiation and aura. To do this, you can perform runen griff (mudras or hand signs) with your left hand (the receiving hand) and chant the Galdr (mantra-magical root word) of the rune several times while imagining that the runic currents are coming from outside towards you through this hand. Simultaneously, place your right hand on your solar plexus and visualise that the attracted energy is stored the re.

Then, to project the collected energy, slowly move the palm of your right hand over another region of your body or a specific part that you want to energise. It is advisable to place your hand at a distance of approximately three to eight centimetres from the skin, and you can also continue chanting the Galdr of the rune. This projection stage also can be performed with a dagger.

Although any rune works depending on the objective in mind, it is recommended to use the Uruz and Isa runes in particular: The first has always been associated with life force, the roots of food, health and the healing of any organ in the body. The second is related to ice and iron, that is, it refers to hardness, resistance and indolence; in addition, it promotes the power to reverse accidents and injuries.

Hvelir/Chakras

The chakras of the Virya microcosm can also be vitalised in a runic way. In the Nordic esoteric tradition, these wheels of vital energy are called *HVELIR*. The aim of the practice is to rename and re-signify with runic forces the main vital and psychic points of concentration of the physical organism and the subtle body, taking control over the contents and structures of the Hvelir themselves and, if desired, accessing the akashic records¹ of previous lives and the possible future evolutionary processes already implicit in these energy centres.

¹ Akasha: memory/ocean of light and psychic energy that functions as a great memory of the different planes of the universe and their processes and events.

It is important to note that chakras traditionally operate in such a way that they rotate clockwise and generate an explosive energy which is conditioned to the rhythms and energy fields of the universe, the latter grouped under the well-known names of Prana, Ki or Chi.

In practices related to Nordic magic, each wheel or Hvel is operated so that it rotates counterclockwise, generating an implosive frozen fire energy that is directed towards a centre. This energy and the centre towards which it is directed are commonly referred to as Vril.

Therefore, it is very important to keep in mind the objective of the practice, since the conditioning and synchronisation of the chakras awakens the fiery force of the subtle human body, also known as the Kundalini serpent. Thus, if one wishes to awaken this force in order to use it in the process of individuation and transmutation, one must redefine and grasp the serpentine fire/word strongly with one's own will, similar to how the Roman imperial eagle grasped the serpent tightly in its claws. The opposite would mean being devoured by the serpent and dissolving into the archetypal becoming and entropy of the forces that govern material creation. Virya does not seek to merge with the macrocosm, but rather to transmute one's own microcosm into a separate, absolute and complete macrocosm in itself.

A basic exercise to awaken the energy of the Hvelir begins by standing upright, performing the Stadha of the rune and breathing slowly. During the exhalation, the respective Galdr of the rune is intoned. Repeat this five or more times.

Then continue standing and now with one hand make the respective Runen Griff, breathe slowly and during each exhalation chant the name of the rune. Repeat this six or more times.

Then repeat the breathing process and maintain the Runen Griff, but now during the INHALATION, chant the galdr. This step is essential for the effectiveness of the exercise. First, exhale without saying anything and feel that all the air in your lungs and abdominal region is expelled, then prolong that position and feeling of being "out of breath" for three or four seconds.

Then inhale air while pronouncing the Galdr, but it is advisable to direct this step of the exercise towards a sensation similar to singing "inwardly". In addition, visualise the runic force entering the body through the mouth and moving towards the Hvel, concentrating on it. The entire exercise can also be supported by mental or graphic visualisation of the rune, as well as visualisation of the Hvel spinning in the desired direction. Repeat this entire process seven or more times.

It is also optional to mention the name of the chakra together with the Galdr of the rune if even greater precision and specificity is desired in the practice. In this way, a formula such as Laguz-Svadhishthana or Svadhishthana-Laguz can be chanted. However, runic magicians who feel uncomfortable combining Norse names with Sanskrit words may prefer to chant the five vowels I, E, A, O, U for the different Hvelir, using the vowels and energy centres proposed by Caoist magician Peter Carroll in his *Gnostic Ritual of the Pentagram* used for cleansing and banishment. The vowel I is used for the head, E for the throat, A for the heart and lungs, O for the stomach and spleen, and U for the perineum. Below is a complete routine for this practice, applying it to the runes of the Futharkh Armanen:

Hvel Coronario - Rune HAGALL:

- 1- In the Stadhya, chant the galdr of the rune five times.
- 2-With the runen griff, chant "iiiiiiiiii HAAAGGGGAAAALLLLL" with each exhalation. Six times
- 3-With the runen griff, intone "HAAAAGGGGGGAAAAALL iiiiiiiiii" with each inhalation. Seven times

Hvel Between the Eyebrows - Rune GIBOR:

- 1- In the Stadhya, chant the galdr of the rune. Five times
- 2-With the runen griff, intone "iiiiiiiiii GGGGGIIIIIBBBBOOOORRR" with each exhalation. Six times
- 3-With the runen griff, intone "GGGGGIIIIIBBBBOOOORRR iiiiiiiiii" with each inhalation. Seven times

Hvel Throat – Rune THORN:

- 1- In the Stadhya, chant the galdr of the rune. Five times
- 2-With the runen griff, chant "eeeeeeee TTTTHHOOOORRRNNN" with each exhalation. Six times
- 3- With the runen griff, chant on each inhalation "TTTHHHHOOOORRRNNN eeeeeee". Seven times (It is important to remember here that the TH is pronounced almost like a "D", similar to saying the article THE in English).

Hvel Heart - Rune ODAL:

- 1- In the Stadhya, chant the galdr of the rune. Five times
- 2-With the runen griff, chant on each exhalation "aaaaaaaaa OOOODDDAAAALLLLL". Six times
- 3-With the runen griff, chant "OOOODDDAAAALLLLL aaaaaaaaa" on each inhalation. Seven times

Hvel Solar Plexus - Rune SIEG:

- 1- In the Stadhya, chant the galdr of the rune. Five times
- 2-With the runen griff, intone "oooooooooooo SSSSSIIIIIEEGGGG" with each exhalation. Six times
- 3-With the runen griff, intone with each inhalation, "SSSSIIIIIEEGGGGG oooooooooo." Seven times.

Hvel Bazo - Rune KA:

- 1- In the Stadhya, chant the galdr of the rune. Five times
- 2-With the runen griff, chant on each exhalation "oooooooooooo KKKKKAAAAAAA". Six times
- 3-With the runen griff, chant "KKKKKAAAAAAA oooooooooo" with each inhalation. Seven times

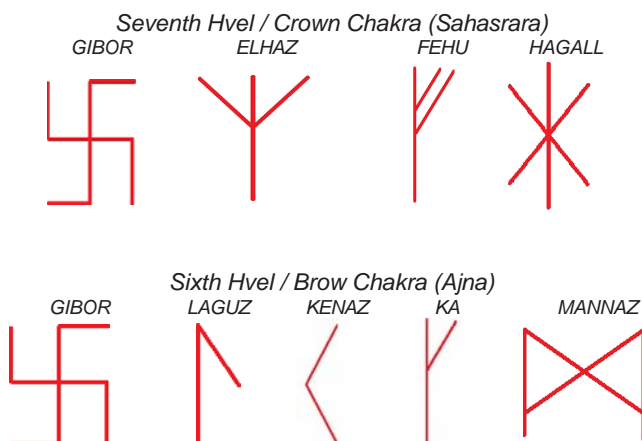
Hvel Perineum - Rune BAR:

- 1- In the Stadha, chant the galdr of the rune. Five times
- 2- With the runen griff, intone "uuuuuuuuu BBBBBBAAAAARRRRR" with each exhalation. Six times.
- 3- With the runen griff, intone "BBBBBAAAAARRRRR uuuuuuuuuu" with each inhalation. Seven times

The entire routine can be done in order from top to bottom or bottom to top, although the former is highly recommended since the energies of the higher self descend, transmute and "crystallise" runically into the emotional, instinctive and pseudo-animalistic energies of the three lower Hvelir/chakras. In both cases, you should try to have a moderately empty stomach or not eat immediately after performing the routine, as this may cause discomfort.

It is also advisable to perform the practice without combining the explosive or implosive direction described above, as this could generate a certain "schizophrenic" imbalance in the psyche and physical body of the Virya.

Below are other runes recommended for use with each of the Hvelir. You can do the practice by choosing one rune for each of the energy wheels or more than one rune for each wheel, although the latter may make the exercise more extensive and laborious. Where applicable, the names of each rune are written according to the Old Futhark or the Armanen Futhark, although it is valid to use the equivalent Galdr from any runic system for each rune:



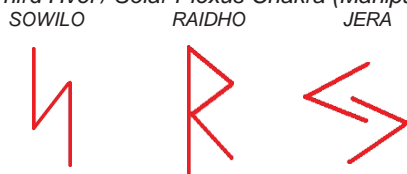
Fifth Hvel / Throat Chakra (Vishuda)



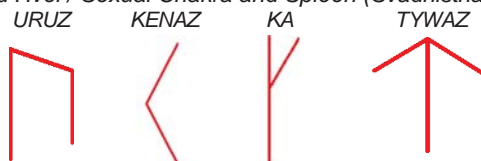
Fourth Hvel / Heart Chakra (Anahata)



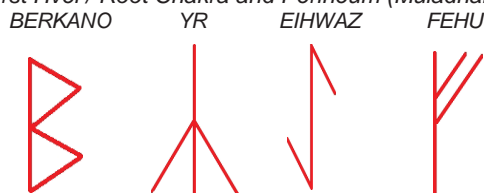
Third Hvel / Solar Plexus Chakra (Manipura)



Second Hvel / Sexual Chakra and Spleen (Svadhithana)



First Hvel / Root Chakra and Perineum (Muladhara)



Sexual energy and astral projection

For Viryas who follow the tantric path, working with sexual energy and invoking goddesses such as Lilith, Kali or Ishtar will also multiply this force and increase one's sexual magnetism, but it will also increase the risk of degradation of vital energies. Therefore, anyone who embarks on this path must have a very high degree of self-control. In the words of Italian writer Julius Evola, they must be able to 'ride the tiger', that is, keep their emotions and sensations on the periphery of a wall surrounding their vril centre.

The accumulation and enhancement of this sexual energy works very well for those who, through astral projection techniques, already have considerable experience in astral and mental plane travel and have also observed their own akashic records.

To encourage this type of experience, it is very useful at any time of the day to visualise the currents of sexual energy flowing upwards from the lower Hvelir to the upper Hvelir.

The second energy centre of the genitals and spleen contains potential sexual energy, and this chakra essentially represents the waters of life.

This second Hvel/Chakra is related and linked to the fifth energy centre, which is located in the throat and is related to the voice.

Let us remember that the most powerful force capable of shaping the direction of events in the universe is found in the voice and the word, with which designs, invocations and other magical acts are performed.

The power of the voice and the word is symbolised as a fire that in turn produces a fertilising seed.

Thus, at the moment when one is ready to leave the body, that is, to astral project (an experience also called OBE - *out of body experience* -), one can visualise the connection between both chakras:

- The energy of the second Hvel rises to merge with that of the fifth Hvel.
- The energy of the fifth Hvel descends to merge with that of the second Hvel.

Preliminarily, this visualisation practice can also be performed for a few minutes during the day or shortly before going to sleep, thus condensing the energy and predisposing the mind and body for the subsequent experience.

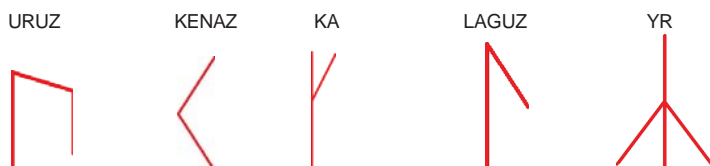
During this exercise, it can be very helpful to place one hand over your mouth and slowly move it towards your spleen and/or vice versa, visualising the current being transported from one part to another. If you already have experience and mastery of the astral plane, you can also do all this while out of the body, and the connection between the Hvelir can also be made with the "astral hand", the hand of the subtle body (linga-sarira according to the Hindu Samkhya system), visualising that it carries the energy from one Hvel to the other.

This union of currents can be sealed by visualising different runic symbols. For example, you can visualise the rune Tywaz slowly descending in your throat and forming a Binde-rune (linked rune) with the rune Uruz in your spleen, or vice versa. In any case, the visualisation of these Binde-runes (which can function similarly to a sigil) can be done during the day while awake or also during astral projection, obviously if you already have very good control over this type of experience. Below are different runes recommended for visualisation in each Hvel:

RECOMMENDED RUNES TO VISUALISE AND PROJECT IN THE HVEL OF THE THROAT



RECOMMENDED RUNES FOR VISUALISING AND PROJECTING INTO THE HVEL OF THE SPLEEN



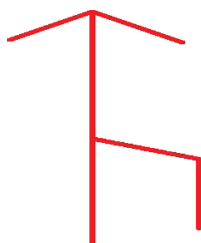
When beginning astral travel, it is common practice to call upon or invoke an entity, or to say mentally or with our "astral" voice where we want to go or which space-time akashic record we want to observe. With the reinterpretation provided by the runes, the voice-fire will become a weapon of protection, fully empowered by the runic force combined with the fertilising sexual fire. Our words will be more forceful and the magic formulas we chant will become more effective.

Similar to the previous chapters, possible options have been presented here. Each person can use and create the Binde-Runes according to their own criteria and experience.

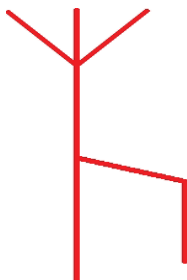
In any case, it is advisable to perform this practice the first few times with moderate intention and intensity and gradually increase them, because if you do not control this energy at the beginning and it gets out of hand, the astral experience may be very lucid and vibrant, but then when you wake up you may feel nauseous and even have a headache, similar to an enthusiastic experience with wine and the terrible hangover that follows the next morning.

Below are illustrations of possible Binde-runes formed by the runes recommended above for visualisation in each Hvel. These Binde-runes represent the union of the two runic currents, one ascending and one descending:

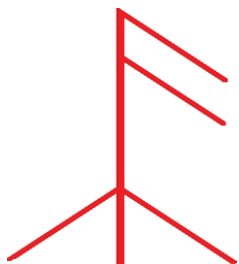
URUZ and TIWAZ: FROM THE DEEP DARKNESS OF THE ORIGIN, THROUGH STRUGGLE AND COURAGE, THE VIRYA HEADS TOWARDS THE INFINITE.



ELHAZ AND URUZ: THE VIRYA KNOWS ITS ORIGIN AND INTEGRATES ITS DEEPEST ROOTS INTO ITSELF TO PROTECT ITSELF AND RISE TO THE WORLD OF THE GODS.



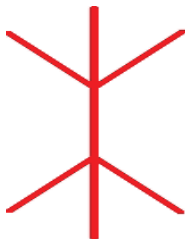
ANSUZ-YR: ODIN'S INSPIRATION AND DIVINE MAGIC DESCENDS AND MANIFESTS ITSELF IN THE VIRYA.



KA AND RIT: SPIRITUAL FIRE IS USED TO TRANSCEND COSMIC LAWS AND CYCLES THROUGH THE CHANNELLING AND MOBILISATION OF RUNIC CURRENTS.



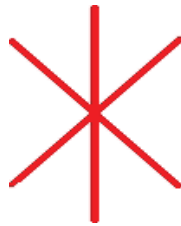
WEDENHORN: BY THE SUM OF THE RUNES ELHAZ-YR. REPRESENTS THE TOTAL AND ABSOLUTE TENSION GENERATED BY THE CHANNELLING OF BOTH ASCENDING AND DESCENDING RUNIC CURRENTS.



HAGALL: TOTALITY. RESOLUTION OF THE TENSION BETWEEN THE ELHAZ-YR CURRENTS REFERRED TO IN THE BINDE-RUNE WEDENHORN.

HAGALL REPRESENTS THE VIRYA WHO, IN AN EXTREMELY RECKLESS ACT, TRAVELS TOWARDS HIS HVEL/LOWER CHAKRAS, REACHING THE DEEPEST AND MOST UNDERGROUND CAVES, AND WITHOUT STOPPING THERE, HE RETAINS HIS HARDNESS AND REMAINS INTEGRITY IN HIMSELF BECAUSE HE DOES NOT ALLOW HIMSELF TO BE TEMPTED BY THE DISSOLVING FORCES, THUS MANAGING TO ORIENT HIMSELF TOWARDS THE INFINITE.

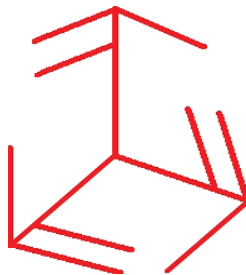
HAGALL IS THE VYRYA WHO, GUIDED BY HIS WALKIRIA, CROSSES HELHEIM AND ANNIHILATES ALL INTERNAL AND EXTERNAL DEMONS TO FIND THE WAY OUT TO THE TRUE HEAVEN.



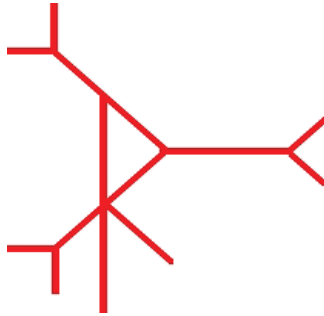
ANSUZ AND LAGUZ: THE FLOW OF EVENTS IS CONTROLLED BY THE MAGIC AND RUNIC POWER OF THE VIRYA. THE MYSTERIES OF DEATH AND THE DISSOLVING WATERS ARE KNOWN THROUGH THE WISDOM OF ODIN.



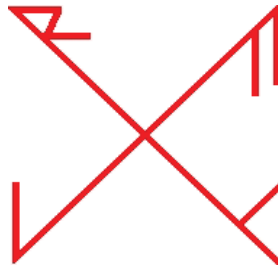
TRIPOD OF LAF AND OS: REPRESENTS THE THREE REALMS OF BEING (SPIRIT, SOUL AND BODY) AND THE THREE TEMPORAL LEVELS (PAST, PRESENT AND FUTURE) UNDER THE DOMINION OF ODIN'S WISDOM.



RAIDHO AND QUADRUPLE KENAZ: REPRESENTS THE AMPLIFICATION OF THE MAGICAL AND CREATIVE POWER OF THE RUNE KENAZ THROUGH GOOD JUDGEMENT AND THE CORRECT CHANNELLING AND DIRECTION OF THE RUNIC FORCES.



RAIDHO AND ANZUS AT THE TOP: THE RHYTHMIC LAW AND INSPIRATION. **LAGUZ AND KENAZ AT THE BOTTOM:** THE WATER AND FIRE OF CREATIVE SEXUAL ALCHEMY. NOTE THAT ALL THE RUNES ARE UNITED BY AN INTERMEDIATE **GEBO** RUNE THAT REPRESENTS THE UNION OF THE HUMAN WITH THE DIVINE, THE EXCHANGE OF GIFTS BETWEEN MEN AND GODS, THE KINGDOM OF ASGARD REFLECTED IN THE KINGDOM OF MIDGARD, THE EARTHLY WORLD.



PART FOUR: RUNIC VESTIGES IN AMERICA

THE LEGENDARY MEMORY OF ATLANTIS AND HYPERBOREAN SYMBOLISM

The great ancient traditions and a wide variety of myths from different cultures tell us of the legendary times when the civilisation of Atlantis existed on an island-continent located in the middle of the Atlantic Ocean¹. This island also bordered western Europe, northern Africa, and the central region of the American continent. This civilisation possessed science and wisdom far superior to that of modern civilisation, mainly due to the "divine origin" of this knowledge, as it involved contact with planes higher than the material world and synchronicity between the subtle magical forces of man and his natural environment.

Several traditions from different continents also tell us that Atlantis was a derivation or irradiation of a previous island near the North Pole, the legendary Hyperborean Thule, an absolutely primordial kingdom that in that remote era had a tropical climate very suitable for making the northern island a paradisiacal and perfectly habitable place. This Hyperborean kingdom was in turn a reflection or representation of another 'extraterrestrial' Hyperborea, an uncreated world that is not part of the material universe and was the place of origin of the lords of Venus, beings who are called this because they entered the universe created by the 'origin' or gate of Venus. Despite the divine influence on which the Atlantean civilisation was founded, it was destroyed approximately 12,000 years ago in a single night due to a natural catastrophe apparently caused by a war between two different factions that formed among the ruling gods and which also encompassed the different races of men who followed their commands⁽²⁾.

That civilisation, which had Cro-Magnon men as its heroic, semi-divine descendants, developed contacts with different external centres, which it maintained as strategic allies, whether spiritual and warrior-like, or simply as suppliers of raw materials. Among these can be counted the pre-Tartessian civilisation located in what is now known as Andalusia in southern Spain, a region where the Atlanteans extracted metals such as copper and silver, which were quite abundant in its mountains and rivers. In that ancient Atlantean and post-Atlantean era, many of the inhabitants of the Iberian Peninsula were physically similar to modern Germans.

¹This statement is based on what is suggested in Plato's dialogues *Timaeus* and *Cratylus*, which were written around 350 BC and recreate a conversation between Socrates and his students. It recounts how the ancestor Solon had access to the records of the history of that vanished continent from some Egyptian initiates.

² In the myths of most Mesoamerican cultures, in the story of Noah in the Christian Bible, in the Mesopotamian legend of *Ziuzudra* and *Utnapishtim*, and in the Greek myth of *Deucalion*, reference is made to the fury unleashed by the gods that caused a gigantic flood that sank and destroyed the world, from which only a small group of men were saved, who gradually repopulated the earth over the following centuries.

Likewise, various independent researchers (conveniently ignored by scientists adhering to the current official materialist-progressive history), such as Arthur Posnasky, calculated the construction of the Kalasasaya temple in the Tiahuanaco civilisation to be 17,000 years old. For this reason, men such as Hermann Wirth, who carried out anthropological and archaeological projects (but linked to the esoteric), have suggested that Tiahuanaco was actually a centre adjacent to and subordinate to the island of Atlantis.

In this way, it could be suggested that in the era prior to the planetary catastrophe (known as "the flood" in the myths and cosmogonies of different religions around the world), there was a metaphysical bridge between the Tiahuanaco civilisation, Atlantis and southern Spain, which in later millennia would be the seat of the Tartessos civilisation. After the destruction of the island, Cro-Magnon men migrated to different parts of the planet, preserving their magical knowledge. Some of this knowledge was transferred to different peoples and tribes they encountered along the way, mainly benefiting the Indo-European Caucasian peoples and their descendants, although some Asian and American cultures also had contact with them.

Among the magical wisdom bequeathed by the Atlanteans was a set of signs known as the 'language of birds', which also corresponded to sounds and body positions related to different movements that make up a 'dance' similar to that of some birds. This language possessed magical power and maintained the memory of the divine origin of the descendants of the uncreated worlds. These signs actually represent archetypal forces of creation that behind them or in their deepest essence reflect or approximate a higher infinite source that lies beyond the material universe.

Runes would be the name later given to the derivations of these signs, which have undergone different cycles of degradation and renewal and have sometimes served as evidence of the existence or passage through a region at a certain historical moment of a racial group influenced by the Hyperborean memory, although on many occasions the runes were only known and used by small groups of initiates and kings who sought to leave no written evidence of their runic codes so that their own people or informants from enemy countries would not discover and misinterpret them.

In South America, the passage of these peoples and their runic traces and vestiges have been researched and deciphered by various writers, among whom the French anthropologist Jacques de Mahieu, based in Argentina, stands out in the last decades of the 20th century. who, in his various books, has presented evidence found relating to the passage through this continent of different groups and elites who arrived from other regions of the planet in view of different needs or for spiritual or strategic purposes.

In examining all these vestiges, it is important to deduce that Hyperborean symbolism is truly "polar" and not stubbornly "solar" as some authors have suggested (including perhaps De Mahieu himself). In an animistic context, and as will be seen later, the extreme excess of orientation towards the "external" solar may have been the cause or symptom of a kind of misogyny and self-repulsion of the feminine, which paradoxically has led to a sodomitic sexual deviation common in times of decadence of the priestly castes that worship and sacrifice to the external sun. repulsion of the feminine, which paradoxically has led to a sodomitic sexual deviation common in times of decadence among priestly castes that worship and make sacrifices to the external material sun, as has been reported in the chronicles referring to the final stage of the cycle of the pre-Columbian Aztec and Muisca cultures (Egyptian civilisation in its final stages could also be a good example of this). The opposite extreme, total orientation and dissolution in the telluric-chthonic lunar, can generate something similar, although apparently contradictory.

These orientations can be illustrated both in the masochistic, misogynistic priest who represses himself sexually and in the liberated sexual pervert who never finds a limit to his practices. For all these reasons, the Greeks, Romans and Norse peoples, with their great mythologies and ancient worldviews that reflected the frozen fire of Hyperborea, maintained a balance between the masculine and the feminine with a pantheon made up of gods and goddesses.

In the purest periods of these cultures, their contact with the divine did not occur through a single, solitary male god, nor through an exasperated matriarchal cult that was either emasculating or totally hedonistic. Just as solar symbols were part of ancient heroic civilisations, other symbols were included, such as the crescent moon, which represented the soul, the depths, the origin, the past, the occult and the unconscious³. For example, the reclining crescent moon of Shivaite iconography and the one found at the bottom of many Roman legion banners represent precisely the deep forces that are dominated and made conscious, as well as the balance that surpasses the full moon and the sun as extreme references of fertilisation and proliferation of the human species. This union of polarities does not signify a culturally misunderstood androgyny, but rather the transcendence of cosmic paradoxes, a wisdom referring to the different forces that, by attracting and repelling each other, maintain the dynamics of the created and manifested universe, which itself copies or reflects the unknowable, eternal and uncreated multiverse. The language of birds, the runes, represent this wisdom and the secrets whispered to us by the gods in our blood.

³The crescent moon above the head of an initiate is also analogous to the sigil (a symbol that invokes forces that penetrate the subconscious) of Mercury and occult wisdom. The crescent moon also refers to the helmet (Tarnhelm) of invisibility obtained by Siegfried in the Germanic-Norse mythological story of the Ring of the Nibelung, recreated as an opera by the 19th-century German composer Richard Wagner. The god of the underworld, Hades, has also been linked to the one who delivers this helmet.

RUNIC INSCRIPTIONS AND THE VARIOUS DISCOVERIES OF AMERICA

The Viking sagas (the Saga of Eric and the Saga of the Greenlanders) are well known, recounting how between the end of the 10th century AD and the beginning of the 11th century AD, Leif Eriksson, son of Eric the Red, decided to travel from his settlement in Greenland with a group of men to a supposed land sighted in the west. In 1960, Norwegian researchers Helge and Anne-Stine Ingstad found archaeological evidence of Viking settlements built around 1000 AD on the east coast of present-day Canada. From all this, it has been deduced that Eriksson reached what is now known as Baffin Island in northern Canada, which he named Helluland. He also reached the Labrador region, which he called Markland, and Newfoundland, which he named Vindland. These lands would become a place of refuge during the harsh winters, and the Viking groups also had to deal with various violent clashes with the indigenous tribes already established there. Although they emerged victorious from these skirmishes, they decided to leave for other regions due to the constant hostility shown to them by the natives. Researchers have also suggested possible Viking traces in the provinces of New Brunswick and Nova Scotia, practically on the current border with the United States ⁽¹⁾.

Canadian writer Lucie Defresne suggests in her book "Quetzalcoatl, the Hurricane Man"² that Ce Acatl, the legendary ruler of the city of Tula in the Mexican Toltec culture, was actually a Viking who was shipwrecked on the coast of Veracruz in the 11th century AD. (possibly after his people's voyages along the east coast of Canada), because Viking chronicles mention that their voyages took them to lands where they found no animals to hunt, which coincides with the characteristics of the Caribbean islands.

Jacques de Mahieu, in his books "The Great Journey of the Sun God, The Vikings in Mexico and Peru," "The Viking King of Paraguay," and "The Secret Geography of America Before Columbus," presents findings of runic inscriptions in the city of Tacuatí and the hills of Guazú and Corá in the middle of the Paraguayan jungle, as well as pointing out illustrations that resemble animals typical of northern Europe. The French writer based in Argentina points out that a Viking named Ullman descended from the land of the Aztecs to the south of the continent, where he established a kingdom in Tiahuanaco. These Viking kingdoms would be referred to in legends about Viracocha as a white, blond man and in the linguistic features similar to the Nordic languages of Quechua and Aymara. Thus, the word Viracocha would have its roots in Wirth-Goth, White-God.

¹ Archaeologists Helge Ingstad and Anne Stine Ingstad investigated a small fishing village in Newfoundland in 1960. They found Viking ruins and the outlines of eight houses, three of which were used as dwellings with a capacity for about 35 people. They also found a certain type of nut from walnut trees that are abundant in New Brunswick.

² Lucie Defresne, Quetzalcoatl, El hombre huracán (Quetzalcoatl, The Hurricane Man). Mexico: Grijalbo Publishing House, 2008.

At the end of the Tiahuanaco civilisation cycle, its ruling elite, made up mostly of an endogamous Viking racial group, moved to the northwest and founded the Inca empire, which would dominate the region for more than 200 years. The word Inca or "inga" itself has its roots in the word ING (descendant), which is also related to rune 22 of the Old Futhark. Similarly, in recent decades, excavations have been carried out in the Paracas region of Peru, near the city of Cuzco, where blond-haired mummies have been found, causing indifference or astonishment among the current scientific community.

De Mahieu also reviews the astonishing coincidences between the Inca and European zodiacs, the weapons and uniforms of Norman warriors and those of the Aztecs, and the socio-economic structure of the monarchies and military orders of Mexico and Peru with those of the European Middle Ages.

In 1978, de Mahieu published the book "Drakkars in the Amazon, the Vikings in Brazil" in which he explains that in the current Brazilian state of Pará, south of the Amazon, the settlement of Seven Cities served as a sacred place for the Vikings. He also compares it to the Extersteine of Teutoburg in Saxony because of its stones and runic inscriptions and drawings of drakkars. The mouth of the Amazon River served as the starting point of a maritime route used by the "Danes" of Tiahuanaco. And in the interior of the Amazon rainforest and the Guianas, there are tribes of white Indians who are possible descendants of Nordic men (similar to the Guayakis and Comechingones in Paraguay and northern Argentina) who also have similarities in their names and writings with Scandinavian languages and runic ideographies.

As if all this were not enough, on the island of Cuba, people who have nothing to do with De Mahieu have carried out archaeological research suggesting the presence of Vikings in the north of the province of Matanzas and the south of the province of Cienfuegos³.

Throughout this Viking journey, it is important to note a radical difference from the Judeo-Christian colonisation that began with Christopher Columbus' supposed 'discovery': although a group of Vikings fought and dominated various hostile indigenous tribes they encountered along the way, in no case did this mean the extermination of their race or the total elimination of their culture, religion and customs due to the shift towards a new absolutist religion generated by evangelisation. The Viking elite educated the different American peoples, and even their different pagan gods and myths were adapted to each other (the Toltec city of Tula has already been mentioned, in which there is a clear reference to the mythical Hyperborean Nordic Thule). The same would happen with the runic language, although it is very likely that only an elite maintained it in its pure form, without syncretism or derivations.

³ As reported by a television news programme in that country.

Apart from the swastikas found on artefacts belonging to indigenous North American populations, several stones with runic inscriptions have also been found in the United States of America whose origin is unknown or whose authenticity is questioned by the scientific community. Among these, it is worth highlighting those found in Kensington (Alexandria, Minnesota), Heavener (Oklahoma), Shawnee (Oklahoma), Vérendrye (Minoth, North Dakota), Spirit Pond (Phippsburg, Maine) and the so-called "Leif Eriksson stones" found on a small island off the coast of Massachusetts.

The discovery of runic inscriptions on a stone slab in Kensington has been mired in controversy, as several researchers and archaeologists consider it a 19th-century hoax, while others attribute it to individuals from Scandinavian villages in the 14th century. The inscription was found in the rural village of Solem (Douglas County, Minnesota) in 1898 by Swedish-American farmer Olof Öhman. The stone was found face down on top of a hill in the middle of a swamp and was surrounded by the roots of a poplar tree. A copy of the inscription was sent to the University of Minnesota, where Scandinavian language professor Olaus J. Breda paid little attention to it. Nevertheless, he translated it and, after declaring it a forgery, sent it to other linguists in Scandinavia. At the same time, the original inscription was sent to Northwestern University in Chicago, where, after being dismissed by the academic community, it was returned to farmer Olof, who is said to have placed it face down near the door of his barn.

In 1907, researcher Hjalmar Holland, a graduate of the University of Wisconsin, located and purchased the inscription from the farmer, renewing interest in it, which was reflected in various articles published in academic circles around 1910. Holland travelled to Europe and for the next 40 years fought for the academic community to pay attention to him and validate the authenticity of the inscription, but despite the fact that in 1949 it was briefly exhibited at the Smithsonian Institution, most Swedish and Scandinavian linguists quickly rejected the idea of granting it historical validity. The inscription is currently in a museum in Alexandria, Minnesota.

Changing location and time period, reference should be made to the Icelandic bishop Gisli Oddson, who attempted in 1637 to compile the history of the Viking Arctic colonies. According to these records, in 1342 the Greenlanders began to "desert" the Christian religion and many of them migrated to America. Likewise, according to other historical records, in 1354 Magnus Eriksson, King of Sweden and Norway, wrote a letter to an officer named Paul Knutson, who was leading an expedition to Greenland to investigate rumours of defection from Christianity. On the other hand, a writer named Jacob Cnoyen reported that in 1364, eight men returned to Norway from the Arctic regions, one of whom was a bishop named Ivar Bardarsson, who provided the king with abundant and novel geographical information.

These documents, republished and compiled by Scandinavian researchers in the 19th century, have served as evidence for those who believe that the Kensington Stone dates back to the 14th century AD, suggesting that Knutson managed to travel to America in search of the "rebel" Greenlanders and, after a long journey that may have ended in Minnesota, returned with only eight men to his native Norway.

In the 1980s, Italian language professor Robert Hall and Texas engineer and amateur linguist Richard Nielsen contradicted the criticism levelled at the inscription, stating that the strange runes (apparently derived from medieval runes) and linguistic anomalies attributed to the Kensington Stone are also easy to find in many European runic inscriptions from the Middle Ages, which have been "officially" accepted as valid by academic circles. Geochemical analyses have suggested that the inscription was buried in a period prior to the "documented" first arrival of European colonisers on the continent in 1492.

Geologist Scott Wolter has provided evidence of the inscription's authenticity by finding degradation in the stone's crystals that must have taken at least 200 years (which would rule out the supposed theory that farmer Olof wrote the inscription himself at the end of the 19th century). He also pointed out the coincidence that the chiselled dots in the middle of the R runes on the Kensington Stone were only common practice in runic writing on church tombs on the island of Gotland in Sweden during the 14th century AD.

According to research, the approximate translation of the inscription would be as follows: *8 Geats/Goths and 22 Norwegians/Northmen on a? discovery/seeking expedition, from Vinland west of. We had stores with 2 shelters, one day's journey north from this stone. We were at fishing one day, after we came home found 10 men red of blood and dead. AVM (Ave Maria?) rescue from evils.*

8 Goths and 22 Norwegians on a search expedition from west of Vinland. We have tents with two shelters, a day's journey north from this stone. We were fishing one day and after returning home we found 10 men dead and covered in blood. Ave Maria rescue us from the evil ones.

The Ave Maria in Latin abbreviation is entirely feasible, given that by the 14th century AD all the Scandinavian kingdoms had been Christianised for quite some time and, as mentioned in the first part of this book, it was common practice at that time to write words or phrases from the Latin language using runic symbols. On the side of the stone there is another shorter inscription:

Have 10 men by/at sea to look after our ship, 14 day journey from this island. Year 1362. We have 10 men at sea to look after our ship, 14 days' journey from this island. Year 1362

In 2005, archaeologist Alice Beck Kehoe alluded to possible legendary contacts between Native Americans and immigrants from other continents well before the 14th century AD. For example, blond-haired Indians have been found among the Mandan community in the upper Missouri River. Evidence has also been found of a tuberculosis epidemic around the year 1000 AD. Finally, there is the Hochunk legend about the ancestral hero Red Horn who fought red-haired giants ⁽⁴⁾.

Another known stone with runic inscriptions is the Heavener Stone, located on Poteau Mountain on the outskirts of the town of the same name. Local traditions attribute it to Nordic men who arrived on the continent via the Gulf of Mexico to navigate the Mississippi River, the Arkansas River and finally the Poteau River. Other researchers simply consider it an inscription made in the 19th or 20th century AD by a local person because the eight characters that form the word Gnomedal (probably 'Valley of the Gnome') combine signs from the Old Futhark and Gothic Futhark, both of which were almost obsolete in the 10th century AD when the Vikings arrived in Canada from Greenland. US military cryptographer Alf Monge theorised that the inscription was a cryptogram meaning '11 November 1012', while an engineer named Richard Nielsen suggested in 1986 that the true meaning of the symbols is 'Glome dal' (valley of glome – the dark valley)⁽⁵⁾. Ten miles northwest of Mount Poteau in 1967, another seven-character runic inscription was found, very similar to that on the Heavener stone. The transliteration would indicate the word "GLOIALLOW", although other possibilities have been suggested depending on the different futharks used for the translation. Alf Monge also theorised about this inscription and others found in Norway, relating them to codes indicating the dates of religious festivals. According to him, the date "12 November 1017"⁽⁶⁾ is encrypted in this second Poteau stone:

Meanwhile, in Shawnee (Oklahoma), a mile from the North Canadian River, in 1969 Jim Step, accompanied by his son, found a 14-inch oval stone slightly buried in the ground near a stream. When the stone was removed, they saw an inscription of five letters on the opposite side. The five signs deciphered according to the ancient futhark correspond to the word "MEDOK", which could refer to Madoc, a prince from Wales who, according to legend, came to America in 1170 AD and later returned to his homeland with 10 ships of colonists whom he taught about the Mississippi River.

⁴Kehoe, Alice Beck, *The Kensington Runestone: Approaching a Research Question Holistically*. USA: Waveland Press, 2005.

⁵ Monge's concept in: *Oklahoma Today magazine, Summer 1970*. Article by O.G. Landsverk on Monge, page 28. Nielsen's concept in *Epigraphic Society Occasional Publications*, Vol. 15, 1986, page 133.

⁶*Oklahoma Today magazine, Summer 1970*. Article by O.G.

Landsverk on Monge, page 28.

However, the authenticity of this inscription has been questioned because the Old Futhark runes were not used in Wales. Alf Monge also took this inscription as a cryptogram and deciphered it as the date "24 November 1024"⁷.

In 1749, the French-Canadian explorer Pierre Gaultier de Varennes de la Vérendrye discussed with the Swedish scientist Pehr Kalm a runic inscription he found on a trip to the west of the Great Lakes in 1730. This inscription, known as the Vérendrye stone, was sent to Quebec, where Jesuit priests kept it after claiming that it contained "Tartar" writing. Some time later, the inscription was sent to the French Secretary of State, from where it is believed to have been sent to and stored in Rouen Cathedral alongside other strange archaeological artefacts. Apparently, the building where the runestone was kept was burned down due to explosions during the Second World War, and nothing more has been heard about the artefact since. Hjalmar Holland asserts that the Vérendrye runestone was inscribed by Nordic immigrants also related to the aforementioned Kensington Stone, and that the description of the language used as "Tartar" makes sense since it descends from Old Hungarian and Orkhon, which have linguistic structures similar to those of the Old Norse languages.

Also in 1971, three runic inscriptions were found at Spirit Pond (Phippsburg), one of which contains 15 lines of text and another contains a map of the landscape in addition to other runic signs. These inscriptions include the number 1011 written with runic "pentadic" numerals similar to those proposed in 1885 by tailor Edward Larsson to replace Arabic numerals, although it has been speculated that this numbering system existed many centuries earlier and was kept secret among the members of Larsson's guild.

This has led most scholars to believe that the Spirit Pond inscriptions are a fraud dating from the late 19th or 20th century AD. However, Richard Nielsen dates the inscription to 1401 AD, and other researchers who support the idea of constant Viking migrations to North America before Columbus have suggested the 14th century AD as the time when the inscriptions were made.

Edward Larsson's pentadic runic numbering:



⁷ *Oklahoma Today* magazine, Summer 1970. Article by O.G. Landsverk on Monge, page 28.

Finally, in the field of runic inscriptions found in the United States, mention should be made of the island known as "Nomans Land" or "No Man's Land," which is located off the coast of Massachusetts in the United States, about five kilometres from Martha's Vineyard. Its name derives from the fact that this island is closed to the public because it has been used by the military to test bombs since 1943. In the 1920s, the island was owned by a man named Joshua Crane, who claimed to have seen a black rock with indecipherable signs on the coast one evening in 1926. A year later, a captain named Wood, who was both a resident and a watchman on the island, also stumbled upon the strange rock. Also in 1927, Edward F. Gray took several photographs of the rock⁸. Gray did not know the runic language, but subsequent efforts by other researchers to decipher the inscriptions suggest that the first two lines on the rock read "Leif Eriksson, 1001". The text also contains other lines below that are difficult to decipher or may have been diluted or erased by erosion over several centuries. However, it has been suggested that one of these lower lines may read the word "Vinland". Despite the fact that this inscription combines runic characters with Roman numerals (which were only used in Scandinavia from the 14th century AD onwards), there are many doubts about its authenticity. However, it is worth mentioning that during the Middle Ages it was common to write Latin words with runic symbols, so a possible combination of these with Roman numerals would not be entirely unreasonable.

Returning once again to South America, another interesting reference can be found in the mysterious book called the "Chronicle of Akakor" written by the German historian Karl Brugger, who, while working as a journalist in Manaus (Brazil) in 1972, met the son of an Indian chief named Tatunca Nara. The indigenous man told him about and provided evidence of the ancient history of his race, the Ugha Mongulala, which Brugger later published. This book refers to the arrival of the Goths on the South American continent after Teja, the last Gothic king, was defeated by Narses, general of the Eastern Roman Empire, in the Battle of Mount Vesuvius (552 AD). After sailing for several years, the surviving Goths arrived on the American continent in 570 and settled in the regions surrounding the capital of the Ugha Mongulala empire, a city located in the mountainous valleys on the border between Brazil and Peru. For several centuries, the Goths lived peacefully with the Mongulala, and the two clans jointly ruled their civilisation. The Goths even brought several innovations to their empire, including new seeds and farming methods, animal-drawn ploughs, and ways to develop better looms.

But the most important contribution made by the Goths was the secret of iron production using stone furnaces. Using this metal, American craftsmen supplied the Mongol armies with new weapons, and in this way the empire regained control over its

⁸ In the midst of his research, which would result in a book about the voyages of the Norse to North America, published in 1930 by Oxford University.

extensive area and reconquered the territories usurped by hostile or rebellious tribes.

In 645 AD, most of the Goths, together with a large group of Mongulala warriors, set out on a gigantic campaign against a nation in what is now North America, which, according to the priests of Akakor, could pose a threat and danger to their empire. But apparently the war turned into a catastrophe and most of the contingents sent did not return, and the survivors mixed with this other strange people.

More than 1,000 Gothic warriors had arrived in Akakor on dragon-headed ships they had built themselves. When the indigenous people saw them, they took them to be relatives sent by the ancient gods who, according to their chronicles, were white-skinned and had thick beards. Those gods had also instructed and lived with their distant ancestors, but due to a planetary catastrophe (consistent with the sinking of Atlantis) in the year 10,481 BC BC, they abandoned the surface of the planet to go to their 13 underground cities hidden beneath the Andes mountains.

A similar situation occurred throughout the American continent when the various surviving empires received news of the arrival by sea of "other white bearded men" between the end of the 15th century AD and the beginning of the 16th century AD. It is easy to understand why the Aztec emperor Moctezuma II took the arrival of Hernán Cortés in Tenochtitlán in 1519 AD as the return of the relatives of the White Gods, considering the Spanish conquerors to be descendants of the legendary Quetzacoátl-kulkán. Unfortunately, under the Judeo-Christian symbol, the intentions of these new immigrants would be very different from those of their predecessors, as the Aztecs and Incas themselves would painfully discover in the following decades.

There has also been speculation about various expeditions to America by Irish druids and Christian missionaries in the 8th and 9th centuries AD. Rudolf John Gorsleben, in his book *Die Hoch-zeit der Menschheit* (The Zenith of Humanity), discusses the possibility that they founded a colony in what is now the state of Florida in the United States. According to him, this colony was called *Huitrammanneland*⁽⁹⁾.

Apart from De Mahieu, who has pointed out the supply of silver that the Knights Templar brought from America to Europe in the 12th and 13th centuries AD, thanks to which 150 Gothic churches were built, various researchers have also suggested the arrival of individuals from this order of knights centuries before the arrival of Columbus. A group of Argentine researchers found a totem and a block of stone carved with crosses and various Templar symbols, such as the tree of life, in the city of San Antonio Oeste (province of Río Negro), which are said to be 700 years old. According to engineer Fernando Fluguerto Martí,

⁹ Aterm meaning "land of white people".

According to the director of this investigation, the objects were found near a plateau known as "El Fuerte" (The Fort) close to the Gulf of San Matías, where it is likely that Knights Templar had been entrenched for several centuries. Several English and French maps made up until the 19th century AD included this location, but Spanish maps did not, most likely due to the Catholic Church's veto on anything related to the Knights Templar⁽¹⁰⁾. Martí also indicates that after the order to extinguish the order promoted by King Philip IV of France and Pope Clement V at the beginning of the 14th century AD, the surviving Templars used a large part of their abundant fleet to depart from the port of La Rochelle in France to the lands of the West, reaching the Patagonian region where they would found three fortified villages: the one already mentioned in the Gulf of San Matías, another on the coast of the province of Chubut, and the last one near the coast of the Osorno region in Chile. These three locations were also linked to the mythical "City of the Caesars" described in local indigenous legends and eagerly sought by the Spanish, although they appear to have been abandoned or hidden at the time of their arrival.

On the other hand, the legends of the Egyptian voyages to the land of Punt and those of King Solomon's fleets to the country of Ophir seem to have a real and historical inspiration in the fleets built and the expeditions commissioned by different Middle Eastern kings to Phoenician navigators, who, settled in present-day Lebanon and departing from the Persian Gulf or the Red Sea, would make long overseas voyages across the Indian Ocean, the Mediterranean and the Atlantic Ocean. Writers such as Dick Edgar Ibarra Grasso have identified two Phoenician ships in the inscriptions on the steles of the temple of Sechim on the Peruvian coast, whose ruins have been estimated to be 3,000 years old. He has also compared the ships depicted on Mochica pottery from northern Peru with Phoenician merchant ships from the eastern Mediterranean trade in the 3rd century BC⁽¹¹⁾. Bernardo Silva Ramos has travelled through the Brazilian Amazon rainforest, finding approximately 2,800 rock inscriptions, many of which he himself has described as reminiscent of Phoenician writing and pictography⁽¹²⁾.

In 1969, Lienhardt Delekat studied copies made of the inscriptions on the famous "Paraíba Stone" in the state of Pará in Brazil, which was found on a plantation in September 1872. According to Delekat and other researchers such as Paul Gallez, the inscriptions on this stone are clearly Canaanite-Phoenician in nature, concluding that they are written in the ancient Sidonian language used at the end of the 6th century BC⁽¹³⁾.

¹⁰Martí is the coordinator of the Delphos Foundation, which is based in Argentina and uses a multidisciplinary approach. During 2001 and 2002, they carried out several expeditions to "El Fuerte" in Río Negro.

¹¹ IBARRA GRASSO, DICK EDGAR "The representation of America in Roman maps from the time of Christ". Buenos Aires: 1970.

¹² DA SILVA RAMOS, BERNARDO DE AZEVEDO "Inscriptions and traditions of prehistoric America, especially Brazil". Rio de Janeiro: National Printing Office, 1930.

¹³DELEKAT, LIENHARDT, *Phönicier in Amerika*. Bonn: 1969. GALLEZ, PAUL, *Pre-descubrimientos de América*. Bahía Blanca: Instituto Patagónico, 2001.

Finally, reference should also be made to what has been said and written in recent decades regarding the possibility that the Chinese were in America before Columbus. Special mention has been made of Admiral Zheng He and his expeditions around the world between 1405 and 1432. The writer and former British naval commander Gavin Menzien reports on this, suggesting the year 1421 as the date of He's crew's arrival on the American continent and also deducing that the world maps made by the Chinese were the reference points for subsequent European expeditions such as those of Christopher Columbus, Ferdinand Magellan, Vasco da Gama and James Cook⁽¹⁴⁾. Chinese collector Liu Gang vindicated this possibility by publicly presenting a world map from 1763, which was itself a copy of one made in 1418 and which he purchased from another collector in Shanghai in 2001. The famous 1513 map owned by Turkish explorer Paris Reís has also raised a lot of questions among the scientific community today because it shows the Antarctic region perfectly delineated, which was presumed to have only been fully mapped by Europeans until the 19th century AD. The different groups that arrived on the American continent before Columbus can be listed and summarised in broad terms:

-Hyperborean myths refer to the passage of a group of Cro-Magnon men after the destruction of Atlantis. They were responsible for building and directing the gigantic stone constructions on the continent. After fulfilling their mission, they mysteriously disappeared.

- In the 11th century BC, remnants of the Trojans escaped their destruction. According to Jacques de Mahieu, traces have been found that they settled in the central region of South America. He even suggests that the Guayaki Indians of Paraguay are their current mestizo and very distant descendants.

- During the first millennium BC, the Phoenicians made various expeditions to the American continent, sometimes under their own direction and initiative, and at other times under the commission and direction of Egyptian pharaohs, Hebrew kings and Persian kings. (From the 6th century BC, Phoenicia was incorporated into the growing Persian Empire by King Cyrus).

-According to the Akakor chronicle, in the 5th century AD, a group belonging to the Goths entered South America and lived for two centuries with the Indians of this city settled in the depths of the Amazon jungle.

-From the 8th and 9th centuries AD, groups of Druids and Irish Celts possibly founded small communities in Central America, Florida, and parts of Brazil and South America.

-In the 10th century AD, groups of Vikings crossed the entire continent from north-western Canada through Central America, finally settling in the 11th century AD as a co-ruling caste of the Tiahuanaco civilisation, surely remembering or rethinking that connection between the

¹⁴MENZIE, GAVIN, "1421, *The year China discovered the world*". London: Bantam Book, 2002-2003.

ancient Tiahuanaco with the legendary Atlantis. After the decline of that civilisation, some descendants of its royal caste headed north, where they founded the Inca Empire in the 13th century AD.

-In the 12th and 13th centuries AD contingents of Knights Templar arrived from the port of La Rochelle in France. Initially, they maintained a supply of silver from America, which would be introduced and traded in Europe. Subsequently, they developed an escape route to America due to the persecution they suffered at the hands of the Catholic Church at the beginning of the 14th century AD. Likewise, a knightly order in Portugal, repository of Templar descendants and secrets, served as a point of support for Christopher Columbus in his maritime ventures to 'discover' America, as this order provided him with maps already made by Templar navigators who had circumnavigated the American continent in previous centuries.

In reality, that war of Atlantis would not have ended completely, so when reviewing history, or at least the proposed historical "revisionism," one must intuit which faction of the gods the different groups or peoples who arrived on the American continent might belong to or follow, whether they developed a priestly evangelising and/or commercial strategy or, on the contrary, a strategy governed by values such as honour and warrior courage, which also involved instruction and the exchange of wisdom.

In this way, it can be deduced that the first strategy would include the Phoenicians, Druids and Templars who arrived on the continent, without forgetting, of course, the "discovery" made by Columbus and the arrival of the Catholic conquerors. The second strategy would include the Cro-Magnons, Trojans, Goths and Vikings, whose small endogamous elites not only co-lead the American civilisations but also handed down to them the secrets of warfare tactics, agricultural techniques and stone construction.

It would seem that these different groups pursued each other's traces at different times and instances when they arrived on the American continent, perhaps appropriating or distorting the evidence, vestiges and legends left behind by the native indigenous groups. However, it is quite clear that runic wisdom belonged to and was spread mainly by the groups participating in the warrior and agricultural strategy.

The primordial runic wisdom comes from Atlantis in terms of being true transcendent knowledge, beyond being seen as a form or disguise represented in some simple and profane "alphabet". Since the Bronze Age, the purity and splendour of that wisdom has been maintained to a certain degree by the elites of initiates in different cultures such as the Iberians, Tartessians, Celts, Mycenaeans, Achaeans, Trojans, Pelasgians, Etruscans, Dorians, Ionians and Romans. But despite the subsequent dissolution and decline of those cultures, the runes were preserved and completely revitalised by the Germanic, Gothic, Saxon and Viking races, and some of the runic symbols were also preserved by the upper castes of various Mesoamerican and Asian civilisations.

BOCHICA, VIRACocha AND QUETZALCOÁTL

Apart from the nebulous terrain of history and archaeology, we have another source that attests to the arrival of the White Gods on the continent in the different myths and cosmogonies of the peoples called "indigenous" throughout the continent. The stories about Quetzacoátl among the Aztecs, Kukulkán among the Mayans, and Viracocha in Tiahuanaco and among the Incas are already well known.

Viracocha is said to have been the founder of the Inca civilisation and to have risen from the depths of Lake Titicaca to bring light in times of darkness. He was a god of storms and lightning and was represented with a crown symbolising the sun. His eyes could also be shown with tears representing rain. It is also said that Viracocha disappeared into the Pacific Ocean to return in times of great crisis.

It is important to note an aspect that is sometimes attributed to Viracocha, which is that he created the world several times and, due to its imperfections, decided to destroy it with water in order to rebuild it. Therefore, we would see here a transposition of the demiurge, creator of the material world, as described by the Gnostics.

It is also feasible that in pre-Columbian civilisations, the struggle between the gods was accentuated, or rather, the division of the "white gods" into two camps. In fact, the Akakor chronicle indicates that Viracocha was actually a traitorous guide of the Ugha Mongulala civilisation (the only originally white Indians on the continent) and that he rebelled and separated from them to found the Inca civilisation.

In a lecture based on the early chronicles of the Indies, Italian historian Luigi Guarnieri Caló refers to the fact that the Spanish conquistadors found native elements and cults with many similarities to those of Christian preachers. Caló also recalled the god Viracocha as the creator who emerged from the waters of Lake Titicaca, dictated rules for men, and preached charity and love ⁽¹⁾.

At the Second Council of Lima, which ended in 1568, it was decided not to eliminate the theory of pre-Hispanic evangelisation of the Indians because they showed a very good disposition towards the Catholic Church, a situation that was confirmed in 1638 by the comments of the Augustinian Antonio de la Calancha, who was living in Peru at the time.

¹ Referred to in the article "*Chronicles of Peru in Italy and the dissemination of American themes at the end of the 16th century*", which is part of the book "*Building Histories, Contributions to Hispanic American history from the chronicles*" pp. 227 to 241. Editors: Liliana Regalado de Hurtado and Hidefují Someda. Pontifical Catholic University of Peru and Osaka State University. 2005

This god or evangelising guide was also called Pachayachachi Viracocha, a term that means creator of all things. It is said that after creating a world of darkness, he also formed a race of giants who did not obey or respect him. After sinking them with a flood (the universal flood? The sinking of Atlantis?), Viracocha created men in his own image and likeness and illuminated the world with the sun, moon and stars. He also created plants and animals and finally ordered men to serve him with offerings. If this was not respected, men would suffer the consequences.

When the precept was broken, Viracocha became enraged and cursed men, turning some of them into stone and also causing a flood called Pachacuti, a term that means 'water that pours over the earth' (another reference to a universal flood?). It rained for 60 days and nights, and only the remains of some men turned to stone were left, represented by the ruins of Pucará, 60 leagues from Cuzco.

Viracochan was sent as God's representative and tried to instruct men, but when they mocked his tattered robe, he decided to show his fury and punish them by sending volcanic fire or turning them to stone. Viracochan created the city of Cuzco to be occupied by the long-eared Incas led by Manco Capac and Mama Ocllo.

In another context, the city of Teotihuacan developed between the 3rd and 8th centuries AD, where symbolism surrounding Quetzalcoatl as the god of vegetation, possibly also related to Tlaloc, the god of rain, developed. However, it was with the Toltecs (9th to 12th centuries AD) that a clear Hyperborean trace can be found in the myth of the god Quetzalcoatl, as he was associated with Venus, the so-called Morning and Evening Star. In the 12th century AD, a clear Hyperborean trace is found in the myth of the god Quetzalcoatl, as he was related to Venus, the so-called Morning and Evening Star. Furthermore, Quetzalcoatl and Venus were invoked mainly in the city of Tula (a clear reference to Hyperborean Thule, the primordial polar island-continent inhabited by gods). However, in a later period, the Aztecs modified the symbolism of the god by relating him to the patron saint of priests and protector of artisans.

Another Toltec myth concerning the birth of the god Quetzalcoatl is also interesting: it is said that at birth he was given the name Topiltzin (our prince) and that his mother Chimalman (reclining shield) conceived him because she swallowed a "green stone", a clear reference to the grail or stone of Venus of the Hyperboreans.

In another version of the myth, it is said that Quetzalcoatl's mother died in childbirth and that he was raised by his grandparents. After a while, he decided to go to his father Camaxtli, but he suffered the envy of his brothers, who tried to kill him by burning him tied to a rock, but he escaped through a hole in the stone. Even after killing their father, the brothers tried again to murder Quetzalcoatl by making him believe that his father had been transformed into a rock and that he had to make offerings of wild animals such as eagles or lions, which he had to hunt, risking his life.

Finally, Quetzalcoatl climbed a tree (it is also said that he climbed the rock) and killed all his brothers with arrows. He then stayed for a few days in a village called Tollantzinco before leaving for Tollan (another reference to Hyperborean Thule). Another version also says that Quetzalcoatl's parents were the great warrior Mixcoatl and the woman Chimalman. After giving birth, the woman suffered great distress for four days until she finally died. Quetzalcoatl was raised by the goddess Cihuacoatl-Quilazti until he became a great warrior.

From the 10th century AD onwards, the Toltecs included the myth of Tezcatlipoca (lord of the smoking mirror, judge of sinners and humbler of the proud), who is said to have corrupted Quetzalcoatl by introducing him to the vices of drunkenness and hedonism. Tezcatlipoca was also associated with war, death, night winds and darkness, as well as being seen as Quetzalcoatl's adversary. His symbolism was also strongly connected to the jaguar and to Tepeyollotli (heart of the mountain).

Tezcatlipoca made Quetzalcoatl drunk with pulque (a sacred drink) so that he would sleep with his sister. When he awoke and realised his mistake, he was ashamed and decided to leave the city. However, another version of the myth states that while Quetzalcoatl demanded peaceful tributes and sacrifices from men, Tezcatlipoca demanded bloody tributes, which led to a confrontation between the two that resulted in the departure of the former in 987⁽²⁾. Quetzalcoatl descended into the divine waters, fasted for four days and dressed in his finest clothes to immolate himself on a funeral pyre. As this was happening, birds emerged from the flames and his heart ascended to the heavens to become the planet Venus⁽³⁾. In another version of the myth, Quetzalcoatl embarks on a raft of snakes and heads east, promising to return to bring back a golden age. This belief persisted until Emperor Moctezuma II, who mistook the arrival of Hernán Cortés for the return of the white, bearded Quetzalcoatl or the arrival of one of his relatives.

In the Aztec culture, which reached its peak in the 15th century AD, Tezcatlipoca was considered one of the main gods and was offered bloody sacrifices of the most handsome young men, who were taught to sing and play the flute and were each given four beautiful young women representing four goddesses during their last twenty days. Finally, on the last platform of the temple, the officiating priest would open the young man's chest with a single stroke of an obsidian knife to remove his heart. What is curious here is the coincidence with the rituals of the Muisca culture, as a similar sacrifice was also offered to the sun.

² Here there is a curious similarity with the myth of Cain and Abel, due to the peaceful and bloody sacrifices of both, as well as the forced retreat of the former.

³ It should also be remembered that in ancient Rome it was believed that when an emperor died, his Ka or astral body turned into an eagle to fly to the world of the gods.

Tezcatlipoca was the bringer of discord and war, but also of riches. In this we see a complete reversal of values in Aztec civilisation compared to that of the Toltecs, who did have Quetzalcoatl as their main god. The two divinities have even been compared as protectors of two different ethnic groups, and their struggle has been represented as a contrast between the two cultures. Tezcatlipoca was obsessed with the destruction of the Toltecs and their centre, Tula, the city named after Thule, the mythical home of the Hyperboreans at the North Pole.

Quetzalcoatl was also the god of wind and war, who gave his name to many kings but was supplanted by the priesthood of Tezcatlipoca until he was finally defeated and expelled from Tula. Later, a group of Toltecs migrated to the southeast, where they joined the Mayan civilisation of the 'New Empire' (7th to 16th centuries AD), influencing it in a remarkable way. There, Quetzalcoatl was known by various names such as Kukulcán, god of the wind, god of life, Ce acátl, the planet Venus, the twin gods (reminiscent of the Alcis twins in the Germanic tribes?) and Tlahuizcalpantecuhtli. It is said that in 987 AD, the "feathered serpent" Kukulcán arrived on the Yucatán Peninsula to establish a new kingdom.

Quetzalcoatl has been compared to King Arthur, who also set sail on a raft to an enchanted kingdom. Quetzalcoatl died while crossing the ocean on a serpent to reach Mictlan. It is also said that he descended into the underworld to deceive Mictlantecuhtli, the god of death, and then mixed the bones of the dead with his blood and semen to create a new humanity.

The latter is reminiscent of what has already been mentioned in previous chapters: the descent into the underworld and initiatory death to acquire wisdom, as well as the mixing of alchemical-tantric elixirs (blood and semen) to generate a transmutation, a new man. With the help of the dead (the deep collective unconscious of one's own lineage), blood (the inner fire and the memory of divine ancestors) and semen (the seed of fertility and generation itself) are transmuted within man, overcoming or "deceiving" death to be reborn as a Siddha with an incorruptible body of red diamond Vajra. The winged serpent, the chrysalis that becomes a butterfly, the Dagaz rune that refers to enlightenment and rebirth.

Ehecatl, the god of the wind that blows in all directions, is also related to Quetzalcoatl and was represented with two masks through which the wind blows, a shell, the mask of the wind trumpet, and the quetzal with green tail feathers.

The Maya called Venus Chk'ek and related the movements of its phases to the sacred Tzolkin calendar and the cycles they called Hab-tum, which represented different phases of death and rebirth.

On the other hand, no references to eternity were found in Aztec beliefs. They only spoke of the five ages in which the world is created and destroyed. In the first age, which was preceded by Tezcatlipoca, the giants were devoured by jaguars (a reference similar to the giants sunk by the Inca creator Viracocha). The second age ended with destruction caused by hurricanes, and men were turned into monkeys. The third age ended with volcanic rains, and humans were turned into turkeys, dogs, and birds. The fourth age ended with floods, and men were transformed into fish. The fifth age is about to end. As can be seen in Aztec cosmogony, man is equated with animal evolution without reference to his eternal spiritual part.

The Mexicas (Aztecs) came from Aztlán (also referred to as an enchanted island) and crossed the regions of Jalisco and Guanajuato during the 10th to 11th centuries AD. They were hunters and fishermen, and according to myth, the god Huitzilopochtli, son of Coatlicue, was born in Coatepec (northeastern valley of Mexico). Coatlicue was a sorcerer who worshipped Tezcatlipoca, who was their leader and most revered god. Here we see how, from the very beginning, the Aztecs associated their lineage with Tezcatlipoca, the enemy god of Quetzalcoatl. Another priest-leader they had was Tenoch, who gave Tenochtitlán its name.

In 1163 AD, the Aztecs arrived in Tula, city of the Toltecs, and we can see the precise moment that various myths refer to as the infiltration of Tezcatlipoca among the ethnic group that was loyal to Quetzalcoatl. From that moment on, the Aztecs travelled through various regions until, in 1276 AD, they settled temporarily in Chapultepec and finally, near Mexicatzingo, founded Tenochtitlán in 1345 AD. They had to wander through so many regions due to the hostility of all the neighbouring inhabitants, who considered them dangerous because they performed cruel human sacrifices and stole married women. In any case, the Aztecs also took the memory of Quetzalcoatl with them, and he appears frequently in the augural codes of the 260-day calendar known as Tonalpoualli.

Changing now to a different region and socio-cultural context, among the Muisca peoples who inhabited the country now known as Colombia, the equivalent of this wise white hero is found in the legend of Bochica, who is said to have been an adult man with white skin, a white beard, blue eyes, dressed in a blanket that covered him to his feet, and who arrived from the east accompanied by a woman who was also white. It is said that Bochica taught the Indians the main virtues, how to build houses, sow the land, make crafts and weave blankets. But apparently his wife did not get along with the Indians and flooded the region known as the Sabana de Bogotá. The Indians went to ask Bochica for help, who with a golden rod turned his wife into an owl and from the hills touched the rocks from which birds flew and waters came out that would form the small waterfall currently known as the Tequendama Falls in the department of Cundinamarca.

However, over time, many Indians showed themselves to be ungrateful to Bochica, so he decided to retreat through the rainbow ⁴, where Bochica can be seen when viewed from the Tequendama Falls.

A variation of the myth indicates that Bochica came from the plains to the towns of Bosa and Soacha, where he was called Chimizagua (messenger of Chiminigagua, supreme god of light and all other things). He then passed through the towns of Fontibón, Serrezuela, and Cota, finally disappearing into the Sugamoxi River (Sogamoso)⁵. After Bochica's departure, a woman named Chie began to preach a contrary doctrine among the Indians, inciting them to hedonism and gambling, so Bochica returned to turn her into an owl and made her able to walk only at night.

Some time later, the Muisca worshipped the god Chibchacum, but when they began to offend him, the god decided to punish them by flooding their lands with the Sopo and Tibitó rivers. The desperate Indians called on Bochica to help them, which he did, using his golden rod to open a mountain range through which the waters could flow and the land could be freed.

At the Tequendama Falls, he opened two rocks through which the river began to flow, but as the rod was thin, the opening was not very large, so the winter waters still overflow the river, forcing the Indians to make offerings and sacrifices when the rainbow appears. Bochica, angry with Chibchacum, forced him to carry on his shoulders all the earth now held by two guacayanes, which is why the earth trembles as he shifts the weight from one shoulder to the other to ease the burden on Chibchacum.

Another legend also indicates that when the lands began to flood, Bochica, whom the Indians referred to as an incorporeal being, was in Sogamoso, where there was a temple dedicated to the sun. The zipa (chieftain-ruler of the Muisca) decided to look for him and, upon finding him, convinced him to help him, even though the old white man spoke a different language from that of the natives. Bochica retired to his room and began to pray to his God, whom he said was the only God. Then they headed southwest to the end of the Bogotá Savannah, but among the waters that gathered in a circle of rocks, Bochica took out a stick with which he broke the stones from which the water would spill over the walls. Amidst enormous noises, a 150-metre-high waterfall of foam was formed, now known as "El salto del Tequendama" (the Tequendama Falls), which connects the upper and lower lands. Some time later, Bochica disappeared silently.

In the myth of Bochica, we see a god-teacher-civiliser similar to Quetzalcoatl and Viracocha, but his figure lacks the Hyperborean symbolism that the teacher of the Toltec/Mayan culture had. Instead, he coincides with the element of alcaida external solar worship present in the

⁴ Symbol similar to that of the Norse Bifrost bridge connecting the world of humans with the world of gods

⁵ The symbol of the river (and also the lake) is seen as the waters of dissolution that give way to the world of the dead and the end of a stage or life in the material world. The town of Sogamoso was also home to the Muisca temple dedicated to the worship of the Sun.

latest versions of the myth referring to the Inca Viracocha as well as Viracochan's role as the "envoy" of the creator god (the original myth of Viracocha had different nuances). It is curious that another version of the myth indicates that Bochica claimed to pray to a single God who was "the only one," so he could be taken as the representative of a God analogous to that of Judeo-Christianity.

Equally noteworthy is the repulsion of the woman Chie and her teachings, as we know that the monotheistic God likes to present himself as a solitary male to the detriment of the company of a woman. Even Bochica initially had a companion, but she ended up being turned into a nocturnal owl, a bird of prey similar to the eagle owl, which represents hidden wisdom and which in other contexts has been shown to be a pet of the goddess Athena.

In other myths, the Muisca also spoke of how thousands of years ago humans had two heads, four arms and four legs⁶. One day, the gods decided to separate them into two beings, but unexpectedly, men and women began to search for each other because they felt incomplete, and their entire lives began to revolve around the incessant search for that other half that they lacked and that complemented both parts.

We thus have another reference to the myth of the primordial androgyne, which is found in many cultures and which was divided into two parts by a strategy of the gods of creation who apparently did not measure the consequences of their actions, since from that moment on, unexpectedly, both men and women would not adapt to their new incomplete state and would unconsciously decide to seek to return to their primordial state. It seems as if the creation gods-devas (or, in short, the different masks of the God referred to as "the one" as well as being the creator of the material world) were either somewhat incompetent and unable to deduce the scope of their ideas, or enjoyed experimenting with humans as if they were mere puppets or beings that are cultivated according to how the harvest works in an era or on a dimensional plane.

In any case, in the final chapter of this writing, we will see that, by one means or another, the Muisca did come into contact or were close at some point to a group of men or Siddhas who had superior runic knowledge that reflected the forces of the eternal and infinite.

⁶ This is also reminiscent of some representations of gods and goddesses from the Hindu pantheon with eight limbs.

EL DORADO AND THE CITY OF THE CAESARS

The legend of El Dorado, spread throughout the Colombian Andes during the Spanish conquest, refers to the symbol of a marvellous city where the streets were paved with gold, as this metal was unlimited in that place and had no commercial or utilitarian value, but rather a sacred and spiritual one. The Spanish conquistadors searched desperately for this legendary city, attracted only by the economic benefits that its discovery could bring them. Many died in this fruitless attempt, as they had to venture into the middle of the jungle in inhospitable conditions that were unknown to them. The legend began in 1530 when the Spaniard Gonzalo Jiménez de Quesada conquered the territory of the Colombian Andes and its inhabitants, the Muisca, whose stories and rituals were recounted to the men of the conquistador Sebastián de Belalcázar, who brought the legend of the "golden man" and "the empire of the golden king" to Quito. It was Belalcázar who led a search for the city in southwestern Colombia in 1535. In the same year, the German chronicler and conquistador Nicolás de Federmann also led an expedition. In 1536, after completely defeating the Muisca, Jiménez de Quesada established Bogotá (Bacatá for the indigenous people) as the capital of the new kingdom of Granada. However, both Belalcázar and Federmann had claimed the same lands as their own, so the three decided to reconcile with an agreement in 1539, and Quesada convinced the other two to return to Spain that same year, even though the legal battles between them were just beginning.

In 1541, other conquistadors such as Francisco de Orellana and Gonzalo Pizarro also undertook unsuccessful ventures to find this city in the region now known as the Amazon. The former would return to Quito some time later, and the latter would find and name the Amazon River after the indigenous warrior women he encountered along the way. In the territory of Omagua, which is also part of the Amazon, Felipe de Utre searched for the legendary kingdom that same year. The last famous search for El Dorado was carried out by the English explorer Walter Raleigh in 1595. From the region he himself named Guyana, he set off inland along the Orinoco River, but his results were the same as those of his predecessors: he found a few scattered gold objects and tools, but no clues about the king or the golden city.

In the 20th century, Ronald Stevenson, a Chilean living in the city of Manaus in Brazil, reported a discovery to a local newspaper. The researcher claimed to have found an Inca trail from Ecuador to the Guianas, with traces of Inca clothing and stones with Andean-style inscriptions, and also claimed that the indigenous inhabitants of the region spoke a language similar to Quechua and were similar in appearance to the Andean natives. All of this could indicate the location of a possible site that once served as a "gateway" to the city of El Dorado and could also suggest the strategic displacement of certain groups among the peoples of the Colombian Andes during the conquest.

It is no coincidence that this discovery came about in that part of Brazil, as it is well known that the English explorer Percy Harrison Fawcett allegedly disappeared without a trace in the early 20th century while searching for the legendary lost city of Z, a kingdom that was recreated in the legends of the indigenous people of that region. Likewise, the plot of the mysterious book "The Chronicle of Akakor" takes place in that region, and its content also addresses the eternal drama of the war between two sides or factions of gods (also called siddhas or angels) and the ancient and in many cases forgotten civilisations that have been under their tutelage. Similarly, the book refers to underground cities hidden in the interior of the earth or in dimensional folds, to which the ruling elites of those ancient cultures have fled after various planetary catastrophes caused by conflict. These cities have also served as an impregnable refuge that cannot be reached or glimpsed by modern men with their materialistic and rationalistic science.

The Muisca culture was established in the vicinity of the eastern Colombian mountain range and in the departments now known as Cundinamarca, Boyacá and part of Santander. Their structure always involved a dispute between two rulers from different centres: the Zipa of Bacatá and the Zaque of Hunsá (now called Tunja). Although they worshipped both the sun and the moon, the ceremonial centre of the Zipa was located in the town of Chía, where there was a temple dedicated to the Moon Goddess, while the ceremonial centre of the Zaque was located in the town of Sogamoso, where there was a temple dedicated to the Sun God. This culture was mainly dedicated to agriculture, goldsmithing, salt mining, worship and the study of the stars, and historically they have been considered very similar to the Incas.

As for the legend of the city of El Dorado in the Colombian Andes, Juan Rodríguez Freyle referred in his chronicle of the Spanish conquest to the fact that around the Guatavita lagoon (located 50 km north of the city of Bogotá), a priest-sheikh presided over a ceremony in which the members of the Muisca people, crowned with gold and feathers, watched as the chieftain heir to the throne was stripped naked and completely sprinkled with gold dust, which stuck to his body by means of a sticky substance similar to turpentine. The future sovereign stood in the middle of a raft made of reeds, and at his feet were placed enormous quantities of gold and emeralds. The same procedure was followed with four other chiefs who, adorned with feathers, bracelets, and gold earrings, surrounded the heir. In the middle of the lagoon, they followed him in the act of throwing the offerings at their feet into the water, which were directed towards Bachué, the goddess of the waters, and the various protective gods. The sovereign also dived into the lagoon and bathed in it, fulfilling an important part of the ritual. Once the ceremony was over, the indigenous people from the outskirts of the lagoon began dances and songs that lasted for three days, during which they celebrated and recognised the new Zipa, heir to the tradition of Nemequene, the legendary first legislator of the people.

These rituals were also performed by other Muisca groups in different lagoons in the department, such as Siecha, Ubaque and Fúneque, as evidenced by the discovery of the famous piece of goldwork known as the Pasca raft, found near the village of the same name and currently on display at the Gold Museum in Bogotá. Based on these observations by chroniclers, the Spanish conquistadors decided to search the bottom of the region's lakes for all the gold deposited by the indigenous people in their rituals. In 1580, Antonio de Sepúlveda and 6,000 Indians under his command unsuccessfully attempted to drain the Guatavita lagoon in its entirety, managing only to lower its level by 20 metres and causing the death of numerous diggers when the canal used to carry out the operation collapsed. To this day, this can be seen in the large trench on one side of the lagoon. However, it is important to note that in the 16th century AD there was confusion and mixing between two mythical-literary elements: on the one hand, the attested indigenous rituals of coronation of their sovereigns and, on the other hand, the legend of the majestic city of gold "El Dorado", which is actually one of the many names given to the "hidden cities" of primordial traditions from where the gods influence the destiny of earthly man.

Among the Spanish conquistadors, the objective and meaning of their quest was not clear or uniform. The vast majority were hungry only for the gold possessed by the indigenous Americans, while others did not disdain the possibility of finding the legendary city in addition to the precious metal. and finally, a very small group of initiates and sages knew that it was very possible to find a portal, tunnel or passageway that would lead to the city of the gods.

Although the motives and intentions of the conquerors differed, the legendary city is "untraceable" to anyone who is not an initiate or who does not know a code of runic and lithic signs (stone constructions such as walls, menhirs, cromlechs and dolmens¹) that suggest the location of a portal to that city, since by means of a bridge, path, or underground tunnel reflected both outside and inside the initiate from the space-time of material creation, one can access an interdimensional crossing to a place that has a different time and space from our plane but from which one can have some contact or influence on the world we currently inhabit. Likewise, crossings between planes to other dimensions that are very parallel and analogous to ours can be found in lagoons, waterfalls, caves, mountain slopes, and in the space between a pair of trees or stones arranged within a forest.

¹**Menhir:** an elongated stone set vertically in the ground, sometimes anthropomorphic in shape. It was used as a kind of "acupuncture needle" for the currents and channels (nadis) of telluric energy. **Cromlech:** A group of menhirs placed in a circular or elliptical shape in a double or triple arrangement. **Dolmen:** A megalithic construction consisting of a mound formed by two vertical slabs driven into the ground and a vertical slab above them.

For all the above reasons, access to a hidden city, apart from being heavily guarded and monitored, is also forbidden to anyone who cannot observe from their spirit the runic signs that frame the entrances or portals and likewise whose inner vibration is not in accordance and "attuned" to the forces and energies of that city.

From all this, it is ridiculous to think that the vast majority of Spanish conquerors, influenced and guided by a nascent materialistic ideology, could even approach or glimpse any sign relating to any of the portals or paths, both material and spiritual, created and uncreated, that lead to the city of the gods.

In this sense, the city of El Dorado is analogous to the other legendary cities referred to in the legends of the different indigenous peoples of South America, such as the city of the Caesars, also known as Trapananda or Elelín, which is supposed to be located somewhere in the mountain range between Argentina and Chile in Patagonia.

This legend had different origins. On the one hand, there was talk of a rich city founded in Patagonia by survivors and mutineers from the unsuccessful expeditions to claim the Strait of Magellan carried out by Simón de Alcazaba and the Bishop of Plasencia in 1540. Reference was also made to an expedition by the Spaniard Francisco César to the mountains of Córdoba in the vicinity of the Diaguitas and Comechingones cultures, where the captain and his men claimed to have seen a very rich land abundant in jewels and metals.

Likewise, the chronicler Miguel de Olaverria said that a group of Inca subjects who lived near the Maule River, upon being besieged by the Mapuches and learning that their king was imprisoned by the Spanish, decided to cross the mountain range and, according to them, head towards the city of the Caesars.

Spanish captain Diego de Rojas organised an expedition in 1543 to find the city of the Caesars. From southern Peru, he entered what is now the province of Santiago del Estero in Argentina. His final objective was a rich region located between Chile and the Río de la Plata, but his mission was unsuccessful and in 1544 he died in combat against a tribe of the Juríes.

In 1551, Francisco de Villagra also sent a detachment from the Cuyo Valley to Patagonia to find the city, but all he found were reports of Spanish refugees in the pampas living peacefully with the Indians. In 1670, the priest Nicolás Mascardi settled in Chile to evangelise the Poyas, and his goal upon completing this task was to go to the city of the Caesars, but ironically, this was impossible because he was killed by the same indigenous people three years later.

The most striking legend is that of a city of the Caesars founded by survivors of the Mapuche attacks on the cities of Valdivia, Villarrica and Osorno at the end of the 16th century AD in what is now the Lake District of Chile. Because of this, the belief spread that a first city of the Caesars (like El Dorado) also existed on a lagoon called Puyequé (now Lake Puyehue) and that its destruction caused its survivors to migrate to the eastern pampas, where they would re-found the city.

El Dorado is also analogous to Paititi, a city with similar characteristics that is believed to be lost somewhere east of the Andes, between the jungle of south-eastern Peru and northern Bolivia and the Acre region in south-western Brazil. It is said that Paititi served as a refuge for the Incas after the Spanish conquest, and even the aforementioned Fawcett referred to it as the same lost city of Z, only he searched for it further east, in the region near the Xingu River.

In the legend, after founding the city of Cuzco, the hero Inkarrí headed for the Pantiacolla jungle to take refuge in the city of Paititi. Other researchers suggest that the city is located between the jungles and mountains of southeastern Peru and in the current department of Madre de Dios. Curiously, the city has also been associated with some of the valleys included in the so-called "Manú National Park" and also with the vicinity of Cerro Atayala and the places called "Pyramids of Paratoari," which are actually natural geological formations.

Strangely, at the beginning of the 21st century AD, an Italian archaeologist named Mario Polia claimed to have found in the Jesuit archives an expedition made around 1600 AD in which a missionary named Andrea López found in the middle of the deep jungle a city rich in gold and silver near a waterfall that the natives called Paititi². From this, it has been deduced that the Catholic Church, based in the Vatican, has kept this secret hidden for all these years. However, if this were true, it must be considered that this city must have been formed as a "reflection" or place of irradiation of the immaterial Paititi, and the same would apply to the different versions about possible settlements of the city of the Caesars.

It is most likely that all the legends about legendary cities actually refer to a single city and that the different places in the Americas where they have been sought are access points or portals leading both to temporary shelters and to a direct route to the same mythical place, known by different names depending on each culture or people.

²Referred to in "*The Andean religious worldview in the unpublished documents of the Roman archive of the Society of Jesus 1581-1752*". Pontifical Catholic University of Peru. Published by Fondo Editorial Lima, Peru, 1999

However, it is very important to note that if we are guided by various esoteric books that have been published in the last century, we should actually refer not to one but to two cities that in Central Asian cultures have been called Agartha and Shamballah. Although some authors refer to them as the same city, others refer to them as centres of influence of two groups of gods who are engaged in eternal war and opposition.³ While Agartha is governed by a chivalrous ethic similar to that of the Kshatriya caste in India, Shamballah is governed by a devotional priestly code of conduct similar to that of the Brahmin caste. Agartha strives for the liberation and spiritual self-deification of man in relation to the conditioning of the natural order and the infinite cycles of eternal return in which the evolution of humanity takes place. Shamballah, on the other hand, seeks to maintain and control this materialistic evolution, as well as seeking to unite humanity passively and pantheistically with the cosmos. It is not surprising to find that the emissaries or adherents of one or the other group refer to their opponents as demons and blame them for the current decline and degeneration of humanity.

It is evident that cultures influenced by the Hyperborean myth, many of which in different forms or 'garments' had access to eternal runic wisdom, have responded mainly to the objectives and strategies of the city of Agartha. Cro-Magnon men, Tartessians, Achaeans, Trojans, Spartans, Romans, Goths, Saxons, Vikings, as well as the Hittites, Kassites, Japanese Ainu, Hindu Shivaists, and in some periods the Indo-Iranian, Mongolian, and Chinese elites, among others, developed cultures based on honour and warrior and heroic values, in addition to basing their social life on an agricultural organisation.

Many of the early American cultures were guided by an elite that upheld these principles, although they gradually allowed themselves to be infiltrated by harmful external influences and slowly declined until, as already mentioned in the previous chapter, they were finally abandoned by those leaders who withdrew to the city of El Dorado or City of the Caesars, waiting for the opportune moment to re-emerge in the sight of earthly men when the inevitable critical moment of the end of the current historical cycle materialises. In this way, those civilisations, in their cycle of culmination, would end up succumbing to the vicious circle of continuous and innumerable ritual sacrifices and the degeneration of their structures and customs, so that what the Spanish conquerors found was surely, above all, the remains of civilisations that had known their period of glory several centuries earlier.

³Around 1870, French writers Ernst Renan and Louis Jacolliot referred to Agartha as Asgaard and Asgartha. Polish writer Ferdinand Ossendowski also refers to Agartha in his 1923 book *Beasts, Men and Gods*. At the end of the 19th century, Christian hermeticist Saint-Yves d'Alveydre claimed to have visited Agartha during astral journeys, experiences that were recounted in his books *Mission des souverains*, *Mission des ouvriers* and *Mission des juifs*. René Guénon, in his book *Le roi du monde*, describes the schism between the gods who formed Shamballah and Agartha after a catastrophe destroyed the legendary civilisation of the Gobi Desert on the Chinese-Mongolian border.

Of course, everything described above contradicts the linear view of history according to which the progress of these pre-Columbian cultures was delayed, although parallel to that of the civilisations of the Middle East and Europe, but it is not in the interest of this writer to adhere to such an ideology or way of seeing the unfolding of events.

The importance given in the last period of the Muisca culture to priest-sheiks as sacrificers and mediators between humans and the gods shows the total degradation and decline of the spirit that may have existed in earlier stages of that people. Likewise, in these terminal stages, as in Aztec culture, ritual sacrifices were common. Specifically, the Muisca sheiks slaughtered and sacrificed their own children or those of enemy tribes defeated in battle as offerings to please and appease the wrath of the sun god.

The ritual took place on a summit facing east, and the victim's blood was collected in gourds, which were used to smear the first stones to receive the sun's rays at dawn. The body was left exposed to the sun to be completely burned.

In these rituals, we can clearly see the reasons why the heroic teachers or 'white gods' such as Quetzalcoatl-Kukulkán abandoned these American peoples indefinitely, heading for the mythical hidden cities, although they promised to return to appear before men when the time was right and perhaps when earthly men would be worthy of this privilege.

Runic wisdom can generate this internal synchronisation with the Gods of the hidden cities, and it is even possible for an initiate to achieve total transmutation into a superman and a Siddha, overcoming all the obstacles and limitations inherent in earthly man and the finite and conditioned material world. After this, there will be no impediments for Lord Hades to open the gates of the Elysian Fields to that warrior who has embarked on his journey and his struggle following the voice of his blood and his Hyperborean ancestors.

THE STONES OF TUNJO IN FACATATIVÁ

At a distance of 1550 metres from the central square of the town of Facatativá and 40 kilometres west of the city of Bogotá in Colombia are the so-called "stones of Tunjo", rock shelters whose walls preserve pictographs (ideograms) or pre-Columbian cave paintings made with indelible natural ink by the Muisca people, who occupied the central region of the country for millennia before the arrival of the Spanish colonisers.

In the more than 60 murals that make up the archaeological park, some of the paintings can be seen with a certain degree of clarity and preservation despite the dissolution of the colours and cloudiness caused by the salts in the rocks over the centuries, and they are also preserved despite the graffiti written on most of them by unscrupulous tourists.

It is still unclear how this complex of gigantic metamorphic rocks was formed, but it is presumed that due to internal pressure from the earth and the evolution of the lithosphere, these rocks formed the floor of a lake that must have covered what is now known as the Bogotá Savannah. However, it has been possible to calculate that the different paintings are between 3,000 and 10,000 years old.

Another version indicates that the stones were actually the shores of the lake and that various religious ceremonies of the Zipas (chiefs who were part of the Muisca cultural complex) were performed on them. The rocks also served as a fence or last refuge for the indigenous people during the conquest. Tisquesusa, the last of the Zipas, was wounded by the soldiers of the conquistador Gonzalo Jiménez de Quesada and was taken to the stones of Tunjo by his subjects, where he finally died in 1538 AD.

A great similarity has also been found between the ideograms on the Tunjo stones and others found in the Australian desert, which are estimated to have been made 40,000 years ago by indigenous tribes in that country. This clearly tells us about eternal symbols deciphered or taught in different ancient times and in different regions of the planet by an elite of "white gods" who took on the role of initiates, instructors and civilisers. All of this contradicts the idea that these paintings are simply pseudo-artistic creations born of the imagination of a specific culture, or a mere step in the evolution of writing from abstract ideograms to geometric, phonetic and linguistic signs.

In many of the paintings, we find signs that clearly suggest or simulate the shape of different runes. Furthermore, the ideograms are not written in such a way that they can be considered as part of the structure of a written or spoken language, but rather each one represents a different initiatory and spiritual symbol. In this way, we also confirm here that the eternal runic language is much more than a simple "dialect" or "alphabet", since in reality each of its signs individually constitutes magical knowledge. The Muisca culture, whose common language was "Chibcha", created this type of pictography throughout the region now known as the Cundiboyacense highlands. The Spanish conquistadors defined the Muiscas as a peaceful, agricultural and trading people of approximately 600,000 inhabitants who lived among lagoons and had a special reverence for water. When the Spanish saw so many "cross" shapes among the ideograms, they asked the indigenous people about their meaning, and they replied that they had no idea what they were, much less who had written the symbols in the past¹ This clearly indicates two possibilities: the first is that these symbols were painted by a people prior to the Muiscas, possibly before the Atlantean catastrophe or immediately after it, arriving in the region after a forced migration. The second option is that these symbols were written in more recent times by an elite group of white gods who were the only ones to know their true magical and profound meaning. Interestingly, writers such as Miguel Triana and Louis Guisletti⁽²⁾ have found similarities between the ideograms and some letters of the Greek alphabet, which is no mere coincidence, since, as has been well said, that Indo-European alphabet also had a common runic and eternal source in its origins. It does not matter that many current materialist "academics" consider the theses of these two researchers to be ridiculous and subjective; after all, we are in the midst of Kali-yuga, the dark age in which man has lost contact with the gods and with the eternal.

On the other hand, Colombian anthropologist Álvaro Botiva has established that the substance used to make the pigments was ochre. The colour most commonly used to make the paintings was red, which is not a mere coincidence, as many European burial excavations have found skeletal remains impregnated with red ochre, a colour that symbolises blood and vital force, although symbolically it should rather be said to represent the fire of the blood of the subtle body and spirit. In this way, ancient peoples gave their dead an auxiliary force that would serve them on their postmortem journey, similar to how the ancient Greeks left a coin on the forehead of the deceased so that they could pay the ferryman Charon for the journey across the Styx to the island of the dead.

¹ Fact reported by Nancy Vera Martínez and Stella Bernal García in an article in *Dineros* magazine, No. 210, September 1987, Bogotá, Colombia.

² Theses referred to in Miguel Triana's books "*La civilización Chibcha*" (1921) and "*El Jeroglífico Chibcha*" (1924). Also in Louis Guisletti's book "*Los Muiscas, Una gran civilización precolombina*" Biblioteca de autores colombianos, Bogotá, 1954.

Red is also the colour most commonly used in runic magic and Nordic magic, and it also has a high Gnostic symbolism as it refers to the diamond body of the immortal Red Vajra of a siddha. In Shivaist tantrism, it symbolises the menstrual fluids in which women expel all the essence of the goddess Kali and which are considered an elixir that promotes great magical power and immortality to the astral body of men.

What has not been clearly deduced from the ideograms is what tools were used to apply the paintings, as their fineness and precision make it unlikely that they were simply done with the fingers.

This complex of stones is also known as the "Tunja stones", which has led to the mistaken belief that they are located in the city of the same name, which is the capital of the department of Boyacá, 120 km north-east of Bogotá.

Among the popular myths surrounding the stones is that of a priest belonging to the Franciscan community of Quito who planned to build and erect a church in that city. When the work was paralysed due to the depletion of stones in the nearby quarries, one of the priests decided to sell his soul to the Devil in exchange for him bringing him large stones to complete the construction. The Devil found the largest stones in a quarry near the city of Tunja and decided to assemble a group of strong demons and another group of agile demons to carry the stones through the air during moonlit nights so that they would not be seen during the day.

After making a great effort, the demons decided to rest near the town of Facatativá, where one of the Devil's messengers informed him that the priest had repented and decided to dissolve the pact because he had had a premonitory dream about the construction of the church and had also left the Franciscan community to join the Carthusians.

The enraged devil ordered his demons to leave the stones abandoned there in the vicinity of the town of Facatativá. It is said that the devil's screams and curses were so loud that their echoes can still be heard today in the region surrounding the stones during stormy nights.

It is curious to note that several of the cyclopean stone complexes that exist in the world have been attached to Judeo-Christianised legends in which it is said that the stone blocks were placed or built in that place by a group of "demons". This is also the case with the aqueducts of Segovia in Spain, attributed to the Romans and referred to in popular Christian legends of the surrounding towns as constructions made with the collaboration of infernal beings.

On the other hand, in the stones of Tunjo (also called "cercado de los Zipas") we have an example consistent with the legend of El Dorado, the wonderful hidden city where the indigenous people had unlimited amounts of gold and other precious metals and stones. There has been popular speculation that hidden treasures left behind by the indigenous people before the Spanish conquest are located in the lower or underground part of the stones. In fact, various historians claim that after defeating Tisquesusa, Gonzalo Jiménez de Quesada hurried to the tomb among the stones of Tunjo where the Muisca subjects had buried the last zipa, as it was believed that a great treasure was also hidden in his tomb. However, when the body was exhumed, only a gold cup was found.

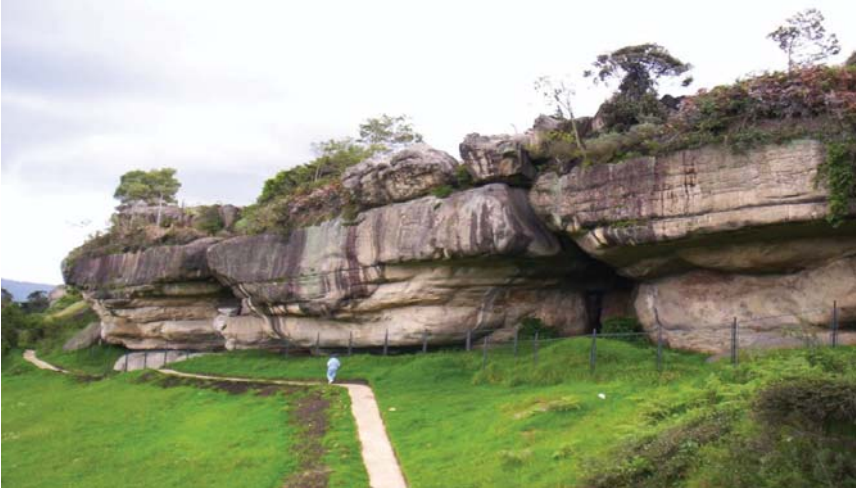
It is obvious to mention once again the city of El Dorado and the treasure hidden under the stones of Tunjo as a symbol of divine wisdom hidden and safeguarded in the impregnable cities and refuges reached by the elites of pre-Columbian American cultures through underground passages and portals of space-time dislocations and from which they plan to return to the surface when the time is right and the current modern materialistic age comes to an abrupt end. But it is well known that it is very difficult for the short-sighted, rationalist modern man of today to understand or even intuit all this.

Below are photographs of different rocks that form part of the Tunjo stones, as well as some pictograms resembling runic forms, found mainly on the front and lower parts of the murals.

Curiously, the stones have been attributed with similarities to animal and reptilian forms, frogs, snakes and crocodiles. The site perhaps recalls the cyclopean atmosphere of the very primitive amphibious and dinosaurian eras of planet Earth. It seems that the runic inscriptions were intended to control and reinterpret the serpentine currents and lines that make up the primordial force that sustains the material manifestation of the planet and the universe⁽³⁾.

All the photographs were taken together with two comrades on the path of runic and eternal wisdom:

³ Geomancy is precisely the study of the telluric and subterranean magnetic lines that make up the subtle energy fabric of planet Earth.



Two different views of the Tunjo stones, rock formations that give the observer the impression of not fitting in with the surrounding topography of their natural environment in the province. It seems as if they were accidentally placed there by a fortuitous or provoked supernatural event.



Two different shots of giant rocks within the Tunjo Stones complex. Their shapes resemble a reptilian or serpentine head.



Two different shots of giant rocks within the Tunjo Stones complex. In both, the surface of a stone that resembles amphibious "skin" can be seen from above.



Above: a photo of a flat, smooth front wall on the lower level of one of the Tunjo stones. Below, we see a detailed pictograph of the central part of the photo, which shows a graphic shape similar to the Odal rune.

Curiously, the rectangular shape is demarcated by three lines, as if also referring to the magical number of the trinity and the enclosure of the realms of the body, soul and spirit, with the innermost rectangular figure corresponding to the latter.



Detail of a flat, smooth front wall on the lower level of one of the Tunjo stones. In the pictograph, we first see an X-shaped body position similar to that of the GEBO rune, which represents the contact between the divine world and the earthly world.

You can also see the triple division of his limbs, simulating the ideogram of the quadruple rune ELHAZ of magical protection. ELHAZ, in an ascending and descending sense, symbolises the creative tension of polarity and the contrast between the positive and negative currents that influence the transformation of the three realms of being (spirit, soul and body).

Likewise, the lower part of the body shows the extension of the line of the genitals to simulate the shape of the rune YR. Curiously, this rune is sometimes also associated with a man urinating to fertilise the earth. If we count this line together with another that would correspond to the man's head in the ideogram, then the figure would derive from the rune HAGALL, which represents the whole man.



On the left, we can see in detail an inscription in which a graphic form similar to the rune HAGALL, the matrix of all runes, is denoted. On the right, we can see the graphic form of the rune EHE (also called AR in the Scandinavian futhark), which symbolises magical alchemical marriage.



This photograph shows a detail of an X-shaped pictograph, identical to the rune GEBO and also known as St. Andrew's Cross. Surprised by these cross-shaped symbols, the Spanish conquerors decided to ask the Muisca about the author of the ideograms, to which the natives replied that they had no idea.

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