

ПРИЧЕСКИ НА ВДС
ПРИЧЕСКИ ОТ МАСТЕРА





Alex van Dart

Anton Platen

The **practical** course
of rune ma,*at* c art



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«София»
1999

В книге использованы графические работы
Анны Байбаковой.

A. Pshzov, A. vam, b, arg

Practical course p\$iiu•iecooro Iskusstvo.

— K.: <Sofia+, 1999.

Practical course mastering Russian art, developed on the basis of my research and courses on Russian art, taught in Moscow in 1995-1998. Kura sodvrig .yae not only vesma *obtirayi* materst po ,tayao **sbit**

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of the Art of Runic and p,t praktiyoskz rzomettaqiy.

In fact, this is the first work of its kind.

With informational support from AG
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About A. M. Popov, 1999
Sofia, 1999

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FOREWORD

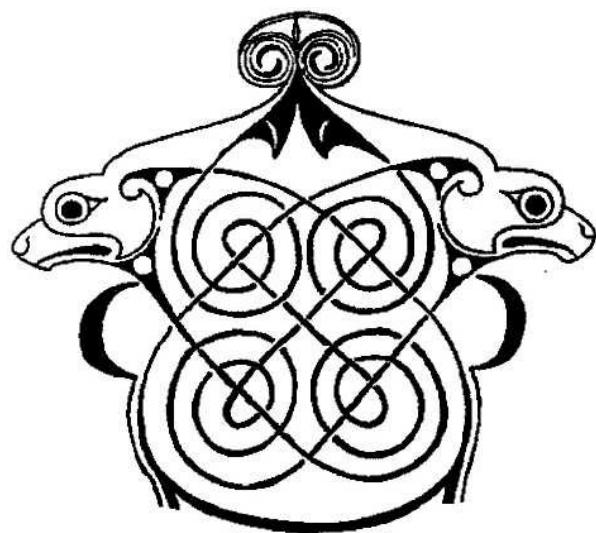
In undertaking this work, the authors set themselves a very difficult task: to create a book designed for the systematic study of the principles of the runic arts. Mindful of the wisdom of the Middle Way, the authors sought, on the one hand, not to overload the book with digressions into pagan mythology and theoretical magic and, as far as possible, to emphasise the practical, applied aspects of the runic arts, and on the other hand, they tried not to stoop to the level of the now (alas) widespread "magic textbooks," which are completely detached from both magical reality and the traditional roots of magic. It is up to critics and readers to judge how successful the authors have been in this endeavour.

The materials in the book are arranged in the order that is most convenient for a gradual introduction to the world of runic magic; where necessary, the materials are accompanied by practical recommendations designed to guide the reader in the right direction for independent study. Both the content of the topics and their sequence were developed during lectures and classes on traditional European magic in Moscow in 1995-1998. Overall, we would like to emphasise that this book is *a practical course*, and it should be perceived and used as such.

*Anton Platov,
Alex van Dart,
Vyshgorod-na-Yakhrome,
Autumn Equinox 1998*



PART ONE



Topic 1.

Runic Art

So, we will mainly be talking about runes — the magical symbols of the ancient sacred alphabets of the northern European peoples: the Germanic, Baltic and Slavic peoples.

Much time has passed since someone first carved runes on a stone, or on a piece of wood, or perhaps on wet clay. How much time exactly? Two millennia, if we are talking only about Scandinavian runes. Three millennia, if we recall the ancient European alphabets from which the runes developed in the true sense of the word. Fifteen millennia, if we talk about the most ancient proto-runic symbols...

...The traditional interpretation of the word *rune* was established at the end of the last century. The Germanic word **runa**, **rune**, denoting a letter of the runic alphabet, is associated with the Gothic

rûna — "secret" and the Old High German verb **rûnen** (modern German **raunen**) meaning "to whisper". Some variety in the interpretation of the word *rune* was introduced by the modern researcher

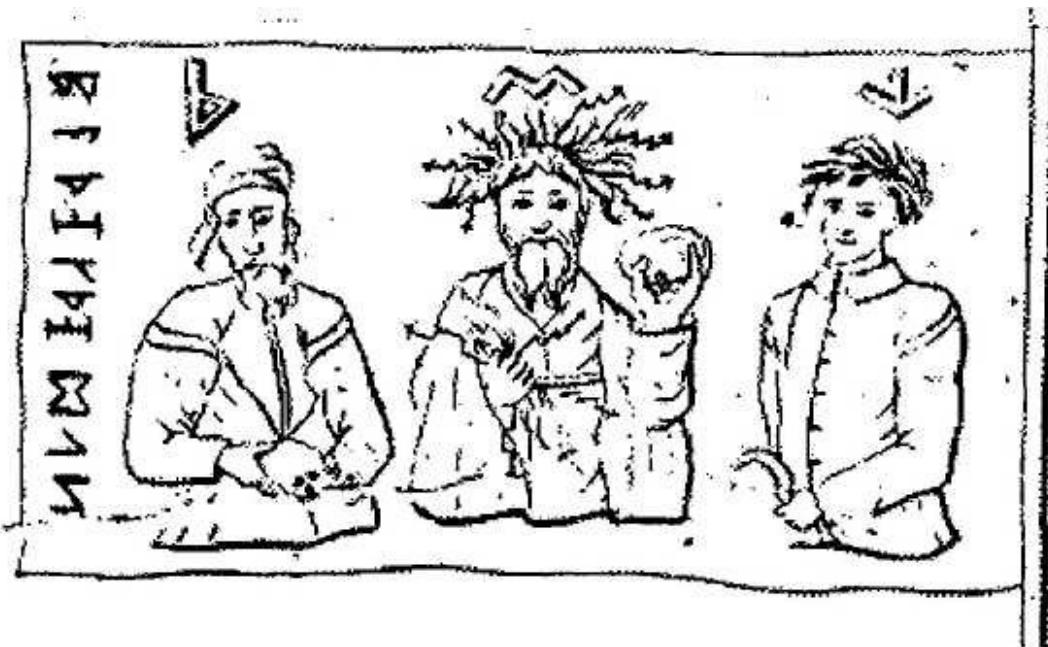
Nigel Pennick, who pointed out its non-Northern European parallels: Old Celtic **run**, Middle Welsh

run with the meaning "whisper", "to whisper"; modern Irish **run** "secret"; Scottish Gaelic **run** "lot". The seventh topic of this course examines Slavic parallels of the term "rune", the existence of which was first noted at the beginning of our century by D. Zhunkovich and examined in detail in

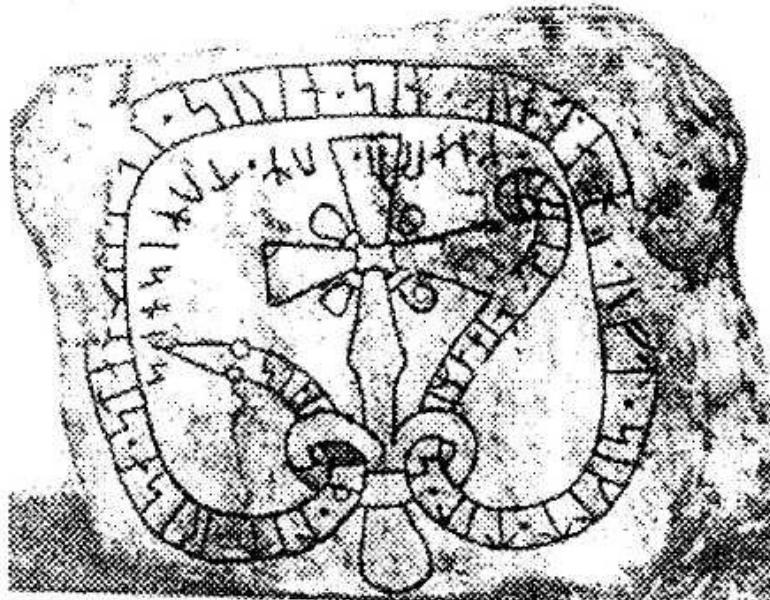
the works of A. Platov. Masters of the runic art were called *erils* in ancient Scandinavia and *runemasters* in late medieval Germanic Europe. It is interesting to note that not all of them were men. In 1979, a runic inscription was discovered in Germany, which translates as follows: "*Blitgund carved the runes.*" Blitgund is a female name, which means that in the early Middle Ages there were women who

who possessed the art of runes.

...This practical course, which begins with this introductory topic, has been deliberately named by us "a course in the art of runes" rather than "a course in runic magic". Indeed, the practice of working with runes is one of the ancient European magical arts, and the modern term "magic," although often used by us, does not exhaust the fullness of this practice. Therefore, while maintaining the practical nature of this course,



Литовское языческое знамя с изображением богов
и руническими письменами



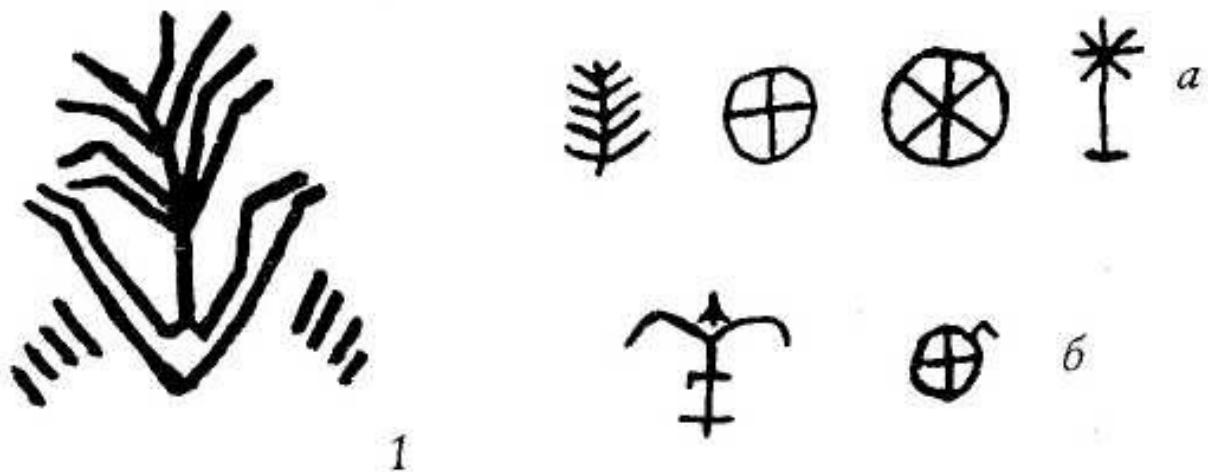
Руны на одном из шведских рунических камней (Мерваллский камень)

we could not limit ourselves to the purely applied aspects of the runic arts and supplemented the course with information on pagan theology and mythology, as well as a series of exercises aimed specifically at understanding the inner magic of the runes. It should be noted here that such a broad approach to the magical arts, not limited to purely applied magic, is *itself* traditional and, moreover, necessary. Even if the reader is primarily interested in the applied technologies of runic magic, they must remember that the "practical outcome" of working with runes will only appear when the inner essence and inner magic of runic signs are understood, and along with them, the archetypal principles or images that stand behind the runes themselves...

The origin and history of runes

The origins of runic art, like the emergence of the runic symbols themselves, date back to ancient times. It is generally accepted today that the formation of the first Germanic runic system, *Futhark*, dates back to the first centuries AD. Indeed, this can be considered the time when runic art took shape in the form in which it later existed in Northern Europe — albeit with some changes — until the late Middle Ages. However, the origins of art are much older.

There is no doubt that the very first signs, drawn by human hands or carved on bone or wood, were of a magical nature. The oldest monuments of this kind date back to the Palaeolithic era and are estimated to be from the 17th to 16th millennia BC.



Древнейшие магические символы:

1 — знак, вырезанный на черепе мамонта; Межирич, XII тысячелетие до н.э.;

2 — знаки наскальных граффити:

а — Ирландия,

б — Швеция, в — Сибирь



в

2

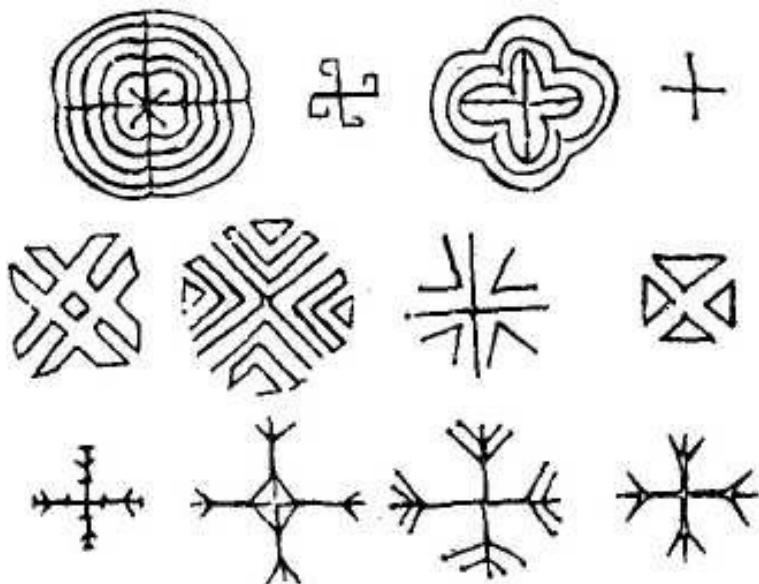
Examples of such monuments include runic symbols inscribed in ochre on a mammoth skull found at the Mezhyrich site in Ukraine, marks carved into European rocks, and "sun wheels" carved from bone and discovered at the Sungir site near Vladimir.

Even among such ancient graphics, we can find symbols that became the prototypes of future magical symbols: swastikas, cross, Celtic cross, wheel, some runes, etc. It is likely that these symbols, obtained in or other ways, gathered and accumulated, classified and modified. Around the 6th–5th millennia BC, unprecedented rise of culture in Europe Europe, accompanied by the powerful development of crafts and arts, including the magical arts. From that time, clay figurines of deities, magnificent

ceramics, remains of shrines, temples and settlements. The ceramics of this culture,



Этрусское зеркало из
Вульчи. IV век до н.э.



Магические символы на
керамике центральноев-
ропейских культур эпохи
расцвета V тыс. до н.э.

found in modern-day Romania, Bulgaria, the Czech Republic, Slovakia, and Hungary, is rich in magical images, many of which should probably be considered direct precursors to the development of both the runic alphabet and non-alphabetic European magical symbols.

Later, in the 3rd-1st millennia BC, the previously established systems of magical signs gradually began to transform into sacred alphabets, which were understood at that time as a set of sacred symbols with assigned phonetic meanings, allowing these signs to be used for writing. This is how the related Phoenician and Etruscan alphabets came into being, followed later by the Greek and Latin alphabets. Runic writing has a similar origin, dating back to the alphabets of the North Italian group, i.e. the alphabets of the northern Etruscans and the Italic Veneti.

The peoples of Central and, possibly, Northern Europe became acquainted with the prototype of the runes — the North Italian script — no later than the second half of the 1st millennium BC.

In 1812, during excavations near Heray, Austria-Hungary, more than two dozen bronze helmets dating from the 4th century BC were discovered. These finds mark a transitional stage in the development of art, to which this book is devoted

— the stage of transformation of Italic symbols into northern runes. The fact is that the inscription on one of these helmets, made in an alphabet transitional from Italic to runic, clearly belongs to the ancestors of the future Scandinavians in terms of language. The inscription is transliterated as

— both words, *Heray* [;] *Teiva* — connected by a preposition (conjunction?) *i* —, are proper names, with the *i* *Teiva* — most often interpreted as a variant of the name of the pan-Germanic god of war and sky, *Tiwa* (Thur).

It is likely that by the middle of the 2nd century AD, the classic Germanic runic system — FUTARK — had been formed.

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a v i e t i t s a g i r a b

Надпись на шлеме из Негау

ᚦ ᚦ ᛗ ᚦ ᚱ ᚦ ᚱ ᛄ ᛗ ᛗ
f u th a r k g w
1 2 3 4 5 6 7 8

ᚦ ᛖ ᛚ ᛖ ᛖ ᛖ ᛖ ᛖ ᛖ
h n i j é p R s
9 10 11 12 13 14 15 16

Футарк — исходный германский рунический строй

ᛏ ᛗ ᛗ ᛗ ᛄ ᛄ ᛄ ᛄ
t b e m l ng o d
17 18 19 20 21 22 23 24



Надпись на
Эггьюмском руническом
камне

It first appeared in Denmark, spread to the rest of Scandinavia around the 3rd century, and to the continent in the 4th–5th centuries.

I would like to warn you about a possible mistake: Futhark is not an alphabet in the usual sense of the word, but rather a *runic system* or *series*, i.e. a fixed list of runes with their phonetic and magical meanings and names. The Futhark contains 24 characters, divided into three groups — attas(**ætt**) ; each att consists of eight runes⁽¹⁾.

Based on the phonetic correspondences of the runes of the first att —**f, u, th, a, r, k,...** — this system got its name **FUTHARK**

* * *

To this day, about two hundred inscriptions made with Futhark runes, or, as they are otherwise called, Elder runes, have survived. Most of them are inscriptions on stones, weapons, and jewellery.

Sometimes the inscription on a runic stone consists of only a few characters, sometimes it can be a person's name or a magic word. There are also stones containing entire "compositions". One such example is the Eggyum inscription (see fig. on p. 17⁽²⁾), the translation of which, although only partially possible, is extremely interesting:

*The stone was not (illuminated) by the sun, and the knife did not touch it; (evil) sorcerers must not
uncover (the stone), neither the deceived nor those blinded by witchcraft.*

*He created the sea³ and
smeared it on the oars
of the boat weary from drilling.*

*Who came here, to the land of horses... Fish
swimming...
Birds singing...
He died a treacherous death.*

However, inscriptions as mysterious as the Eggeum inscription are few and far between. For the most part, runic inscriptions on stones have little to do with magic. Such is the case, for example, with the Old Norse inscription on the "Vodurid stone," which has become a classic example. The inscription reads:

*Viv cut this stone for Vodurid. Three daughters divided the inheritance, as his closest relative among those who remained alive.
And I, Viv, carved runes for my lord, Vodurid.*

Many stones, in addition to inscriptions, also bear relief, sometimes painted⁴ images, usually representing gods and heroes. For example, a memorial stone from the island of Gotland (8th century AD) depicts Odin riding a beautiful



а **ΩΡΓΩΜΡΓΩ**
б **ΩΡΓΩΜΡΓΩ** б

Наконечник ножа из
Шлезвига: а) общий вид,
б) прорисовка надписи



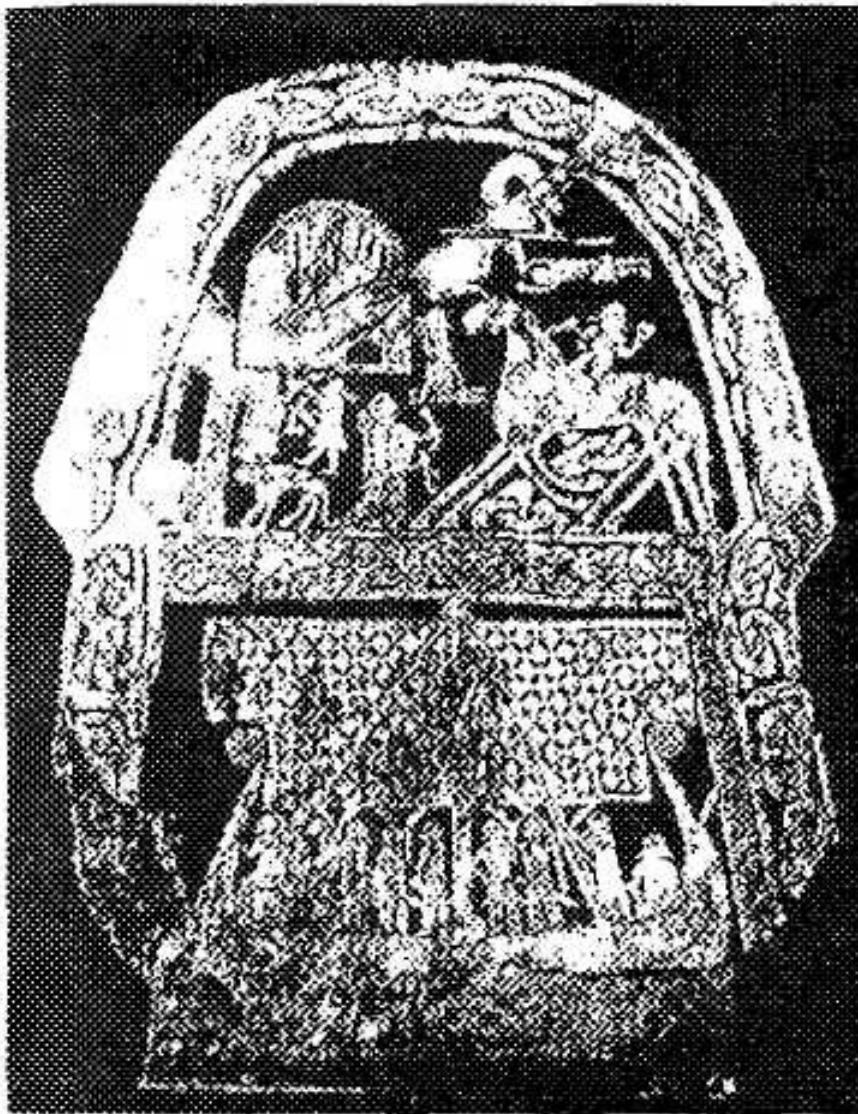
1. **ΜΚΡΙΡΕΥΥΕΥΤΜΡΩΩΛΡΙ**
2. **ΜΜΡΙΤΕΜΡΗΕΓΓΙΒΕΤΠΩΡΕΗΤΩ**

3. **.. ΥΡΩΩΛΡΙΜΜΣΤΦΗΦ**
2. **ΠΡΙΣΩΥΜΩΝΤΡΙΥΜΕΓΙΛΛ**
3. **ΕΡΒΙΣΕΡΕΩΣΤΜΥΦΡΙΣΦΤΩ**

*Камень Водурида:
общий вид и текст надписи*

eight-legged horse, Sleipnir, into his domain, Valhalla, the hall of fallen warriors, and the Valkyrie, the winged "maiden of battle," who greets him.

In addition to stones with inscriptions, private and university collections have preserved other monuments of runic magic for us. These include, for example, inscriptions made on weapons containing the name of their owner or the name of the sword or spearhead itself. One of the oldest such finds are spearheads from Brest (former USSR), which are believed to have been made at the beginning of the 1st millennium AD. The classic Futhark alphabet runes are combined on their surface with non-alphabetic runic



Рунический камень с
острова Готланд.
VIII век н.э.

symbols, such as three- and four-branched swastikas, circles with dots in the centre, etc. Another curious find is a metal sword scabbard tip from Schleswig, made in the form of a stylised skull. Each side bears an inscription, the meaning of which is still unknown. It is only assumed that these words are the names of two people, as they are similar to two Germanic family names. But why are these names inscribed on the sword scabbard? Is this evidence of combat friendship or a dedicatory inscription, or something else?

Runic inscriptions on ancient jewellery are very diverse, with a good half of them containing spells or magical words and combinations of runes;

some tell about the author or owner of the item. A classic example of this kind is undoubtedly the golden horn from Gallehus. Along its edge is a remarkable and not yet fully understood mythological image and a runic inscription that reads: "*I, Hlevagast of the Holti tribe, made this horn.*"



Руническая надпись на золотом роге из Галлехуса

An example of a dedicatory runic inscription can be found in the runes carved on one of the ancient fibulae (a fibula is a type of clasp used to fasten the collar of a cloak): *"Boso carved the runes — he gave it to you, Tallinn [the fibula — author's note]."*

* * *

Runes have never remained unchanged. In the 5th century AD, runic writing and runic magic came to the British Isles — along with the Germanic tribes of the Angles and Saxons. British magicians and priests were not satisfied with Futhorc and created their own runic system, which was a reworking and addition to the original (Futhorc). These runes (28 in total) are known as early Anglo-Saxon. Later, in the 9th century, another Anglo-Saxon runic system was created, containing 33 characters — the late Anglo-Saxon, or Northumbrian, runes.

Ранний (слева) и поздний англосаксонские рунические ряды
(*Codex Salisburgensis*, 140)



Монеты англосаксонских королевств Британии с руническими надписями. VII — IX века от Р.Х.

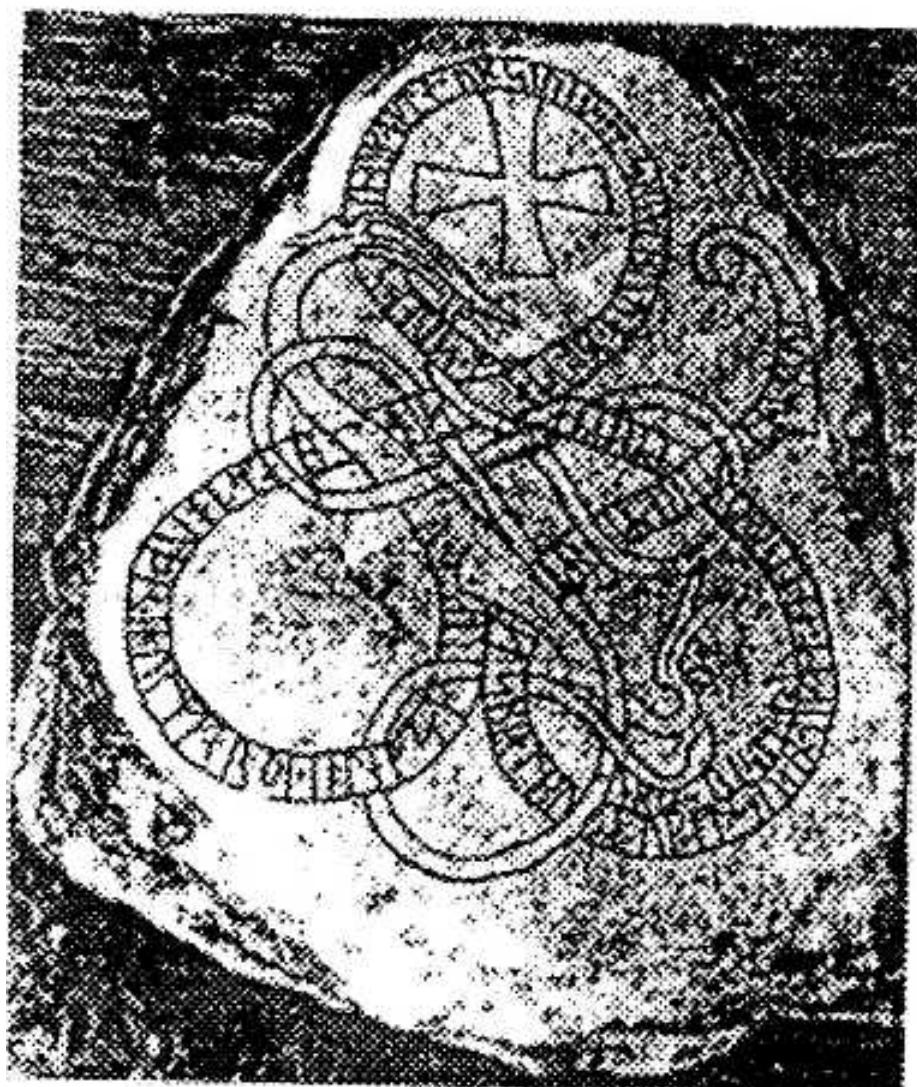
As in the British Isles, runes also gradually changed in Scandinavia, but the Scandinavian priests went in the opposite direction. While preserving the Futhark for magical purposes, they developed new and new runic alphabets, used almost exclusively as a means of writing. Thus, the first reworked alphabets contained 16 characters similar in design to the Futhark runes, while the last ones (11th-12th centuries) contained 15 or fewer characters, sometimes having nothing in common with Futhark. In total, about a dozen alphabets were created in Scandinavia: several in the Danish style and slightly more in the Swedish-Norwegian style. These Scandinavian reworkings of Futhark are sometimes called the Younger Runes.

A huge number of inscriptions on memorial stones in Scandinavia are made in the Younger Runes; the total number of such stones, if counted conscientiously, probably exceeds three or four thousand. The vast majority of these inscriptions date from the 11th century, are not associated with any magic, and are purely memorial.

6) **PHDÉRP** **THIR** **THIR**

6) *f u p o r k b n i a s t b m l r*

Младшие руны: а) датские, б) шведско-норвежские (ранний вариант), в) шведско-норвежские (поздний вариант)



Рунический камень
из Шюстры. Швеция,
XI в.

As an example, here is a photograph of a runestone from Shusta. The runes are carved on the body of a snake forming three wide loops surrounding the image of a cross. (It should be noted that this is quite characteristic of Late Runic inscriptions on standing stones — a combination of the Christian cross and the pagan symbol of the snake. However, many researchers of runic stone ornamentation believe that the cross here is also a pagan symbol that was reinterpreted with the arrival of Christianity.)

The translation of the inscription is as follows (E.A. Melnikova):

Runa ordered [this] monument to be made for Spjál bud and Svein, and for Andvet and Ragnar, her sons, and Helgi; and Sigrid for Spjál bud, her husband. He died in Holmgard⁶ in the church of [St.] Olav.

Epir carved the runes.

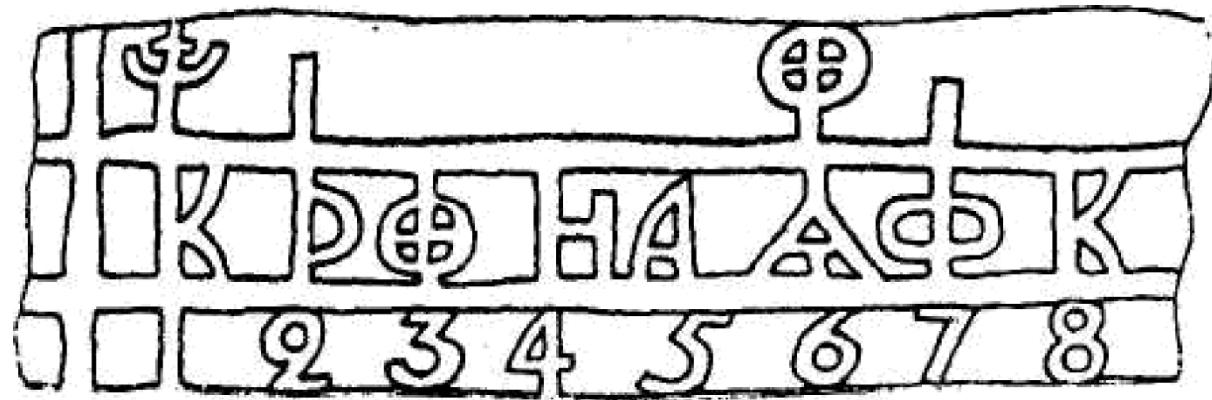
With the introduction of Christianity and the spread of the Latin alphabet, runic writing quickly lost its significance as the main means of writing, although it continued to exist for quite a long time after that.

Despite the openly militant anti-pagan attitude of the growing Christianity, it was far from easy to replace the runic symbols that had been used for many centuries. As already mentioned, the number of runic inscriptions dating from the beginning of the first millennium (i.e. created after the baptism of Scandinavia) is enormous; moreover, pagan runes even penetrated Christian ritual practice. A fine example of this is the baptismal font carved from light stone in the church of Burseryud in Småland.

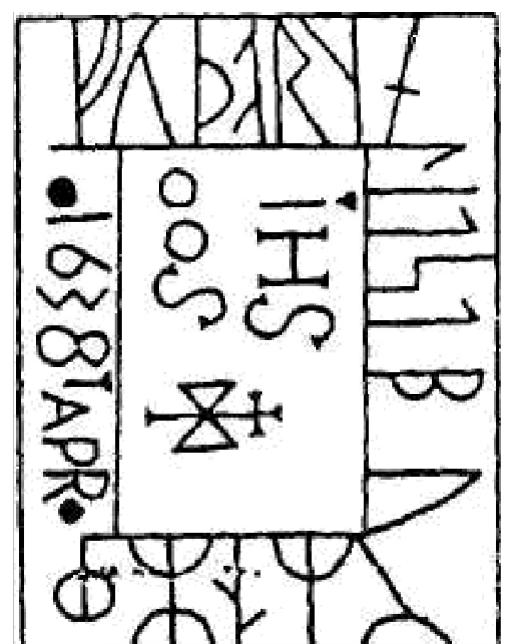
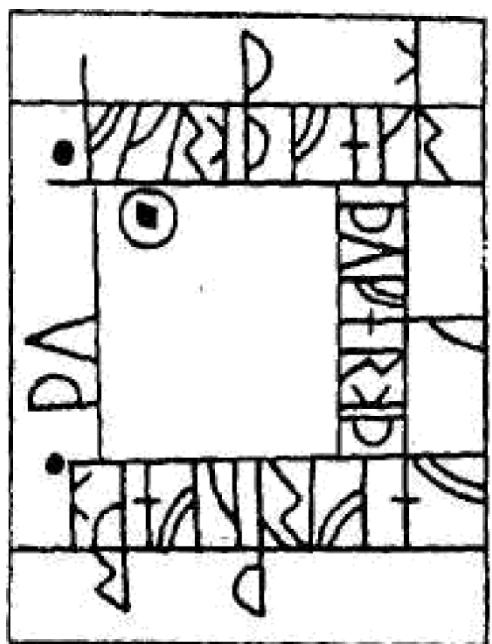
The bowl of this font, carved from a single block of sandstone and dating from the 13th century, bears an inscription in classical younger runes: *"Arinbjörn made me, Vidkun the Priest wrote me, and here (I) will stand for some time."*

One of the most important uses of runes in later times, apart from purely magical purposes, was the creation of runic calendars. They were widespread throughout almost the entire north of continental Europe, as well as in areas neighbouring the northern countries. In Norway, these calendars were called '**primstav**', in Denmark '**rimstok**' (from **rim** — "calendar" and **STOK** — "stick"). In Scandinavia, such calendars were used until the mid-19th century, and in Karelia and northern regions of Russia — considerably longer.

The symbols of one such calendar, made in the early 19th century in Karelia and currently kept in the Petrozavodsk Historical and Architectural Museum, are shown in the illustration on page 23. The calendar symbols are engraved on a wooden staff 1.5 m long. Like most runic calendars, the calendar in the Petrozavodsk Museum is perpetual.



Петрозаводский рунический календарь. Руны начала января



Buxauioc-cxz«iž pyiai«eciazû x-axeuSapo. Cmpa+nnf»i iouuiooi .dxx

Another interesting example is the Lithuanian runic calendar kept in the Vilnius Museum of History and Ethnography. This calendar is much older (XVIIIB); unlike most similar examples, which are made in the form of a staff, this monument is a book consisting of 10 tablets measuring 6x8 cm.

In general, the use of runic symbols as an alphabet ceased in the 14th-15th centuries. However, the runic tradition proved to be extremely resilient, and isolated cases of the use of runes have been recorded much later. For example, in Scandinavia, runes were used for memorial inscriptions and spells until the 16th century, and on the island of Gotland, even into the 17th century. Moreover, there is evidence that in remote areas of Sweden, such as Dalarna and Härjedalen, runes were occasionally used for particularly important records even in the middle of the current century.

When it comes to the purely magical use of runic symbols, we can safely say that the tradition of runic magic was preserved in its entirety at least until the 11th-13th centuries, in a damaged and partially deformed form — until the late Middle Ages, and in as relics and "remnants" of ancient high magic — right up to the current century...

Topic 3.

Odin's Sacrifice

How did the runes come about?

According to Norse tradition, knowledge of the runes was obtained by the god Odin, who sacrificed himself for this knowledge. The legends say that Odin pierced himself with a sacred spear and spent nine days and nights "nailed" to an ash tree Yggdrasil — the World Tree.

Some of the most sacred verses of the Elder Edda, a collection of sacred texts of Scandinavian paganism, are dedicated to Odin's sacrifice:

*I know, I hung in the branches in the wind for nine long nights, pierced by a spear,
dedicated to Odin, sacrificed to myself, on that tree whose roots are hidden in the
depths of the unknown.*

*No one fed me, no one gave me drink, I gazed at the earth, I raised the runes,
groaning, I raised them, and fell from the tree.*

(Speeches of the High One, 138-139)

The Saga of the Ynglingar describes Odin as a completely "earthly," real person, the leader of the Aesir people. The capital of this people was Asgard, the prototype of which was the heavenly Asgard — the city of the Aesir gods. To gain knowledge of the runes, Odin, according to the Elder Edda, sacrificed himself by piercing himself with a spear on a sacred tree. Later, this tree became associated with the Tree of Life — the ash tree Yggdrasil. The most interesting part of the above stanzas of the Elder Edda is lines 5 and 6 of stanza 138:

"...dedicated to Odin, sacrificed to himself..."

"Consecrated to Odin" — to the Odin who did not leave the heavenly Asgard, to the one whose incarnation in Midgard was the earthly Odin. Compare the words "...sacrificed to himself..." with the words of Christ: "I and the Father are one" (John 10:30) — this is the same mythologem...

...Let us return from theology to the affairs of the Middle World. So, Odin's sacrifice brought the runes into the visible world, into Midgard. Odin absorbed this knowledge and passed it on to his fellow tribesmen, the Aesir-Germans. Thanks to the research of V.I. Shcherbakov (see, for example, "Asgard and the Vanir" in the book "Roads of Millennia," Moscow, 1989, etc.), we now know who the Aesir were and where their capital city of Asgard was located. Shcherbakov convincingly proved the identity of the country of the Aesir and Parthia, a state in Central Asia founded by the Scythians in the 3rd century BC, which became a world power just a century later. He also determined the location of the capital of the Aesir — Asgard. Today, these are the ruins of Nisa, studied by Soviet archaeologists in 1930. To this day, the capital of Turkmenistan, near which the ruins are located, has retained its ancient name — Ashgabat; this word (also spelled Ashkhabad) means the same as Asgard — the city of the Aesir.

As Snorri recounts, "Odin and his wife had a prophecy, and it revealed to him that his name would be exalted in the northern part of the world and honoured above the names of all kings. Therefore, he decided to set out on a journey...". At the turn of the Common Era, under Odin's leadership, the Aesir made the transition from Central Asia to the distant European North, where they brought their culture and religion. It was at this time — the beginning of the Common Era — that, as we have already mentioned, the classical Germanic runic system, Futhark, was formed in Northern Europe.

It is quite natural to ask the question: if the runic signs themselves have a completely "earthly" origin and date back to the signs of the North Italian alphabets, as mentioned in the previous topic, then what did Odin receive by making his sacrifice? The answer is simple. Undoubtedly, Odin knew these signs even before his nine days hanging on the tree. The revelation brought him knowledge of the runes as sacred signs, so he learned their power and how to use it — thus the runic Art was born.

The art of seeing the Tree of Runes...

What are we talking about? It should be noted that twenty-four runes individually and the runic system of twenty-four runes are different things. Having divine origins and being sacred symbols, each individual rune possesses a certain amount of magical power and the ability to connect us with a particular egregore or deity. The totality of the runes, together with their power and connections, forms a magical system with its own powerful egregore and connected to certain Forces of the World.

Several such systems are now known, sometimes called "closed associative systems of principles." One of the oldest such systems is the 22 cards of the Major Arcana of the Tarot. In addition, we can recall the 22 letters of the sacred Hebrew alphabet and the 64 hexagrams of the Chinese Book of Changes. The term "*closed* system of principles" is used here in the sense that, using these and only these principles, it is possible to describe any possible situation and any scenario of its development.

The examples given may suggest that such systems are divination systems. This is not the case, or rather, not entirely the case. Any of these systems can indeed be used for divinatory purposes; in this sense, they can be defined as systems in which the answer to any question can be formulated in signs.

In the process of obtaining an answer, each sign of such a system opens a certain door to the world of associations, on the basis of which the diviner makes a prediction using their experience.

On a more subtle level, such systems form the basis for a more or less accurate description of the world. For example, Kabbalah is largely based on the Hebrew alphabet; the eight trigrams that form the basis of the Book of Changes are used in many Chinese philosophical concepts and constructs, etc.

In light of the above, it becomes clear that a person who wants to work with runes — whether in the field of divination or in the field of their practical application — needs to forge their own path to the doors of the world of associations and images opened by the runes, to feel the archetypal images and mythologems corresponding to each rune. This work will be the main focus of the first part of this practical course.

Topic 4.

Runic writing

Runic writing itself is traditionally revered as an art, and not an easy one at that. We will begin our direct acquaintance with the use of runes in the Tradition with the use of runic symbols in writing.

Runic writing belongs to the group of alphabetic scripts, i.e. scripts in which each sign represents a certain sound. The sound correspondences of the runes of the three main (for this book) runic series — the Elder (Futhark), Early Northumbrian (Anglo-Saxon) and West Slavic (Wendish) — are shown in the figure on the next page.

Runic writing has a number of distinctive features that distinguish it from the Cyrillic or Latin scripts we are familiar with. We will now examine these features.

First of all, it should be noted that runic writing allows for characters to be written from left *to* right (*right-to-left writing*) or from right *to* left (*left-to-right writing*). In both cases, the runes are always rotated in the direction of the characters; thus, in right-to-left writing, the runes will appear as we are accustomed to seeing them, but in left-to-right writing, they will be mirrored. Such "reversed" runes are sometimes called wend runes. This may seem unusual, but the tradition of turning runes in the direction of writing has great magical significance — in this case, the runes always face forward in the direction of the inscription.

F Þ Æ R F R < X P H t l ß
 f u th a r g w h n i j
 Ƿ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ
 e p R s t b e m l n g o d

а

Ƿ ȝ Æ F R ȝ X P H t l ß ȝ ȝ
 f u th o r g w h n i j y/e p
 ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ ȝ
 x s t b e m l n g d a e a æ e a y

б

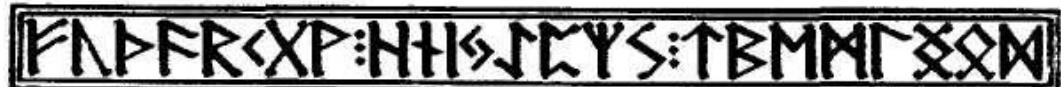
ȝ	λ	λ	R	λ	ȝ	↑	и	↑
м	ч/ц	а	р	н	г/к	т	с	в
ȝ	h	ȝ	ȝ	ȝ	ȝ	ȝ	ȝ	ȝ
б	у	л	х/ъ	о	д	п	е	и

в

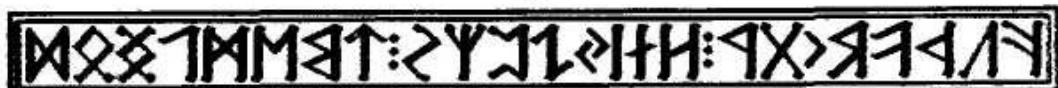
Звуковые соответствия рунических знаков:

а — Старший Футарк;
 б — ранние нормбумбийские руны;
 в — вендские (славянские) руны

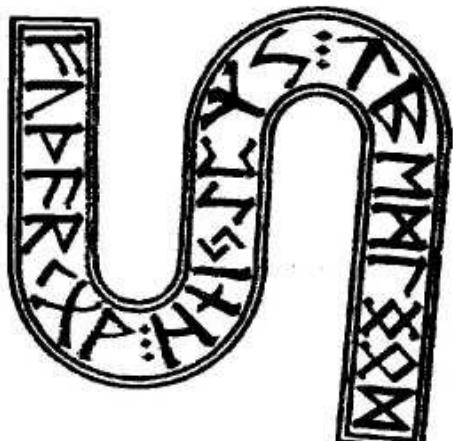
Another feature of runic writing is the widespread use of the so-called *boustrophedon* in long inscriptions, which also sharply distinguishes runic writing from modern writing. When writing in boustrophedon, the entire inscription, regardless of its length, is written in a single line — and this also has a certain magical meaning. The continuity of the inscription is achieved in one of two ways. The first (boustrophedon in the true sense of the word) consists in the inscription, having reached the edge of the space allocated for it, turning around and, without interruption, going back "upside down". Such boustrophedon, like ordinary single-line inscriptions, can, of course, be either left- or right-handed. The second method consists in alternating right- and left-handed writing



a



b



b

Перечень рун Футарка,
записанный правым
письмом (*a*), левым
письмом — вэнд-рунами
(*b*) и правым бустрофе-
доном (*b*)



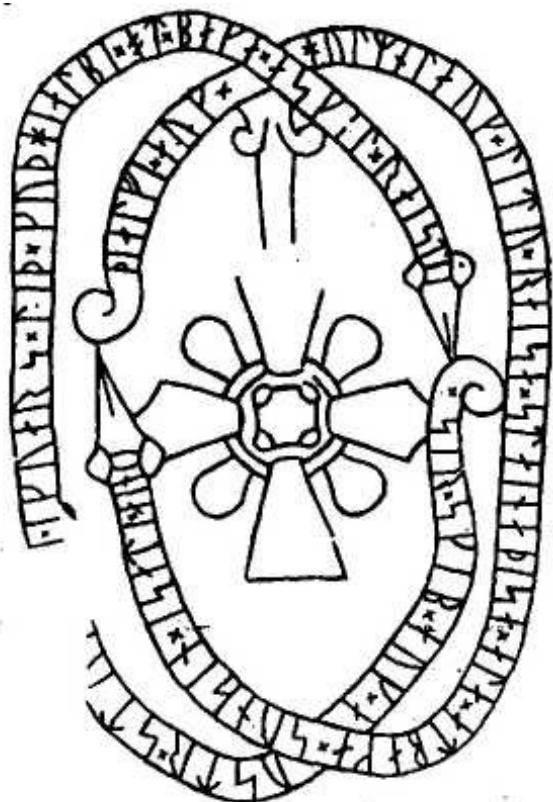
Рунический камень из Асферга
(Швеция). Надпись выполнена
бустрофоном

so that the inscription goes, for example, from the left edge to the right in right-handed writing, and in the next line turns around and goes back in left-handed writing, and so on.

It should also be noted that there are no spaces in runic writing. In most cases, the entire inscription is written continuously, without being broken up into words. In some cases, individual sentences or meaningful parts of the inscription are separated, if necessary, by special signs consisting of one or more dots.



*Разделители, применяемые при
руническом письме*



Руническая надпись на камне
из Свиннегарна (Уппланд,
Швеция)

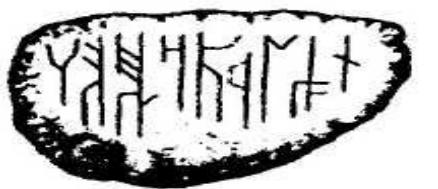
Рунический камень из
Рослагс-Бру (Уппланд,
Швеция)



In the course of the development of runic art, priests and magicians developed many special systems of runic writing, which were used as secret writing, for magical purposes, or simply to reduce the space occupied by the inscription. It is very difficult to decipher an inscription made with runes in one of these systems without knowing the key to it or, at least, its approximate content.

One of the results of such experiments by magicians was the tradition of using *knitted runes*, i.e. writing two or more runes in such a way that certain elements (usually a vertical line) coincide. For example, the original inscription on the Vodurid stone uses combined runes that carry the sounds **da** and **da**. The unpleasant side of this tradition is that even in the simplest variants, some signs can be read in two ways (for example, and are written with one sign), not to mention the fact that the order **wR rR** the sequence of sounds is almost always impossible to determine (for example **wR=Rw, ne=en** etc.).

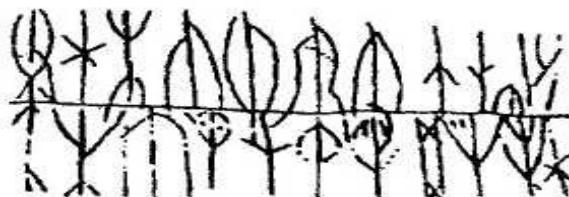
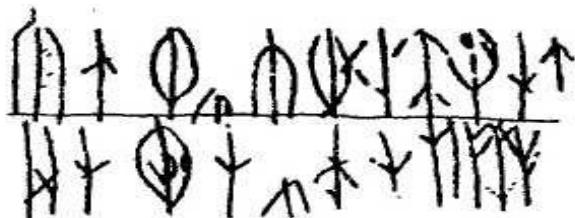
Quite often magicians, working in technique knitted runes, not limited simple combinations of a pair of runes. In such cases, runic inscriptions appeared, each sign of which is a ligature of several runes. Reading such runic texts is very difficult; often their authors did not seek to preserve the "readability" of the inscription — for magical effects, this is completely irrelevant. An example of such a ligature is the inscription on the Valaam Stone, which is unlikely to be deciphered unambiguously.



У **Фіғнір** **Рір**
виръеск гуп

реч **те**

Валаамский камень и вари-
ант «развязки» рун, предло-
женный Е.Лазаревым



«Зеркальные руны». Прорисовка
надписей на одном из рунических
амулетов, найденных на Новго-
родской земле (Старая Ладога)

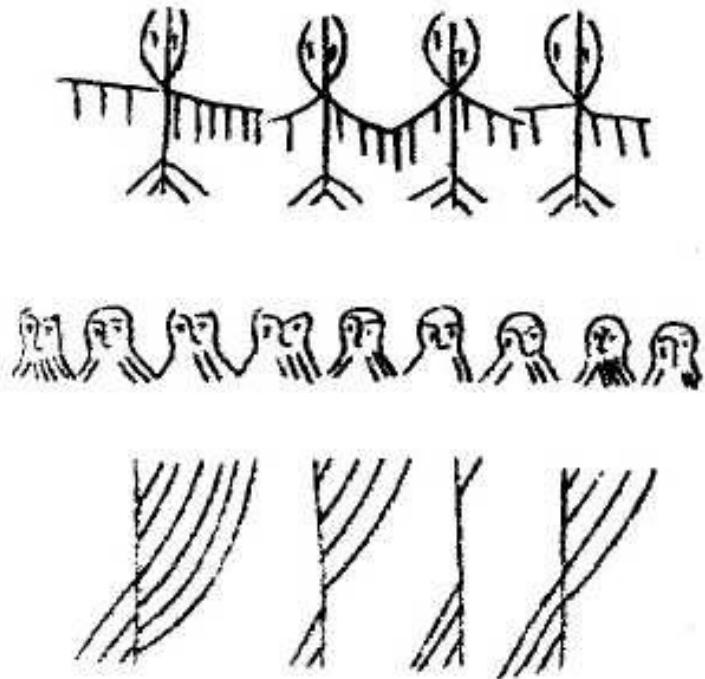
Another technique of runic secret writing is the use of *mirror runes*, i.e. runes that are symmetrically doubled with respect to a horizontal or vertical axis (rod). Mirror runes, it must be said, were used not only as a means of simple secret writing, but also as a way of enhancing magical effects. It is believed, and probably not without reason, that a rune inscribed twice or three times is more effective than a single one, and an inscription made with mirror runes is, as is easy to see, inscribed twice.

It should be noted that both techniques described above can be used simultaneously, and the symbols of such inscriptions are completely illegible to the uninitiated. At the same time, this approach allows you to create meaningful active (in a magical sense) combinations of runes — for example, to encrypt sacred runic words in a single symbol, which will be discussed when considering the relevant topic.

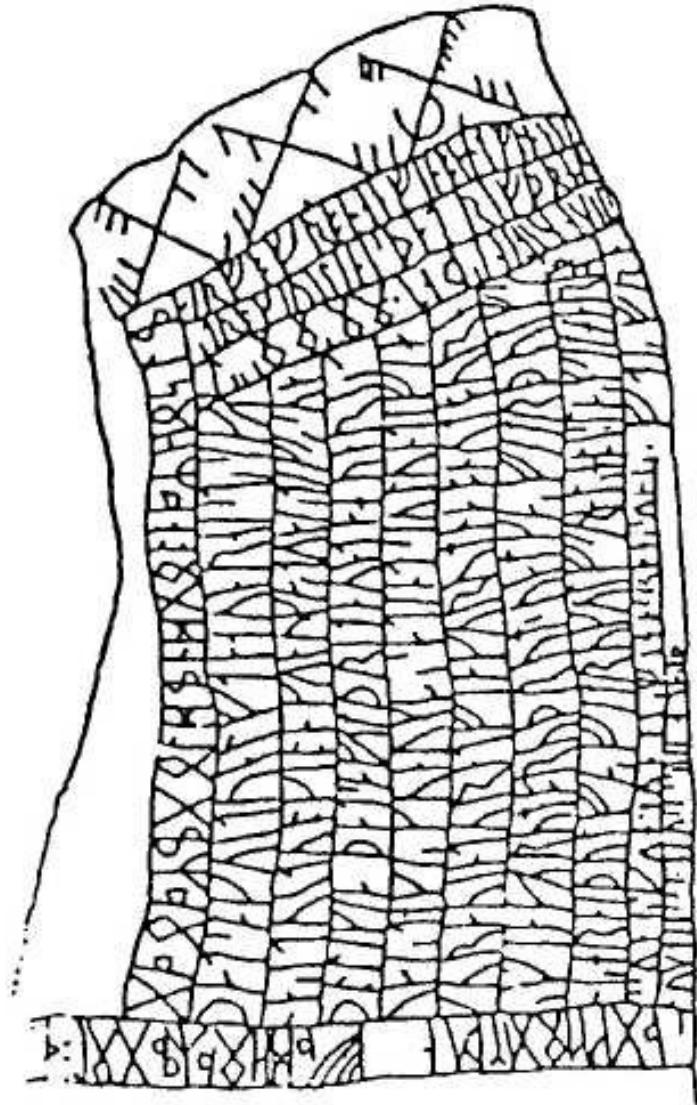
From medieval treatises and ancient inscriptions, we also know of several other techniques of runic secret writing based on perfect principles.

Most of them use the replacement of a rune with two combined symbols (two combined groups of symbols) that convey the number of the att to which the rune belongs and the number of the rune itself in that att. Thus, the classical technique, referred to in the *Hagagrun* treatises, uses the replacement of each rune with a vertical rod with branches extending from it. The left branches denote the number of the att, while the right branches denote the number of the rune in the att.

Finally, it should be mentioned that in many inscriptions, including those made with the Lesser Runes, the Elder Runes of Futhark are used as ideographic symbols, among other things.



Знаки рунической тайнописи
(«Бергенские руны»)



*Рунический камень из
Рока, в надписи на кото-
ром использованы и знаки
рунической тайнописи*

For example, in the Stentoflen inscription, there is a line that translates as:

"Hatuvolaf gave..." and ending with the rune  Yer. Here, the Elder Rune Yer should be read not as a sound, but as a concept **j**— "harvest," "harvest year." Similarly way in Valaam inscription mentioned above, is used, According to E. Lazarev's interpretation, the senior rune is Perth.

* * *

Recommended practice

The study of this topic should be accompanied by the practice of runic writing.

Moreover, since the runes themselves are not just an alphabet but a set of magical symbols, such practice is not just an exercise in drawing runes.

It is recommended to practise all of the methods of runic writing described above (left and right, boustrophedon, etc.), using different runic rows. It should be remembered that Germanic runes (Futhorc, Northumbrian row, etc.) are intended for recording *Germanic* speech; while Slavic speech should be recorded using Slavic runes. To practise writing with Germanic runes, you can simply use a list of symbols from the corresponding series (Futhorc, for example) or any texts in Germanic languages (at least modern ones). You can also use well-known ancient texts. As an example, here are a few

excerpts from songs of the Elder Edda in the original language (Old Icelandic)
with Russian translations:

*En ask vet jag stånda,
den Yggdrasil heter,
ettväldigtträd, överöst
av vita sanden.
Därifrån kommer daggen,
som i dalarne faller,
den ster evigt grön
över Urdarbrunnen.*

Ясень я знаю
по имени Иggдрасиль —
древо, омытое
влагою мутной;
росы с него
на долы нисходят;
над источником Урд
зеленеет он вечно.

(из Прорицания вёльвы,
стр. 19)

*Tre rötter stå
åt tre håll*

Три корня растут
на три стороны

*ut från Yggdrasils ask.
Hel bor under en,
under den andra rimtursar,
den tredje mämniskor täcker.*

у ясения Иggдрасиль:
Хель под одним,
под другим великаны
и люди под третьим.

(Из Речей Гrimнира, стр. 31)

*Jag vet, att jag hängde
på det vindiga trädet
nio hela nätter,
djupt stungen med spjut
och given åt Oden,
jag själv åt mig själv,
uppe i det träd,
varom ingen vet,
av vad rot det runnit upp.*

Знаю, висел я
в ветвях на ветру
девять долгих ночей,
пронзенный копьем,
посвященный Одину,
в жертву себе же,
на дереве том,
чьи корни скрыты
в недрах неведомых.

(Из Речей Высокого, стр. 138)

*Runor skall du finna,
rätt uttydda stavar,
mycket stora stavar,
mycket starka stavar...*

Руны найдешь
и постигнешь знаки,
сильнейшие знаки,
крепчайшие знаки...

(Из Речей Высокого, стр. 142)

It should be remembered that writing texts in runes is in itself a magical practice. We recommend that readers try to evaluate their own feelings and associations when writing texts in different ways and with different runes: perhaps these feelings will prove interesting, and their analysis will be useful in mastering the runic art.

Topic 5.

Names of the runes.

The Elder Futhark

All runes have names that reflect their inner essence as far as the language allows. We now know the names of the early and late Anglo-Saxon and Middle Scandinavian runes; the latest Scandinavian runes, which became simply an alphabet, had no names. Thus, we have various versions of names, but most importantly, the names of the Futhark runes, the original truly magical system, have not survived. Nowadays, there are quite a few articles published in periodicals devoted to runic magic; as a rule, they describe the Futhark, but the names that the authors assign to the Futhark runes are not authentic. This is only a medieval reconstruction, and unfortunately, the true names of these runes are unknown to us. However, as far as we can tell, the existing reconstruction is quite close to the names that the Elder Futhark runes may have had in the distant past when they first appeared in Northern Europe.

In the 8th century in Britain, and a little later in Scandinavia, the first manuscripts appeared containing lists of runic signs with their Latin phonetic equivalents *and*, most importantly, their names. Much later than the first lists of runes, treatises devoted to runes appeared, containing not only the names of runic signs, but also some other information about them. A good example of this type of manuscript is the Anglo-Saxon Rune Poem, consisting of 29 parts, each dedicated to a single rune and written in Old English alliterative verse. Here is an approximate translation of a fragment dedicated to the rune Feih:

*Feoch, богатство — хорошо для всех людей;
каждый щедро должен делиться им,
если хочет иметь славу пред Господом...*

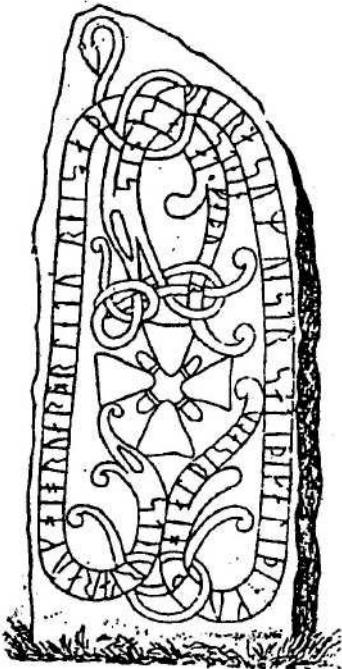
Similar poems are also known in Scandinavia. Here, for example, are fragments dedicated to the same rune, taken from the Icelandic and Norwegian Runic Poems, respectively:

*Fe, золото — это раздор в роду,
пожар во время потопа и путь змеи.*

*Fe, золото — причиняет раздор в роду;
волк подрастает в лесах.*

Below is a list of the Elder Futhark runes with their names and brief descriptions.

1. F [f] Fehu — Possession



Rune of property. In first, most common interpretation is purely material property. However, working with this rune allows us to reveal its deeper properties, in particular, its connection with spiritual property (but not spiritual! — make the distinction). However, its relationship with the material world should not be considered something inferior — this is its main content. In general, it can be characterised

not only as the rune of property, but also as the rune of well-being, unspoiled by self-satisfaction.

In addition, the rune Fehu is also associated with elemental energies, similar to the Indian prana or Chinese Qi.

Один из упplандских (Швеция)
рутнических камней

2. U [u] Uruz — Zubr

The rune of power, magical energy, "that which acts," *yari* — the driving force of combat and erotic inspiration and ecstasy; moreover, the male and female components are inextricably fused in the energy of this rune. The rune of new beginnings — success is only possible where *yari* is present.

3. T [th] Thurisaz — Turs (i.e. giant)

A powerful but very heavy rune, difficult to understand, among other things. It has three aspects, the most obvious of which is the most common name — **thurs** — "ture", a giant in Germanic tradition. In later times, the Tures were associated with forces opposing the gods, but originally they understood as incredibly ancient generation of "primordial" gods, gods of the "older generation." In this respect, the Turs are related to the Slavic Volos and the ancient Titans. The main characteristic feature of the Turs is their power, which is reflected in the content of the rune. This same power later became an "attribute" of one of the gods of the "second" generation — Thor (Perun). The second aspect of the rune is related to this — its shape repeats the shape of a stylised image of Thor's hammer — Mjölnir. Finally, the third aspect is related to the Gothic name — Vrata... To a certain extent

, the rune Ture can be considered a rune of military initiation.

4. **F [a] Ansuz — God**

One of the most sacred runes of the Futhark. The rune is associated with Odin, as well as his opposite, Loki, the cunning god. It is the rune of poetry and magic, inspiration, revelations, and unexpected discoveries and encounters. It is also the rune of Knowledge. In addition, the rune Ansuz is associated with journeys between worlds and the image of the World Tree, Yggdrasil.

5. **R [r] Raido — The Road**

The rune of the path, the rune *of the Road* — in every sense of the word. Working with this beautiful rune is extremely effective for people who feel the beauty behind it, who live by the principle of "Via est vita" (Latin for "the road is life"). For these people, the rune Raido itself can serve as an excellent talisman. The rune Raido is often associated with the Wheel of the World Order (Sanskrit **rita**).

In addition, it is the rune of unification and harmonisation, the rune of final synthesis — but not completion as such.

6. **↳ [k] Kano — Torch**

The rune of embodiment and revelation. Ralph Blum characterises the rune Kano as "the rune of renewed clarity." It is a very powerful rune, associated not only with the formation and orientation of human activity (at any level) in the right direction, but also with giving it the necessary strength.

The second aspect of this rune is disclosure. Obviously, both aspects are interrelated — it is impossible to embody an idea without revealing oneself to the world. This is a very important point to remember when working with this rune.

7. **X [g] Gebo — top**

The rune of unity of opposites, the rune of partnership, and the rune of gift, including the gift of the divine.

Along with some other runes (for example, Ansuz), the rune Gebo is one of the most difficult symbols of the Futhark to master. To understand it, one must clearly feel the universal law of unity and struggle of opposites, which in this case are, for example, freedom and partnership. A sincere and fruitful union is impossible where its members do not have complete freedom. Thus, the bonds of true brotherhood always prove stronger than the forces that maintain the integrity of tyranny. But freedom — in the deepest sense of the word — is impossible where "everyone pulls the blanket over themselves."

8. **Ƿ [w] Wunjo — Joy**

A bright, joyful rune. Its main meaning is directly determined by its name — it is the rune of joy. In addition, it is associated with well-being, prosperity, beauty, and good fortune.

9. **ᚦ [h] Hagalas** — *Hail*

A rune of destruction. It is associated with the natural forces of destruction, ruin, dissolution, rupture, and the energies of the elements. During mass disasters, such as floods, earthquakes, and volcanic eruptions, there are sudden and significant surges of energy similar to the energy of this rune. It should be remembered, however, that destruction can also be an element of progress.

10. **ᛏ [n] Nauthis** — *Need*

The rune of compulsion, need, constraint and limitation. It is associated with the Norse concepts of Fate and Destiny. It is a rather complex rune, as it is not easy for a person to see the possibility of development in the obstacles and limitations imposed by Fate, nor to come to terms with these limitations. Meanwhile, in the North, it was said that even the gods have no power over Fate.

The rune is associated with the Norns, the Norse goddesses who weave the threads of fate for all that exists.

11. **ᛁ [i] Isa** — *Ice*

The rune of ice in the literal and figurative sense of the word. The main meaning of the rune is freezing, binding, stagnation. However, it should be remembered that in the Norse tradition, ice, along with fire, is one of the creative elements, the unity and opposition of which gives birth to the entire world.

12. **ᛖ [j] Jer** — *Harvest*

The rune of fruitful completion, obtaining results, cyclical turnover. The names of the runes are obviously interrelated, both etymologically and in meaning: it is the change of seasons, including the harvest period, that makes the very existence of the term "year" possible. On the other hand, the concept of a year symbolises a complete cycle of development, culminating in its "harvest".

13. **ᛖ [ej/y] Eihwas** — *Yew*

One of the complex runes of the Futhark. The rune of Protection or, more precisely, the rune of defence (which distinguishes it from the rune Algiz), the rune of "repelling forces" and overcoming obstacles. At the same time, the rune Eyvaz can also be associated with death or communication with the Underworld.

14. **ᛚ [p] Perth** — *translation unknown*

A rune of magical initiation as a passage through death for rebirth in a new form. The symbol of the inner meaning of this rune is the Phoenix, i.e. fiery rebirth from the ashes. It can also mean something hidden, a secret or a gateway to the sacred or the new. The rune has a distinctly feminine character and is associated with Frigg, the Norse goddess of fate, knowledge and power, wife of Odin.

15. **ᛏ** [z] **Algiz** — *Reed, Protection*

A rune of protection. Some authors define it with the word "security," which more accurately conveys its meaning. It is also a rune of divine patronage. The rune is associated with the god Heimdall, Guardian of the Gods, who protects the World from the invasion of dark forces.

16. **ᛋ [s] Sowil**— *Sun*

The rune of victory, the rune of power and the rune of integrity. Some authors tend to define the Sun rune as the rune of the result, and in a certain sense this makes sense — indeed, integrity, the synthesis of opposites, is the result of any movement. It also means creative energy, the will to win and the victorious completion of any endeavour.

17. **ᛏ [t] Teiwaz**— *Tyr (one of the gods)*

The rune of the warrior. Dedicated to Tyr (Tiv) — the god of war. Legends tell of one deed of this god that remarkably characterises both him and his rune. Once, the gods managed to capture Fenrir, the World Wolf — the cause of the coming Ragnarok (End of the World). In order to restrain the destructive power of the Wolf, it was necessary to put specially made strong shackles on him. But the Wolf, of course, did not give in, and then Tyr put his hand in its mouth as a pledge that the shackles would be removed. And when the Wolf was chained, it bit off Tyr's hand — but victory over Chaos was achieved.

Many call the rune Teiwaz the rune of the Warrior Spirit.

18. **ᛒ [b] Berkana**— *Birch*

The rune of growth. The preserved name, which is a relic of the ancient Germanic-Slavic proto-language, perfectly characterises the rune on an associative level. The growth it symbolises can be both physical and spiritual. It is the rune of fertile movement, leading to blossoming and ripening. The rune is associated with both the older and younger goddesses of the Norse tradition.

Some authors also associate the rune Berkana with the reincarnations (rebirths) of a person.

19. **ᛘ [e] Ehwaz**— *Horse*

The rune of change and movement (progress, breaking the deadlock). This is a very multifaceted rune, symbolising both the magical power that ensures movement and development, and victory over death and transitions between worlds.

20. **ᛘ [m] Mannaz**— *Man*

A complex rune, defined by Ralph Blum as the rune of the self. The rune of inner magical initiation, inner work, liberation from all that obscures the human spirit from the true Light. It also symbolises thought, reason and understanding.

This rune is associated with both the light god Heimdall and Odin himself.

21. **ᛚ [l] Laguz**— *Water*

The rune of the inner circle of magic, "that which leads." A complex but remarkable rune. The classic translation of the name ("water") does not quite accurately define its meaning. The name of this rune implies not just water, but flowing water, moving water — that which forms a stream and carries everything along with it.

Like Berkana, the rune Laguz has a distinctly feminine character, but is more associated with magic. It can be associated with intuition, the patronage of the gods, and guidance.

22. **ᛇ [ŋ] Inguz** — *Ing* (one of the gods)

One of the most beautiful and powerful runes of the Futhark. The rune of fertility in its reproductive (procreative) aspect. Dedicated to the light god Freyr, god of fertility (his other name is Ing or Ingvi). His Slavic name is Dazhbog. It symbolises male fertility, the phallus, light, and energy.

23. **ᚦ [o] Othal** — *Heritage*

The main meaning of this rune is inheritance, both spiritual and material. The rune symbolises lineage, family, homeland, home, property and traditions. Sometimes the rune Othal is defined as the rune of diverging paths; this implies the separation necessary to preserve property in any sense of the word.

24. **ᛞ [d] Dagaz** — *Day*

A very bright rune. It combines two global interrelated concepts. In the first of these, Dagaz can be defined as the rune of transformation or the rune of breakthrough. In terms of the second, it can be defined as the rune of prosperity, "day" (hence its name). It also means well-being, joy, health and strength.

* * *

Recommended practice

This topic is very important for mastering the entire course, since the success of all further work with the reader depends on how deeply they can understand the meanings of the runes. Of course, the runes are not fully defined by the brief descriptions given above, and the process of learning about them can continue indefinitely, expanding and deepening without limit, but a first acquaintance with the runes is still very important. Therefore, we recommend that you do not rush to move on to the next topics and focus your attention on the material presented here.

Getting acquainted with the runes should not be rushed — this is quite important. We recommend a leisurely "communication" with the runes, structured as follows. Choosing one Futhark rune each day, you should think about the name of the sign, its meaning and form. Even the most seemingly unrelated The meanings of individual runes are not random and necessarily have something in common. Reflecting on these connections, which is a kind of meditation, will be the best practice for this course topic.

The Minor Runes

As already mentioned, the younger runes are the symbols of the relatively late (end of the 1st millennium AD) Scandinavian runic series. It can be said that the series Younger runes are their kind simplifications of the Futar. Traditionally Junior ranks are considered less magical, than the original Futhark, however, they were also used in the magical arts of the North. In any case, knowledge — even superficial — of the Lesser Runes is necessary, and this course topic will be devoted to them. Without dwelling in detail on the history of the development and modifications of the Lesser Runes, we will provide only brief descriptions of them, based on the relatively early Danish version of the Viking runes.



Рунический камень с острова Готланд с изображением сюжета путешествия Брюнхильд в Хель — в Иной Мир. Надпись выполнена Младшими рунами

1. **ᚦ** [f] Fe — Possession

In practice, the meaning of this rune coincides with the meaning of the Fehu rune of the Elder Futhark. The positive aspect of the rune is associated with wealth and its attraction; the negative aspect is associated with greed and the strife that arises from it.

2. **ᚦ** [u] Urr — Bison, Aoz

It is often said that the rune Ur of the Lesser Runes inherits three runes of the Elder Futhark at once: the corresponding rune Uruz and two others that are not included in the later runic series — Otar and Vuno. This is roughly how the meaning of the rune Ur should be understood in the Lesser tradition, bearing in mind that the main content of the rune is still life energy, yari.

3. **ᛏ** [th] Thurs — Ture (i.e. Giant)

The rune Thure symbolises the powerful forces of Chaos that oppose consciousness and creativity. In this aspect, the rune has a negative connotation and is associated with misfortune, obstacles and opposition to development. However, the rune Ture, like the corresponding rune of the Elder Futhark, is also associated with the god Thor, who uses the power of the elements to fight Chaos itself, and in this aspect, the rune Ture acquires the meaning of strength, power, and might that must be directed.

4. **ᚦ** [a/o] Oss — As (i.e. God), Usta, Ustye

The two Scandinavian variants of the name of this rune (**Ass** and **Oss**), which differ little from each other and sometimes merge completely, characterise it perfectly. On the one hand, it is a god, i.e. Odin, as well as gods in general, and on the other hand, it is the mouth or lips from which the word of creation pours forth. As in the Elder Futhark, this rune symbolises magic, creative inspiration and poetry, as well as intuition and knowledge.

5. **R** [r] **Reid** — *Road, Journey*

The most Scandinavian word Reid means "horse riding", but is often interpreted more broadly as the Road or journey in general. The Icelandic Runic Poem calls journeying (literally "horse riding") a "blessed occupation". The meaning of the rune fully corresponds to its meaning in the Elder Futhark.

6. **Y** [k/g] **Kaun** — *Flame, Ulcer*

This rune differs from its Elder counterpart (the rune Kano) not only in its inscription, but also in its name. In the Lesser Runic series, its name acquires an additional nuance, conveyed by the meaning "ulcer". In general, the meaning of the rune Kaun is similar to that of the Elder rune Kano, but the second meaning of the name emphasises the danger posed by the uncontrolled use of fiery creative power. On the other hand, it can be assumed that the second translation of the name of this rune — "ulcer" — is associated with its use in northern witchcraft, i.e. in healing magic.

7. **♦** [h] **Hagl** — *Grad*

Despite the fact that the rune Hagl, like the previous one, changed its spelling in the Younger Runes compared to the original Futhark, its meaning remained almost the same — destruction, catastrophe, death. The Icelandic Runic Poem says of this rune: "Hagl is cold grain and rain with snow, and the sickness of snakes." Indeed, it should be remembered that ice is one of the Nordic creative elements, and the icy grain represented by the rune Hagal is also the beginning of all beginnings, the cosmic seed. It is also believed that the Younger rune Hagal was once used to protect against external harmful influences.

8. **†** [n] **Naud** — *Need*

"A heavy fate" is how the Norwegian Runic Poem characterises this rune. The rune fully corresponds to its counterpart in the Elder Futhark.

9. **I** [i] **Iss** — *Ice*

This rune also fully corresponds to its Elder counterpart. The Scandinavian Runic Poems (Icelandic and Norwegian, respectively) characterise it as follows: "Ice — is the crust of the wave, and the roof of the waves, and a danger to the dying" and "We call ice the wide bridge; the blind man needs a guide."

10. **λ** [a] **Ar** — *Year, Harvest*

The rune Ar inherited from its older prototype (the rune Ier) the meaning of the cycle of things, the year, the harvest, but acquired a slightly greater connotation of wealth, prosperity and balance. The Norwegian Runic Poem says of this rune: "The harvest brings people profit; I say that Frodi was generous." This refers to the legendary northern king, whose generosity and wealth, as well as the prosperity that established itself in Denmark during his reign, became proverbial.

11. **ᛗ** [s] **Sol** — *Sun*

The rune corresponds to its counterpart in the Elder Futhark. The Icelandic Runic Poem says about it: "The sun is a shield for the clouds, and the radiance of glory, and the cause of the great sorrow of ice."

12. **↑** [t/d] **Tyr** — *Tyr*

The Icelandic Runic Poem says the following about this rune: "Thurr is the one-armed god who survived the battle with the wolf and is the guardian of the temple." The meaning of this rune, like the previous ones, coincides with the meaning of its counterpart in the Elder Futhark.



Один из уппландских (Швеция) рунических камней

13. **ᛒ [b] Biarkan**— *Birch (Birch Branch)*

In the Lesser Runic rows, the rune Bjarkan is often considered more complex than its counterpart in the Futhark. This is due to the fact that Bjarkan inherits not only its direct prototype (the rune Berkana), but also another female rune of the Elder Futhark, which is not included in the Lesser series — the rune Perth. Therefore, the rune Bjarkan symbolises not only fertile growth, but also the mysteries of birth and death. This rune is also associated with Fate and Destiny.

14. **ᛦ [m] Madr**— *Man*

The Minor rune Mad has absorbed the meanings of two Elder runes, both of which can be considered its "progenitors." These are the runes Algiz and Mannaz. The rune Mad symbolises both the divinity of man, his gift of creativity and awareness of himself and the World, as well as his mortality. This is mentioned in the Icelandic Runic Poem: "Man is a joy to man, and a pile of dust, and a decoration for ships."

15. **ᛚ [l] Logr**— *Water*

The Icelandic and Norwegian Runic Poems characterise this rune as follows: "Water is a boiling lake, a large cauldron, and a land rich in fish" and "Water is a force that comes crashing down from the mountains; but it is worth listening to good omens." In general, the meaning of the rune Logr coincides with the meaning of its older prototype, the rune Laguz.

16. **ᛚ [z] Yr**— *Yew*

The Icelandic Runic Poem says of this rune: "Yew is a drawn bow, and serrated iron, and a giant arrow." The rune Ir has no direct prototypes in the Elder Futhark, but it partially adopts the meanings

the Elder runes Perth and Algiz. This rune is often called the rune of death, but it can equally well be called the rune of life, since in the sacred Tradition these two potencies — birth and death — are presented as manifestations of the same cosmic force. In addition, the rune Ir symbolises eternity, the imperishable; its name is also connected with this: yew is one of the longest-living, almost eternal trees in Europe.

* * *

Recommended practice

If desired, the reader can familiarise themselves with the Lesser Runes using the same principle that we recommended in the previous topic for learning about the Futhark runes. However, this is not necessary, since the Lesser Runes play a secondary role in magic, and this course focuses mainly on the use of the Futhark runes.

At the same time, studying the Lesser (Viking) Runes can be very helpful in mastering the Futhark Runes. For example, it is recommended that learning the Lesser Runes complement the main gradual work of studying the Futhark itself.

Topic 7.

Slavic Runes

This very large — and very important, given the ethnic background of most readers of this book — topic is devoted to the Slavic school of runic art and, accordingly, to the Slavic runes themselves.

At the very beginning of the 10th century in Bulgaria, the monk Hrabar wrote lines that have survived to this day and now provoke so many contradictory, sometimes completely opposite in meaning, judgements: *"Before, the Slavs did not have gshsmgk, but they carved and cut with knives and axes, being pagans..."*

We will not comment on Khrabra's words here (there are enough commentators without us), but as a preface to the topic of Slavic runes, let us turn to the question of the origin of the term itself, which means the letters of the runic script. As already mentioned, most modern researchers tend to interpret the word *rune* as a derivative of the Germanic root **run**, meaning "secret," "to speak secrets," etc. This interpretation became established in academic circles at the end of the last century. This opinion is entirely correct, but... incomplete.

At the time — in the late 19th and early 20th centuries, during the heyday of European research on Slavic runes — there were many attempts to link the word with various Slavic roots. Thus, attempted in his time to link the word **runa**

german.

"to speak" Polish Slavicist A. Kucharski. However, V. Tsybulsky and I. Yagich opposed this interpretation, finding it "absurd". But against the more later assumption by D. Zhunkovich (1918), no researcher was able to put forward any counterarguments. Zhunkovich's version was simply forgotten, as often happened in the field of Slavic runology...

In this regard, we will quote here the recently published work by A. Platov⁷, dedicated to the Slavic school of runic art.

"...At one time, I came to the same conclusion as Zhunkovich, almost independently of this researcher. I was struck by the existence of many Slavic rivers bearing the mysterious name *Runa*. In most cases, the etymology of these names is considered unclear. But there is an old Slavic root **runa**: it is the source of the Russian words **rana**, **ranit**, **ryt**, and the Ukrainian word **rilla**, meaning "furrow." According to Zhunkovich, this same root contains the verb **ruti** — "to cut" and the noun **runa**, meaning "cut," "furrow," ...CUT. Could it be that the ancient Slavs used these cuts to perform *chitukha* and *gapshakha*?

Slavs? It is curious that the root **run**/**ran** has meaning "to cut", "to wound" was known to the ancient Germanic peoples — and it is surprising why this fact is not given attention! Thus, the famous spearhead spear from Damsdorf, dating from the first half of the 1st millennium, bears a runic inscription **RANJA**, which translates as

such as "Piercing," "Inflicting wounds," "Wounding."

It is likely that the term *rune* still derives from the ancient Slavic-Northern European root meaning "to cut" (which seems natural), while the appearance of European words with the same root but with the meaning "secret," "speaking in silence" — is secondary and is associated with the magical use of ancient *carved* signs. Ancient runes...

The first arguments in favour of the existence of Slavic runic writing were put forward at the beginning and middle of the last century. It is impossible to argue with the testimony of Thitmar, who, describing the Slavic temple of Ret-rya, points to the fact that the idols of the temple were inscribed with "special," *non-Germanic* runes. It would be completely absurd to assume that Titmar, being an educated man, would not have recognised the standard younger Scandinavian runes if the names of the gods on the idols had been inscribed with them. Masudi, describing one of the Slavic temples, mentions certain signs carved on stones.

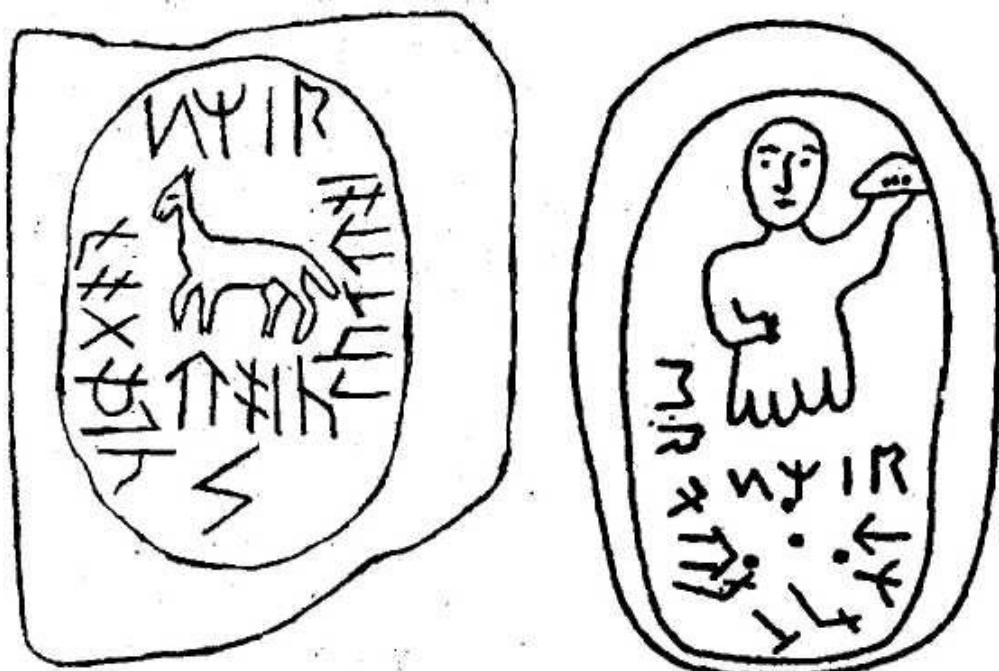
Ibn Fadlan, speaking of the Slavs at the end of the first millennium, points to the existence among them tombstone inscriptions on pillars. Ibn El Nedim says about the existence of a Slavic pre-Cyrillic inscription letter and even provides a drawing of a piece of wood (the famous Nedim inscription) in his treatise. In The Czech song "The Judgement of Lubosha", preserved in a 9th-century list, mentions *destei prav-dodatpne* — laws written on wooden boards in some kind of script.

The list of such evidence could go on almost indefinitely, but the only *direct* evidence can still only be the monuments of Slavic runic writing themselves. And there are many such monuments. We cannot afford to consider all such evidence in this *practical* course, but some of them, which are most directly relevant to the course, will be mentioned below.

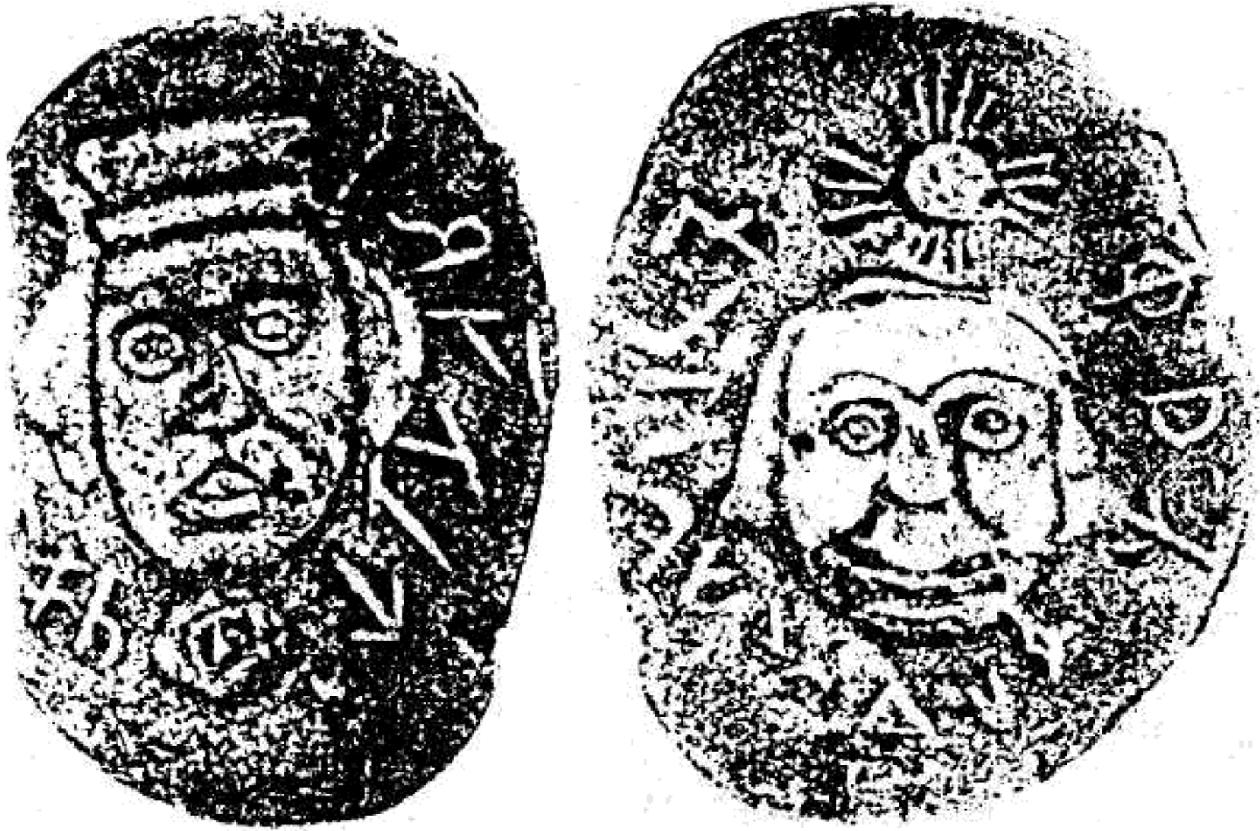
First of all, it should be noted that the Slavic school of runic art included several different styles, or sub-schools, which developed relatively independently and have been preserved to varying degrees to this day in archaeological monuments and written sources. In this course, we will only discuss the most famous and widespread style of the Slavic school

— the *Wendish runes*.

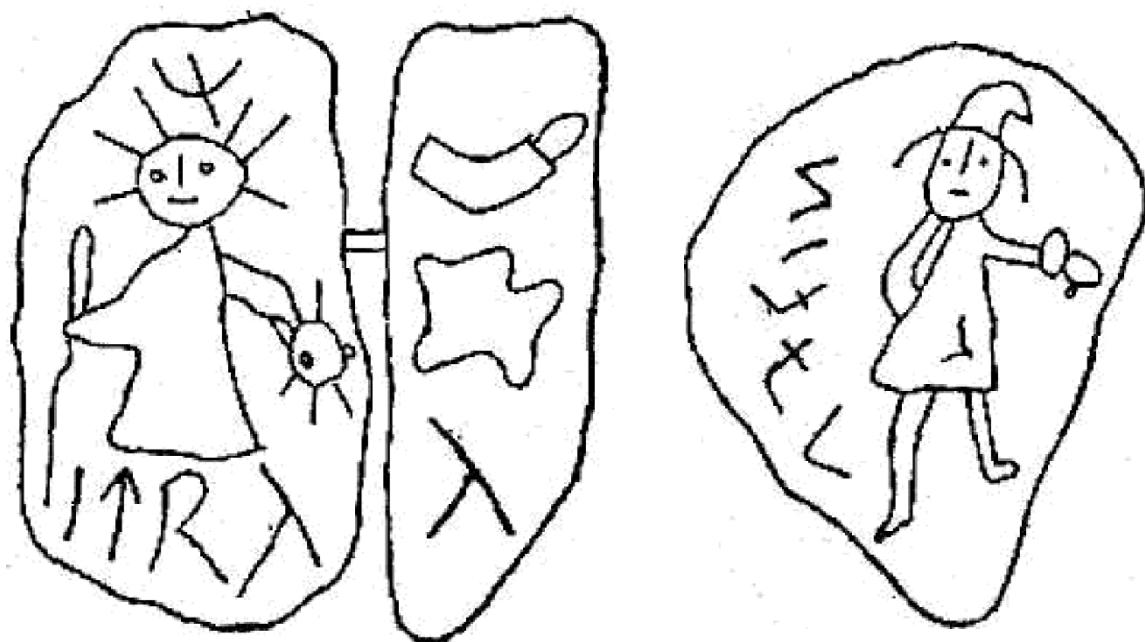
The Wendish runes were used by most Baltic Slavs at least in the first centuries of the 2nd millennium AD. One of the most famous examples of runic monuments of this school are the so-called Mikor stones, discovered in 1836 in the Poznan region (Poland). These stones (there are three of them) bear images and runic inscriptions, the unambiguous translation of which remains problematic to this day.



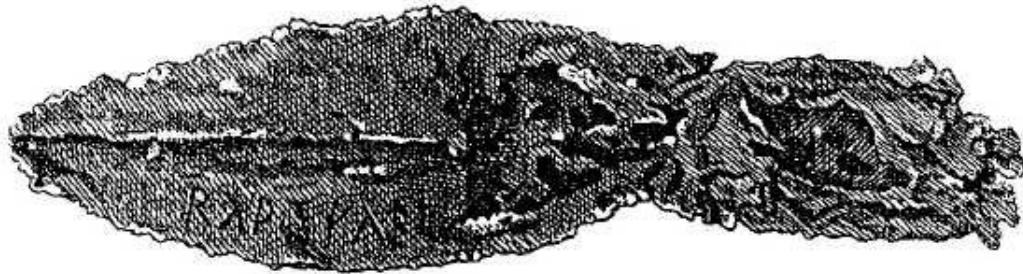
Микоржинские рунические камни



Найджон ix «Krakow, inscriptions not copied 8ы:роянены спа яжки-
ми («вендскими») рунами



Славянские рунические надписи на польских культовых камнях



Бронзовый наконечник ритуального копья из Ретры.

Руническая надпись передает имя бога Радегаста

No less famous today are the cult objects from the Slavic pagan temple in Retra. These bronze images of gods and ritual objects were found in the village of Prilvitz at the end of the 17th century; much later, they were acquired by Andreas Gottlieb Mache, who described them and commissioned engravings. These materials were published by him in 1771 in Germany. His book contains engravings of more than six dozen sculptures and other objects. Later, the entire collection of A.G. Mash was lost again.

In addition to the inscriptions on the Mikorzhinsky stones and runes on objects from the ancient temple in Retra, there are now quite a few other monuments of Wendish runic writing known: short inscriptions and individual signs on stones, inscriptions on jewellery, etc. The runic series used by the Western Slavs-Wends varied somewhat, but this does not prevent researchers from reconstructing a conditionally "generalised" Wendish runic series. The series proposed by A.A. Bychkov⁽⁸⁾ seems to us to be the most reliable. The reconstruction of the magical and mythological correspondences of the Slavic Wendish runes was carried out by A.V. Platov, whose work⁽⁹⁾ we cite here (with some abbreviations and minimal changes) to describe the runes of this series.



Одна из ретринских скульптур с руническими надписями

1. **Ѱ [m]**— *World*

Key words: *Belbog; inner self; Tree of the World*

The rune of the White God — one of the most complex (sic!) images in Slavic mythology. In Germanic Futhark, this rune is called **Madr** or **Mannaz Man**. In traditional pagan tradition, man is the image of God, his incarnation. But God is is the whole World, and therefore man, or the microcosm, is the image of the World, or the macrocosm. The axis of the Universe is the World Tree, just as the spinal column is the axis of man. The very form of the rune Belbog is the image of the World Tree and the image of a man standing with his hands raised to the Sky.

The rune Belbog symbolises the inner, divine nature of the human self; that part of it that preserves eternal Knowledge and eternal Life; that which belongs to Heaven.

Let us also remember that the second meaning of the word "mir" in Slavic languages is community, society, clan — that is, an environment in which *order* is maintained. In this respect, the rune Belbog symbolises centripetal forces — forces that strive to bring the World to absolute Order.

In a magical sense, the rune Mir represents protection and the patronage of the light gods.

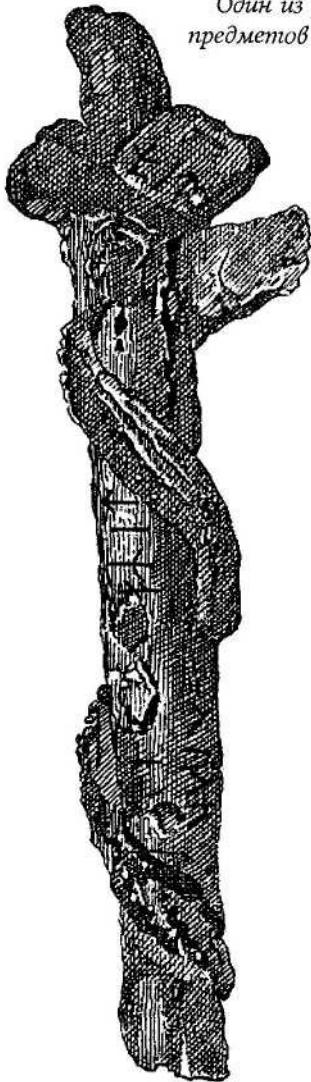
Один из ретринских культовых предметов с руническими надписями

In Germanic runic rows, the meaning of the rune Belbog is partly conveyed by the runes Mannaz and Algiz; and the image of the Slavic White God itself is parallel to that of the Scandinavian god Heimdall, whom ancient texts refer to as the White Aesir. Like Belbog, Heimdall is the Guardian of Order, whose role is to protect the realm of the gods from the invading Forces of Chaos.

2. **ѧ [y/y]**— *Chernobog*

Key words: *Jester; Shadow; Inverted Blood of the World*

The rune of Chernobog is a deity that forms a dual pair with Belbog. If the rune of Belbog represents the forces that strive to bring the World to absolute Order, then the rune of Chernobog connects us with the forces that lead the World to absolute Chaos. It was absurd to associate Bel with "good" and Chernobog with "evil"; the interaction of centripetal



and centrifugal forces is the key to Equilibrium, read: the key to the very existence of the World.

In the divine plan, the rune of Chernobog represents the trickster god, the God-Jester and the God-Clown, eternally battling the Guardian of Order and eternally violating the boundaries set by the gods of Order. In relation to humans, the rune of Chernobog represents the Shadow, that archetype of the Jungian unconscious that eternally stands behind our left shoulder and laughs, leading us to liberation from delusions and illusions: "*I am the one who eternally wants 2L\$ " eternally does good*" (Goethe)...

The magical content of the rune. The destruction of old ties, the breaking of the magic circle, the exit from any closed system.

In the Germanic runic series, the rune of Chernobog finds a partial correspondence in the runes Perth and Hagalaz. The Germanic name for Chernobog is Loki.

3. **λ [a] — Alatyr**

Key words: *Basics, beginnings; Greatness; World Torah* The rune Alatyr is the rune of the centre of the Universe, marked by the World Mountain; the rune of the beginning and end of all that exists. It is the centre around which the struggle between Belbog and Chernobog revolves, the cycle of the struggle between the forces of Order and Chaos; it is the law of Equilibrium and return to one's roots; it is the stone lying at the foundation of the World — that handful of earth raised by the gods from the bottom of the primordial ocean, from which Everything was created. The eternal cycle of events and their immovable centre...

The magical altar — the stone on which sacrifices are made — is essentially a reflection of the World Mountain, or the Alatyr stone. This is the sacred image contained in this rune.

In the Germanic runic rows, there are no runes that more or less fully convey the meaning of the Alatyr rune. Only to a certain extent do the rune Yr of the Elder Runic Alphabet and the rune Stan of the Northumbrian runic rows correspond to it.

4. **ᚱ [p] — Rainbow**

Keywords: *Road; Joy*

As in the Scandinavian Futhark, this is the rune of the Road, the rune of "the path that has a heart" (Castaneda)... It is an endless Path leading to Alatyr¹ TMYifī > defined by the unity and struggle of Sy* E^lOoga and Chernobog, Fire and Water.

The Road ° of tradition is something more than just movement in space and time. The Road is a special state, equally different from both vanity and tranquillity; it is a state of movement between Order and Chaos. The Road has no beginning and no end, but it has a source and a result... The ancient formula "do what you must, and let come what may" could serve as the "motto" of this rune.

The magical meaning of the rune: stabilisation of movement, assistance in travel, favourable outcome of difficult situations.

In the Germanic runic series, this rune corresponds completely to the rune Raid.

5. **ᛏ [h] — Need**

Key words: *Inevitability; Fate; Nav; Viy* The rune of Beles in the image of Viy (Niy) — the god of Nav, the Lower World. This is the rune of inevitable fate, darkness, death, and all-consuming underground fire. It is the rune of constraint, bondage, and coercion.

As with everything related to runes, what has been said above about the rune Hrkdy can be related to any level of reality. This includes a magical prohibition on performing (completing) a particular action, material constraints, and the bonds that shackle human consciousness, closing it off from the true, divine reality of the World.

In the Germanic runic series, this rune corresponds to the rune Naud.

6. **ᚦ [r/k] — Kraada**

Key words: *Fire; Verb; Incarnation* Slavic word "krada" means sacrificial fire. It is the rune of fire, related to the Germanic runes Gebo

and Kano, for fire is a gift from the gods and a force that embodies the divine in the Middle World. It is the rune of aspiration and the embodiment of desires, and therefore the rune of speech, since in the Norse tradition, speech and *verbs* have always been associated with the embodiment of *intention*. But the embodiment of any plan is always a revelation of that plan to the World, and therefore the rune Krada is also the rune of revelation, the rune of loss of the external, the superficial — that which burns in the fire of sacrifice. Thus, Odin lost part of his outer self in order to find his inner self when he sacrificed himself to himself on the World Tree.

The magical meaning of the rune Krada is purification; the release of intention; embodiment and realisation.

7. ↑ [τ] — *Treba*

Key words: *Strength of Spirit; Warrior; Sacrifice* Like the similar Germanic rune Teiwaz, the Slavic rune Treba is the rune of the Warrior of the Spirit.

Sacrifice — the meaning of the Slavic word Treba — without which the embodiment of intention is impossible on the Path — is the sacred meaning of this rune. But sacrifice in the *inner* Tradition is not a simple gift to the gods; the idea of sacrifice implies sacrificing oneself. Thus, Tyr gives his hand in order to restrain the Wolf of Chaos.

8. ᚦ [c] — *Strength*

Keywords: *Strength; Knowledge; Integrity*

Strength is the Warrior's asset. Strength in the Norse Tradition is not only the ability to change the World and oneself within it, but also the ability to follow the Path, freedom from the shackles of consciousness. And since only the rubbish of consciousness fragments human perception and the world, and consciousness itself, the rune of Strength is simultaneously the rune of unity, integrity, the achievement of which is one of the results of moving along the Path. It is also the rune of Victory, for the Warrior of the Spirit gains Strength only by defeating himself, only by breaking the shackles of consciousness, only by sacrificing his outer self for the sake of liberating his inner self, his true divine *Self*.

The magical meaning of this rune is directly related to its definitions as the rune of victory, the rune of power, and the rune of integrity. The rune of Strength can propel a person or situation towards Victory and the attainment of integrity, it can help clarify an unclear situation and push towards the right decision.

In the Germanic runic series, the rune of Strength corresponds to the rune Sig (Soul) of the Elder Futhark.

9. ᚦ [b] — *Wind*

Key words: *Summit; Know; Wind-Power; Beles*

The Rune of Wind belongs to the Slavic god of magic and wisdom, wealth and power — Veles. It is the rune of the Spirit; the rune of Knowledge and ascent to the summit; the rune of will and inspiration, both magical and poetic. In sacred Tradition, Wind is a stable image of spiritual magical Power associated with the element of air. In our work, it is the inner circle of magic — the circle of inner knowledge and inner Power, in which the inner Alatyr of a person, their divine *Self*, is hidden.

Thus, on the level of magic, the rune of Wind symbolises the Power-Wind and the inner magical circle; on the emotional level — inspiration, creative fury (Scandinavian *odr*, from which the Scandinavian name of Veles — Odin — comes); at the event level — the divine Game, all those events that are infinitely intertwined but seem random, reflecting the eternal dance of Shiva-Veles...

Among the Germanic runes, there is no sign that clearly corresponds to the rune of Wind.

10. ᛖ [6] — *Bereginya*

Key words: *Birch; Fate; Mother; Earth; Makosh* Bereginya in Slavic

Traditions — a female mythological image associated with protection and the maternal principle; in archaic antiquity, Makosh, the Mother Goddess, appeared under the name Bereginya. Therefore, the rune Bereginya is the rune of the Mother Goddess, who knows both earthly fertility and the destinies of all living things. According to traditional beliefs, the Mother Goddess gives life to souls who come to incarnate on Earth, and she takes life away when the time comes. It is equally correct to call the Beregini rune the rune of Life and the rune of Death, for the Heavenly Mother (Scandinavian Frigg), who spins the threads of fate, and the Earth Mother (Scandinavian Hel), who rules the realm of the dead, are manifestations of the same Goddess. This same rune is the rune of Fate, as understood in the Norse tradition.

Only part of the meaning of the rune Beregini is conveyed by the Germanic rune Berkana.

11. **h** [y] — *Ud*

Keywords: *Yar; Love; Youth; Fire; Yarovit*

The Slavic word "ud", which generally means "limb, member", acquires the specific meaning of phallus in a sacred context. In all branches of the Indo-European tradition without exception, the symbol of the male member, the lingam, is associated with the fertile creative power that transforms Chaos. This fiery power was called Eros by the Greeks and Yar by the Slavs (these words have the same root).

The rune Ud is dedicated to the Norse god who was revered as the son of Beles by the Slavs or the son of Odin by the Scandinavians. His Slavic name is Yarovit, and his Scandinavian name is Baldr. The rune Ud embodies his power — Yar, that which makes men masculine and women feminine. It is not only the fiery power of love, but also a passion for life in general, the power that unites opposites, fertilising the emptiness of Chaos...

In the Germanic runic series, the rune Ud corresponds to the runes Uruz and, in part, Inguz.

12. **¶** [ʌ] — *Lelia*

Keywords: *Love; Water; Attraction; Lelia*

The goddess of this rune, Lelia, was revered by the Slavs as the daughter of the Great Mother. Her name is associated with a wide range of ancient roots, such as *lya* ("child, girl"), *lelyat* ("to cherish") and so on, right up to the Sanskrit *lila*, meaning "play". The young goddess Lelia herself, sister of Yarovit, and her rune are associated with the element of water, and more specifically, with living, flowing water, gushing in springs and streams.

In the Norse tradition, she is the goddess of *Strength who leads*, just as a stream of water leads. We encounter her under different names in European fairy tales about the sea (river) Maiden, in the legends of King Arthur, where she appears as the Maiden-guardian of the Holy Grail and the Road to it, in Slavic and many other ritual myths.

In magic, the rune Leli is the rune of intuition, knowledge beyond reason, the Force that leads in a journey of discovery, as well as spring awakening and fertility, blossoming and joy.

In Germanic runic rows, this rune corresponds to the rune Laguz and, in part, to Wunjo.

13. **¶** [b/x] — *Fate*

Keywords: *Luh; The Unmanifest; The Unknowable; Fate* This is the rune of the transcendent unmanifest Spirit, which is the beginning and end of everything. The Slavs called it Fate, the ancient Scandinavians called it Orlog, and the ancient Anglo-Saxons called it Wyrd. Herodotus wrote that, according to

European traditional beliefs, even a god cannot escape his predetermined fate. Nothing exists outside of Fate. Fate, Wyrd, Orlog — it is not a deity, not a law, not even predestination, it is simply — All-That-Is...

In magic, the rune of Fate can be used to consecrate an object or situation to the Unknowable.

Of the Elder Futhark runes, only the runes Perth, Eihwaz, and Hagalaz partially convey the meaning of the rune of Fate. In a certain sense, the Northumbrian runes Eir, Quorth, and Gair are similar in meaning. However, we repeat, there is no exact correspondence here.

14. **¶** [o] — *Support*

Keywords: *Gods; Motherland; Pillar; Pole and Circle* This is the rune of the foundations of the Universe; the rune of the gods. It is precisely as pillars and supports of the World that the gods are revered in Tradition; in the ancient northern languages, these two words — *god* and *pillar* — sounded the same: **ass/ans**. The assembly of gods is the essence, centre, and periphery of the World, which is why in Russian, the axis symbolising the World Tree and the circle encompassing it are denoted by almost the same word: *Kol* and *Kolo*. The support, the pillar, is also a shamanic pole, or tree, on which the shaman travels to heaven; and this pole is also gods, since it is from them that the shaman draws strength for his journey. And the circle that surrounds it is the circle in which the existence of people who worship their gods takes place; it is the Motherland, the heritage of the ancestors.

In the Elder Futhark, certain aspects of the meaning of the rune Opora are partially conveyed by the runes Odal and Ansuz.

15. ♫ [A] — *Dazhbog*

Keywords: *Dofo; Dyr; Fertility* The rune of the light god Dazhbog, symbolising *goodness* in every sense of the word: from material wealth to the joy that accompanies true love. The most important attribute of this god, whom the Scandinavians worshipped under the name of Freyr and the Celts under the name of Dagda, is the horn of plenty or, in its more ancient form, the cauldron of inexhaustible blessings. The flow of gifts flowing from this sacred cauldron like an inexhaustible river represents the rune of Dazhbog.

The rune signifies the gifts of the gods, the acquisition, receipt or addition of something, the emergence of new connections or new good acquaintances; well-being in general, as well as the successful completion of any endeavour or process.

The rune of Dazhbog is most closely related to the Elder runes Fe and Jera; in addition, some aspects of its meaning correspond to the runes Inguz, Gebo and Dagaz.

16. ┐ [n] — *Perun*

Keywords: *Covering; Power*

The rune of Perun, the Norse god of thunder, who protects the worlds of gods and humans and preserves Truth and Order from the forces of Chaos. It symbolises power, might, straightforwardness, and vitality.

The rune can mean the emergence of powerful but heavy forces that can break a deadlock or give it additional energy for development. It also symbolises personal power, but in some negative situations — power unburdened by wisdom. But it is also direct protection from the forces of Chaos, from the destructive influence of psychic, material or any other destructive forces, given by the gods.

In the Elder Futhark, the rune Thurisaz is closer than others to the meaning of the rune Perun, although there is no complete correspondence between them.

17. ♪ [e] — *Yes*

Key words: *Nature; Life; Movement*

The Rune of Life, or Living, mobility and natural changeability of existence, for immobility is death. This rune represents the divine forces that make grass grow, the juices of the earth flow through tree trunks, and blood run faster through human veins in spring. It is the rune of light and bright life force and the natural desire for movement in all living things.

The rune Yew symbolises renewal, movement, growth, Life itself. In the Elder Futhark, this rune corresponds to the runes Eihwaz and Berkana.

18. ┌ [n] — *Source*

Key words: *Ice; He-movement; First principle*

To understand this rune correctly, it is important to remember that in the Norse tradition, *ice* is one of the creative primordial elements, symbolising *power-in-rest*, potentiality, movement in stillness. According to some versions of northern legends

the world arose from a single hailstone — an icy grain.

The rune of the Source, the rune of ice, signifies stagnation, crisis in affairs or in the development of a situation.

However, it should be remembered that the state of frozenness, of immobility, contains within it its potential power of movement and development (represented by the rune Yod) — just as movement contains within itself the potential for stagnation and freezing...

In the Scandinavian runic series, the rune of Origin corresponds to the Elder rune Isa and, in part, to the Lesser rune Hagal.

Northumbrian runes

As already mentioned, the ancient Germanic tribes of the Angles and Saxons brought runes to the British Isles in the middle of the 1st millennium AD. Over several centuries, the Anglo-Saxons repeatedly changed the runic system, introducing new runes. These changes, which apparently began on the mainland, ultimately led ultimately to the emergence in the 9th century in Northumbria (an Anglo-Saxon kingdom in Britain) of a 33-character runic system, now known as "late Anglo-Saxon" or "Northumbrian".

Here is a list of these runes and their names:

1.	ᚠ	[f] Feoh — Владение
2.	ᚢ	[u] Ur — Зубр
3.	ᚢ	[th] Thorn — Колючка
4.	ᚦ	[o] Oss — Бог [Уста]
5.	ᚦ	[r] Rad — Дорога
6.	ᚦ	[k] Cen — Факел
7.	ᚦ	[g] Geofu — Дар
8.	ᚦ	[w] Wynn — Радость
9.	ᚦ	[h] Hagl — Град
10.	ᚦ	[n] Nied — Нужда
11.	ᚦ	[i] Is — Лед
12.	ᚦ	[j] Year, Ger — Урожай [Год, Лето]
13.	ᚦ	[y/e] Eoh, Eow — Тис
14.	ᚦ	[p] Peord — перевод затруднителен
15.	ᚦ	[z/ks] Eolhs — Тростник
16.	ᚦ	[s] Sygil — Солнце
17.	ᛏ	[t] Tir — Тюр
18.	ᛒ	[b] Beorc — Береза
19.	ᛒ	[e] Eoh — Лошадь
20.	ᛒ	[m] Man — Человек
21.	ᛚ	[l] Lagy — Вода [Mope]
22.	ᛘ	[ng] Ing — Инг
23.	ᛘ	[oe] Ethel — Поместье
24.	ᛘ	[d] Daeg — День
25.	ᛘ	[a] Ac — Дуб
26.	ᛘ	[ae] Aesk — Ясень
27.	ᛘ	[y] Yr — Лук (?), Топор (?)
28.	ᛘ	[io] Ior — Бобер (?), Выйдра (?), Морской Зверь (?)
29.	ᛘ	[ea] Ear — Прах, Могила
30.	ᛘ	[k] Calc — Мел
31.	ᛘ	[st] Stan — Камень
32.	ᛘ	[g] Gar — перевод затруднителен

This system contains nine runic symbols that are absent from the Elder Futhark. These symbols were widely used in medieval British magic and undoubtedly date back to times no less ancient than those when the basic Futhark was formed. We can suggest at least two possible sources for the appearance of these signs in the runic system. The first is the influence of the sacred traditions of the Celts, who surrounded the first Anglo-Saxon kingdoms in Britain, and the second is

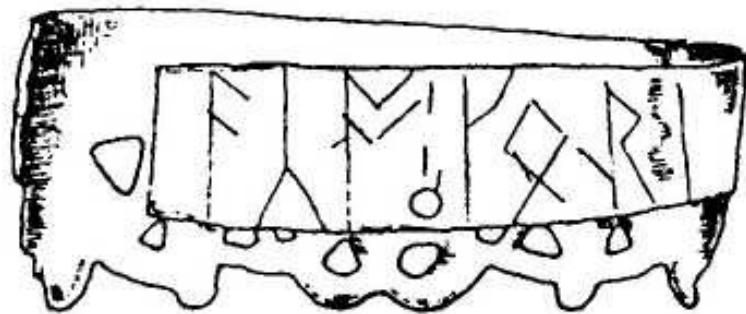
Secondly, — the influence of Germanic magical tradition, in which since

ancient times there were many runic symbols that were not used in alphabets.

In any case, we consider it necessary to provide here a brief description of the runes introduced into the runic system by the Anglo-Saxons in Britain.



a



b



b

Англосаксонские рунические (а, б) и руноподобная (в) надписи: а — с Темзы; б — из Чессел Даун; в — из Чэртсэй

ᚦ Ose

One of the first runes added to the Elder Futhark. In writing, it represents the sound "o". The Old English name for this rune, **Os**, can be translated as "ace" (by analogy with the rune Ansuz, whose place in the runic system is taken by Os), and as "mouth", "speech", "word". The rune personifies high magical power, the magic of the "cunning" word, and wisdom in general. It is associated with Woden (Odin) and, astrologically, with the energy of Mercury.

ᚦ Ak

The name of the rune, As, literally means "oak." However, according to Nigel Pennick, the rune itself was associated more with the acorn as a symbol of potential power and unstoppable growth. It conveys the sound "a". It is associated with thunder gods, with forces and energies associated in astrology with Jupiter.

ᛏ Ear

Ear — the name of this rune means "ashes". It is the rune of the end, the rune of completion, death and return to the beginning. It is rather arbitrary to say that the rune Eir forms a logical pair with the rune Dagaz of the Elder Futhark: if Dagaz is "yes", then Eir is "no." But we must not forget that everything is connected, and one rune from this pair would not exist without the other. The rune conveys the sound "ea." To a certain extent, a modification of this rune is the later Northumbrian rune Qwiorth (), which conveys the sound "q" in writing. It is the rune of fire, including the fire of completion, of burial.

ᚦ Ir

Conveys the sound "u". Like the previous ones, this rune (Yr) was part of every Anglo-Saxon runic system, but over several centuries it underwent quite significant changes in form. In the later BIDS, the rune represents a bow with a drawn string and an arrow placed on it. The rune can be used in military and commercial magic, when dealing with objects of the material world, on the borderline between physical and magical work. Pennick also links this rune to the geomantic tradition, which is quite likely.

ᚦ Jor

A relatively late rune, absent from the early Anglo-Saxon structure. Its name, **Jot**, means "sea animal" **Jot**'s phonetic meaning is "io". Nigel Pennick associates this rune with Jormungandr, the World Serpent, which, according to Norse mythology, encircles Midgard with its body, and associates it with the universal principle of the balance between good and evil.

ᚦ Kalk

The name of this rune is **Calc**, which means "chalk" or "limestone." It represents the sound "k." Information about the magical meaning of this rune is vague, unclear, and unreliable. The only thing that is known for certain is that in the Middle Ages, the rune was associated with the Holy Grail and the cycle of legends and myths surrounding it. (Once again, we emphasise here that the entire cycle of legends about the Holy Grail and the concept itself have purely pagan roots.)

ᚦ Stan

The Old English word "Stan" means " " or "stone." Phonetic Meaning Rune — Sound "st". The rune is associated with the forces of the Earth, and its magical use is mainly related to geomancy. In addition, the rune itself can be associated with any stone — from a menhir to a playing chip, which leads to its use in very specific magical, ritual and everyday purposes.

ᚦ Ghar

Gar. The thirty-third and final rune of the late Anglo-Saxon system. It is the symbol of the sacred spear of the god of light, whether it be the spear Gungnir belonging to the Norse god Odin or the spear Assal belonging to the Celtic god Lugh. It is the very spear that appears in the cycle of legends about the Holy Grail. On the other hand, the rune represents the World Tree, Yggdrasil, the ash tree around which the world revolves. Some authors also refer to the rune Gar as the rune of integrity, completeness, and perfection.

* * *

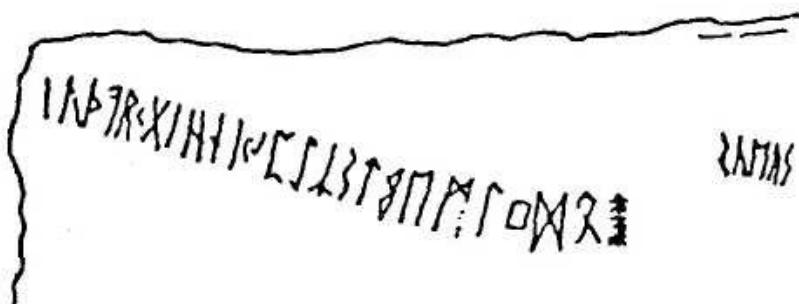
Recommended practice

As in previous topics devoted to the description of various runic series, here we recommend meditative reflection on the meaning of the runes, as well as on the possible reasons that prompted Anglo-Saxon priests and magicians to introduce new symbols into the runic series.

Gothic runes. The Armanic series

Another traditional runic alphabet is the Gothic runes. This alphabet was used by the Goths, Germanic tribes who originally inhabited the island of Gotland in the Baltic Sea. Gotland is home to the oldest monument of Gothic

runic writing — inscription on Kilversky stone, representing a list of the Gothic Futhorc. As early as the 4th century, the Gothic bishop Ulfila created an alphabet using a mixed Latin-Runic character base. However, this alphabet did not become widely used in Europe, whereas monuments of Gothic runic writing are known from the shores of the Baltic to southern Russia and the Black Sea coast — migrating across almost all of Europe, the Goths brought Germanic runic culture with them.



Килверский рунический камень — один из древнейших памятников готской письменности. Остров Готланд, ок. IV века от Р.Х.



«Готский алфавит».
Старинная гравюра из «Истории Готии и Швеции»

The Gothic runic series practically repeats the classical ancient Futhorc, differing only in minor rearrangements of the runes, the inscription of some of them (see the inscription on the Kilversky stone) and, more importantly, the names of individual runes:

1. **ᚠ** — **Faihu** — Владение, Скот
2. **ᚢ** — **Urus** — Зубр
3. **ᚦ** — **Thauris** — перевод неясен
4. **ᚨ** — **Ansus** — Бог, Богатство
5. **ᚱ** — **Raida** — Дорога, Плодоношение
6. **ᚲ** — **Kanu (Kusma)** — Пламя
7. **ᚪ** — **Giba** — Дар
8. **ᚦ** — **Winja** — Радость
9. **ᚷ** — **Hagl** — Град, Трансформация
10. **ᚫ** — **Nauths** — Нужда
11. **ᚫ** — **Eis** — Лед
12. **ᚦ** — **Jer** — Урожай, Год
13. **ᚦ** — **Eiws** — Защита
14. **ᚫ** — **Painthra** — То, что скрыто (?)
15. **ᚦ** — **Algs** — Тростник
16. **ᛒ** — **Sauil** — Солнце
17. **ᛏ** — **Teiws** — Тиб (т.е. Тюр)
18. **ᛒ** — **Bairkan** — Береза
19. **ᛘ** — **Aihos** — Лошадь
20. **ᛘ** — **Manna (Mannaz)** — Человек, Дерево
21. **ᛏ** — **Lagus** — Вода, Рост (?)
22. **ᛁ** — **Ing (Ingus, Iggws)** — Инг, Становление (?)
23. **ᚦ** — **Othal** — Богатство, Разделение (?)
24. **ᛘ** — **Dags** — День

The last runic alphabet to be mentioned in this course is the Armanic Futhark, or Futhark of the Armanen, created by the Austrian Guido von Leist at the very beginning of the 20th century and now widely used in Germany and Austria.

As Guido von List's biographers rightly point out, most of his research and conclusions cannot be considered entirely scientifically sound. This applies in full to his proposed Armanic Futhark. At present, we are not aware of any monuments containing the Old Norse runic system in the form of von List's futhark. Of course, this does not make the Armanic futhark any less magical than the classical futhark, especially since the runes are quite similar.

The first difference between the Armanen Futhark and the classical one is that von List's series contains only eighteen runes: the remaining six characters of the older system were discarded by List as later additions and not original. The second feature is that each rune of the new Futhark is strictly linked to one of the so-called "Odin's Incantations" contained in the Elder Edda.

Possible correlations between the texts of the Elder Edda and runic systems have constantly attracted the attention of researchers, but the work done by von List is probably the first attempt to link the not always clear references in ancient texts to specific runes.

The "Odin's Spells" are one of many independent fragments in the song "The Speech of the High One" (i.e. Odin). The spells begin with the following lines:

I know the incantations — no one knows them, not even the wives of kings...

(Speech of the High One, 146)

This is followed by a list of eighteen spells that can be used by Odin in various situations. Von List assigns one of the runes of his system to each of these spells, so that the serial number of the rune in the system coincides with the number of the spell.

For example, according to von List, the first rune, Fa, is associated with the following spell:

Help — that is its first name — helps in sorrow, worries and grief.

The ninth rune is Is:

I know the ninth — if a ship battles a storm, I will command the whirlwinds to subside and the waves to calm.

The eleventh rune, Sig:

With the eleventh, I undertake to protect my friends in battle, I sing into my shield — they will be victorious, unharmed in battle, they will return from battle unharmed with victory.

And so on.



Арманнический рунический строй. В центре — «материнская руна» Хагал, являющаяся, по фон Листу, праматрицей остальных семнадцати рун Арманенов. (По Найджелу Пенику)

It is necessary also note that runic system the background of the Leaf differs from the classical one not only in the number of characters and their arrangement. The runes themselves, repetition, in general, the inscription of the runes of the Elder Futhark, several differ from the latter in terms of graphics. Thus, the runes Fa, As, Hagal, etc., borrowed for the most part from private variants of the Elder Futhark, look unusual. Many modern Western authors prefer to formalise the graphics of the runes of the Armanic system, fitting them into a hexagonal "runic matrix" (see fig.).

In our opinion, the Armanic Futhark is not particularly suitable for direct magical actions, but it does contain a developed esoteric system based on runes. Therefore, we consider it very useful to provide here a list of the Armanen runes with brief descriptions that repeat, with some abbreviations and additions, the descriptions given by von List himself.

1. **F** [f] **Fa** — *Transient*

Fa, feh, feo — fiery birth; property, possessions, livestock (German: Vieh); to grow, to wander, to destroy (German: *fetzen*).

The rune contains the consolation of magicians; it says that true sages live for future development, and only fools grieve. And therefore: "If you want to be happy, be one."

2. **U** [u] **Ur** — *Primordial*

Ur — eternity, primordial fire, primordial light, the first bison; resurrection and

life after death.

Ur — the foundation of all manifestations, the primordial. To those who have realised the root cause of an event, the event itself no longer seems like an unsolvable mystery, a puzzle that leads to a dead end, — it does not matter whether the event was successful or unsuccessful — and therefore he can not only ward off misfortune and trouble or achieve success, he can also realise both deceptive evil and false luck. And therefore: "Know yourself, and you will know everything."

3. [th] **Thorn** — *Thunderbolt*

Thorr, thurs, thorn — Thor (thunder, lightning); thorn, spike, thorn.

This rune symbolises the "Thorn of Death" — that with which Odin plunged Brunhild, the rebellious Valkyrie, into a death-like sleep — but at the same time, it symbolises the "Thorn of Life" (phallus), through which rebirth conquers death. This threatening sign reliably blunts the weapons of enemies who wish for the death of others, and it also defeats the forces of death with the eternal return of life. Therefore: "Take care of your Self."

4. [o] **Os** — *Mouth*

Os, as, ask, ast — as; mouth, lips, mouth; appearance; ash tree (German: Esche); ashes (German: Ashe).

Mouth, power of the Word! The spiritual power carried by the Word breaks physical chains and grants freedom; before it, all conquerors, accustomed to winning by physical force alone, will bow down; it will destroy all tyranny. Therefore: "The power of your spirit makes you free."

5. [r] **Rit** — *The Wheel of Order*

Rit, reith, rath, ruoth; Rita ; advice, story, clue (German: Rat); red (German: rot, English: red); wheel (German: Rad); rod, staff (German: Rad); right side, Truth, justice (German: Recht, English: Right); Russian: Prav) and so on.

The Aryans' sublime, self-absorbed consciousness was their awareness of their own gods, for "to live with oneself" means to be with God. As long as a people retains its authentic "inner" integrity, it has no reason to worship external divinity, for external divine service, limited to rituals and ceremonies, becomes necessary only when someone cannot find God in their inner being. The less profound a person is, the less they know their innermost traits, the more their life becomes external. And the further the process of losing the "inner self" goes among the people, the more pompous, official and formal their external manifestations become — forms of government, law and religion (cult).

But: "I believe in what I know, and therefore I can live." For this reason, Aryan "inner spirituality" is, among other things, the basis of the Aryans' contempt for death, the basis of their boundless faith in the Almighty and in themselves, which is symbolically represented by the fifth rune. Therefore, this rune says: "I am my right, this right is inviolable, because I myself am my right."

6. [k] **Ka** — *Left*

Ka, kaun, kan, kuna, kien, kiel, kon ; brave, confident (German: Kühn); no one, nothing (German: kein) and

so on.

The World Tree, Yggdrasil, in the narrow sense — the family tree of the Aryans, next to which the family trees of other peoples are considered "foreign." The concept symbolically represented by the rune kaun, kunna ("maiden")

— describes the principle of femininity as the source of Everything. The tribe must preserve its purity; the tribe must not be "overgrown" with the roots of a foreign tree. If this happens, it will not **benefit the** "foreign trees" in any way, for "escaping from a foreign root" will grow up to become a fierce and powerful enemy of the foreign tree. Therefore: "Your blood — is the highest of what you have."

7. [h] **Hagal**

Hagal — The world fence — the fence of Everything; hail (hail); destruction; greeting.

Hagal — Self-absorbed awareness, the determination to feel God within oneself — gives

confidence in the strength of one's own spirit; this confidence gives a person the magical power that lives in all people; a power that, when obeyed, allows a strong spirit to cast aside doubts and believe in itself. Christ, who was — like Odin — one of such rare personalities, said: "...verily I say unto you, if any man shall say unto this mountain, 'Be lifted up and cast into the sea,' and shall not doubt in his heart, but shall believe that whatsoever he saith shall come to pass, it shall be done unto him."

The chosen one, endowed with this awareness without doubt, controls both the spiritual and physical components of life and feels omnipotent. Therefore: "Contain everything within yourself, and then everything will submit to your control."

8. ✚ [n] Not — Need

Nauth, noth — necessity (German:Not, English:need, Russian: нужда); norn; compulsion of fate.

"The rune of Need blooms on the nail of the norn!" This is not "need" in the modern sense of the word (poverty), but rather necessity, the inevitability of fate assigned to the norn according to the primary laws. This is how the causal relationship of all phenomena should be understood. Only that who managed to realise the root causes of phenomena, only that who achieved understanding of the basic laws of evolution and what follows from these laws, only he can assess the consequences of events as soon as they begin to manifest themselves. Therefore: "Use your destiny, don't fight it."

9. I [i] Is — Will

Is; ice (German:Eis, English:ice); iron (German:isen). "The unquestioning awareness of one's spiritual power" binds the waves — "freezes" them — and they become as solid as ice. Not only waves, but all life is subject to the coercion of will.

Countless examples — the Nordic "Helmet of Horror," the Athenian Head of Gorgon, all customs dating back to hunting knowledge and the practice of "freezing" animals, and modern hypnosis — are all based on the use of the power of the firm will of the spirit, capable of "freezing." This ability and this power are symbolically represented by the ninth rune. Therefore: "Achieve power over yourself, then everything that opposes you in the spiritual and physical world will be within your power."

10. ☀ [i] Sun, Light

Ατ ; Sun; primordial fire (☀); Aryans; high-born, etc.

Ar, **Urfyr** (primordial fire, deity), the **Sufyr**, light will destroy both physical and spiritual darkness, doubt and uncertainty. In the sign of **Ar**, the Aryans — children of the sun — laid the foundation for their laws, the basic law, whose hieroglyph is an eagle (**Aar**). It sacrifices itself, it surrenders itself to death in flames in order to be reborn. That is why it was called "**Fanisk**" and later — Phoenix. Therefore: "Honour the primordial fire!"

11. ⚡ [s] Sig — Victory

Heil und Sieg! — "Salvation and victory!" This ancient Aryan greeting and battle cry can also be found in another form — as a widespread inspiring call: *Alaf sal fena!* ("Salvation to the knowledgeable Power!") This came to be symbolically represented by the eleventh sign of the Futhark, the rune of Victory: "The creative spirit must prevail!"

12. ⚔ [t] Tyr - Sword

The reborn Odin, who descended from the World Tree on which he sacrificed himself, as well as the Phoenix, reborn from the ashes, are personified by Tyr, the young god of the Sun and war. According to mystical law, every magical belief

must have a parallel in mythology; and this mythological model is chosen by analogy with the course of events in the earthly world of humans. Esotericism recognises the mystical

One among the mystical Many, and therefore sees the fate of every human being as similar to that of Odin — in eternal transitions from death to rebirth. Just as Odin was reborn in a renewed body after sacrificing himself — which should be understood not so much as his death, but as a whole life — so too does every human being return after each life lived in human form through rebirth —

which is equally a sacrifice of oneself. Therefore, "Tar" means both

"to give birth", "to live" and "to die"; therefore, Tyr is the reborn young Sun. So the twelfth rune is also the rune of Victory, and therefore it is carved on sword blades and spearheads as a symbol capable of granting victory. It must be said: "Do not fear death — it cannot kill you."

13. **Þ [b] Bar — Song**

Bar, beork, biork ; birth (German:Geburt); song (bar); death, funeral bier (German:Bähre), etc.

The runes of the Song embody the spiritual life of All, eternal life, in which human life between birth and death is but a day. This eternal life is considered here in contrast to the life of a human being, who goes from (as birth) to **bar** (as songs of life) to **bar** (as death and funeral drugs), *life*, which is sanctified and enchanted by the "water of life" at baptism. Despite predestination predestination and the verdict of fate, dark forces play a significant role in life.

chance; it is precisely against the destructive power of such chance that the sacred blessing is directed. Germans do not recognise "blind fate." They believe in predestination in the highest sense of the word, but intuitively understand that there are many obstacles on the path to realising predestination, just as they understand that these obstacles are designed to strengthen a person's personal power.

Therefore, every newborn must be consecrated with the "water of life" in order to be protected from the inevitable accidents that lie ahead; and therefore: "Our life is in the hands of God, so entrust it to Him."

14. **ᛚ [l] Laf — Law**

Laf, lagu, lögr ; the original law (German:Urgesetz); the sea; life (German:Leben); fall, defeat.

Intuitive knowledge of the essence of Everything, and therefore of the laws of nature, forms the basis of the sacred teachings of the Aryans, or **Wihinei** ("religion," "cult"). This esoteric knowledge was transmitted to the people through the symbolism of myths so that the unsophisticated gaze of the people, unaccustomed to deep vision and perception, could discern the original laws of creation no deeper than the physical gaze can see the depths of the ocean, and the inexperienced spiritual gaze — the infinity of Everything. Therefore, the fourteenth rune says "First learn to steer a ship, and then try to cross the sea."

15. **ᛖ [m] Man — Motherhood**

Man — a person, a man (German **Mann**, English **man**, Old Norse **mapr**, etc.); mon — Moon (German **mon**, English **moon**, etc.); ma — mother (German **Mutter**, English **mother**, Russian **мать**, Latin **madre**, Celtic **mam**, **mathair** etc.); empty or dead.

A person recognises himself in the fifteenth rune — as in a sign dedicated to the spread and reproduction of the human race. The primary word "ta" is a symbol of the feminine principle, a symbol of the continuation of the family line, just as the primary word «fa» is a symbol of the masculine principle. (Thus we get «ma-ther» — mother, beginning, source, and **fa-ther** — father, ancestor.) The concepts of man or male (man **Mann**), maiden or woman (English **maiden**), mother, husband (German **Gemahl**), wife (German **frau**), marriage (English **marriage**), etc. derive from one primary word, «ma» (as do English **Moon** and German **mon**, with which all of the above words are intrinsically linked). Nevertheless, they all symbolise different concepts connected by an obvious unity.

The fifteenth rune, **ᛖ**, encompasses as exoteric (publicly available), as well as and

esoteric concepts of the high mystery of human nature and reaches its zenith in the warning: "Be human."

16. **Y** [j] *Yr—Rainbow*

Yr, eur, iris — rainbow (novel.iris, iride and etc.); anger, mistake (English error
Irren "mistake",

German "mistake", irr "crazy", Romanian irr - prefix of negation); bow, bend, etc. Yr is an inverted Man and as such means

"bending" and represents the waxing and waning moon — as opposed to the full moon Man rune. Therefore, it first draws our attention to the changeability of the moon, and secondly (as the rune of Error) — to the changeability of women, similar to the changeability of the moon.

The Rune of Error causes confusion, which may be caused by passion in love, excitement in gambling, intoxication, communication problems, or something else entirely — perhaps it is capable of helping to overcome obstacles precisely through confusion itself. But the success of such a victory is as deceptive as victory itself — for it brings anger, wild rage, and ultimately madness. Yr -rune is opposed to the Os rune, as it seeks to achieve an external rather than a genuine victory over the enemy, replacing the true causes with excuses. And so it teaches: "Think about what will happen next."

17. **E** [e] *Eh—Marriage*

Eh — marriage (German Eh); horse (Celtic); law, justice; court, etc.

The seventeenth rune (or -rune) is opposed to the sixteenth: while the previous rune warned of the transience of love, the rune of Marriage affirms the concept of lasting love based on marriage as a legal union between a man and a woman. Marriage is the foundation of the people, and therefore Eh is also a legislative concept, because, according to ancient Germanic legal formulation, marriage — is "unprocessed root", that is, the fundamental law of the continuation of Germanic power. Therefore: "Marriage is the root of the Aryans".

18. **G** [g] *Gibor—Gift*

Ge, gi, gifa, gibor — gift (English gift, German Gebe), giver (English giver , German Geber); god (English Gott Gea), (Earth); gigur , death, etc.

God is the giver, and Earth receives his gifts. But Earth not only receives gifts, it is also a giver in turn. The name of this rune contains the idea of "appearance," "giving," but it also reflects "life" as a gift and "death" as movement, a transition to a new birth. Exoteric teaching asserts that "man arises from God and returns to him," but esoteric teaching states the existence "the invisible connection between man and divinity" — and therefore we can say with confidence: "Man, be one with God!"

* * *

Recommended practice

Familiarisation with Guido von List's runic system is interesting if only for the immersion it provides into the Nordic sacred tradition. We would recommend that readers study the meanings of the Armanen runes and the sacred principles associated with them in detail. The next useful step could be to reflect on the differences and connections between them.

values corresponding runes Elder Futar and run Armanenov — such reflection will help better understand and comprehend and ourselves The elders runes, and the sacred principles of the Armanen proclaimed by von List.

Topic 10.

Rune mal.

Mantic "canon"

One of the reasons why many people are now turning their attention to runes is "divination".

We have deliberately placed this word in quotation marks for many reasons. Firstly, that magical process, that aspect of working with runes, which today is called "divination", in ancient times was, rather, communication with the gods, turning to them for advice — and that is not quite the same thing. Secondly, the practice of "divination" is always a kind of game, a game with oneself, with the runes and with the gods, and in this game one can more quickly and better comprehend the meaning of the runes — precisely why the topic, dedicated to runic

"divination" is presented in the first part of this book and precedes the discussion of other aspects of runic magic.

The art of using runes to obtain answers to questions is one of the the most ancient branches runic magic. About it

Tacitus,

Tacitus:

"They pay more attention to predictions and casting lots than all other peoples. Their method of casting lots is simple: they cut a branch from a fruit-bearing tree and divide it into small pieces, which they mark with signs and scatter randomly on a white cloth. Then the community priest, if the fate is being questioned publicly, or the head of the family, if it is being done privately, after invoking the gods, looks up, selects three pieces, one at a time, and then interprets the lots according to the marks on the pieces that have been drawn" (Germania, X).

The name of this art, **Runemal**, which means "Speech of the Runes," reflects the essence of the mantic (i.e., "divinatory") ritual. In a seemingly random manner, the magician selects one or more of the twenty-four Futhark runes inscribed on special tablets and then reads their speech.

Runes will never predict something like "the love of a certain lady, followed by a long journey and a government house at the end." The runes may not give an answer to a question that is too specific, but they will describe as accurately as possible the situation you are in, and if necessary, the situation that may follow (note that it is "may" — remember, nothing is predetermined!). Generally speaking, you can ask the runes any questions, but keep in mind that their answers are always situational, always describing a situation or state.

The ability to read the speech of the runes is based on knowledge (no — on *awareness*, on feeling) of what lies behind each of the runes. When discussing the third topic, "Odin's Sacrifice," we talked about archetypes and mythologems associated with runes — the process runic "divination" is (nothing more than!) the clarification of which mythologems determine or will determine the situation.

Now let's turn to the practical side of things. Make yourself a set of runes Fur, carved from pieces of wood, bark or clay. Under no circumstances use synthetic materials and do not entrust your runes to anyone else — only your hands should know them. Put them in a bag — again, no polyethylene! — let it be cotton or leather, and if you can embroider or decorate it in any other way, so much the better. Do not show this bag and its contents to anyone, just as you should not talk about your successes and achievements:

This is what I will answer when you ask about the divine runes created by the Strong Ones and carved by the Seer: silence is best.

(Speeches of the High One, 80)

Notes:

The Mighty Ones — heiti (substitute name) of the gods. *The Seer* — one of the names of Odin.

It is not advisable to ask the runes too many questions at once. It is better if you focus on a single problem and ask one or more questions related to it. Once you have formulated the problem and the question, take a rune out of the bag without looking, and place it in front of you. Remember that this is not just a sign that you need to find the answer, but a gateway that opens the way to reflection and understanding of the situation. The rune may appear in front of you in an inverted position — the answer it suggests may depend greatly on this.

The simplest version of a divinatory ritual with runes, which often turns out to be the best, is to ask a single question and, accordingly, draw a single rune. Then this rune characterises the "active" archetype and the active (or active, or future active) mythologem.

There are also many more complex ways of obtaining runic answers based on the use of several or even all of the runes at once. Many of these layouts are described, for example, by Ralph Blum (see below); we will discuss some of them, but first we should warn the reader that the more runes are involved in the divination process, the more vague the result becomes. However, the clarity of the answer to a question depends primarily on the predictor himself.

In our opinion, the three- and four-rune techniques are the easiest to learn and most convenient to use. In the first case, you draw three runes in a row, lay them out in front of you and interpret them based on the fact that these three runes answer the following questions: *the current situation*; the situation that may follow; the optimal course of action (a mythological motif that is worth trying to play out). In the four-rune technique, the meanings of the runes drawn will be as follows: the first rune — the current situation; the second — positive forces developing the situation; the third — negative, hostile forces; the fourth — possible development of the situation, the future that may come if the forces at work and the balance between them do not change (are not changed).

In general, it should be said that there are no strict restrictions on the technology of runic "divination" — what you do should be largely determined by your own inclinations and the requirements of the specific situation. Nevertheless, it is advisable to try different techniques and, after gaining some experience, choose the one (or ones) that bring the best results or simply seem more suitable to you.

A similar lack of standards also applies to the "divinatory" meanings of the runes. Generally speaking, the mantic, or magical, content of the runes is merely a reflection of the forces, or archetypes, behind the runes. Therefore, the best way to read what the fallen runes say is to directly associate their power with the situation or state of affairs about which the question is asked. This, however, is not easy (although in ancient times it was almost the only way). Nowadays, there are "refined" descriptions of the mantic meaning of runes, designed specifically for divination practices. The use of such descriptions somewhat diminishes the significance of Runemal itself, but, as we have already said, allows you to "enter" into live work with runes at the initial stage of mastering the runic art — and that's not bad.

The most famous of these descriptions of the mantic meanings of runes is undoubtedly Ralph Blum's system, described in his Book of Runes¹⁰. Many authors reproach Blum for the "arbitrariness" he allows himself in creating his oracle, but in our opinion, these reproaches are unfounded. Indeed, Blum often deviates from the classical "meanings" of the runes. However, the system he created is generally distinguished by its effectiveness (which is confirmed, among other things, by the success of his books) and internal consistency — a necessary condition for a truly magical system. Blum's mantic system has been taken into account in many later developments, the totality of which now forms a kind of "canon" of runic mantics, to the formation of

by authors such as Nigel Pennick, Anton

Platov, Het Monster, and Edred Thorsson. One can, of course, argue about the historical accuracy of this "canon," but in any case, it is quite

suitable for a first acquaintance with runic divination and its magical content. Moreover, this "canon," which has taken shape to date, seems to us to be a relevant and useful step on the path to mastering the runic arts. Therefore, leaving aside disputes about its historicity, we present here the mantic meaning of the runes of the Elder Futhark, accepted by most modern "users."

The runes are given in the standard order¹¹; the words following the proper names of the runes and highlighted in italics are not translations of the names, but keys to the meaning of the runes in this system. The system distinguishes between the upright and reversed positions of the runes. As a rule, the meanings of the runes in these two positions complement each other, being mutually interrelated opposites (day and night, for example); in most

cases, the direct meaning of the keyword (see topic 5 of this part of the course) refers to the upright position of the rune, while the reversed position of the rune is associated with the negation of the keyword. The interpretations of the meanings are indicated by the symbols "**Av**" for the upright position and

"**Rev**" for the reversed position. Once again, we emphasise that this "mantric canon" is by no means a groundless "novelty," but rather a magical reconstruction of the content of the runes in one of their aspects.

So...

1. **F** Fe — *Possession*

Av. This is the rune of fulfilment or receipt. Whether you asked for advice or asked a question about a situation (existing or future), interpret it based on these two words and keep in mind that the sphere of influence of the rune is far from limited to the physical plane. The meaning of this sign can be the acquisition of material property or the preservation (restoration) of old love or friendship, i.e. spiritual property. Blum, describing this rune, adds: "Enjoy your luck and don't forget to share it."

Rev The meaning of the sign is alienation. Interpret it in the opposite way to the previous one, bearing in mind that alienation can also be conscious (if you asked for advice). In addition, the appearance of this sign indicates the possible emergence of difficult situations and ambiguous positions, which you should be wary of getting into. By losing the external, you can see the sources of your true nourishment and your true property.

2. **U** Uruz — *Strength*

Av. Receiving a new form. Something is ending, and accordingly, something is beginning. Power has entered your life (you also need to learn not to create obstacles for it — this is one of the signs' pieces of advice), which means change is inevitable, because where there is Power, there is no stagnation. The sign may also indicate success as a result of the action of this Force. But the main thing now — and this is the main advice — is to leave the old form behind and allow (and help) the Force to create a new one and embody it.

Rev The appearance of this sign may indicate missed opportunities or failures and disappointments. But this is only on the surface, although it is very unpleasant. Your task now is to analyse the situation and yourself and figure out where and why your Force is being disrupted, which in this case is not working as it should, and perhaps even against you.

3. **T** Turisaz — *The Gate*

Av. If you asked for advice, reflect. Wait. Once you have done both, enter the Gate. If you are analysing the situation, take the same advice. In any case, it makes sense to look back on the path you have travelled and not drag it behind you.

Rev The situation is complicated, and actions taken out of external compulsion or your inability to face the truth and clearly analyse the situation only make matters worse. Much is beyond your control right now, but it is still necessary to understand the situation and think about it.

4. **F** Ansu — *Message, Sign*

Av In the simplest case, it means receiving a gift, unexpected luck, someone's appearance or news from someone. In a more complex case, it means receiving a sign from the gods or waiting for it, a spiritual gift. If something unusual happens (will happen), be sure to pay attention; if someone wants to give you advice, listen to them. The appearance of this rune recommends being sensitive and wise.

You are preoccupied; much seems incomprehensible to you, your actions seem futile. Note that ~~m~~ **Rev** of your actions are far from wise, and your analysis of the situation may be flawed. First of all, ~~you~~ need to overcome any possible despondency, then soberly examine the situation. Also, keep in mind that this sign indicates the inevitability and timeliness of the current situation, which is related to certain transitional processes in your life or in a matter that concerns you.

5. **R** Raido — *Journey*

Av . If you asked about the future, know that you have a journey ahead of you. If you asked for advice from the Light Ones, set off. If you are analysing the current situation, the appearance of this sign tells you that you are already on your way. The only right action for you requires implementation and is already being implemented — do not interfere. Trust the course of events and, most importantly, yourself . Do not create unnecessary thoughts, unnecessary reasoning, philosophising, and other mental distractions — make room for what needs to be harmonised and reunited from its parts. And remember that the path ahead of you

Rev . The appearance of this sign recommends attentiveness in everything, including everyday life. Unexpected events, something new, some changes are likely to await you. In any case, certain efforts will be required of you, possibly significant ones. Be careful when communicating with friends and loved ones — the sign may warn of the possibility of a serious breakup. According to Ralph Blum, a person who has received this sign should try to maintain a sense of humour in any situation — whatever happens, it is up to you to decide how to respond.

6. **K**ano — *Disclosure*

Av The appearance of this sign indicates the release of something previously locked away in your life. If you asked for advice, the recommendation is to release that something, understand yourself and let something so necessary light. In any case the sign says about disclosure. If your relationship with someone close to you is difficult, try to open up here; if you have problems in your relationship with yourself, open up to yourself. Among other things, this sign may indicate good luck or favourable changes.

This sign indicates some kind of failure, the loss of a partner or friend, or the death of ~~Rev~~ e. A possible meaning is the destruction of some aspect of your personality or the darkening of some aspect of your life. Whether you have asked the Light Ones for advice or are simply analysing the situation, in any case, the sign recommends giving up something that has become obsolete and unnecessary.

7. **X**Geb — *Partnership*

Please note that the upright and reversed positions coincide in this case, which is related to the interdependence of freedom and partnership. The sign indicates partnership in any form or its proximity. If you are striving for a successful conclusion to a matter that interests you, know that success here is linked precisely to joint, collaborative activity. If you have asked for advice, the advice is to strive for unity, while remembering the need for freedom. In the words of Ralph Blum, "let the starry wind walk between you."

8. **P**Vuno — *Joy*

Av . First and foremost, the appearance of this sign indicates the end of a period of darkness

in your life or some joyful event. The sign is associated with a certain shift, perhaps even a radical change, that is happening or has happened. It is this shift that is the reason for the onset of a period of light, although you may not have noticed where and when it took place. (If you are seeking advice, the advice is to make this shift.) The time has come to perceive new energy, to look at the world with a fresh perspective and to reap the fruits of your labour.

Rev Processes are taking place that may require self-sacrifice on your part and may lead to a crisis. The situation is complicated, but try to feel that what is happening is not stagnation, but movement through dark waters, necessary to reach the sunny shore. Try not to give in to doubts, and do not allow lies and insincerity in your relationships with people. It is important not to allow yourself to form a false view of your loved ones, the situation, or the whole world around you — understand that the temporary absence of light is just an opportunity for you to learn to see in the dark.

9. **H** Hagalaz — *Destruction*

It makes sense to understand, and even better to feel, that something elemental has entered your life. Expect anything — trouble, unexpected events, plans falling apart, etc. Events are beyond your control, and the force driving them is very powerful. However, the sign speaks not only of destruction, but also of change — both in yourself and in the situation, the emergence of something new and liberation from the old.

10. **T** Naud — *Coercion*

Av . The appearance of this sign indicates that you are currently going through a dark period when clear growth is impossible. Instead, failures and a completely objective feeling of your own weakness are possible. Restraint and the ability not to despair are necessary; perhaps it makes sense to wait in many matters. Watch yourself — you have the potential to spread negative energy, in particular, bad moods. Do not allow this to happen under any circumstances! It makes sense to review your plans — many things may need to be changed.

Rev All of the above applies to this sign as well. However, the reason for your failures can be determined more precisely — it lies within you. It will probably lead you to the solution to a problem that has already stood in your way. Look around, and if something bad is haunting you, know that the reason for it is within. Try to identify this reason as clearly as possible and fight it. Control your emotions and actions, restrain the flow of negative energy. Keep faith in yourself and your victory, do not allow yourself to become discouraged.

11. **I** Isa — *Stagnation*

If you asked for advice, this sign recommends not to "bang your head against a brick wall," to be patient and understand the need for a more or less long wait, possibly a temporary withdrawal from business (or from the matter about which you are asking). If you are analysing the situation, the appearance of this sign indicates

the onset a period of stagnation, which, however, may be and not
related to

specific troubles. Your intellectual life is probably not brilliant, your affairs are confused, and some of them even seem meaningless.

The situation may not be weighing heavily on you, but nevertheless, the desired results are not forthcoming, and the fulfilment of your hopes is being delayed. Indeed, success is unlikely at present, but do not be stubborn; be patient and gentle now — the situation demands it. But note that the rune Isa does not distinguish between upright and reversed positions; stagnation and development are combined here in one sign. This is "a period of hidden development preceding rebirth" (Blum).

12. **S** Jera — *Harvest*

The appearance of this sign indicates the approach of a favourable outcome in some of your activities or situations. Like all runes, the upright and reversed positions

coincide, this sign encompasses both sides of the question: both the harvest (favourable outcome) and the entire cycle of its achievement. From a mantic perspective, this means that you are close to success, but all phases of the cycle are necessary, and you have one final task ahead of you: to reap the harvest.

13. Eiwaz — *Protection*

The appearance of this sign indicates the emergence of obstacles and unpleasant delays on your path. You need to be patient; do not rush ahead, but persistence is necessary now. For this rune, there is no difference between the upright and reversed positions, therefore, the sign carries not one, but two meanings that complement each other. The difficulties you are experiencing may have favourable consequences, and the delay may turn out to be a necessary impetus for the development of the situation. It is necessary to show foresight, perhaps even purely intuitive, in order to make the right decisions and prevent undesirable consequences.

14. Perth — *Initiation*

Av As can be seen from the name of this rune and from the above, the rune Perth is the rune of the Unknowable, the rune of the inner magic circle. Your personal Unknowable breaks through to your conscious self, changing everything it touches along the way. The extreme case of this phenomenon is the aforementioned psychic death. The advice of this sign is tension without irritation and an active search aimed at connecting with the Unknowable. If necessary, let go of the past — let nothing stand between "you today" and "you tomorrow." And if you behave correctly, in accordance not with logic but with the promptings of your Unknowable, the result will not be long in coming: initiation, renewal or — a new life.

Rev Your past is dead, and your future has not yet been born. Much now depends on you — let go (!) of the past and do not think too much about the final result of your current activities. Now is the time to remember the well-known thesis about the need to live Here and Now — and put it into practice. Do not forget that when the Past dies, not only events and connections perish, but also ways of "making life happen"; it is precisely Now, when your new Future is being born, that you must create new ways.

15. Algiz — *Security*

Av You are facing a turning point. Not a step of initiation, not a precipice of decline, but precisely a turning point. Perhaps before you will open up (or already opening up) new

perspectives, and you may have the opportunity to change your life or some aspect of it. But remember that sharp turns require caution, which will be your protection; this is the sign's advice. It is important not to give in to emotions and to maintain peace of mind and clarity of vision in order to make the right decision at the right time. In the words of Ralph Blum, timely action and correct behaviour are the only things that provide true and absolutely reliable protection.

What you are striving for at the moment is unlikely to be achieved right now. Flexibility is the ~~ad~~ and requirement of this sign. Leave what you are struggling with for now, bypass the problem, slip through it — now is not the time for a head-on attack. Be careful and watch yourself and those around you closely — flexibility will be needed here too.

16. Soul — *Integrity*

Of course, the rune of integrity (synthesis) does not allow us to distinguish between the upright and reversed positions — as with some other runes, both positions are merged here into a single symbol. The meaning of these two positions is the need to achieve integrity and the need for timely retreat. These are the key words of this sign. Human life is meaningful when it represents a continuous battle with the forces of Chaos for the formation of one's own "I"; the attainment of integrity is one of the main prizes in this war. But a true warrior knows not only how to fight, but

also retreat in time from an overwhelming situation to replenish their strength. Advice from the sign: if you feel that you are losing energy, retreat; you may need rest and to restore your energy. In addition, in certain situations, this sign recommends retreating to specific areas that were previously obscured or fenced off. Let light in and restore yourself by opening up to the light in these areas.

17. Teiwaz — *The Warrior*

Av. Everything that is happening now (or will happen, if you are asking about the future) is of special importance to you. The sign indicates an active period in your life — adventures, strong emotions, and important events are possible. Relationships with people that are being established or activated now are timely and necessary. If the question you asked relates to some matter or ideas that are currently occupying your mind, remain faithful to them. In general, the sign's advice is to be persistent, and remember that "patience is just one of its forms" (Blum).

Rev. The appearance of this sign indicates that your loss of energy is only the result of your own incorrect or untimely actions. It is time to think about how right your current way of life is; it is time to study yourself, your own "I". There may be disappointments related to friends and loved ones, breakups, and the destruction of relationships. But remember — this is not a dark period in your life, but a time to solve internal problems and look for answers within yourself.

18. Berkana — *Growth*

Av. The appearance of this sign indicates the onset of a period of growth (of any kind). The sign indicates good health, both physical and emotional. But remember that your growth requires a lot from you, and above all, a deep, clear view of what is happening and a conscious and careful cleansing of those areas related to this growth that for some reason have been obscured. In addition, it is now especially necessary that everything you do be done carefully — this is the advice of this sign.

Something is hindering your growth. This could be external events beyond your control or traits of your character. As always in life, the latter is more likely. The sign may also indicate poor emotional or physical health, or troubles related to people close to you. The sign's advice is to look for the reasons for **Rev.** difficulty in growth and not to give in to despondency. Carefully analyse the situation and, above all, yourself.

19. Evas — *Movement*

Av. This sign has two interrelated aspects. On the one hand, it speaks of the emergence of something new: it may indicate a change of residence or the development of new approaches to life, work, and people. Another aspect of the sign is movement in the sense of gradual changes for the better: improvement of the situation, development of ideas, establishment of a business, etc. But any changes are possible only when the person himself changes: your lifestyle and your relationships with people must also undergo change — this is your task and the advice of the sign.

Rev. Movement is slowed down, but you should know that this is not your fault and not the onset of Chaos. Perhaps you are about to take a break or go on a trip. Despondency is unnecessary; what you are doing (or not doing) now is right and timely, but — "we just have to understand that not all possibilities are open to us" (Blum).

20. Mannaz — *I*

Av. The sign's advice is to be modest and avoid excess. Do not try to artificially attract attention to yourself or demand recognition for your achievements. A certain amount of flexibility is required, and perhaps the ability to retreat and back down. This is not the time

for change, but a time to desire it and strive for deeper analysis and change of your own self.

Rev The advice of this sign is honesty and impartiality in your relationship with yourself. Perhaps your development has encountered (or will encounter) an obstacle; perhaps you feel that someone or something is trying to hinder or harm you. Analyse the circumstances and understand the situation — so that you can then turn to yourself

yourself and see that the external enemy is nothing more than a reflection of your inner enemy.

You need to identify and clearly understand it in order to defeat it. Most likely, this enemy is a legacy of your own past, and you can break it by breaking the inertia of your past behaviour.

21. ⚡ Laguz — *Pomok*

Av The main advice of this sign is the need to follow your intuition. Whatever the situation, you need to trust "what leads you," that part of your being that cannot be understood by the mind and manifests itself in intuition and similar phenomena. No assessments or reflections are required, and often no understanding either. If you act (are acting) according to your own Flow and your own rhythms, it will give you a feeling of inner comfort. Otherwise, tension and inner disharmony are inevitable.

Rev The appearance of this sign is a warning of the danger of failure. No one can act beyond their capabilities and accumulated strength and not expect a backlash. There may be overexertion, striving for something that cannot be achieved at the moment.

22. Inguz — *Fertility*

A favourable sign. Its appearance indicates the completion (past or future) of a certain stage in life. The matter you are currently engaged in should come to a favourable conclusion. If you have asked for advice, the advice is to focus all your energy on completing what you are doing, what you need to finish. With completion will come something new. The second aspect of this sign is getting rid of the old, which is necessary to make room for the new. If you are currently feeling tense and uncertain, know that this will pass when you clear the way for the New to appear. In this sense, this sign may indicate (or advise) a way out of stagnation.

23. ♀ Otil — *Separation*

Av This sign has two aspects. The first is the requirement to end what has outlived its usefulness. The appearance of this sign indicates the onset of a "time of diverging paths" (Blum). At the same time, the sign recommends a certain reasonable passivity — that which must go will go on its own. The second aspect is related to property — it is a sign of acquisitions, winnings, possibly receiving an inheritance.

Rev This sign also has two aspects, the first of which is the requirement for flexibility. The sign's advice is not to submit to conventions and old authorities, but to act in the way that seems right to you. The second aspect is related to property — there may be a loss or some kind of damage.

24. ⚡ Dagaz — *Breakthrough*

The sign combines the upright and reversed positions and, as a reflection of this, both complementary concepts. Thus, the key words here are "breakthrough" and "day." The sign may herald good fortune or a long period of prosperity. On the other hand, it may mark a moment when a transition from "night" to "day", or a transformation, a breakthrough in the process of self-change. Advice from the sign — act with faith and confidence in victory, regardless of external circumstances.

* * *

Recommended practice

Obviously, the practice necessary for mastering this topic is the practice of reading runes, the practice of the art of Runemal. Once again, we would like to emphasise that perhaps the most important thing here is not so much the attractive possibility of obtaining predictions with the help of runes as the mastery of their content. In this sense, the practice of runic divination is a necessary element in mastering the runic art. On the other hand, Runemal is a great tool for self-analysis, which will be discussed in more detail later. Like any other magical art, runic magic involves not only obtaining certain specific "practical results," but also — above all! — self-change, and Runemal can be a powerful tool in this process.

A few words of practical advice. It is best to start working with runic divination is best started with the simplest techniques. Before moving on to something more complex, it makes sense to gain experience in interpreting predictions and/or advice based on a single rune. In fact, a prediction based on a single rune is the most accurate (and therefore the most difficult) and, at the same time, the simplest. Once you have mastered — at least in general terms — the single-rune technique, it is worth practising the three-rune method, which is also quite "concise" and known to us from historical evidence.

As a way to simultaneously master the content of the runes and practise reading their speech, it is often recommended to use the "rune of the day" technique, the essence of which is to practise daily predictions for the current day using the single-rune method. Indeed, this technique helps "familiarisation" with most runes in a relatively short time, and the short-term nature of the predictions allows you to compare the real events of the day with the rune that has fallen. In this regard, it makes sense to give an important recommendation — it is worth not so much evaluating the "correctness" of the forecast made, but rather thinking about why the events that unfolded during the day were characterised by the rune that fell...



ЧАСТЬ ВТОРАЯ



Topic 1.

The Magic of Runes

runes, runes as such, without establishing internal connections between the symbols — this art was mastered not only by priests and magicians, but also by ordinary people. Runic divination, described above, also belongs to this section of the runic art. There is reason to believe that both divination and the magic of individual runes were widespread in the ancient world, including among the Slavs.

So, the art of applying individual runes. Its essence lies in the fact that each rune, when inscribed, has a certain effect on the world. Runes were inscribed on anything. In case of danger, for example, one could inscribe a rune of protection — the rune Algiz — simply in the air in front of oneself. Each sign of the runic system is a magical symbol that can be used for various purposes in the manufacture of a magical object or to give an object the necessary magical qualities.

The use of individual runes, as already mentioned, is the simplest form of runic magic (in any of its forms). However, one should not assume that the simplest is the least effective; many authors (A. Platov, E. Thorsson, and others) point out, on the contrary, that the use of individual runes is by no means a "simplification" of magical technology and is not necessarily less effective than the use of complex runic spells. There are many known examples of the use of individual runes in relatively late times, when the technology for composing complex runic formulas had already been developed. Such are, for example, the traditions of including single elder runes in younger runic texts or in texts written in Latin script.

The purpose of such a mixture of Latin and runic letters is obvious — to make the text bearing the runes a meaningful phrase and, nevertheless, to avoid the "extinguishing" of runes by each other or the emergence of their combinations with unpredictable effects (see the following Topics). The fewer active runes in an inscription, the clearer and more focused their effect ⁽¹²⁾ hence the idea of writing the inscription itself in Latin script, retaining only the runes necessary for magic. Such is the Anglo-Saxon inscription from Chester-le-Street, where two runes (Mannaz and Nauthiz) are preserved in the name Edmund, or the inscription on the famous Lancashire magic ring, where slightly more runes are preserved (this monument of runic art will be analysed below, when discussing topic 8 of this part of the course).

An example of references to the use of magic by individual runes can be seen, for example, in "The Sayings of Sigdrífá" — one of the songs of the Elder Edda. The excerpt below provides references to the possible magical use of two runes: T, Teiwaz, the rune of Tyr, and T, Naud, the rune of Piva or the rune of Need:

*Runes of victory,
if you seek it, carve them on the hilt of your sword and mark them twice
with the name of Tyr!*

*Know the runes of beer, so that deception will not frighten you ¹. Apply
them to the horn, inscribe them on your hand, and the rune Naud on
your fingernail.*

(Sigurd's Speech, 6-7)

There are many known examples of such use of runes. For example, on the tip of an Anglo-Saxon spear found in Holboro (England) and dated to the 6th century, the rune Tyr — Teiwaz is engraved, in full accordance with the "Words of Sigdrífá". Even more ancient similar artefacts were discovered during excavations in the Nydam bog, where four ships were buried. On board one of them, more than a hundred

double-edged swords with wooden handles covered with silver, bronze or bone. About five hundred spearheads and



Западнославянский амулет с руной
Ингуз. Рубеж н.э.

arrowheads, many of which bore the runes Teiwaz and Algiz. The burial dates back to approximately the turn of the 3rd and 4th centuries AD.

Of course, the use of runic symbols is not limited to those areas where these symbols were used as letters of the alphabet. An example of this is the numerous ancient Celtic and Slavic amulets inscribed with runic or similar symbols. This is not surprising when we remember that the symbols themselves, which were included in the early medieval runic alphabets, are several millennia older than any known writing system.

Below, we will examine various techniques for working with runes magically; here, we will provide descriptions of the magical "potential" and, accordingly, the possible magical applications of the Elder Futhark runes.

1. **F** Fehu — *Possession*

The magical application of runes is quite broad and is mainly associated with material values. Engraved on a ring or bracelet, it can help you get out of trouble by pushing you towards certain situations and pointing out opportunities that are opening up. It protects against mistakes when purchasing real estate and helps to preserve and improve it. The same talisman can protect against trouble when transporting valuable cargo. It should be noted that, although this rune contributes to the preservation of well-being, including financial well-being, It is not directly related to money and is unlikely to assist in speculation and usury.

In addition, there is a belief that the rune Fehu can provide some assistance in relationships between men and women. This is probably true, but before applying this rune to this problem, it is necessary to remember that its sphere of influence is the manifest world and the coarsest manifestations of the subtle world, i.e. no higher than the manipura chakra. So there is something to think about.

It is also sometimes pointed out that the Fehu rune can be successfully used in healing and in magical actions aimed at purifying a place.

2. **U** Uruz — *Aurochs*

The meaning of the rune Uruz, often called the rune of Power, is inextricably linked, like yin and yang, to the masculine and feminine components, and this rune gives men masculinity, women femininity, and confidence to both. On the other hand, any connection can only arise where the energy — of the Power component; a powerless person is incapable of loving or being a friend. This is related to the second magical use of the rune Uruz — it can help to initiate and strengthen love and friendship, marriage or partnership agreements.

In healing magic, the rune Uruz is often used when it is necessary to restore the strength lost by the sick.

3. ▷ Thurisaz — *Turs* (i.e. giant)

The main focus of the magical power of the Turisaz rune can be described as structuring and organising chaos. This is partly because this rune is dedicated to Thor, the god who protects the city of the gods from the forces of Chaos and fights its representatives, the giants. It is believed that the rune Thurisaz effectively helps when concentration and self-discipline are needed, during meditation, and in any endeavour that requires precise control or self-control.

At the same time, certain caution should be exercised when working with this rune — as it is often believed that its effect can have a somewhat negative connotation. Indeed, Thurisaz is the head rune of the Troll rune group, used in aggressive magic (see topic 3 of this part of the course on groups of runic magic).

4. ⚡ Ansuz — *God*

The magical use of the rune Ansuz is a complex matter that requires experience and a certain amount of personal power. This is Odin's rune, but Odin is a multifaceted god, and many of his manifestations are far from as "good" as the user of this rune might wish. The rune Ansuz is associated not only with Odin as Alfedr, i.e. the Father of All, but also with Loki, the "cunning ace" of the Scandinavian tradition.

Nevertheless, the Ansuz rune is often used as a "signifier" of the gods in general; the power of this rune favours magic and divination, the acquisition of wisdom and the development of magical abilities. Ralph Blum, in addition that particularly

Ansuz can be productive in those areas of life that are somehow related to the word: for example, when taking exams or conducting business negotiations.

5. ⚡ Raido — *Road*

Application this rune for practical practical magic directly related to its definition — this is the rune of the Path. If you are about to a journey, talisman with

the rune Raido depicted on it will straighten and shorten your path, make it pleasant and protect you from unnecessary troubles. If you are embarking on a different path plan, the rune Raido will also support your strength and guide your efforts.

In addition, it should not be forgotten that this rune is also associated with traditional ideas about the World Order: many authors point out that spells that include the rune Raido can contribute to the favourable resolution of negative situations that distort the "normal" course of events, as well as protect against their occurrence.

6. ⚡ Kano — *Torch*

The magical application of this rune is extremely broad; one of its aspects can be formulated as follows: the rune Kano promotes concentration of will and the realisation of one's intentions. Women use amulets inscribed with the rune Kano during conception and pregnancy to give their child the desired qualities. Artists, writers, poets, and other creative people can use this rune to achieve the clearest and highest-quality realisation of their plans. An amulet with this rune can be recommended to treasure hunters, clergymen, and magicians.

Speaking of magicians, a wonderful example of their use of the rune Kano (the inscription on the Sigimar stone) is discussed in topic 6 of the second part of this course.

The second aspect of this rune is disclosure. Obviously, both aspects are interrelated — it is impossible to realise a plan without revealing oneself to the world. This is a very important point to remember when working with this rune.

Finally, Kano is the head rune of the Healing Runes group, used in healing.

7. **X** Gebo — *Gift*

One of uses rune Gebo in applied magic — is the establishment a partnership, whether it be marriage or a business venture. The rune will also help in choosing the right partner and maintaining established relationships.

The second aspect of the application of the rune Gebo is directly related to its name — it is the rune of the Gift, including the divine gift, which can be understood as personal magical power, wisdom, and luck.

8. **P** Wunjo — *Joy*

The magical purpose of this bright rune is to evoke joy, a surge of energy, a feeling of elation and good mood, which is much more important than many people tend to think. In some people, it can cause beneficial purification of the "subtle body", *remove* energy blocks and improve well-being.

9. **H** Hagalaz — *Hail*

Rune of destruction. The main magical use of this rune is to help break out of a "vicious circle". The simplest example is the familiar, almost painful feeling of self-pity. Often, a person spends hours and days dwelling on their own misfortunes, causing them to grow and obscure the light. This state is energetically stable and therefore even more pathological. Realising that you have fallen into such a "vicious circle" and are captive to endless internal reflections of your own negative energy is a good three-quarters of the way to liberation. And then, if you are unable to break free on your own, draw the rune Hagalaz — it will produce the necessary "explosion" and break the circle.

Sometimes the rune Hagalaz is included in spells designed for protection. This is indeed legitimate, but it is very difficult and requires a lot of experience and strength.

10. **†** Nauthis — *Need*

The rune of compulsion. One stanza in "The Sayings of Sigrdrifa" is dedicated to it. It supports a person in difficult times — this is one of its main uses — but at the same time requires a certain restraint in emotions and actions and contributes to the manifestation of this restraint. Like most runes, it can be inscribed not only on an amulet created specifically for it, but also on any suitable object or, as Sigrdrifa the Valkyrie advises in the Elder Edda, on the hand or fingernail.

Another use of the rune of compulsion is associated with active "suppressive" magic directed outward, including harmful magic, and therefore working with this rune requires a certain amount of caution. An example of this type of application is given in the analysis of triadic runic spells in topic 5 of this part of the course.

11. **I** Isa — *Ice*

The rune of ice in both the literal and figurative sense of the word. The rune has a wide range of effects, and its main magical purpose is to "freeze" anything. With its help, you can suspend (but not eliminate!) a negative process: illness (physical or mental), an outburst of anger (not only your own), some

phenomenon in public life, etc. In some situations, it allows you to get the necessary respite.

However, it should be remembered that in the northern tradition, ice is not only a symbol of a frozen state, but also one of the creative elements involved in the formation and transformation of the world. Ice, like fire, has its own active power in this regard, and this power can be used, for example, in magical practices related to self-transformation, as well as in the creation of protective spells.

12. ♫ *Jer — Harvest*

The rune Jera contributes to the successful completion of any important task; you can inscribe it before starting the task, carve it on an amulet or on an object directly involved in the task. In addition, this rune can also help if unexpected obstacles arise in the middle of the task, preventing its favourable outcome. It should be noted, however, that the use of the rune Yr requires personal effort and a certain amount of energy.

13. ♪ *Eihwas — Yew*

Eiwaz is the rune of Protection or, more precisely, the rune of Defence, the rune of "repelling forces" and overcoming, which is related to its magical use: helping to overcome obstacles, both purely physical (for example, in sports) and magical or related to any activity. In addition, some authors recommend using this rune when you want to provide support and protection to someone.

However, it should be remembered that this rune is associated with the deepest layers of magic, and Therefore, using it is not always as simple as it may seem, and in some cases, the protection you expect from this rune and the protection you receive may be somewhat unexpected, and sometimes even strange...

14. ¶ *Perth — translation unknown*

As a rune of magical initiation, the rune Perth encourages and facilitates the process of qualitative change in consciousness (inner initiation) — at any level. In certain situations, it can act similarly to the rune Hagalaz, breaking the closed chain of thoughts and the events they bring to life. Using the rune Perth for magical purposes can lead to an act of psychic death — a break in the causal and emotional connections between a person's past and future. In some situations, this can be beneficial, in others — lead to aggravation one's karma, "prolongation" its knots and exacerbation caused by situations. Therefore use this rune is with caution.

15. ¶ *Algiz — Protection, Reed*

The rune of Protection, or more precisely, Security. Whatever the definition, however, it should be noted that the protection here is passive in nature, although the rune requires a certain amount of personal strength from the person being protected. The use of the Algiz rune creates certain conditions that prevent the intrusion of external harmful forces

— whether it be foreign witchcraft or a brick falling from the roof. In this regard, the definition "rune of Protection" is indeed somewhat more accurate. This rune is often associated with the patronage of the forces of light.

In addition, the Algiz rune acts like "eye" stones (cat's eye, tiger's eye), enhancing a person's ability to sense danger or someone's attack, and sometimes warning them in one way or another.

16. ♫ *Sowl — Sun*

The magical use of this rune is directly related to its definitions as the rune of victory, the rune of power, and the rune of integrity. It is believed that the rune Soul is capable of

direct a person or a situation towards integrity. In addition, the Soul rune can help you clarify an unclear situation and push you towards the right decision.

In magical terms, the meaning of this rune is power, understood as the inseparable unity of Strength, "that which leads," and Might, "that which acts."

17. **Teiwaz** — *Tyr*

Many call this rune the rune of the Warrior, implying its ability to grant strength, the will to win, and ultimately success. The rune Teiwaz can help a person in any struggle, but above all in the struggle against the forces of Chaos within one's own "I". In ancient times, warriors painted this rune on their shields and sword hilts and drew it before battle to strengthen their resolve. Sigdrifa in the Elder Edda calls the rune Teiwaz the rune of Victory.

18. **Berkana** — *Birch*

The magical application of this rune is associated with its definition as the rune of fertility, growth, and movement towards prosperity. It can serve as a stimulant for fertility in general and growth in particular. It promotes birth and rebirth. It can help solve problems related to raising children, as well as ease childbirth and heal infertility. It is also used in protective and healing spells, often included in spells aimed at cleansing (both magical and physical) a place or person.

19. **Ehwaz** — *Horse*

This rune of change and movement is often used to change, to "shake up" something that has entered a phase of stagnation. This something can be a situation, a stuck business, a chronic illness, or, finally, a person who has fallen into mental lethargy or is fixated on some unsolvable problem. In this sense, it can be said that the rune Ehwaz works in exactly the opposite way to the rune Isa. Another aspect of its action is to ease the journey of travellers (especially, as they say, those travelling by water).

However, it is possible that another aspect of this rune's magical action, associated with the idea of the horse as a symbol of inner transformation and shamanic travel between worlds, is of much greater importance. In this respect, the rune Ehwaz is one of the runes of magical initiation and finds its corresponding application in magical rituals associated with initiation.

20. **Mannaz** — *Man*

The use of the Mannaz rune for magical purposes is ambiguous and requires a significant amount of energy. Sometimes it is characterised as a rune of support and help, sometimes as a rune of self-realisation. Some authors recommend using the Mannaz rune in spells aimed at ensuring a favourable atmosphere in a group. Sometimes the Mannaz rune is used in meditative techniques.

21. **Laguz** — *Water*

The rune Laguz is the rune of intuition, the rune of "that which leads," and its magical use is connected with this. Its use sharpens and strengthens intuitive perception of the world, helps in the study of the occult sciences and in penetrating secrets — this is one aspect of its action. On the other hand, the rune promotes marriage, the formation of new friendships and the restoration of old ones, and the end of quarrels or disputes.

22. **Inguz** — *Ing (Freyr)*

One of the most beautiful and powerful runes of the Futhark. The magical application of the rune Inguz is associated with the powers of the light of the god Freyr; in fact,

Using this rune is a direct appeal to this god. The rune can be used wherever there is a lack of natural fertility: in cases of female infertility or male impotence, poor harvests or fruitless work. The Inguz rune can also relieve excessive tension and restore balance (equilibrium) to a person's vital forces.

It is often used for healing magic.

23. ♀ Othal — *Heritage*

The rune Othal is used in all areas of human life and activity related to property, inheritance, family or lineage. Many authors characterise this rune as protective — in the sense of protecting the family and its property, safeguarding the well-being of the clan, etc. Another aspect of its magical application is the formation of boundaries, which should be understood as the demarcation of one's own and another's, their separation and mutual isolation.

24. ⚡ Dagaz — *Day*

The main magical use of the Dagaz rune is the approach of the end of the period of darkness ("night") and the beginning of the period of light and prosperity ("day"), the achievement of a breakthrough in some matter or moving it forward from a deadlock. Many authors define this rune as the rune of Light in general, and its use is described as attracting light to a particular area. At the same time, the very concept of "light" can be interpreted here in almost any form that is familiar or close to you.

The Dagaz rune can also be used in the treatment of protracted illnesses.

* * *

Recommended practice

As mentioned above, each rune is associated with a specific set of associations for the magician, or, in other words, with a certain shift in his point of assembly, the position of which determines his perception of the world. The set of associations associated with a rune allows a magician to assess and describe a situation in the process of interpreting the results of divination; it also allows him to understand the power behind the rune and, consequently, to choose the rune whose effect is closest to the change that the magician wants to bring about.

Two important points should be noted. First, none of the runes will do anything for you. Let's take a simple example.

You feel like you are standing on the threshold. With your whole being, you feel that if you take one step, everything will change. But there is a seemingly solid wall in front of you, and no matter how much you try to take that decisive step, you are gently but firmly pushed back. Recommendation: carve the Dagaz rune on a piece of wood and carry it with you. Draw a large image of the same rune on a piece of paper and hang it at work, in your office or at home — so that you can see it often. The Dagaz rune can help you remove the wall in front of you, but no matter how much you look at this rune, it will not take the decisive step for you.

Secondly, and this is very important, the effect of the rune largely depends on how clearly you understand and feel the power embedded in it, how well you have paved the way for the set of associations characteristic of its interaction with you. The desired result in this direction can only be achieved through experience, and experience can only be gained through working with runes.

The work we recommend as practice for this topic is to reflect on the descriptions of the magical content of the runes that have just been given.

Here, it is not worth rushing, immediately "throwing yourself into the whirlpool of applied magic," as

One of our acquaintances described it this way. On the contrary, one should take one's time and "with taste" return to the descriptions of the Futhark runes given in the 5th topic of the first part of the course, and then, with the help of the runes, move on to the descriptions of the Futhark runes given in the 6th topic of the second part of the course.

"tastefully" return to the descriptions of the Futhark runes given in the 5th topic of the first part of the course, and

simply think about why a particular rune finds its specific application in "applied" magic. Such of their kind "mental meditations" not only contribute to a better understanding of the runes, but also to an awareness of those aspects their magical application that can be felt rather than described on paper.

Topic 2.

Non-alphabetic runes. Sub-runic symbols

The arsenal of runic magic is by no means limited to the runes included in the runic series used by a particular runemaster (i.e., a master of the runic arts). There are quite a number of runic symbols that are not included in the runic series but are used in the field of active magic. Such runes, which have no phonetic equivalents, are called *non-alphabetic*.

It should be noted that the separation of extra-alphabetic runes into a separate group is quite relative. Many runes that are not used as writing symbols in some areas are alphabetic runes in others. For example, the rune Freyr (Inguz), which belongs to the Elder Futhark and, accordingly, was alphabetic in Scandinavia in the 1st millennium AD, is not included in the North Slavic runic system — i.e., it is a non-alphabetic rune in relation to the Slavic runes. Conversely, the rune of Vald, which is non-alphabetic in relation to the Futhark, was essentially alphabetic in Frisia and conveyed the sound **ue**

It is sometimes believed that many non-alphabetic runes possess magical powers that exceed those of the Futhark runes. We believe that this is not always the case, but there is no doubt that non-alphabetic runes can be used in magic with no less success than alphabetic ones.

‡ — Wolfsangel (German for "wolf hook")

The rune repeats the shape of a special tool — a "wolf hook" — which was used in ancient times to catch wolves. It is believed that the rune could convey the sound ai. Its magical purpose is to protect, capture, and restrain the movements and intentions of the enemy, ensuring one's own freedom. The rune often requires very careful handling.

In the Middle Ages, the rune was used for magical protection against wolves. In the 15th century, this rune became the emblem of a peasant uprising in Germany; in the 20th century, it was for a time the symbol of the German Nazi party, then the insignia of one of the SS divisions.

¶ — Руна Вальда

It has Frisian origins; its phonetic meaning is "ue." It is dedicated to the god of winter and the sky (Frisian: " ", Scandinavian: "Ullr"). According to Nigel Pennick, "it is a rune of personal strength." **Wald** power." It is difficult to judge how true this is, but it can be stated unequivocally that the rune of Wald is associated with the winter solstice (**Yule**) can be stated unequivocally.

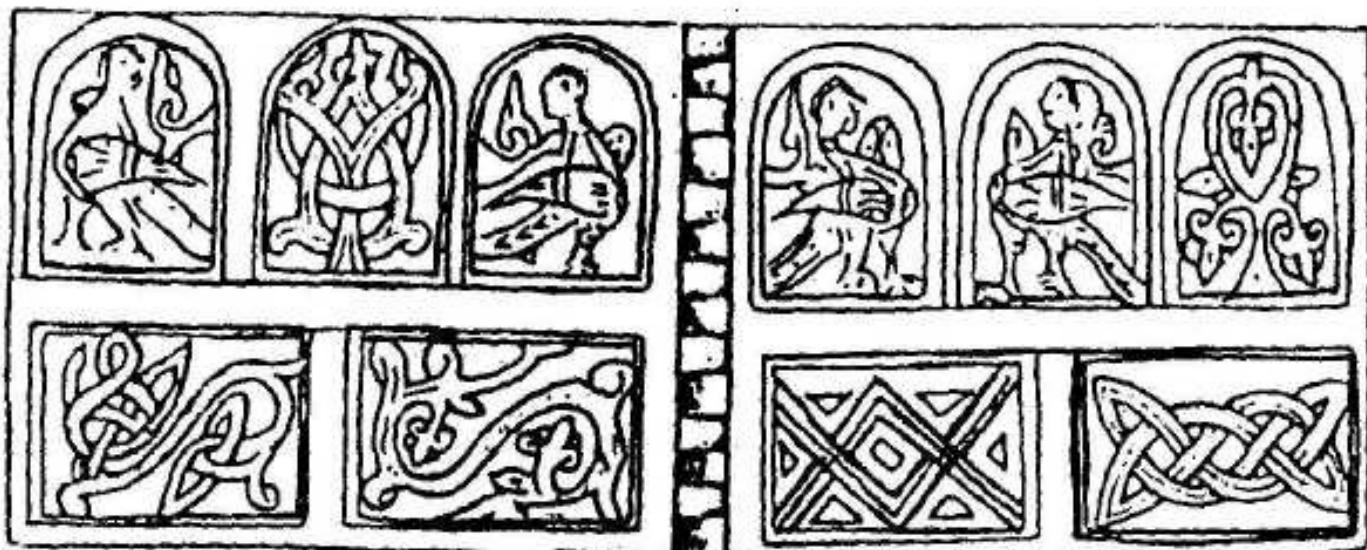
ꝝ — Руна Эрды

The rune of the Earth and the Earth goddess, who bears the same name in Germanic languages (**Earth**, **Erda** , etc.). It symbolises, on the one hand, the Earth itself, its holiness and its magic, and on the other hand, the native land, the Motherland and the Family. Thanks to this, the rune Erda became the emblem of the SS racial division. (In Germany, no distinction is often made between the runes Erda and Oghal.)

¶ — Руна Зиу

The fourth non-alphabetic rune (probably of German origin) is the rune Zi, one of the most ancient Germanic gods. Name **Ziw** (**Ziu**) practically coincides with the name of the ancient Zeus; indeed, Ziou remained for a long time the supreme god of the heavens, lord of thunderbolts, until he was deprived of this function.

newly emerged Thor and not turned into a minor god of arts — the Scandinavian Tyr. The rune combines the inscriptions of the rune Sig and the rune Tyr and is considered a rune of strength, concentration of energy, justice and retribution.



Русский ритуальный серебряный браслет XII века с изображением руны Ингуз — внеалфавитной по отношению к славянскому руническому строю

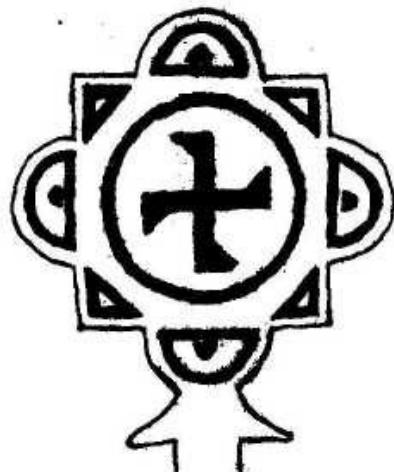
In addition to the alphabetical runes, the arsenal of runic magic also includes the so-called *sub-runic symbols*. In topic 2 of the first part, we talked about the formation of ancient sacred alphabets from an accumulated array of sacred symbols. Obviously, not all of these symbols were included in the alphabets; many of them continued to exist and be used as independent signs. After the creation of the classical Futhark and other runic series, such symbols became their "sub-runic environment," i.e., they became the fund from which runemasters drew magical signs when necessary to supplement the runes of the series they used.

Many sub-runic symbols (the swastika, for example) are much older than individual Futhark runes; European runemasters used such symbols alongside the runes themselves, often without making any fundamental distinction between them. It should be noted that the boundary between non-alphabetic runes and sub-runic symbols is rather arbitrary.

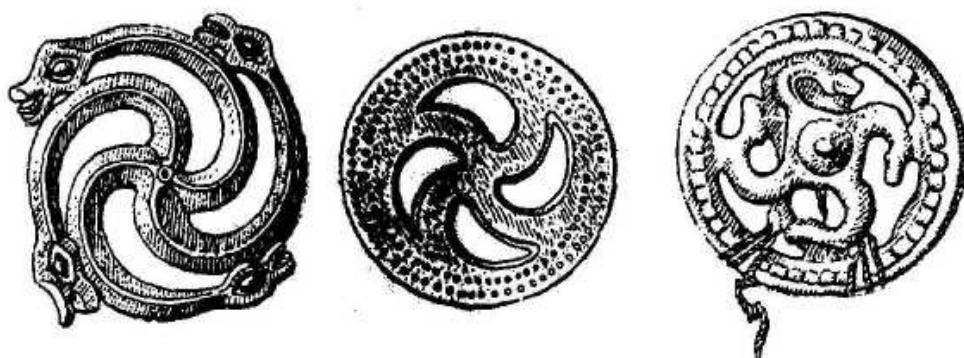
Below we provide descriptions of some of the sacred sub-runic symbols.

Swastika

The classical Sanskrit name for this symbol comes from the Indo-European**su/ swa* and can be translated as "connected with good." (The Russian word *svet*, meaning "light," comes from the same root.) Among the Slavic peoples, the swastika was known as **Kolovrat**, and among the Germanic peoples as **Fylfot** (Old English) or **Fyrros** (Old High German). As far as can be ascertained, at all times and among all peoples



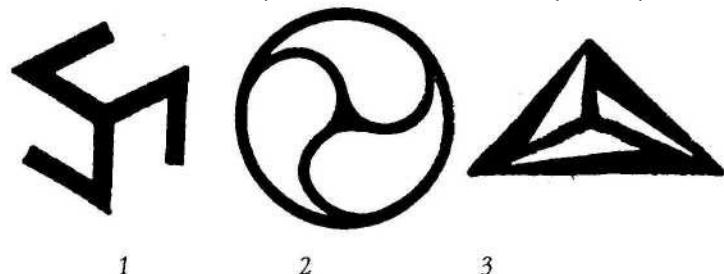
Навершие булавки с изображением свастики. Новгород, XII век



Амулеты, изготовленные в форме свастики.
Из древностей скалков и курицей

For Indo-European peoples, the swastika was a symbol of the sun, fire, and light, and sometimes fertility. In Scandinavia, the swastika was often interpreted as a universal symbol of the unity of statics and dynamics and was associated with Frigg's spindle, whose rotation served as a symbol of time and fate.

Magic knows various types of swastikas containing different numbers of branches; in addition to the well-known four-branched swastika, there are also three-, five-, seven-



Тришель, трехветвевая свастика: 1 — северный вариант,
2 — кельтский вариант, 3 — «Глаз Дракона»

and more branches. When the swastika has only two branches, it degenerates into the runes Eyvaz or Yr.

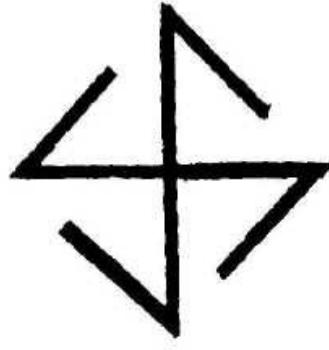
Here are some specific variants of the swastika: *Triskelion* — a three-branched swastika known to many European peoples. In the North, it was mainly used in an open "broken" triskelion, while in the British Isles it was closed in a circle. In Wales, there is also a variant of the triskelion known as the "Dragon's Eye" and used in Earth magic. Note that the northern (open) variant of the triskelion represents

a combination of three Laguz runes associated with the magic of the inner circle.

The Sonnenrad (sun swastika) is a symbol of the Sun (as is the ordinary swastika). For some time, the Sonnenrad was the emblem of the famous German Thule Society, which, after the National Socialists came to power in Germany, successfully transferred this symbol to some units and northern divisions of the SS.



«Крест Посвящения», усложненный вариант четырехветвевой свастики

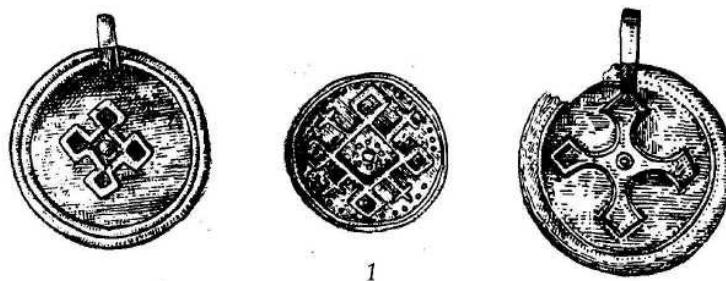


Зонненрад,
«солнечная свастика»

Крест Посвящения — усложненный вариант четырехветвевой свастики, возникший в начале Средних Веков.

Cross

The ordinary four-pointed cross, along with the swastika, is one of the oldest and most widespread sacred symbols. The name of the symbol itself comes from the common Indo-European root **cru*, meaning "crooked." We can see this root in the Russian words **круг** (circle) and **кривой** (crooked), and in the Latin *crux*, meaning "cross." Since ancient times, the cross has been known to all Indo-Europeans, and for each of them it was a symbol of life, heaven and eternity. Many researchers agree that the equal-armed cross, among other things, reflects the principle of the union and interaction of two opposing principles: the feminine (horizontal line) and the masculine (vertical).



Амулеты, основанные на четырехчастных (крестовых) символах: 1 — из древностей эстов, 2 — из древностей корелы

Celtic cross

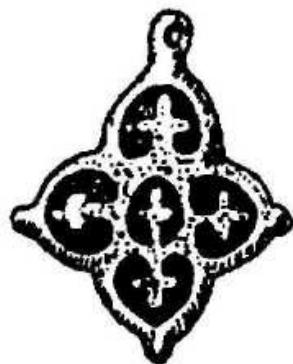
Another deeply magical symbol is the "Celtic cross" — a cross enclosed in a circle. Like the straight cross and the swastika, this symbol is known to almost all Indo-Europeans and also dates back at least 8–9 millennia. The name "Celtic" is associated with the fact that the Celts particularly revered this symbol.

Twelve-pointed cross

Another magical sign from *the series* of four-part symbols is the twelve-pointed cross, sometimes regarded as a combination of four Algiz runes. Its purpose is reconstructed as protection from external influences. Interestingly, this intersects with parallel research: some



- Двенадцатиконечный крест и свастика на скифской подвеске конца I тысячелетия до н.э.



Латгальский (латышский) вариант двенадцатиконечного креста

experts, considering Slavic pagan symbolism, refer to a similar shape as the magical sign of Rod.

Eight-pointed cross

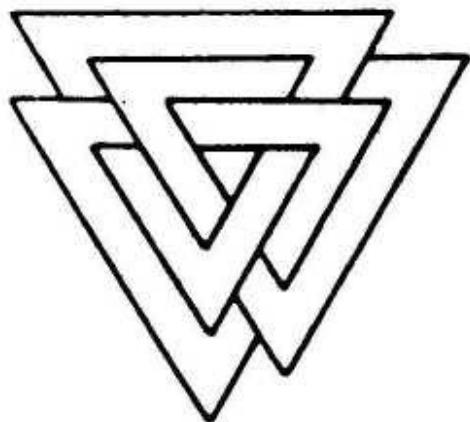
Traditionally considered a solar symbol, although in Scandinavia, for example, this symbol was called "star of heaven" and, according to some sources, was associated with Odin.



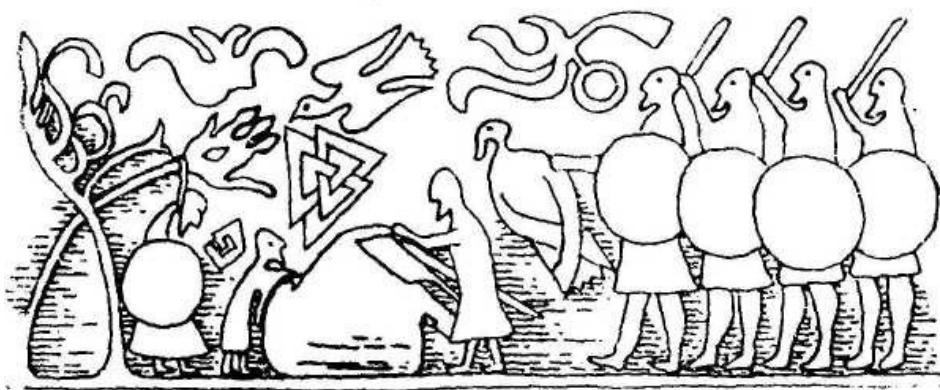
Амулет с изображением восмиконечной звезды. Иран, II тыс. до н.э.

Valknut

An ancient Scandinavian magical symbol that looks like three equilateral triangles intertwined. The name of the symbol, Valknut,



Валъкнум

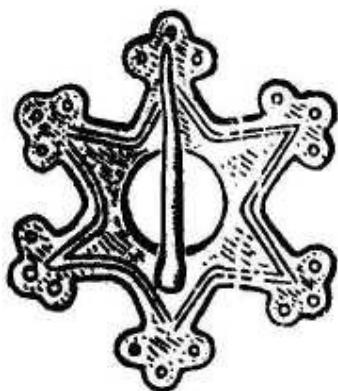


Прорисовка изображений на одном из скандинавских
поминальных камней. В центральной части композиции
— Валъкнум

means "knot of the fallen" or "knot of the chosen." Valknut is a symbol of Odin and the magic associated with him, as well as transitions between worlds; we find it on memorial runestones next to Odin or images of fallen warriors. Graphically, the Valknut is related to the three-branched swastika, the triskelion.

Thunder sign

Another magical symbol that must be mentioned is the "thunder sign", the sign of Perun and Thor, enclosed in a six-pointed circle. The symbol is a cross.



Шестилучевая фибула из древностей латгалов

Spirals

Spirals are also a very common magical symbol, but more than any other European people, spirals were loved by the Celts. Entire studies have been devoted to the Celtic tradition of using spirals and spiral ornaments. The Celts used spirals in a variety of ways, from astrological and astronomical symbols to sacred ornaments that allowed them to change the magical nature of a place or achieve the necessary degree of concentration. In general, it is believed that an amulet with a spiral engraved on it harmonises its owner with the magical manifestations of the surrounding world and stabilises their energy balance. In addition, many researchers agree that the spiral, like the labyrinth, is one of the symbols of the Serpent, the god of the Underworld.



Амулет с изображением спирали в виде свернувшегося Змея. Из древностей аланов (Средневековье)

Recommended practice

Among the symbols described in this topic, the Lord of the Runes is Odin. This is Valknut.

The three intertwined triangles of Valknut symbolise the three worlds of the Norse Tradition: Midgard — the world of humans, Asgard — the world of the Aesir gods, and Hel — the world of the dead. The three worlds are intertwined in this symbol of the Father of Magic; this should be seen as a sign that the magician draws power and wisdom from all three worlds, which interpenetrate and intersect more often than is commonly thought.

Valknut is a kind of northern mandala. The process of mastering the runic art is by no means a matter of memorising the meanings of the runes and how to use them; mastering the Art is, above all, a matter of changing oneself. Contemplating such a deeply magical symbol as Valknut and reflecting on its essence is perhaps one of the many paths that can lead to self-transformation...

Groups of Runic Magic

We have mentioned more than once that any runic series — and the Elder Futhark in particular — is not just a set of symbols, but a complex system with internal connections; it is precisely *the runic structure* in which the sequence and mutual arrangement of signs have a special magical meaning.

It is necessary to recognise that knowledge of the Futhark as *a system* of symbols — and, accordingly, concepts and magical principles — have been largely lost. However, some fragments of this knowledge have survived to this day, and it would be a significant omission not to use them.

One of our most important ideas about the magical structure of Futhark is the knowledge of its traditional division into three groups of eight runes. On many ancient monuments containing a complete record of the Futhark (and such a record was itself considered the strongest magical spell), the system of twenty-four runes is divided into three groups. These groups are called *att* (Old Norse *ætt*, plural *ættir*). In Iceland at the end of the last millennium, the three *att* of the Futhark were called the *att* of Freya, the *att* of Hagal and the *att* of Tyr, respectively. The younger Scandinavian runes were also divided into three *att*, the first of which had six runes, and the second and third had five each. However, we are now interested in the Elder Futhark, as a runic system that has preserved its ancient magical structure more than others.

Ancient texts, and above all, of course, the Elder Edda, can help us understand this structure. Two songs from the Elder Edda will be of interest to us when considering this topic. The first of these is the aforementioned "Speeches of Sigurdrífa".

"The Speeches of Sigurdrífa" stand out sharply among the other works of the Elder Edda, primarily due to the mixture of two styles: epic (the song is dedicated to the story of Sigurd's fate) and "advice style". The latter style is not uncommon in the Scandinavian tradition; a work written in this style is a list of various kinds of advice, instructions, etc. In our case, the list of advice on the use of runic magic is incorporated into the narrative about Sigurd. The "advice" itself is spoken by Sigurdrija, a Valkyrie who initiates her chosen one, Sigurd, into the secrets of the runic arts:

I give the maple tree of the ting a drink filled with power and great glory; in it are songs of magic and healing runes, good spells and the joys of runes.

(Speeches of Sigurdrija, 5)

A small note necessary for understanding this passage: *the maple tree of the chain mail* is a warrior in the complex language of Scandinavian poetic allegories (*the type of chain mail* is battle, *the maple tree of battle* is a warrior).

Sigurdrija gives Sigurd eight pieces of advice on the magic of runes. Is their number accidental? Let's think about it — we are talking about runes, and for the art of runes, the number eight is sacred: it is the number of runes in the *attr*. And Sigurdrífa mentions not individual runes, but certain groups of runes: "healing runes," "runes of the surf"...

Since the ancient magicians divided the Futhark into three *attas* of eight runes each, it means that they saw some meaning in this. But in the linear (line-by-line) recording of the Futhark, this division loses its meaning — all the signs are arranged in a single thread. Let's rewrite the Futhark differently — so that the *attas* are separated from each other: in this notation, we clearly see three groups of eight runes... or eight groups of three runes!

Too striking to be a coincidence — in the first "council," the rune Teiwaz is listed among the Runes of Victory, and it really is in the top three; in the second council, one of the Runes of Beer is named Naud, and it is in the second three!

We have a clear system before us. Indeed, it would be strange to assume that

Sigrdrífa's advice, which seems so practical, is not related to specific runes of the Futhark. This connection is before us.

Eight groups, each combining three runes with the same numbers in their respective attas, are now called "Sigrdrífa's groups"¹³. These groups are:

1. *Runes of Victory*
2. *Runes of Beer*
3. *Runes of Volshba*
4. *Midwife Runes*
5. *Runes of the Surf*
6. *Healing Runes*
7. *Runes of Speech*
8. *Runes of Thought*

A thorough analysis of ancient sources and other information on runic magic reveals that each of these groups is associated not only with the instructions of the Valkyrie, but also with other data. This allows us to speak not simply of "Sigurdri's groups," but of a kind of *runic magic groups*, and to consider this idea as a source of additional information...

The second Eddic text that we will use in this topic is the song "Speech of the High One," *the most complex in the Edda in terms of composition and structure*. The song consists of several separate blocks, clearly different in origin. Some of these blocks are texts written on behalf of Odin himself; one of them is of interest to us now.

This fragment is often separated into a separate work and even given its own name — "Odin's List of Spells". It begins as follows:

I know spells that no one else knows, not even the wives of kings...
(Speeches of the High One, 146)

This is followed by eighteen stanzas in which Odin lists eighteen spells with which he knows. Such number spells, approaching to the number of runes in the rows transitioning from the Elder Futhark to the Younger Scandinavian runes, led many researchers to believe that "The List of Spells of Odin" is a description of a certain runic system. For example, this idea became the basis for the Armanic series developed by Guido von List, described in the 9th topic of the first part of the course. However, we are not inclined to agree with this opinion, since the spells in the order in which they appear in the "List" are not very comparable to the known runic series.

In our view, Odin lists spells, not individual runes, and The "theme" of many spells turns out to be similar to the "theme" of Sigrdrífa's groups. Therefore, we consider it necessary to use the spells from the "List" when considering this topic.

So, there are eight groups of runic magic.

Sig-Runor Руны Победы

ᚦ ᚦ ᛏ

The following stanza of "Sigrdrífa's Sayings" is dedicated to these runes:

*Runes of victory,
if you strive for it, carve them on the hilt of your sword and mark them
twice with the name of Tyr!*

The head rune in this group is  , Teiwaz. The Runes of Victory are traditionally inscribed on weapons and magical instruments. The eleventh Spell of Odin is associated with the Runes of Victory:

*I undertake to protect my friends in battle, I sing into my shield —
they will be victorious, unharmed in battle, they will return from battle
unharmed with victory.*

Öl-Runor Руны Пива

 + 

"The Words of Sigrdrífa":

*Runes of beer
, so that deception will not frighten you ¹. Apply them to the horn,
inscribe them on your hand, — the rune Naud — on your fingernail.*

The main purpose of the Runes of Beer is magical protection from both harmful spells cast by others and physical dangers. The head rune is Naud. Mastery of the Runes 

Many authors consider Piva to be part of the Art of Vardlokkur, i.e. the Art of Warlocks³. Odin's sixth spell is associated with the Runes of Piva:

*I know the sixth — if an enemy has decided to harm me,
immediately the enemy who has aroused my wrath will be struck by misfortune.*

Thurs-Runor Руны Волшбы

 | 

In "The Sayings of Sigrdrífa," there is no fragment strictly tied to the Runes of Volshba, but of the eight stanzas, only one remains unattached to any particular "Sigurdri's group".

It is probably this one that should be correlated with the Runes of Volsby:

*Consecrate the horn,
beware of treachery, throw your bow into the water, then I know
for sure that you will not be given a magic potion to drink.*

The head rune is  , Ture/Gate. In a number of sources, this runic group is referred to as Troll runes or Tours runes (which are essentially the same thing). This is a very complex group of runes associated with sorcery, communication with other worlds, and predictions.

Some authors point out that the name of the group comes from the ancient belief that the art of divination was received from trolls who knew the future.

Odin's fifteenth spell may be related to the Runes of Volshba:

Fifteenth

*Thiodreir sang
before the door of
Delling;
he sang of the power
of the Aesir, and
honours to the Vanir,
and to Odin — spirit.*

The use of the Runes of Warlockery is mentioned in the Eddic song "Skírnir's Journey," where Skírnir, the servant of the god Frey, first threatens a girl with all kinds of misfortunes, and then carries out his threats by carving the Thurs-runes on an oak pole:

*Let madness and torment, delirium and anxiety, despair and pain
increase! Sit before me — I will send black lust and double sorrow
upon you! I carve the runes — "turs" and three more: lust, madness
and anxiety; but I will destroy them,
just as I carved them when
I wanted to.*

(Skírnir's Journey, 29, 36)

Part of the Runes of Volshba are the Svart-runes (Old N o r s e **Swart-Runor**), i.e. Black Runes, used in necromancy and related arts to establish communication with the spirits of the departed. The twelfth spell of Odin is associated with the Svart-runes:

*The twelfth, having seen him hanging from a tree in a noose, I will
carve the runes and paint them so that he will come to life and talk.*

Mastery of Type-runes, like Beer-runes, is part of the Art of *Vardlokkur*.

Biarg-Runor **Повивальные Руны**

ᚠ ᚦ ᚩ

"The Words of Sigrdrífa":

*Learn the midwife runes if you want
be of help during childbirth! Apply them to your palm, clench your
wrists, and call upon the spirits.*

The name of the group is associated with the name of Bertha, the goddess of childbirth, as well as with the name of the rune **ᛒ**, Berkana, dedicated to the Mother Goddess. The main purpose of this runic group is to assist in childbirth and bless the newborn; in addition, Midwifery Runes can be used to support new endeavours.

The thirteenth spell of Odin is associated with the Midwifery Runes:

*With the thirteenth, I can consecrate a baby with water — swords will
not touch him, and he will be unharmed in battle.*

Brun-Runor **Руны Прибоя**

ᚱ ᚤ ᚩ

"The Words of Sigrdrífa":

The runes of the surf

*know them to save ships sailing!
Inscribe these runes on the bow, on the rudder, and burn them on the
oars — let the surf be fierce and the waves black — you will land
unharmed.*

The head rune is , Eyvaz. The ninth spell of Odin is associated with the runes of this group:

*I know the ninth: if the ship is battling a storm, I will command the
whirlwinds to subside and the waves to calm.*

Lim-Runor **Целящие Руны**

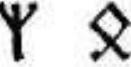
"The Words of Sigdrífa":

*You must learn the healing runes for healing; carve them on the trunk that
bends its branches to the east.*

The head rune is , Kano, the rune of Fire. In Scandinavian tradition, fire is associated with many things related to healing. Odin's spell:

I know the second, — it brings benefit to healing.

Mal-Runor **Руны Речи**

"The Words of Sigdrífa":

*Know the runes of speech, if you do not want them to take revenge
on you! They are composed, they are put together, they are woven
together at a thing where people must do justice.*

The Runes of Speech are a group that is little understood today, but nevertheless unites Powerful runes. Sometimes it is believed that Mal runes are effective in those areas of life where words are of great importance. They can be inscribed on walls or various objects where important public issues are decided.

Hug-Runor **Руны Мысли**

"The Words of Sigdrífa":

*Know the runes of thought if you want to become the wisest! Hroft
deciphered them, he devised them from moisture such that*

once flowed from the brain of Heidraupnir and the horn of Hoddrofnir.

The name of this group, the Hug runes, is associated with the name of one of Odin's sacred ravens, *Huginn*, which means "thought." These are the runes of the power of the mind. Nigel Pennick indicates that these runes are often depicted on a chest with accessories and tools of the rune master. It is most often believed that their function is to bring mental strength and promote mental concentration, but we tend to see the Hug-runes as something much more significant.

The fourteenth spell of Odin is probably associated with the Hug runes:

With the fourteenth I will reveal the Aesir and the Vanir, the names of the gods to men, — only the wise can do that.

* * *

Of course, the descriptions of Sigrdrífa's groups given on these pages are simplified and incomplete, and, moreover, do not exhaust the fullness of runic magic.

The eighteenth I cannot tell to maidens or wives, — one will keep the most secret mystery, — here the song ends — I will reveal it, perhaps, only to my wife or sister...

(Speeches of the High One, 163)

* * *

Recommended practice

I would like to note that Sigrdrífa's instructions are very important and are by no means limited to purely practical aspects. Yes, of course, the eight pieces of advice from the Valkyrie are eight direct instructions on the practical use of runic magic, but that is not all. Therefore, the recommendation for practice in this topic will be, first and foremost, reflection (or "meditation," if you will) on the structure of the Futhark and the meaning of Sigrdrífa's groups. This is really important.

Let's take a closer look — the tripartite-octuple division of the Futhark holds enormous potential, in particular related to the development of "paths to runes," to related concepts and associative series. The undisclosed connections within the above scheme of Futhark arrangement are so complex and numerous that the scheme itself can indeed serve as a subject of a kind of mental meditation. Note, for example, that some shades of some runes in each triad seem to complement each other. Thus, in the Runes of Victory, the rune Fe (Fehu) means *preservation*, and the rune Hagalaz means *destruction*. In the Runes of Speech, the rune Gebo means *unity*, and the rune Othala means *division*... Why is this so?

On the other hand, it makes sense to think about what unites the runes within a single triad, a single group of Sigrdrífa. For some groups, this is obvious. Take, for example, the Runes of the Surf:



Рэйд

Эйваз

Лагуз

Дорога; Странствие

Защита [Преодоление препятствий]⁴

Движущаяся Вода [То, Что Ведет]

As we can see, all three runes are "tied" to the same motif —

road, movement, journey. The situation is considerably more complicated with some other groups. Take, for example, the fourth runes in the attas, i.e. the Midwife Runes:

ᚨ	Ансуз	Бог [Получение]
ᛵ	Йер	Год [Урожай, результат, завершение]
᛼	Манназ	Человек

It would seem that there is no connection between these three runes. But, upon closer inspection, it is quite possible to see it: the rune Yr — birth, the completion of the cycle of the forces of fertility; the rune Ansuz — receiving, manifestation in the physical world; the rune Mannaz — man, the final result!

Topic 4.

Tauv and Khut. Runetinn

Having characterised the magical content of the runes in general terms, we now turn to practical methods of their application.

First of all, it should be said that the magical use of runes can take two forms. The first is the application of runes to objects that have their own functions (for example, weapons or tools, utensils, etc.). The second form of applied runic magic is the creation of a special amulet bearing certain runic symbols and designed to achieve a specific goal in a magical way. In Scandinavia, such a talisman was called

taw (Old Norse *tauv*) or *hlut* (Old Norse *hlut*). The difference between the terms *tauv* and *hlut* is that the first term is usually understood to mean a runic amulet, while the word *khlut* often refers to an amulet or sacred object in general, regardless of what kind of symbols are inscribed on it, if any. The term *tauv* also referred to plates with individual Futhark runes inscribed on them, intended for divination, as well as the magic of runic talismans itself.

Archaeological excavations provide us with many examples of the use of both of these branches of runic magic. We also know of amulets specially made as carriers of individual runes or their combinations, and objects, on which are inscribed with runes or runic drawings-haldrstavs (see the 6th topic of this part of the course) for < giving them magical qualities.

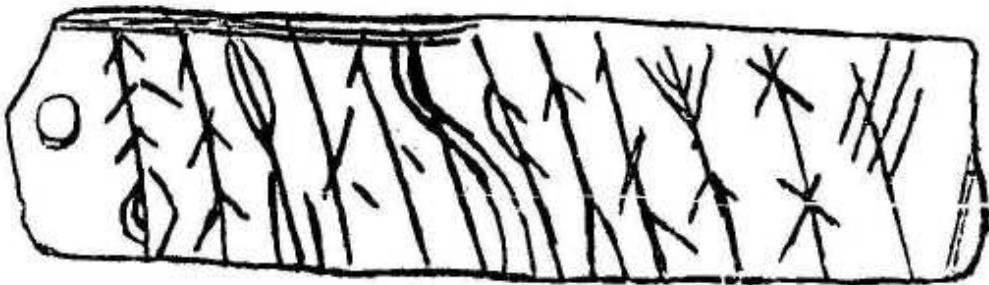
The simplest form of applied runic magic, as has been mentioned many times, is the use of individual runes. The next most complex form, which, like single runes, can be used to create talismans-taws and to apply to any other objects, is the composition of runic incantations. A magical word composed of several runes is sometimes called *a rune-teinn*. This word consists of two bases:

rune and *teinn* (Old Norse *teinn* — "stick" or "sacred word"). The term *runeteinn* is a modern innovation, but the word itself *teinn* was indeed used in

ancient Scandinavia to denote a combination of alphabetical symbols with magical or sacred meaning.

It should be noted that the combination of the meanings "stick" and "word" in the single word **teinn** is far from accidental. The fact is that runes, whether magical spells or simple letters, were once carved on special sticks or wands. That is why we call a runic word, including a spell, a "runic stick" or runetein.

Scandinavian magicians who mastered the art of composing and applying magical runic words called themselves erils. This word (magical in itself when written in runes) is often found on ancient bracteates and other jewellery that once belonged to the magicians themselves.



*Пример рунического амулета-таува.
Новгородская Земля, X век*

Such is, for example, the famous Lindholm amulet made of bone (Sweden, 6th century), on which the runic inscription reads:

ek erilar sa wilagar hateka

which translates as: "I, Eril, am called cunning."

Examples of the use of the art of constructing runic incantations can be found in Old Norse literature. In the Saga of Egil, perhaps the most famous Scandinavian skald, eril, and warrior, the following story is told. Once, at a feast, Egil was presented with a horn filled with mead. Egil, suspecting that it might be poisoned, carved runes on the horn and painted them with his own blood. The mead did indeed contain poison, and the horn shattered into pieces in Egil's hands. And once, during his wanderings, Egil met the parents of a girl who had been seriously ill for a long time seriously ill for a long time. Knowing that Egil possessed magical powers, the parents asked him to cure the girl. Egil agreed and, upon entering the house, found a tauv amulet in the girl's bed: a fish bone with a runic inscription, which, according to the parents, had been carved by a local eril to destroy the disease. Egill deciphered the runes and found that the combination had been chosen incorrectly, with the result that the girl not only did not recover, but became even more seriously ill. Then Egill recited the following visu (stanza):

One who does not understand runes should not carve them. Anyone can get confused by incomprehensible symbols. I have read and know ten secret symbols, and I know that they are the cause of this long illness.

(translated by V. Koshkin)

Then Eril destroyed the old inscription and carved a new one. Soon the girl recovered.

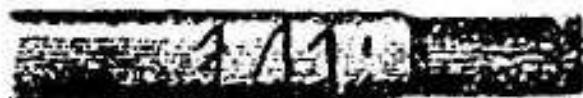
Archaeological finds and written sources provide quite extensive material on the use of this branch of runic magic in ancient times. We can distinguish at least three types of runic spells known from archaeological and epigraphic data. First, there is the use of sacred runic words — standard combinations of runes. Such sacred words are found on many ancient objects, but it is not always possible to reliably restore their meaning. The second type of runic spells involves composing runic combinations that have the desired effect according to one of the standard patterns. An example of such a pattern is the tradition of three-rune spells, which will be the subject of the next topic in this course. Finally, the third option for runeteins is the names of gods and their attributes written in runes (for example, Mjölnir, Gungnir, Odryir, etc.), as well as other sacred or simply magic-related words.

Let us consider these three forms of runic magic in turn.

So, the first form is the use of sacred runic words. Below we will provide descriptions and probable interpretations of the most famous of them, found on many ancient decorations, household items, and weapons.



The most common — and, as is commonly believed, the most powerful — is the incantatory runic word. It may date back to the ancient Northern European root al, meaning magical power, magic in general. In this course, we have touched on its meaning more than once; the magical use of the word was probably quite diverse. The most common interpretation is "Initiation; magical power and authority; wisdom."



*Руническая заклинательная формула **luu** — одна из модификаций сакрального слова **alu**. Древко стрелы, середина I тысячелетия н.э.*

There are several known modifications of this spell; here are some of them: **ᛋ·ᚦ·ᚦ** — a variant supplemented with the rune of power and victory; **ᚠ·ᚦ·ᚦ·ᚦ** — a complex variant known from the Faks bracteate; **ᚦ·ᚦ·ᚦ** — another complex variant, the meaning of which is being restored with great difficulty.



This is also a very common sacred word. A possible reconstruction of its meaning is "a journey in search of Power," which should be understood not only in a literal sense, but also in a figurative sense.



The very is word means "luck". The use this word in as a has, accordingly, the purpose to deliver good luck. For an example of this sacred word can be found in topic 7 of this part of the course.



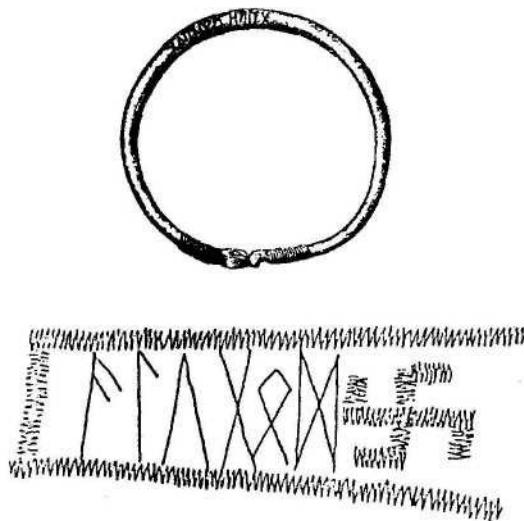
A more complex version of the previous word. This teinn is a combination of two words meaning "to give luck" or "giving luck". It is important to note that in this version, the rune Gebo appears, which corresponds to the meaning of the spell as a whole.



A very common incantation word; however, in most cases it is used in combination with other sacred words or runic combinations. A possible connection between the word and the ancient root with the meaning "invitation", "invocation". This is probably one of the sacred words that were part of invocatory spells.

This sacred word is associated by many researchers with the Old Scandinavian **laukaz** "wild onion", which was a sacred plant and was revered as having great magical power, mainly of a protective nature. Therefore, the word has a similar meaning. However, it should be borne in mind that **LaukaR** is possibly one of the oldest variants

named after the rune Laguz, which should also be kept in mind when using this sacred word.



Рунетейин и свастика на застежке из Вэрлосэ. Заклинательная формула содержит сакральное слово *ali* и слово *god*, которое может быть интерпретировано как «добро», «благо». Общее значение заклятия, соответственно, — «магия, приносящая благо» или «благо, приобретенное с магией»

The second type of runes, as already mentioned, are combinations of runes composed for a specific purpose according to one of the standard patterns of Scandinavian runic art. The simplest of these patterns is the "tripling of runes"

— the composition of a combination of three identical runes that correspond to a given purpose. Two other known techniques for creating this type of teinn — triadic spells and palindromic spells — will be discussed in detail in the next topic of this course.

The third variant — the use of words with sacred meanings as incantations — is widely used by Western authors; for example, Naidzel Pennik in his "Magic of the North" points to the magical significance of many Scandinavian words, some of which we will quote here, quoting this author¹⁴:

"The names of those who practised the Norse tradition also served as words of power
Tradition: **Erilaz**, lord of the runes; **Gothi**, minister of the cult, priest; **Vitki**, magician, sorcerer, lord of the runes [...] Inscriptions also possess magical properties — good wishes. The main traditional concepts are the following: **Alag**, "presence, influence" ... **Auja**, "luck" ... **Gina**, "endowed with divine power" ... , "filled with divine power" ... **Salu** "embraces the sun, health" ... , "invulnerable to magical attack" [etc.]

Finally, it is probably worth saying a few words about such a modern innovation in the field of runic art as *runescript*. Undoubtedly, the use of runescritps is one of the most questionable areas of modern runic art; very many (including authors and of these lines) prefer not refer to runic scripts — at least without a particular need to do so. The fact is it is very difficult to judge whether this practice was actually used, for example, in the 1st millennium AD, i.e. during the heyday of runic art. Something similar, could well have existed, but in what form did this "similarity" exist?

We do not know how traditional runic scripts were created or what laws governed their creation.

— we do not know.

According to definition, , for example, Lisa Peshel, runescript is is a "group of runes arranged along a straight line and pointing their position a

a specific result" ¹⁵. In most cases, this implies that the first rune in the runic script specifies the first required action *in time*, and the last, accordingly, the last. In our opinion, linking the sequence of runes in an inscription to the sequence of events is a major weakness in this type of magic and, we repeat, it remains unknown to what extent such an operation is relevant to the sacred runic tradition.

Indeed, runic scripts seem to *many* specialists to be highly ambiguous and unstable formations. And we certainly cannot agree with the opinion of Lisa Peschel, who wrote that "all that is required for the effective construction of a runescipt talisman is knowledge of the magical properties of each rune and a little common sense."

However, "knowledge of runes" and "common sense" are not enough to create runescipts...

* * *

Recommended practice

In our opinion, one should not begin learning the techniques of making tauv amulets by creating one's own incantatory combinations of runes. As a practical exercise on this topic, we would recommend that those who are learning the art of runes start by making a small tau in the form of a wooden plate (wood is "lighter" in magical terms than bone or metal) with one rune or one standard sacred runic word. With regard to the choice of runes, we would again recommend using "soft" runes (Algiz, Berkana, Inguz, etc.) at first and avoiding "hard" runes (Isa, Hagalaz, Nod, Perth, etc.) if possible. When mastering the art, the tauv with teinn  could be very useful, combining protective properties, the magic of general favour and "magic-for-magic" — the attraction of magical power.

Topic 5.

Triadic spells. Palindromes

Of all the variety of ancient technologies for creating runes with specific magical properties, the technique of triadic (three-rune) spells was probably one of the most widespread. Now, according to epigraphic data, we can count dozens of different sacred runic words of this type. This technique combines obvious simplicity with the required effectiveness, and therefore a separate topic in this course is devoted to triadic spells.

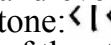
Without going into the details of the historical analysis of the structure and purpose of triadic spells, we will only give its final result. The reconstructed structure of a three-part runic spell looks like this:

Rune 1	Rune 2	Rune 3
Direction	necessary	direction
Actions	for action	action
Spells	base	spells

Below, we will examine a number of ancient three-part incantatory formulas, but first we will illustrate the principle of their construction using what is probably the most illustrative example — the working combination of runes on the Sigimar stone.

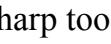
On one side of the stone, this eril carved the following, rather standard text (part of it, unfortunately, has been erased):

I, Sigimar, erected this stone.

On the other side, there is a combination consisting of two triplets of the runes Ken and four runes Isa. Recalling that runes used as magical symbols were often doubled, tripled, and even quadrupled, we see the same three-part spell in the working runic combination of Sigimar's stone: 

With a certain degree of probability, we have managed to restore the purpose of the stone. In modern terms, it is a stone for meditation or performing magical operations. In terms of its principle of action, the working combination of runes on this stone occupies a middle position between the magic of individual runes and the magic of their incantatory combinations. The effect of both runes here is practically the same as if they were used separately, and at the same time, it is their mutual interaction that creates the necessary effect.

The rune Isa creates the necessary foundation here, freezing and "stopping" the world for the person seeking help from this stone, contributing to the proper purification and calming of their mind (and probably their astral body as well). The rune Ken, the rune of embodiment, and on a more psychologically subtle level, the rune of revelation, is active here. It contributes to the achievement of the goal set by the person who has come to the stone. If a person prays, the rune helps them to open up outwardly — to God; if they meditate, it helps them to open up inwardly, to look into the depths of their own being. If a person practises magic, the rune Kenō helps to bring their plans to fruition.

Another interesting example is the graffiti on a coin from the late 8th — early 9th centuries from the Timerevsky hoard. Three runes are scratched along the edge of the coin with a sharp tool:  (I would like to note that coins with various types of runic inscriptions were often used as amulets.)

The basis here is the rune Uruz, the rune of male strength, often used as a protective symbol of this kind. The runes Gebo ("Gift") and Dagaz ("Day") indicate the direction of action. "Prosperity." Thus, the spell as a whole is designed to preserve the masculine strength of the coin's owner and bring him (based on this foundation) success and prosperity.

on romantic grounds. It should also be noted that the word as a whole **gud** — can be read as "god" or "gods". It is difficult to judge how significant this is in this case and whether it was done intentionally.

However, the three-part runic spells carved on the three other coins cited on p. 192 coins of this kind cannot be interpreted, primarily due to the impossibility of reading them with certainty. Nevertheless, it is probably safe to say that the incantatory combinations on them (at least one or two of the three) also belong to the class of three-part sacred words.



Надпись на камне Сигимара

The runic inscription on a coin from one of the Swedish hoards is also interesting. Here we encounter a slightly different focus of magic: while the spells on Sigimar's stone and the coin from the Timerev treasure are oriented towards the voluntary acceptance of their influence by the "user", in this case the basis of the spell is the rune **Naud** — "Need", "Coercion". In this context, the runes **Isa** and **Thurisaz**, standing on either side of the base rune, have a clearly negative character. Obviously, this coin did not end up in the hoard by accident, but as a curse on the "burglar". This interpretation of the spell is consistent with that of I. Lindquist, who believes that the spell "expresses the wish that whoever finds the hoard will end up in the world of giants". Finally, let us turn to the most common sacred runic word, which belongs, on the one hand, to the class of three-rune spells and, on the other hand, to stable combinations of runes, the magical use of which was not limited by time or geography. We are talking about the incantation combination **Ansuz** — **Laguz** — **Uruz** (), known since the time of the emergence of the ancient Futhark to the late Viking era and from the far north-west of Europe to the lands of Novgorod the Great. In this course, we have repeatedly referred to this sacred magical formula, examining its various aspects; here we will attempt to restore another one of them.

The central rune of the spell is **Laguz** — "Flowing Water," "That Which Leads." In the context of active magic, the meaning of the rune **Laguz** can be defined as "Movement under the guidance of the Force." On the other hand, according to some authors, this same rune can also be used as a means of "collective" magic, so to speak — to promote marriages and maintain friendships.

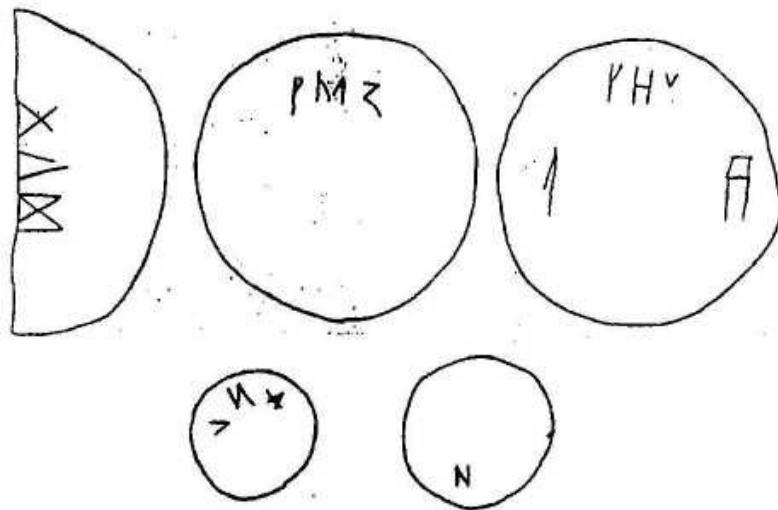
A similar dualism of action — magic on the one hand and human relationships on the other — is also present in the interpretation of the other two runes of this spell. The runes **Ansuz** — "God," "God of Light" — and **Uruz** — "Bull," "Energy," "Power" — can also be used to conclude and maintain friendly or family relationships. Thus, the general effect of this Runic spell can be very loosely conveyed by the phrase: "May the gods guide this union on the path of Power."

In this regard, the Arsgad inscription is very revealing, containing two sacred runic words — **S^YFR** and **F^YRN** — enclosed between two proper names. Is this inscription a confirmation of an agreement between two military leaders or a kind of monument to male friendship? Unfortunately, this is unknown. Incidentally,

the meaning of the first three-part runic spell used here — can be defined in this case as very similar to the meaning of the spell

ᛋᚢᚱ—
ᚢᚢᚢ

Apparently, a modernised (or simply distorted) version of the same incantation **ᚢᚢᚢ** is the three-part runic combination on the remarkable bracteate from Welbeck Hill (Britain). The three runes on page 207, in an inverted position, read from right to left: **ᚢᚢᚢ**. On the one hand, we are quite justified in assuming that the craftsman who made the inscription



Руны, процаррапанные на монетах средневековых скандинавских кладов

mixed up the signs representing the sounds "i" and "w", which is not uncommon in European archaeography. On the other hand, such a substitution (coupled with the rearrangement of the runes) could well have been deliberate, aimed at giving the spell, which retains its original meaning, a slightly different sound.

* * *

Another scheme of runic spells is the creation of runic palindromes, i.e. symmetrical spells. It is obvious that palindromes and triadic spells are related to each other, as can be seen from the symmetry of the triadic scheme itself. When the two peripheral runes in a triadic spell coincide, we obtain the simplest runic palindrome scheme. Such is, for example, the sacred runic word **ᚢᚢᚢ**, whose purpose is "contemplation (meditation) and invocation of the gods," or the sacred word **ᚢᚢ**, discussed above. In both cases, the sacred words are triadic spells and, at the same time, are the simplest runic palindromes.

Here are two historically reliable examples of more complex runic palindromes.

ᛋᚢᛘᚢᛋ

This is a palindrome inscribed on the Kilvers runestone (Gotland Island). Bernard King reads it as follows: "the power of the sun consecrates the power of the sun." The meaning of the palindrome should be unravelled from the centre; the central position is occupied by the rune Eihwaz — horse, movement, transformation. The first peripheral pair is the rune Ur, meaning strength, magical power. The outer pair is Sowil, meaning power, integrity. Overall, the meaning of the palindrome is magical initiation, the acquisition of Power, and structuring under its influence.

ᚢᛁᛏᛁᚢ

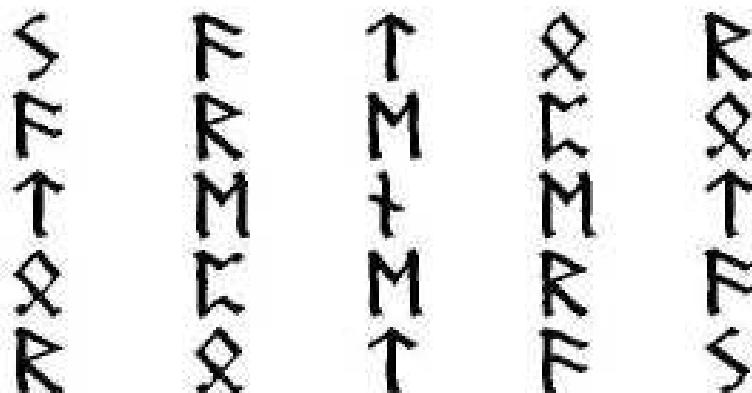
This runic palindrome is inscribed on a wooden board from a burial site near Froslov in South Jutland. The palindrome has a clearly restraining, protective character, but the rune Laguz, placed in its central position, removes

possible negative connotations of the palindrome, directing the action along a natural path under the protection of the gods. his

* * *

Recommended practice

The incantations discussed in this topic are linear in nature (which is why they are called *tein*). However, it is known that in the Middle Ages, flat (two-dimensional) runic sacred formulas were also used. An example of this is the "magic square" Sator, written in runes, which can be found on some medieval objects:



The central word of the square — "↑M↑M↑" — is a five-letter runic palindrome. As an exercise related to this topic, we invite the reader to independently reconstruct the meaning and effect of this palindrome, as well as — if desired — the possible effect of the entire runic "magic square."

Topic 6.

Knitted runes. Galdrstavas

This topic is devoted to the area of runic art associated with the use of magical symbols or, more precisely, images. Such magical images, applied to a certain object, was called *stav* or *galdrastav* in Iceland (Old Norse *Iceland galdrastafir*, frogaldor

"magic" and *stafir* "sign", another meaning is "rod"). In the most general sense, a galdrastav is any image with magical content, in a narrower sense, a compact symbol connected in one way or another with runes.

The runic technique that transitions from the use of individual runes to the use of galdrastav is the technique of *knitted runes*. A knitted rune is a stave consisting of several runes woven together into a single magical symbol. Strictly speaking, knitted runes were widely used for non-magical purposes (for example, we often find them in inscriptions on memorial runestones), but here we are interested specifically in the magical aspect of their use.

In many cases, knitted runes are composed of the same symbols as the runes described above, but the very act of weaving them into a single sign (*stav*) brings something new to their effect. Firstly, this is because the inscription becomes something unified and whole, enhancing the magical effect, and secondly, when several (even two) runes are woven together, it is often possible to



Пример галдрастава — одна из
рун, скрывающих имена Одина

"independently" appearing new runes. Thus, for example, when combining runes **M** and the rune **T** may appear, and when combining **T** and **Y** — the rune **X**, etc. Of course, this fact must be taken into account.

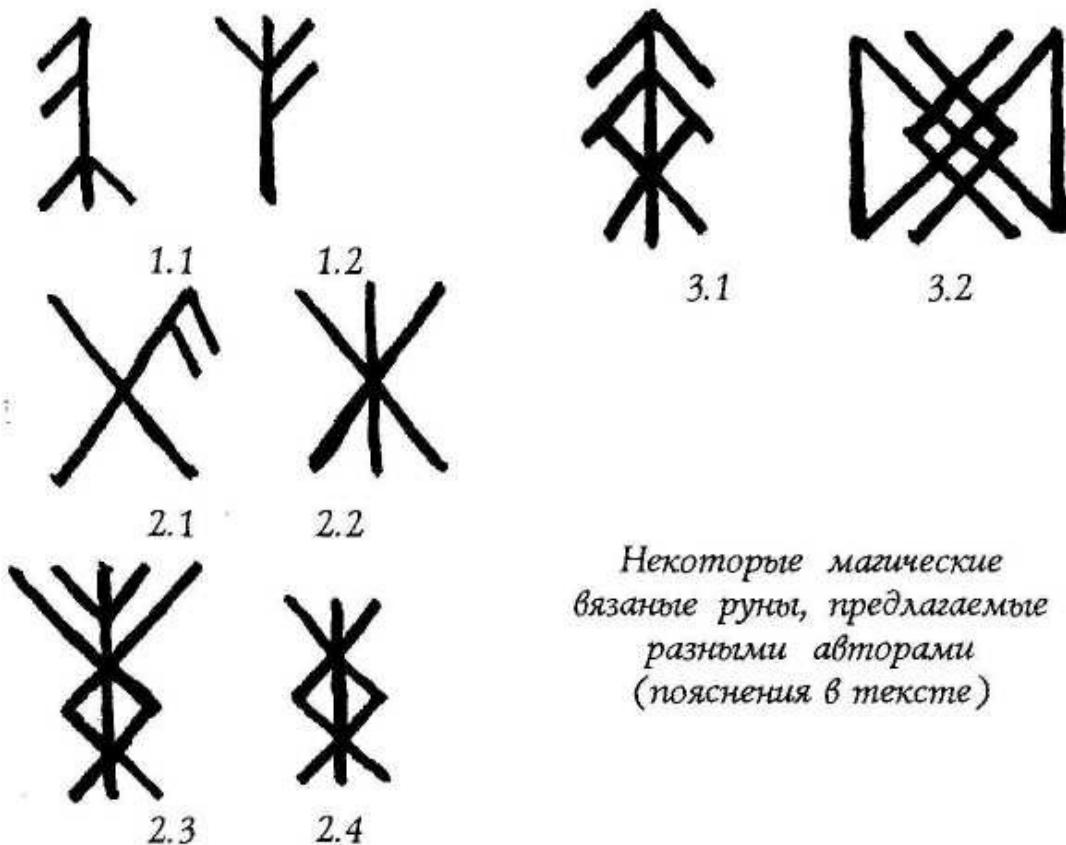
Here are some specific symbols of this type proposed by different authors (see fig.):

1. Edred Thorsson:

- 1.1. For gaining wisdom and knowledge of reality
- 1.2. For acquiring material values while maintaining wisdom and generosity

2. Nigel Pennick:

- 2.1. Good luck
- 2.2. Preserving love



2.3. Prosperity

2.4. Protection of property

3. Anton Platov & RUNOWEGR:

3.1. Wandering in search

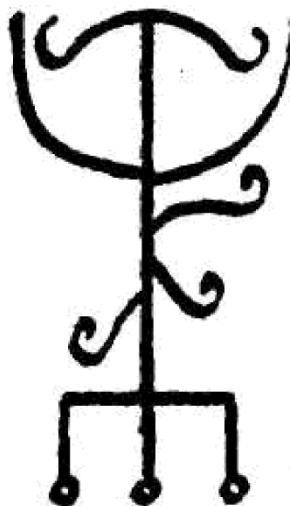
3.2. Blessing

galdor, a term derived, as already mentioned, from the Icelandic 'magic' *andstafir* 'sign', means a complex magical symbol that can be applied either to an amulet made specifically for that purpose or to any object. Here we are interested only in runic galdrstaver, which, historically speaking, probably represent a further development of the art of composing knotted runes. A classic example of a galdrstaver is the well-known Rune of Odin, which represents one of his names — Thundur (Icelandic for "Crucified" or "Possessor of Thunder").

Unlike knitted runes, a galdrstav can, firstly, contain a significantly larger number of runes (there are known examples of galdrstavs combining up to 10 runes), and secondly, a galdrstav does not always have a clear vertical orientation, which is mandatory for knitted runes (i.e., it can, for example, combine "standing" and "lying" runes at the same time). In addition, in a broad sense, we can understand a galdrstav as a combination of drawings and runic symbols, including inscriptions (teinns). An example of a galdrstav of this "combined" type is the stav recommended by the RUNOWEGR circle for application to a pouch (box) for storing rune tauvs.



Гальдрастав, рекомендуемый кругом RUNOWEGR для нанесения на мешочек для хранения гадательных рун. Надпись по кругу, составленная из сакральных слов, переводится на русский приблизительно как «да скажут руны правду»



2

Afa i dрастава, упо inaуету:x Hdpedom Торссомв:
 — "Bdo 8etaie" став связæи из рун с 8а Оарёрип —
 имени священного меда скальдов, добытого богом Одином)
 2 — «Личная Сила» (став связан из рун слов Матт и Мегин,
 означающих «сила» и «могущество»)

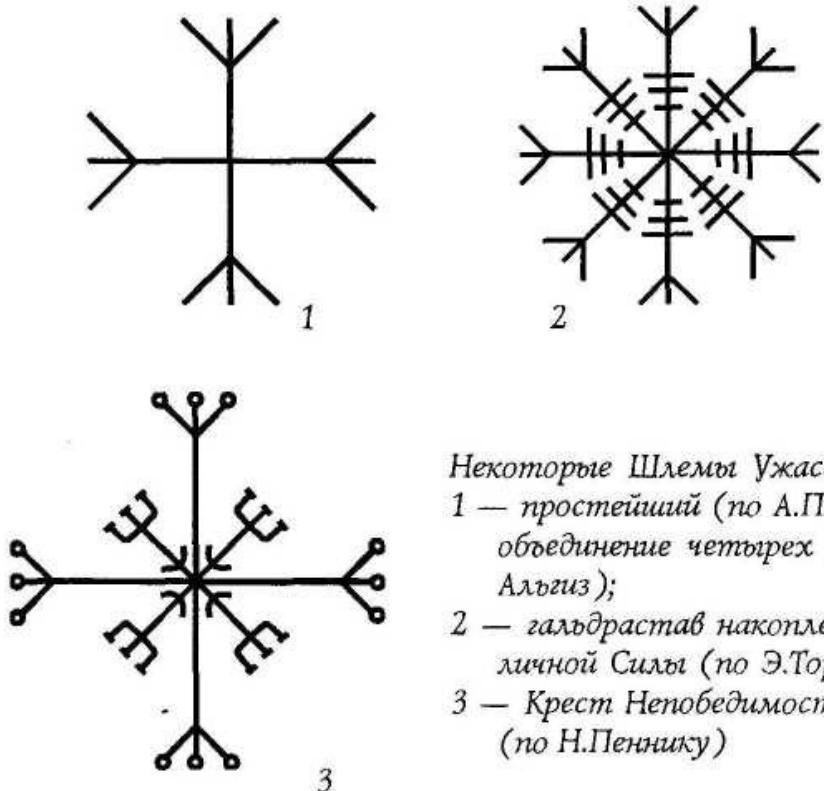
Haldrastav is probably one of the most complex sections of applied runic magic; the illustration on page 201 shows some examples.

One of the most widespread in the past and most well-known today groups of galdr staves is *the Egisjalmir*, i.e. "Helmets of Terror" (Icelandic *Egishjalmur*).

These are four- or eight-part cross-like signs, the simplest of which is a combination of four Algiz runes

group were known (in the early Middle Ages, for example) and there, where they were not

considered as a combination of runes. Thus, in A. Platov's "Runic Magic," examples are given of the use of the twelve-pointed Egishjal by the Scythians, Sarmatians, Mordvins, etc.

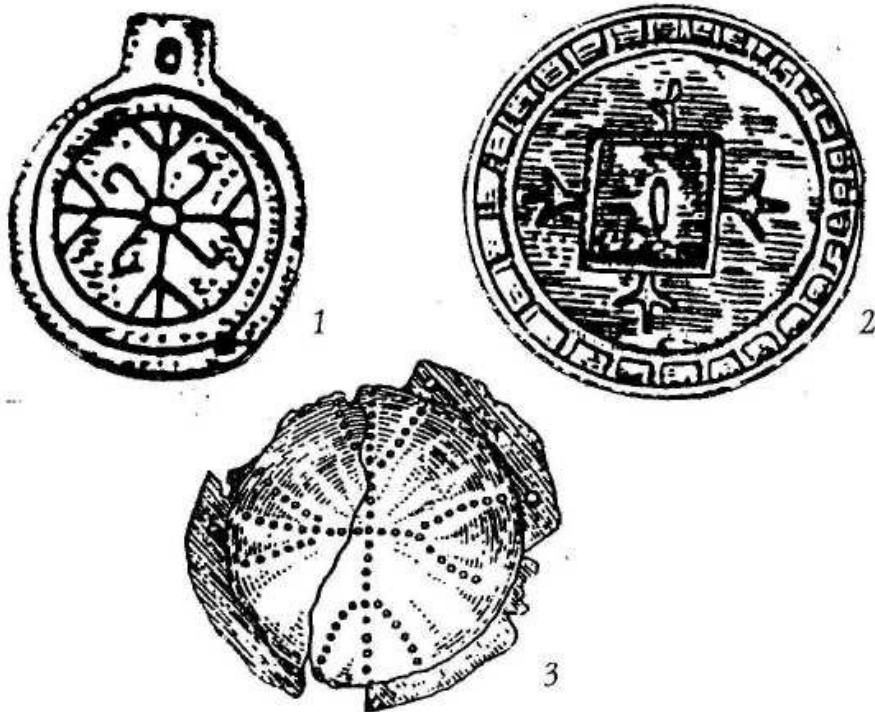


Некоторые Шлемы Ужаса:

- 1 — простейший (по А.Платову — объединение четырех рун Алгиз);
- 2 — галдрастав накопления личной Силы (по Э.Торссону);
- 3 — Крест Непобедимости (по Н.Пеннику)

The simplest Helm is formed from a four-pointed cross by replacing each beam with the rune Algiz; in the same way, an eight-pointed cross (also known as "heavenly star") can be used to form a twenty-four-pointed cross, which also belongs to the Helm group. This symbol was quite widespread in medieval Europe; it adorned stone buildings and wooden village crafts, and was often used in church utensils. The meaning of both of these symbols is protective, or more precisely, guardian magic.

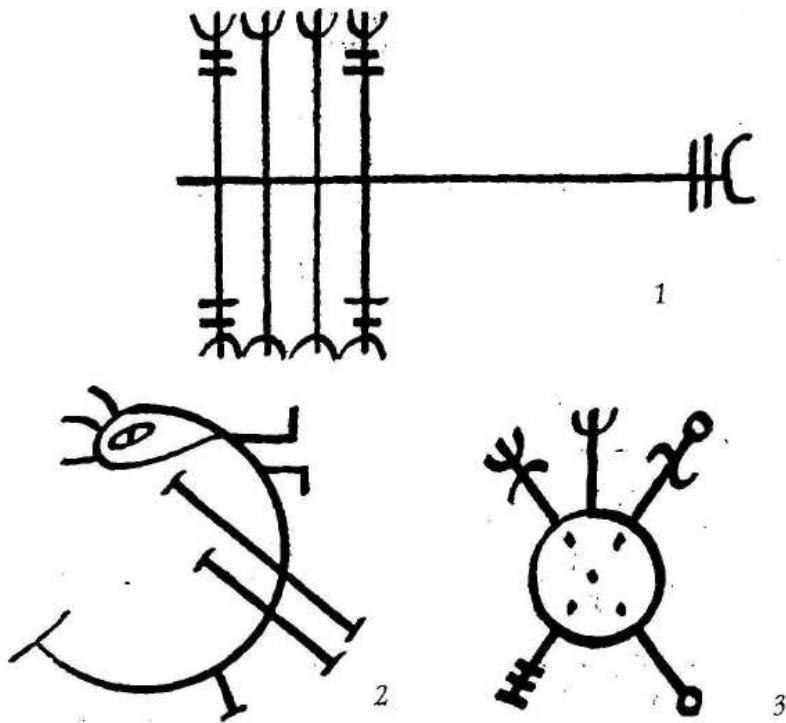
The pinnacle of the development of complex multi-pointed crosses was a widespread medieval magical symbol known as the Egishjalm. This symbol is considered to surpass all previous ones in terms of the quality of protection it provides; many modern authors refer to it as *the Cross of Invincibility*.



*Магические символы группы Шлемов Ужаса,
применяемые негерманскими народами:*

- 1 — скифы, ок. II века до н.э.;
- 2 — сарматы, ок. III века н.э.;
- 3 — мордва, X век

Finally, this topic should also mention a group of Scandinavian magical symbols related to the galdrstaves themselves, but no longer having a direct obvious connection with the runes (although they do go back to



Некоторые магические рисунки группы галдрамундов (по Э.Торссону):

- 1 — Каупалоки («вершиль сделки»), знак, применяемый для успешного завершения коммерческих операций;
- 2 — Тýфастав, знак, используемый для поимки вора;
- 3 — знак для отражения порчи

the same tradition). Sometimes such symbols are called *galdramunds*. Some examples of symbols from this group are given on these pages.

* * *

Recommended practice

When discussing practice in this area, we would first like to caution readers against excessive creativity in the creation of knitted runes and, even more so, galdr staves. Creating magical designs in the runic tradition is not a simple matter, requiring, above all, a certain amount of practice and experience in the use of the runes themselves. To begin with, we recommend for practical use those knitted runes whose images were given in the illustrations for this topic, and from the galdrstaves — the simplest symbols of the Egisjalm group: the twelve-pointed cross and the twenty-four-pointed cross, composed of eight Algiz runes.

Topic 7.

Bracteates

This short topic of our course is devoted to runic *bracteates* — specific works of ancient art, which in most cases had a sacred, magical purpose.

Nowadays, bracteates are referred to as unique medal-like round pendants (mostly gold) with an image on the front surface and a runic inscription around it. However, there are also several other types of bracteates. Most of them were made in Scandinavia in the second half of the 1st millennium AD, although there are also later bracteates and bracteates made or found in other countries (the bracteate from Welbeck Hill, Britain, etc.).

A classic example of a bracteate is the Vadstena bracteate, which has been mentioned several times in this book. Its inscription, written in the Elder Futhark runes, contains the complete record of the latter (which has magical significance) and an incantation which, in our ~~meaning~~ that of the word ~~meaning~~

The magical use of bracteates was obviously associated in ancient times not only with the magic of the runes themselves, but also with the images on the surface of the bracteate, the arrangement of the runes in a circle, and, possibly, with the very shape and method of manufacture that distinguished bracteates from other medallion-like jewellery. In this regard, it is interesting to recall the ancient Russian snake amulets, widespread in Rus at the beginning of the 2nd millennium, which are not genetically related



*Vadstena Bractea —
один из самых знаме-
нитых древних
брактеатов.
Золото, конец
I тысячелетия н.э.*



*Русские «змеевики» — средневековые традиционные амулеты,
по форме и магической структуризации напоминающие
брактеаты*

directly with Germanic bracteates, but possibly tracing back to a single, more ancient "original."

In general, it should be said that bracteates (and similar snake amulets) represent a very interesting type of ancient magical art, perfected by European craftsmen over centuries. The opportunity to use this ancient experience in practical work with runes seems very tempting, and that is why we have singled out the story of bracteates with runic inscriptions as a special topic.

Quite often, the inscriptions on bracteates contain only a few runes, forming sacred runic formulas or names. Such are, for example, the bracteates from Bjonnerud (ᛒᛁᚢᚾᚾᚢᚱᚢ), from Allés (ᛘᛅᛚᛚᛚ), from Højstrup (ᛏᚢᚢᛗᛕ), from Velbek Hill (ᛏᚢᚢᛗ), from Lellinge (ᚢᛚᛚᛚ), or ~~ᛘ~~ (ᛘ)



brakteata from
Dal".

Asuma, on which the inscription

There are also bracteates whose spells are quite large coherent texts. Here is the inscription on the Sjælland bracteate:

HFRINHFNFIITKF:FFRFNISF:XIBHFNISF

which translates as: "I am called Hariu, I know danger, I bring good luck." Among other things, one of the active magical "means" in this spell is the sacred word *happiness* ("luck"; also "happiness," "good fortune," "prosperity").

fortune, prosperity, *þriftnið* ("good luck, pech"). This word is used in many runic spells, including

bracteates. For example, it is used in another large inscription — on a bracteate from Skodborg:

The first part of the spell consists of the phrase "good luck, Alavin," repeated three times, where

FFPIT
FFPIT
FFPIT
FFPIM

Alavin is obviously the name of the person for whom the bracteate was made. Next



Сконельский брактеат

followed by the rune Yer, which here has not an alphabetical but a conceptual and magical character, and the spell ends with the name Alavid, which can be understood either as the name of the craftsman who made this amulet or as the name of another person somehow connected with Alavin.

In conclusion, we should mention the central image of the bracteates, which is their essential element. As the reader may have already noticed from the illustrations above, these images are fairly standard: they mainly use different combinations of motifs of a warrior, a horse and a bird. Perhaps there is an influence here from the sacred tradition of the continental Celts, but within the scope of this course, the origin of these images is of secondary importance; their sacred meaning is much more important. In general, it can be said that the central



Брактеат из Сибиря

images on the bracteates are dedicated to the traditional god of power, wealth and magic (Odin, also known as Belie or Mercury) — at least, that is who they were originally dedicated to. The warrior here represents the god himself (on some bracteates, stylised horns, which are his attribute, can be seen); the bird is a symbol of wisdom and a messenger of the gods (cf. Odin's ravens); finally, the horse is a symbol of both prosperity and "shamanic journey" (cf. Sleipnir, Odin's horse).



Познанский брактеат



Еще один скандинавский брактеат с рунической надписью

* * *

Recommended practice

We have already mentioned that the use of bracteates in the practice of runic art is interesting because the rich archaeological material allows us to reconstruct the "canons" of their manufacture, developed by ancient craftsmen. The text and illustrations on this topic can provide the reader with specific material for work in this direction; here we will present some practical considerations.

1. About *the manufacturing technology*. For readers who are not very familiar with jewellery making, the simplest way to make a bracteate is to cast it from low-melting metals (tin, for example). Such items can be cast into a mould made from clay or alabaster using a paraffin or any other model. This method of manufacture is quite acceptable — cast bracteates are known to exist. Another option is to emboss the plate (to obtain the image and runes) and then solder the filigree details (rim and ear). The choice of technology is a matter of personal preference and the craftsman's experience in jewellery making.

2. About runic inscriptions. Inscriptions on bracteates — even if they contain only a few characters — are placed only in a circle along the edge of the product. Of course, you can use any runic system you prefer. Do not chase after the length of the inscription — as has been repeatedly stated in this book, a short runic formula can be more effective than a long one. We repeat the recommendation to use short traditional sacred words described in this course. For bracteates, by the way, this is even more common than long inscriptions; tags, most often found on ancient bracteates, are

ᚠᚢᚦ, and ᚠᚢᚦᚢ

3. About images. The choice and composition of the central image of a bracteate is, of course, a matter for the craftsman, but let us remember that bracteates are interesting precisely

because they represent a type of magical object that has been refined over centuries and has become established. Therefore, we would recommend using (creatively, of course) the examples given above. One exception that we can suggest as an experiment is the use of the "snake" motif from Russian snake charms. Although snake charms are, to a certain extent, imitations of earlier Byzantine analogues, these images are entirely pagan in nature and, in contrast to the subjects of bracteates, are associated with the Mother Goddess.

Theme 8.

Magic rings

The theme of magical objects — i.e., objects that are carriers of magical power — is widespread in European sacred tradition. The Holy Grail, magical weapons of warriors, magicians' staffs, all kinds of talismans and amulets... But the most "popular" items of this kind today are probably magic rings, and J.R.R. Tolkien's famous trilogy has undoubtedly played a huge role in shaping the modern "widespread interest" in them.

One of the most famous mythological magic rings is the ring Draupnir, belonging to the Scandinavian god Odin. This ring is made of gold, and one of its magical qualities is the ability to multiply (although Draupnir's children no longer possess this ability):

Eight rings on the ninth night arise from it.

o (The Elder Edda, Skirnir, 21)

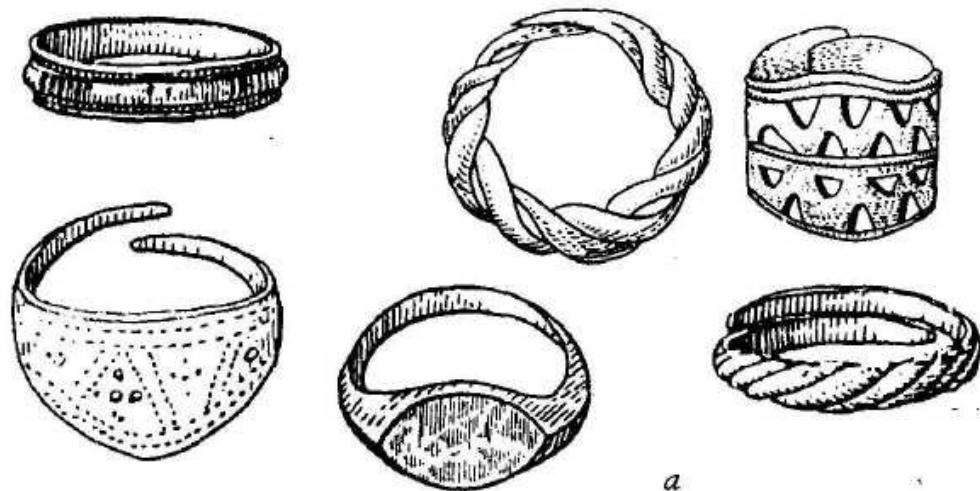
We know of many magical rings from European legends, myths and epics. For example, the Scandinavian sagas tell of the magical ring Sviagris, which, together with a golden magical helmet, was the greatest treasure of the Swedish sorcerer king Atils the Black. The ring was so valuable that, in order to get Sviagris back, King Atils delayed his pursuit of King Hrolf, who had ravaged his castle in Uppsala.

Another magical ring was owned by Owain, son of Urien, a representative of one of the most noble families of Celtic Britain and, according to Welsh sources, a knight of King Arthur:

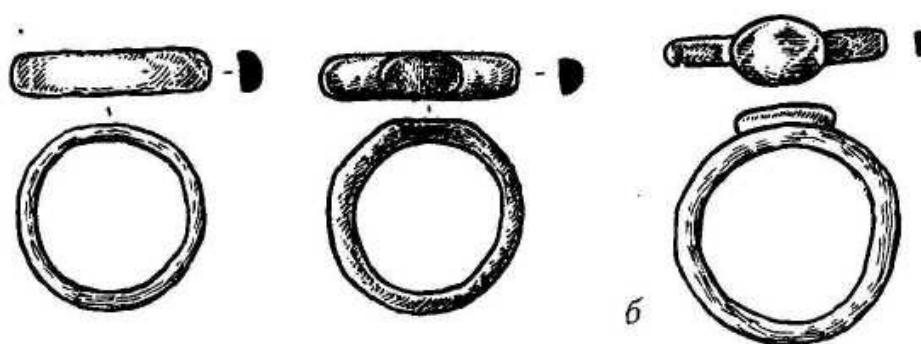
There were three Princes of Battle at Arthur's court: Cadour, Earl of Cornwall; Lancelot of the Lake; and Owain, son of Urien of Ragged... They never retreated in battle, neither before the Spear, nor before the Arrow, nor before the Sword. And Arthur, seeing them, called them Princes of Battle.

(Welsh Triads)

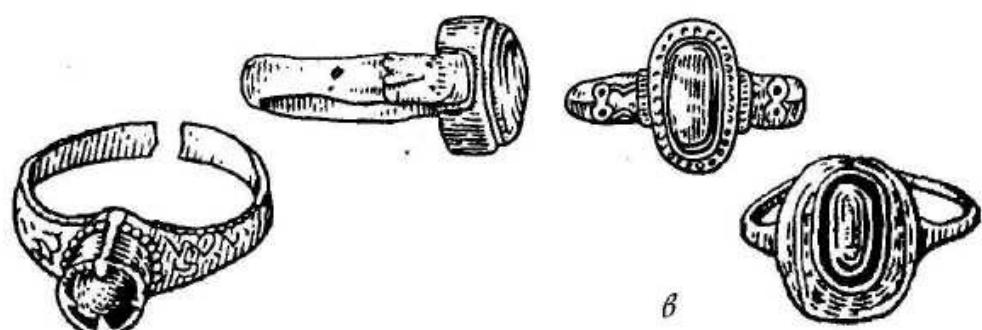
Owain's ring, as mentioned in the Mabinogion, a medieval collection of Welsh legends, had the power to make its owner invisible when he hid the ring in his fist. Interestingly, a description of this ring has been preserved in a Welsh manuscript entitled "The Thirteen Royal Relics of the Island of Britain, which were kept in Caer Lleone on the River Isc, in Monmouthshire. These items were obtained from Mirddin, son of Morwran, in the House of Glass, on Enll, or the island of Bardsey. And it is recorded by others that Taliesin, Prince of Bards, possessed them." The manuscript devotes several lines to Owain's ring: "The stone of the ring of Lined, which Owain received between the wall and the grate. Whoever hides this stone, the stone will hide him."



a

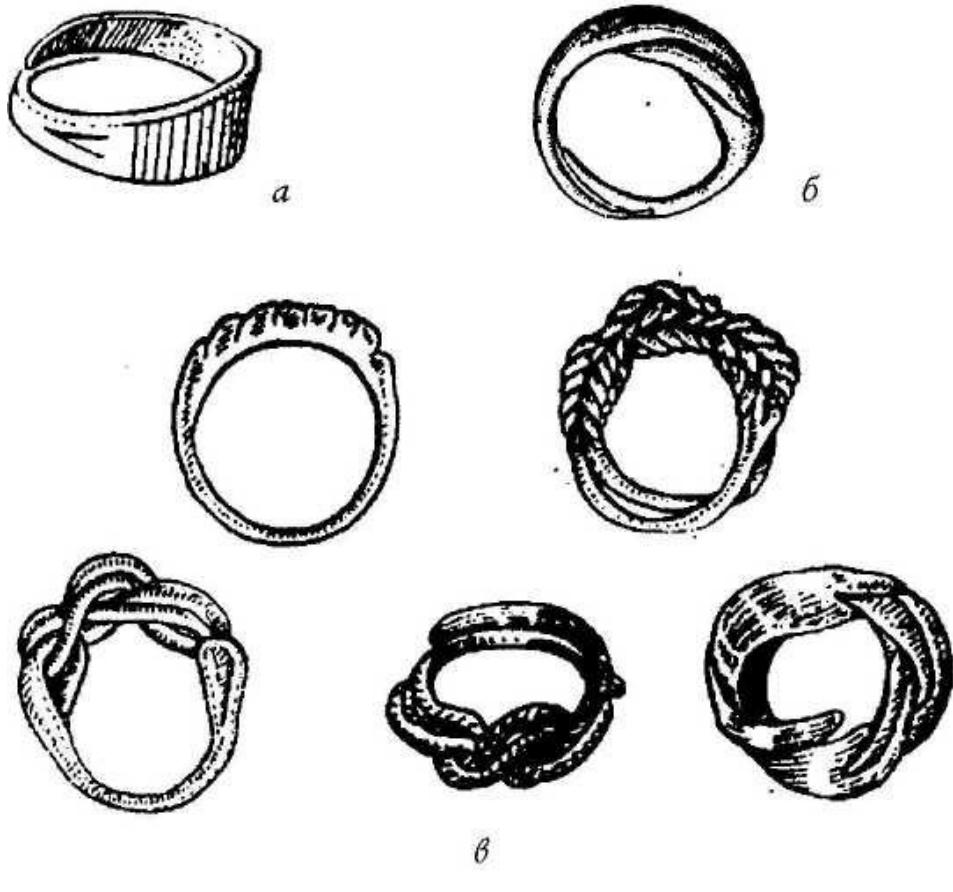


b



в

Древнерусские кольца: *а* — металлические, *б* — цепочно-стеклянные, *в* — металлические со вставками



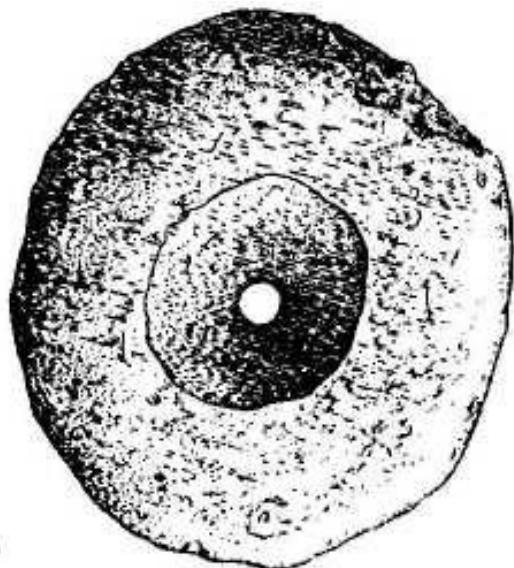
Металлические кольца из древностей балтов:

а — скальы, б — ливы, в — ятваги.

Все — Средневековье

Now let us turn to that what we know now actually about magic of magic rings.

According to many authors, any ring is magical in itself, simply because of its special shape. Indeed, tradition preserves a huge number of examples of reverence for the ring shape (and it is not known what was actually revered more: the object containing a through hole, or the hole itself in this object). The first thing that comes to mind in this regard is, of course, the "chicken gods," stones with holes in them. But one can also recall the veneration of hollow trees and the sacred "holed" stones of Europe. The latter include, for example, the British Llech Ronw or Holed Stone. The latter is a flat slab set vertically with a hole in the centre. To this day, newlyweds at local weddings come to this stone to seal their marriage with a handshake through the hole. It is also worth remembering that, in ancient times, rings were generally worn not only on the fingers, but also on the wrists (bracelets), around the neck (necklaces), etc. However, let us return to the rings that were worn on the fingers.



Культовое каменное кольцо (диаметр около 7 см). Из средневековых древностей меря



«Дырчатый
камень»
в Антиме

Archaeological data shows that rings (including magical ones) were not only made of metal; stone and bone rings are also known. For example, one of the magical rings currently stored in the British Museum is made of agate and has an interesting runic inscription engraved on it (but more on that later). It is quite possible — and even probable — that wooden rings were also used for magical purposes: in ancient times, it was very common to make magical objects out of wood.

Nevertheless, the main material used for making rings was, of course, metal; precious stones were also used,



Развороты двух британских волшебных колец:

a — *Lankashir Ring*,

b — *Bramham Moor Ring*

but relatively rarely — in ancient times this was quite an expensive pleasure, and ancient craftsmen did not have the variety of stones that we can see today in jewellery shops. Instead, they were highly skilled in various techniques for using enamels, granulation, and filigree, sometimes creating truly magnificent pieces. Obviously, the choice of material for making any magical item, including rings, is a very important question. We have just mentioned rings made of stone and bone, but metal rings were also made taking into account the properties of metals. The fact that the metal was carefully selected is evidenced, for example, by the discovery of combined magical rings — silver with copper inserts.

The stones for the inserts were obviously selected with equal care:

Let no one be surprised — there is no room for doubt here — that precious stones have magical powers: they are found in herbs, but in stones they are even more powerful.

Marbod of Rennes, 12th century

The first treatises in Europe on the magic of stones appeared in the ancient world. The authors of these works were Titus Lucretius Carus, Hippocrates, Theophrastus, and Pliny the Elder. — described the properties of plants, animals and stones, including the magical properties of the latter. In the Middle Ages, often using ancient treatises, new manuscripts were created on the same subjects. Among the authors of medieval works, Epiphanius (5th century), Isidore of Seville (late 5th — early 6th century), Michael Psellos (11th century), Marbod of Rhine (12th century) and Albertus Magnus (13th century) are worth mentioning. Later, fragments from the works of these authors, often reworked and sometimes reinterpreted, formed numerous collections on the magic of precious stones, including the famous Prokhladny Vertograd in Russia.

However, it should be noted that our ancestors were not so foolish as to believe that the natural magical properties of a stone were sufficient to turn a ring set with that stone into a magical instrument. Here is a simple example. In Scotland in the Middle Ages, there was a magical ball made of rock crystal that had the power to heal diseases; during the terrible plague of 1665, this stone was lent out for a huge deposit of six thousand pounds. It would be very careless to assume that any other piece of pure quartz has the same properties...

No less importance than the choice of material was attached to the images and

inscriptions applied to the surface of the rings. Modern collections of archaeological finds contain dozens and even hundreds of medieval rings with images that have magical significance. However, we are now most interested in rings with incantatory runic inscriptions.

For example, the agate ring mentioned above, now kept in the British Museum, has the following runic inscription engraved on it:

eruriufdol uriurithol wlestepotenol

The inscription cannot be translated, but according to N. Pen-nik, it is "a ring of power, designed to bring magical success to the wearer."

The British Museum also houses two more magic rings, this time made of metal: one is gold and the other is bronze, and they bear identical untranslated runic inscriptions, probably related to the previous one:

Outer side of the ring:

æruriuflturiurithonglæstæpon

Inner side:

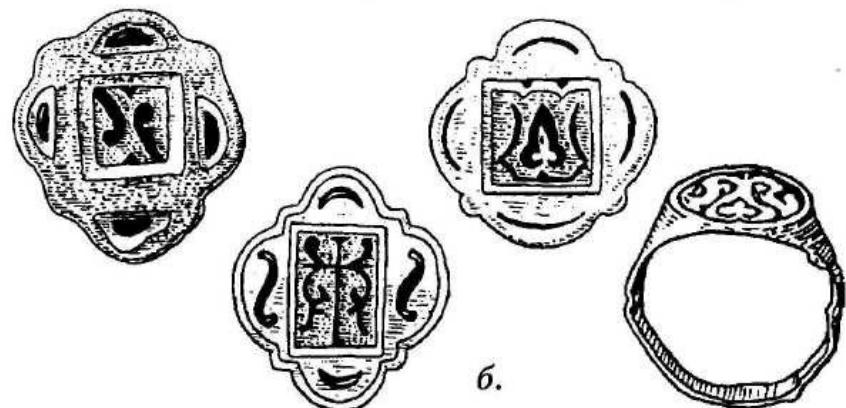
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The inscription on the inside is most likely a triadic runic spell (see topic 5 of the second part of this course).

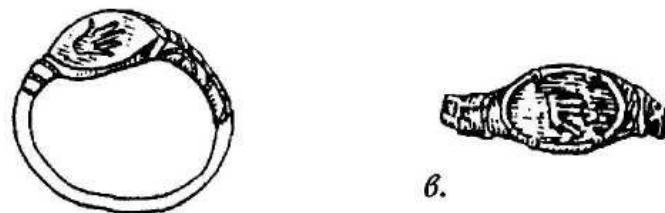
However, on the famous Lancashire Magic Ring, only part of the inscription is written in runes (the rest is in Latin script).



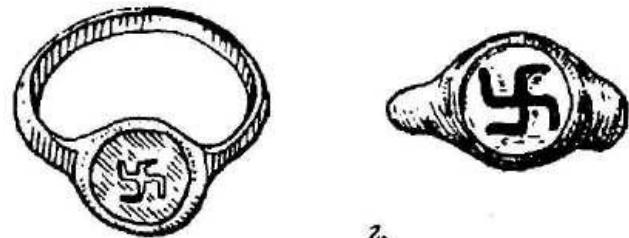
a.



b.



c.



2.



д.

Древнерусские кольца с магической и иной символикой:

- а — с изображениями мифологических животных,*
- б — с растительной символикой плодородия,*
- в — с изображением руки,*
- г — с изображением свастики,*
- д — с прочими изображениями*

This relatively common practice appeared in north-western Europe after the introduction of the Latin alphabet: some magicians began to use both Latin and runic letters in their inscriptions. We have already discussed the purpose of such mixing when considering the magic of individual runes — to make the text bearing the runes a meaningful phrase and to avoid the emergence of a runic combination with an unpredictable effect. Such is the inscription on the Lancashire ring, which in itself has no magical meaning and translates as follows: "Etred owns me, Eanred made me."

* * *

Recommended practice

Unfortunately, we are unable to combine this course on the art of runes with a course on the art of jewellery making. For readers who are familiar with the latter, the instructions given in this and previous topics will be sufficient for taking the first steps in the field of independent creation of runic rings and/or their use. For those who may wish to seek the help of professional jewellers who are not magicians, we would like to note that the runic symbols applied by such craftsmen are not always as effective as expected, and sometimes even have a slightly (or completely) different effect...

Topic 9.

Magical properties of metals and wood

This topic is for reference purposes and is devoted to a subject of paramount importance in the manufacture of objects with magical properties — the magical characteristics of traditional materials: metals and wood.

First, let's say a few words about metals. One should not think that metal has only recently come to be used as a material for magical objects.

Of course, humanity mastered wood and bone in much more ancient times, but nevertheless, in Europe, the mastery of metal began no later than the beginning of the 7th millennium BC.

For a long time, nuggets were undoubtedly used as raw materials for the production of metal products. For example, the oldest workshop for processing native copper in Northern Europe was discovered in Prionezhskaya Karelia and is four thousand years old. Another metal raw material used since time immemorial is fragments of iron meteorites, as evidenced by the ancient names of this metal: Greek *zideiros* — "starry", Armenian *yarkat* — "fallen from the sky", etc.

These native metals — both those born of the Earth and those that came from the stars — have been revered since time immemorial as possessing magical properties. Later, when people learned to smelt metals from ores, the idea of their inherent magic was transferred to artificially produced metals¹⁶. Both the process of extracting metals and the process of processing them were traditionally understood as sacred acts, which is why the cult of the Blacksmith God was formed and blacksmiths were treated with special respect, as is characteristic of any traditional European culture.

Below, we will briefly describe the properties of each metal¹⁷.

Silver

In the North, as in most other traditions, silver is revered as the most magical of all metals. However, silver is one of the most amazing metals in general — it has the highest thermal and electrical conductivity, is incredibly malleable (1 kg of silver can be stretched into a 2 km long wire), and produces the purest and most melodious ringing sound. The origin of the Russian name for this metal is curious, as it is associated with the Sassanian word *sarpu*, meaning "sickle". As we can see, the name itself reminds us that silver is most closely associated with the moon and, accordingly, with the mother goddess (Scandinavian Frigg, Slavic Makosh), as well as with the second day of the week (according to the European calendar) — Monday.

Copper

One of the oldest metals mastered by man. It is believed that its Russian name comes from the Latin *medalino*, meaning "mine," although this etymology may be somewhat questionable. Copper is traditionally associated with the gods of fertility, and most of all with Freya, although fertility cults are no less associated with gold. The planet associated with this goddess and, accordingly, with copper itself is Venus, and the day of the week is Friday: "*We honour the most powerful goddess of all, named Freya, to whom our ancestors dedicated the sixth day of the week...*" (Galfridus Monemutensis).

Gold

Like the previous one, this metal is associated with the gods of fertility, luck, and prosperity, but has a more "masculine" orientation. In the Slavic pantheon associated with

the god of gold is Dazhbog, in the Scandinavian pantheon it is Freyr, brother of Freya, and in the Irish pantheon

it is Dagda. All peoples associate gold with the Sun (in Europe, accordingly, with Sunday). Although the etymology of the Russian name for the metal has not been definitively established, it is interesting to note that the word gold may be traced back to the same ancient root **sol**, which is found in the Northern European names for the sun:

Sol.

Tin

Metal Tor/Perun in northern and Jupiter/Zeus — in ancient traditions.
It was associated with the fifth day of the week —
Thursday.

Lead

A metal associated with Saturn and Saturday; different researchers associate it with different incarnations of Odin — sometimes with Loki, sometimes with Völund, and less often with the Prince of the Fallen (i.e. Odin) himself.

In addition to pure metals, their alloys were often used in the practice of European magic arts, and their range was much more diverse in ancient times than the range of alloys used in jewellery today. It seems that the cessation of the widespread use of various alloys was a considerable loss not only in magical terms, but also in purely aesthetic terms. However, the compositions and methods of manufacture of many ancient alloys have been preserved, and this is worth mentioning.

White gold

This is perhaps the most famous of the ancient alloys — many magnificent Scythian jewellery items were made from it; the Greeks called this alloy of gold and silver *electrum*. European white gold is electrum, rich in silver (70-90%), similar in appearance to and , but with a Classic Scythian electrum usually contains more gold and is distinguished by a more saturated yellow tint. With an even higher gold content (less than 40% silver), the alloy acquires a greenish tint.

Red gold

This material, which was widely used by European and Russian jewellers in the last century, is an alloy of gold and copper. Even a small amount of copper (10–15%) gives it a beautiful reddish hue while retaining its golden colour; increasing the copper content to 20–25% gives the alloy a bright red colour. The use of red gold, like many other alloys, has a very specific magical meaning: the combination of copper and gold in one material allows the male and female aspects of fertility to be combined.

Bronze

Nowadays, we understand bronze to be only an alloy of copper and tin; in most cases, this is the composition of alloys referred to in sagas simply as "bronze," without any adjectives. However, in a broad sense, the term "bronze" once encompassed all alloys of copper with white metals. Of all the variety of such alloys, it is essential to mention **light bronze**, a beautiful material, called sometimes "billón" and is an alloy of copper and silver. By varying the ratio between these two metals, a whole range of very beautiful alloys can be obtained: from white with a delicate reddish tinge (10-20% copper) to golden and bright red. Incidentally, the combination of copper and silver is traditional in north-western magic. For example, silver magical rings with an insert made of copper,

combining the influence of Frigg and Freya (the Moon and Venus).

* * *

Made wood, in addition to all kinds of amulets, in sacred tradition

Such an important magical tool as a staff was made. Probably, a staff (a cane, a wand, or just a stick) can be considered one of the oldest tools used in magic. Staffs and wands are mentioned as magical tools, for example, in the Welsh Mabinogion, the texts of which were compiled at the beginning of this century. In later times (18th-19th centuries), legends and tales about magic wands gave rise to the image of the "magic wand."

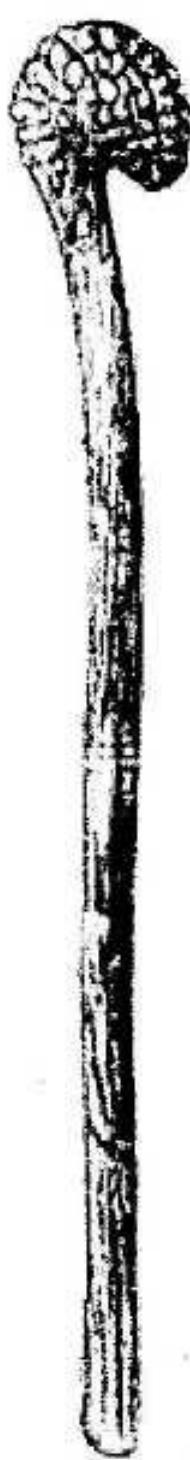
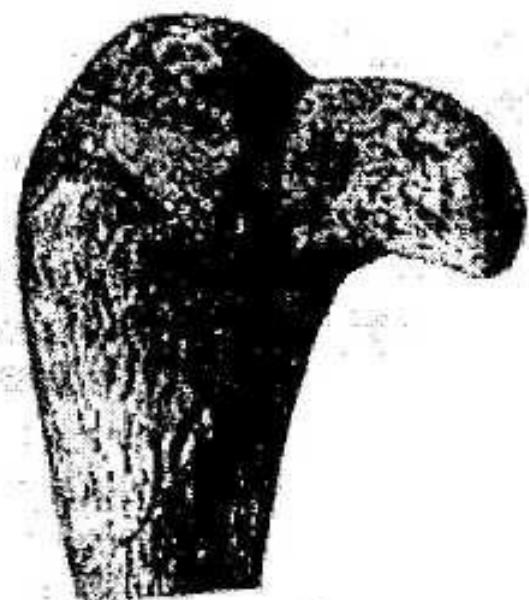
From a symbolic point of view, the staff represents the Tree of the World and, accordingly, the sacred spear of the God of Light (Odin, Luga, etc.). It is precisely the role of World Centre is played in a number of magical rituals by a staff stuck in the ground, organising and, consequently, sacralising the space around it.

Like a sword, a staff or wand can be used to channel magical energy — this is easy to see for yourself by working with a staff in the night mist or by looking closely at the end of a staff in the hands of a powerful person. In addition, it is often believed that a staff is perfect for accumulating power in one way or another.

With a certain degree of convention, it is probably safe to say that the broom, so often mentioned in fairy tales as an indispensable attribute of witches and indeed a traditional magical tool, is a kind of The "female counterpart" of the staff. However, the broom lacks some of the capabilities of the staff, although it has many functions of its own. For example, the broom is often used in female magical rituals for cleansing places, homes, etc.

It is likely that the wood used to make walking sticks was the very first material that humans learned to use for magical purposes. Some ancient wooden amulets — those that ended up in cold, damp soils that preserve wood — have survived to this day. Such finds are known in the Netherlands, Denmark, and some other European countries where marshy landscapes and cool climates combine. Among the most interesting of these objects is a wooden sword from Arum (Netherlands), dating from the middle of the 7th century. The sword bears the runic inscription **MNIFMBXMF**, which can be roughly translated as "return" or "messenger". It is believed that this amulet was intended to protect travellers. Another similar item was found in Britsum, Friesland. It is a wooden amulet dating from the turn of the 8th and 9th centuries. The amulet also bears a runic inscription that reads: "always wear this yew in the crowd of battle." Apparently, this amulet is associated with military magic.

According to Nordic sacred tradition, different types of wood vary significantly in their magical properties. Below is a brief overview of these properties.



Навершия славянских ритуальных посохов

Ash

Ash is a tree traditionally used for all kinds of magic and divination. It is from its wood that the best sets of divination runes are made, and it was preferred by the craftsmen of the Northwest for the manufacture of weapons and tools, especially those with magical purposes. For example, in Scandinavia, it was often believed that a spear with an ash shaft was magical simply because it was made of ash: such a spear was likened to the sacred spear of the god of Light, because Odin's spear, Gungnir, was made from the wood of this very tree⁽⁴⁾. This tradition of using ash wood for the manufacture of everything important, responsible and sacred proved so enduring that it has survived to this day: until very recently, for example, ship rudders and steering wheels were made almost exclusively from ash wood.

In addition to the manufacture of magical tools and weapons, ash wood is widely used to make protective amulets that defend the owner from almost any harmful effects, including (as is still believed in some parts of Europe) the bites of poisonous snakes. In addition, special magic is traditionally attributed to fire lit with ash wood. The smoke from such a fire is considered sacred incense, and the power emanating from the fire is beneficial and healing. According to Nigel Pennick, there was once even a tradition of washing a newborn baby for the first time near an ash fire.

Hazel

Another sacred tree of the northern tradition, the tree of wisdom and magic, dedicated to Odin (Lug, Veles). Along with ash, it was widely used for making magical tools — wands and staffs — as well as for creating magical protection. In the latter case, hazel twigs were stuck into the ground around the perimeter of the fenced-off area, inside which, it was believed, no magic from outside could penetrate. In Scandinavia, for example, this was used to fence off areas for duels so that none of the spectators could use magic to influence the course of the fight. Large fences made of thick hazel trunks driven into the ground and intertwined with ropes were called *webond* and served as excellent protection for a courtyard or camp, both magically and physically.

Oak

A tree revered as sacred by all Northern Europeans

god of thunder (Thor, Perun). The Celts, on the contrary, tend to revere the oak as the tree of the supreme deity, the tree of wisdom and spiritual power. K By the way, it is precisely from ancient Celtic

origin, which has two meanings — "oak" and "wisdom" — comes the term "druid". One way or another, the Indo-European tradition unanimously associates the oak with the heavenly gods (god).

Throughout the North-West, the oak (as well as the thunder god) is associated with a specific day of the week — Thursday, which in the northern languages is called **Thursday**, "Thor's Day".

Малютинский ритуальный жезл

Rowan

After the trio of sacred trees — ash, hazel, and oak — the common rowan looks modest. But in the northern forest, among mighty oaks and pines, its modest beauty — thin dark branches, carved leaves, red berries — and its magic seem natural and obvious. Indeed, the rowan cannot be classified as a tree

sacred in the full sense of the word (if, of course, we forget for a moment that for a pagan everything that the gods have allowed to exist is sacred), but the magic of rowan wood is considered to be no weaker than the magic of oak or hazel.

One ancient English legend tells the story of a young hero who set off on a long voyage but was unable to return to his native castle, which had been captured by a sorceress, because she used her evil magic to conjure up storms in the path of his ship. Only then did the young man manage to break through the magical barriers and free the castle,

when a wise man tells him to replace the keel of the ship with oak with

rowan, for evil witchcraft dissipates where the wood of this tree, beloved by many peoples, appears...

It is protection from evil witchcraft that is traditionally considered to be the main magic of rowan berries. To this day, in many villages from Britain to the Urals, little girls string rowan berries on a thread in autumn and wear them as necklaces, long having forgotten what they are doing — meanwhile, such a talisman has always been considered the best protection against foreign magic of any kind⁽⁶⁾. There is also a British description of a rowan cross used to protect livestock and farm buildings. Such a cross was made

from rowan branches that were broken (not cut!) and tied with red thread in such a way a way as to form an equilateral cross. Incidentally, the English legend recounted above is not without certain ethnographic grounds: it is known that rowan logs were sometimes laid for magical protection in residential and cultural buildings buildings, and rowan boards were indeed sometimes sometimes to the bows of ships...

Apple tree

If we try to classify trees (and therefore types of wood) according to their magical properties, then hazel and ash would be considered the most magical, oak the most powerful, rowan and yew the most reliable protectors, and apple trees... Apple trees would have to be be called the most mysterious tree, the tree of secrets, the tree of the Road, the tree of the greatest secret of the gods — their immortality. Apple trees are rarely used to make amulets:

it is the tree of the gods and travellers, a tree that is enough just to look at...

The apple tree is a symbol common to the entire North, a symbol of the myth that alone can be called "the central myth of the Indo-Europeans" — the myth of the path to immortality. It appears twice in Northern mythology, reflecting two sides of the same mystery. We see a blossoming apple tree marking the path to High Brazil, to the beautiful islands of the West; and from the apple tree, already bearing fruit, the goddess Idunn picks the very "apples of youth" known from Russian fairy tales, which grant immortality to the gods themselves...

Birch

A kind and cheerful tree associated with the forces of fertility, as evidenced by its name (Berkana, Old English **beorc**, Old Norse **biarkan**) is one of the runes of the branch of fertility. Birch wood, like apple wood, is not often used in the manufacture of magical objects, but birch branches themselves (especially spring branches that have just blossomed) are rightly considered a wonderful talisman that drives away sadness and illness and protects children from disease and many other misfortunes.

Elderberry

The gods of magic are always dualistic — sometimes subtly, like the pair of Odin and Loki, in which It is not always easy to discern the line between God the Father and God the Trickster, and sometimes it is striking... Ash, hazel and elderberry represent a triad of trees belonging to this god.

Hazel is associated with magic itself, belonging entirely to the god of wisdom and sorcery. But if ash is the spear of light in the hands of this god, then elderberry is the darkness of the Lower World,

of which he is the guardian. If the ash tree gives you a state of calm, confident *security*, then elderberry provides the opportunity *for* active, aggressive *defence*, and therefore in Western Europe it is believed that when elderberry grows near the house, it is Well, but bringing it into the house is not a good idea. If an ash staff serves magic bright and *clear* (the consonance is not accidental), then a stick made of elderberry will produce a completely different kind of magic — no, not necessarily evil, just *different*, and therefore it is worth thinking twice before breaking an elderberry branch and carving runes on it. If the smoke from burning ash lifts the boundaries of the Upper World, allowing the blessing of the gods to pass through, then the smoke from burning elderberry opens the gates of the Lower World, and therefore in any book on the magical use of wood you will definitely find a warning: "never burn elderberry branches!"

Yew

The yew could probably be called a sacred tree in the northern tradition. Very often, yew trees grow near sacred places; in Western Europe, they were often planted specifically near churches and along the roads leading to them. Tradition associates the yew with both immortality and death, and there seems to be no contradiction in this.

In the Middle Ages, the yew was revered as a powerful protector and was used to make many protective amulets. In Germany, for example, there was even a special saying dedicated to the yew: "No (evil) magic can withstand the yew." It is to the yew that the rune of protection, Eihwaz (Old English *eoh/eow*, "yew"), is dedicated in the Futhark.

Pine

Perhaps in Russia, where the yew tree mentioned above hardly grows, the pine tree can be considered to some extent a local analogue of the yew. It is no coincidence that there is an old Russian proverb: "In a pine forest, pray; in a birch forest, rejoice; in a spruce forest, hang yourself," and it is no coincidence that the pine tree occupies such a place in it. It is also worth remembering that in Scandinavian runic systems, the name of the rune Eihwaz — the rune of protection — sounded like *Yr*, which means "pine tree."

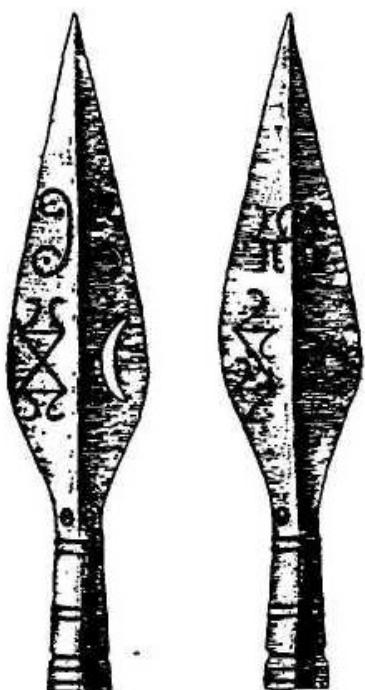
Topic 10.

Cold weapons

we encounter sacred weapons in mythology as indispensable attributes of a number of gods. Such are, for example, Gungnir and Assal — the spears of the Scandinavian Odin and the Celtic Lugh, such is Mjölnir — Thor's hammer, or Freyr's magic sword. Obviously, each of these weapons has many levels of meaning: archetypal, cosmological, magical... For example, the sacred spear of Odin (or Lugh) is also *the axis mundi*, the world axis, i.e. the World Tree, which pierces and unites the three traditional worlds, and a symbol of the great mystery (compare Odin's sacrifice, who pierces himself with a spear for the sake of Knowledge, or the Spear from the cycle of legends about the Holy Grail), and an obvious phallic, masculine symbol, and, in addition, the human spine.

However, this course is not devoted to the weapons of the gods, but to the magical weapons that, according to legends and sagas, were used by the people and magicians of Ancient Europe.

References of such weapons abound — no point to list them all. Suffice it to recall Caledwulch, King Arthur's sword,



Наконечник копья с магическими знаками. Раннее Средневековье

forged by the blacksmiths of Avalon; or the sword of Botvar, son of Bjorn the Bear, which only came out of its sheath in case of mortal danger and emitted a piercing cry; or the legendary Russian treasure sword... However, before moving on to magical weapons themselves, a few words should be said about the sacredness of weapons in general.

As far as we can tell, cold weapons have been surrounded by magical beliefs since the moment they first appeared. The very process of working with metal is considered sacred in traditional consciousness and is associated with a certain kind of magic; this is the source of the enormous respect and even mystical reverence that blacksmiths enjoyed in European villages until the advent of the New Age. For example, in the early Middle Ages, only free men were allowed to practise blacksmithing among the Gauls, and when a blacksmith died, his tools were often buried with him, like a warrior's weapons or a magician's tools.

When considering the place of cold weapons in European tradition, we can see

that the sword, for example, "is sacred in itself, as confirmed by epic, tragic and legal sources"². Probably the earliest references to sword worship are associated with the Alans (Ammianus Marcellinus) and the Scythians (Herodotus). The attitude towards the sword as a *living* being is also found in medieval epic works (for example, in "The Song of Roland") and even in rather late ballads and legends, such as the Danish ballad "The Sword of Vengeance":

Peder stands in the corner of the courtyard, It is time for him to speak with his sword.

"My sword, renew your glory. Do you want to bathe in blood? You are mine, my sword, wait, I have no other kin."

Due to the law of universal similarity inherent in sacred tradition ("as above, so below"), earthly, physical weapons were revered as a kind of "reflection" of divine weapons belonging to the gods and, accordingly, were considered to be dedicated to a particular god: the spear, for example, to Odin; the sword to Wotan.



*Магическая символика на мече и боевых ножах кельтской работы.
Середина I тысячелетия до н.э.*

"reflection" of divine weapons belonging to the gods and, accordingly, were considered to be dedicated to one god or another: the spear, for example, to Odin; the sword to Freyr or Odin; the axe, club, and flail to Thor. Of course, such dedication is a relative thing

significantly later, but we can see the sacralisation of weapons by referring to more ancient times. Thus, M. Makovsky rightly traces the Gothic word *hairus* 'sword' back to the most ancient Indo-European root 'to issue' and even links it in a ^{single} semantic series with the English word *sword* (German *Schwert* ^{word} *Wort*) "word".

The same could be said about other types of weapons, but the sacredness of the sword is most evident.

It should be noted that for many ancient peoples, the sword (or knife) served not only as a weapon, but also as a symbol of personal freedom (see, for example, Tacitus' descriptions of male initiation among the Germanic peoples), and the strongest talisman, and object, which when necessary could become a magical instrument. And here

it is necessary do a small digression in order to emphasise this last function of the weapon.

In this case, we are not talking about magical weapons, but rather cold weapons used as tools of traditional magic. Both swords and knives are universal magical instruments widely used in both professional and everyday magic.

Throughout Europe, iron itself was considered until recently to be a powerful talisman that many hostile spirits and harmful magic could not touch (for example, early medieval Slavic iron amulets in the form of small knives are known), and cutting and stabbing objects made of iron (steel) are still endowed with magical properties in people's minds.

Along with the protective (guardian) aspect, the active aspect is also inherent in the magic of cold weapons. Thus, traditionally, it is with a knife that a line is drawn on the ground, closing off access to magic from outside; when closed, this line frames a magic circle. However, the same knife or sword can also be used as a weapon of active defence or magical attack, acting, like a staff, as a "guide" for magical energy.

It should be noted that representatives of traditional culture did not stick swords or knives into the ground unnecessarily (if only because it affects the blade in a negative way). The magical meaning of the prohibition is connected with the awareness of the Earth as the body of the Mother Goddess. Only in a number of specific rituals was a sword deliberately stuck into the ground, as reflected, for example, in the legend of how the future King Arthur pulled a sword from a stone.

However, let us return to the main topic. One should not think that metal has only recently come into use as a working material. Of course, humanity mastered wood and bone in much more ancient times, and yet in Europe, the mastery of metal began no later than the beginning of the 7th millennium BC!

For a long time, nuggets were undoubtedly used as raw materials for the production of metal products. For example, the oldest workshop for processing native copper in Northern Europe was discovered in Prionezhskaya Karelia and is four thousand years old. Another metal raw material used since time immemorial is fragments of iron meteorites, as evidenced by the ancient names of this metal: Greek *zideiros* — "starry", Armenian *yarkat* — "fallen from the sky", etc.

These native metals — both those born of the Earth and those that came from the stars — have been revered since time immemorial as possessing magical properties. Later, when people learned to smelt metals from ores, the idea of their inherent magic was transferred to artificially produced metals. Nevertheless, the idea that native or "stellar" metal possesses particularly powerful magic has not disappeared. Even in the Middle Ages, small nuggets of silver, copper or gold were often worn as amulets, and a sword or knife forged from meteorite iron was always considered magical.

Both the process of extracting metals and the process of processing them were traditionally understood as sacred acts, which is why the cult of the Blacksmith God was formed and blacksmiths were treated with special respect, as is characteristic of any traditional European culture.

Despite the widespread distribution, which iron conquered as early as the 1st millennium BC, this metal was long revered as possessing magical properties no less than gold, for example. Tradition considers the main magic of iron to be its ability to scare away and expel evil spirits. Thus, until very recently, in In many European countries, it was customary to place an iron object (scissors, a ploughshare, or simply a piece of iron) under the threshold when building a house. Iron nails and needles hammered into door jambs and window frames are still often considered good protection against evil witchcraft and even against the intrusion of



Наконечник копья из-под Бреста («Ковельский наконечник»). Сталь, инкрустация серебром, III в. н.э.

an evil witch or sorcerer. Iron nails were also hammered into the beds of women in labour and into cradles for magical protection.

Thus, the very material from which a sword or knife is made possesses a certain magic, or more precisely, magical properties. The shape of the weapon itself adds additional magic: like a staff, a sword or knife can be used to direct magical energy that flows freely along the blade. Very often in sacred tradition, weapons were decorated with magical symbols, as Skirnir says, for example, in one of the songs of the Elder Edda about the sword of the god Freyr:

*Do you see the sword in my palm, adorned with symbols?
(Skírnir's Journey, 23)*



Руническая надпись на наконечнике копья из Обрестава, II в. н.э.

The earth has preserved many such ancient blades "adorned with signs." On many swords and spearheads dating from the beginning to the middle of the last millennium, we can see various magical symbols, including runes. And very

often, along with magical images, we find the name of the weapon itself inscribed in runes on the blades.

Indeed, in ancient times, many blades had their own names. For example, sagas tell of King Magnus, who owned a magnificent sword with a guard made of walrus tusk and a hilt covered in gold. The sword's name was **Legbitr**, which means "Leg Biter." Other well-known sword names include: "Odin's Flame," "Battle Ice," "Fire of Shields," "Fire of the Prince of the Sea," "Torch of Blood," "Serpent of Wounds," "Hammer of Battle," "Dog of Helmets," etc. Similarly, knives and spears often had their own names.

A perfect example of a name being inscribed on a blade is a spearhead found near Brest (former USSR) and dated to the 3rd century AD. Sacred symbols (swastikas and solar symbols) and runic inscription — **Tilariths** — "Attacker", representing itself the name of the spearhead.

Another example is a spearhead from Ovre Staby (Scandinavia, 2nd century AD), whose name sounds like **Raunijaz**,

which means, according to different versions, either "Wounding" (i.e. "inflicting wounds") or "The Tester." Other names of Orc written in runes on the blades sound like "Attacker" or "Piercer" (German, 3rd century), **Gaois** "Barker" (i.e.

"one who barks"), **Dorih**

"Mighty in Bravery," etc.

It should also be noted that there are known objects on which a single inscription combines a spell and the object's own name. For example, on the blade of one of the early medieval swords, there is a runic inscription that reads: "May Marr spare no one"; "Marr" here is the name of the sword.

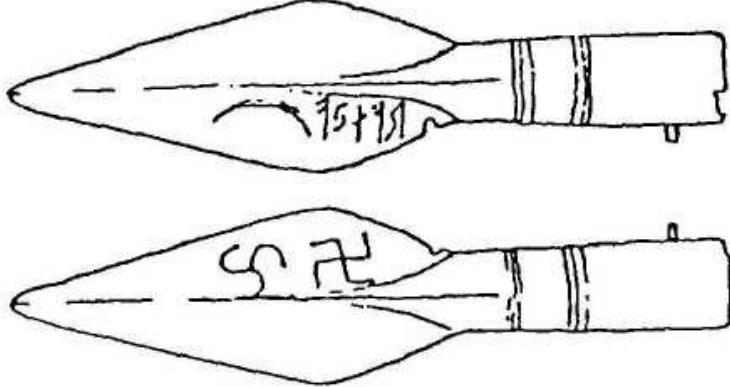
* * *

Recommended practice

Before suggesting any particular practice on this topic to the reader, it is necessary to mention (even if it is repetitive) two points of fundamental importance.

Firstly, cold weapons with magical properties — which they possess by their very nature! — can belong to one of two classes:

1) A weapon of war (or hunting) that has been magically altered to give it the desired qualities; such a weapon can, in addition to its primary function, serve



Наконечник копья из Даммдорфа. Первые века до н.э.

as a kind of magical item, a "talisman";

2) weapons with magical properties, used as magical instruments and having no other use.

Secondly, it should be remembered that any *weapon*, whether magical or combat, *requires skill and wisdom in its use*; this is how one of the

ancient sacred swords in the Elder Edda through the words of Skirnir, servant of the god Frey:

*...a sword that strikes the race
of giants, if wielded by a wise
man...*

(Skirnir's Journey, 9)

The conclusion that the reader should draw from this last remark is simple: if you don't know how to do something, don't try to do it. (And we apologise for the deliberate bluntness.)

As for the first remark (regarding the two classes of cold weapons with magical properties), we must note that the actual technology for creating magical *instruments* is beyond the scope of this course. We will dwell in more detail here only on the question of imparting the desired magical qualities to combat and/or hunting cold weapons.

First of all, it should be said that all the practical techniques of the Runic Arts that have been discussed in this course. In addition to these techniques — or independently of them — you can use the name of the weapon, written in runes; however, you should take into account the magical charge of each individual rune that makes up the name.

It should also be noted that for *combat* weapons, it is traditional to use the runes Teiwaz and Algiz; for *purely hunting* weapons — the runes Algiz, Jera, Eihwaz and Fehu; for weapons for *other* purposes, the runes Algiz, Raido and, sometimes, Ansuz are used. In addition, engraving on the blades of cold weapons of any purpose, the galdr of the Helmets of Terror group are perfectly suited.

Topic 11.

Runic texts

"I am called cunning, I am called a raven, I, Eril, carve runes," reads a Swedish runic inscription from the 6th century. In ancient Scandinavia, Erils were magicians who mastered the art of creating combinations of runes and entire runic texts. It is very difficult to date the exact appearance of this branch of runic art in Northern Europe, but it can probably be said that the first stable runic incantations (alu, for example) were created no earlier than a century after the formation of the Futhark.

The essence of this complex art is related to the fact that the action of runes is not additive — for example, two runes carved together may have an effect different from the combined effect of the same runes carved separately. It should be noted that not every combination of runes is, of course, a sacred, incantatory word. For some randomly selected combinations of several runes, it can be said that the effect of these combinations differs only slightly from the combined effect of the runes that make them up. The rest — the majority — of such combinations (as well as almost all combinations of a large number of runes) either have a completely unpredictable effect or no effect at all — in which case it is said that the runes "cancel each other out". At the same time, if you wish and have the skill, you can select a combination of runes that has any or almost any desired effect.



Бъркеторпски каменъ

- 1 НИМЫРА+ОРСИ
- 2 Е+Г+Н+ҮН+МР+Л
- 3 И+РН+И+Ү+Р+ХМЛ
- 4 Н+МР+И+Г+И+СҮ
- 5 А+И+ҮРМГ+И+ЛНМ
- 6 С+ҮР+И+В+И+А+Ү

Надпись на Бъркеторпском камне

We gave some examples of the use of the art of constructing runic incantations in the 4th and 5th topics of this part of the course. Here we will discuss the further development of this area of runic magic — the art of constructing large runic texts.

Many remarkable examples of the art of erily are provided by runic inscriptions on stones. For example, the Björketorp stone, which bears two inscriptions — on the front and back surfaces — is extremely interesting. It should be noted that runic inscriptions made on different sides of the same object (stone, blade, etc.) are usually designated by letters of the Latin alphabet to avoid confusion. In the photograph shown here, the Björketorp stone is facing the viewer with side A.

We are primarily interested in the inscription Björketorp B. It is a fairly long (10 positions) combination of runes. The inscription Björketorp A is something like an explanatory note. Here is its translation (interpretation by A. Platov):

*I have hidden powerful runes here
and laid evil spells to rest.
By the power of my magic, he who destroys this
monument shall die in exile.
whoever destroys this monument will die in exile.*

Many specialists from different countries have worked on the inscription B; as a rule, it is translated with phrases such as "prophecy bringing destruction" or "ominous".

omen." In our opinion, this is the working combination of runes that Eril refers to when *he* says, "*I have hidden the mighty runes here.*" However, we do not deny that this combination of runes may also have a semantic, lexical meaning — which only increases our respect for the skill of its creator.

Upon closer inspection, inscription A turns out to be not as simple as it seems at first glance. First of all, it should be noted (although this does not relate to magic itself) that the inscription uses a Futhark that is slightly different from the classical one. The rune Kenó is replaced here by a sign similar to the letter "Y", and the rune Gebo is replaced by a sign similar to the Greek "lambda" or an inverted "Y". Instead of the rune Ansuz, which carries the sound "a", a different sign is also used. This is not an isolated case of the use of such a set of signs — this alphabet, which differs little from the Futhark and is also called by the same name, was used on a par with the classical one. Modern scholars do not consider it independent and do not distinguish it from the Futhark.

How many characters did this alphabet contain? No fewer than 24 — the number of Futhark runes and the number of characters in the alphabet, in which the three named runes are simply replaced. No more than 27

— the number of characters in the alphabet in which all three named runes are not replaced but preserved alongside the old ones.

Let us now look at the Bjorketorp A inscription. It consists of 6 lines, the number of characters in which varies, but not randomly: 13, 13, 14, 12, 14, 12 — an average of 13. And this is no coincidence: the lines have been artificially adjusted to the required length. For example, in line 2, a rune that is grammatically necessary has been omitted — after the 10th character, the rune Eihw should follow. In addition, the text is divided into lines in such a way that the beginnings of words are on one line and the ends are on another. For example, ginArunAR is written so that g remains on line 2, and the rest goes to line 3. Why?

So, there are two lines of 12, two lines of 13, and two lines of 14 runes. The total is 78 runes, i.e. three times 26 — three times the probable number of characters in the Futhark used here. This is magic. Where the usual Futhark is used, we encounter stanzas and phrases 72 characters long — three times the number of runes it contains. Thus, the Bjorketorp A inscription is a spell constructed according to slightly different principles than Bjorketorp B, the same Eril.

How many internal connections there are in the runes of a single stone! Eril creates a magical combination of runes (B inscription), which has both a lexical meaning "ominous omen", mentions it in a spell (inscription A), also constructed according to certain principles — and we still do not know why such complications with the length of the lines! If the Eril had only wanted to observe the total number of runes, he could have written 6 lines of 13 characters each — but no, there is something else hidden here.

The Björketorp stone is not the only such complex monument of Eril art. The inscriptions on the Stentoflen stone are no less interesting.

Stentoflen A contains five lines of unequal length. Here is a translation of the first three lines:

To the inhabitants of Niuh, to the guests of Niuh, Hatuvolafor gave...

Further on, in the third line, the rune Yr is inscribed. Apparently, we are dealing here with elements of ideographic writing in the runic alphabet. The name of this rune means "harvest." Probably, it means that Hatuvolafor gave people a harvest or a fruitful year. Who Khatuvolafor is remains unclear — he may have been some kind of eril, a magician, or perhaps a local deity.

The fourth line, containing about 20 characters, of which at least four are lost (erased) and two more are questionable in their reading, cannot be translated. The line contains a clear proper name that can be read accurately and is possibly a working combination of runes, which, due to its poor preservation, can neither be proven nor It is impossible to refute. The fifth line, in which two runes have been erased,

8

1 HΛΗ+ΒΩΡΛΜΥ

2 HΛΗ+ΛΜΣΤΛΜΥ

3 H+ΡΛΡΩΓ+ΚΥΛ+Φ

4

5 ΗΙΜΜΥΡΛ+Ω+ΩΦΜ . . ΗΜΥ+ΗΜΜ

9

1 MΡ+ΛΙ+ΩΡΩ+Ω+Ω

2 ΗΜΡ+Μ+Ι+Σ+Ψ

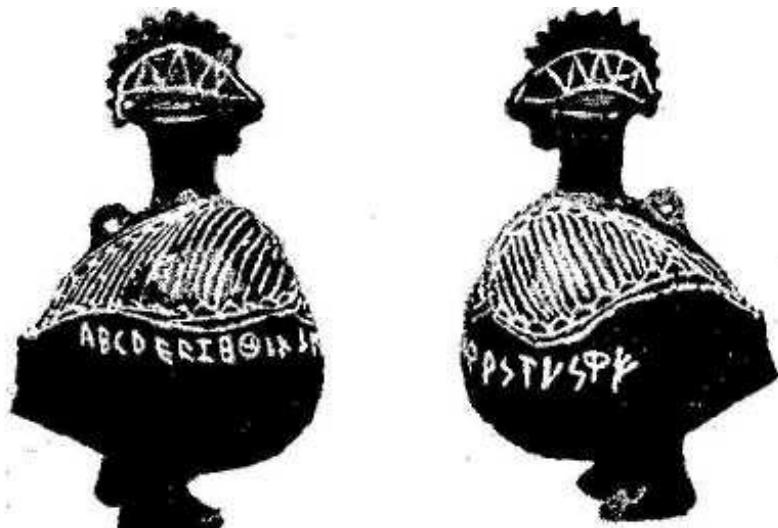
3 +Τ+ΛΜΛ

4 ΡΜΓ+ΜΛΜΣ+Ρ+ΤΒ+ΤΛΛ+ΤΙΡ

Надпись на Стентофленском камне

is the beginning of an inscription on the other side of the stone.

Stentoflen Together with the fifth line of the first inscription, it forms a runic spell similar to the Björketorp A inscription. It is striking that the inscriptions are almost identical, except for the rearrangement of some words and grammatical variations (hider — haidR, etc.). The translation (with line 5 of inscription A) completely coincides with the translation of the Björketorp inscription. Apparently, this was a common spell, recorded orally and written down by the Erils in different ways. Thus, the Stentof-Lensky spell, unlike the Björketorp spell, contains not 78 but 75 characters — apparently, the Stentof-Lensky eril knew the 25-rune Futhark.



1



2

Последовательная запись знаков священных алфавитов издревле почиталась как самостоятельное заклинание. На этом рисунке приводятся два тому примера:

1 — перечень этрунского алфавита на древнем сосуде,
I тысячелетие до н.э.;

2 — фрагмент перечня рун на амулете из Северной Руси.

In general, the attitude towards the Futhark as a divine and magical phenomenon was determined by the fact that for ancient magicians, any word written in runes became, albeit slightly, a spell. Moreover, there are runic inscriptions in which the Futhark itself acts as a kind of magical incantation: there are at least half a dozen monuments known to contain a simple list of Futhark runes as an active combination of runes.

When talking about runic stones, one cannot fail to mention such remarkable monuments as pagan altars — sacrificial stones. A striking example is the "slab of Hrorar," the inscription on which reads:

*I, Eril Hrorar, son
of Hrorar,
made this sacrificial slab.*

(The end of the inscription is not entirely clear.) On the other side of the inscription is a combination of four runes: **ᚱ ᨮ ᨴ ᨴ** Modern experts have struggled unsuccessfully to translate it, but I fear that success will not be achieved here — this combination is unlikely to have a lexical meaning, as evidenced by the use of the rune Eyvaz, a purely magical rune that is extremely rare in texts. Undoubtedly, this is a magical combination of runes, composed and carved by the eril Krorar, but its effect and purpose are unclear.

Interestingly, the Khrohar inscription contains exactly 40 characters. This number is not accidental, as the text twice uses so-called "combined runes", i.e. characters that carry two runes at once — a clear sign that the length of the inscription was adjusted to fit the required length. In addition, this is exactly 10 times more than the number of runes in the working combination. What all this means and what the significance of it is remains a mystery, as does the purpose of the working combination of runes on the other side of the stone.

The above examples may give the impression that most runic inscriptions, including magical ones, have been deciphered and understood, if not by specialists in Proto-Germanic languages, then at least by modern magicians. In fact, this is far from the case. Many runic monuments are a complete mystery,

ΓΩΧΦΡΩRM
ΡΩΜΦ
ΡΙΧΙΡΩ+ΦR

ΦΦΦΓΜΛΒΡΙ+I

Рунические надписи из Нордендорфа

solve, many inscriptions can only be partially read and understood, and finally, a large number of inscriptions, even those that have been translated, still conceal their meaning from us. Such is, for example, the Vettland stone, on which time has erased almost half a dozen runes. What remains can be translated, but it explains nothing:

Frightened by evil forces, my son carved the stone.

The meaning and content of the Nordendorf I inscription, the first (A) part contains the names of three gods: Logator, Bodan (Odin) and Donar-Osvati-tel (Wigithonar), while the second (B) part contains an untranslated combination of 11 runes, which, in our opinion, has a lexical meaning, as it includes a perfectly

Руническая надпись на Линдкаэрском брактеате

meaningful root (or, perhaps, in this case, a word) **leub** — "dear, beloved". Finally, let us give an example of an inscription whose text cannot be analysed at all, and some of the signs, undoubtedly runic, are absent from the Futhorc and any other runic system of that time. This is an inscription on a bracteate from Lindcar.

* * *

Recommended practice

It is necessary to say a few words about the work of the eril in the process of creating magical combinations of runes and runic texts.

Like other areas of runic magic, this art relies primarily on "egregors," shifts in the point of assembly corresponding to individual runes. A magician using individual runes must be clearly aware of the shift in the point of assembly set by the rune used (roughly speaking, its "mood"). Eril, creating a sacred word, realises and performs within himself a complex shift in the assemblage point, provided by the entire combination of runes. Thus, the art of eril, or rather, the part of it associated with the creation of sacred words and runic texts, requires both a perfect knowledge of the runes and a clear connection with their "egregors" and, on the other hand, the well-coordinated work of a trained psyche. While people who do not possess the necessary qualities of eril can succeed in applying ready-made combinations of runes (which, in all likelihood, was widespread in ancient times), the art of creating runic texts with specified magical characteristics remains an "elite" art even within the runic tradition itself.

As for the practice that could be recommended to readers studying our course in the art of runes, in this particular case, it is probably advisable to recommend that those who are not completely confident in their abilities refrain from practising altogether. However, for those who decide not to heed this advice, we will provide some specific practical considerations that may be useful for those seeking to master this area of runic art.

Firstly, the course is aimed at Russian-speaking readers, who are probably unfamiliar with Old Norse languages. Therefore, in order to avoid unnecessary problems, the first recommendation is to use only Slavic runes, discussed in the 7th topic of the first part, for composing runic texts.

Secondly, you should not try to compose long texts, at least at first.

Thirdly, take into account the number of runes in words, lines and in the text as a whole — this is important!

And finally, in cases where your pencil or chisel produces creations that are, shall we say, not entirely brilliant, do not forget to destroy them by burning or scraping them off...

Topic 12.

A few words about runic "yoga"

Obviously, even in very ancient times, people noticed that there are certain body positions and certain movements that have a subtle magical effect — first of all, on the person who adopts these poses or performs these movements, on the state of their consciousness, on their ability to perform magic. Ultimately, this observation led to the emergence of independent systems and practices, such as hatha yoga, wushu gymnastics, gymnastics associated with the qigong system, etc.

We Europeans are accustomed to considering this discipline, this art, to be the exclusive preserve of the East. However, this is not the case — the art of wielding the natural magic of the human body was not only known but also widely developed in Europe, at least at the end of the last millennium and the beginning of our era. There is ample evidence of this, which, if desired, can be found both in ancient texts and in the relics of the Tradition that have survived to this day.

Can Indian yogis *lie* on nails? In Ireland in the early centuries of our era, one of the military skills was the ability *to stand* on the tip of a spear stuck in the ground.

In the villages of Central Russia, as recently as the last century, rituals were recorded that date back to the military magic of movement and posture: village lads would gather at night in a hut, where all the lights were extinguished, and with knives in their hands they would start a general brawl — everyone against everyone else. The blows were delivered with full force, but as a rule there were no serious injuries, let alone deaths. The entire ritual, as we can now assume, was a magical warrior dance, in which the participants managed to strictly coordinate their movements and sense the movements of others in complete darkness, striking their targets accurately and parrying their opponents' blows.

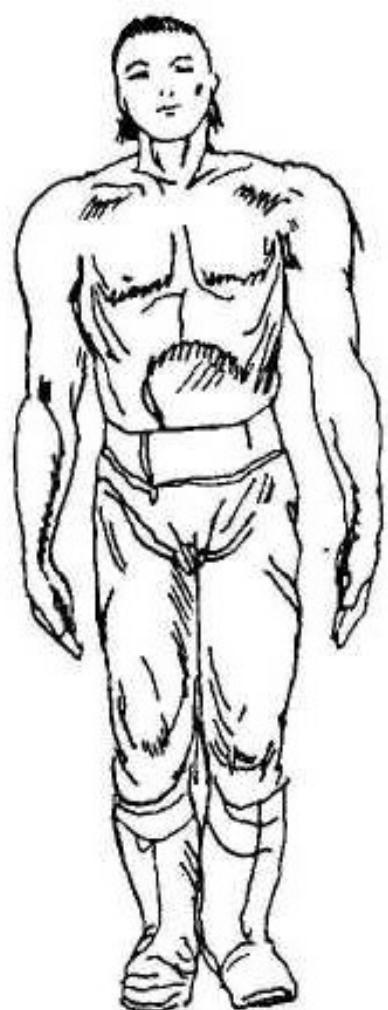
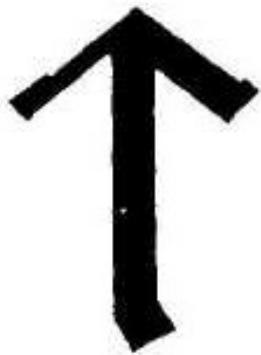
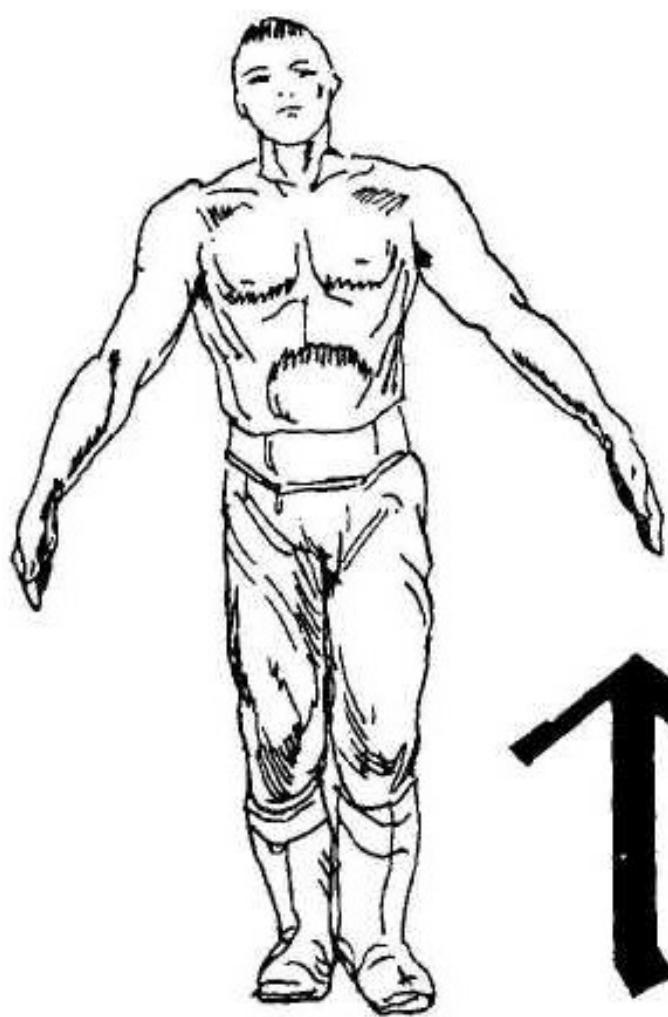
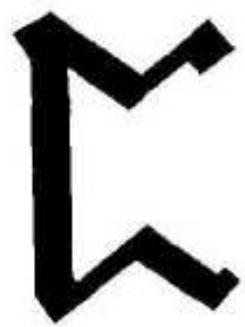
Nevertheless, we know something about this art, or at least it can be reconstructed. For example, in Celtic sagas, we can find descriptions of one of the traditional magical poses — it is adopted by Lugh, Cú Chulainn and other heroes of legends to perform certain magic. When adopting this pose, a person stands on one leg and covers one eye. Mythological parallels are not difficult to find: in Indo-European mythology, asymmetry in appearance always indicates a connection with the *Otherworld*⁽¹⁾. The one-eyed Scandinavian Odin (and the Celtic Lugh, when he assumes this pose); the Slavic Baba Yaga, who guards the passages between worlds, has one bone leg; the Scandinavian goddess of death, Hel, has a face, one half of which is blue and the other is the colour of raw meat... Incidentally, in Scandinavia it was often said that with one eye Odin sees what is revealed, and with the other (the one he does not have) — what is hidden. The meaning of closing one eye in Lugh's stance was interpreted in much the same way in ancient Ireland.

Images of gods or people in certain magical poses are preserved on ancient stones and ritual objects. It is also impossible not to notice that some runes resemble a person in a certain position. For example, Isa, the rune of ice, freezing, stiffness, and constraint — isn't it a depiction of a standing person with their hands and feet bound? And the rune Algiz, the rune of protection and security, does it not resemble a person stretching out their arms to the sky in a plea for protection? Or a person holding back an invisible threat with their palms stretched forward and upward?

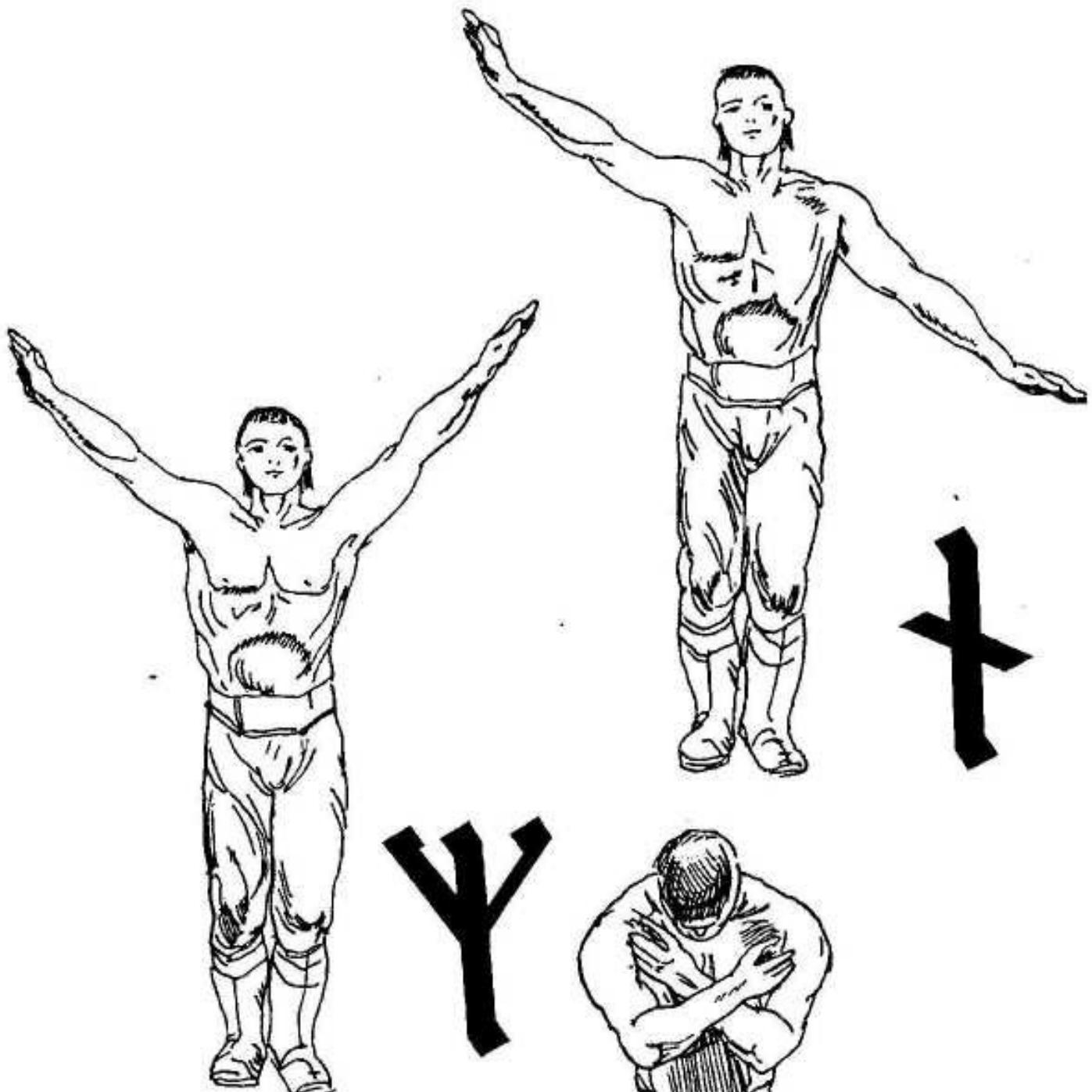
At one time, the idea expressed by us a few lines above gave rise to a whole field of research, pioneered by Friedrich Bernhard Marby, an outstanding German researcher of the runic tradition and author of a series of works on the practical aspects of working with runes. We will not go into detail about this technique in this brief overview, but we will illustrate it with several runic magic poses proposed and developed by Marby himself and his followers, as well as by Platov in his books.

As magical pose is static aspect of this art, so

magical movement is its dynamic aspect. In a surprising way
traditional representations about movements of are are
analogous
the concept of two circles of magic (see the works of A. Platov).



Магические рунические позы (по А.Платову)



For a magician, working in the tradition of movement can be true — magical — and untrue, unreal, lacking magic. True movement — like the magic of the inner circle — is present in a person from birth, but is suppressed by a multitude of muscular clamps — "motor nooses" — that have both physical and magical origins. By removing these "naus," one can achieve the release of true movement, which is inherently magical. Sometimes this true movement — like the magic of the inner circle — can spontaneously break through, and in such cases, the human body "as if by itself" performs movements of magnificent plasticity and astonishing beauty.

A person who has largely freed true movement from the shackles of motor clamps can approach the highest level of this art — magical dance, all elements of which are the embodiment of true movement...

* * *

Recommended practice

This topic is the last in this course on the Art of Runes and is more introductory than practical in nature. In this regard, we will not recommend that readers practise specific "runic poses," although we will note that this branch of the Art of Runes has its own independent significance and can be fruitfully used in practical work...

AFTERWORD

*I was busy with other people's affairs for
a long time, I sang at an uncovered
table.*

*But who told you that I sang with you, that
we sang about each other?*

*You saw footsteps on the stairs, but who
told you I was going upstairs?*

*I was just conducting experiments to see which
fish was the fastest.*

B.G.

Looking back at what we have written, we are somewhat surprised to see that from under our pen, or rather, from under our pens, accustomed to working *in sacrum*, really

The Practical Course in Runic Art has been published. We sincerely hope that this book will help readers enter the ancient and magical world of runes, bringing them closer to our sacred roots, which we Europeans have largely forgotten over the last thousand years. However, as we conclude this book, we cannot help but draw the reader's attention to one feature of *magic itself*.

In Scandinavia, there is a legend about *an Icelandic magic book* that changes those who read it. And this is perhaps the only example of its kind. All other books — from medieval grimoires, alchemical treatises and

"Cool Verticades", the works of Bacon and Agrippa to the magnificent modern studies of Georges Dumézil, Mircea Eliade, Boris Rybakov and many others

— all other books, no matter how well written, remain simply *books about magic*. And nothing more.

For many, this is obvious. For the rest...

We will allow ourselves to end this book with lines from the same BG song:

*And I don't want to say "no" to you,
but will you understand my 'yes'? The
doors are open, the fence is gone, but
will you come in?
I asked my neighbour, "Why are you so stupid?" —
he mistook my tears for laughter.
He never once thought about which fish was
the fastest...*

Anton Platov,
Alex van Kart,
Moscow,
Winter Solstice 1998

Notes:

- 1) ATT – eight.
- 2) In this edition graphic of symbols used in the transmission texts inscriptions in illustrations, is standardised. Latin The letters denote parts of inscriptions made on different sides of the same object. If the original inscription is divided into lines, the lines are numbered in the illustrations.
- 3) That is, sacrificial blood.
- 4) We know of the tradition of painting symbols and images carved on runestones, as traces of paint have been preserved on some of them.
- 5) Northumbria is one of the ancient Anglo-Saxon kingdoms in Britain.
- 6) Holmgard — Novgorod the Great
- 7) A.V. Platov. *Monuments of runic Art of the Slavs//Myths and magic of the Indo-Europeans*, issue 6, 1998.
- 8) A.A. Bychkov. *Wendish Runes // Myths and Magic of the Indo-Europeans*, issue 7, 1998.
- 9) A.V. Platov. *The Magic of Slavic Runes*. Moscow, 1999.
- 10) R. Blum. *The Book of Rune*. London, 1984.
- 11) Some authors (Blum's oracle, for example) use a different order of runes than the historically standard one.
- 12) Of course, this is not always true, but only in most cases.
- 13) See: V.V. Torop. *Futhark Sigrdryva. Another secret of runic art revealed//Myths and Magic of the Indo-Europeans*, issue 2, 1996. A.V. Platov. *A few words about Futharks E99m//Myths and Magic of the Indo-Europeans*, issue 4, 1996.
- 14) N. Pennick. *Practical Magic in the Northern Tradition*. Wellingborough, 1989.
- 15) LPeschel. *A Practical Guide to the Runes*. St. Paul, 1996.
- 16) Tem , less the of what that a natural or "stellar" metal possesses particularly powerful magic has not disappeared. Even in the Middle Ages, small nuggets of silver, copper or gold were often worn as amulets, sword or nola, forged from meteorite iron, has a always nd considered magical
- 17) We do not include mercury (as a metal little known ancient European craftsmen or unknown in general) and iron (whose properties will be discussed in a separate topic).

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PRACTICAL KYPC RUNIC
ART

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