

Gnostic Runology – Gorsleben's Runic Theories

<http://www.GnosticStudies.org/Runes>

R. J. Gorsleben and the Primordial Religion (or *Ur-Religion*)

Our intent is to give an idea of the magnitude, greatness and immediacy of the *Ur*-vision that we have from birth, and that should be every religion. But where could we experience such a religion? Now is the time to retake the God-experience of humanity. Our research, then, will not make true religion less important, but it will enrich it in presently unsuspected ways. Only from the highest wisdom of the *Ur*-religion can the renewing of all sects and Churches emerge, because this *Ur*-religion alone has given them content and shape.

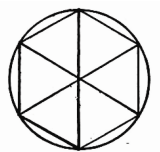
As microcosms we are dependent on great infinite events in the macrocosm, but we can add a lot to this through our own Volition (Willpower), so that we can grasp the meaning of our present life. A human life often passes far too fast, without having found the connection to the energies of the Cosmic Will of its time. After we have shown the beginning Runes and a few hieroglyphs, then we have to continue in order to give you a complete picture.

The Universe, Mathematics and the Runes according to Gorsleben

The Runes are Symbols of the 'pulsating Life' [*pulsenden Lebens*], they are Life itself, reduced to a mathematical Formula. They are mystically Related to the law of Numbers as the Foundation of all cosmic and philosophical Thinking. It is simply not possible to explain the Runes with so-called 'scientific methods'. The Runes prove most clearly that there are still things between heaven and earth that the scholastic 'wisdom' of our days just cannot explain. I myself cannot accept the idea that the Runes originated in pictures, or ideograms, as Dr. Wilser tried to prove, and that they were simplified in the course of time. But I must admit that people invented images and connected them with the Runes at a later date, so that they were easier to understand. With this assumption there is no contradiction, and therefore it appears often that a Rune originated from an image. On the other hand, the Runes are mathematically defined straight lines, which makes such an assumption very unlikely...

The origin of the Runes is only to be understood based on knowledge of certain laws of a cosmic-mathematical nature. The original expression of this knowledge, or insight, we can read from the shape of the array of old Nordic Runes. For the person who is knowledgeable in the *Edda* there is no doubt of that. One can prove that hundreds of thousands of years ago the "gods" already had *Ur*-knowledge in astronomy, which also gave them the key of the Runic script. For a long time this script had the character of astronomical symbols, such as the signs of the zodiac, with which they are still connected in narrow parallelism.

Literally, the Runes have been carved out from the heavens, from the universe, and due to this origin one can also prove their supernatural powers. The original form and the elements of the Runic symbols are sections of a geometric shape which was the symbol of the cosmos since very ancient times. This is the hexagon that is inscribed in a circle, the tips of which are touched by the ends of the ✱ Hagal Rune. Hagal or 'Hag-All' means the All-Caring, that which caringly surrounds and embeds everything.

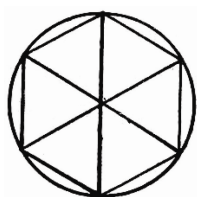


Hag-All = All-Hag

This is not a coincidence, nor a posterior construct or assumption, but the result of an intent to find the Divine Word, and is repeated daily in the revelation of God, of that which is Divine. This is an incarnation, a materialization, a projection, a transfer into the visible world, that corresponds to the sanctity & the miracle of the Word; and that keeps this Word connected with its cosmic origin.

Eighteen cosmic Runes (Divine ones) come from the “chief talker”, the All-Father, who teaches the *Ur*-Runes, like eighteen tones of the spheres, which resound in the cosmos. The Runic alphabet, or the Runic Futhark, consists of 16 or 18 symbols (later more were added). Following Odin’s Rune song we can determine this alphabet is as follows:

Number	1	2	3	4	5	6	7	8	9
Character or Symbol	ᚠ	ᚢ	ᚦ	ᚨ	ᚱ	ᚲ	ᚷ	ᚹ	ᚻ
Letter	F	U	Th	O	R	K	H	N	I
Name	<i>fa</i>	<i>ur</i>	<i>thorn</i>	<i>os</i>	<i>rit</i>	<i>ka</i>	<i>hagal</i>	<i>noth</i>	<i>is</i>
Number	10	11	12	13	14	15	16	17	18
Character or Symbol	ᚼ	ᚾ	ᚰ	ᚱ	ᚴ	ᚵ	ᚷ	ᚹ	ᚻ
Letter	A	S	T	B	L	M	Y	E	G
Name	<i>ar</i>	<i>sol</i>	<i>tyr</i>	<i>bar</i>	<i>laf</i>	<i>man</i>	<i>yr</i>	<i>eh</i>	<i>gibur</i>



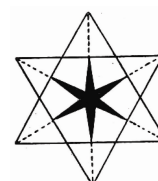
One look at this design shows even the uninitiated person that the Runes have been cut out of this image of the universe, or, in better words, the universe has been cut up into the Runes, which are its composing parts. Therefore we should not be surprised if the initiates (who knew and used the magical power of the Runes) also used them for oracles and decisions. This can still be done in our days, provided that the person strives and seeks honestly, and then they can experience them in themselves.

Whosoever refuses to ascribe any spiritual origin to the cosmos, the universe, the stars, and to matter in general (in other words, one who teaches meaning-less-ness or nonsense), lacks all sense, makes no sense, is nonsensical, and is enclosed in horrible error, consciously or unconsciously. The fact that such non-spiritual persons cannot make any more connection with the spiritual Divine powers is self-evident. Therefore it seems to them that the world is a mechanical institution without purpose, without cause, and without meaning, and for them this is so, because they remove themselves from any spiritual co-creation.

The human body, being a world of creation on a smaller scale (and for which the ✱ Hagal Rune is the *Ur*-holy symbol and an obvious copy thereof), can by means of the Runes (i.e., the cut-up and separated cosmos) draw down into itself the spiritual cosmic energies and bring them so as to create effects in time & space on the material plane. This art has been known and has been taught and passed on eternally, however, in no epoch has it been less known and less practiced than in this rotten, non-spiritual present that is swamped and blurred into an obsession for material things.

The symbol that is kin to Hagal, and which corresponds to it, is the six pointed star. Generally the six pointed star is seen as the symbol of Judaism, but it has been borrowed by them and it likely came to them by way of Egypt. The six pointed star is the *Yggdrasil* world ash tree and as such it represents the universe.

There is no doubt that we have here the mathematical *Ur*-image of the world ash tree and its two parts: the triangle with its tip on top and another with the tip at the bottom, the combination of which represents the spiritual & the material worlds, the ascending & descending life, light & darkness, rise & decline, good & evil, the conscious & the unconscious; in brief, all polarities, from which life originated.



World Tree
or Yggdrasil
Ash Tree



R. J. Gorsleben and the 'Subtle Force' of the Universe

Initiation into the *Secret of the Runes* has the purpose of putting the person (who is ready for it) into a higher cosmic consciousness of life. The notion of "force" in general (implying 'energy') means that we force any kind of effect. We have to distinguish between three types of force:

- A - The movement of a dense-matter/material, tangible body: this is force in the mechanical sense (such as $\text{Force} = \text{Mass} \times \text{Acceleration}$).
- B - The movement of an invisible "something" of subtle matter: For instance the creation of a tension such as electrical voltage.
- C - The impulse to set into movement, for instance the force of our willpower.

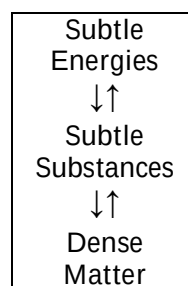
A is the final effect, B is the medium and C is the cause or trigger. Modern physics in its exact research includes A and B, such as the mechanics of solid & liquid matter, electricity and optics.

But if we go deeper, we gain the knowledge that nothing happens without a cause or trigger. If we throw a stone, the trigger to that is the impulse of our will (C), the medium of our nervous impulses (B) and the throwing movement itself with the power of our muscles (A).

The *Ur*-source of every visible movement is a trigger. These pre-historic observations lead us to the result (or insight) that dense matter is the element of form, the building material, so to speak, of the world of bodies (forms) that is directly accessible to our five senses. Everything we can see, hear, feel, smell or taste consists of atoms. Already these atoms, being basic elements of dense matter, are extremely small as compared to our usual notion of the senses.

The elementary particles of which the subtle matter is composed is at least a thousand times smaller than the atoms of dense matter. Subtle matter is also an atomic building material of our world. The atoms of the Light-Ether (which are the smallest particles of the world) correspond in their size to the largest of the basic particles of subtle matter. At the point where the world of dense matter ends, the world of subtle matter begins. The streams of subtle energy are moving and directing these elementary particles of subtle matter, which in turn transfer the impulse received to the atoms of dense matter.

The inner mechanisms of the world of dense matter could be imagined as follows: the vibrations of subtle energies (which come from the universe to our Earth) influence the subtle substances, and these transfer their effects further into the dense matter. The effects of subtle energy flows according to what would only then be recognizable by means of intermediary measurements (i.e. from changes of dense matter). This is so, because our sensory organs are generally tuned to dense material matter only. Since our subconscious is closely connected with processes of subtle materials, certain types of art (which originate from the influence of the superior faculties) could be interpreted as materialized representations of the processes of subtle matter.



There are persons who perceive a color stimulus when they have their eyes closed and a note is played on the piano. The vibrating string of the piano sets the molecules of the air into rhythmic motion. The physicist calls those longitudinal vibrations. This shaking of the dense matter has also a strong disturbance on the balance of the subtle matter as its consequence (which is between the dense molecules of the air). From this emerges a direct vibration of subtle energy, which can give to the eye of a clairvoyant listener the impression of a specific light reflex.

This way light emerges from sound according to a law which we could label as "law of rotation", and this law controls the connection between the dense matter and the subtle matter.

This law of rotation states that our normal sensory organs are set for dense-material impressions and our higher sensory organs are set for processes in subtle matter. They are therefore polar opposites of each other. In this case, for instance, the warning voice within ourselves that we call conscience (namely that which is the only thing certain, that which we know of ourselves in this respect to a connection with things cosmic) is proof of an internal clairaudience, and proof for the capability of our subconscious to perceive streams of subtle energy from the universe, as well as signals of subtle light, which were mediated through flows of subtle energy.

Today we are capable of wirelessly transmitting sounds and words to places thousands of kilometers away, so why should it not be the case that with much finer-tuned flows of subtle energy in a greater volume and on a higher plane of subtle matter? The capability to hear in colors by humans who are on a high level of excitability again shows us proof of the kinship of sound & light that was formerly assumed by mystics. We may think of the Faustian revelation: "The Sun sounds in ancient tune to the singing contest of the brother-spheres."

Music, in its instrumental practice, is apparently only a dense material process. But the sound waves are included in such processes; they give impulses and stimulate themselves again. The sound waves of good music are intensifiers of *Odic* energy, generators of *Od*. Under the influence of such music, humans and objects light up and revitalize themselves, as a result of a heightened capability to irradiate, and thereby spread uplifting impressions. To feel and to see these phenomena, and the receptiveness of them, depends upon the level of development of our superior faculties.

Music, Language and the 'Subtle Force' according to R. J. Gorsleben

Whosoever has an understanding of the finer formative powers of language & music, and of the subtle energy streams in nature, is already on the path to a higher insight of existence. Music includes impulses within itself: it is an impulse giver, and therefore it is the only known means to put us into the position of being capable of generating primary movements within our world. Therefore music will play a great role in the technology of the future. The enlivening effect that a fast march has on tired marching troops is well known. All further possibilities are but a question of intensification and refinement of effects. A well-established fact is that sick people, for instance people who are paralyzed, can be made to feel better with music.

Let's look at the acoustic processes in nature: nature served as the primary model for every primitive technology. The most brutal sound is the thunder from lightning. What is its purpose? It intends to cleanse! The extent to which the purifying impulse (that is concealed in the sound of thunder) is generating ozone should be left to a sound-chemistry of the future. Therefore: brutal, suddenly-stopping sounds contain cleansing impulses. What is the purpose of the murmur of a peacefully flowing little brook? It intends to enliven! All sounds that are trickling and murmuring contain enlivening impulses.

In the future, music will not serve recreation alone, but, as happened already in ancient times, it will also serve for work. The rhythmic songs, that in ancient times accompanied all work, have disappeared from daily practice, with the exception of some minute leftovers of this method. The song brought the breath into rhythm and made it capable of specific peak achievements (especially when people worked together). Let's remember the "heave-ho", for instance, when people jointly lift something heavy. In ancient times people knew that rhythmic breathing could be used to eliminate gravity. From the word to the Rune that corresponds to it, is only a small mental step. The starting point for these explanations of the Runes as streams of subtle energies of the universe was found in the magical-technical experiments and in the research on subtle energies by the physicist, painter and philosopher Dr. Ing. Friedrich Teeltscher...