Gnostic Runology – Rune-Songs and Runic Postures

http://www.GnosticStudies.org/Runes

The Rune "Songs" and Alliteration

As we have learned (when we studied the Mythological aspect), singing 'rune songs' or the chanting of rune poetry ("enchanting") plays a role in the folklore of the runes. After Odin had hung nine nights on the World tree, he learned 'rune songs' or 'runic incantations' before coming down.

Fischbach explains that "the Runes were not Magic-Formula [*Zaubermittel*] in and of themselves, because they became magical only through Incantations or Magic-Sayings [*Zaubersprüche*]". He also says that, in order to perform their Healing functions, these Sayings were invoked through a "Healing Song [*Lied Heil*]".

At this point, we should understand the limitations when trying to translate certain German words into English (which we also mentioned when discussing Marby's Runic Philosophy).

The German word *Heil* has many different meanings when translated into English:

> hail; heal, healing, cure, curative; well-being, welfare; good; salvation, deliverance; intact, unhurt, undamaged, in one piece.

So this word includes not only 'health/healing', but is also connected with 'salvation', 'well-being' and even 'hail' (a greeting or praise-giving phrase):

> *Heil* = Hail = Health = Well-Being = Salvation

And the German word *Heilige* (meaning holy, sacred, saintly, devout, sanctified) comes from the root *Heil*... This means that the English concepts of 'health/healing', 'holy/sacred', and 'salvation' are all unified in a single word in German.

So when we discuss a "Healing [*Heil*] Song", this song is also a "Salvation Song", a "Song of Well-Being", as well as a "Hailing Song". Fischbach says that these Songs were "closely connected with the Runes through alliteration" (use of similar phonetic sounds at the beginning of adjoining words).

It was very important that the Rune conformed to the Incantation or Magic-Saying and, Fischbach tells us, the Rhyme repeated the Initial-Sound, "to make the Saying more powerful". He gives an example with Divination, when the answer was given: it was in rhyme, "the Seer rhymed the alliterated Runes".

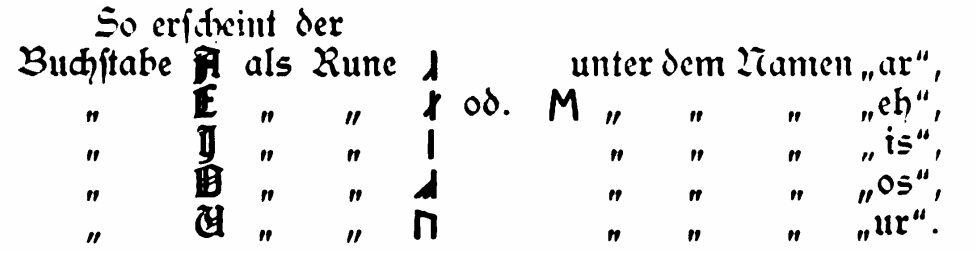
Maybe the most famous alliterative rhyme in English is 'Peter Piper':

> "Peter Piper picked a peck of pickled peppers.
> If Peter Piper picked a peck of pickled peppers,
> where's the peck of pickled peppers Peter Piper picked?".

The Runic Body-Postures and their "Songs"

Fischbach's alliteration concept seems to have been picked up by Guido von List, because of the building blocks in List's Kala Mystery Language. We covered this in more detail in Guido Von List's Runic Ideas, but we will try to summarize the relevant ideas below.

The *Kala* , or what List sometimes calls the "aryan Primordial-Language [*arische Ursprache*]", is based on phonetic values (as opposed to numeric values, like in the Kabbalah), where the runes correspond to a combination of Vowel-Sounds (A, E, I, O, U) and/or Consonant-Sounds.

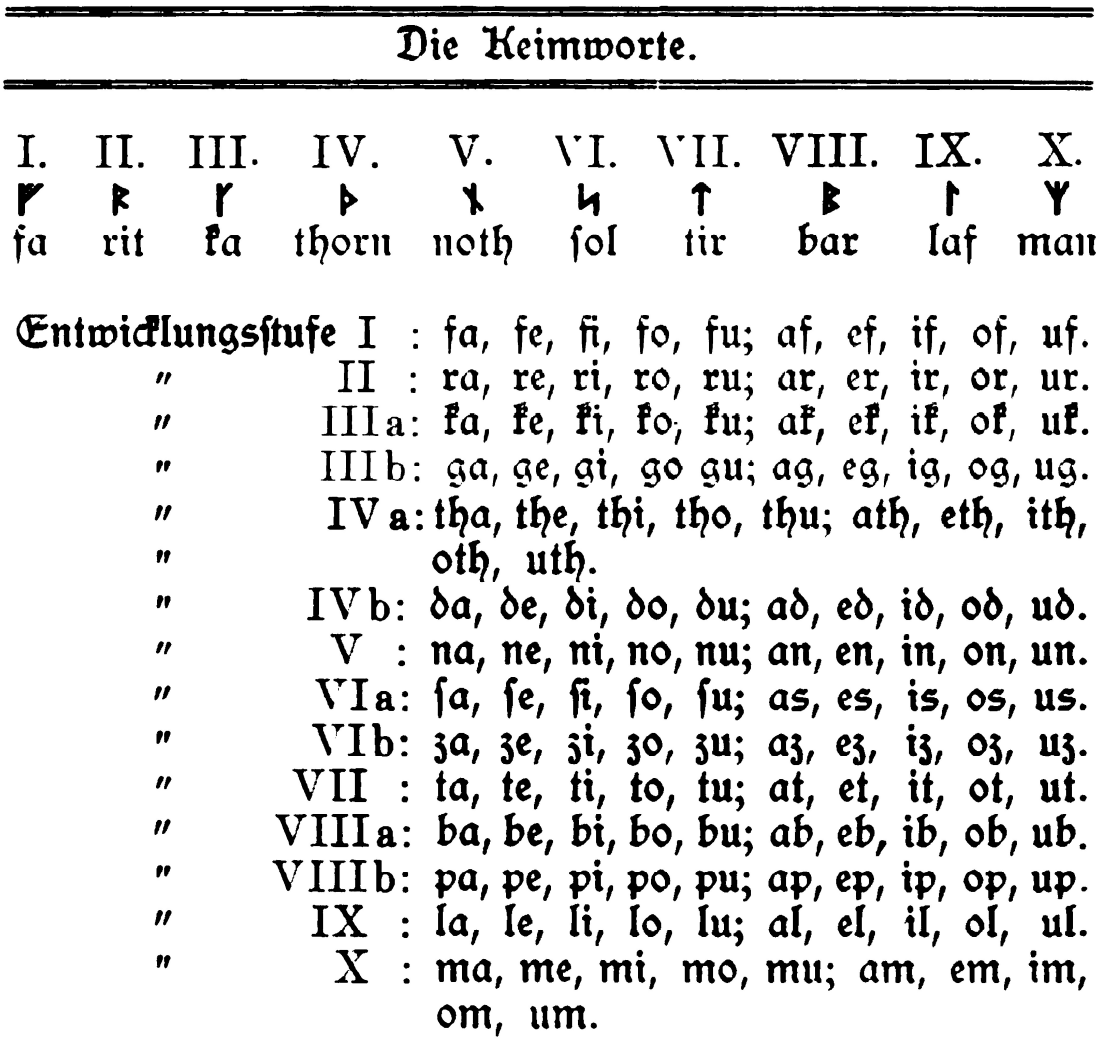


These sounds are combined together to make syllables or 'sound formulas' which, List says, have an esoteric significance. These combinations form what List calls 'Seed-Words' [*Keimworte*].

As an example, for the 1st rune (which has a phonetic value of 'F'), the Seed-Words are:

'Fa, Fe, Fi, Fo, Fu' and 'Af, Ef, If, Of, Uf'.

And, in fact, the Seed-Words for all the Consonant-Runes [*Mitlautrunen*] are made by simply adding the five Vowel-Sounds to the corresponding Consonant-Sounds.



Die Keimworte.

I.	II.	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.
ᚠ	ᚱ	ᚴ	ᚦ	ᚾ	ᛋ	ᛏ	ᛒ	ᛚ	ᛘ
fa	rit	ka	thorn	noth	ſol	tir	bar	laf	man

Entwicklungsſtufe I : fa, fe, fi, fo, fu; af, ef, if, of, uf.
" II : ra, re, ri, ro, ru; ar, er, ir, or, ur.
" IIIa: ka, ke, ki, ko, ku; ak, ek, ik, ok, uk.
" IIIb: ga, ge, gi, go gu; ag, eg, ig, og, ug.
" IVa: tha, the, thi, tho, thu; ath, eth, ith, oth, uth.
" IVb: da, de, di, do, du; ad, ed, id, od, ud.
" V : na, ne, ni, no, nu; an, en, in, on, un.
" VIa: ſa, ſe, ſi, ſo, ſu; as, es, is, os, us.
" VIb: za, ze, zi, zo, zu; az, ez, iz, oz, uz.
" VII : ta, te, ti, to, tu; at, et, it, ot, ut.
" VIIIa: ba, be, bi, bo, bu; ab, eb, ib, ob, ub.
" VIIIb: pa, pe, pi, po, pu; ap, ep, ip, op, up.
" IX : la, le, li, lo, lu; al, el, il, ol, ul.
" X : ma, me, mi, mo, mu; am, em, im, om, um.

If we take the Seed-Words that start with the corresponding Consonant-Sound, then <u>we have a very rudimentary alliterative 'song'</u>: "Fa, Fe, Fi, Fo, Fu"

When Kummer publishes his "Holy Runic-Power [*Heilige Runenmacht*]" book (in 1932), <u>he gives these same 'songs' for his corresponding rune practices</u>. Using the 1st rune again, one takes up the corresponding posture and one should:

> "softly sing or hum the 'F' or 'Fa'.
>
> I recommend the following Sound-Formula [*Lautformel*]: 'fa-fe-fi-fo-fu' ..."

On the other hand, <u>the Vowel-Sounds, generally just keep their own sound</u> (such as 'U' for the 2nd rune) <u>or they use the rune's name (or a derivation of it) as the Seed-Word</u> (such as 'Os' for the 4th rune). However, there is <u>also the possibility of combining the Vowel-Sound with the five vowels</u>, such as 'Aa-Ae-Ai-Ao-Au' or 'Aa-Ea-Ia-Oa-Ua' for the 10th rune which corresponds to the 'A' sound.

A: aa — ae — ai — ao — au.
E: ea — ee — ei — eo — eu.
I: ia — ie — ii — io — iu.
O: oa — oe — oi — oo — ou.
U: ua — ue — ui — uo — uu.

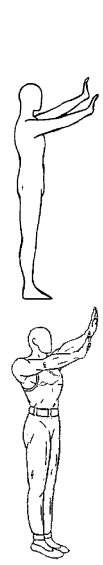
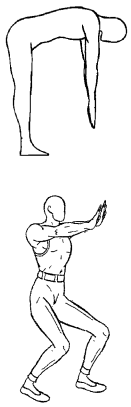
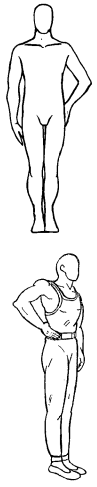
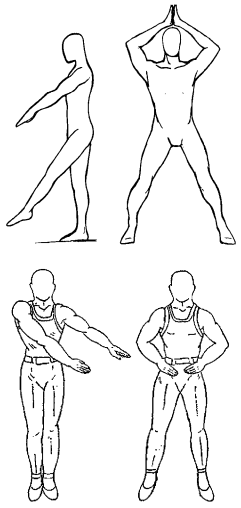
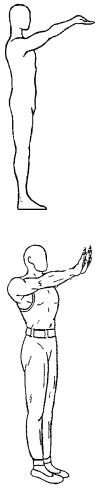
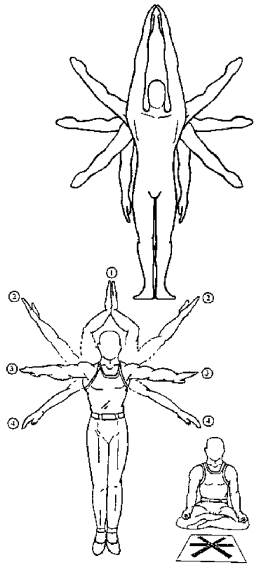
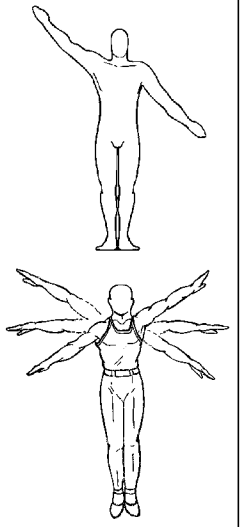
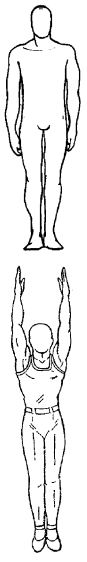
On the following pages, we have a table showing the rune posture and the corresponding 'song' as "Associated Traditional Germanic Mantram" which have been taken from those given by Kummer (and/or other authors if available):

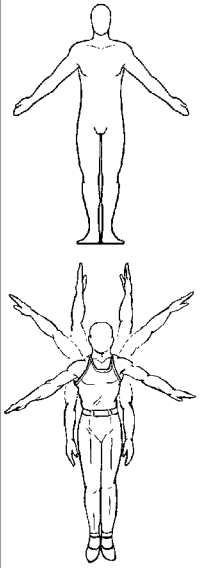
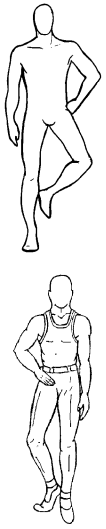
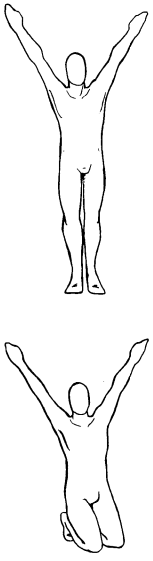
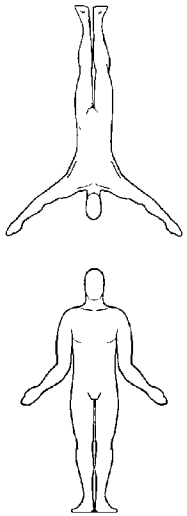
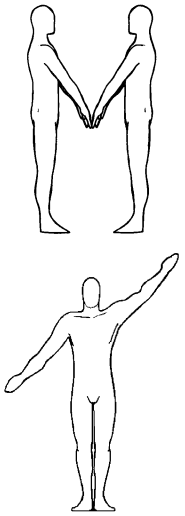
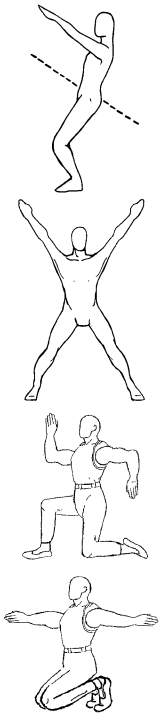
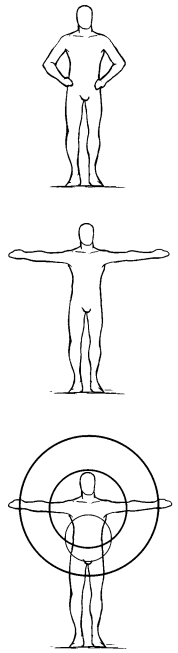
Gnostic Runology – Overview of the Full-Body Runic Practices

http://www.GnosticStudies.org/Runes

Understanding the Runes and the Practice of the Runic Exercises

Ancient tradition says that the Runes were used to create the universe. Therefore, it is said that they contain these same powers in their shapes or forms. According to the Philosophy of Runology: by understanding these archetypal energies or powers, imitating their shapes/forms, and vocalizing their sound/mantra(s), one is able to extract and infuse oneself with these same primordial cosmic forces.

Number	1	2	3	4 (21)	5	6	7	8	9
Character or Symbol	ᚠ ᚡ	ᚢ	ᚦ	ᚩ ᛟ	ᚱ	ᚴ	ᚼ	ᚾ	ᛁ
Name	*Fa*	*Ur*	*Thorn, Torn/Dorn*	*Os* and *Othil/Odil (aka Olin/Ollin)*	*Rita* or *Rit*	*Ka, Kun* or *Kaun/Kaum*	*Hagal* or *Hag-All*	*Not/Nod* or *Noth*	*Is*
Corresponding Modern Letter(s)	**F/V**	**U/W**	**Th/D**	**O/A**	**R**	**K/C** (G)	**H**	**N**	**I**
Associated Posture(s)									
Associated Traditional Germanic Mantram(s)	"F"; "Fa"; "Fa-Fe-Fi-Fo-Fu"	"U"	"Ta-Te-Ti-To-Tu"; "Da-De-Di-Do-Du"	"O"; "Os"	"Ra-Re-Ri-Ro-Ru"	"K"; "Ka-Ke-Ki-Ko-Ku"	"Ha"; "Ha-He-Hi-Ho-Hu"	"N"; "Na-Ne-Ni-No-Nu"	"I"; "Is"
Gnostic or Rose-Cross Association(s)	Same + Prayer	Prayer with "Aum" or "Ram-IO"	"Ta, Te, Ti, To, Tu"	Prayer and/or "Thorn" or "Torn"	Same	[Transmutation Practice]	"ACHAXUCANAC, ACHXURAXAN, ACHGNOYA, XIRAXI, IGUAYA, HIRAJI."	Same + Prayer [Combined with *Eh* Practice]	"Is-Is"

Number	10	11	12	13	14	15	16	17	18 (22)	19(10) & 20
Character or Symbol	ᚨ	ᛋ	ᛏ	ᛒ	ᛚ	ᛗ	ᛦ	ᛖ ᛗ	ᚷ ᛜ ᛝ	ᛜ ᛞ
Name	*Ar*	*Sig* or *Sal/Sol*	*Tyr*	*Bar*	*Laf*	*Man*	*Yr/Ir*	*Eh/Ehe*	*Gibor/Gibur* or *Gebo/Gyfu*	*Jer/Belgthor* & the Cross
Corresponding Modern Letter(s)	**A**	**S/Z**	**T** (D)	**B/P**	**L**	**M**	**Y/I**	**E**	**G**	**J**
Associated Posture(s)										
Associated Traditional Germanic Mantram(s)	"A"; "Ar"; "Ara"; "A-a, E-a, I-a, O-a, U-a"	"S"; "Sig"; "Sa-Se-Si-So-Su"	"T"; "Tyr"; "Ta-Te-Ti-To-Tu";	"Ba-Be-Bi-Bo-Bu"	"L"; "Laf"; "La-Le-Li-Lo-Lu"	"M"; "Ma-Me-Mi-Mo-Mu"		"E"	"Ga-Ge-Gi-Go-Gu"; "Gibor", "Gibur", "Gea", "Gibur Arahari"	"Ænpandi Nam" (Pronounced "A-Pan-Di Nam")
Gnostic or Rose-Cross Association(s)	"Ario"	"S" or "Sulu Sigi Sig"	"Tir"	"Bar"	Prayer	Prayer	[Transmutation Practice and/or Prayer]	[Combined with *Not* Practice]	[Transmutation Practice and/or Prayer; Combined with *Sig* Practice]	

We are going to be studying these 22 Runic Letters (note that some of them are given in multiple forms) which are a combination of the Elder, Younger, and Anglo-Saxon *Futhark* Alphabets. These types of Runic Practices became popular with Germanic Esotericists in the 1920s. Then, in the 1930s (through Huiracocha's F.R.A.), they passed over into the Americas. However, these practices do not belong to any geographical location, or group of people, etc. They belong to the Ancient Mysteries and predate any such modern distinctions...