Þesse þrír á áfrer aðer
aft í allsherjar þarfasemd, þa
tz, Siáfar ó vopna, Þtm les
aftz áður maður sier mótst-
óðu manns Þýna.

Iesus Christus Emanúel. 1.
pater et Domine. Deús ma
ús zebaoth, Adonaj, Unit
as. Trinitas, Sapientia, =
via, vita, manus, Homo,
úsiono. Caritas et terús,
Creator, Redemtor, Suos,
finis. únigienitús, fons,
Spes, imas, at tú Ergom-

atus

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atus

anus, Splendor, Lux, Gra
mation, Flos, Mundus,
mansio, paracletus, Co
lumba, Corona, prop
Humilitas, Humilis, fort
Humilis
ids
issimus, Atanatos, Kyr
ias, Kyrios, Kyrieleison.
Imas, Lux tua, Gra
matron, Caput, Alpha,
et primogenue, Ihus,
Agnus, ovis, vitulos, Le
zpens, Leo, Vermis, un
us Spiritus Sanctus,

Selio

Helio, Heloj, lamasa
bactani, Consumatum
est, inclinate capite,
Spiritus, Jesus Vinsel,
Jesus mispezat, Redem
tor, Deus Abraham,
Deus Isaac, Deus
Jacob. ✠
Uziel, Tobiel, Gez
aleel, Gabziel, Ra
hael, Michael, Cherv
bin, Cherapbin, Casp-

az, fertmiram, Melcj
ozus, Baltbasaz, Aúz
úm, et tzjvõ nomi, qv
is Supez pontavit, So
lvetúz, Avisibet, petá
te, Adam, Eva, jesus
Nazarenus, Rex júdi
ozum, jesus Christus
filj Dei, Miserere
mej.

✠

Petrus, Andzias, ja
cobus, jobanes, Pbili

ippus. Bartolomeus.
Simon, judas. Matthe
as. Lucas. Paulus, Ba
rnabas.
qui me defendit â
canibus, in manus
commendum Spiritum
meum. Redemisti me
um vezita tue Amen.
Pessa prepripada San
ma o Solesa es mane fir
langt e2 es ad tym sabira
mum Hlast.

les ord þessi þriú eptter þý
lgiande þrisuar þeyra á
þre bonu er ei bicmst þrá þö
stri synu ó P. N. þrisúar á mi
lle ó munu vmschipti á Jda
Galath. Malgalath,
Surath m. Hier eptter
þýlgar. P. N. i latinu.
Pater noster qui es
in Celis, Sanctificetur
nomen tuum, adven
iat Regnum tuum, fi
at voluntas tua, sic
ut in Celo, et in terr

za. panem nostrum
quotidianum. da nobis
hodie, et dimitte nob
is. debita nostra, sic
ut et nos. dimittimus.
Debitoribus nostris.
et ne nos induças. in
tentationem. sed libe
ra nos à malo. Amen.
quia tuum est Regnum,
tua potentia et Glor
ia. in secula seculor
um Amen

Af stilla blöd þar sem af líka
mann renni, þess þetta eptir
fylgiande vers m. o. P. N. ämi
lle, enn er fústiller á höfdinu,
sá hallar sumalpingurum sía
gn augum, o. s. g. s.

Sanguis maneat in te,
Sicut fecit Christus in
se, Sanguis maneat in
tua vena, Sicut fecit
Christus in sua pena,
Sanguis maneat fixus,
Sicut quando Christus
fuit Crucifixus. P. N.

Ad stilla nasa blöd, skripai
eñe tym med sialps hns nasa
blöde stta ord Consuma
tum est.

Vid höfud verk edur Sucpn
brigdum skrifa vess stta o lät
i hüü tyns edur vnder höfud
tym so tyn vitici a buöldida
gs ô mön lagparaft.

Milant vä vitaloth,
jeoböa febavth.

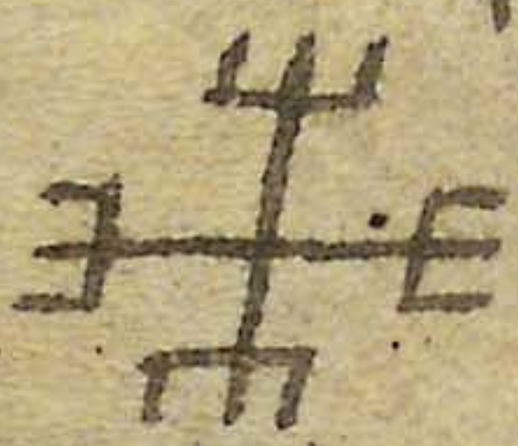
Ep fu villt ad ödrum giöra
lök Galdrar ä sieu salas stta
frät öper tym, o lät tyn sial
gan la fa ep villt fm ept' pilg

C

Vulnera sub qvmis, te
Subtrae Christe Rumis,
Vulnera qvinqve Dei,
Sunt medisina tuj.
Enep pulatur fn sialpn
lesa palät fn lesa sin eptt
er fylgar. Sostu o lesaep
pules ypersialp^m fier.
Vulnera sub qvmis, me
Subtrae christe zumis,
Vulnera qvinqve Dei,
Sunt medisina maj.
Dessa ägis hialma ä m^d ad
blippa adur rista ä gripe

ep

af adsvifadúr þaralldur
þá, ó þ þa þra standa á vin
stra bógnum, þa seima á sm
hægra. Stm. gör med þra:
ba þrjnum þástandi þnænsa
irna flöpa þier þa þú heilsar
fra Áúlrbúer þu villt eiga
Fáad þa hægri hendm.

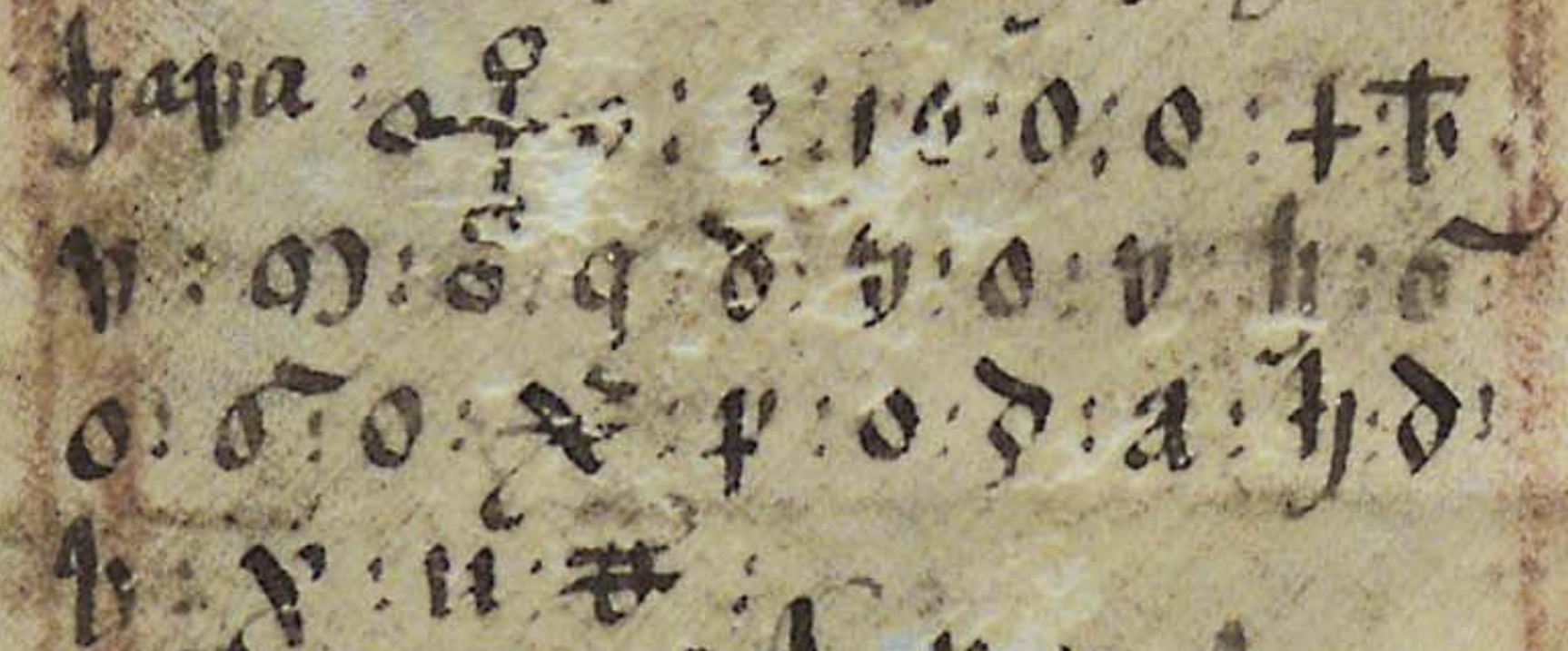


Ef þú villt ad ovinúr þm
hæpi hraðþlá af þier er þn
þier þ þarist þra stæpi á hæ:
ysreyb ó ber milla briostu þier

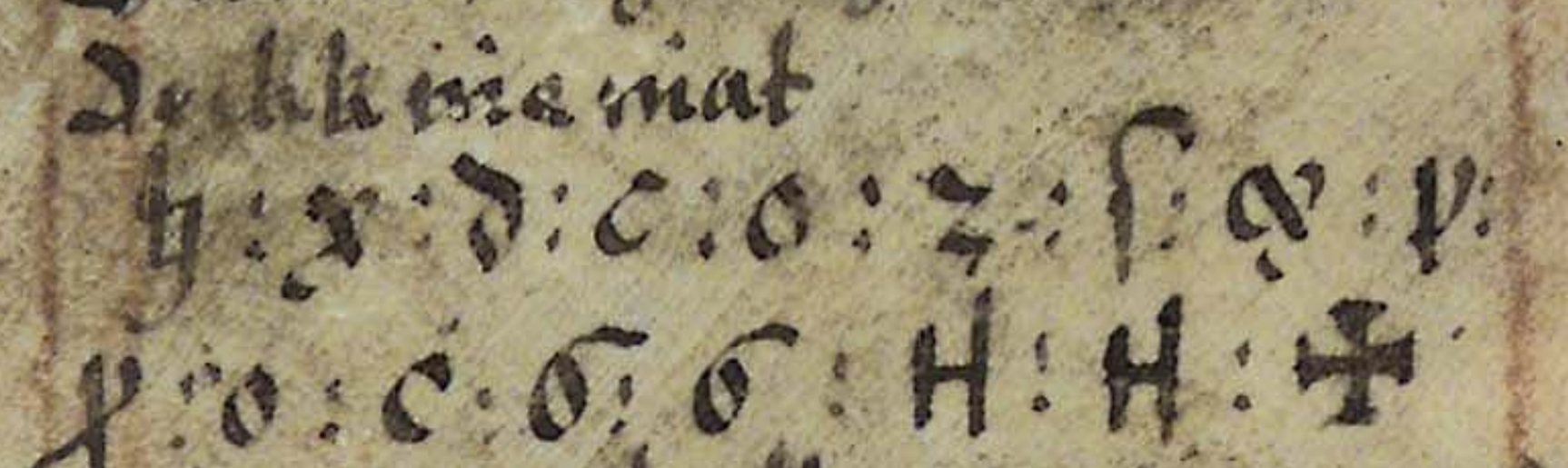
o^ sia sottl þú lýtur hn þurr
an hn fig. * *e
Les vers þetta m. riett ó m.
óþúgt ó munttu hlióta þnhl
út er þú villt Sialþur.
riett. Sprendmans hoc, þlýde
óþúgt. tum boll. Boll tum þl
ýde hoc mans Sprend.
Þuer sem þettu eptter
þyllgiandi fúcigli ber at fy
honum grandar alltýze Þia
ndaúz þreustu Ogeugin
hánzoumur kjemur sinj
heupt þrátt vid han Ogey
nerdur hán suikin i mat
tis drick af aúngúm þalls
hum hlutúm ydur hanni
suikin


in sigti sols
mons konugr
Ducr sem fessi noru
licr á sig fá ma han cy i sio
drukna og cy med úpinum iu
rpast og cy mún hann illu da
uda dauda og cy t skada vda
Delon Helioui Delion:
Saa lucnaz lux fetyam
Cramatus:

Þess skal þessa stafi þar
sem sér þann dag má honum eng
ir skada gjörn og hann sumul
lunni dúnga magt yfr honu
hafa :



Þess mann kallaða kona
sem þessa stafi bar sér hon
má engin þína granda Og
ey sverð né vorkur hans
Dimmix og engin ormur i
drekk ríka mat



þessa skallu zýta og :

hay med þ̃ og munu med
miog dyka þig.

y: o: a: o: z: z: o

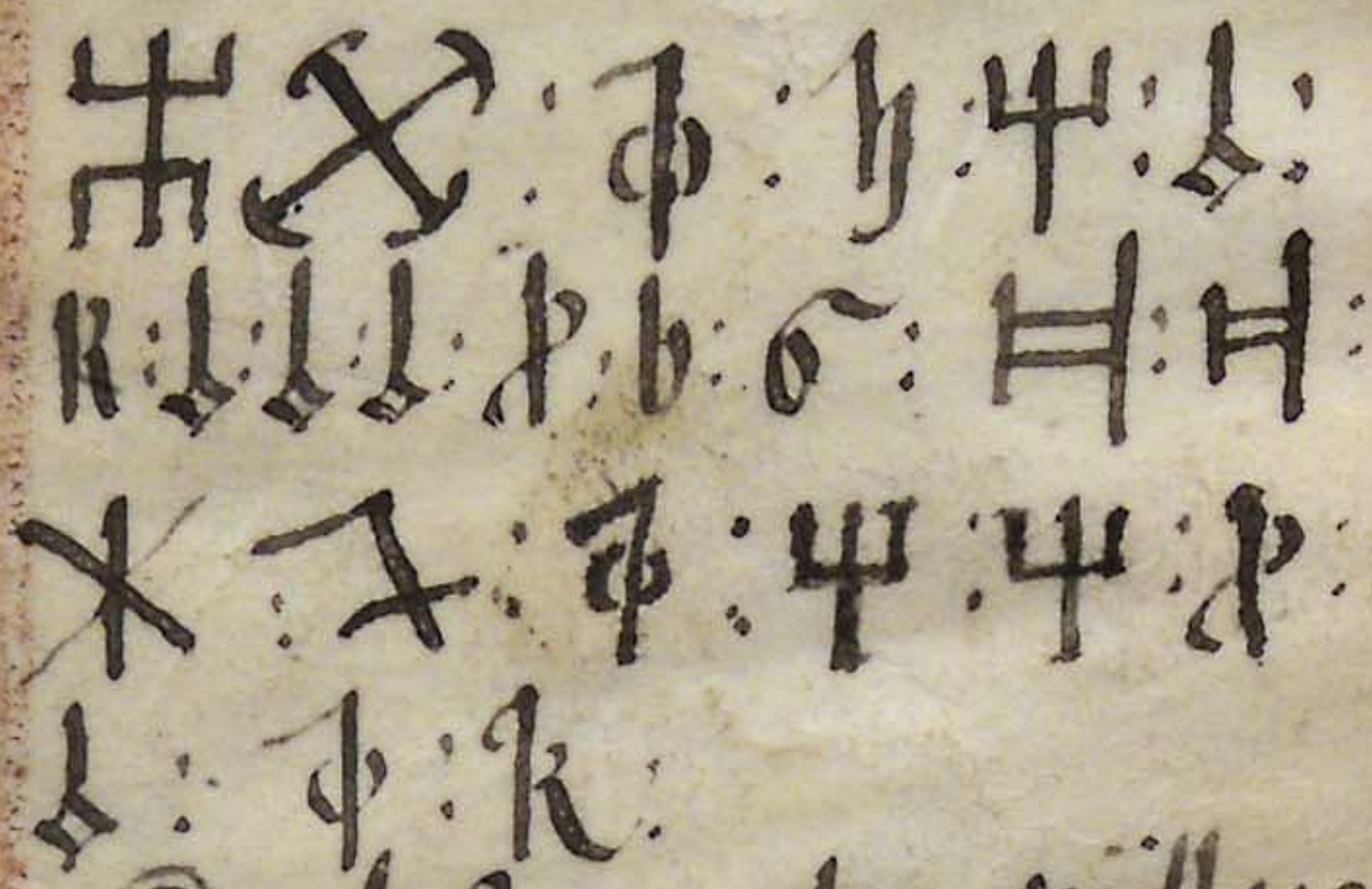
þ: er þu mullt ottast li
hen ottist þig h: þ þeriar þar
undir mitri hendi þ̃ med
þapnadi.

Þetta skallttu þ̃ta og hap
a þ̃ þapnadarliga og munu
reyns med dyka þ: miog:

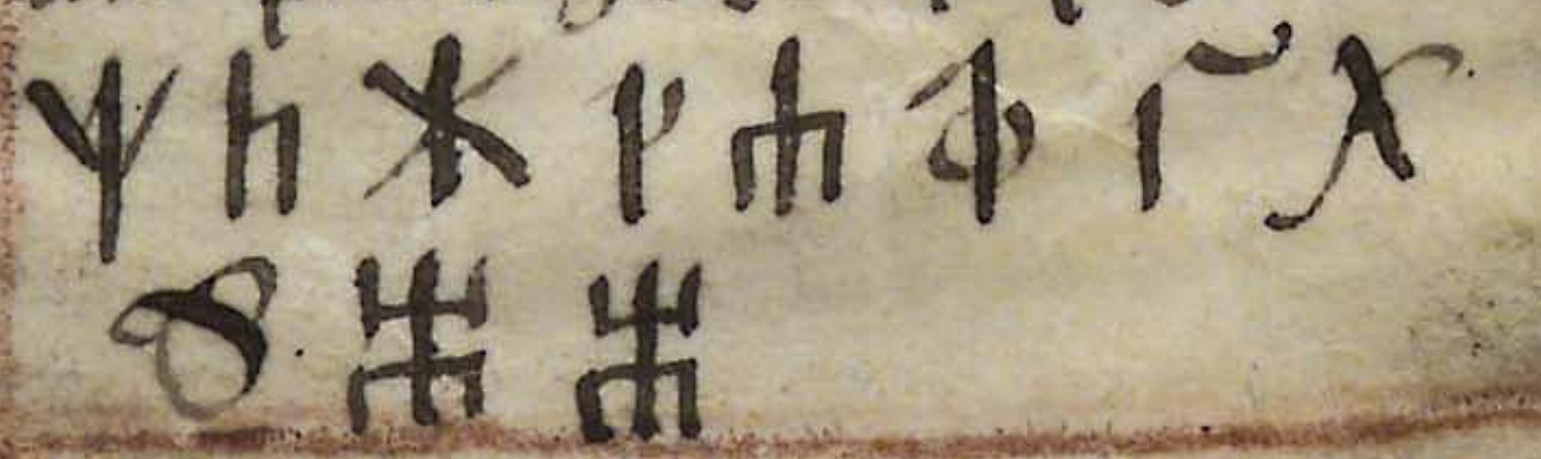
k: v: s: a: b: k: g: g: g:

x: z: g: c: d

Þ mann vill þorðast það
sem vilt þar þessa stöfi aa
þrj þá maa þrj þingin granda
þy sud og þingin þina þyörmur
nie þytur huorki i mat nie
drick:



Þar þessa þytter þyllgia
ndi stafi aa þrj og munu Þ
ium þmar hrædast þig



10.

Þiur er mitt j
dóggu og dýrlinn i þrúna sin
tú sinni drottin sinn setegsi
tt blessad vöxtr millúni aug
lia mig þvi er eg þra mier
alla þrandmenn mina og þeina
þorrnæli þiðr er eg þra mig nä
og reidi mikra mäna höll sic
mig dotto t'úina og úelgiörninga
hollt sic mig þroa ad þic og þei
ngiseni allt sic mig hollt sem
eg þarf ad giora tala og hugxa
þess bid eg þig drottin dyrdar:
hongúr ad hu sä madur sem
mig litur aa þessum deigi re
ii t'mina astar augum og vdi
mig sno þeygin sem blessud
Mey Maria vard sinum
2 blessudu

elskuliga Syni þa hiu þau hau
ū ana Jordan og þa hiu þau
hau i Mustiserinu og hapdi har
mandi ad honum leitad. eynu
lid eg þig drottin drottnana og
kōgin kōganna ad þra mr hver
þi og þra mr sunist aull ogiar
þa og lucka uondþka ogurlar
allra þarra a mig sniukia mi
tia i ordū eda med ordū i giord
um eda med giordum i goddrum
edur med goddrum eda med
hu ū moti þeir uilia mr þyr
ce koma heyrdu bæn mina dy
rleigi drottin mr þier hric
eg og hrasti ieg till allra godra
hluta Amen

Bymmti Bæn

ifthin
handy

mide

Þessi þu mátt lyk
ja langa þrenning Faðer Sonur
og heilagur anda eyði sotter
kappari allra þluta kyrkatan
þyrdinn Alla aðlluðu þrunum
Gavtaugum Allu þurma
og Hiastdum mínum Salar lý
þs og líkama þyr mátt og ecka
þyrr Din og heyrnu Smarkan
lykta og atchæmg í hotto
blodi sydu og sumi bropi og
sannum. inyþli og mullu hv
ver mynum og samlaugþlu
mínes lykama. Sanliga
þurfi þig þottin uþþstiggi
blasst og þyrkist og þrysist
og þeyler þit allra mein lyst
og timar gæfu þu mig Dr
ottin

drottin mín í þessu og mínum
hendi í þvi og alltak þvi opan
og medan þessu mun og mínu
sálu lofanguu og þriettin
gjarna í vedri mykilu í sotn
arn mykliu og litliu í sio í
holgum í sellu mykarum í ga
ungu í stori í sætt í sueppu í
roku í sogn í tali og í allu þv
ssingu mínu lyklunu Gum
bi mig drottin mín daga og
nattar. med heilagri þriu med
allymaktugum í þeylagri þre
nig Adonay agios otho
os agios yskyros agios
athanatos Eleyson vmas
Zebaoth Emanuel þrells
á þu mig Drottin mín af

Maria.

hafka daudaásiardarinnar inn
og sioar allra dyra og siofkui
instá ríglá og þerþartinga og
allra skryd kuklunda: sepltia

Þvíá þú unn drottinn mínn af
ánnlu illu af ettri og reidar þr:
ú mínu af hagli sniofar af dogg,
á ógúindi og af allre skiellzingu
og hraðringúiardarinnar og af
aúllu illu mónu af citre þiót:
kinga á af allri óþund aúgnat:
stríinga á af illum ordu og iew-
kúm og hafka á sautgum stodm,
af modkum uinkraua og au
llum mydderigiz dioflum og
fliúgandi skeytum þeirra
Sem þ dagsga sofnu eru
þvi gangandi i myrkrinu
fasstran uerattdar Gcim

2 þú

tvistri.

insedá

þu mig drottinn minn af allri
sekt ouinarinnar þinn mig af-
hellduz ávallúm godúm hlut
uinn þ̃ þ́ daudann og í daudan-
um og annars heimz effter da
udan þú drottinn gud þinn edli
þan og ryk í heylagri algiord
ne þreuiningu eyrn gud um
allar aldder aldá Amen

Þessber eru þeir
Dagar sem þeir go
mlu hafa haldid o
lurku Santa Sierd,
eilis þeir Egyptku

Janiuario - Sa - 1 - 097 -
Februario - Sá - 3 - 094 -
Marcio - - Sa - 1 - 094:

Aprilis - sa - 5 - og 10 -
Mayo - sa - 3 - og - 7 -
Junio - sa - 10 - og - 15 -
Julio - sa - 10 - og - 13 -
Augusto - sa - 1 - og - 7
Sept - sa - 3 og - - 10 -
Oct - sa - 3 - og - 10
Nov - sa 3 - og - 5 -
Decembris - sa 7 - og - 10 :
Adelia prim. Spilat
Grupi :
A : 739 Konglux : C : 5
F : under madux : D :
Drottning 10 - 7


Sonat Kongs
Sonat Kongs

Sad 109 Psalmur
Dauids

Gud mun segja herra
c: þu skalt þú at þeir þjara
Sua o gudsga mínna i giegn
um uppluki og tala a mote
mu uz þalstigre tugu

Og þeir tala cytirtga a
moti mu alla ucgana og strida
i giegn mu þyr auga sok

Af þu eg elska þa cu þe
ir a moti mu cu eg badst þ
þeir audsyna mu i stt þyr
gott og hatur þ kiærleika

Settu ogud hraeddan yfer
han og þandskotin standi ho
mu t hægri handar

þegar hans sök kiemur
þ dom þaudangi han þor
Dagen

dædr út og gödi hanz lægn:
ad sýnd

Dagar hanz uerdi þa
og hanz eiubætti medtaki ein
anar hanz bóraude.
þaudklaús og hanz húsþrú
ein ekia hanz bór rape
ull úegar og þiggi aúlmusu
o þari þúrfandi líka sem þeir
ér þordiarfad eru

Okúr kallinn ut sigic all
huad hann hefur og hinn anarle
gú gripi hanz audæpi

Og eingin sie sa adhon
um audsyni Norkun úelgiörni
ing og eygi sie sá neinn ed mýsk
ur hanz þaúdúrleisingr

Hanz nydiar uerdi upp
uætter þeinna naþn gödi ap:
þkaþud i anarri ætt kuipl.

2 miðgiord

Misgjordar hauzþorpedna þaa
ydi i mili lagdar þ'angliti drottin
uz og syndir hiz modur apturcist
at. Drottin hafi þongleymi þm
mar. Þessarra mæling ydi þurft
skapsins af iordu

þar þ'hafa nu sue myrkur
aulaus madallin fyllter af þiolku
uetti þeim þatarkæ og uolada
o'hinn hæstu þrugna ad hafi
giæti hennar halkomid

Og hann litta bolþunga
hafa hæl mu o'vp hann kæa fla
þæma siuldi han af þæ þ'
mu hu dyrum hennar miog þæsl
og uenda Og hann klædist
holuiamini sio sem uæri klæde
sinu og hun a' iu vinum i hans
ydur sam nahi og iu i hanz bæ
lyka sa amad uid sinar

Verdi hann honum lusu sa

Lamad

aaad þat hueiti þau i klædist z
Þúo sē þ tætti mēdhuiti þau giv
dist allatima þitta hid sūna þa
ydi þeim apdrottin sē mig mod
hutan au ogtala uādstga i geg
u mini Salu Au þú drottin
drottin ytti mig mig þ þinz naþ
Sak þuad þiu mytkū þenni ē m
in huggu þrettsa þú mig þ eg
Au þatarkr z þáradr mitt hia
ytta ē sūdr kraidi mig
eg lydi hurtt hiedā ē þkuggi
Sē edi hurtt ukr z eg ydi hurtt
vakni Þúo Sadrar angi þrett
ur Min kmic ē uerkar
þostu z mitt holdē magunt z þ
ur aūgā þeitsarka Og eg
hlut þeura athloe adu nar
ed þair sia mig þaþkaka þein
hoþed sīn þat mig hiasto
drottin guð mīn hialpa

mr eftter mykinsemd sinni
Sno ad sein sjonmiki adt
Sic sini hönd ad sé drottni giör
dr suoddan Völui sein sá
blessa sú Setic sein sig uppa
moti mr sá latti sá t skamar
ada en sin sion gledie sig
Miir mostodu men uerdi
med Smaa kladdr og sum skó
i kladist sein Sno sr andrúm
lyztli Mykitga uil eg drott
tu sarka med minu munni og
prisa han á medal margra
sui ad hinu satakka sc
uduu han t hagri handar
Sno ad han selsi han i sma
Petta sem haus lisumlia
Dama.

Þrottur vers

Þuí er mi dögg og daglau
g og brúa byttú þrí þro
tiu mínu þuí eg þrá mín af
lwá fiandwráua mína sem
seidi rikrá sykrá mana og
allra þeirra sem illan hug
till mín hafa Keidiu sem eu
stud stemi sú þeir gladtya
gángi mín i mot og hlæandi
liti mín i augu og hman mæta
godgiörd uerði mín a tugu

Guð liti mig og godt mem
liti hiu madur a mig hæltr
ar augu gi shalmur eg
lá á milli brúa mier holl
sie mín sotta og þrott sdi

Sakradi
ganz i 3
daga z:
✝

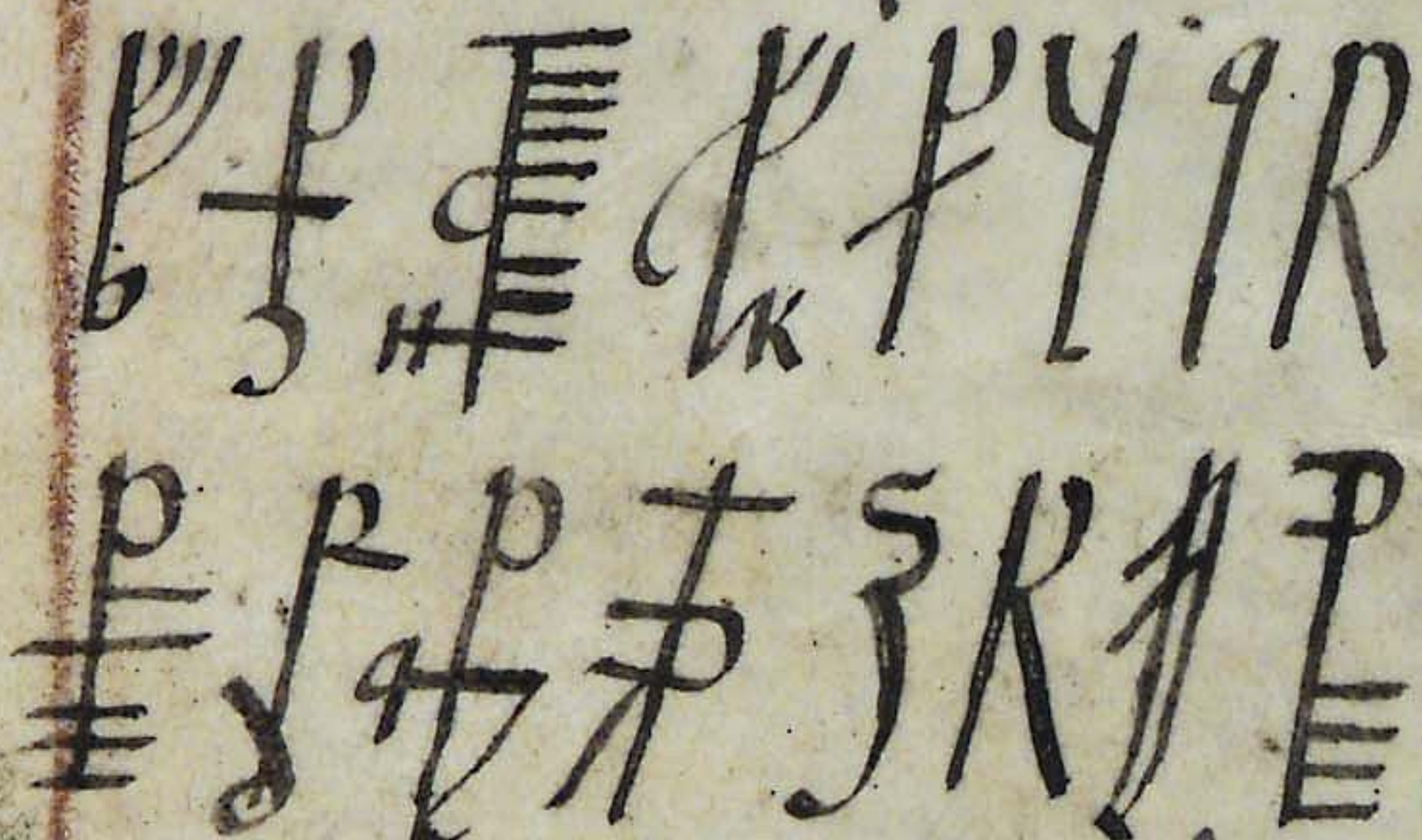
mínn ocum mq̃ suo þegar sm
✝ hann undur sinn á þriost mq̃
llr og sio ✝ Sanli maria mínn
á þeygin sinn sonu þá hittta
a hann i mistiernni a mulle
tagni þedra kenn reidi þeirra
cu fridstennist þriost konunc
cu grund fydni þyr mattvg
kraft þessum vnskila þhuþárna
þhesu cyristi Kenn sio þei
vrá reidi apmq̃ sz selim i
gin vennir leiscgud sio þeir
ra reidi apmq̃ og heipt sann
han leysti susonu apþannugu
lsti og daniel af grodþ grim
ra dvra 3 Sucma apospm
þrenanda David af þvuda

sem mér er þessi heil
sinna fiöda. Þá stóð á mér
sú fiöðr er fyr var sem lit 3.
gaupnir fiöðr.

Þá var kikis maðr reiði
þvi er eg var minn fiandinn mina
hatiaði reiði vikvamáða sine
þeir gladtyðu vegánni mér. mo
ti og hlæandi mér lik augu
augu ast dreprir og hendr lik
eg þiar fakter lyti eg mæto
maðr vaken gudtiðinn sí
ai hei madr á mig sytter au
gum vi shialm eg hár milli
brúa mér hell sia mínar sí
ott og þyon ad vinum

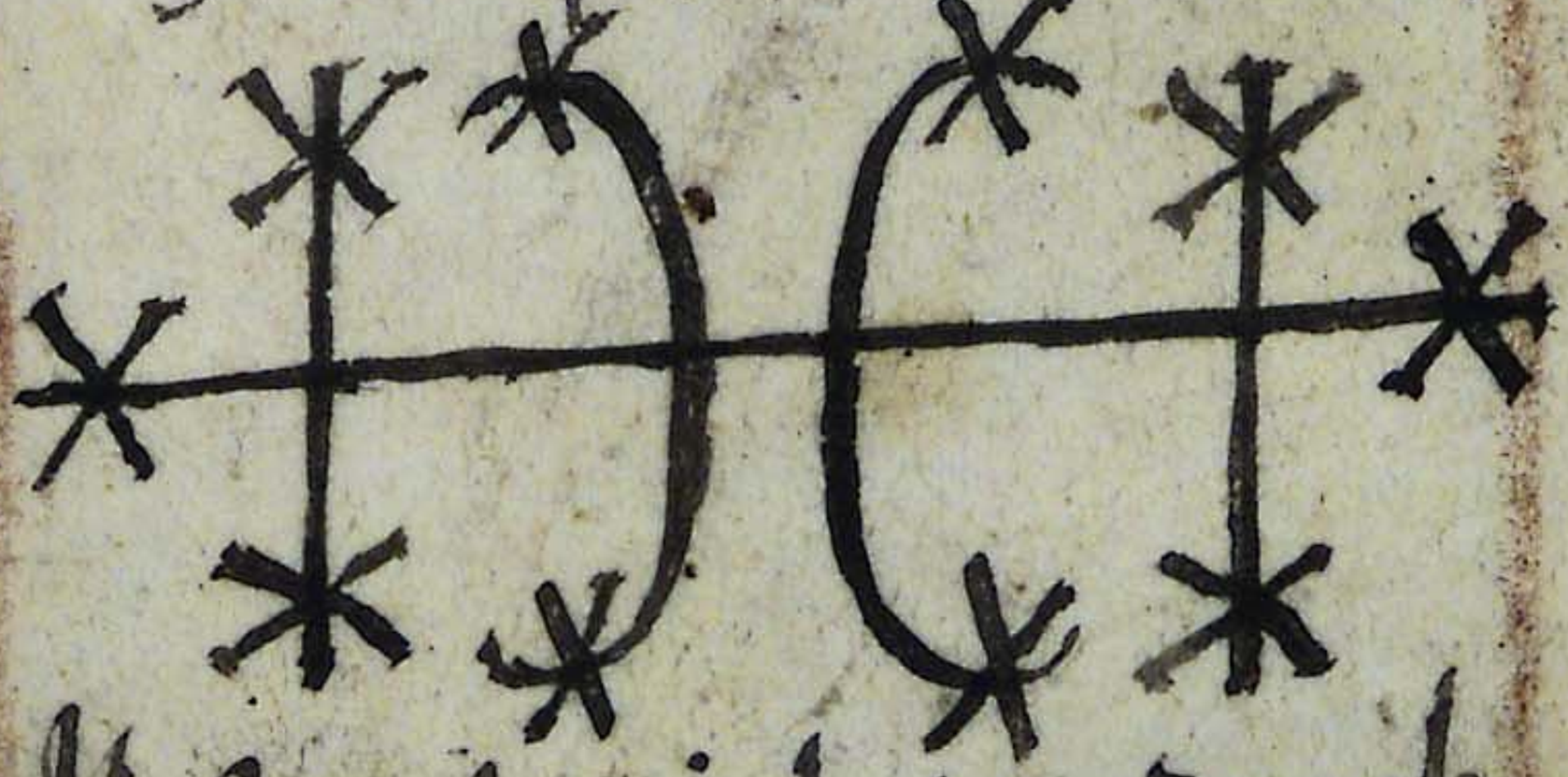
Þá stóð 3 menn í gaugum
sér er hafa sagt í hödu þeir a
bæðan er vaken nosten í hu

Kist þessa stapi á oskiedaþýski og lat þann eta sem þurfullt lekinn giörva og nú honum þegi ad notkrau vidt sem hann etur þann dag:



Þatti honum ey skalþrim þá giep honum heita mioll og skimid og þurrt Album greckum skapid oþani i: þad a vg: Sio uid lyp Syki og slegv ei þegl:

Ef þu vilt ad madur rati
eij aba þiñ Kristþenaū staf
skreinar þrie þa solt i hadeig
is stad og gack þrisar rietts
ylis og þrisiar Kangsalis i
kringū vax þiñ og hallt a rein
uz sprotanū sē stāpurinū
a vistū og hvass broddudū
fyrri grase og legg suo hua
vtū eggia ūttā midia vegg
a dyra bust þmā

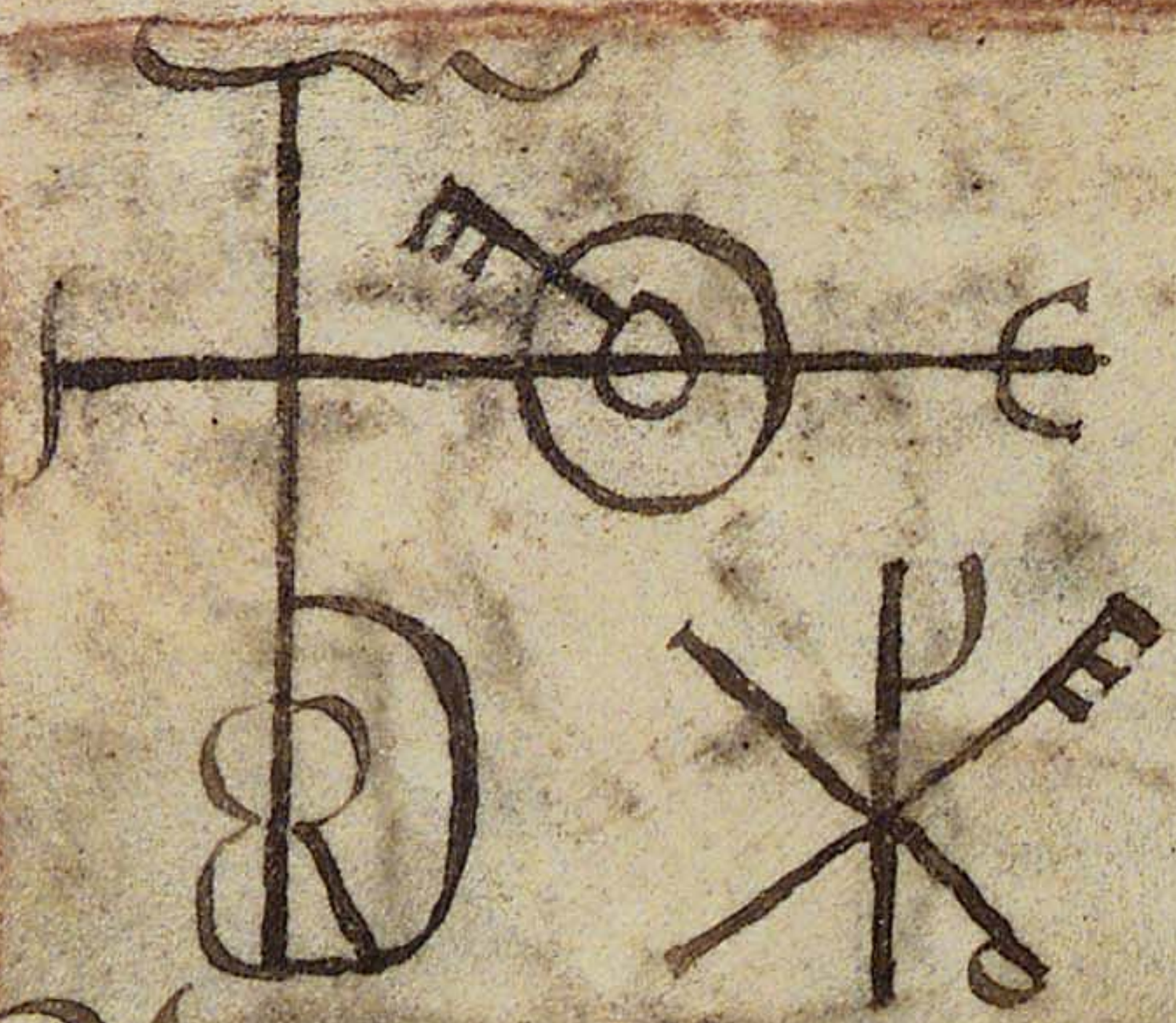


Þessa stapi þkal madur þk
ripa ā bladi eg kastā i heft

þar hanz þa mikinn hu[illegible] hins
Þessa er hann skyldi þy opna þient
er hvorg þurfi hann þessi þarinn

Ef þessi er þessi vokuð þæ
er vers þessa vegna diapundi
heimen sittimus Cale-
clinnus mæ tassis eli el
oi sielbaðot elem vene
tas

Ef þu vilt svæfa mann þa ristt þessa
stafi á ella og lat vnd hofuð honum
og munn hans vist sofa þar til þu
tekur i burtt

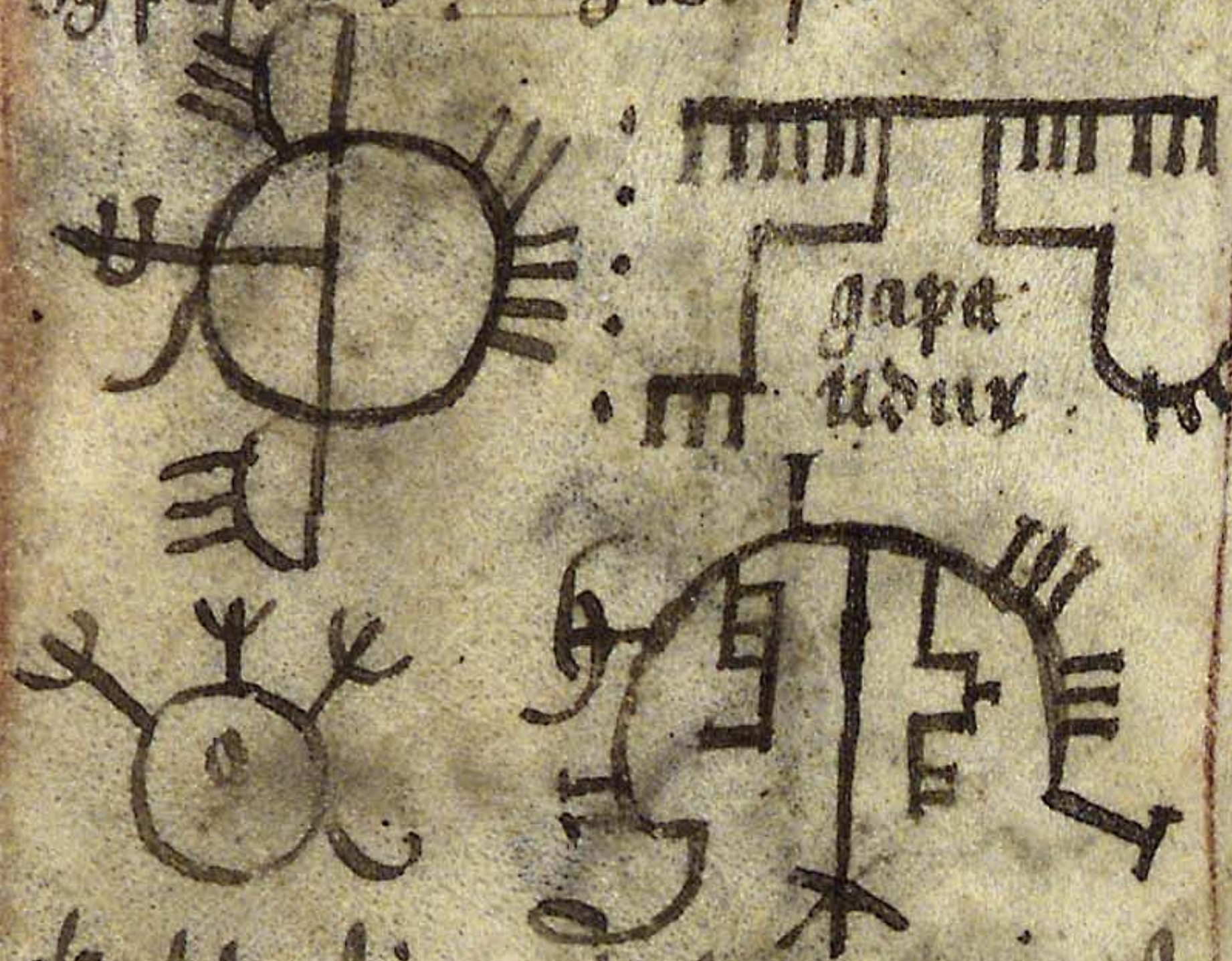


Sid stuttu rust þessa staði
ast þotti og lati vatn og mel Me
Uppeldum i valnid þess ypki eg þ
grafsins malkunni og stafsins my
killeika ad skugga þess. Sem tek
hefur sinst i vatninu og rust fi
rrenn a talkni med idhun villum
og upafs Odin loki þrci val
dur Mordur fyr byggen hæ

ner þurfa gierþou gusta og
aller þeir er þar þem valhöll byggia
og vilt hafa þau hermsku þriþ
hafi þa gieri mer þad mer veit
ut þessi hlutur . . .

Ef þu vilt villa konu Sio þu
vatn hugi nema af þu giörir grauf
i golfinu þar hugarangr vp og lat i
notugeina blod ogreist hring þran
vm ognag hanar og stapi þessa
Molldþurs Oi Man þurftarsta
blad mand konu og apalt

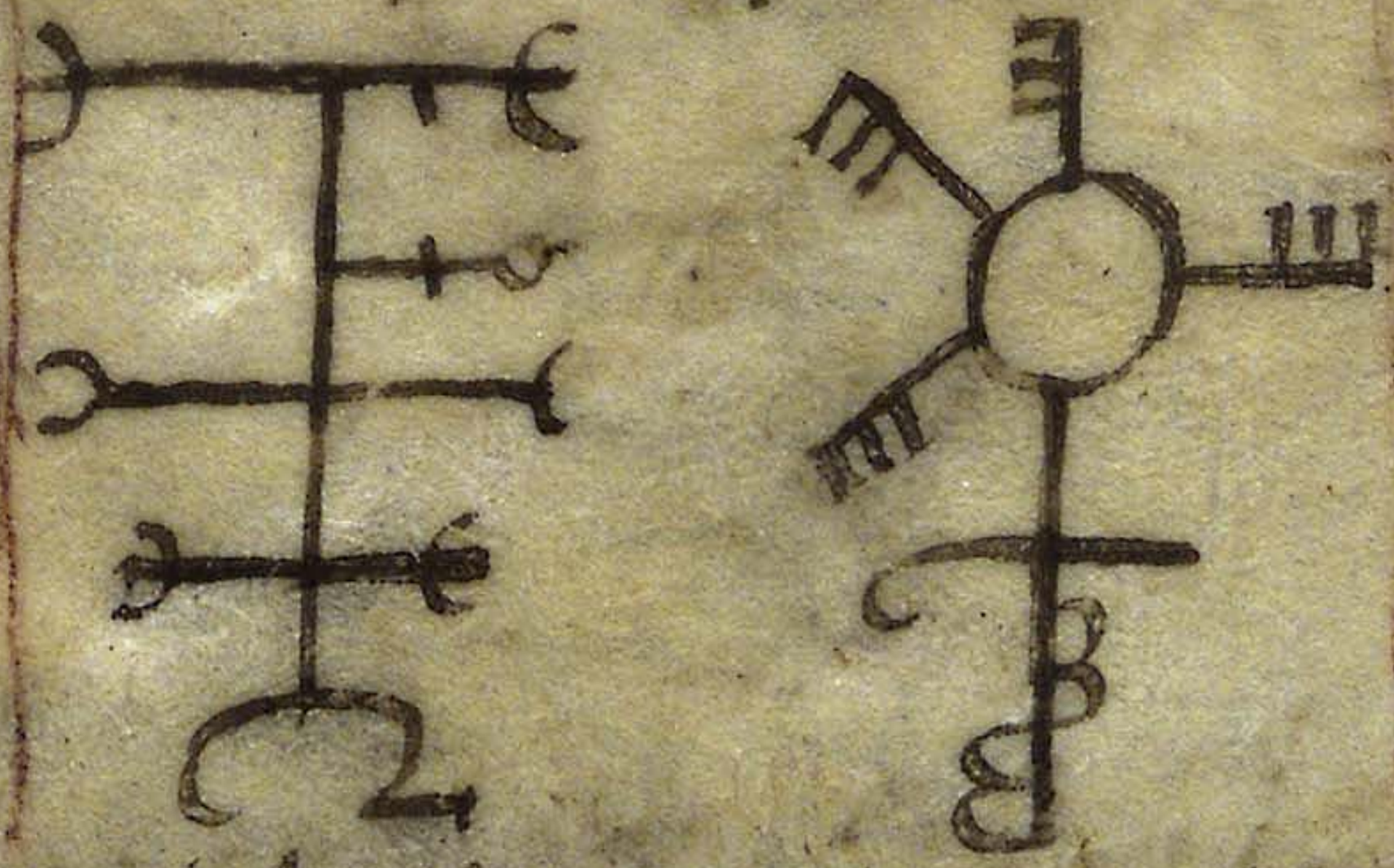
og þessa hringles þú



Eg lit a þig en þu leggr a mig aft
og skku aptur hug sit þu:
hugr þinn skal þú hverfa verna þú
vinum, þ biðr Óðin, og alla þa
sem hann vunir hann ad vada:
ad þú í hrini hugi þeirra sic frigg
ist verna þú skkar mig aft aptur
hug. Svo skall hrj í hernum sem

þú brenna alla þína gotta í galdr
í verra. þviat þú ogiptu nema
þú vilir mig. a þarhur þvottu þrisv
þvottu altari sigrad mic sorlu. þú
þú brennandi kolna þér þann. vil
ri þín klædi nema aud gavmgul
vilier eiga mig:

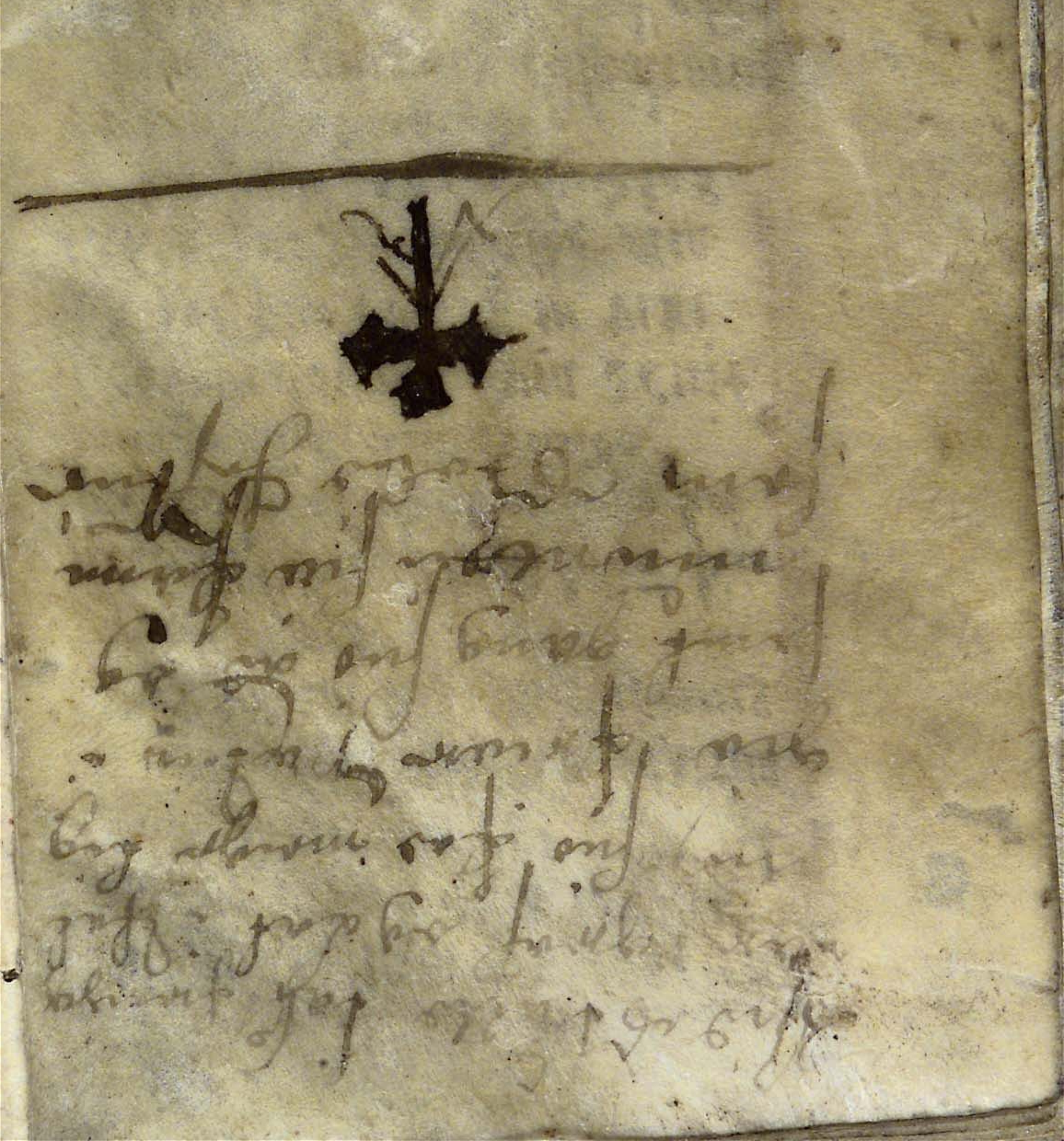
Krista mans legg og mun sa
koma ad þrí og spinna sem tok

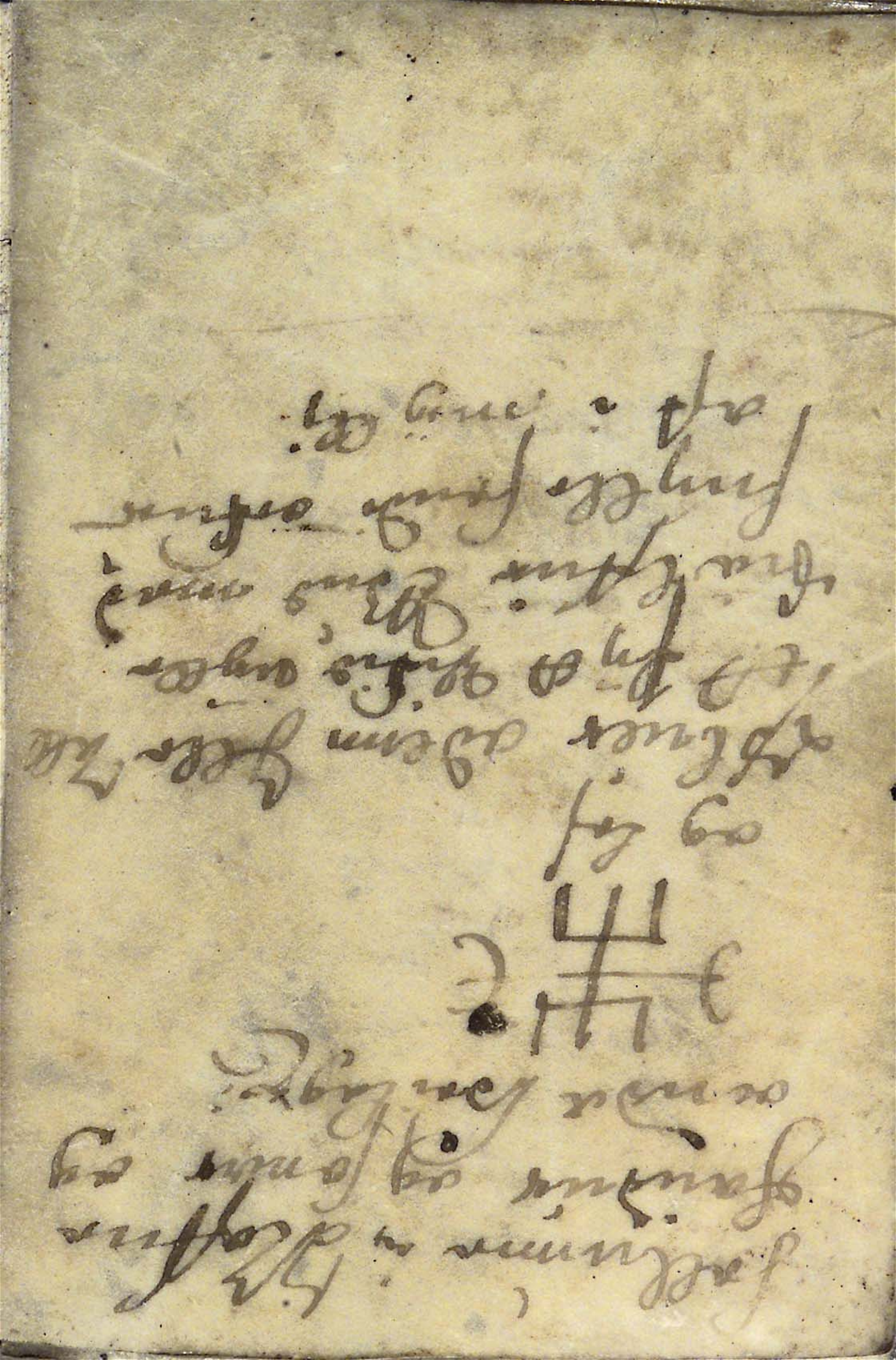


Kyssa hans cvk og legg vnder
leydis torpuna og lat þan liggja

Þillicr þá þessa kyllinga vr mola
las vers þessa þ ríett og m

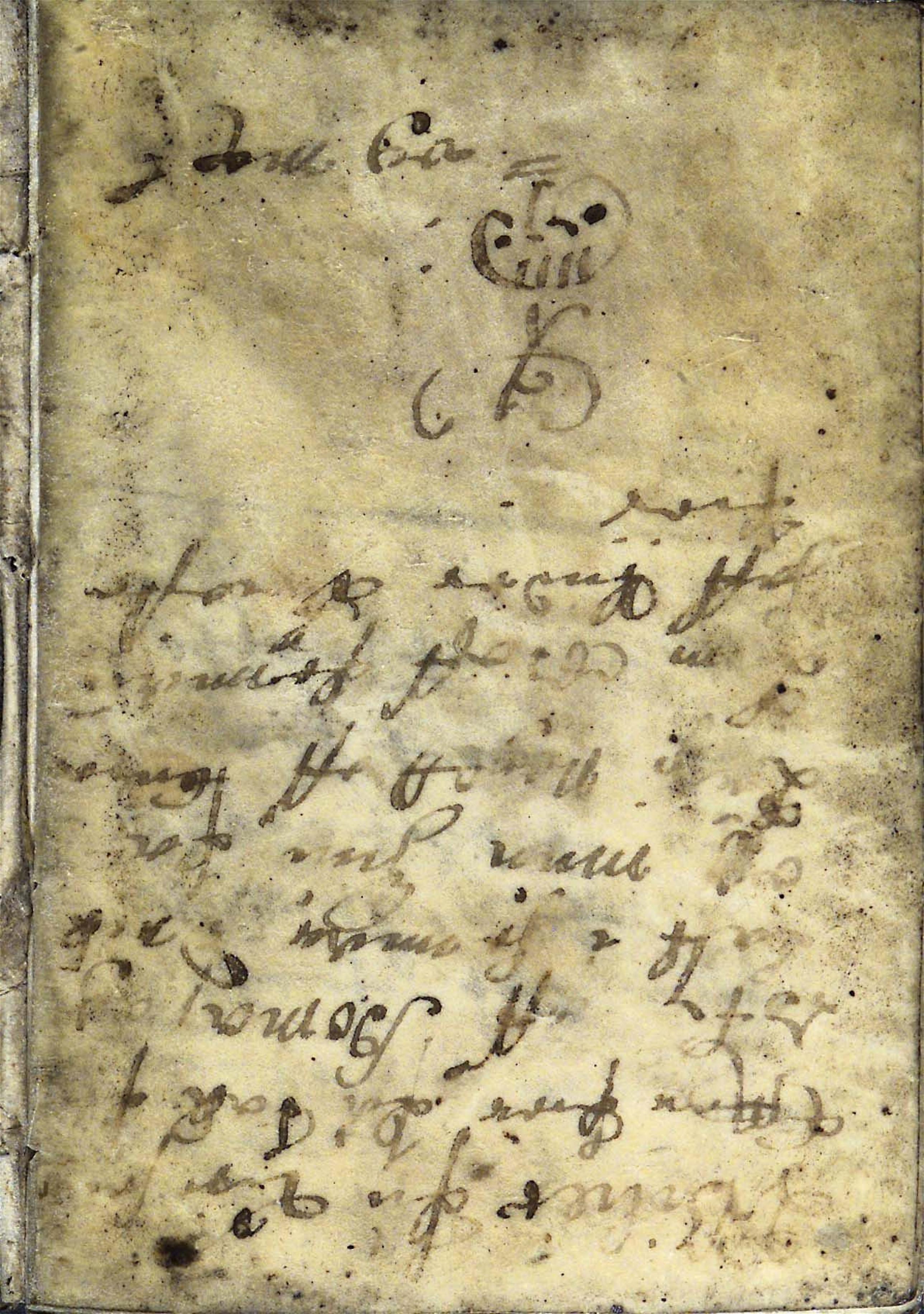
Vicina est Mihi misericordia
is fac vivam quia lex tua
Medi tatio mea est Oportet
est mea tatio Medi lex tua
quia viam fac Mihi cum
Mihi vicina
Les vistata est Mihi [illegible] tam
pia Ki [illegible] tatio
mini [illegible] multa grande
Cognovi domine quia equit
as judicia tua et in veri
tate tua humiliasti me
[illegible] ad [illegible] tuas:
Vis fetta medi tatio
Nunc in silentio Calectimus
Me tatis eli eloc sabbat eten

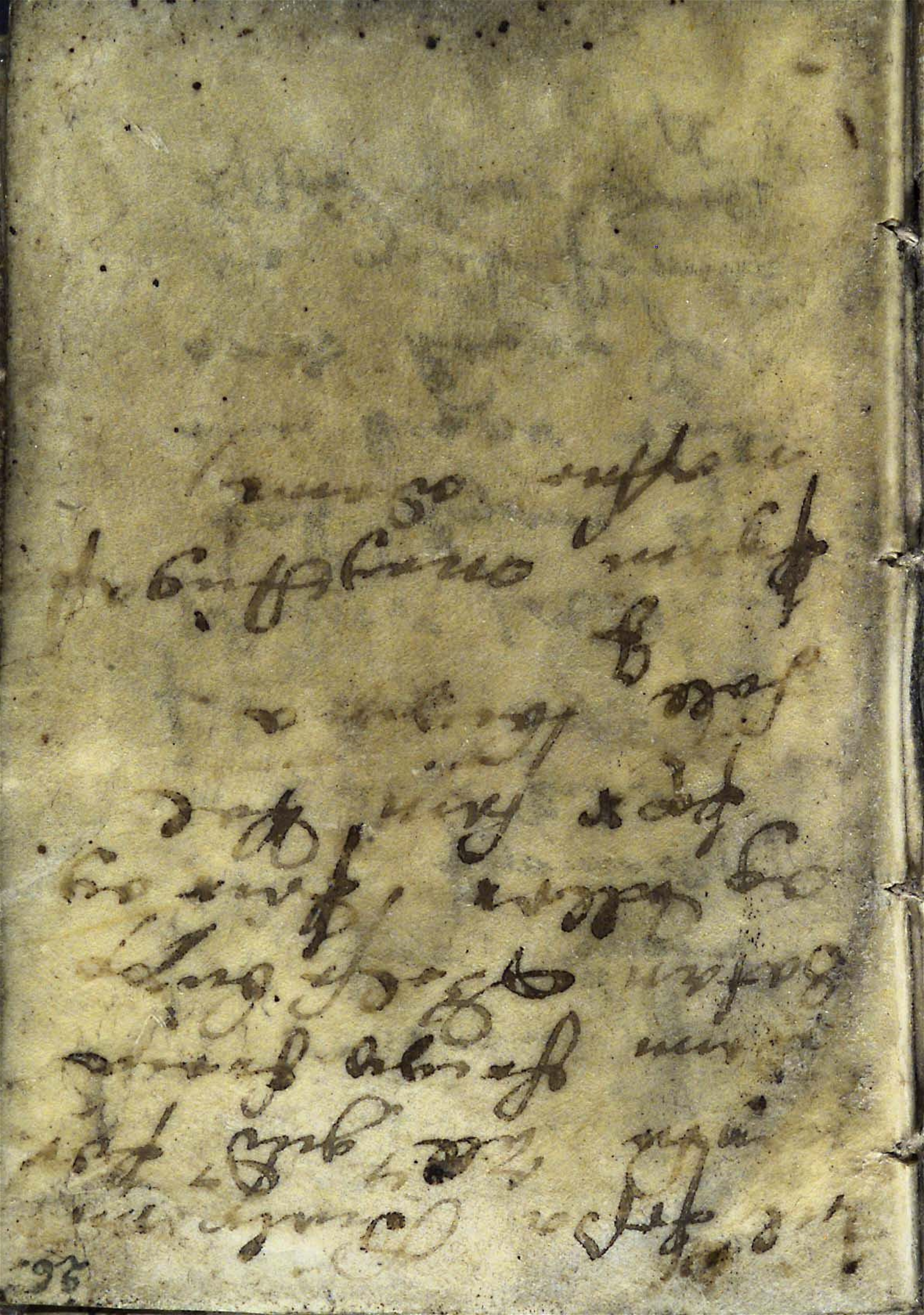


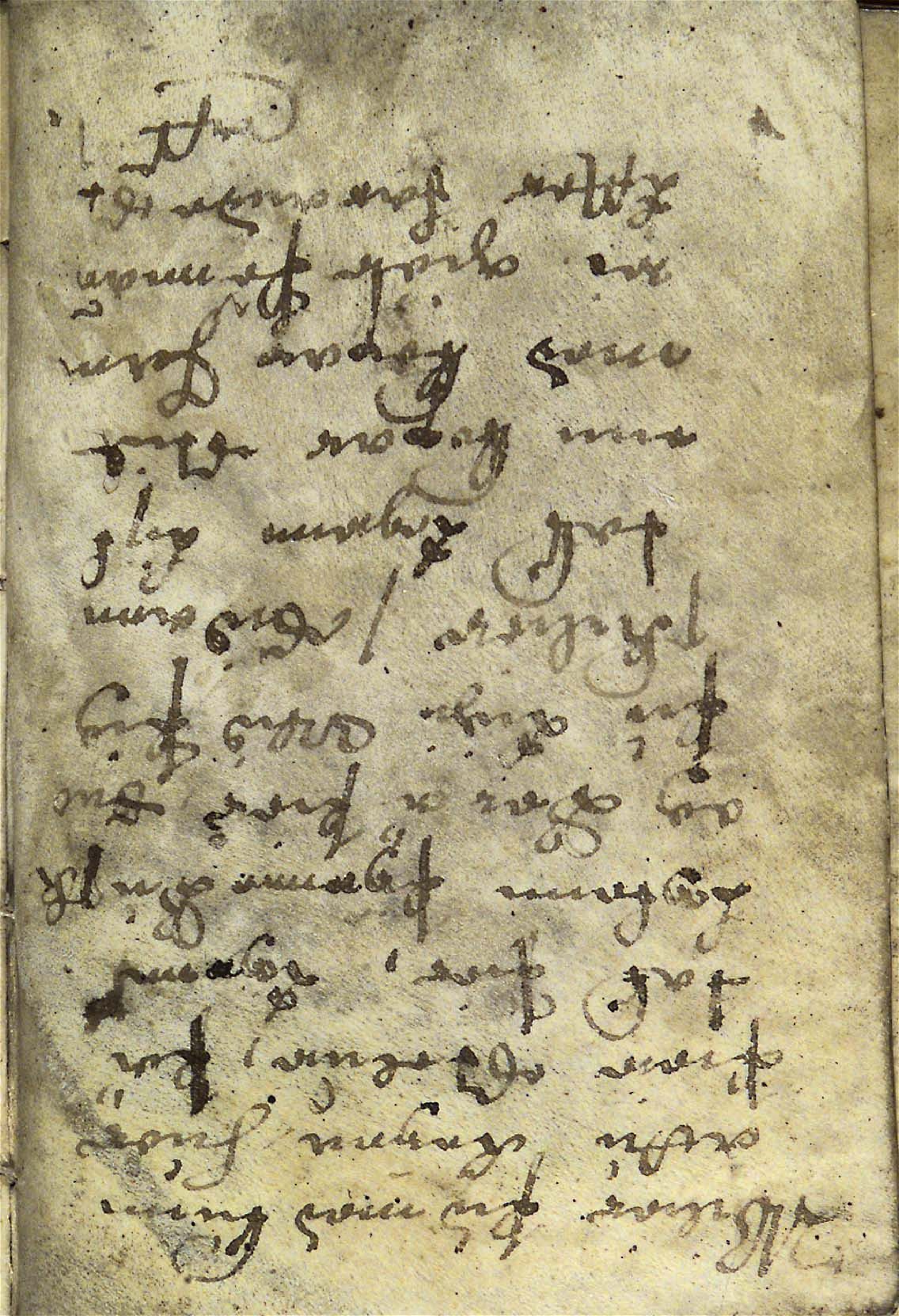


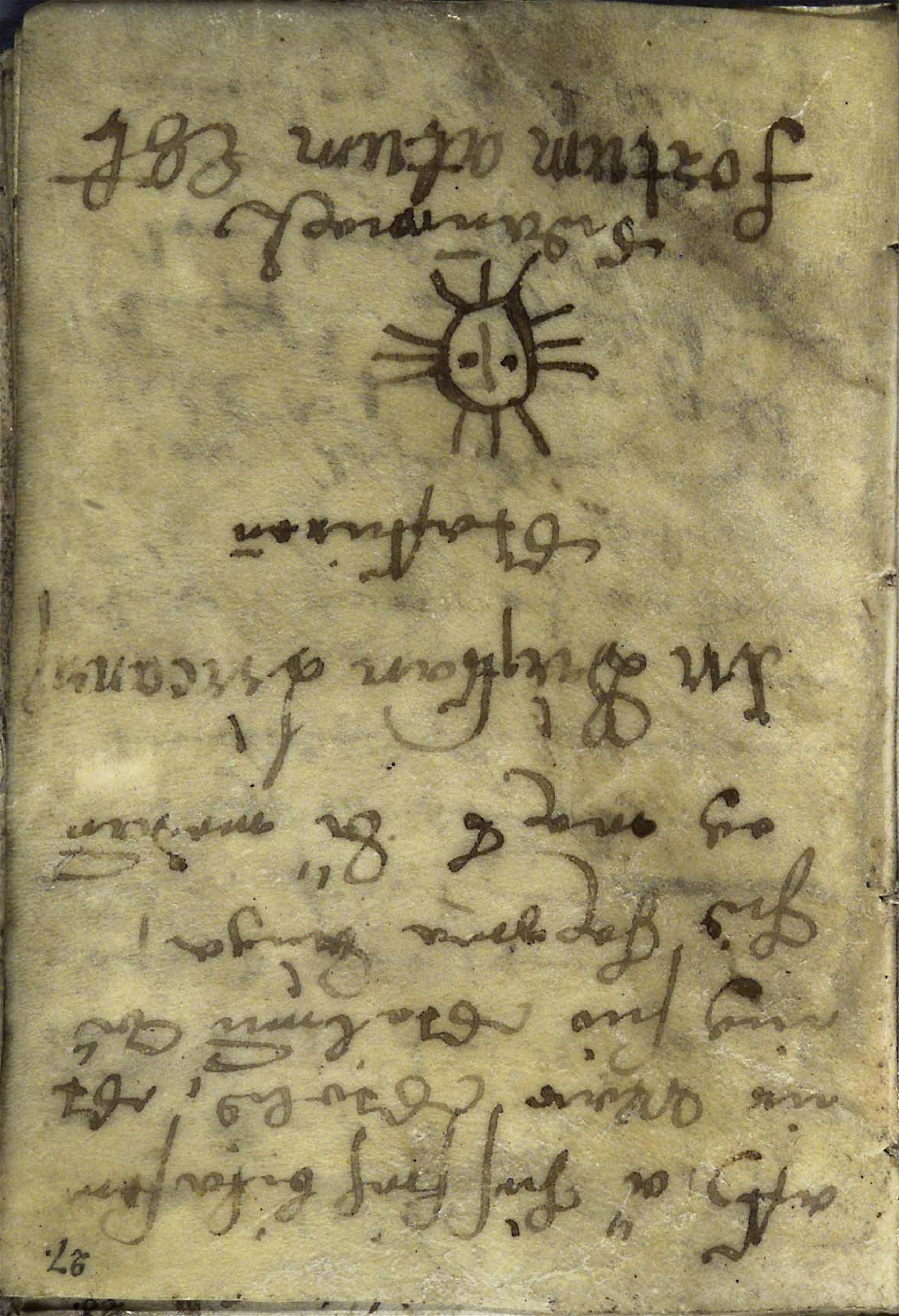
Ut nostri Pastores
a Deo Regem sig Emphasim
mus Eorum ordinem

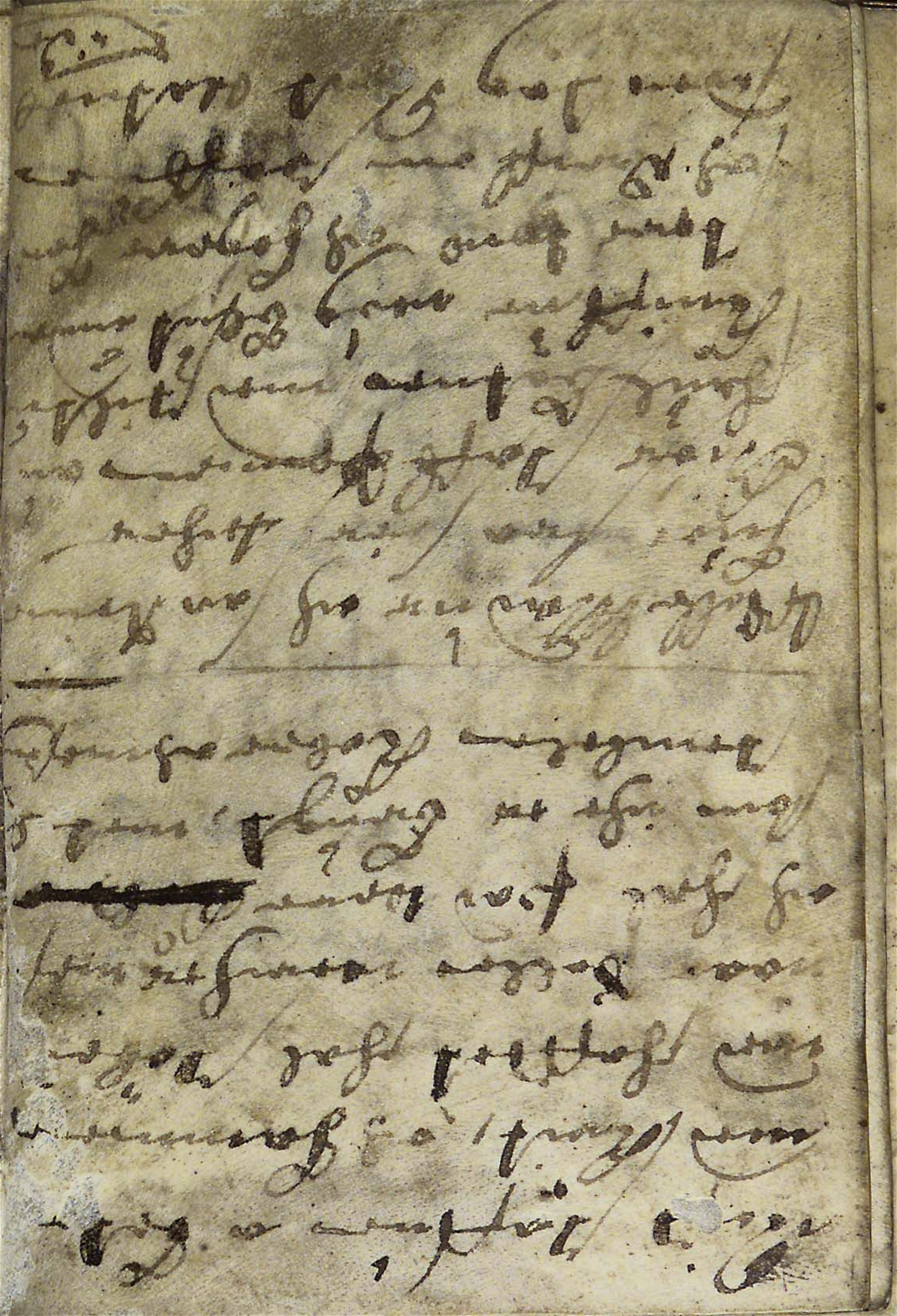
Jesse t: Tolas 13 t:
Bromalon t:
Elpsa t: Ez 1 t: 0 t
age 0 t: agi 0 t
offeo 0 t: adonay



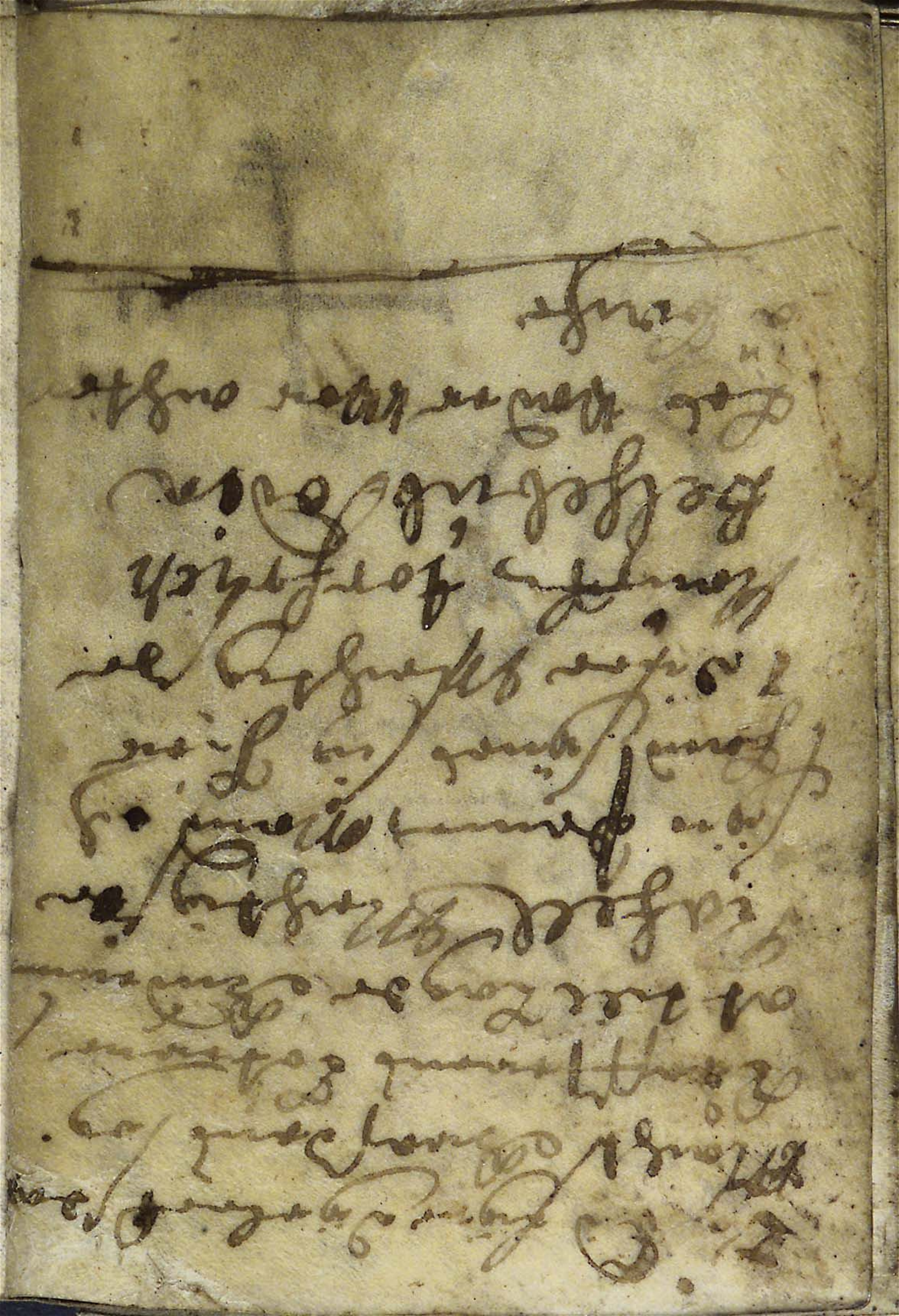


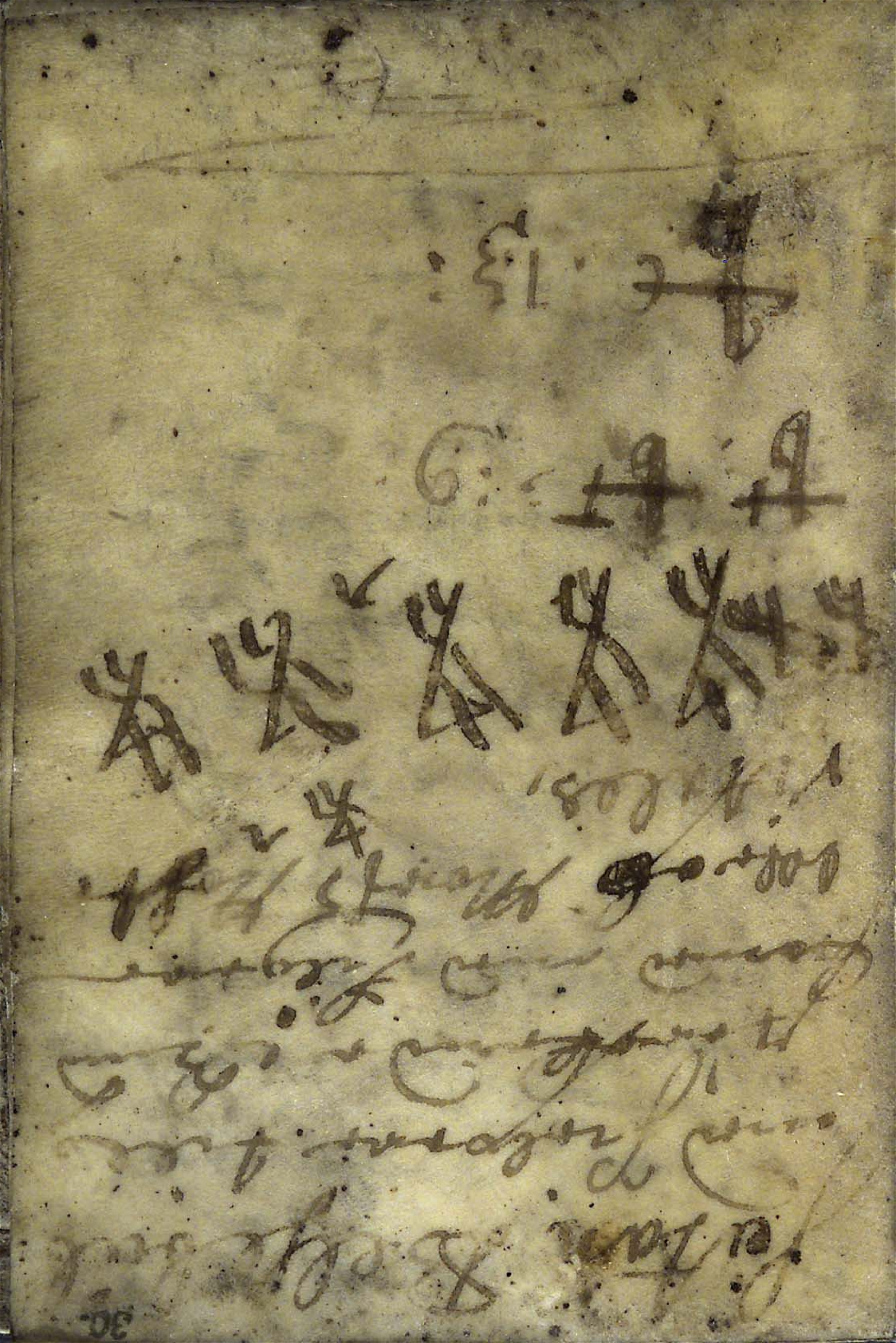






i Dra[illegible] Molefolz [illegible]
á ſkal [illegible] [illegible] finns med
[illegible] [illegible] [illegible] ok ſlagl
og [illegible] ok ſiſtra al
[illegible] [illegible] [illegible] ſkindin
Vida ſkall ſmirja
i blod [illegible] dagſkinnar
[illegible] [illegible]





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4,550 words

"Understanding the Galdrabók & Creating Original Designs"

by Greg Crowfoot

PART 1:INTRODUCTORY CONCEPTS, TERROR-STAVES, DREAM-STAVES AND THEIR CONSTRUCTION

Introduction

The Galdrabók is a collection of Icelandic grimores, or magical texts, dating from the 16th to 17th centuries. The Galdrabók presents modern-day rune magicians with a wide variety of magical designs. Among them are several versions of the famous 'Ægishjálmur', or "Helm of Awe."

As a whole, the Galdrabók utilizes traditional Northern symbology combined with a western European influence (which reflects the joint effect of Old Norse and Christian-Era culture upon the history and traditions of Iceland). But the Galdrabók's designs go well beyond those of the traditional bind-rune formulae we are generally familiar with. Even a passing glance at the spells of the Galdrabók will impress anyone familiar with rune-magic of their high degree of sophistication and the potential power designs like them could have in magical operations.

Several books discuss the Galdrabók either in its entirety or in excerpts: "THE GALDRABÓK" as translated by Stephen E.Flowers, and "NORTHERN MAGIC," by Edred Thorsson.

The problem for the rune magicians of today is that in many cases the Galdrabóks' designs are so complex and so abstract that they defy easy understanding. This makes it difficult, if not impossible for rune-magicians to employ designs of similar complexity and power for their own workings. This was certainly the case when I first encountered "THE GALDRABÓK". Even one of my first instructors in the northern tradition was intimidated by it, and was unwilling to even attempt a decipherment of its enigmatic forms. According to him, the keys to the composition of the Galdrabók's designs had been lost and could not be recovered. I did not accept that idea and subsequently embarked on an effort to find them.

After considerable private study, I arrived at a number of methods that I believe allow an understanding of many of the designs presented in "THE GALDRABÓK" and will make the construction of original forms possible.

Originally, my methods of 'decipherment' were incorperated into my own groups' advanced runic studies-class (as presented in our formal training program). These methods are by no means the only ones which allow the creation of Terror-staves (Óttastafur), Dream-staves (Draumstafur), "Super-binds" or workable "Helms of Awe" (Ægishjálmur). I invite input from anyone who has followed a different course and arrived at a successful conclusion.

Basic Principles of Sigil-Magic and the Galdrabók

As I interpret them, the designs contained within the Galdrabók are essentially a combination of classic 'Sigil-Magic' and standard runic-formulae taken to the extreme. The Icelandic magicians who composed the Galdrabók were certainly familiar with both bodies of knowledge and I believe that they combined them when they composed their designs. Therefore,it is only through an understanding of these two forms of magic and how they interact together in the Galdrabók, that I feel that it will begin to yield up its secrets.

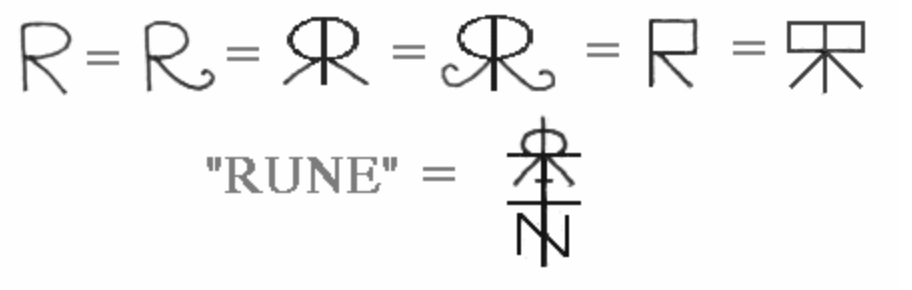
To accomplish this, we must examine the basic principles of Sigil-magic and how they were employed by the Icelandic magicians. For those who are already familiar with such techniques, I must beg your indulgence and direct your attention to the points where Sigil-magic and Galdrabók designs intermarry. For others who are less familiar with this subject, and desire to undertake a deeper study, I recommend Frater U.D.'s excellent work, "PRACTICAL SIGIL MAGIC."

In classic Sigil-magic, normal written characters (such as the Latin alphabet) are often modified in order to conceal their true form. This has two purposes; to prevent recognition of the spell's intent by others who might 'psychically tamper' with it, and to prevent the magicians' conscious mind from being able to introduce doubt into the equation.

Rigid letter-forms used in Sigil-magic may be changed

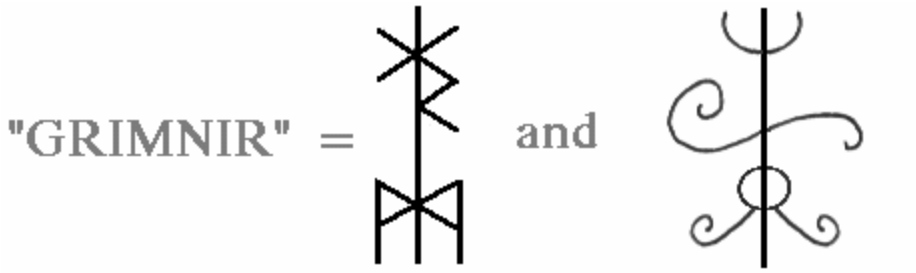
into rounded forms, 'mirrored' or re drawn in new rigid forms. Often, these modified characters are then combined into a single symbol, in much the same manner as a bind rune (see my Diagram 1).

Diagram 1:Modified Letter-Forms (Latin Characters)



Icelandic magicians employed both Norse runes and Latin characters in their binds and as a further departure, altered them into rounded, mirrored or modified rigid-forms (please see my Diagram 2). I believe that their inspiration for these forms came from a knowledge of runic variant-forms and the principles of basic Sigil-work.

Diagram 2: A Modified Bind Rune

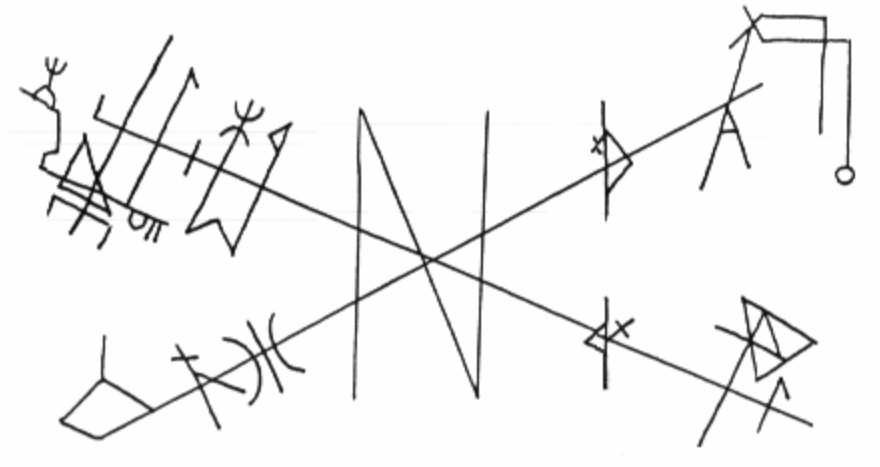


In Diagrams 3 and 4, I have supplied a table of the runes as they appear in the Elder Futhark, followed by variant-forms which I believe were utilized by the authors

of the Galdrabók in the composition of their rune-spells. While the majority of variant-forms I have presented in Diagrams 3 and 4 are taken directly from source material ("FUTHARK" and "RUNENMAGIE"), a small percentage of them have been extrapolated by me from existing variant-forms (based upon the rules for modifaction of a character as imposed by standard Sigil-magic). Where possible, these are identified with an asterisk(*).

In addition to modifying the shape of the runes, the authors of the Galdrabók did not limit themselves to the standard number of runes we normally associate with bind-forms. Although they were carefull to compose their rune spells in accordance with northern numerolgy, they commonly employed dozens of runes in what I call "Super-binds"(please see my Diagram 5 for an example of a "Super-bind").

Diagram 5: A "Super-bind"



Another Sigil-magic practice also played its part in many Galdrabók spells. This was the addition of pictographic

images.

In the pictographic method of Sigil-magic, a simplified image is used to help express a magical intent and the desired result. For example, a stick-figure is drawn to represent the person intended by the magician as the 'target' of the spell. The stick-figure is then surrounded or combined with magic symbols which invoke the appropriate forces into the 'targets' sphere of existance. Like letter-forms, this magical 'cartoon' can be modified until it is no longer easily recognized.

The Terror-stave on page 88 of "THE GALDRABÓK" (and my Diagram 6) is an excellent example of the pictographic method in use. Looking at the Galdrabók material as a whole, it would seem that the pictographic method of Sigil-magic was quite popular with medieval northern sorcerers.

Diagram 6: A "Terror-stave"

"Magic-sqaures" also had an important place in northern magic. A magic sqaure for those who are unfamiliar with them, is a grid composed of letters or numbers which correspond to a particular diety, planetary force or mystic 'phrase'. Magic sqaures can be used by themselves as a talisman. They can also be the key for an incantation, or used to create a magic symbol.

The "SATOR" sqaure is one the most famous of these magic sqaures. It uses letters, rather than numbers in its grid. Some experts believe that it was origionally a Christian charm, using letters from the first words of the Lord's Prayer "Pater noster" and "A"(alpha) and "O"(omega), to create "SATOR". Others believe that the sqaure had its origions in Qabalistic magic. In the "GREATER KEY OF SOLOMON" it is depicted as the Second Pentacle of Saturn, adding up to the numerical value of "IHVH" (or the "Tetragrammaton").

The "SATOR" sqaure may have other roots however. Sven Ulfsson postulates that "SATOR" may be the correllate of Sæter, a lesser-known Germanic diety who was later adopted by the Romans and 'Latinized' into 'Saturn'. Saturn or Cronos (as he was known to the Greeks) was the father of the Olympians and the God of Time. Because of these creative aspects of Cronos, Ulfsson feels that Sæter may have been another name of Volund, the Smith. He points out that many medieval magicians were also smiths and their use of the "SATOR" sqaure may have had deep meaning to them for that reason.

Nigel Pennick also equates Sæter with Saturn, but he links Saturn with Loki instead. Loki the Trickster (like all other Trickster figures we encounter in the world's mythologies) is on the one hand a chaotic force, and on the other a helping 'Luciferian' light-bringer. As the Shapechanger, he is clearly a figure of magic and the

supernatural. If we also accept the admittedly controversial idea that Loki is also the God of Fire (based on the possible etymological link between 'Logi' or 'wildfire' and the name 'Loki'), we have another interesting theory about the meaning behind the "SATOR" sqaure. Fire, as my readers are no doubt aware, plays an important part in Germanic ritual and magic. Like Loki, fire can either be the creative 'giver of warmth' and the source of illumination, or a destructive agent. If Pennick and the link Loki might have with the element of fire are correct, then it is possible that through the use of the "SATOR" sqaure, medieval magicians were not only invoking Loki's aid, but also affirming a simple fact about magic itself. Like fire, they knew that magic can either be a positive force or a negative one depending upon the operators' level of knowledge and how that magic is used.

Whether the reader agrees with Ulfsson or Pennick, the issue these men raise is an interesting one. If as they say, Sæter is connected to the "SATOR" sqaure, then regardless of which northern diety it is associated with, the sqaure has deep roots in the northern magical tradition (however "Christianized" it might later have become).

From the spells in the Galdrabók it is clear however, that northern magicians of the middle ages practiced a 'mixed' form of magic (similar to the folk-magic of Mexico today) combining Pagan and Christian beliefs. Therefore it is possible that they saw the "SATOR" sqaure in both

contexts.

In the final analysis, all of the theories put forth about the "SATOR" sqaure's origion, are pure conjecture. No one is entirely sure about it's age, birthplace or the diety it may have been linked to.

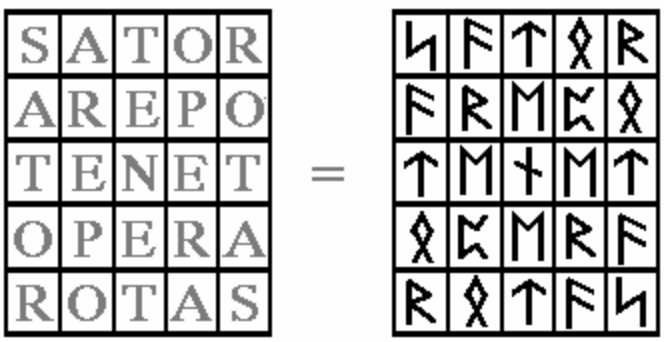
What we completely certain of is that northern medieval sorcerors regarded the "SATOR" square as a powerfull magical formula. It was employed by them in all manner of operations. The sqaure saw use as a ward against negative magic and a talisman for controlling spirits. It was even said that an evil witch could not bear to stay in the same room with the "SATOR" square.

The "SATOR" sqaure is mentioned by Stephen Flowers in "THE GALDRABÓK ", on pages 48 and 50. He informs us that this symbol was well-known to northern rune-magicians. In addition to the example he furnishes us with on page 50, he tells us that the sqaure has been found in at least 7 other runic-inscriptions.

The "SATOR" square on page 50 was inscribed on the bottom of a bowl found in Sweden and dates from the late 1300's (predating the material in the Galdrabók). It is interesting to note that this particular "SATOR" sqaure is incomplete. Normally the "SATOR" square would read: "SATOR-AREPO-TENET-OPERA-ROTAS"(from top to bottom). Instead we find only:"SATOR-ARÆPO-TÆNÆT". It is concievable that the last two lines were considered secret, and known only to the magician (whether this 'ommission' was common to other

northern "SATOR" sqaures I do not know, for want of further examples). For a completed "SATOR" sqaure and its runic counterpart, please see my Diagram 7.

Diagram 7:The "SATOR" Sqaure and Its Runic Equivalent



Aside from its possible use as a talisman against rival sorcerers, the "SATOR" sqaure was also an important key for magical incantations. Flowers mentions that many northern magical books required the magician to recite the "sator-arepo" during their operations. Flowers is unsure whether this incantation involved the 'singing' of the runes of the "SATOR" grid themselves, or if the runes where the key to another group of sounds altogether. Personally, I believe that we need look no further than the "SATOR" square itself for the mysterious "sator-arepo" incantation. If this magic sqaure acts like any of the ones that I have had experience with, the process is a simple matter of signing the runes as we sing their sounds, starting with "SATOR", going on to "AREPO", then "TENET", then "OPERA" and finally "ROTAS". To banish the magical energies we will have invoked by doing this, the procedure is merely reversed.

Naturally, this method of invokation is not written in stone as 'the only true way' and I admit the possibility of other approaches. Once again, I invite anyone to comment on this matter who has worked a with a different procedure and has realized a successfull result.

The last feature of classical Sigil-magic worth examining is the timing of a spell-casting operation to coincide with the most beneficial planetary days and hours. Practitioners of western cerimonial magic (as the authors of the Galdrabók certainly were) know that timing a magical operation to align with the proper planetary forces adds the extra 'kick' that might make the all the difference between success and failure. While it is possible that medieval northern magicians referred to southern tables of planetary hours and their attributes, it is also quite likely that they timed their rune-magic to follow the northern cycle of the runes and the hours of the day they correspond to. Anyone who has read Nigel Pennick's "PRACTICAL MAGIC IN THE NORTHERN TRADITION" and "RUNIC ASTROLOGY", or Spiesberger's "RUNENMAGIE", will be familiar with the system of 'runic-hours' of the day immediatly. It is probably safe to say that no spell using the Galdrabók's technology should be undertaken without also ensuring proper timing of the operation. This has certainly been my practice and I recommend the same to anyone else attempting it. For details on various methods for timing the 'carving' of runes in Galdrabók spells, please refer to the various 'Construction

Projects' at the end of each design example.

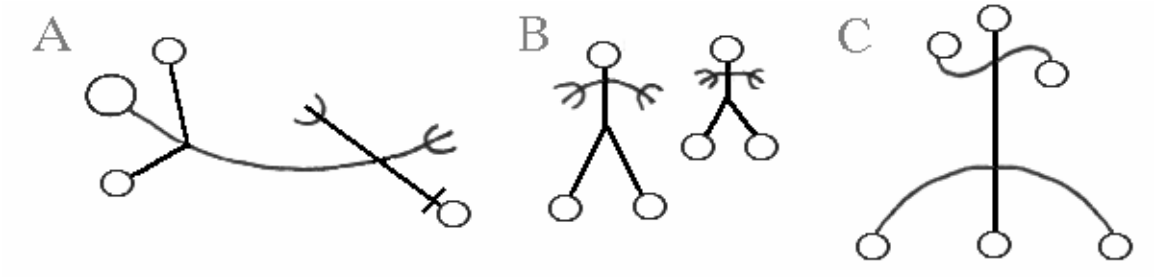
⌘⌘⌘

With all of this in mind, let's get to work. We will examine several Galdrabók designs with an eye towards understanding their content and creating new versions for our own use. In Part 1, we will address the composition and creation of Terror staves (Óttastafur), Dream-staves (Draumstafur). In Part 2, we will explore "Super-binds" and finally in Part 3, the Helm of Awe (Ægishjálmur).

Terror-staves (Óttastafur)

The 'Terror-stave' (so-named by me for a design on page 88 of "THE GALDRABÓK") and similar designs, are the most basic expression of the pictographic method of Sigil magic (please see my Diagram 8 and pages 91-93 of "THE GALDRABÓK";Appendices: Related spells in Germanic Magic). Here we see the subject(s) of the spell rendered in a simple form with runic-variants attached to it, or depicted in a more highly modified forms which are still simple enough to convey the idea of the original stick-figure.

Diagram 8:Examples of "Terror-Staves"



The first design in my Diagram 8, shows a curved stick-

figure with what is in all probability, a rigid variant of Tyr. The second pair of figures is even simpler and seems to employ the stick forms by themselves without the benefit of any runes.

The same may also be true of my third example (although I have the strong suspicion that the 'arms' of this figure employ a rounded version of Gifu and the third 'leg' helps to create a variant of Eihwaz). This particular Sigil is supposed to grant victory over others (when worn in secret under the arm) and that may explain the use of these two runes in its design.

Construction:

Our work will be divided into four stages: a)Basic Intent (the concept behind our project), b)the Design Stage (composition), c)the 'Carving' stage (the actual magical operation), and d)Application.

a)Basic Intent

Borrowing from a spell in the Galdrabók, let's assume that the purpose of our Terror-stave is to win an individual in a business dealing over to our point of view.

b)Design

Our 'target' is drawn as a simple stick-figure. Appropriate runes are then added to the figure in a modified form (in this case, rigid variants of Wunjo and Tyr). From this point, we can modify our image into a curved form to

give it less of the feel of a simple drawing and more of the look we would expect in a magical sigil. The final result is a pictographic bind (please see my Diagram 9 for the steps used). Checking our math, the total numerical value of our Terror-stave is 25 (Wunjo=8 and Tyr=17). 25 is divisible by 5, the number of order and time, and a powerful sum when used in magical operations.

Naturally, if we had not arrived at an appropriate sum, we would have been forced to add in additional runes until we arrived at it (for the same reasons we would do this in a conventional bind).

c)'Carving'

With our stave designed, we a ready to 'carve' 'redden' and 'sing' the actual talisman. To properly align our magical working with the runic-hours, we would consult a reliable source for the proper times and schedule our work to coincide with them (such as Pennick's "PRACTICAL MAGIC IN THE NORTHERN TRADITION", Spiesberger's "RUNENMAGIE" or some other text). In this particular case, we would 'carve' and 'sing' over the first rune, Tyr and our main pictograph at 5:00 AM and inscribe Wunjo later that evening at 8:00 PM. If for some reason this schedule was not feasible, a more convenient schedule could be arrived at by basing our work solely upon the time of the rune which best expressed the overall intent of the spell. For this Terror-stave, the rune would be Tyr and our working time 5:00 AM.

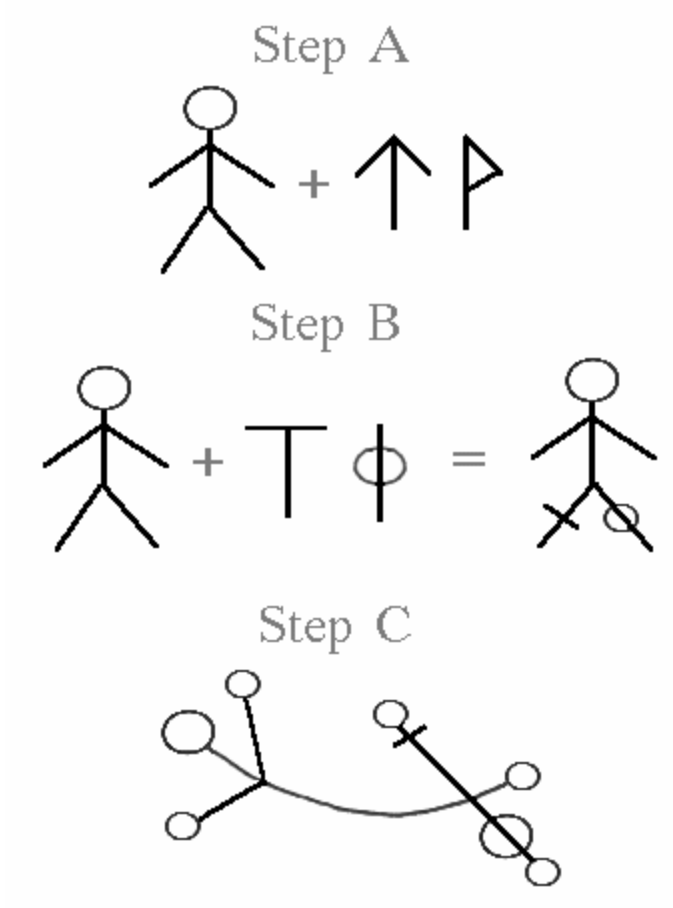
Once we established 'what' we will build and 'when' we

will build it, the next question will be 'how' we will go about our work. If we desired to follow in the footsteps of the Galdrabók magicians, we would make sure to begin and end our ritual with a recitation of the 'sator-arepo' incantation (along with prayers addressed to the appropriate Gods and Goddesses). As far as the actual 'carving', 'reddening' and 'singing' operation went, the procedure would be the same as with any conventional bind. The only other item worth mentioning here is that in keeping with the simplicity of Terror-staves, we have not 'personalized' the final product (i.e. added in the name in runes of our 'target'). We must therefore make sure that we have fully visualized the person we wish to affect and the desired result as we work.

d)Application

The completed rune-sigil will be worn as an amulet, or as the authors of the Galdrabók suggest in a few cases, drawn on a piece of parchment and carried in a pocket when we next meet with our subject.

Diagram 9: Construction of a "Terror-stave"



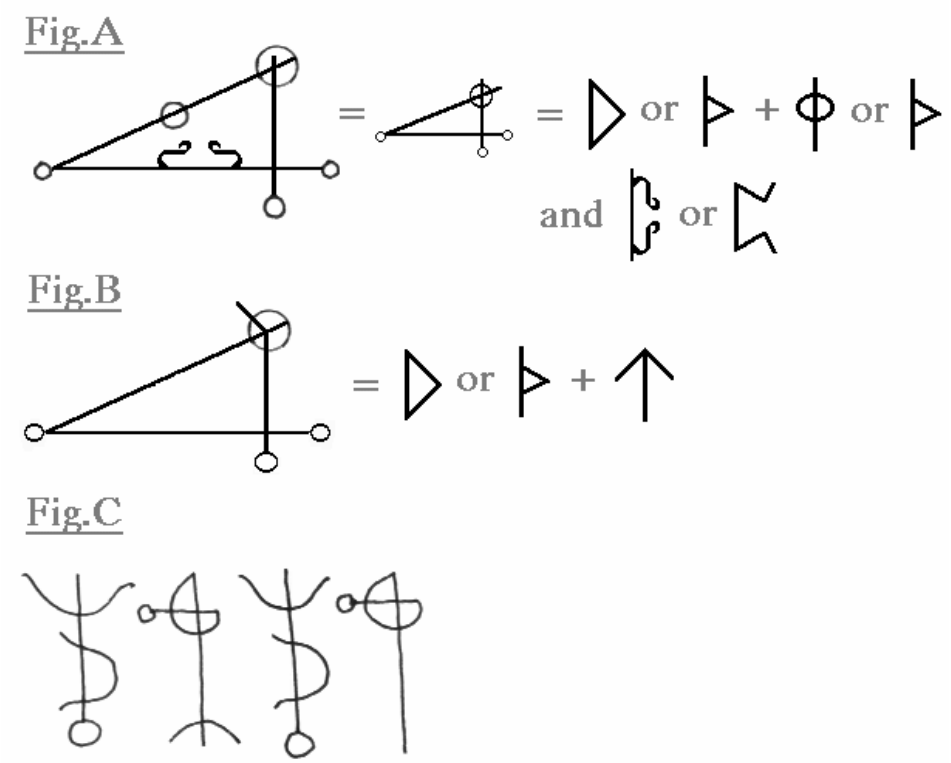
Dream-staves (Draumstafur)

Examples of the Draumstafur or Dream-stave can be found on pages 85 and 86 of "THE GALDRABÓK" (see also my Diagram 10). Their purpose is exactly what their name indicates; to cause specific dreams.

The forms expressed in Figures A and B of Diagram 10 use what appears to be an open variant of Thurisaz (the classic 'sleep-thorn') acting as an encirclement around the other runes employed in the spell. This symbol has circular terminators at its' ends. According to Edred Thorsson in his book "NORTHERN MAGIC" in the section dealing with the Ægishjálmur, circular terminators act to re-circulate the

energy of the spell back to the design and to the subject the spell is intended for.

Diagram 10: Examples of "Dream-staves"



The first Dream-stave in our Diagram, Figure A, shows the addition of a variant of Thurisaz (in its' rounded form) and Pertho. This Draumstafur, according to the Galdrabók's text, is designed to induce any dream that is desired by the operator.

In our second dream-stave (Figure B), the main body of the Thurisaz-encirclement is free of other runes, but we find what appears to be Tyr in a fairly conventional form branching off one of its' corners. This stave is designed to bring dreams to another, without their knowledge. It is possible that Tyr was included in this stave to overcome the subjects' natural psychic resistance to an outside

influence.

Our third example is a complete departure from the previous two designs. Figure C shows an example of four runic bind-forms, working together in concert. These binds have been rendered in rounded form according to the rules of Sigil-magic.

Construction:

The steps we will take to construct our Draumstafur are the same as those we took with the Terror-stave. As before, we will start with our basic intent.

a)Basic Intent

In this case, we wish to create a dream-stave that will induce astral travel while we sleep.

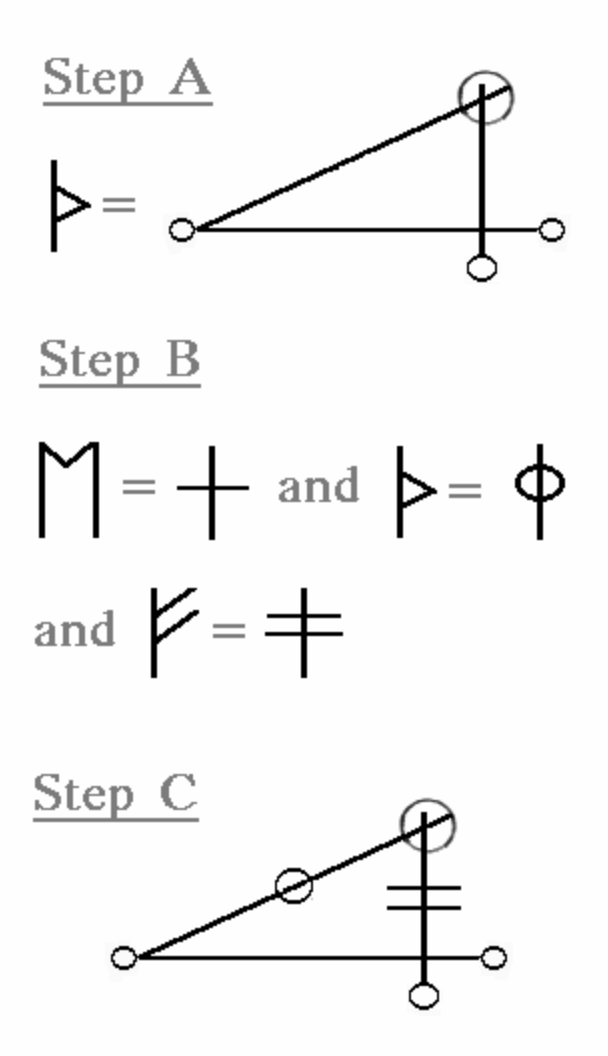
b)Design

Because I prefer the encirclement by the Thurisaz variant (as expressed in the Figures A and B of Diagram 10), we will use it as our template for creating a custom Draumstafur.

It is then a fairly simple matter for us to select the appropriate rune or runes to aid in inducing the desired state (with their total numerical value in mind). In this case, we will choose Ehwaz (for faring forth), Thurisaz (for applied power) and Fehu (chosen because it is the "sending rune" and for its added numerical value). The runes will be drawn in rigid and rounded variant-forms and included in our

final design (please see my Diagram 11 for this example). Including the Thurisaz encirclement, this Draumstafur will total 54, which is divisible by 9 and 6 (both numbers of great power and force).

Diagram 11: Construction of a "Dream-stave"



c)'Carving'

Using the long method, we would schedule our 'carving' operation to begin at 3:00 PM for Thurisaz and the encirclement and continue my work at 7:00 AM the following day for Ehwaz. The final rune, Fehu, would be drawn and

charged at 1:00 PM. (for another schedule, please compare this with the alternate 'short method' suggested in the creation of the Terror-stave). In addition to properly timing our work, we would also make sure to invoke the 'sator-arepo' formula and our patron deities at each stage of the magical operation. 'Carving', 'reddening' and 'singing' would of course, be performed in the normal manner.

d)Application

Our completed Draumstafur would drawn either on parchment, or etched into wood (or another permanent medium). This stave would be placed where we slept so that it could do its' work.

This concludes Part 1 of "UNDERSTANDING THE GALDRABÓK". In Part 2, we will explore the complex and powerful "Super-bind" and learn how to create these enigmatic forms.

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For comments about this article or to contact the author, please write to spectre@pacificnet.net

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"Understanding the Galdrabók & Creating Original Designs"

by Greg Crowfoot

PART 2: SUPER-BINDS AND THEIR CONSTRUCTION

The Super-Bind

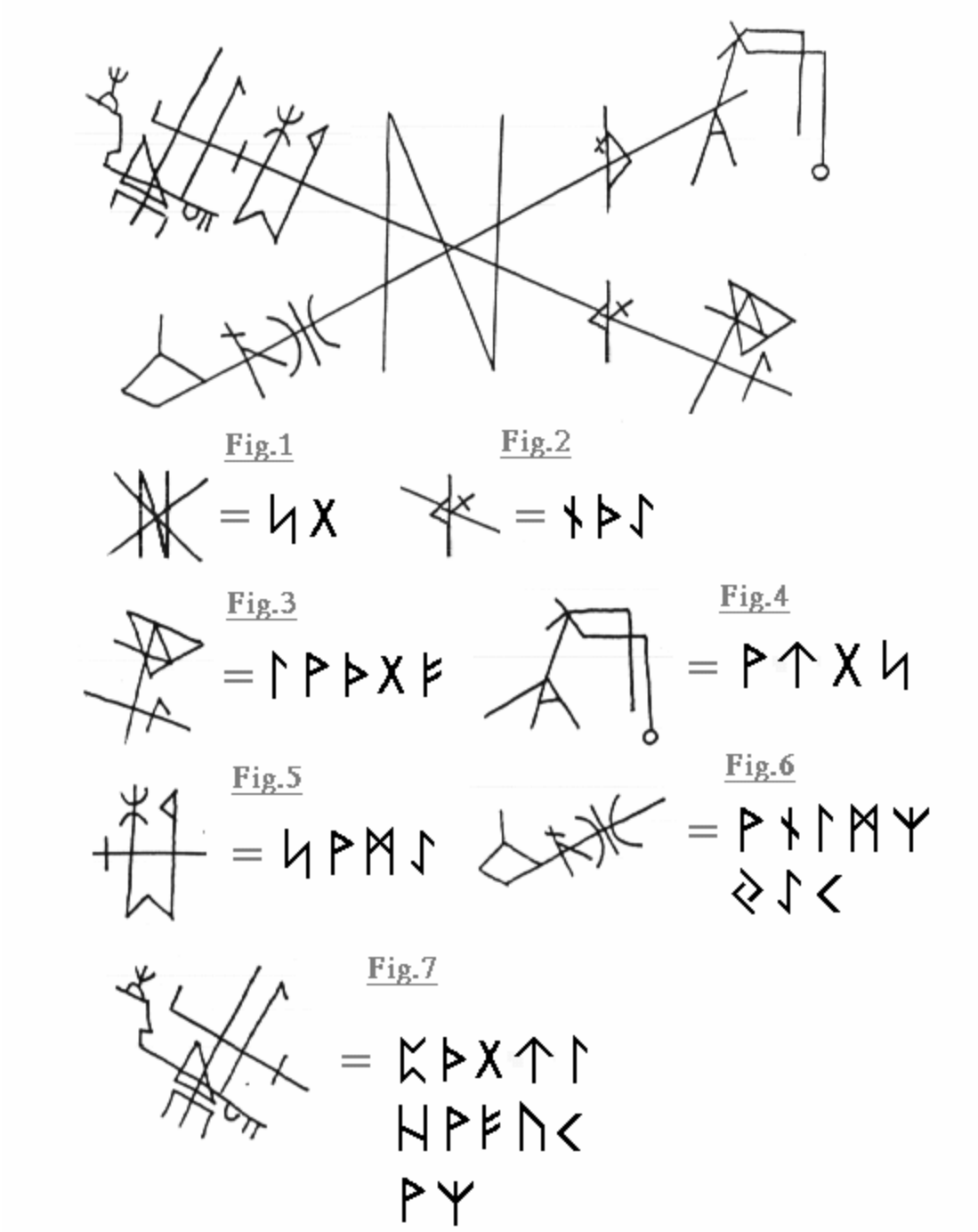
In Part 1 of "Understanding the Galdrabók", we explored the basic concepts of Sigil-Magic, as they relate to the Galdrabók. We also examined several examples of the Terror-Stave(Óttastafur), the Dream-Stave(Draumstafur) and walked through the steps for constructing original designs.

In Part 2, we will examine another type of design, the "Super-Bind". "Super-bind" is a term that I coined to describe bind-runes which employ more than 3 or 9 runes in their composition. A "Super-bind", such as those found in "THE GALDRABÓK" is a detailed runic 'statement' which express the magical intent of its' designer in detail.

An excellent example of a "Super-bind" may be found on page 84 of "THE GALDRABÓK" and my Diagram 1. This design is listed as a 'galdratöluskip', or a 'ship of magical numbers', which in this case is intended to sink a ship.

Two of the most obvious rune forms employed in the 'ship' are a variant of Sowilu and the rune Gifu (Fig.1). The remainder of the runes that are used in this spell have been 'bound' together into complex binds on Gifu's arms. Many of these runes are ensigilated as well.

Diagram 1: 'Galdatöluskip'



To cite a few examples: On the right side of the 'galdratöluskip', closest to the center of the central bind,

we have two examples of a simple bind that employs Nauthiz, Thurisaz, Gifu and possibly Eihwaz (Fig.2). The lowest of these two binds seems to have been reversed. It is possible that this was done as a form of 'mirroring' the first bind. It may also have been done in order to invoke a positive manifestation of the runic energies, then a negative one as part of a cycle of events affecting the ship in question.

A more complex bind is married with Gifu's lowermost right-hand arm (Fig.3). It combines Laguz, Wunjo, a variant of Thurisaz, Gifu and a variant of Fehu. Another Laguz, rendered in its standard form neighbors this, and may shed light on this large bind-form. I believe that Laguz is so positioned as to link this particular bind-form with the concept of water as it relates to the ship. The other runes in our nearby bind act as agents for guaranteeing that the water the ship will travel over will be storm-tossed.

Another bind resides on Gifu's upper left-hand arm. This is a simple combination of a variant of Sowilu, Wunjo reversed, and what appears to be a rounded-variant of Mannaz (Fig.5).

These examples are a small, but enlightening part of the entire 'galdratöluskip' "Super-bind" and serve to illustrate for us the use of multiple binds in varying numbers in a large and well-stated runic spell. For a more in-depth analysis of this "Super-bind", please refer to my Diagram 1, Figures 1-7.

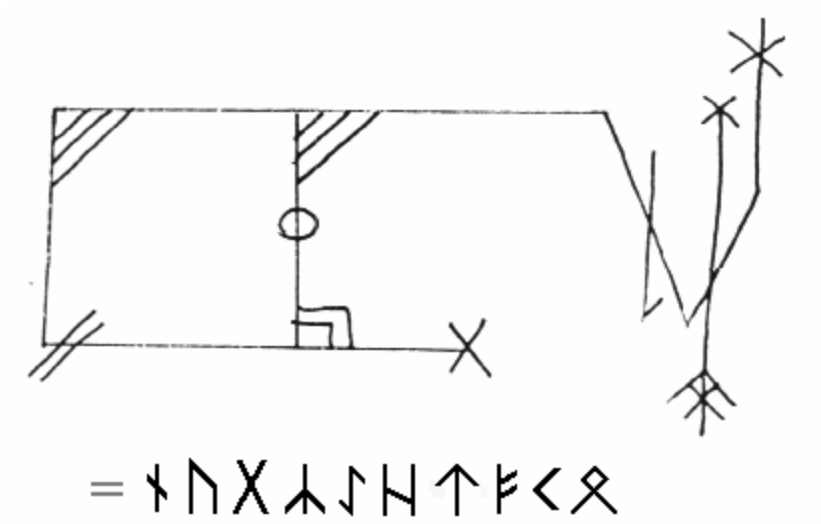
The author of this 'galdratöluskip' clearly intended to

leave nothing to chance. He or she made sure that all contingencies were covered by the appropriate runes in a harmonious combination and that they added together into the proper numerical sum. If I have identified the runes correctly, the grand total of our 'ship of magical numbers' is 427, which is divisible by 7. According to Edred Thorsson, "7" is the 'death number' of northern numerology. Another number could not be better matched with the purpose of this "Super-bind".

The 'galdratöluskip' design, while enormous when compared to conventional bind-runes, serves to direct the runic energies invoked by it with an unparalleled precision.

A second example of the "Super-bind" can be seen on page 89 of "THE GALDRABÓK" and my Diagram 2. This is a 'Dreprún', or 'killing rune'. Like the 'galdratöluskip' this design also shows us the use of multiple bind-forms in a single design, but also employs the 'pictographic' method mentioned in Part 1 of this series.

Diagram 2: 'Dreprún'



Here, we see a human figure that has been rendered in the simplest symbolic terms, surrounded by runic forms. Some of the binds in this "Super-bind" are quite obvious, such as the combination of a reversed Algiz and Hagalaz in the lower right-hand corner while others are less so. For example, we can detect two Uruz runes that have been used to make up the legs of the human figure and what appears to be a combination of Fehu and Kenaz crowning his or her head.

On a side note, the ends of the lines encircling the human figure terminate in an interesting fashion. Gifu is employed at all ends, possibly with the intent to bind the energy of the spell firmly to the victim and their personal possessions (a concept that may also be expressed by the Othala-like character created by the bind in the lowermost right-hand corner. The numerical value of this "Super-bind" appears to be 147, which is divisible by 7. Once more we encounter the 'death number'. For a further breakdown of

this 'Dreprún', please refer to my Diagram 2.

In terms of a modern-day application, we can use these examples and ones like then to create our own "Super-binds".

Construction:

a)Basic Intent

Although many of the designs in "THE GALDRABÓK" have been created to either to bring misfortune upon an enemy, or to discover thieves, the reader must realize that the technology behind their creation can also be utilized for positive magical purposes. Our construction project will focus on just such a purpose: to aid in the healing of a critically-ill individual.

For the purposes of this exercise, our subjects' name is Bill. Bill is suffering from heart problems caused by arteriosclerosis and congenital defects.

Under normal circumstances, we would simply use the runes Othala and Uruz in combination (see "RUNENMAGIE", by Spiesberger) and call upon Freyja in her Gullveig (or Healing) aspect. Generally, these runic and divine elements would be enough. But we will assume that Bill is seriously ill and that we need to magically intervene in a more decisive manner. Although the creation of a "Super-bind" for this situation will take us considerably more time than a smaller, more conventional bind-form and require more of our thought and energies, we will realize a substantially greater result. One of the oldest rules of ceremonial magic is that any spell which is undertaken over a

substantial period of time and with the full concentration and will of the magician, has a much greater chance of success than shorter spells with less work behind them. Hence the need for a "Super-bind" talisman; our patient is seriously ill and requires 'serious' assistance.

One more note must be added before we can begin discussion of our "Super-bind" project: this 'healing' "Super-bind" is not intended as a substitute for proper medical treatment. Our hypothetical patient would (and should) be advised to seek the care of a licensed physician. Our "Super-bind" will be offered only as a supportive influence and not as a cure for 'Bills' condition.

b)Design

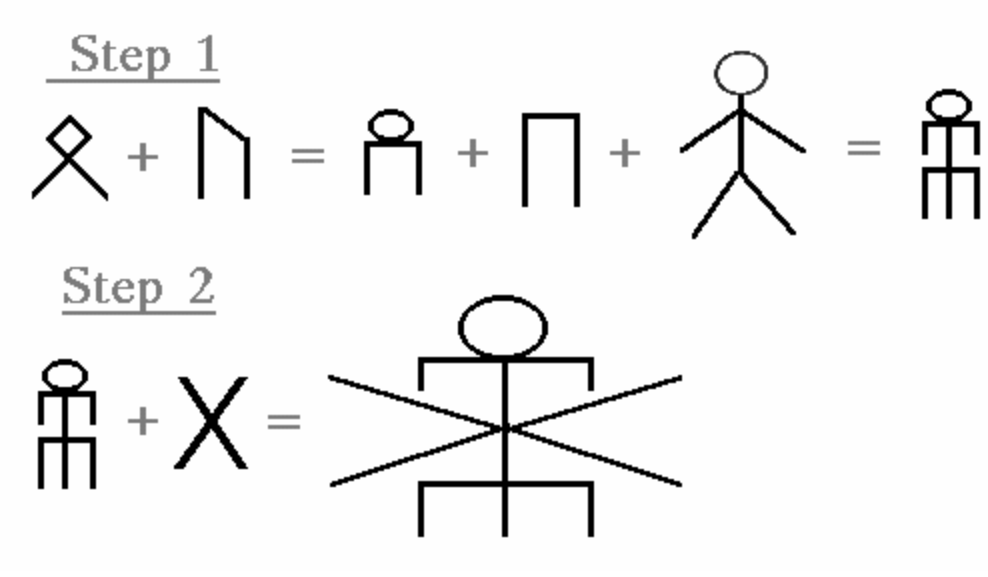
To create our "Super-bind" , we will add additional runes which are complimentary to Uruz and Othala and that will give us the appropriate numerical total. My source for these additional runes comes from the experience of our groups' healer, Ms. Heidi Schultz and the material presented in Spiesberger's "RUNENMAGIE".

According to Herr Spiesberger and Frau Schultz, we will use the following: Thurisaz(to strengthen Bill's Aura), Ansuz(to increase his overall health), Nauthiz(to cause him to reach a more relaxed state, and thus aid in the healing process), Jera (to increase the body's vitality), Sowilu(for healing and strength), Tyr(to aid him in overcoming the illness and to combat arteriosclerosis), Laguz (again to strengthen the life force), Ehwaz(to banish depression) and

lastly, Gifu(to transmute Bill's sexual energy into pure spirit). These runes, plus Othala and Uruz, the runes which comprise our patients name and Gullveigs', will give us a total of 23 runes. The numeric value of the runes used in our "Super-bind" will add up to 296(which is divisible by 3, the "holy number" of movement, action and progress, multiplied 888 times).

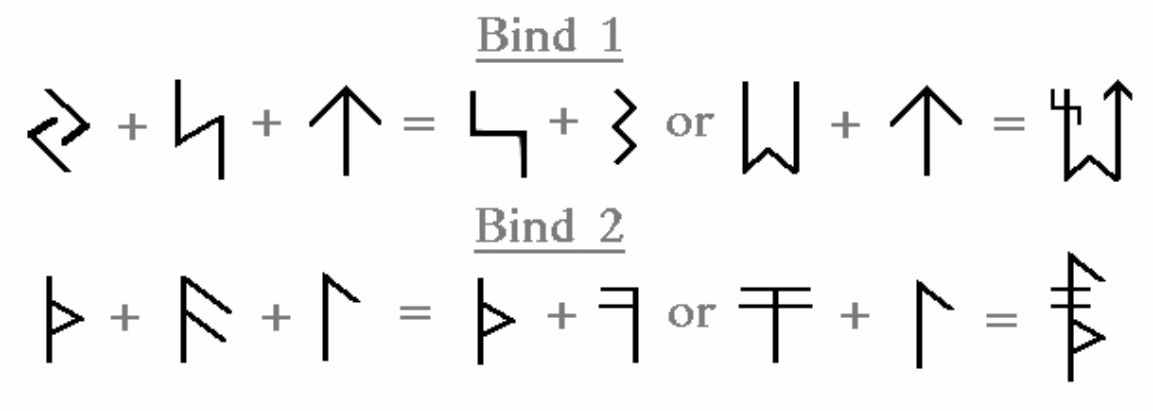
Having chosen our runes, we will compose our design. The first runes we will use will be rigid-variants of Othala and Uruz(see Diagram 3, Step 1). Next, we will add Gifu to our main bind-form(also Diagram, Step 2). The purpose for this addition is to use Gifu as a binding force to all of other the runes in the spell.

Diagram 3



Next, we will create bind forms which comprise rigid forms of Jera, Sowilu and Tyr (Diagram 4, Bind 1), and another bind using Thurisaz, Ansuz, and Laguz (Diagram 4, Bind 2).

Diagram 4



With these secondary binds having been created, we will then add them to our main bind form (Diagram 5). We are still left with Ehwaz and Nauthiz. Nauthiz can find its' home next to our Thurisaz-Ansuz-Laguz bind on Gifu's arms (Diagram 6) and Ehwaz in its' rigid-variant form can be added to our main bind-form (Diagram 7).

Diagram 5

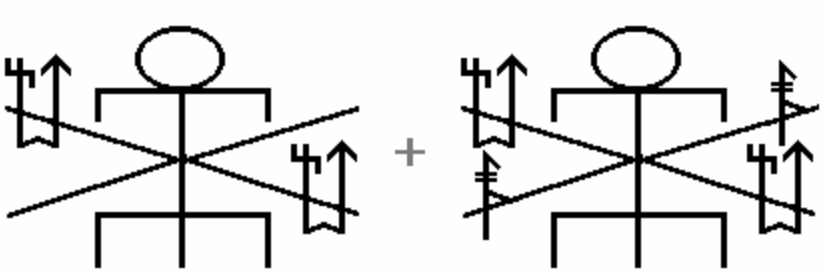


Diagram 6

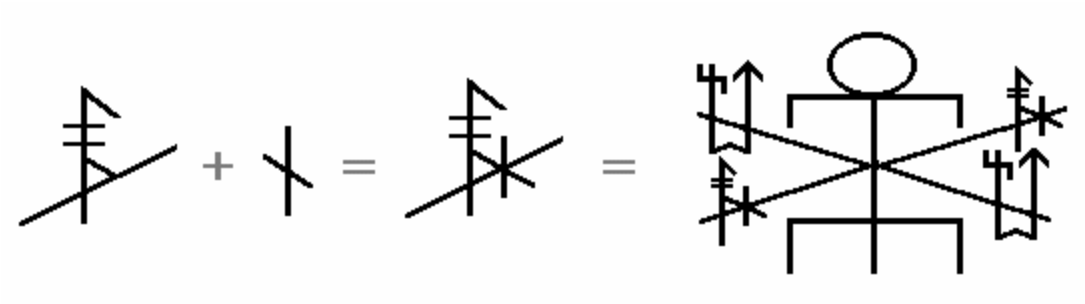
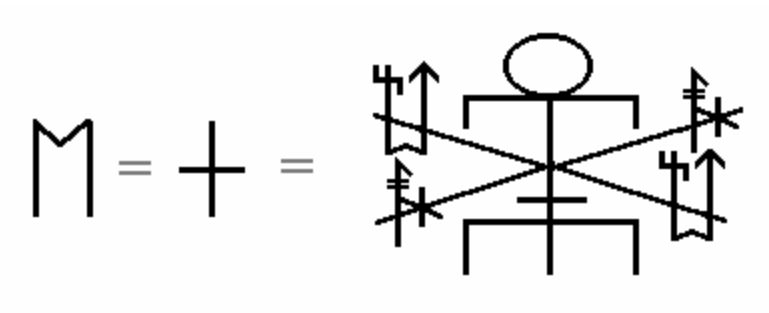


Diagram 7



All that is left for us to do now is to 'personalize' the bind and add in Gullveig's name. To do this, we will create a bind of the runes spelling out the name "Bill" and add this to our design (Diagram 8). Gullveig's name can be integrated with our Thurisaz-Ansuz-Laguz bind-form, simply by adding in Gifu, Uruz, Ehwaz(as the other runes which comprise her name are already present). Please see Diagram 9 for these additions.

Diagram 8

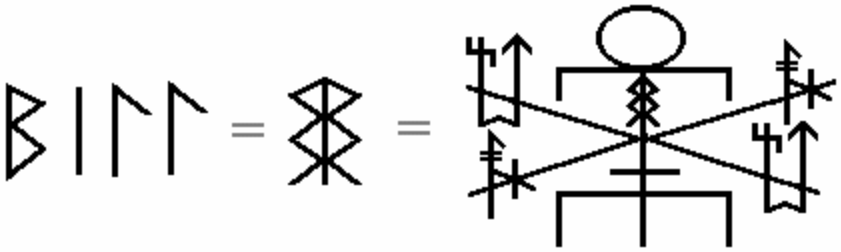
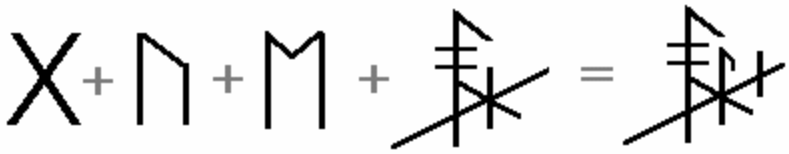
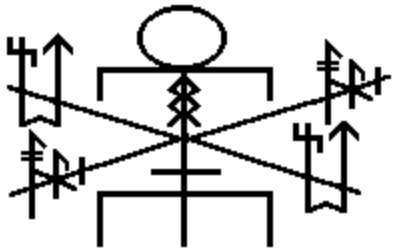


Diagram 9



The final result can be seen in Diagram 10. We now have a "Super-Bind" in the tradition of "THE GALDRABÓK".

Diagram 10



c)'Carving'

In the 'carving' phase, we will follow the basic guidelines we established in the creation of our Terror- and Dream-staves. The timing of our operation could involve the 'carving' of our runes at each of their 'runic-hours'. This is of course, the 'long-method'(for a detailed explanation of this, please refer to Part 3: the Ægishjálmur). But because of the sheer size of this "Super-bind" and the serious condition of our subject, our timing will be based on a shorter method. It will coincide with the hours of our two central runes, Othala and Uruz. We would begin work at 11:00 am(Othala) and end at 2 PM(Uruz). For another 'short method',please refer to Part 3: the Ægishjálmur.

Regardless of which schedule we chose, our work would begin and end with the 'sator-arepo' incantation, prayers to Gullveig and any other patron diety we felt would be

helpful.

The physical 'carving', 'reddening' and 'singing' would,like our Terror- and Dream-staves be undertaken in the conventional manner.

d)Application

The completed "Super-bind" will serve our patient as a powerful healing talisman. In all likelihood, the bind be placed in or near his sick-bed.

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This ends Part 2 of "UNDERSTANDING THE GALDRABÓK". In Part 3 we will look at the mystical "Ægishjálmur", the Helm of Awe and learn to unlock its secrets.

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"Understanding the Galdrabók & Creating Original Designs"

by Greg Crowfoot

PART 3: THE ÆGISHJÁLMUR

The Ægishjálmur, or "Helm of Awe"

In Part 2, we explored examples of the "Super-Bind". In this section, we will explore at the last of "THE GALDRABÓK"'s major design families, the Ægishjálmur.

The Ægishjálmur, or Helm of Awe is perhaps the most elegant expression of runic sigil-magic. Here, rigid and rounded variant forms are often combined with other design structures to create sigils of unparalleled power and artistic beauty. It is through an understanding of rigid and rounded rune-forms and a grasp of the general structures employed in all Ægishjálmur that we can begin to grasp the original intent of the Helms presented in "THE GALDRABÓK", and undertake creation of our own Ægishjálmur.

The origins of Ægishjálmur are the subject of some controversy. Some scholars, such as Edred Thorsson, believe that the Helm of Awe or 'Ægishjálmur' was originally part of the treasure-hoard of the Nibelungen. The 'eight-star' upon which its designs are generally based is generally defined as being none other than the runic symbol of the "world-star", invoking the power of the nine worlds into the final spell(although some versions utilize the Hagal-snowflake

instead).

However, Sven Ulfsson has advanced another theory about the origins of the Helm which deserves mention. Ulfsson believes that the Ægishjálmur originally derived its name from the Sea-God, Ægir. Ulfsson bases his idea on entries found in the "ICELANDIC-ENGLISH DICTIONARY", by G.T.Zoëga (Sigdur Kristjánsson, Reykjavik, Iceland, 1922). The term 'Ægiris' is listed as a masculine noun meaning 'sea', or 'ocean'. 'Ægishjálmur' translates to 'over-awing helmet' and the term 'Ægja' means to frighten or threaten. Ulfsson believes that 'Ægishjálmur' literally means the 'Helm of Ægir', and expresses the terrible power the sea is capable of. While he does not disagree with the idea of the eight-star and the world-star being synonymous with one another, he does point out the similarity between the eight-spoked design and the compass points used by ancient Norse mariners to navigate. The close tie between these two symbols presents a strong argument for the idea that the 'world-star' as we know it today may have its roots in the maritime activities of our ancestors.

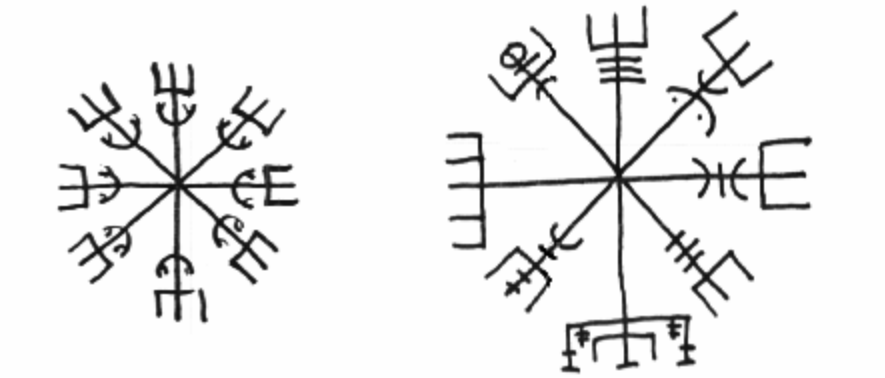
Personally, I support Ulfsson's theories, but I leave it to the reader to determine for themselves which theory they feel best explains the Ægishjálmur's origins.

In any case, regardless of which source the Ægishjálmur sprang from, scholars have universally agreed on the power of this mystic design. The Helm of Awe is frequently quoted by all sources as being able to grant its' wearer the

ability to strike fear into an enemy and grant great magical powers.

There are two good examples of Ægishjálmur that can be found on pages 87 and 89 of "THE GALDRABÓK" (also see my Diagram 1); the 'Solomon's Innsigli' and the 'Vegvisir'. The former is described as a sigil carried for protection, and the latter is used to prevent its' wearer from becoming lost on a journey (which certainly supports Ulfssons' theory about the linkage between the eight-star and the compass).

Diagram 1: The 'Solomon's Innsigli' and the 'Vegvisr'



The 'Solomon's Innsigli' represents one of the most basic forms of a Helm. It appears to employ only essential construction elements, without the addition of runic-variants. The 'Vegvisir' on the other hand, is more complex and clearly utilizes runic variants in addition to standard construction elements.

Basic Construction Elements of the Ægishjálmur: Zones and Specific Symbols

1. Zones

In "NORTHERN MAGIC", Edred Thorsson explains that Ægishjálmur, (like later "Hex-Signs") are composed according to three zones, radiating from the center of the eight-star moving outwards (see my Diagram 2, Figure A). The first zone at the center expresses the inner-being. The second zone comprises the subjective universe and the third outermost zone, the objective universe. Based upon the overall intent of the spell, runic variant symbols are placed according to the zone they are intended to affect and the eight-star is modified accordingly.

For example, if the sigil is designed to affect both the wearer and the outside world, those symbols which would affect the inner-self are placed in the second zone on shortened spokes and those which would affect the objective universe are placed on the spokes furthest from the center(the third zone). If on the other hand, the spell is intended solely to affect the outer world, then the runic symbols will be placed evenly on all eight spokes in the third zone (please see Diagram 1 and Diagram 2, Figure B).

In addition to these zones, the Ægishjálmur employ specific symbols in order to 'route' the magical forces they invoke into the proper directions. In "NORTHERN MAGIC", we are given an insight into these symbols.

2. Terminal Forks

The first symbols that we will address are what I call 'terminal-forks'. These are found at the ends of the spokes

of the eight-star, facing outwards. The rigid terminal-fork(see Figure C), acts to both radiate magical energy outwards and prevent a return flow. The rounded terminal-fork (frequently seen with smaller cup-like endings) acts in a more profound manner to prevent a back-flow(see Figure D). The last kind of terminal fork worth mentioning is an open ended Algiz-like design (Figure E), which Thorsson tells us, acts as an 'activator', radiating the power of the Helm outwards into space.

3. Other Construction Elements

The next group of symbols are either complimentary to the terminal-forks or are found elsewhere in a typical Helm. The first of these symbols is the circular terminator (which we have encountered previously in the section dealing with the design of a Terror-stave. See Figure F of this Diagram and Part 1, Diagram 5, the 'Terror-Stave'). This symbol acts to re-circulate some of the magical energy of the Helm back to itself (in effect re-charging it automatically).

Another symbol is a group of horizontal lines crossing a spoke(see Figure G). These lines act to accelerate or amplify the magical energy invoked by the sigil as a whole. When a straight horizontal line crowns a terminating fork at the ends of a spoke, it also acts to prevent diffusion of magical energy(see Figure H).

Small curving lines crossing a spoke or a terminal fork (see Figure I) are also frequently encountered. These act

very much like a cup would, catching any returning energy and preventing it from reaching the wearer. They can be found at the ends of a terminal fork(as in Figure D), or by themselves(generally placed in the second zone).

Now, as if all of this isn't enough, a typical Helm of Awe also employs rounded and rigid rune-forms in combination with each other and the construction elements mentioned above. Often, variant rune forms and Ægishjálmur design elements are identical to one another and in the final designs are combined together to serve dual purposes. For this reason it is often impossible to separate the original runes of the specific spell from the basic Helm and we are left with only the description their designers give to us to go on. Nevertheless, we are not prevented by this from the creation of original designs. If the basic guidelines of the Ægishjálmur construction elements are kept in mind and we use the proper runic variant-forms we will arrive at the same results as the Icelandic and Germanic sorcerers of old.

Diagram 2: Design Elements of the Ægishjálmur

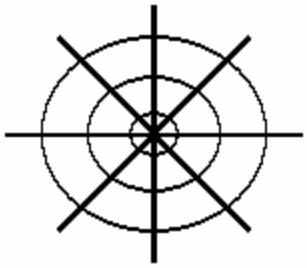


Fig.A

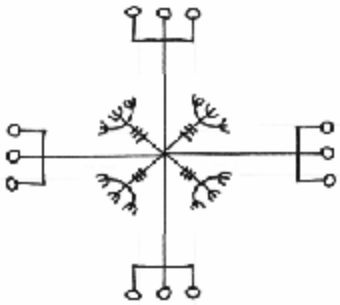


Fig.B

Fig.C

Fig.D

Fig.E

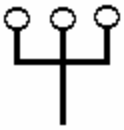


Fig.F

Fig.G

Fig.H

Fig.I

Construction:

a)Basic Intent

For our design example, we will create a Helm that is intended for general magical power, moving forcefully along its spokes and outwards into the objective universe.

b)Design

Our Helm will employ the basic Ægishjálmur construction elements and the old Norse runic-number spell "luwatuwa"(see "FUTHARK", page 103), or "Laguz, Uruz, Wunjo, Ansuz, Tyr, Uruz, Wunjo and Ansuz". These add to a total of 8 runes equaling 66, or 6 (the number of creation and destruction)

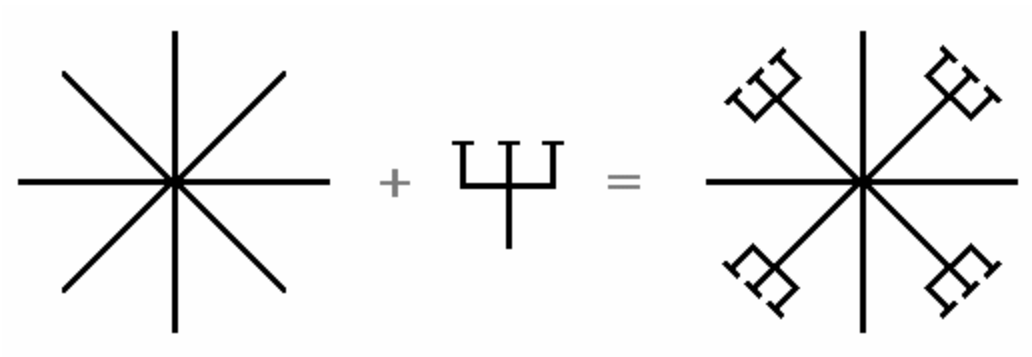
times 11 (the classic "master-number" of conventional western numerology).

Our first step will be to draw an eight-star. Everything we use from here on out will be incorporated into this basic framework.

For simplicity's sake, our Helm will be designed to operate in the Objective Universe (zone 3). As a result, all of the spokes of the wheel will of even length (see my Diagram 3).

The first element we will add will be four terminating forks with horizontal lines capping their ends (see also Diagram 3). These forks are not only intended to radiate the power outwards, but to also ensure that it remains focused in that direction (which is why we are not simply employing the Algiz-like forks instead; our intention is to create a more lasting and directed spell).

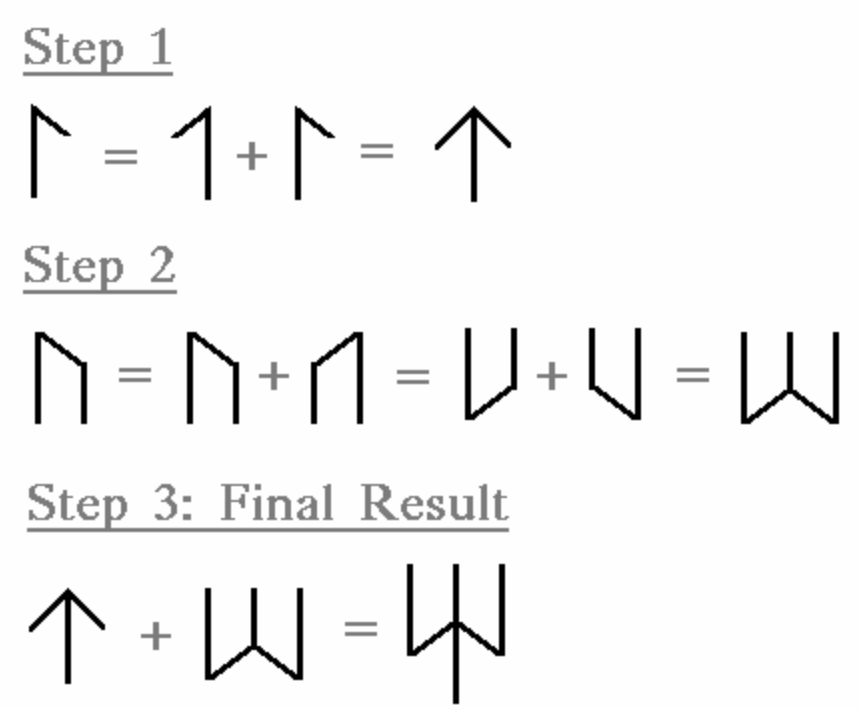
Diagram 3



The next step will be to create an ensigilated bind of our power-word. The first rune, Laguz is rendered in its rigid-form (Diagram 4, Step 1). The second rune, Uruz is

also drawn in this manner, reversed, mirrored, and bound with the Laguz-form (also see Diagram 4, Steps 2 and 3).

Diagram 4:

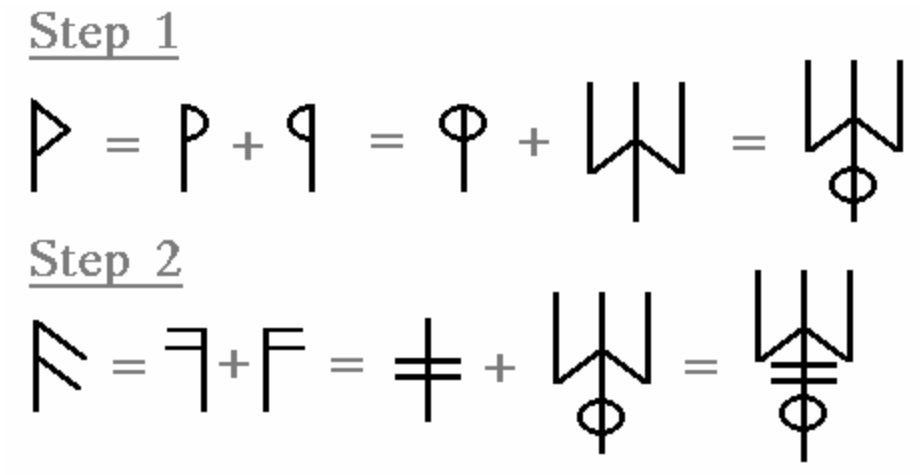


A word of explanation is deserved here: The 'reversal' of Uruz is undertaken in order that the final bind-form will face outwards into the external universe and send its energy in that direction, rather than send it straight back to the source of the spell. While it appears that this step might act to reverse the influences of the runes (by reversing their forms), the runes are in fact depicted in the normal manner from the artificial perspective of the outside world, and thus have not truly been 'reversed'. According to the rules of Sigil-magic, they still retain the 'positive' attributes of their 'non-mirrored' parent-forms. In addition, by taking this step, Uruz has been repeated twice

and thus we are able to include both occurrences of this rune in our original number-formula. Also, by combining the 'mirrored' Uruz and Laguz on a spoke, we have also created Tyr in the process(see Diagram 4, Steps 1 and 3 for this).

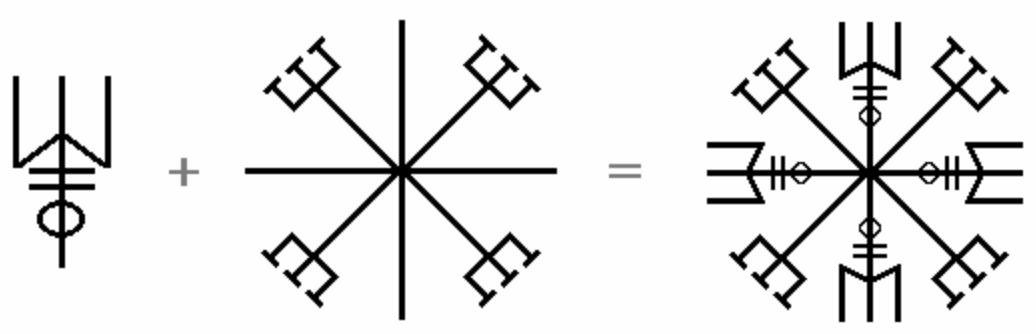
Only two more runes remain; Ansuz and Wunjo. Because Ansuz and Wunjo also occur twice in the number-formula they will be mirrored as well and placed below the Uruz-Laguz-Tyr bind form(see Diagram 5, Steps 1 and 2).

Diagram 5



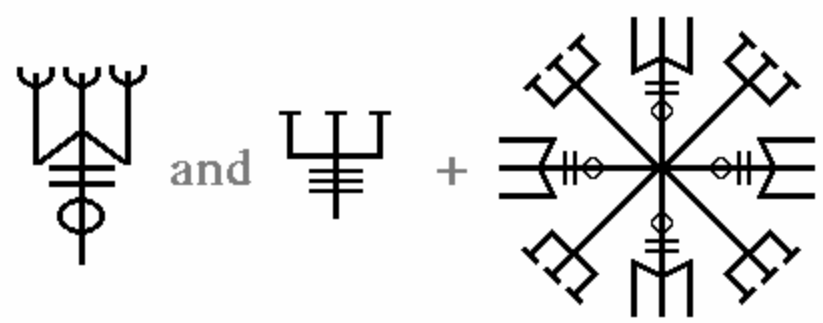
The final design is applied to the remaining four 'open' spokes of our helm(see Diagram 6). But we are not completely done yet.

Diagram 6



Our next step will be to add additional 'cup' forms to the ends of the fork created by our bind(see Diagram 7), in order to hold back any negative energies that might attempt to return to the Helm. We will also add a trio of horizontal elements to our other four spokes to act as accelerators and to also represent rigid variants of Tyr, invoking victory and success(see Diagram 7).

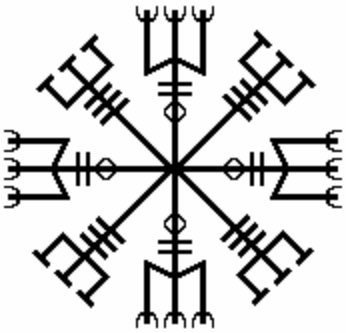
Diagram 7



The final result can be seen in its' entirety in Diagram 8. As a side note, a happy accident occurred when we created the Uruz-Laguz-Tyr bind form; a fourth runic-form was also fashioned. This is a rigid-variant of Sowilu (which we can invoke, or not invoke as we see fit). The total numerical value of our design is 264(the sum of all four repetitions of our bind formula) and 68(our 4 Tyr variants), or 332(which is in turn divisible by 2(664 times), the number of cooperation between two forces. In this case those forces would be the magician and the magic he or she will invoke with the aid of this Helm. If Sowilu is included in the charging of this Helm, the total value will be 396. This is divisible by 3 and 9(an even more powerful pair of

magical number-values).

Diagram 8



c)'Carving'

Our Helm will be drawn and charged in the same manner as any bind; each runic element will be 'carved', 'reddened' and 'sung'. The timing of our operation can be approached in two ways. The long method involves the 'carving'(i.e. 'carving', 'reddening' and 'singing) of the runes in our basic bind of "luwatuwa" in conjunction with their runic-hours. This method, when applied to the "luwatuwa" formula will take us three days to complete.

We would begin at 9:00 am with Laguz, continuing at 2:00 PM with Uruz, then at 8:00 PM 'carve' Wunjo. The following day, we would start work again at 4:00 PM for Ansuz, and then 'carve' our next rune, Tyr at 5:00 AM. That afternoon, at 2:00 pm, we would 'carve' Uruz, then at 8:00 PM, Wunjo. On the third and last day we would 'carve' Ansuz at 3:00 PM and the remainder of our design.

One of the shorter methods we might employ as an alternative, utilizes the sum total of our runes, or 396 (with Sowilu added). This equals 9(when added together and

rendered down to its lowest sum) and we would begin our work at the ninth hour, or 9:00 PM. Our sum is also divisible by 3 and if we chose, we could begin instead at the third hour of the day, 3:00 PM. Of the two times, I would choose a 9:00 PM starting time(because of the greater power this number has).

Both the long and short methods will work. The choice is up to the designer and just how thorough they want or need to be.

Holding to tradition, we would also use the 'sator-arepo' incantation at the start and finish of our endeavor.

d)Application

Our Helm may be etched onto metal,wood, or parchment. It may be carried as a talisman during magical operations, or etched or drawn onto magical tools.

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Conclusion

This ends my series on understanding basic Galdrabók designs and their construction. Although I feel that research in this area has opened up certain doors, there are still many design forms found within the Galdrabók's pages that defy understanding. It is my hope that through additional exploration, that their mysteries will be deciphered and that the technology that they employ will also become available to today's student of the northern magical tradition.

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