

GERMANIC HEATHENRY

... A PRACTICAL GUIDE

BY

JAMES HJUKA COULTER

FOREWORD BY  
C. DEAN ANDERSSON

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for our children



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# Foreword

A book about Expressionism in the German Cinema, *The Haunted Screen* by Lotte H. Eisner, first published in France in 1952, has this in the forward to the English language edition: "Some questions of terminology need to be mentioned at the outset. The word demoniac (German *dämonisch*) is used in its Greek sense — as it was understood by Goethe (and by Leopold Ziegler in the epigraph on the title page of this book) — ‘pertaining to the nature of supernatural power’; it is not used in its usual English sense of ‘diabolical’."

That epigraph, a telling example of nationalistic 20<sup>th</sup> century pride and innocence lost, circa 1925, reads: "German man is the supreme example of demoniac man. Demoniac indeed seems the abyss which cannot be filled, the yearning which cannot be assuaged, the thirst which cannot be slaked..."—Leopold Ziegler: *Das Heilige Reich der Deutschen*.

Reading that, I was reminded of old tales and myths from Northern Europe regarding All Father Odin's relentless quest for knowledge, hanging himself to near death to gain the Runes, pledging an eye at Mimir's Well to gain wisdom. But I also thought of the new book you are now reading, James Hjuca Coulter's *Germanic Heathenry: A Practical Guide*.

Coulter's book contains practical information that can be read, used, and enjoyed by anyone with the will and desire to learn and understand. But it is unlike any other book on Northern Lore and Germanic Heathenry I have previously read. The breadth and depth of the research and knowledge Coulter brings to bear is extensive and impressive. The glossary alone makes it worthy of serious attention. I would compare this book to others on the subject as an advanced college course to a junior high introduction.

Coulter's text can provide a solid base of knowledge on the conscious level alone. It can also, if your mindset allows and your will desires, guide you over pathways few will consciously recognize

to new vistas that may, on second glance, seem familiar. Because the pathways, far from being neglected and overgrown, have been worn smooth by the tread of generations stretching back through time.

Do those pathways feel familiar and comfortable and right beneath your feet? Have you perhaps traveled them in dreams spawned by ancestral memories? Has a yearning for them been gnawing for attention in your unconscious? Is that why you picked this book to read?

Be warned, however, or perhaps comforted: you will find no New Age wish fulfillment here. This is a *practical* guide for hardheaded pragmatists and serious seekers of knowledge, who do not mind a good-hearted laugh here and there.

But even hardheaded pragmatists can feel new yearnings for old knowledge. So, do not be surprised if, as you read this book, you discover unsuspected memories awakening beneath the surface of your consciousness like gentle ripples stirring the still, mirror-like waters in a deep, silent well. It is Mimir's Well. And Odin's eye is staring back at you from the depths.

Read and enjoy. Study and learn. And perhaps, if you are lucky, you will also remember and laugh.

The Eye of Wisdom can blaze with the terrifying ecstasy of discovery, the furious fire of unleashed knowledge. But it also holds miraculous mirth, and sometimes, when least expected, it winks.

— C. Dean Andersson

# Introduction

Long has there been an emptiness, a dark void in the whole of the Heathen reawakening that has failed to bring to light the dynamic and living ethno-religious expressions of those who hail from lines of Germanic descent. This reawakening, rooted as it was in the findings and developments of the German Fathers of the late nineteenth and early twentieth centuries, remained strictly Scandinavian or Nordic in its character, particularly among the trailblazers who fought to bring the triuwa of the Old Gods to a new generation in the early to mid 1970's. What inroads into Heathen Germania were eventually to be made took the shape of 'retro Heathenry', which sought a return to the socio-religious expressions of a pre-Christian tribal society and culture. As noble as the endeavor seemed, its greatest flaw is perhaps its own inability to move beyond the realm of the historical -to breach the division between the 'then' and 'now' in providing a religious expression that *truly* addressed the needs of its adherents- while maintaining its uncompromised commitment to real Heathenry, and the developments demanded of a viable and *living* religion.

As anyone with a sharp eye and open, attentive mind can note, there are *deep* roots to that which makes Germanic culture and folk customs -roots that weave an intricate web of the Being which gives substance and foundation to all that we were, are, and are yet to be. Brush aside the soft bed of dry, brittle leaves that has hidden our folk's strength and foundation for so long...dig just a little into the rich, fertile soil underfoot...and you will find them. Just beneath the surface...they are there, and have always been -are the Old Gods slumbering in their halls? Are the 'Old Ways' long forgotten and dead? Or is it that we've strayed so long in twilight that we have forgotten how to see the forest through the trees?

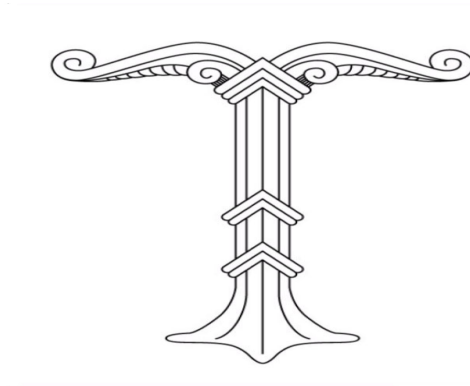
The Gods never left us. They became the icons of the church to whom Germanic men and women still unwittingly pray. German Heathenry never died. It became the very 'folk customs' which those of German descent still enjoy today, though perhaps in a much more shallow, less understood, and less organic fashion. Until now.

The book you hold in your hands is a presentation of the Heathen roots and expressions of our Germanic folk as they have survived and evolved over the slow turnings of ages, that which has both endured and thrived openly, or encrypted within Christian forms, or hidden beneath some thin veneer. Needless to say, this sacred trust we hold with our Gods and our kin isn't some neo-pagan or New Age creation, nor is it a configuration of a 'retro-Heathen' endeavor -but rather, a *living* approach to ancient custom (*thau*) and form as is applicable in our era, and as addresses and serves the needs of our typical folk in a manner capable of being realized and made manifest in *true* and *holistic* means.

The ethnic Being of Germanic folk is a complex manifestation - one that exists today as a result of the evolutionary *natural order* or cosmic law (*rita*) and processes inherent within an advanced and vital folk. Today's Germanen are truly a synthesis of ethnic form -we are the descendents of the various tribes (Saxons, Goths, Franks, etc.) which have come to compose the entirety and Being of our evolved Germanic cultural dynamic. As such, we don't claim to *be* Saxons, Franks or any of the other properly autonomous tribes which make up that ethnicity. Likewise, our interest isn't in the re-establishment of a single tribal entity, socio-cultic form or Being -this, after all, neglects to recognize the due place of those other tribal influences which have contributed to our current ethnicity or Being in authentic form, as have developed over timeless generations according to natural order. This Heathenry, known as *Irminenschaft* or 'Irminism' among its adherents, is *firmly* rooted in the *thau* of our forebears -it is all that which is *truly real* and *immediate*, founded upon the very primal layers and truths that have shaped our Germanic folk since the dawning of the ages...

Irminenschaft is the triuwa of all those who gather about the foot of the mighty, unshakable, holy column of Irmin -the All-sustaining, All-supporting World Tree that holds within its boughs and roots the nine realms of Being and order -in celebration and honor, in fulfillment of that established commitment and trust to our Gods and Forebears, as was done for countless generations since before the coming of the Christian age. As the eldritch wisdoms of our Germanic Fathers and Mothers tells us, four roads branch out from that All-enduring column, and it is these same roads -the paths of the All-pervading holy rita: the *natural cosmic order*- which *rightfully* lead us

back to the root of our Beings, and the source-spring of our very blood! Dare to walk freely upon those roads once more!



### **Irmin and the Irminsul**

For the Irminist, the central, unifying figure -that holy emblem of the triuwa we hold with our Gods and Folk is undoubtedly the Irminsul. Throughout the years, scholars have struggled to seek the *one true* definitive explanation to the phenomena, to find and proffer the *true* identity of who or what that figure ultimately *is* -be it a representation of a hypostasis of some God such as Ziu (Tyr) or Wodan, or simply the figurative embodiment of the collective might and holiness of the Gods overall: the power of divinity, the power of a unified body of the Gods themselves. This latter point of theory is commonly shared among many linguists and scholars who feel that there is nothing more indicative of the term Irmin/Irminsul than to define it as *great / (the) great pillar*.

This seems reasonable enough, especially when we take into account its usage within word-compounds (in both proper names and as descriptive terminology). As J. Grimm<sup>1</sup> suggests: *In these*

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<sup>1</sup> Both quotes: Grimm, Jacob (J. Stallybrass, translator): *Teutonic Mythology*, p. 352.

*compounds...Irmin seems to have but a general intensifying power, without any distinct reference to a god or hero.*

Here, we do see an indistinct usage of the term more reflective the similar applications of *-got* and *-tyr*. Still, even Grimm is quick to suggest a deeper root to the phenomena: *...but there is nothing to prevent Irmino or Irmin having had a personal reference in previous centuries...that, as its usage became relegated to that of a more mundane sphere, its true underlying meaning would likewise have been obscured or altogether forgotten or faded out over time.* From a Heathen perspective, this latter perception seems more rather the case -it is hardly conceivable that something which held such a *prominent*, dominating and renown presence as did the Irminsul for the elder Germanic Heathen would reflect nothing more than the *merely abstract*, even as concerned of a general symbolism for the sippa of the Gods! And certainly, we can surmount as much in simply considering the available lore regarding the Irminsul and its existence in our folk's history.

The question then arises: *who is Irmin* and just what is the Irminsul -especially in regard to us as *Irminists*?

The Irminsul is perhaps one of the least understood, though *most significant* holy image to the Germanic Heathen -serving throughout the ages as the primary, central figure in Germanic votive celebrations. This is especially well documented amongst the ancient Saxons, though certainly *not limited* to that one 'microcosmic' Germanic entity. Representations of a forked pillar or tree survive from as early as the Northern or Germanic Bronze Age which clearly predates that of the Saxons, proper as an established socio-ethnic unit, and similarities or parallels in cultic symbols or glyphs from other, non-Germanic Indo-European cultures lend due credence to the expression beyond that of the early Saxons alone, though it certainly may be argued that the representation itself was best preserved or remembered (in its distinguished form) among them.

Within the available historical evidence, we are provided with a consistent image of the Irminsul's exoteric function within cultic practice to the ancient Germans. From this, we can readily decipher its deeper, esoteric meaning and so be presented with a 'whole' picture (a realization of the Irminsul on the multifidic-multiune level) that clearly defines just how crucial the Irminsul was and is to German Heathen and Heathen dynamic, and of the awe-some power

and being which *is* the pillar of Irmin. Among the handful of depictions of an Irminsul-shaped column in Germanic Bronze Age carvings, one peculiar image presents itself as most remarkable, and so deserves our particular attention here -the carving illustrates a sacrificial scene taking place before a standing column, quite unmistakable in its form as an Irminsul. Centrally located between and slightly below the curling arms of the column is a circle or sphere that most probably represents (in the typically in-ornate manner of such carvings) an image or depiction of a God or God-form. What makes this prehistoric specimen so striking are the accounts of later historians which describe the erecting of a pillar or column by Germanic Heathen, upon which some image of a God was often placed or carved. This pillar was an integral part in Germanic votive celebration and sacrifice, if only from a 'symbolic' standpoint rather than in practical application.

But that having been said, we must then ask, *what* or *whom* did such columns symbolize or represent? This very question, and the answers it generally elicits remain a matter of contention and debate among scholars, historians and Heathen alike to this very day. While such opinions do vary across the spectrum, most folk's view on the matter generally falls within one of two genres of thinking:

1. Those who see the Irminsul as either a universal or world column, free from any and all specific inference to one God or God-essence.

Or,

2. Those who see the Irminsul as the world column, but as associated or representative of Ziu and his function as a 'God of order', or as 'supporter of the heavens' or 'original' Sky Father or ruling deity (later to be usurped from his place and stature by Wodan).

As Irminists, we readily understand the deeper significance of the Irminsul as the cosmic or universal pillar that supports the heavens/universe. We also know that this is the direct cognate (in form) to the Old Norse Yggdrasil, which of course is none other than the World Tree itself. As is to be expected, the Irminsul is that which both holds and supports the nine worlds, and is the conduit for the transmission of runic form and force, as well as those energies exerted

in the workings of wurt in and throughout those same worlds. As such, we can readily comprehend that the column erected in Germanic votive celebrations or rites at least partially served this function as well -that is, in sending and receiving the magan of the working or sacrifice, along with the reception of the magan of the Gods and their blessings within the wickstead.

The connection between the Irminsul and the World Tree or Column as indicative in votive celebrations is also supported within the mythology itself, and in all reality, truly follows that example -just as the German of old would hold Thing and faining beside the holy representation of the World Tree (Irminsul), so too do the Gods themselves likewise hold their daily Thing beside the Great Tree:

*Then spoke Gangleri: 'where is the chief center or holy place of the Gods?'*

*High replied: 'it is at the ash, Yggdrasil. There the Gods must hold their Courts each day'.<sup>2</sup>*

As the Tree/Column supports the order of the cosmos, of the All, so does those actions (of Gods and men alike) which further that order likewise strengthen that support. This is too is borne within the myths as well -it is from Urda's fountain (*Urdabrunno*, lying at the Thingstead of the Gods) that the waters which heal the tree are drawn -those same waters which carry the influences of urlag through the energies/turnings of wurt to be absorbed by the tree and subsequently distributed throughout all of the worlds...thus, it becomes crucial that such holy steads would stand beside that very manifestation and support of that which we seek to further and evolve! This is also illustrated in the 'roof tree' which grows in the center of the hall -the very hall in which samal takes place, whose walls serve in function as a *container*, an exoteric expression of the very well of Urda itself; the tree, obviously symbolic of the World- or Universal Tree or Column. In later times, this tree would be given representation through the house pillars or hall columns (which came to be associated with Donar by the time of the Viking Age). These columns or pillars retained their holy significance to the Heathen of the day, and served an integral role within the religious practices of the given household.

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<sup>2</sup> Sturluson, Snorri (A. Faulkes, translator): *Edda*, p. 17.



Further, in the myths, the World Tree, Yggdrasil is said to have three great roots that each stretch to one of three wells or levels/aspects of *the one* Well of Wurt. Interestingly enough, the Irminsul, while often considered to have four roots (in relation to the four ‘roads’ or ‘pathways’ which lead from it) is most often depicted with *only three* just as Yggdrasil is likewise described, and both Yggdrasil and the Irminsul were/are known for their roles in holding or supporting the multiverse or cosmos.

Certainly, the parallel depiction of both the World Tree, Yggdrasil and that of the Irminsul, or Irmin-pillar/column, along with their *identical* function is no coincidence, but demonstrative of two regional or cultural-specific (i.e., Germanic and Scandinavian) perceptions of the same holy manifestation. That being the obvious case, would we yet assume a freedom from association to any particular God or Goddess? The answer to this question lies within linguistic, historical and mystical-mythical evidences and truths.

The symbol of the World Tree, the World or Universal Column or pillar is one that is shared throughout Indo-European cultures, and is unilaterally representative of the masculine or male essence within creation and being/becoming. Hence, we see the tree/column most often associated with the personification of a Creator-, Sky God or Sky Father (partner or spouse to the Earth Mother or Earth-feminine principle).

Such is in fact the case within both Scandinavian and Germanic understandings-

From the Nordic Eddas comes a vivid account of the fashioning and *ordering* of the multiverse or cosmos by Wodan, Willo, and Wih. The fruit of their labor is best illustrated within the mythic cycles as the World- or Universal/Cosmic Tree, Yggdrasil and the nine worlds which it holds and supports -the very tree upon which Wodan would later sacrifice himself in facilitating a death-initiative evolution that subsequently wins him the knowledge of and mastery over the runes. From these accounts, Wodan came to be associated with the Tree and of the mysteries and power it holds, and to this day it bears the God’s name: Yggdrasil.

The Irminsul is similarly named for a God or divine/Creator-essence. An argument to the contrary has already been given mention above -in this, scholars insist that had the term *Irminsul* truly been indicative of a specific God or being, the name would demonstrate or

contain a genitive form within its compound, such as Irmines-sul, or perhaps Eormenes-sul. On the surface, this seems valid, but overlooks other plausible theories to the evolution of the term to its preserved form. We can only assume how it was that the Christian observers/historians initially came across the term itself -that is, how it was that they had come to *hear* the term spoken. Obviously, there would not have been a *written*, Heathen account, and so lifting it from some text or other gloss is out of the question. The term then, would have been *spoken* in some form (that is, spoken, sung or chanted) to/around the historian or observer who first recorded it. Given the Latin upbringing of even the Saxon chronicler Widukind (to name just one example), clearly what would more applicably be his ‘native’ tongue is then reduced to a secondary language at best. The chances that such an observer could have missed the short, genitive component is a good possibility -especially if the term was related in some syncopated form, and so that term as has been recorded and preserved would likewise reflect this misunderstanding or syncopation<sup>3</sup>. These same scholars also overlook the very writings of the observers/historians themselves who very clearly and *most often* attribute the column to (a) specific deity. This brings us to the key question and central point of our discussion: *Who is Irmin?*

The term itself (Irmin) is an Old High German form related to or drawn from an older, Gothic *airmana*, which itself derives from the

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<sup>3</sup> In poetry, syncopation is the loss of one or more ‘unaccented’ syllables in a given word. Within elder Germanic poetic forms, syncopation was often used to eliminate unnecessary syllables from a ‘weak position’ in a line or half-line. Elder verse was governed by strict rules of alliteration (consonantal ‘rhyming’, if you will) which depended on the placement of strong (or, stressed) syllables within a word or half-line. A ‘strong position’ could only contain one syllable, whereas a ‘weak position’ could contain anywhere from one to five, depending on the particular pattern used for that half-line. Syncopation allows the poet to condense these positions, which can then either ‘streamline’ the verse (so as to not make it cumbersome in its wordiness) or allow for the addition of more words/syllables within a given weak position. If syncopated, *Eormenesul* (Irmin’s pillar) would be rendered *Eormensul* -or, from *Irminesul* to *Irminsul*...

Proto-Germanic *ermuna* or *ermana*, and is related to Latvian *(e)rms*: marvelous apparition, and Greek ορμευος: rushing furiously...interestingly, these terms are quite reminiscent of traits or characteristics typically attributed or known of *Wodan*: ορμευος brings our attention to Wodan as the Lord of the Dead, and leader of the wild or furious host that rushes forth on the winter winds, the infamous Wild Hunt. The Latvian *(e)rms* calls to mind Wodan as God of All-light, the repository of All-wisdom and All-being, the source of Armanic wisdom, the shining *Armangot*, the true manifestation of *Artor* (Ar-tor) himself. From the same Proto-Germanic root (*ermana*) is drawn the Germanic stem word *ermen* [found in both Middle Low German (*Ermenrik*) and Middle High German (*Ermenrich*)], Old English *Eormen* (a name of Wodan) and Old Icelandic *Jormunr* (another name of Wodan).

A further linguistic exploration also produces some interesting insights as well: the fourth rune in the Anglo-Frisian futhorc is named for Ós, who ‘is the origin of all language (and) wisdom’s foundation’. In Germanic-Norse traditions, it is Woden/Oðin/Wodan who is God of language and its arts (most notably Galstar-craft and poetry), and it is apparent here that Ós is an obvious reference to that God of eloquence. The related, Gothic form of the rune name is preserved for us in the Salzburg manuscript as *Aza*, which itself derives from *ans* (also appears in the same form in Middle High German) or *anza* -both denoting (a) *beam*. These ultimately derive from PGmc *Ansuz*, which itself is preserved in its earliest *recorded* form as *Ansis*. Typically, this root is defined or related to the Æsir, or as in the case of the runic form, *the Æs*: Woden/Oðin/Wodan -which, at first glance might seem wholly disconnected from any notion or relation to (a) *beam*. The connection becomes more apparent when we consider historical sources that describe how Germanic Gods were often depicted: Ahmad Ibn Fadlan provides an early account in which a Varangian (Russ) merchant offers sacrifice to a God for successful trading. The image of the God is carved or placed upon a *beam*, which is then set firm in the ground like a pillar or column. While Fadlan does not expressly state to which God the merchant is sacrificing/ praying, we do know that Wodan was given reverence among Heathen as ‘Cargo-Tyr’, i.e., God of trade and (merchant) exchange. A similar scenario is given in the 12<sup>th</sup> century Kaiserchronik, which names the beam as *yrmensul* (Irminsul) and the image of the merchant-God as *Mercury*:

*...Upon an yrmensul stood an idol huge, Him they called their merchant*

In yet another account, we are told that upon a pillar dedicated to Irmin, was affixed the image of an eagle. The eagle is a symbol of the highest nobility in Germanic custom, particularly among the Grethungi (Ostrogoths), representing no other God than the founder of their kind, Gaut = Wodan -an association which would eventually become widespread throughout continental Europe through long-term Gothic influence.

Irmin's identity is further revealed....Widukind tells us that the chief God of the Heathen Saxons was Irmin, the same God whom is equated with Mercury or even Mars in other sources. This latter association (with Mars) has often led to the assumption that it was in fact Ziu who was implied, rather than Wodan -that of course, being based upon Ziu's patronage over war and battle. But even as Grimm points out, Wodan was often translated by Latin historians as Mars *instead* of Mercury, and certainly we must remember that the genealogies of tribes such as the Saxons trace their lineage to Wodan, *not* Ziu...that being the obvious case, the Irminsul that was erected in honor of the 'chief God of the Saxons' cannot be any other God *but* the *chief God, Wodan!* In one Saxon rhyme, Irmin (Hermen) and his host are facing the strength of an oppressive invasion...in the verse, he is urged to sound his war-music...what catches our attention most is his being told to 'sound the *catgut*' -an obvious reference to the *strings of the harp*: the instrument of not only the Minnesänger and rune-galstarers, but of their patron-the *master* harps-man/warrior himself: Wodan.

The Irminsul -the pillar of Irmin- is clearly the pillar of Wodan, the World Tree that stands at the center of the All, that point from which all roads both originate and hence return! It is the conduit of runic form and force, the embodiment of the ordering of the multiverse (the working of Wodan, Willo, and Wîh), the beam upon which Wodan hung in sacrifice to himself...It is that mighty column by which the Gods hold Thing-That very stead at which their dooms are set, and judgments made...The Irminsul is the symbol of the enduring *ALL*, the enduring spirit and power of our folk and our blood, and of the ultimate source of that blood and progenitor of our folk: Irmin-Wodan!

# I Family and Kindred

Perhaps in a 'perfect world' we could all boast that our family is the root of our success, and the ultimate source of our love, inspiration and drive. But reality has no place for some utopia such as a 'perfect world', and the sad truth of matters certainly would reveal that a large number of folk spring from anything that even resembles the neat and tidy family which is more at home on a 1950's 'dream-land' television show than anywhere else in the waking world. What is more, over the years, as we have moved well into the 'modern era', the needs and attitudes of 'civilized man' has been directly impacted by the 'developments' of the era -especially so today in the 'information age'. Not even a century ago, families, out of sheer necessity and utility were still an inherently closely tied unit of folks on both practical and social scales. Especially in rural and even 'frontier' settings, *family* was often the only group of folks one could depend on with any certainty, and it was the *family* who would tend for the aging or those otherwise unable to care for themselves.

In today's world, however, we have an over-bloated and intrusive government, whom is expected to tend to the welfare of our own, to see to our elderly, educate our young, etc. There surely seems a government- or government funded private agency to handle just about every aspect of social responsibility that was once understood to be the family's own. This isn't necessarily the government's own fault, of course, but rather the Frankenstein that mainstream society has allowed to evolve -and so, we live in an age and 'society' in which everything is 'someone else's fault' or 'someone else's responsibility', even to the point that folk blame the government for their own shortcomings and failings, especially as parents. Somehow, when today's kids become the completely disrespectful miscreants they are, it's the fault of the government, TV, MTV, violent movies, and a plethora of other nonsensical targets of blame...never the parents or parents' unwillingness or inability to raise decent kids.

At the close of the old millennium and the beginning of the new, we saw the development of the infamous 'information age' of high speed computers, internet, cell phones and other information

*James Hjuka Coulter*

technologies -all of which are geared towards the enrichment of the human experience, and the evolution of the 'thinking man'. But, for all of its uses and benefit, technological development/evolution has come at a price -one that may yet to prove quite hefty indeed. Computers are a fairly common fixture in a growing majority of households, and with that, the proportionately growing accessibility to the ever-expanding Internet. The Internet has proven beyond beneficial in professional and educational genres, and few would argue the immense benefit it has provided/does provide in those spheres. It has even provided a benefit for communication, especially in situations where chatting would mean racking up the long distance charges, or where waiting for some piece of correspondence to arrive via 'snail mail' would be far from convenient or otherwise less-than-productive.

The Internet, however, has proved to be more of a detriment in communications and communication skills than a boon. A growing number of people are spending increasing amounts of time in front of their monitors, 'surfing' for endless hours on end. These same folks are either willingly or inadvertently cutting themselves off from social contacts beyond the confines of their homes, choosing instead the companionship of technology. Where this applies to younger folks especially, they are severely hindering a greater social development and impairing their ability in learning those social skills that are vitally necessary for the individual to have gained and internalized for use in more socially dynamic situations. This decreasing social interaction carries over into the household as well. After all, the man/woman/child who is glued to the screen is not only unable to interact with his fellow man in his/her community, he/she can't very well do it with the members of the household either -and so, we not only see a breaking-down of social skills on a greater 'social' level (within a given community), the same is happening within our very homes. The 'social disability' of a deteriorating 'society' is growing at an alarming rate, becoming increasingly more rampant as the years wear on. Not only do folk within that 'community' expect 'someone else' to deal with concerns and problems which are better treated by those whom they affect the most, folk in the mainstream world are finding growing difficulty in effectively communicating or dealing with the people around them.

In a socially healthy and balanced society such as within Irminenschaft, the anti-social trends of the age are rightfully halted or altogether eliminated in due course. As Irminen, we accept full responsibility for 'our own' on all levels-from accepting the consequence/reward of our deeds, to tending to our children and families. *We* are responsible for *our own* and do not hesitate in accepting that charge. In an Irminic household, within an Irminic family, it is the *parents* that must teach their children the ways of their ancestors, the *thau* and mores of a healthy, Heathen household and greater community. It is within the Heathen household that those unbreakable bonds of *family* are not only forged, but *nurtured* -those same social principles and values that each of us carry within us and apply within the greater Irminic (and even mainstream) society which lies beyond the hedgerow of our property.

While our children will certainly reap the holy benefit of being raised within a healthy, functioning Irminic home (ideally from birth), most of us born between the 1950's and 1970's weren't so lucky. That is, most of us came into Irminenschaft from some holy or even mystical experience at some given point in our adolescence or perhaps well into adulthood. This of course, means that those of us who weren't born as Irminen were raised in whatever religion our parents follow/had followed, with the value systems and views of those faiths. That doesn't necessarily imply that our parents raised us improperly or wrong in any sense -but rather, that we have been given the values and *thau* of that foreign god and faith that our parents followed. In most cases, this faith was some form of Christianity - which is, incidentally, the accepted and common values and morals upon which mainstream society was at least initially based.

Our children are fortunate in that they have the holy and lucky opportunity to be raised *as Irminen* either from birth or quite early in years, and so unlike their parents, won't need great efforts in 'unlearning' the incompatible social dynamics of a deteriorating society -which are (needless to say) more ingrained within the psyche the older the individual in question happens to be. Not to mention, our children are fortunate to benefit from learning *our* *thau* and values from *ourselves* as parents and even those wise elders within the greater Irminic community rather than from an artificial or external source. The strong roots of a healthy Irminic society can only gain

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firm footing within that unshakable ground of a healthy, Irminic family!

As folk reclaim the religion(s) and thau of their ancestors, they will likewise (re-) acclimate to those organic and natural cultural systems borne within our very blood, which are best suited for providing satiation and fulfillment on all levels. As this happens, and as folk grow within Irminic *triuwa*, they will likewise come to realize, experience, and wholly *know* just how holy and strong the *Irminic* family unit is.

The bonds that are forged in this capacity are the unbreakable steel, which will cleave through the morass of mainstream dross and filth, and would be that unbreakable thread which holds the family intact. As our families grow -physically, emotionally, socially, and spiritually, so too will they regain that ground that was lost through so much stagnant idleness, and would speedily return to the holy form that our ancestors once knew and treasured.

Surely, not even Irminenschaft is a perfect society, nor is it utopia. Our Gods never promised us anything close to a 'garden of Eden' upon this Mittigard, and if anything else, have asserted that the mere essence of life itself is struggle and ordeal -*that one thing* which drives us to further ourselves and our folk, and which drives our desire to shoot for greater goals and to achieve higher deeds and worth. As if our 'daily struggles' and ordeals were not enough, we as a 'subculture' or 'alternative society' within a 'host' culture/society are beset with an onslaught of hardships and challenges which continually batter at the hedgerow which protects the 'land' of our families (and community as *Irminen*), and which threatens to even dismantle the very hall of the 'home' and family itself. Often, these challenges are complicated with friction from/within unsympathetic employers, neighbors or even blood kin. What is worse, is when such frictions emerge as a by-product of a 'blended troth' marriage, or in a home which follows both Irminic *triuwa* and some other unsympathetic religion such as Christianity which may espouse ideals, customs or perhaps values which contradict those of Irminenschaft or are otherwise hostile to Irminic ways.

The stresses that may be imposed upon the Irminic household from without are unquestionably difficult to deal with (to say the least) and at worst, do at times present the struggling *Irminic family* with simply too much to bear, and so becomes the catalyst for that



family's demise, normally expressed through some form of intensifying marital strife which may result in the all-too-common phenomena of the day: divorce.

The causes of divorce within Irminenschaft are a diverse lot -just as it exists within contemporary 'society', and they certainly will occur. But there does exist one glimmer of hope within the Irminic marriage and *Irminic family/ household* that simply has faded from mainstream homes: that integral bond and loyalty of *family/ kin*, the realization of the holiness and binding of our words, our *oaths*, that drive to persevere and *work* -to stand together and tough it out. That is the strength of our ancestral values, and the strength of Irminic marriages and homes -we are naturally inclined to 'stick with a good thing' through all hardships, and smart enough to know when it simply doesn't work anymore -and hopefully, in the latter, Heathen enough to maintain our integrity and dignity through the worst possible trauma.

The Irminic family is far from perfect, to say the least, but because it is an organic manifestation held together in strength through love and commitment, it not only *works* but provides its members with the 'stuff' it needs to grow, endure, and evolve.

As mentioned above, in an ideal setting, we would all have been born into thoroughly Irminic homes and raised with Irminic values, in organic, Germanic *thau*. Barring that, however, as is most likely to be the case today, we can at least work towards and *actually achieve* the building of an Irminic family and household with concerted effort and a little patience.

### **Defining *family***

In the interest of the work before us, it is worth taking a moment to briefly explore and define what we are discussing/referring to when we speak of certain terms such as *family*, *kindred*, *house/household*, *etc.*, and so develop a 'common clarity' of these terms as they will be used throughout this text. While it may seem quite unnecessary or even redundant to entertain an explanation of terminology commonly expressed or universally 'known' such as the *family* / family-composite, *household*, and the like, these concepts are however minimally dynamic in nature, and so each individual's comprehension

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of these terms would likewise vary (however slightly) accordingly. With that, it would be counterproductive to our work here if we weren't all 'on the same page', so-to-speak...not to mention, it would fall far from short of being anything close to 'productive' if our own preconceived notions or even lack in *true understanding* of a given concept were to remain as a variable in the equation, and so, suffice to say we are warranted in taking at least a quick look into some 'proper definition' of terms as we treat them throughout the text. For the interest of demonstrating an evolution of form within that which is most familiar, and so more readily comprehended, our initial exploration will focus on examining the applicable terminology from a predominantly *English* linguistic context. Where applicable, the Irmic terminology will accompany the text in brackets [ ].

As an organic social unit, *family* is an inherently complex dynamic, one that can prove rather difficult in defining with 'universally precise' or definite terms. The concept of *family* can take on at least slightly varying parameters, especially in today's mainstream world -depending on the given situation or perhaps the unique interpretation (of *family*) as understood by the individuals which fall under the 'heading', or who are otherwise addressed or consider themselves as such.

The term *family* is derived from the Middle-English form, *familie* [surviving as Modern High German *Familie*] -which, in turn derives from the Latin *familia*, indicating a household and its servants. *Familia* is derived from Lat *famulus*: servant. Contemporary dictionaries typically define *family* primarily as (or in similar terms as):

*The collective body of persons who live in one house, and under one head or manager; a household, including parents (and) children.*<sup>4</sup>

Earlier sources also include the house/farm servants (in keeping with the original, Latin form), and interestingly enough, also folk welcomed within the home as borders or lodgers when applicable - those who are given some form of extended 'guest-right' or *frith*

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<sup>4</sup> All dictionary quotes are taken from *A Dictionary of the English Language*: Merriam and Webster, 1885 unless otherwise noted.

within the home by leave of the family's figurehead, be it the householder or mistress.

In a 'broader' scope (that is, beyond that of the house/household) *family* also includes: *a group or persons sharing common ancestry or those who descend from one common progenitor; a tribe or race; kindred*. *Family* also indicates and embodies one's *course of descent or genealogy* that is, one's 'family tree' and lineage. In certain application, this may specifically infer some form of notable or 'recognized' and distinguished family lines or nobility -such as was the case in elder times when Kings were thought to be directly descended from the Gods themselves and could likewise trace their lineage to them (most commonly, either Wodan or Ing-Fro).

Analogous to *family* is the Germanic term, *kin*. Though it enjoys a fair amount of modern usage, especially within Asatru, *kin* is actually a Middle English word derived from AS *cyn*, also *cynren* (offspring, family, ancestry, kind). *Kin* is also related to Icelandic *kyn*, Swedish *kön*, OS and OHG *kunni*, and Gothic *kuni* -tribe, race (as pertains to tribal ethnicity), ancestry, generation. *Kin* is similar to Latin *genus*, meaning offspring, race, birth /generation. *Genus* is derived from *genere* meaning *to beget*. Originally, *kin* signified folk of the same line, be it the immediate (such as the household or 'nuclear' family unit) or extended family -folk who shared at least one 'common ancestor' at some point within their lineage. This remained so even in reference to the tribe, which is actually (at least in origin) born of the kindred [sippa]. This is also reflected in the poetic phrase *kith and kin*. The phrase itself was first recorded in the mid- to late 1300's and has fallen wholly out of any 'modern' mainstream usage. *Kith* is a Middle English word derived from Old English *cýþ* or *cúþ*, which signifies that which is known, or familiar, knowledge, or acquaintances. Likewise, Webster's (later) defines *kith* as: *intimate acquaintance and relationship*. *Kith*, then is one's close friends and shoulder-companions, one's trusted neighbors and comrades. *Kith and kin*, in its earliest and *truest* sense, are literally one's friends and *family*.

In general terms, *family* covers a rather broad range, from our very own household to the 'extended family' of our 'other' relatives -*our clan, tribe or kindred* [sippa]. In Irminic perspective, this would also include our ancestors [*Altmâgâ*] -not simply in 'memory' or on documentation (such as a family tree or history) but in the very real sense as remaining with us, as viable and contributing members of the

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living kindred [sippa]. To Irminen, our ancestors remain ‘accessible’ and integrally linked to the weave of our lines, and still connected to that great, and deep urlag within Urda’s well.

Likewise integrally woven within the wurt and magan of the kindred are of course, those bound into the family through oaths (such as through the rite of blood brotherhood and marriage) and adoption. Adoption is an ancient and wih-holy practice that serves to bring into the family and lineage those who would have otherwise been rightfully outside of those lines. In ancient times, as well as in modern Irminenschaft, this was done ‘under the cloak’: that is, the individual who adopts another brings the individual under his cloak in a shoulder embrace, formally taking that individual ‘under his wing’ and protection, publicly displaying the act of bringing the adoptee into the family and lineage.

In an Irminic family/ kindred [sippa], adoption is a very sacred act. In every real sense, it ties the individual into the *entirety* of the household and blood kin -the adopting family’s lineage and ancestry become that of the adoptee. So too, does the luck and urlag of the family become the adopted’s own. Within the contemporary Irminic household, adoption often includes an act of name-giving. In this, the adoptee is given a new, rightful name, be it simply the sir-name of the family, a ‘first’ name, or both. This is significant in that it ‘rounds out’ the very real rebirth into the family and ancestry/lineage -our names carry magan and are in fact quite important in that regard, at least to Irminen and other Heathen. Naming the Adoptee serves to not only sever what strands may be lingering, but just as in naming a child after its ninth day, brings that individual within the family in whole scope and form, and ties that magan to the individual in ‘official’ manner and Being.

### **Defining Kindred / Sippa**

Beyond the scope of *household* and immediate *family*, or more appropriately (and literally) our ‘nearest’ or ‘closest kin’ is *kindred*. While certainly our ‘nearest kin’ or *family* are integral parts of our *kindred*, this term is more ‘general’ in its application, referring more so to the larger, or ‘extended’ collective family rather than the nuclear family-unit, proper. *Kindred* is derived from Middle English *kinrede*

or *kindrede*, in turn, derived from the late Anglo-Saxon *cynræden*, which is analogous to OE *cynren* (kin, family, ancestry), and related to Old Norse *æt* (kin, family, kindred), and Gothic *kuni* (tribe, ancestry, lineage). *Cynræden* is a compound formed of *cyn* (kin, offspring) and *ræden* (state or condition), and so would signify the state or condition of being kin: kindred. This is reflected in both 19<sup>th</sup> century and contemporary dictionaries, which define kindred as: *relation by birth or marriage; consanguinity; kin or a group of related persons, as a clan or tribe; a person's relatives; kinfolk.*

The term itself as it survives within Modern English (*kindred*) finds no evolved form within Modern High German. In its stead however, we find the term *Sippe*, which not only embodies the same ideals as those presented under the elder and modern English forms, but bears a much deeper significance than its counterpart -one which draws from particular wîh-holy roots and carries a measure of the magan of the Holy within itself, and ties that magan to the very 'thing' or Being to which the term is associated (in the same fashion as our own names do). MoHG *Sippe* (a term carried over from MHG) evolved from OHG *sippa* / *sibba*, which itself is related to or derives from the older, Go *sibja*: relation by blood; kindred; peace. Related, are OE *sibb* (ME *sib-* affinity, relation by blood), OFr *sibbe*, and OI *sif* / *sift* which likewise denote those same concepts (blood/kindred/peace). Among these elder terms we find the name of Donar's wife: OHG *Sibba*, Go *Sibja*, OI *Sif* - the Matron of the kindred, she who wards the well being and prosperity of our individual lines, she who ensures the peace and *wholeness* that is afforded by a strong, hale *sippa*...the magan of the Holy is integrally linked to both the Being of the *sippa* *and* the term -thus, we *project* that *wholeness* upon our own *sippa* in a deep, mystical sense each time we utter the word: the names of our Gods are virtual 'words of power' in their own respective rights: each time we set breath to them, we are drawing upon that magan, invoking that God-essence in *some form*. This same holds true for words cohesively linked to or derived from the names of the Gods themselves: holy terminology both reflects *and* projects, reinforcing within ourselves the wîh-holy understanding and perceptions to the primal truths with which they relate, and in a more dynamic sense, serve as a *furtherance* of that Being or manifestation. For Irminen then, the term *sippa* is best illustrative of the *wholeness* and *holiness* which *is* and underlies the

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true sense of our ‘kindred’ on every level and in every ‘condition’ of Being...Our *sippa* is the *entirety* of our family lines, from our youngest living kinsfolk to our eldest ancestors. It encompasses both living and dead, and is the very embodiment of our immediate beings and collective deeds as kin, and the ultimate source of true strength and *peace* -and the wholeness and totality of our line's urlag: every kinsman within a given sippa has affected or affects/ influences the urlag of each particular lineage, contributing to the great store of (family) magan which is born by each family's *sippafolga* or ‘kin/kindred-fetch’ (ON *kinfylgja*). As we reshape our households into viable, healthy, Irminic families, so too are we ‘laying the law’ of our sippa’s development. That is, we are actively setting within Urda’s Well the primordial layers of urlag from which all other layers will take shape, and so are setting the very foundations for the forging of a true *Irminic sippa*. As we continue to build upon these layers, furthering the urlag and magan with earnest efforts and rightful deeds, we not only strengthen, but often are replenishing and reinforcing that lush hedgerow with encircles and protects the innergardens of our sippa.

## II The House and Household

For the Irminic family, the house and household are both the source and the ‘last bastion’ of true frith, hospitality (in all of its Heathen sense) and that which is *good* and *whole*. As they say, ‘there’s no place like home’, and in a good, Irminic home nothing else rings quite so true. While even many Irminen may not ever ponder just what the *house/ home* truly *is* or embodies, they still have a better understanding and appreciation for what that underlying truth is (once they do in fact pause to consider it) and beyond all else, can fully discern and appreciate the holiness which is the Irminic *house* and *home*.

Our house is so much more than simply just the physical structure of the building; from a practical, ‘social’ point of view, the house typifies the family that inhabits the dwelling itself -it isn’t just the building, but the folk who dwell within that building (normally as *kin*) which constitute a complete depiction of a given *house*. Of course, this collective group of folk or kin is nominally the *household*, proper. Household is derived from Middle English *houshold*, which of course is a compound drawn from the Old English noun *hūs* (house, dwelling) and verb, *healdan* (inf ‘to hold’). A literal translation of *hūsheald/ houshold/ household* would be rendered as something like: *to keep or hold one’s house* or even *to hold and maintain one’s home and the affairs of one’s house*.

This illustrates the *household* as something beyond ‘mundane’, still, or stagnant in any guise, and in truth implies something living and essentially ‘mobile’ in nature. That our household is a dynamic manifestation is also implied in secondary dictionary entries for the term, which indicate *the affairs of the home and the keeping of domestic concerns*. To exist as a household would demand effective interaction between its members, and effective dynamism. Our household, or our *household affairs* are those actions, that urlag we lay within the Well which effects the greatest impact for ourselves and *nearest kin*-through the holy workings of wurt itself. This, then, is

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in all realistic terms not only the ‘glue’ which keeps the family together and functioning as a whole and healthy unit, but the very layers which will effect the next, and serve as the very catalyst for our own and our nearest kin’s evolution or furtherance -this is something that within mainstream culture is deteriorating with great rapidity, and is even ‘under threat’ in Irminic and general Heathen households today.

When we consider the complete ‘picture’, our households are both the folk who comprise them, and the collective deeds of that folk. It should be noted that these ‘collective deeds’ include both *good* or *rightful* actions -as those which lend magan of increase and luck (and so benefit or further the household), *and* those actions that would be considered *evil* or *unright* -those malefic or otherwise harmful actions which lend detrimental magans to the collective luck of the household. Our *house* then, also indicative of the folk who dwell within, is the very *container* of those deeds and magan. That our *household* and *house* would embody the actions and serve as the container of actions of the folk within the home lends sensibility (from a religious point of view) to Webster’s inclusion of borders, lodgers and servants within the context of *family*, and naturally household -the actions of all who dwell within the *house* are, after all, seen in a collective light by those outside the home, and certainly the actions of the individuals of any given house not only reflect (in positive or perhaps negative light) upon the household, proper, but do pose profound impact and effect upon all its members -all who dwell within the container of the house/household are intimately tied to one another through the collective luck of the house. Certainly, it should stand as ‘fair warning’ as to whom we invite to cross over the holy threshold which transverses the hallowed bounds of that container and to subsequently share in or be given the potential to affect the luck and urlag of the household. *Courtesy*, or *guest right* remains among the foremost of Germanic thau, but even within the Eddaic *Sayings of Hôho* we are cautioned to use discretion and moderation:

Only a strong lock can last in the door  
which is unlocked for every wight who calls...



Here, we are cautioned to be not ‘overly’ generous or courteous- to provide for guests beyond our means, but if we consider the entirety of the strophe,

Only a strong lock can last in the door  
Which is unlocked for every wight who calls.  
Turn your back on the stranger-  
He may have a malicious intent,  
And bring all sorts of troubles.  
(Hávamál 136)

We can see that there is a deeper underlying meaning implied as well: not only should we be cautious as to not overextend our means in providing ‘guest right’ or ‘courtesy’ to every wayfarer who comes to our door, so too should we take heed as to who or perhaps *what* it is we are inviting in. As our homes are an holy enclosure or container, ‘unbarring the door’-that is, opening the door in invitation and welcome- is to provide a virtual ‘portal’ through the very protective ‘shield’ or ‘circle’ which wards it. Once a space is duly and properly warded from the various forms of blight and mischief which could otherwise enter it and ‘contaminate’ it with woe-bringing magan or bale, a threshold must be created to allow for entrance of other wights or folk whom we wish to welcome within the enclosure once the protective sphere is up, lest the whole be rendered ineffective or collapse altogether (in breaking that veil). Regarding the house and home, the doorways (and even the windows or other openings) are literally this threshold ‘par excellence’-they provide a permanent means by which folk and other beings seen and unseen can enter or leave that holy enclosure, bringing with them weal-full magan and luck or woe, ill luck or the ill intentions they carry (this is especially implicit in the second part of the strophe).

This is the foundation for superstitions dealing with the threshold of the home such as, *Evil (such as vampires) can only cross the threshold if invited in*, and the idea that it is ‘bad luck’ to give invitation or welcoming words such as ‘come on in!’ when a door blows open on a breezy day...it could, after all, be more than just the wind at the threshold!

It is worth repeating that our house/home is a holy enclosure, the container of not only the folk and wights (husinga and taterman) who

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dwell within, but the collective actions of the household itself -which, again, is a dynamic, living manifestation on its own accord. Our house is full of the luck and energies generated by the deeds of all who inhabit it. The magan of the home can be felt easily enough, especially by those with some degree of ‘sensitivity’ to energy forms or presences, and accounts for the ‘feeling’ we get when we enter the home, be it ours or someone else’s. Often, if a house contains an unusually strong store of energies or luck, or has an a peculiarly high ‘activity’ level, one can generally pick up some ‘feeling’ from without (that is, from the walk, or even down the block) -this is especially true in cases where the current within is intensely ‘negative’ in some way, or the unseen who inhabit the dwelling are especially restless or sinister in intent.

Our *house* is in true essence our *home* -it is that place in which we live and all which is contained within or pertains to that place. It is the center of our immediate kin’s strength and furthering, and the very seat from which the essential Irminic sippa is sprung. Our house/home is very much a part of us, there is an innate connection which always remains in at least some underlying form that rings out to us when we ‘come home’. When our house and home is established in true Heathen form, it thrives with the blessings of the Gods, husinga and taterman (who dwell within and around the home), and becomes that very *bastion of frith* as mentioned above. A house full of cheer, positive energies and luck, a truly frithful home is a wih-holy source of comfort and peace. We can sense this easily enough as that feeling of relief and refreshment we feel as we cross the threshold...that healing comfort which embraces us, especially after a particularly harsh day or long and tiresome journey.

Our home provides us with a ready and holy refuge that effectively affords due and sufficient warding from affliction or care. It protects our self and those bound to us (through the cohesiveness of the household) from inundation and attack from without, allowing our bodies and spirits to ‘refresh’ and ‘recharge’ on a daily basis and in proper means and manner -a true and literal ‘healing comfort’. Needless to say, such a comfort is only possible through an established and hale home -while no household is in any wise *perfect* nor always wholly peaceful in its day to day doings and interactions, there must be a manifest frith at its ultimate root or foundation upon

which the members of the home can ultimately rely and draw some measure of strength, support, and sustenance.

Certainly, this reaches well beyond the narrow confines that predominate the shallow understandings of contemporary thinking in which we find *only* an association of the term to a simplistic state of 'peace' or temporary tranquility. There is an intrinsically deeper value to *frith* that thrives in a much more dynamic and non-passive way than the rather hippy-like conception we find in many settings. This value is bifidic in its own nature, existing in both the greater social scheme, and that of the sippa or household, though each integrally interwoven into a single and unified holiness that works inseparably towards a greater evolution and Being of the folk which it serves.

In either case, *frith* is an *activist* expression of the collected will of the household, sippa or greater Irminic/Heathen community. It doesn't come about nor does it endure simply for the absence of strife or conflict, as it may be thought in today's common comprehension of the term. Rather, it is a willed application of the highest of 'moral' processes and understandings. To achieve and keep *frith* within a society or home setting is to truly reach the pinnacle of the collective unity of the whole -an established innergard (OHG *inningart*) where one may have and know *true freedom* within one's life. This realization of freedom in its pure and holy context is the winning of the blessing of kith and kinsmen, the building of bonds that foster a true state of security for all involved. Safety becomes relevant in an objective fashion (the literal protection afforded to numbers and strong support), but it is equally relevant in the subjective as well - here, the member of a community or household is given the means to contribute to the furtherance of his folk in an honest and unbridled fashion- free in his or her expression, safe within the bounds of those who accept and understand the passionate intent of the contributor and contribution. You cannot have freedom without consideration to the safety of the individual or group, and you cannot keep that safety without freedom. Without either, *frith* remains unattainable.

In *frith*, the Irminist knows he can rely on his kith or kinsman in need -*frith* is the primal truth underlying the old adage *all for one and one for all!* In the freedom and security of the innergard -held fast in the steal of *triuwa*- a folk impassioned will thrust ahead into the great unknown as a holy unit of one, with each taking a responsibility for not only his or her own self and actions, but that of the others. In this,

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one's actions (and the results of those actions) are not inseparable from those of the whole, but do in fact serve as a contributing layer to that group's urlag. No kinsman can act in a manner that brings down, diminishes or harms his fellow kinsman (thus, bringing detriment to him/herself and the others as well). No one stands or acts alone in true frith -all will reap the benefits of prosperous advance, or will face consequence and failure together. Such is the holy essence of true love between folk, that substance of trust that drives us in our dedication to those we call *our own!*

## III The Liut

The Irminic liut is an organized social unit, a formal collection of folk who are individually and mystically bound to one another, and bound to a common good and weal that is *firmly* rooted in and expressed by that communal spirit and enterprise. A liut, by necessity is a bit more structured and complex in its mechanisms than the sippa, and its composition may include individuals otherwise unrelated but through their association to or through the liut, or some mix of blood kin *and* kithsmen -whereas the *kinsfolk* of a sippa are bound to one another through *blood, marriage* or *adoption*, the members of a liut are bound in solemn and holy *oath* -oaths that over time, serve to weave a delicately intricate and ever-growing tapestry of urlag and luck, one woven with the fibers of each individual within the group, and firmly fixed within the ‘well’ from which the liut and its collective magan ultimately springs.

The liut serves a critical role within the natural orders of Irminenschaft, in providing a viable and organic ‘place’ for those Irminen who find themselves outside of the general fold of the sippa, or who are unable or unwilling to develop the foundations necessary to the building of a proper sippa in good, *right* order and *natural process*. In many of today’s Heathen organizations or settings, this doesn’t present itself as much of a problem, if at all. This is unfortunately indicative of often-serious deviations from any true or proper sense of just what it means to be involved with such wih-holy manifestations or functions. Social parameters and the terminologies used to describe such parameters are all-too-often so watered down that they become utterly meaningless in any case, and unrecognizable if and when compared to the original or *real* sense of the manifestation or term which describes it. We see this particularly in the form of what many Heathen groups consider as *kindred* and what it means to be *kin* and part of a *kindred* overall. In what seems to be an increasing number of settings, the so-called kindred is little more than a congregation of sorts, with little or nothing that truly binds the folk in any mystical way to one another *as a folk*, let alone *kin*! Often, membership is categorized and run more on the lines of a lodge or

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union, and may include required fees or yearly dues in order for one to maintain their status as 'kin', or to be called 'brother' or 'sister' - the pitfalls of which are apparent enough at first glance. Still, in other circumstances, there exists something closer or on-line with more holistic manifestations, having an established structuring that does indeed bind the members in some way in proper oaths of fealty - though these seem to resemble the central idea of the liut rather than proper *kindred* or *sippa*.

The membership of a liut should never be made to take the role of *sippa* or be mutated into the monstrosity of a pseudo-family, or be taken to recognize, adopt or establish some false lineage or 'blood' lines. On that same note, as the liut begins to grow and settle in, its members need to remain sharply focused within the realm of *reality*-delving into the sphere of fantasy or role-playing needs to be avoided at all costs!

This is especially applicable in the due course of development of roles and honors within the liut. Holy functions and structure will inevitably develop as the needs of the liut grows in both the mundane and mystical sense, and a mindful Harugari would be wise to exercise restraint in his creation of roles and honors out of nothing more than an effort to humor or impress his folk, or perhaps give each man or woman some sense of (otherwise unearned) worth or importance, or 'something to do' within the liut. Eventually, the luster of the presumed honor is lost, having no real substance to it in the first place, and will at some point prove itself to be a thorn in the side of both the Harugari, and of the person so rewarded. This in turn will present other disruptions or difficult complexities for everyone involved, and may even lead to the disenfranchisement of the membership and undoing of the newly woven fabric of the still-green liut.

### **The Necessary Roles and Positions of a Liut**

The roles filled by the membership of the liut can vary in office and number from group to group according to the dynamics of each. While there are certain key positions and tasks to fulfill, there remains on some small level uniqueness to holy orders between each given liut. In any case, these should be crafted along strictly Germanic lines,

and with sense and practicality (as suggested above). For now, let's take a look at a small few of these roles as they commonly occur among all of today's Irminic groups.

The foremost role of a liut is the Harugari<sup>5</sup>. Most often, this position is held by a man of exceptional worth among the collected folk, though the position should never be misunderstood as being *exclusively* the domain of men. Women can *very capably* and successfully lead a liut as well (as a *Harugarin*), though it is today as it was in eldritch times uncommonly rare. In either case, the role is often (though *not always*) filled by the one who founded the liut in the first place -this follows a sort of pattern in which that potential leader is mystically driven in the forming of some dynamic in which he or she can better or greater serve the Gods, the general folk, and furtherance of Irminenschaft in high and holy orders and ways. The Gods, in turn will take notice of when such a beacon is lit, and may even lend a hand in bringing folk to seeing its guiding light. The potential Harugari/ Harugarin will also more often than not draw folk on his/her own, and oft-times out of nowhere (or so it seems) -which itself is a mysteriously holy phenomena. These individuals may be drawn by some charisma on behalf of the man or woman, or out of sheer curiosity, but will soon enough recognize that greater quality or higher worth which will outshine all other qualities (or deficiencies), that truly sets him/her apart from the average joe...This has everything to do with the truly *sacral* nature of the Harugari/-in's position and function, and where such substance is absent, will become apparent enough as folk begin to come together. Men or women who self-appoint themselves, or somehow assert a claim to this or some other position will clearly show themselves to be nothing less than power or glory seekers with no real interest in the triuwa of the Gods or folk in any guise, and should be 'shown the door' as thau demands. The Harugari/-in of an already established sippa naturally comes into the role within the liut, and it's often from that core unit that the first roles or positions are filled within the liut (out of both

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<sup>5</sup> Derived from *haruc / harug*, cognate to ON *hörgr*; it (*haruc*) was also used to indicate an enclosed place of votive dedication, such as a temple. *Harugari / Harugarin*, then would be 'keeper of the temple', or keeper of the center of the cult -a role that belonged to the Priest-chieftain or King in Heathen times.

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luck and utility). The Harugari/-in holds the luck of his/her sippa, and of the liut if he or she comes to lead such a social dynamic, and is responsible for the well being and wholeness of his/ her folk in the most holy of respects. The Harugari/-in presides over all situations in which the luck and prosperity of the folk is furthered or affected, even when others may be given the task to directly deal with or act in some holy means or function.

The Harugari's chief man is the Thauling (literally 'thau-er'), who is given to protecting the Harugari and the luck that he holds in both the physical and metaphysical sense. The Thauling's role is uniquely important, particularly in matters of public dealings and samal. Here, the Thauling must always keep his wits sharp, and constantly watching and hearing for opportunities which may erode into a state of unluckiness or un-frith. In samal, the Thauling takes his seat next to the Harugari and is responsible for maintaining the luck of the hall, in word or deed. He is (for the sake of the hall's luck) the *only* member of the throng who may interrupt the Harugari in speaking, and has leave to challenge any boast [*gelf*] which is utterly wrong, improper, or would bring about bad luck for the liut or sippa. The Thauling, depending on the liut and its aims, is also considered an 'official spokesman' for the Harugari and liut, and in some cases, may be the only one afforded such a command (besides the Harugari). The Thauling must know the thau of his liut in perfect keeping, since he may be called upon often enough to recite any number of thau in a given situation. This, of course, requires an ability of retention on behalf of the individual who fills the position -a skill which often finds that man building upon and maintaining some internal repertoire of poetic-isms or poetic catch phrases or kernel concepts that *naturally* reach into one's greater consciousness and mental faculties (think about all the lyrics to all of those irrelevant tunes you still know by heart!). In time, the Thauling might even find himself developing a niche for a more formalized poetic composition, and so may come to 'double' as that liut's *Minnasangari*.

The Minnasangari (literally, *memory singer*) is a man or woman<sup>6</sup> who is privileged with the keeping of the liut's lore including, but not limited to: the liut's current history, the history of the deeds of the liut's ancestors, the stories/ gelfs of folk-heroes or heroes of particular

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<sup>6</sup> In which case, *Minnasangarin*.



importance to the liut, stories and gelfs of the Gods and other wights. An Irminic Minnasangari might often pen these compositions, but will *always* make it a point to commit them to memory, and sing them from memory whenever and wherever possible. The Minnasangari's role is one of great importance for the Irminic liut, for it not only serves to preserve the liut's deeds in a living and dynamic way, but it serves to preserve and cherish them in the most holy and ancient way possible (poetically) -which in turn, *strengthens* our folk's collective link to the deepest reaches of our people's 'well'. The Minnasangari would be well disposed to take the trouble to learn the mechanics of elder Germanic verse and the particulars of Old High German -the *true* roots of the holy office lie in its most ancient and holy foundations. Yes, the Minnasangari could very well compose in Modern English if he is so inclined, but only the *authentic* Germanic poetic form and words could convey the holistic All-Being of the folk in such indescribably rewarding ways that simply have to be *experienced* to be fully appreciated! In the most ancient of times, the Minnasangari would sing his composition accompanied by a harp, though today, any *acoustical* instrument may be substituted.<sup>7</sup>

For an artist with real passion and heart, the basic skills needed to successfully fill this role will evolve with an astonishing speed - through continued service within the liut in fainings, samal, and other settings, the Minnasangari will hone his (or her) art into a finely-sculpted craft, one which will *greatly* enhance the enjoyment of holy events for not only the liut, but the Gods themselves...as my own experience has shown, they *love* hearing the Minnasangari take the floor! His work is after all, a labor of love -one that the Gods recognize and appreciate in even the least-talented, though thoroughly *sincere* composition or composer!

The 'highest ranking' lady of a liut, if not herself Harugarin, is the wife of the Harugari (or failing that, the woman of highest honor and worth among the folk). Known affectionately and with the *deepest respect* as Frouwa (Lady), she is responsible for many holy functions which are *exclusive* to the powerful and healing hands of our treasured women, and for the administration of those duties (where applicable) to those under her. The Frouwa (or another woman of

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<sup>7</sup> See the address in the back of this volume to acquire more information.

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good name and caliber chosen by her) has the primary responsibility for the hallowing of sacred places or ‘things’, and the keeping of such things. It is from her hands that the samal-horn or cup is passed, and from her hands the blessing (sprinkling) is spread to folk and stead. The Frouwa is ordained with the care and keeping of the sippa’s own sippagraal- the holy Well of the sippa- and it is *only she* who should handle it (that is, on any regular basis), though without question, *only she* who can maneuver its lid and tend to its contents. In the larger liut, the Frouwa might lead a number of women’s guilds, or at the very least has charge over their administration. Alongside every great man, there is a great woman: maintaining the luck and success of a liut is a difficult task, one that incorporates a holistic balance that is nearly completely absent in mainstream religious forms, yet thrives in the healthy and hale Irminenschaft (and other forms of Heathenry) of today. The key, of course *is* this rune of balance and the striving to keep it on an even keel at all possible times -a primal truth underlying every Irminic liut and as embodied in the roles of its folk. The liut *must* foster this balance, but I can’t say it enough: don’t pad out the numbers or the roles in order to prematurely expedite or artificially serve that need! Take the time to do things *right* from the very start, and allow the liut to develop along the natural course, in accordance with our holy rita, and *with* the flow of the liut’s wurt.

When the rare occurrence arises that a folk are without a Harugari/-in, or have formed as a liut but not under the leadership of such a man or woman, they should choose for themselves an able and willing Steward [stîgawirt] to see to the administration of the liut’s affairs and management. The Steward does not hold a sacral office, but instead is a sort of ‘temp’ employed here to keep things rolling in a smooth and cohesive manner until a qualified man or woman worths him/herself into the role.

The Steward might also be used by a Harugari or Harugarin to see to certain administrative tasks in the larger liut, and indeed may have the steward (currently serving) retain his/her place even once the sacral seat is duly filled. A man or woman of some measure of honor uncommon to the rest of the folk, the steward may serve as an apprentice to the Harugari/-in, having proven to be a leading contender or best choice to fill such a role in replacement to the current Harugari/-in (upon death or otherwise), though this is by no means *dogma*.

One last position we should give mention to here is that of the learner or probationary member. Most contemporary Heathen groups exercise some sort of learning or probationary period, either literally or figuratively through some more

‘Heathen sounding’ term of art. The types of positions, divisions within them, and their respective names vary as widely as the groups and number of groups which incorporate their use in some fashion - properly, completely inappropriately, or somewhere in between. In any and all cases, the importance to provide for the ‘unproven’ or

‘un-worthed’ remains an essential fixture, and certainly one which finds necessity within the aspiring or established Irminic liut. In Irminenschaft, such an individual is known as either a ‘Goodman’ [Guotman] or ‘Goodwife’ [Guotwîb]. These are men and women who are fresh from the streets, rather unknown and tested among the liut, and often quite new to anything so radically divergent from mainstream thinking as is Irminenschaft. The term in which a man/woman serves as Goodman/wife is not usually set as is the case with social clubs or other non-holy memberships, but is rather determined by the development of each on his/ her own, as observed by the liut and under the guidance of the Harugari/-in or some other member of the folk assigned to bring the Goodman/ wife along the true ways. The assistance, knowledge or other skills which are given to the Goodman/wife are dependent on the whims of the liut’s leadership or guild-stewards, who will most often reserve such hard-earned memberships for the proven folk of good name and triuwa. In turn, as nothing good or worthwhile comes for free in this world, the Goodman/wife is expected to *pay* for his or her education in some form -be it doing the menial tasks at functions, lending their skills as service to the liut, or some other means.

Such knowledge that is afforded to the Goodman/wife certainly didn’t come for free or without pains to the one/ones who’ve won it, and it shouldn’t be *expected* to be had or gotten in such a way by someone *unproven* to triuwa!

### **Geography and ‘Atmosphere’**

It is important that the membership of a liut live in some proximity to one another, and should be well within a feasible car-

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drive at the greatest stretch of distance. Folk who live too far apart have little or nothing to do with one another on any real or intimate level, and therefore cannot possibly develop nor strengthen those holy bonds that keep the liut cohesive and functioning on the deepest of levels. Likewise, it's important that the folk meet *regularly*, and *especially* at the holy tides and formal Thing dates. The less the liut interacts or functions on a collective or communal level, the less it drives to keep such levels whole and thriving amongst themselves, increasing the likelihood for the liut's eventual demise. Folk who live a rather considerable distance from the liut or most of its memberships may be included within the 'gards' of the liut (if only to foster them in Irminic triuwa, for instance), but should be encouraged to seek a more local group, or to establish such a group themselves. *Proximity* tends to be a leading measure to the success or failures of dynamic groups, including those that exist within Irminenschaft.

The advent of the Irminic liut or sippa is an exciting adventure in and of itself, and can open the floodgates to a virtual sea of unexplored or untapped potentials and possibilities. One of the first functions of the newly formed group is the adaptation of a collective name. This name is an important fixture to the liut or sippa, as it becomes that vehicle for the transmission of the mystical Being that *is* the group in many ways, and often sets an essential tone, 'atmosphere', or focal point for the group and its identity. The name is itself a holy thing, and should be considered and chosen in solemn and sober means: it should never be given to reflect some humorous pun or other nonsensical colloquialisms, nor should it be chosen from a purely fictional or fantasy source. This is, after all a *real* and living religious expression and triuwa of a *real* and evolved folk!

The careful liut or sippa would be wise to steer away from magical concepts and other words of power as well -the utterance of these invokes the power for which it is named, and over time will prove as an unlucky burden for the folk to bear. Names of the locale can be used, but should only be taken from Germanic linguistic stock: leave American Indian names to the Amer-Indians! Another viable choice for the name of a liut or sippa is to name the manifestation after its founder or ancestry, or perhaps the ancestry to which the folk most closely identifies (that is, as drawn from their own lines, not assumed or pulled out of thin air just because it sounds cool). The group's name might also come to reflect a *specific* cult center or

following of a God or Goddess can be chosen as well, though given the ever-changing nature of evolution and evolved folk-groups, such a narrow limiting of *triuwa* should be reserved in only the most peculiar of cases.

A further point of ‘atmosphere’ is a choice to don attire that set the folk apart from the mundane world. In elder times, attire, like ‘religion’, was an inherent part of one’s ethnicity or tribal identity. What you wore<sup>8</sup> communicated to which tribal group you belonged, as well as the measure of honor, good name or *era* within that tribe. Today’s fashions do not serve any such holistic role in any way whatsoever, and if anything, only further the severance of connection to our ethnicity. For this reason, Irminen, in an attempt to connect to the root of their ethnicity will wear clothing at holy events which not only demonstrates that ethnicity, but serves in a mystical sense to sever the Irminist from the mundane, and aid in wholly immersing him/herself within the complete Being of that ethnicity or ethnic form. This is a matter of personal preference, of course, or a preference of the group at hand. Through my and my folk’s own experiences, we have found that using a holy wardrobe for these purposes greatly enhances the overall ‘wholeness’ of events, and of the connection we share to the whole of our ethnic Being. On a final note, some groups prefer donning ethnic duds from this or that specific historical period whereas, others may prefer to design something wholly original (but in Germanic spirit) that reflects the collective ethnic expression of the *particular* liut at hand -serving in a manner of speaking as an expression of a ‘regional’ distinction or feel within the greater Irminic community. In the end, neither is more ‘correct’ than the other, so long as each is founded in the true holiness of the Being of the liut. The possibilities of design are here only edged by the aims or wishes of the folk involved, and so limited to the collective creativity, skills and/or means of the liut itself!

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<sup>8</sup> Clothing, the colors of the clothing, brooches and fibulae (or a combination of various items), may have held a given significance to the level or era which the individual was know to have, depending on the tribe...such was the case among the Goths, who used fibulae to demonstrate era, as well as limiting white to the privilege of the Kings, Priest-chieftains and their subordinate priests, for example.



## IV The Nature of Thau and Law: the Good of the Folk

Natural order permeates all of Being -the continuance of the incessant cycles of evolution are dependent on the unbroken channels and conduits which have long stood as a result of the Shaping of the cosmos, of the All, and the resultant ordering which took place- this primal shaping is recalled in the Armanic terminology, *rita*. *Rita* is a kalic formula composed of the runic name or kernel-word *Rit* (primordial law, cosmic law, the ordered movement or rhythm of cosmic law, patterns and cycles) and the rune Os<sup>9</sup> (creative speech, ‘dynamic’ or shaping breath: the magical or evolutionary vocalization that sets the goal of the will into motion; also the rune of Wodan). *Rita* encompasses the deepest and most primal understandings of the shaping of the All, and of its order as first spoken by Wodan, and set by himself and his brothers, Willo and Wih. *Rita* is the whole and immensity of the immeasurable strands of order, the unbroken lines which have allowed age upon age to move in their unfaltering cycles and progressions, like the long chords of some glimmering fabric woven into a complex tapestry colored with the innumerable patterns and designs that illustrate the layers of our folk’s history, progression and timeless existence. Without order, without *rita* this could never be the case; without *rita*, evolution would be non-existent, and the truth of our Being would tell yet a much different tale -one that would find ourselves (as a folk) in a constant, stagnant circle, a non-existence or non-Being of no progress whatsoever, trapped in an endless droll of inescapable primitiveness. On a macrocosmic level, *rita* is embodied within the holy Irminsul, within the structuring of the Germanic multiverse, and the movement of the realms and cosmic bodies within and throughout the multiverse; microcosmically, *rita* is given form within the social/familial institutions that compose the greater society-at-large, and more narrowly defined, within those foundations or building blocks that make up the foundation of the society.

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<sup>9</sup> Used here in its Gothic-runic form as the letter-rune *A* [Aza].

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Unlike the more tangible elements of rita as can be found or ‘directly’ experienced within the universe or multiverse -planets, stars, realms, worlds, etc., the ‘stuff’ of order on the microcosmic level of Being is more abstract in its condition, though just as vital in its nature. This ‘stuff’ is the composite of the essential processes which must be at play or in motion within the microcosmic *-in all of its conditions-* so that the balance of rita as a bifidic whole of two equal parts (macro- and microcosmic) is unshakable in its integrity. Socially speaking, the ‘stuff’ or prime essence of rita takes shape as the norms or customs of a folk or folk-group. In the most mundane sense, these can be demonstrated within acceptable mannerisms, etiquette, or perhaps through what the mainstream deems as appropriate or ‘acceptable’ styles of dress. On a deeper, and more significant level, norms and customs take on a whole other meaning. It is here that we find an element of holistic importance to such things, one full of a holiness and impact that mainstream ‘thinkers’ are simply too numb in their confusion to comprehend!

To the Irminist, that which fosters, maintains, or contributes to the microcosmic<sup>10</sup> order of our innergard -be it as *sippa*, *liut*, or both is what is most recognizable as *good* or *the good*. *Good* goes well beyond the narrow definition imparted by the Hebraic schools of thought and philosophy, beyond the rigid characterization that would have it as nothing else than one’s ability or means of ‘keeping within God’s law’, or sticking to the tenants of his dogma. Within the elder Heathen cults, as it is today for today’s Irminist and general Heathen alike, there is nothing of the sort that parallels some ‘word of the Gods’ or other dogmatic mandates or ‘statutes from on High’ in which we must follow to remain in the keeping of the good. Rather, good is determined according to that which ultimately benefits the overall group and that which lends increase to our folk. It is a keeping within the holy rita of the All, likewise lending increase to it as well.

In essence, to be or to facilitate *good* is to act or live within the established organic *law* of the folk (or even in the closer setting of the household), to build upon the increase of the folk through right and proper deeds, in *active contribution* to the whole.

In doing what is *good* we must do and maintain what is *right* by and for our folk, and within the society to which we belong through

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<sup>10</sup>And through it, macrocosmic.



blood and/or triuwa. This necessarily implies *action* on part of the individual in question -it is, after all a movement in accordance to the *good* of the folk or social group to which one belongs: an *active* application of the principles, ethics, customs, practices that bolster the hale and functioning sippa or liut. So, when we consider what is *right*, or what entails *rightful* deeds or doings, we must take into account that which lends increase to the group, that which strengthens it, and allows it to continue in its momentum and movement within the rita of the All. What is more, this notion of *right*, of doing or acting *right* and *rightfully* is what holds us to the *common law* of our folk, and likewise reinforces the underlying truth and holiness of that common law for and among the folk at hand. Here, we see the true root of just what it means to *have a right* within a particular group or society - something which is severely distorted within the mainstream world, but remains stalwart in its essential Being within Irminic and general Germanic-Heathen society throughout. An individual's right/rights within an Irminic/Heathen society directly stem from the collective good of the folk, and are that which allows him or her a due, natural course or movement, and a true sense of real freedom within the innergard that provides for the holistic contribution of each of its members in keeping that group on a mobile footing within the bounds of holy rita. One's rights are one's freedoms to pursue the utmost that the sippa or liut has to offer, and in so doing, work towards its greater evolution in the process -*not* a freedom in the sense of having liberty to do it harm, or to advance some cause that would threaten to disable or stagnate it in some fashion, or prove to render its ultimate demise...these after all, work against the good of the folk, undermine the rights of its 'members', and counter an ageless and holy rita!

As we can see, to act within one's rights, to perpetuate *rightful* deeds and actions is to conduct oneself in accordance to our folk's common law. This is a striving to adhere to proper, established norms and customs -to act with a true sense and understanding of what is good, and beneficial to the order and 'collective right' of the group, and so lending support to the furtherance of its security and ability in fostering a stronghold of true peace and holiness 'within the hedge'. These customs or 'acceptable habits' are the essence of what Irminen know as *thau*. As an institution, *thau* is a regulator of acceptable social behavior or conduct within the innergard of a particular folk setting. This is not to imply a regulation through decree or statute, but

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rather, a shared or communal conception or ideal of what is or is not good, socially proper or befitting of and for the members of a society or folk. Thau, unlike an over cumbersome Roman legal system, or the Germanic adaptation of that system (the codification of standards or virtues and by-laws), does not determine or regulate from some position of authority or ruling class, but instead is build from the 'ground up', becoming the foundation upon which all within the given group must build upon, or face being 'out of thau' with the rest of that society or folk. Thau, then, does not decree through writ on how one should conduct oneself, but is a standard by which behavior is judged or 'deemed', and is that which is perceived as beneficial to the growth or benefit of the group overall. As implied above, to keep within thau, to move or act thau-fully (or, if you prefer: *thewfully*) is indiscernible from acting or keeping the *good* of the folk, which together are irremovable from holding one's *right(s)* within society (or within the sippa), and keeping within the *law* of that society on whatever level or in the 'condition' (of form) it may exist.

Maintaining the good, and moving in accordance to established custom or standards, being in thau with our folk is a most holy endeavor -one that has far-reaching impact and effect, well beyond the scope of just the *here and now*. Bearing this in mind, or instilling this idea within our subconscious is what keeps us (as Irminen) in a rightful momentum of motion -one of building and increase, one that keeps us within a cyclic growth and greater evolution. To act or move otherwise is to unravel the tapestry and undo the work, which ultimately will unravel or unmake the society in question, whether or not we fail to see the implications or choose to reject the overwhelming evidence of those implications. In either case, we are furthering a mobility of some sort, continuing a line of action -be it for the good or detriment of the folk. We aren't good because we *think* or believe we are good; we're good because we *act* good- and the same can be said of our working with right and right good will, and in being in thau with our sippa or liut. Ours is a system of *action* and *deed* over all else: believe what you will, it is your actions that make you and prove your worth!!

With that said, and with that in mind, we can begin to understand the deepest roots of true, Heathen law. For the mainstream thinker, law is: *A rule of order or conduct established by authority; an edict of a ruler or government; a fixed regulation; an expressed command; a*

*decree; an order...*<sup>11</sup> -and as we can see, nothing more than the written codes and regulations of an over-bloated monstrosity of a bureaucratic judicial system- these writs, *handed down* from a presumed position of authority, are the unmoving edicts by which society is moderated, with universally generic application. This concept of law and legal processes is a far cry from its Heathen origins. Laws established in this way are truly inorganic, and unnatural in their formulations and Being...as we can see in examples that present themselves in daily life, 'laws' brought about in this way do not always lend to the greater good of the folk or society in which they are meant to serve. On the contrary, they tend to all-too-often *act against* that greater good and order, further complicating the problems and conditions they (at least in theory) are meant to treat or altogether prevent. In a Heathen context, this moves against not only the natural order of the microcosmic unit, but the macrocosmic rita as well, and is in true essence, *not* of the law, proper. Our contemporary term, like its elder cognates {OLG lag; OE lagu; ON lög} originally springs from the Indo-European root \**legh*: to lay, to place (something). This concept remains an essential characteristic of law even into the 19<sup>th</sup> century, where we still find it defined as: *...that which is laid, set down, or fixed.*

To lay something down is to establish it in some position or form, and as a noun, *lay* indicates: *That which lies, or is laid; a row; a stratum; a layer: one rank in a series reckoned upward.*

This laying of stratum, and its upward mobility brings to mind the movement of wurt, and the stratification of layers upon layers within the well, of the building of patterns upon patterns based on that which was first or primordially placed: urlag.

If we are defined by our actions, and our actions are what actively places layers within the Well (see section VI *Urlag, Wurt, and the Movement of Time*) then it stands up to measure that *law* is the collective of those layers, the totality of actions or stratum laid within the well, the incorporated applications of the movements of wurt and urlag on a greater or expanded (that is, social or group) level. *Law*, being the collective of a group's or folk's incorporated *deeds* is hence the living manifestation of its *past* (as it has sprung up from its

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<sup>11</sup> All quotes from Merriam and Webster 1885, unless otherwise noted.

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preceding stratum or urlag), is its dynamic and present *Being*, and the living essence of the folk itself in all its non-physical or intangible (but *mystically significant and holy*) forms or conditions! That a folk's law would be fixed is certainly not implicative of something rigid or otherwise stagnant, rather that what has been laid cannot be changed, only built upon with further stratum, or worked within a certain pattern or weave through the addition of successive layers or threads within the work.

*Law* is the apex of the greatest good of a folk, the wholeness of thau and right in its most complete and highest level or condition of Being, and so becomes representative of its strongest or most important standards or ethics. Likewise, it comes to encompass the most holy machinations of those standards/ethics as the folk's most significant customs, including the folk's cult and social structures. Hence, to be placed 'out of law' with a folk or tribe, to be made an 'outlaw' was to be not only cast beyond the ethics or systems which moderated one's behavior, but to be placed outside the structure of the folk -to be stripped of one's standing and freedoms, to be forced to surrender one's rights. Worst of all, to be removed from the law of the folk was to be removed or cut from the Being of the folk itself- to be rendered without urlag, without *past*, a non-human or subhuman wight unfit for the company of men within the good of the innergard, a literal wer-wolf (man-wolf) set to roam the wilds, the realm of the out-dwellers and other dark walkers, virtually dead to the folk from which he or she was cast, utterly and wholly forgotten!

*Germanic Heathenry*





# V The Primordial Shaping of the All

Our world and universe, like everything else that exists in Being is complex in its structure and manifest condition or existence -nothing remains cut-and-dry, nor can be taken at a strictly 'face value', lest we disregard the 'totality of Being' which lies at the true heart of all that is known or could be known. In regarding the All, we must bear this particular fact in mind, and make that conscious effort to strive toward a true understanding of what the All encompasses in its substance through a *natural*, Irminic perspective. Bifidically speaking, the All exists as both the 'objective' universe (the planets, moons, sun, etc) and the 'subjective' universe (the nine worlds of the Germanic cosmos: Hellaheim, Mittigart, etc.<sup>12</sup>) Multifidically, the All encompasses within itself the whole of Being, the totality of all that exists -of the order as set by the Gods at the dawn of ages. As Irminen, we understand that everything 'which is' remains integrally linked, from one phenomenon to another. Manifestations such as 'time' and 'place' (the universe) are inseparably interwoven, and simply cannot exist without one-another; hence, you cannot truly have a pure *objective* matter that is wholly removed from the *subjective*. The All is a tapestry comprising each and every bit of fiber, each thread as is essential to its fabric and substance: universes, worlds, planes, time, shaping...

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<sup>12</sup> And we can't help but wonder if there is a closer connection between the two...especially considering the parallels between those realms of the Germanic cosmos and our own solar system: Pluto, furthest and coldest of the planets- set a bit apart from the rest is akin to Nebulheim; Mercury, akin to Muspilliheim, Rîsiheim to Jupiter, etc.

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Before the All was fashioned, prior to the setting of the order of the cosmos and time, there existed chaos<sup>13</sup> within an immeasurable, formless void, Ginentigruba (Literally, *The Yawning Chasm*). At its 'northern' extreme was a zone of primal ice; at the 'southern' extreme, a zone of primal fire. Within the 'northern' zone, but close to the more temperate clime of Ginentigruba did Huergelmer brew, and from it issued twelve icy rivers that flowed into the great Gap. Here, the waters solidified into rime which slowly filled the void at that end. To the 'south', flame and sparks danced upon the mild air. The warmth that emanated from this area was carried upon a wind generated from the intensity of the heat of the 'southerly' primordial zone. As it moved within Ginentigruba, it caused the rime to thaw and drip. From the dripping was formed the first living being, Urgelmer (*First roarer*) and the bovine from which he suckled, Odhumbal<sup>14</sup>. Urgelmer was a self-procreating, androgynous being<sup>15</sup> who produced the race of rísi. As the old tales tell us, Odhumbal licked upon the rime that collected in Ginentigruba, producing the progenitor of the Gods, Poro.<sup>16</sup> Poro's son, Paru took Balthorn's daughter, Bezzia<sup>17</sup> as his wife -together, they had three sons: Wodan, Willo, and Wih<sup>18</sup>. These brothers slew Urgelmer, and cast his body into Ginentigruba. With the giant's corpse, Wodan, Willo, and Wih shaped the world: from his flesh was made the first layer of fertile soil; from Urgelmer's bones was formed the mountains, and from his teeth and splintered

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<sup>13</sup> Chaos -Kallically, Ka-Os: Ka-capability of generation, shaping/ Os-power and potential; evolutionary traits. So, a more mystical definition can be understood as: 'the condition or state of unordered, non-polar potential and evolutionary trends replete with the raw, unchanneled magan of creative ability.

<sup>14</sup> Ód- riches/ ódac-rich, blessed; humbal: a cow without horns - so '(the) fertile cow'.

<sup>15</sup> As indicated by an alternate name, Ymer or Ymir -a linguistic cognate to Sanskrit *yama*: hermaphrodite.

<sup>16</sup> The names of both Poro and his son, Paru originate from the same Proto-Indo European root, *bher*: born; here, we would read, 'Éristporo' or 'First-born'.

<sup>17</sup> Balthorn: 'Thorn of Wickedness'/ Bezzia: 'Best' or 'Favored (Daughter)'.

<sup>18</sup> Willo also appears as Wille: 'will'; Wih: 'holy'/ 'holiness'.



fragments (of bone) was shaped the rocks and rough places of the earth. Urgelmer's blood was used to fill the sea and other watery places, and from his skull was fashioned the sky; his brains were used to make the first clouds, his hair was used to create the forests which cover the lands. Wodan, Willo, and Wîh then cast burning sparks (gotten out of Muspilliheim) into the sky -which today, are the stars which bespeckle the heavens at night; from larger glowing embers, they made the sun and moon. Wodan, Willo, and Wîh set the order of the cosmos, and in their doing so, set the first urlag and initiated the first movement of wurt. This, of course is what summoned the three Sisters (Wurtâ) from their place beside the 'sea'-the immense caldron, Huergelmer- to tend Urdabrunno at the foot of the Irminsul, and maintain the proper order of Being and time as was set by the Gods, and is perpetuated in the laying of urlag, and the movement of wurt.

### **The Nine Worlds**

#### **Ensigart** -*The Enclosure of the Ensi*

Upon the crown of the Irminsul stands the highest of worlds, the home of the Ensi.

Ensigart is often translated as 'the Enclosure of the Gods', which is true on its own-though it can be misleading: not all of the Gods dwell there, nor are they all native to that world. Ing-Fro, for example, is said to reside in Ensigart as a result of an exchange of hostages which took place between the Ensi and Wanâ (at the close of the primeval war between the two tribes) -but is in fact, native to Wanâheim. Ensigart is connected to Mittigart by the shining rainbow bridge Ensiweg (*Ensi-way*), and to Hellaheim by another bridge, Gellanweg (Resounding or Shriill-way) -the Gods cross this latter bridge each day on the way to their Thing-stead beside the Well of Wurt (Urdabrunno).

#### **Alpâheim** -*The Home of the Elves*

Elf-Home is located between Ensigart and Mittigart, and is thought to be a sort of transitional realm between the two, where 'the highest energies of the realm of humans mingle with the lower

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energies of the realm of the Gods'.<sup>19</sup> The passage into Alpâheim (from Mittigart) is reached through the uppermost regions of our atmosphere, where the light elves are often to be found. As the old tales tell us, Alpâheim was gifted to Ing-Fro for having gotten his first tooth, and it is he who is their King. This lofty world of the alpâ is one of eternal brightness and indescribable beauty, and a frithful haven of wholeness, well-being, and bliss.

### **Hellaheim -Hell Home**

Hellaheim is the realm of the dead, the vast Germanic underworld that lies below Mittigart and Suarzalpâheim. Those who are 'unworthy' of the higher abodes of the Gods will tread upon Helloweg (*Hell-way: the road to Hell-Home*) and pass through Hellaturi (*Hell-Gate*), into the quiet realm to await rebirth (within one's own sippa) upon Middle-Earth.

Considering the mass of folk who have lived/will live throughout the ages, it is relatively 'few' who will find their places among the Gods; that the lot of us will walk upon the silent road shouldn't be seen as something 'negative' or demeaning, but rather, simply the *natural* course -as part of the *natural* cycle of Life and Death

(Life-Death-Rebirth), of Being, of the All. Fewer still are doomed to fare upon a darker way, that which leads to the Noturi (*'Corpse' Gate*) in the Northern expanses. This is the path for those who will die a second death (oath breakers, perjurers, murderers, and other wretches), and face the torment that awaits in Nessonhof: *The Court of Serpents*.

### **Mittigart -The Middle Enclosure**

Mittigart is our own world, the domain of living men which sits at the center of the Multiverse. It is within Mittigart that man has his true belonging, and so most will return after death -being reborn within the sippa at some point in time. The medial orientation of Mittigart has endured millennia of socio-religious disruption and change, remaining a key concept even within the religious configuration of the Christian cult -placing the World of Man between Heaven [the realm of God which 'replaced' Ensigart in the cosmology] and Hell [the realm of punishment and torment, a virtual

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<sup>19</sup> Gundarsson, Kveldulf- *Teutonic Magic*, p. 3.

admixture of Muspilliheim, Nebulheim, and Hellaheim]. The two 'closest' worlds to our own are Alpâheim and Suarzalpâheim, each lying at a respective extremity of Mittigart. The veils which separate the three seem thin enough indeed, considering the ease at which their inhabitants can travel between them, and given the frequency of interaction between men, elves, and black elves alike.

**Muspilliheim** {Mûspilliheim} -*The Home of Primordial Flame*

Muspilliheim is the world of primeval fire that lies in the south, opposite Nebulheim. Like its cold counterpart, those foreign to this searing world cannot enter it, lest they face their immediate destruction; Muspilliheim is inhabited exclusively by fire giants. It is foretold that these 'Sons of Muspell', under the leadership of their Lord, Surt will one day rise against the host of Gods in the twilight of time. Once unleashed, an unhindered fire will consume the worlds and bring destruction to nearly everything that exists.

**Nebulheim** -*Mist Home*

This realm of mist and cold darkness is situated in the far northern reaches of the multiverse, and is thought to rest below the plane of Hellaheim. Hurgelmer is located in this world, and from it flows the twelve rivers that span across Nebulheim's horizon. A world of primeval ice, Nebulheim is wholly unsuited to the living, being completely intolerable to all, save the frost giants and other unspeakable beings which thrive in such places. Oath-breakers, murderers and sinners die a second death once they reach Hellaheim, and are thence condemned to this hospitable province, left to the devices of those grim wights, and to the torment and suffering of Nessonhof -needless to say, it is upon this imagery that the conception of a Christian Hell is originally based.

**Rîsiheim** -*The Home of the Giants*

This is the realm of the rîsi, or giants -a primordial race that not only existed before any other (including the Gods), but still endures to this day. Giants cannot be painted with a single brush, nor marginalized into narrowly confined categories -while they all tend to be large in girth, their characteristics are as unique (on an individual-by-individual basis) as our own. Giants can be grotesque or horribly misshapen in appearance, or they can be stunningly beautiful;

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likewise, they can be mindless in their stupidity, or the repositories of the greatest wisdoms ever known. Considering the latter, it is of no surprise to find Mîmi's Well (*Mîmesbrunno*) located within this world. Rîsiheim lies in the east and is renowned for its rugged, mountainous terrain and driving winds.

**Wanâheim** {Uuanâheim} -*The Home of the Wanâ*

This is the native world of the Wanâ that lies to the west of Mittagart. Wanâheim is a blessed realm sharing the same attributes as the Gods who call it home, being renowned for its enduring frith, prosperity and luck. The role that water and water crafts played in the fertility cults of old calls to mind an obvious association between the life-giving element and Wanâheim (particularly in regards to more mystical or magical practices), and it is likely that Wanâheim contains within itself a large number of forgotten waterways, or that otherwise un-named sea to which Nirdu's abode, Scefstat<sup>20</sup> leads.

**Suarzalphâheim** -*The Home of the Black Elves*

Suarzalphâheim is the domain of the primordial smiths known as dwarves or 'black elves', and is situated beneath the plane of Middle-Earth. The many doors to their realm can be found beneath the surface of the earth, in the deep hollow vaults and narrow subterranean fissures. It goes without saying that miners and other underground workers have more contact (and chances for contact) with the dwarves than anyone else. Similar to the relationship between Alpâheim and Mittagart, Suarzalphâheim, sometimes thought to *actually* lie within the earth's crust, is a transitory realm between the world of men and Hellaheim -the lower pulses of Mittagart mingling with the higher vibrations exuded from the Underworld<sup>21</sup>. Suarzalphâheim is perhaps the most accessible world to reach from our own, given its location and the location of the gateways which stand between it and Mittagart.

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<sup>20</sup> '(The) Place of Ships'.

<sup>21</sup> Gundarsson, p.3.

## VI Urlag, Wurt, and the Movement of Time

Urlag and wurt are two of the most important concepts for Irminen (or prospective Irminen) to grasp. All of Being, everything which is and that which is unfolding is tied in some way to these two mysteries. Understanding them on at least a basic fundamental level is essential to developing any true comprehension and internalization of the ‘hows and whys’ of Irminenschaft, and of the real underlying importance of such wih-holy things as oaths, samal, and the true impact and effect of our actions, words, and even inactions within the ‘scheme of things’ as is known to be.

A basic comprehension of wurt and urlag is also imperative to the proper realization of the movement of time in its true dynamic -all three are integrally interwoven, and likewise interdependent upon each other in the continuance of All-Being in all of its apparent ‘conditions’.

### **Time: its movement and orientation**

For those unfamiliar or new to Irminenschaft, or of the ways and perceptions of Elder Heathen, an examination of the Germanic experience of time will certainly present itself as quite a radical departure from the experiences and views as perceived within mainstream thinking. To the mainstream mind, time is a trifidic, though linear movement from one point to another:

past Ψ present Ψ future.

Here, the past remains fixed and unmoving within its position, bearing no real effect upon the movement of time into the present, and remains removed in its isolation from the future. The movement is of a continuous ‘progression’ away from the past, an endless endeavor to strive towards and reach into the unknown, non-corporeal future from which the present is created. According to this model, we move ever

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onward, never to return to the point from which we started, a position that is then eternally relegated to an unchanging, complacent past. As we continue along our way (again, in a linear progression), our deeds and experiences fall back upon the progression into that past, and are then set firm within that sleeping void of inactivity.<sup>22</sup> This perception of time has dominated western culture since the middle ages, when it was first introduced by Augustine of Hippo through his works, *Confessions* and *The City of God*.

The Augustinian conceptualization establishes time in relation to created existence, and according to the creative impulses of an all-powerful God. No time exists without his having made it manifest or real (and so, our ability to comprehend each point within its progression), and all remain so only within his mind and reckoning. Therefore, all time exists within the corporeal establishment of the will of God, his creation as is fixed within an omnipresent and all-encompassing eternity:

*I ask, Father, I affirm not: O my God, rule and guide me. "Who will tell me that there are not three times (as we learned when boys, and taught boys), past, present, and future; but present only, because those two are not? Or are they also; and when from future it becometh present, doth it come out of some secret place; and so, when retiring, from present it becometh past? For where did they, who foretold things to come, see them, if as yet they be not? For that which is not, cannot be seen. And they who relate things past, could not relate them, if in mind they did not discern them, and if they were not, they could no way be discerned. Things then past and to come, are."*<sup>23</sup>

Augustine's ponderings and machinations stand quite apart from the perception of Germanic Heathen's sensibilities in regard to time and its movements. In truth, they are in complete contrast to that true, organic essence which lies at the heart of Irminic realization on all levels, and in all conditions of Being and of our experience of that

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<sup>22</sup> This is illustrated as either a backward linear progression, or as the 'event' remaining stationary or fixed in orientation as we 'move forward' from it towards the 'future'.

<sup>23</sup> E.B. Pusey, translator: Book 11, chapter 17, paragraph 22.

Being. Our understanding of this realization begins with a proper take on the nature of time and its movement. Unlike the Augustinian tripartite rendering (past/present/future), Irminen know time as bifidic or binary -composed of only two parts or halves: past and non-past (or present). Likewise, we see a contradiction in both shaping and mobility between the two models as well: where the trifidic system moves in a strictly linear fashion, forming the 'present' out of the whims of a 'future' to later diminish into the 'past', the bifidic model is dynamically cyclic in its motion, forming the non-past from what exists in the past or Being (subsequently to return to the past), with each remaining integrally linked and actively influential on one-another. Any concept of 'future' is nonexistent in any real form, being instead part of a 'present' of incessant change, motion, and evolution.

The Germanic orientation was and is firmly rooted in what is made manifest in (and a movement toward) the past as opposed to that of 'Augustinianism', which holds the future in its primary regard and focus. There is strong, convincing evidence of this threaded throughout every facet of Germanic culture, including elder and contemporary cult forms. In primary Germanic literary sources, we find no trace of specific references...to a concept like the future<sup>24</sup>, and in Germanic dialects -both elder and contemporary- we are presented with no clear 'future tense'. To express such a concept. in elder tongues, such a thing would be expressed within the 'present' tense (just as it is today in contemporary German), or through the use of 'modal auxiliaries' ('I will do...', for example).

The Germanic dialects clearly reflect the attitude of the more organic cultural perceptions, which again see the 'present' as a dynamic, mobile manifestation that encompasses all aspects and conditions of the 'here and now': the process of shaping or becoming that we experience with each passing moment, a process which wells up from that great container of Being, of what is real and immediate, of that which is!

Further evidence of the past-oriented, bifidic nature of Germanic time can also be seen within certain terminology. A glaring example lies within terms like forthcoming, forethought, foresee, and foresight...to the unlearned, such words bring to mind a notion of 'future', of that which lies ahead of the present, and are often

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<sup>24</sup> Bauschatz, p. 141.

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presented in argument against a bifidic or binary recognition of time in Germanic thinking. Concepts such as foresee, and foresight bring to the uninitiated mind thoughts of destiny, of a determination of 'future' times and events yet to be...but do they really?

The prefix fore- (OE fore-, Go faura-, OHG/OS fora-) denotes something that holds an 'advanced place' or position, something coming or occurring first, that which precedes...or comes before in time, order, or space.<sup>25</sup> It is also used in relating a 'forward motion'...from what, we ask: 'future' into further future? Hardly! This movement is of a forward motion out of the past into the non-past, out of that-which-is to that-which-is-shaping! Clearly, such a prefix does not denote a future to come, but that which already is or has come: foreknowledge and the ability to foresee have nothing to do with 'knowing' a non-existent future, or being able to see that which is immaterial or stands in some 'time to come', but rather is having that ability to know or see what has come before -specifically, what actions have been laid within Wurt's Well, and what is shaping or forthcoming (literally, coming forward) out of that well to influence or effect that-which-is-becoming in the non-past.

### **Wurt and Urlag**

As we have seen above, the Germanic perception of time is one that focuses on the great and ever-expanding past, one that places a discernable importance on what has come before, or what has been made manifest in Being. This is easy enough to understand when we bear in mind the cyclic nature of time (rather than the Augustinian linear progression), which fosters an interactive and influential role from one state or condition to the other: the past directly influencing the non-past, just as the non-past influences or shapes a continuously growing past. What further establishes the importance of the past for the Irminist is the phenomena of urlag and wurt -what each is, how they work, and how they act in the Being of all that is, and what is taking shape.

The foundation to our understanding lies within the cosmological wisdoms encrypted (and so, preserved) in Germanic mythology. In

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<sup>25</sup> Merriam-Webster, 1997 edition.



the nineteenth and twentieth stanzas of the Voluspá, we are told:

*I know an Ash that stands called Irminsul<sup>26</sup> -  
High boughed, wet with white water:  
From there come the dews that fall in the dales;  
It stands ever-green over Urdabrunno.*

*From there come the maidens, great in wisdom-  
Three from the sea that stands beneath the tree:  
One is called Urda, another Werdanda,  
Sculd is the third:  
There, they scored on slivers of wood,  
They laid laws,  
They chose life for the children of men,  
and spoke urlag.*

And in Grímnismál (st. 26),

*Eihthorn, the hart is called which stands upon Herifater's hall  
And eats from the Irminsul's<sup>27</sup> limbs;  
Moreover, drops from his horns  
Fall into Huergelmer-  
From there, all waters rise.*

Snorri elaborates further in *Gylfaginning*, Telling us that each of three great roots of the mighty Irminsul stand over one of three levels or aspects of Urda's Well, and he likewise places them within particular realms or worlds of the Germanic cosmos: Urdabrunno lies within Hellaheim, Huergelmer within Nebulheim, and the third (not mentioned above)- Mímesbrunno, lies within Rísiheim. All three act in accordance to one another, though not necessarily conterminously, each having a certain function or property peculiar to itself.

Of the three, Huergelmer is the oldest component. It is the source of the primordial rivers which flowed out of Nebulheim into Ginentigruba at the dawn of creation. Huergelmer's name is drawn from a compound of two terms: *hwer* (*huuer*)- kettle, and *gelm* (from

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<sup>26</sup> In the original, Yggdrasil.

<sup>27</sup> In the original, Lærað -another name of the World Tree.

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*gellan*): to resound loudly or roar...and so, is the *Roaring* or *Resounding Kettle*. Because of its great age -having existed since before the creation of the cosmos- it is also known as *The Old Kettle*. As the origin of the primal, holy waters which seethe upward into the other components of the Well (Mîmesbrunno and Urdabrunno), Huergelmer is also the source of the *upward momentum* embodied within the Well, and that which directly feeds into the turning of wurt itself, exuding the power and force needed to generate 'becoming', and maintain a growing and continuously evolving All-Being. This is also indicative in its role in providing that same *momentum of force* which was instrumental in the creation of the cosmos- that same magan of generation which served as the catalyst for the initial Shaping, and that which provides for the continuance of its evolution and dynamic growth. Huergelmer is the gushing spring from which the waters of life and generative force flow and the vast, enduring repository of cosmic potential and momentum.

Mîmesbrunno is the next level of the Well, so named for Mîmi, the rîsi who wards it. His is the Well of Memory, containing the All-consciousness of everything that is or was. Mîmesbrunno is the keeper of the ur-essence, and of all primeval wisdom and knowing. It is in this level of the Well that the layers which influence what will take shape in Being are laid or placed. These layers, which form patterns determined by previous placements (and also influence or determine the pattern which will form from forthcoming, additional layers) are the essence of *urlag*.

*Urlag*, a compound of *ur-* (indicating something primordial, 'original', or first) and *lag* (law or literally, layer, from OHG *leggan*: to lie, lay down), indicates a primordial layer, or the first or most significant thing laid down. Within the Well, these are the most impacting and influential actions, those that bear some profound effect upon the course of our lives and Being. Once something has been placed within Mîmesbrunno, once that layer of action has been set, it cannot be undone or changed: it becomes part of the ever-expanding conscious of Being within the ever-deepening well of All-memory, and will at some point be given motion within Wurt's turnings, and so be made manifest in accordance to the great continuum of the All.

The waters which flow directly from Huergelmer into Mîmesbrunno continuously push upward into the complex weave of

urlag contained therein. The influential ‘energy’ or magan of these layers are then imparted into that water, which continues on its upward surging into Urdabrunno above. Urdabrunno is the top layer of the collective Well of Wurt, and in essence, the most *active* and most instrumental of the three in shaping *Becoming* (in a dynamic capacity). It is from this level of the Well that the Wurtâ draw the waters (and mud) with which they water and nurture the Irminsul, and so set to motion the turnings of Wurt -the water obviously bears within it the wurt-magan of Urda’s well which is absorbed by the roots of the Irminsul and subsequently carried to and throughout the nine worlds to effect its influences. By pouring the Well-water and mud onto the roots of the Irminsul, they are literally ‘laying laws’ - laying the layers, ensuring the due course of suitable *re*-action into play, and making manifest that which has been previously laid within the Well. This dynamic effect of urlag, this immediate, active and mobile turning of action/*re*-action is the true, essential nature of *wurt*.

*Wurt* is a rune of incessant mobility, of constant movement and influence. This can be seen in the etymology of the term itself: drawn from the verb, *werdan* (to become), it ultimately traces to the Proto Indo-European root, *wert*<sup>28</sup>: to move, to set into motion, to turn...also, to spin or rotate. This PIE root is perhaps the best illustrative example of the true Being of wurt in a most condensed or simplistic form. Time, as expressed above, is bifidic in nature, one of cyclic movement or ‘progression’...it is a cyclic evolutionary process, not unlike the turning of the year. Each year, we return to the same points within the calendar...not within a *static* context (of a non-progressive or evolutionary return to the *exact* point in time from which we moved) but to that point in an *elevated* or *evolved* context -much in the same way as if climbing a spiral staircase: leading us to the same points on the revolution, but spatially elevated, evolved or progressed. This is the mystical truth underlying the Being of wurt, as it is made manifest within the ever evolving All. It is a movement of cyclic nature, of cyclic growth, of *turn* and *re-turn*, of a cyclic evolution: a growth from some ‘original’ Being or form, yet still retaining some essence of that ‘original’ Being or form. Hence, we might grow out of the past, but we never truly leave it in whole -it remains ever with us

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28 Variant spelling: uert.

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on some level.<sup>29</sup> This is also part and parcel to the eldritch notion of *worthing* one's self into a higher level or position with one's community or society -an individual conducts him/herself in a fashion that lends appropriate layers, places suitable patterns within the Well that shapes his urlag- in this, he sets the trend for further patterns, and so growth: a refinement of the self, rather than say, a complete 'gutting-out' and rebuilding out of nothingness. This is the positive accrual of luck or true *worth* for which we all strive, that evolution of Being which allows us to lay right and proper foundations, to set a 'goodly' weave of furtherance and luck for our children and lines, and so our folk...

As indicated in the Eddaic verse above, the processes of laying laws, of laying literal layers upon layers, patterns upon patterns, and the effecting of those layers/laws/ patterns -the *setting-to-motion* the catalyst of effect of what has been isn't self-actualizing, or auto-responsive unto itself, but rather one that is governed or maintained by the Wurtâ who tend to the great Well. These mysterious maidens have been given much study over the years, and until fairly recently by a predominantly Christian or otherwise Augustinian/ Augustinian-influenced scholarly body. What presents itself as particularly problematic here is the trends imposed upon such wîh-holy primal Germanic mysteries: foreign elements which prove a wholly unbecoming interpolation within the lore and quite unsuitable in providing a *true* understanding of the phenomena overall, *especially* where the Wurtâ are concerned. With that in mind, we can immediately discount the Augustinians' attempts at interpreting the Maidens as Germanic counterparts to the Classical Fates (known as the *Moerae* or *Parcae*) and/or the respective embodiments of a tripartite/ trifidic expression of time:

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<sup>29</sup> So, we can never 'leave the past behind' as would Augustinians suggest, but rather are better advised to 'let matters lie' in a troubling situation or trying time...not brooding over what has been set within the Well (urlag), nor worrying about or striving against that which is shaping out of what has been set (wurt) -rather, seeking to understand that which is forming or shaping, and working with (or around) it, in keeping harmoniously to the flow of the course itself...dealing with matters in such a way as to allow our urlag to lend to growth and self-evolution on all levels...

Urda: past  
Werdanda: present  
Sculd: future

...and instead, examine these primordial sisters within a proper, Germanic light!

Of the three, Sculd may perhaps be the least understood, or most *improperly* represented.

Contrary to the Classical or Augustinian notion, her name does *not* mean ‘future’, but rather *what is owed, duty, obligation or debt*. Sculd directs the energies of necessity within wurt’s turning, that which must occur according to what has been laid within the well. It is she who ensures the incessant mobility of wurt, and so the perpetual cycle which sustains the All. Her task is meted out with indifference to gain or loss, triumph or failure, or any sort of preference to outcome for the individual or group of individuals- and from that obligation she cannot be swayed or entreated.

The root of Werdanda’s name is the OHG verb *werdan*: to become. As indicated by her name, Werdanda’s concern and focus is on *that which is becoming or shaping*, and all actions which take place within the non-past, or ‘present’ as understood in Germanic thinking. Hers is the administration of *immediate* action and result, the direct unfolding of wurt or wurt’s influences and effects within the nine worlds.

Without question, Urda holds predominance among the three. Her name signifies *Being*, ‘*that which is*’, or ‘*that which has become*’, all that exists within the great *past*. Urda is also known as Wurt, and it is from her name which is drawn the name of not only the collective levels of the Well, but also the name of the phenomena itself. Her importance far exceeds that of the other two sisters -this is evident enough in the significance of the *past* in Germanic considerations, and in the frequency in which her name appears within preserved texts: Urda is given mention at several points throughout, unlike her counterparts who only appear but two or three times between them!<sup>30</sup> Some scholars often speculate that the other two (Werdanda and

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<sup>30</sup> This also strengthens the argument for the predominance of a *past-oriented*, bifidic reckoning of time: had that reckoning been trifidic, the obvious focus would be centered upon the *future* instead!

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Sculd) are simplifications within the myths, suggesting that they are but the hypostasis of the central figure (Urda).

So now, we come to the emanation and *cycle* of wurt itself, as it occurs within the Germanic cosmos. This is quite a complex rune unto itself -one which elicits an array of perspectives and imagery, and can be understood in many different ways, and on the many interwoven levels of comprehension. Over time, our own perspective of this grows and evolves as our level of understanding deepens, and likewise evolves. Needless to say, what is given below will not present anything close to an *exhaustive* treatment, but rather a first draught of that wisdom...

...A drop of dew falls from the Irminsul and into the boiling issue of Huergelmer. This droplet (which bears within it the magan of action and deed) is borne upon that flood and carried into the deeper places of Wurt's Well- that guarded hoard of Mîmi which keeps the memory of all which was and is, of the primal weave of patterns which composes all of Being. The essence of the greater turnings which are slower to manifest continue to take shape, unseen within the shadows of the great Well -the magan of the most insignificant actions fail to rise to that level, and are instead re-deposited within the great store of raw might and force within Huergelmer. That which is immediate, or renders immediate response or reverberation is filtered through the complex tapestry of strata, which both *affects* and is *affected by* the fibers along which it passes, as it continues its rise to Urdabrunno. Shaping energies surge within the water which lies at the feet of the Wurtâ, and solidifies in part as the silt that makes up the white, nourishing mud with which the Maidens coat the hoary roots of the Tree. The Wurtâ draw a measure of the silty water and pour it onto the roots, seeing that it sets firm in the proper arrangement of patterns upon patterns with tenacious care. The mighty Ash drinks up the magan-draught, which then rises through its trunk to its branches, and imparts its influences within the nine worlds. The power of wurt is felt throughout the multiverse as the passing of time, and is made known through the constant dealing-out of rightful gains and other manner of consequence. These, of course lead to further courses of action and reaction as is played out within any given realm...these deeds exude a power and influence of their own that is absorbed by those mighty boughs that cradle each particular world in which an

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action takes place...this magan works ever onward and upward toward the highest reaches of the Irminsul -the crown at which Eihthorn bites. Droplets, full of the essence of the actions and reactions as collected from the worlds form upon the leaves. As Eihthorn feeds, his horns rustle among the branches, shaking from them the dews that drip into the Well, onto the boiling issue of Hurgelmer, and the process repeats itself again.





## VII The Irminic concept of 'spirit'

In typical mainstream conceptualization, the human spirit is but a simplistic, single entity underlying the flesh of the body, or thought to take the shape of and inhabit the living body of each man and woman. Normally, mainstream religious philosophy also would not include animals within that conceptualization, tending instead to view them as without a spirit (or, as they say: 'soul'), being inferior to man among God's other living creations. In Essence, the manifestation of 'soul' within mainstream religion is described easily enough as an ethereal spirit or non-material form created and provided to an individual by God, one which gives that individual animation or force of life. Further, it is also thought to be an immortal part of 'man', that which allows an individual to live on after the body dies, either in bliss with God (in heaven) or in torment and despair -cut off from God 'The Father' and/or in a realm set aside for such torment: Hell. This singular, immortal, spiritual entity is also thought to provide or act as the seat of man's morals and ethical thought and governing, as well as the seat of the true ego (*das Ich*), intellect and reasoning. As we will see below, this latter conception is surprisingly in keeping with Irminen reckoning, and is in fact originally based upon that spiritual manifestation as our Germanic ancestors understood it to be prior to conversion to Christianity.

To Irminen, the concept of *spirit* is an inherently complex manifestation, well beyond the scope of the mainstream (religious) comprehension. That Irminen and other Heathen would have such an intimate understanding of so holy a thing is really not surprising given our innate drive for greater enlightenment and our incessant search for hidden wisdoms and new understandings. Interestingly, it is this very intimate and detailed conceptualization that has often led earlier historians to miscomprehend just what it was that our ancestors understood to reflect aspects such as 'spirit', 'soul' and 'afterlife', and more often than not, led those historians to mistakenly assume the oftentimes wide variation of terminology relating (to their

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perceptions) any ‘singular’ entity to be nothing other than a confusion among or between folks from area to area (or even on an individual-by-individual basis). As irony would have it, it is more often those who would look down their noses upon ‘backward’, ‘superstitious’, or otherwise ‘confused’ Heathen folk who are in fact totally clueless in manners of ‘higher wisdoms’ pertaining to that which lies beyond the physical world.

That complex of ‘parts’ which comprise a whole, unified spirit-form are known individually, and likewise afforded a name or some term indicative of that form (and often, function). The names/ terms that are used to denote specific aspects of the Irminic spirit-form are just as (perhaps, even *more*) numerous as the ‘parts’ to which they belong. Over time, particular usage for given terminology often shifted to fit the needs of changing religious attitudes and customs (that is, from Heathen to Christian), or as the case may be, ‘new’ terminology or ‘new’ usages of existing terminology often presents itself as we regain our familiarity and realizations. With such a complex manifestation, there is clearly room for ‘innovation’ and an ‘expanded’ phrasing where perhaps a greater or more detailed understanding has been reached, though its likewise equally important that such be rooted in some form of inherent ‘truth’ -that is, based on some sort of ‘firm footing’, such as a subdivision of an attested component or otherwise based on legitimate Germanic form.

**The Soul** *Soul* (OHG *Sela*) is a term that has been subject to a degree of varying definition over the course of millennia. Our comprehension of the soul in any way is largely determined by the perspective of the socio-religious attitudes and philosophies of any given era -that is to say, anything close to an ‘exact’ definition will vary according to the conceptualization of that socio-religious body which is most influential in any given age. So, a Heathen perception will differ (however slightly) from that of a Christian. Most contemporary dictionaries define soul as an ethereal or immaterial essence that exists within us, a spiritual form which embodies the totality of our beings or ‘self’ (*das Ich*) as pertinent to having rationale and a sense of morals or ethics. This understanding is largely based upon common mainstream religious philosophies (such as in most forms of Christianity), which maintain that the soul is some

‘higher essence’ or ‘spiritual’ body gifted from God. While some contemporary Heathen may hold to such notions, the soul in this regard is in fact an innovation of the early Catholic Church. Though the Bible gives no reference to the soul as an ethereal being in any form, the early church formed this usage in simply ‘streamlining’ the more complex Heathen manifestation rendering the spirit-form’s many parts into one coherent whole-and so, a singular soul became the seat of not only the ‘spiritual body’, but of man’s intellect, emotions and moral standing.

In the Voluspá, we are told: ‘...önd gaf Óðinn..’ that Wodan gave man/woman önd, or ‘divine’ or ‘vital breath’. Önd was the ‘animating principle’ that Wodan breathed into the first man and woman, the very energy or force of life itself, and it was in this context that term, *soul* was originally used. This is likewise reflected in more obscure sources, which speak of ‘God’ breathing ‘æðung’ or ‘æþm’ (vital or divine breath) into the newly created man, while bestowing him with his intellect, mood, and health or ‘blooming hue’. Interestingly, this is quite similar to the Jehovah’s Witness’ view of the animation of Adam and Eve, which is based upon Genesis 2:7: *The Lord God formed man of the dust of the earth and breathed into his nostrils the breath of life...*, and like Heathen, believe that the soul (the ‘breath of life’ or ‘animating principle’) dies when the individual dies. To Irminen, then, the soul is not an ethereal (or in ‘new age’ terms, astral) body being contained within or carried about by the body, but the very element of one’s ‘animation’ or life-force (see *Athem*).

**The Athem** Athem (OHG atum) is the animating breath of life, that which allows for the state of living. In ‘new age’ terms, this could be thought of as the ‘silver chord’ which binds the spirit-form to the physical body, and as indicated above, is analogous to the soul as it would have been originally understood.

**The Body** Our body (OHG lichamo) is an integral part of the soul, serving as the medium through which we perceive everything around us. In most mainstream religious thinking, the body is normally regarded as independent of the indwelling immortal soul - this is in keeping with the general conceptions within such

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philosophies that typically see ‘the flesh’ as something of a more debased nature than is that divine essence or soul which it contains.

**The Spirit** Spirit (OHG *geist*) is that ‘ethereal body’ folk normally envision when considering *soul*. It is the entity that contains all other aspects or components of the form (except for the fetch(es) and body). The spirit is also that component which we would see should we encounter a ghost, hence the moniker, *geist* (literally rendered as *ghost*). As the term fell out of usage (as pertains to the spirit-complex of the living individual), it became relegated to that shadowy realm of the dead and occult horror, and so now -at least in mainstream thought as it has come down to us- more typically represents some detached, wretched, or otherwise wandering apparition (of some dead person) or haunt.

**The Hame** In simple terms, the hame (OHG *hamo*) is the ‘skin’ of the spirit or *geist*, serving the same function as the flesh of the physical body does in both containing the ‘essential parts’ of the composite and in shielding those ‘parts’ from external harm. The hame conforms to the shapes and features of the person to whom it belongs, and will most often appear as a ‘ghostly’ reflection of him/her when encountered outside of that person’s physical body. It is this part of the spirit-form that those with ability will alter in shape shifting, and is ‘(comparable) to the astral body of traditional Western workings’.

**The Fetch** Properly speaking, the fetch (OHG *folga*) isn’t a part of the spirit-form, but is connected or ‘attached’ to it. The fetch is a unique manifestation, a sentient being in its own right, whose nature is rather complex, and so often a debated one amongst contemporary Heathen -the varying depiction of the fetch in elder sources obviously lending to such debate. In some accounts, an individual’s fetch is described as a feminine being or apparition, in others, an animal of a ‘like’ or similar disposition to that of the person it accompanies. What is most apparent, however disregarded or overlooked, is that man is afforded *at least two* of these beings in life -that of the guardian and that of the ‘totem animal’. While this may not be expressly stated in the elder sources, it is quite clearly the case, given the convincing

testimony of the accounts provided in those sources. As a guardian spirit, the fetch often appears in 'human' form, as an ethereal feminine image or, as a member of the opposite sex. It attaches itself to the individual after he or she becomes nine days old, when the baby's naming ceremony is held, and the luck/ urlag of the child is then determined and fixed. The fetch remains with the individual for life, unless somehow provoked or frightened into leaving (such as through that person being utterly cruel or wicked in heart, or perhaps an excessive loss of worth and magan through an accumulation of far too much shild.

Typically, one has no direct contact with the fetch, unless of course, a given individual has 'sight', or as is most often the case, one's life-thread is about to be cut. The fetch carries one's reserve of spiritual force or magan, and this is especially reflective in the manifestation of this entity in beast form - the fetch of particularly strong or physically powerful men might be that of bears, for example. Magan is also carried from generation to generation through the Sippafolga or 'kin-fetch'. This being bears the common vitality and luck of the greater kindred body, and is attached to the kindred leader (in more 'established' Irminic social parameters, this would be a Priest-chieftain such as the Harugari), and hence, that leader's responsibility of maintaining and protecting that common kin-magan/luck (and so, prosperity).

In its more 'human' shape (as feminine or member of the opposite sex) the fetch serves in much the same fashion as the Christian 'guardian angel' and is in all effect, the origin of the Christian form. As a beast, or 'totem animal', the fetch (as indicated above) is that of an animal of similar or 'like' nature to the disposition of the particular individual. Berserkers were typically thought to have the fetches of bears, a sly or cunning person may have the form of a fox; a person of noble blood or leader of a kindred or tribe may have that of a stag, or those experienced in magical arts may have that of a cat (hence, the common notion of the cat as a 'familiar' of witches). Further, it is the fetch in this form that is essential for 'faring forth', specifically for one who does not possess the ability to 'shape shift' (or, as the case may be, a desire *not* to transform). Here, as evidenced in the myths and folklore, the spirit contained within the hame will ride the totem beast on his or her journey -as Walburga Frouwa does upon her boar,

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or as witches are often depicted as riding upon the backs of wolves, for example.

**The Mind** The mind (OHG *sin*) is the seat of our ‘self’, the dynamic animation embodying our emotions, thoughts, and intellect. As the source of mood and will, it is from the mind, which comes our sense of bravery or cowardice, and is in true sense, our very real ‘heart of hearts’. While we can consider the mind in whole, it is in effect a collection of interwoven components, all unquestionably essential to its balanced being and function. Likewise, a greater realization of the intricacies of not only its workings, but of its workings within the spirit-form (and so, our true *ego*, our true *Ich*) can only be had through at least a basic examination of each of the ‘seats’ of its functions (*memory*, *mood*, *will* and so on). At the same time, we won’t get so carried away as to lend even more confusion to the mind’s complexities by *needlessly* dissecting it further than what would be ‘necessary’ or practical at least, pertaining to the work here.

**The Memory** If we were to make an exploration of terminology (both elder and contemporary), that which denotes ‘mind’ and ‘memory’ (OHG *minna*) can be used somewhat interchangeably (depending on context). This is quite reasonable considering how intricately interwoven the two are and function: the mind serves as the ‘seat’ of the memory, and the memory serves as the foundation for the mind-complex. The mind then, (as synonymous with memory), symbolically serves as a ‘container’ for the memory, much as Wodhrorer is both the container *and* the mead of wisdom which Wodan won.

The memory (as a whole) is actually bipartite -that is, a composite of two individual yet co-functioning parts: the *immediate* memory and the deep or *primal* memory. More narrowly defined, it would constitute the memories of our immediate lives, of our experiences and deeds as we have lived/live through on a daily, personal basis. This would include the memories of our own experiences and all that we’ve learned over the years, and so embraces both of the contemporary notions of the personal *short-* and *long-term* memories, which in an Irminic realization are in fact, quite ‘near’ and

‘immediate’ in nature (especially when compared to the *deep memory*).

The deep/primal-memory, the *urminna* is the realm of our more ‘abstract’ (memory) configurations, or more properly, those which are not ‘typically accessible’ in the same regard as would be those of the personal memory. It is this aspect of *memory* which houses all of the significant memories/memories of deeds of our lines; it is the holy ancestral and ‘collective’ memory that both influences and is influenced by each and every ‘member’ of a particular *sippa*, including those brought in from without (such as through marriage, blood-oaths, or adoption). What is collected and preserved within the *urminna* provides the very root of our sense of instinct and deeper realizations and understandings -those which often surface as intuition and intuitive ‘feel’, ‘gut’ feelings or *deja-vu*.

The *urminna* is borne by the *kin-fetch*, and so through it, is connected to the head of each particular *sippa*, much in the same way as is the *sippa*’s *luck/urlag*. It is the link that connects the *sippa* and the individuals within the *sippa* to *Mími*’s Well, and is directly tied to the Well of *Urda* itself (which of course, is integrally bound to our deeds). Needless to say, as each of us draw from and contribute to the collective *urlag* of our lines, so to do we draw from and contribute to the collective memory (of the actions which determine *urlag*). Suffice to say, when one is outlawed or otherwise made wretched -removed from the *gard* of the *sippa* or community- they are not only cut off from the *luck/urlag* of the *sippa*, but from its collective *urminna* as well: a complete and total severing of bonds on all levels.

**The Wit** The *wit* (OHG *Wizzi*) is an individual’s seat of perception (that is, all five senses), and through those perceptions, understanding and reasoning. We learn what we perceive, actively absorbing information through one of the ‘five senses’, be it through listening to a lecture or speech, reading, or perhaps some other means. Pertinent to proper perception is the development of our understanding and reasoning. Not only does this determine our ability to decipher information, it also determines our ability to apply that information in some useful manner. Our memories do play a significant function here, especially in the analysis of what we perceive; this is particularly true in the learning process: a strong

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foundation of understanding is imperative to the comprehension of new material -you couldn't hope to grasp a foreign language without a good, working knowledge of your own, nor could you tackle advanced mathematics without even a hint of basic math skills! Needless to say, to 'have our wits about us' is to not only have keen, sharp senses, but a quick 'mind' in understanding what we perceive, and an equally quick determination of mental reaction in certain situation.

**The Will** The will (OHG wille) is our personal drive, that which urges us to 'do'-it is an inborn instinct to act and accomplish, drawing power and ability from the deepest recesses of one's soul, the very activation of the wode and mood and so, the mobilization (if you will) of the passions and 'self'. This is the flame that burns hot within an inspired and creative individual, and is the essence of all forms of mental or spiritual activation on all levels. The will is an essential component in active magical workings of all forms, and is the point of projection (within the spirit-form) of all magical or personal magan. This is inherent in the notion of making a wish, which in itself is an activation of the will, and in esoteric terms, an active magical process (however 'minor') -and so, as they say, 'be careful what you wish for..*you just might get it*'!!

**The Mood** The mood (OHG muot) embodies what is commonly referred to as the 'lesser passions' which express themselves as our personal disposition, attitude, or temperance. This includes such things as our feelings of anger, distaste, or annoyance, and defines our sense(s) of bravery (or lack thereof), goodly nature, or cold-heartedness. That it is the embodiment of the 'lesser passions' shouldn't be misunderstood in terms of 'importance'...after all, our mood often has a profound impact on the other aspects of the spirit-form (and even the physical body itself), and for good or ill, a crucial part in the decision-making process -as we've all experienced, this aspect has a nasty ability in

overriding other aspects of the spirit-form (especially the wit) when given the appropriate means: a foul mood is great for fueling misunderstandings, rash decisions or rash actions, often the undoing of much hard-won gain, or at worse, the individual him/herself!



**The Wode** The wode (OHG *wuot*) constitutes the ‘greater’ or ‘higher passions’, controlling heightened states of personal awareness and self such as agony, ecstasy, and rage. It is the very source of that which feeds and drives ‘divine madness’ or ‘divine inspiration’. The Wode is thought to be governed by Wodan and the elder terms form the root of his name: OE *Wod-en*, ON *Oð-in*, OHG *Wuot-an* / *Wod-an*, Go *Wód-ans*. Defined literally, these root terms collectively indicate a state of fury, madness, possession, or as indicated above, rage. Interestingly, they also infer higher forms of inspiration (particularly poetic), all of which are embodied by Wodan himself. He is the God of fury and madness, and of poetry, galstar, and harpensway, and he who won the infamous ‘mead of poetry’, Wodhruorer (literally, *(the) stirrer of inspiration*) for Gods and men.

The wode can be experienced through altered states, such as in certain trance and ‘active’ meditational workings or ordeal, and once stimulated, is utilized in shamanic functions and in bringing on the berserker’s rage -though doing so requires refined skills of control and a well-disciplined will. This stimulation is to be literally ‘possessed by the wode’, and is more reflective of the Gothic *wóþs* in this sense. In Hellenistic philosophy, the wode’s cognate would be the *daimon*. In later Hellenistic thinking, the *daimon* was often included within the structure of man’s soul or spirit (as a ‘divine’ or ‘godly’ essence or creative force), though earlier, it was understood to be a being which fell somewhere between Gods and men (that is, it was a power ‘higher’ than man, but not a god, per sé) which could affix itself to an individual, or possess that individual for any given duration of time. The *daimon* is neither good nor evil, but a bringer of immense creative force and genius which, never-the-less would inevitably lead an individual to his or her destruction if not properly controlled or integrated within the soul -the same holds true for the wode as well.



## VIII Gods, Goddesses and Divine Beings

**Balder [An Balder]** Balder is the beloved son of Wodan and Frija. In the mythology, he is treasured as the ‘best’, ‘brightest’, and most beautiful of all Gods. He is the God of joy and peace and the very epitome of all that is good and hale, of all that which is pure, holy and uncorrupted. This attribute lends to his being described as *shining* or *radiant* -free from all stain or sin, which often draws comparison to the unblemished radiance of the sun itself. We are also reminded of the same traits given to Christ within Christian mythology; our attention there is further drawn to the name and very nature of his abode itself, Brietablich: *The Glittering Expanse*. Some scholars suggest that this may be a Heathen name for the Milky Way<sup>31</sup>, though a stronger argument can be made for the Heathen counterpart or prototype for what would evolve into the Christian conceptualization of Heaven within the church -its character and Being (as a bright expanse or world, free from corruption, blemish, or evil) is identical to that of the Bold God’s own abode, Brietablich. Balder is consort to Nanda; their son is Forsizo who is likewise famed for his goodness (and bright hall).

**Berchte [OHG Perahta]** A regional name of Holda, originating in Upper Germany.

**Bezzia [An Bestla]** She is a primordial Giantess and mother of Wodan, Willo, and Wih.

**Brego [An Brage]** This son of Wodan is renown as a God of poetry and eloquence, and like his father, for his skills as a harpsman. Runes are said to be inscribed upon his tongue, and while no

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<sup>31</sup> Other evidence, however gives us Irminesweg or Erminesweg: ‘Irmin’s Path’.

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descriptions have survived (if they ever existed) pertaining to specific glyphs, we can safely assume that these are indeed runes of speech and memory. Brego is the patron deity of the Minnasangari or Minna-singer (troubadour) who sings the gelf (a song or boasting of an individual's reputation or accomplishments) of heroes and Kings, and is himself the Minna-singer of Walhalla (who sings the gelf of heroes as they arrive). Brego is described in the myths as being rich in years, donning a long, grey or white beard -which is rather ironic for being the husband of Ostara: the Goddess of rejuvenation and life, and the keeper of the apples of youth!

**Donar [An Thor]** Throughout the ages, this eldest son of Wodan (with Erda) and husband of Sibba has remained among the most popular of Gods. The extraordinary distribution of place-names attributed to Donar attest to his popularity; the frequency is second only to those named for Wodan. Unrivalled in strength, Donar is the embodiment of pure, raw magan -a power that can be felt upon the intense air of thunderstorms, and seen with each flash of lightning. He is both the protector of Gods and men and the bringer of life-giving rains, and so a God who both wards and sustains his votaries. Donar is renown for the weapon he carries, the hammer Malant ('crusher'; ON Mjölnir). Elder Heathen were known to don replicas of Malant (especially popular -though not exclusively- in Iceland and Scandinavia during the Viking Age), and use such representations in holy situations for hallowing or in promoting fruitfulness or prosperous magan. Since ancient times, Donar was revered for his role in supporting society, and was especially favored among the ranks of the 'common man', and is often said to receive both freemen and thralls within his great hall, Plechaheim.

**Eger [An Aegir]** Eger draws his lineage of the rîsi-kind, not of the Gods -he is the embodiment of the sea, of its awesome capabilities, might and life. He is the husband of Râhana, and father of the Nine Wave-Mothers of Heimo. Eger is the greatest of brewers, and is renown for the hospitality of his hall (of self-illuminating gold), particularly that paid to the Gods whom he entertains regularly. Eger is master over the churning waves and weather upon the ocean, and is famed for his skills in soothing the raging flood and gale. Despite the

fact that he is not of the Gods, Eger is paid particular reverence by those who depend upon his 'land' for their livelihood, and is indeed treated with the same respect and honors typically exclusive to the treatment given to Gods -including the offering of sacrifice<sup>32</sup>.

**Êra [An Eira]** Êra is known in the Norse sources as the 'best' or 'greatest' of healers (OHG *lahhi*). She is the patroness of physicians and providers of health, presiding over all aspects of the healing arts.

**Erda [An Earth]** Erda is the personification of the earth (named in the Old Norse sources as Jörð) and mother of Donar (with Wodan).

**Folla [An Fulla]** Frija's sister, Folla is (according to Snorri) Frija's 'closest attendant and confidant'. Folla is said to have long flowing hair, and to wear a gold band around her head. According to the Old Norse sources, she tends to Frija's basket and shoes, and shares in all of her sister's secrets -though given her prominence within the older, ('second') Merseburg charm (as Frija's sister), we can assume that the basket she keeps is in fact *her own*, rather than her sister's...Folla is known from eldritch times as a 'Goddess of plenty', and the few attributes described of her provide foundation for the claim: the gold band she adorns is symbolic of prosperity; the basket and long, free-flowing hair are both long-held symbols of fertility and Goddesses associated with fertility and prosperity. Likewise, her name also provides clear indication of her role in providing these to the sons and daughters of man -related to Gothic *fullo* ('that which fills') *Folla* literally translates as 'the Filler, the Life-giver'. In some parts of Germany, she is remembered as Abundia, the embodiment of the 'fullness of the earth'.

**Forsizo [An Forseti]** Forsizo is the son of Balder and Nanda. He was held in a particularly high regard amongst the Frisians of old, and was in fact their Patron God whose attributes included the responsibility of nobility, wealth, and law. According to Frisian

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<sup>32</sup> Among Saxon seamen, this would involve human offerings: they were known to yield every tenth prisoner taken captive during an expedition.

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legend, the tribal elders set out upon the waters in a boat in the hopes of finding a suitable place to compose laws for their folk. An unexpected storm arose and drove their vessel far out to sea. When elders prayed to Forsizo for aid, a man armed with a golden axe suddenly appeared on their craft, setting a course that led them to an island. The moment the boat had reached the shore, the man cast his axe onto the ground, and a spring issued forth from where it had struck. There, the man gave the Frisians their laws. The tribal elders soon enough realized that the mysterious man was actually their chief God, Forsizo, and so they named the island *Fositeslant*<sup>33</sup> (“Fosite’s land”, now known as Helgoland) -where, we are told, the Frisians thereafter held Thing.

Forsizo is renown for his fairness in legal matters, and for his skills in arbitration and compromise, as opposed to a more unbending or rigid judgment that is more typically associated with Ziu -this is reflected in *Grímnismál*, where we are told that he ‘settles all disputes’ between those in conflict with one-another within his shining hall of gold and silver, Glízanheim (ON Glitnir). As a God of arbitration and fairness, it is apparent that his interests in legal matters lies in the maintenance or re-establishment of the frith between the disputers in question, rather than in the dealing-out of some form of stern, one-handed judgment or decree. Hence, we know him as a God who is literally *even*-handed, and one who is best called upon for any settlement in which an even fairness is desired for all parties involved.

**Frija {Friia} [An Frigg]** While The Frouwa seems to enjoy the greatest popularity within preserved mythological sources, it is undoubtedly Frija who is highest of all Goddesses. Frija is the wife of Wodan and queen of Ensigtart. She knows all urlag, knows the unfolding of all Being, and what is to come -though never speaks of such dooms and wisdoms. In this, she is the matron of great and deep insight, and certainly linked to skills of cunning and ‘seeing’. So too, would it be that she is the proper patroness of the forasagin- the seer of natural, inborn ability, one particularly gifted with *vision* or what would be considered ‘psychic’ ability in New Age or mainstream thinking. As queen of Ensigtart, and one exceptionally gifted, it’s not

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<sup>33</sup> Following the Frisian spelling of the God’s name, *Fosite*.

surprising to find her in a role of her husband's closest counsel and confidant -irregardless if he does or does not follows her advice (*rât*)!

Among the folk, Frija is known as a Matron of good, strong marriage, childbirth and child rearing, as well as the various necessary crafts of the home- spinning is especially attributed to her care, and the distaff/spindle are long-held symbols of the beloved Goddess from Heathen times.

**Garta [An Gerda]** Though Garta is often venerated as a Goddess, she isn't *properly* one of the Gods, but a giantess of immense beauty and radiance. According to the accounts given in the Poetic Edda, Ing Fro's eventual winning of her hand in marriage was far from easy, and came ultimately as a result of the threat of a powerful curse. This has led scholars to associate her icy demeanor to winter's hard grip upon the arable land, and the reluctant winning of her 'affection' as symbolic of the thaw that accompanies the transition of the seasons -from winter into spring (or summer).

**Grida [An Grid]** A *rîsi*-wife, Grida is Widar's mother and friend to the Gods. She is known for her strength, and the powerful accouterments she keeps: a girdle of might, iron gloves and a magnificent rod or staff which is rumored to be indestructible.

Once, when Locho was flying about *Rîsiheim* in falcon form, he came upon Gerrat's hall. There, he was captured by the giant who soon enough recognized him for who he truly was. Locho was only able to barter for his freedom after oathing to bring Donar to Gerrat's court without his hammer, iron gloves, or belt of strength. On their faring, Donar and Locho lodged with Grida. While in her company, she warned Donar of Gerrat's sly cunning, and lent him her own gloves, girdle and wondrous rod. When they finally arrived at the *rîsi*'s court, they were given lodging in a goat-shed. Locho took himself to a stream to wash, as Donar seated himself on the only chair available. As he drifted off to sleep, he felt the floor rise toward the ceiling. Using Grida's rod, he was able to thrust the floor downward and crush Gerrat's two daughters (who had been lifting it in an attempt to pulverize Donar). Later, when Donar confronted Gerrat, the giant hurled a ball of molten iron at him. Donar used Grida's gloves to catch it and fire back, killing Gerrat.

**Hadu [An Hoder]** Hadu is the blind God of war, a God of brute strength and force. His blindness is often equated with the non-judgment or the blind wrath of battle. Such a comparison does reflect the character of the God in mythological sources that do in fact depict him as being free of particular malice or evil mindset. Hadu is said (in Nordic accounts) to have unintentionally delivered the fatal blow that sent his brother, Balder to Hella's hall (at Locho's instigation and guidance). Like Balder, Hadu will be reborn following Godotuum.

**Heimo [An Heimdall]** The Eternal Watcher and master of Gellanhorn<sup>34</sup> is a son of Wodan and the Nine Waves, the daughters of Eger and Râhana. Heimo is the trusted and able sentry who wards Ensigtart and the bridge (Ensiweg) which connects the shining realm of the Gods to the world of man. His hall, Himilberg (*Heaven Mountain*) stands upon the crest of the glimmering rainbow span. Heimo requires little or no sleep and can see for countless leagues by either the light of day or darkness of night. His extraordinary hearing compliments his amazingly keen sight -he can hear the grass growing in the gardens as well as the wool growing upon the sheep! As the divine hero Iring, he walked among our most ancient fathers, and brought to them social order and civilization. He laid the foundations for the various tribal cultures, and gifted each with a unique set of keys to the understanding of the deepest mysteries of those cultures and of their divine roots<sup>35</sup>. Since times long past, Heimo has been recognized in his capacity as an intermediary between Gods and men, a holy and treasured connection or conduit between man and the divine or between the condition of man/mankind and divinity<sup>36</sup>.

**Hella [An Hel]** An image of evil, brooding, fire and brimstone, misery, suffering and all other manner of doom and gloom tend to

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<sup>34</sup> The *Resounding Horn*, who's song traverses all the Nine Worlds.

<sup>35</sup> These of course, are none other than the various runic futharks: Gothic (common 'elder' futhark), Danish (common 'younger' futhark), Norse-Swedish, English (Anglo-Frisian futhark), etc..

<sup>36</sup> In this we see a model for, or forerunner to the saintly intercessor of the later (post-Heathen) church.



come to the mainstream mind when it hears the name Hella, Hel or Hell. In some cases, we might find a rather darkish perception of the Goddess even among today's Heathen -though this is unquestionably due to a lifetime's worth of misinformation and (Christian) influence. Hella isn't *evil* or *terribly* grim in heart, and her realm isn't filled with fire, suffering and flesh-rendering demons. Rather, she is but the Keeper of the Dead, Queen of the underworld realm of those who await rebirth among their living kin. In the lore, Hella is presented as the daughter of Locho and is described as being half beautiful and half corpse -many folklorists doubt the truth of these traits, taking them for a demonizing of her by Christian skalds-and perhaps this is true enough: after all, these characteristics do little to support her image as anything remotely hospitable or less than sinister.

**Herimuot [An Hermod]** This son of Wodan is the swift and sure messenger of the Gods. Herimuot is famous for his courage and determination -traits which allow him to act boldly and without the slightest bit of hesitation in carrying out his duties, with *resolute firmness* even in the face of grave danger, harm, or imminent death!

**Holda [An Hulda]** Despite the ill treatment we see of the Goddess in later legends (which often depict her as cruel, ugly, physically deformed or malicious), Holda is in fact a kindly, gracious and helpful Goddess -as indicated by the root meaning of her name (Hold: inclined, devoted, gracious, kind). She is strongly associated to the labors of the home and housekeeping, and the home-crafts of women, spinning in particular. Holda gifted mankind with flax, the knowledge and skills of its production and processing, and it is she who wards its cultivation and harvest. Holda treasures kindness in mankind, and the industriousness of the maiden or wife. Known to punish the lazy or slothful spinner (tangling the yarn, or taking the covers from them in the dead cold of night), she also bestows *huldî* (grace: divine favor, love, reward) upon the hard-working wife or girl and those possessing a strong sense of *kindliness* or *courtesy*<sup>37</sup>. While

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<sup>37</sup> A few variants of a tale come to mind in which we find a common theme: the peasant man or men meeting the Goddess upon the road in the guise of an old woman (usually on the 12th night of Iul)...after

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she is sometimes described as dressed in grey or white, Holda is most often described in her blue raiment (the color of the flax blossom) and white veil. Radiant with bright beauty, she is known in Upper Germany as *Perahta* or *Frau Berchte* -‘the Bright (or Glorious) Lady’. Such splendor calls to mind the glistening of the Sun’s light upon the thick of snow, ‘Holda’s Mantel’<sup>38</sup>. Holda is the matron of *husinga*, *waldwives*, and *Mountain Sprites* -the *Holdafolk*, *Hollepuppel*, or *Holden* who accompany the Goddess as she makes her winter rounds during the Twelves. The last night of Iul is most sacred to her -as is the evening’s meal of herring or some other kind of fish and porridge (or dumplings), of which a portion is set for the *Kind Frau*.

**Holle [Frau Holle]** This name is a later derivative of Holda; See *Holda*.

**Ing Fro [An Frey]** The *Frouwa*’s twin brother and husband to *Garta* is the most popular and most widely worshipped of the *Wanâ*. *Ing Fro* is the Lord of the Earth, a God of fertility, wealth, and prosperity. He is the ruler of elves, and as the old tales say, he was given *Alpâheim* -*The Home of the Elves*- as a gift for having gotten his first tooth.

Like *Wodan*, he is strongly associated with the institution of *Sacral Kingship* -though, where the *Alfater* is renown as a stirrer of instigation or strife, *Ing Fro* preserves and increases true *fridu* (*frith*). As such, weapons were forbidden within *sacral enclosures* specifically dedicated to him. Among many modern writers, this seems to offer license to associate the God with a pink-fuzzy-bunny-like conception of peace and strict *non-* or *anti-violence*, though this is certainly a modernism which falls far from the truth: *frith* is a state

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after rendering a bit of courtesy or aid to the *Old Mother*, they might find a nice payment gold in his pockets or shoes, or be paid in wood shavings that turn to gold pieces when he reaches home. Spinners who work diligently and earnestly at their labors might find their spinning done for them, their spools full, or be awarded with good fortune and luck.

<sup>38</sup> The falling flakes are said to be the feathers falling from her bed as she makes it or shakes out the matting.

of peace as is manifested within a secure environment or protected place, a refuge found when among the host of one's own kith and kin. As true as it was then, so it is today that we often must ensure or restore frith by means of arms and war. Warriors of his cult bore representations of a boar for Ing Fro's protection and grace.

**Iring [An Rig]** This is the name of Heimo as the divine hero who brought man civilization and social order.

**Irmin** A name of Wodan.

**Locho [An Loki]** It is an unfortunate trend in many contemporary Heathenish circles that places an unfounded and undue respect upon this figure. Oddly, this has led to some artificially created reverence for the Trickster as a God (when in fact, he isn't), and has even led to an unnatural development of votive recognition and worship. This of course becomes most perplexing when we consider his overall place in continuously working *against* the order as established and maintained by the Gods (and presumably their followers), and his hand in the *unmaking* of that order at Godotuum. Surely, the rich history of both Germanic *and* Scandinavian cult practices and folk traditions set a better precedence: uniformly speaking, Locho *never* enjoyed a votive following or cult, nor was he ever offered yielding or bluostar. No horn or cup was lifted to him at samal, and there are no place-names that recall centers of his worship (or reverence, for that matter) in any region of Europe. Locho is a complex and cunning rîsi- he is said to be quite fair in appearance, but capricious in manner, with a heart full of chaos. In the myths, he is at times presented as being less-than-malicious in his tomfoolery, or even helpful in some situations. More typical, he keeps true to his anarchic nature, and at times can be outright malign in his motives, dealing grave evil and hardship to the Gods -Locho guides Hadu's hand in sending the spear which deals Balder his death, and refuses to weep for his loss (preventing his return from Hellaheim). At Godotuum, Locho will lead the host of the dead against the Gods and fall into battle with Heimo, where each will slay the other.

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**Mano [An Mani]** Mano is the son of Mundilfaro and brother of Sunna who drives the wain which carries the moon across night's sky. He is known in the mythology as *The Measurer*, the one who allots the course of seasons and keeper of time. As his sister is embodies the very might and holiness of the sun, Mano likewise personifies the holiness and power of the moon.

**Mîmi [An Mimir]** The son of primeval the giant, Balthorn is Wodan's uncle and keeper of one of the three levels of the tripartite Well of Wurt: the Well of Memory, Mimesbrunno. He is renown for his *immense* wisdom, and is undoubtedly one of the wisest of all living beings. Mîmi continually increases his hoary knowledge by drinking daily from the timeless Spring of All-wisdom, and even allowed his nephew a treasured draught of its precious waters (for the price of an eye). Mîmi played a dutiful role in Wodan's development, tutoring him in the fashion expected of a maternal uncle in Germanic society of old, and so is fittingly credited with having taught Wodan great and mystical wisdoms and formulae.

**Mundilfaro [An Mundilfari]** Mundilfaro is a celestial being who governs the turning of the skies and the wheeling of heavenly bodies upon their due courses or orbits. His name is relative to such a function, suggesting the movement or *revolution* of the handle of the mill (Ice *möndull*) -in this case, the mythical Word-Mill (OHG Weltmulin): the apparatus which gives motion to sea currents and cosmic circuits.

Mundilfaro is the divine father of Sunna and Mano<sup>39</sup>. As the lore tells us, the twins were so fair and beautiful that he named them after the sun and moon which the Gods had created. The Gods, in turn were insulted by such an arrogant display of presumptuousness, and so took the children from him. They were then set to drive the wagons which ferry the solar bodies across the sky<sup>40</sup>.

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<sup>39</sup> Sindgund is not mentioned in the Scandinavian account that preserves Mundilfaro's tale.

<sup>40</sup> This is in keeping with Germanic-Heathen naming customs which forbid the naming of children after Gods, Goddesses, or other wîh-holy phenomena.

**Nanda [An Nanna]** Nanda is the wife of Balder and mother of Forsizo. She is a vision of loveliness, a Goddess of a genuinely caring and nurturing disposition. Many contemporary writers tend to overplay her gentleness, often insinuating a *frailty* that in all reality doesn't exist. Her name, after all indicates *boldness* and a willingness to dare or strive, hardly a fitting association for a Goddess alleged to be so fragile in character! Truly, beneath the gentleness of her subtle disposition lies a heart of strength and unquestioned courage, a courage which fuels her *unrelenting* commitment and devotion. This is in *stark* contrast to the impression we are given by Snorri in his accounts, particularly in his narration of the myth of Balder's death in which the Christian skald tells of her dying from sheer grief at the loss of her beloved -a blatant contradiction to her true nature! Nanda's fortitude demands a resolve to *strive forward*, to continue *despite* loss and hardship -so too, we might expect such a Bold Goddess to *willingly* walk alongside her husband, even into the darkest of shadows -to remain with him in 'death' as she had done so in 'life'! Despite the distortions of Christian chroniclers, and today's host of unenlightened writers (who blindly follow their lead), Nanda shines as an *exemplary* figure of *feminine courageousness*, unwavering loyalty, and nobility of heart -a root of strength and boldness for our Irminic women and daughters alike!

**Nehalennia** Nehalennia seems to have been a regional Goddess of the early Frisians, though some scholars speculate that she was in fact a deified meriwife. Carvings of her do support the claim for a Goddess, however -inscriptions depict her with symbols characteristic of Mother deities, or of Goddesses known for their support in fertility and/or the prosperity of the folk. These include apples or fruit, loaves, baskets, and (presumably hunting) hounds. The loaves depicted on her altar are especially interesting, because they shed further light -these, as Hilda Davidson points out, are '*...of a type known as *duivekatar*, oblong sacrificial loaves...*'<sup>41</sup>. Not only did Nehalennia enjoy a reverence among the Frisians, but received sacrificial yielding from her votaries.

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<sup>41</sup> Davidson, Hilda Ellis: *Roles of the Northern Goddess*, p. 135.

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In some representations, Nehalennia is pictured alongside a ship-prow. The ship (and the later wagon) has been long a part of Wanic fertility processions, and many scholars feel that this furthers her link to fertility, and perhaps draws a connection to the Wanâ as well; others suggest that it may also represent her warding of the Frisian sailors upon the seas.

**Nirda [An Nerthus]** Nirda is Nirdu's sister<sup>42</sup> and mother of Ing Fro and Walburga Frouwa. The only account of Nirda (and of her votive activity) comes from Tacitus' *Germania*, in which the historian mentions her as *Mother Earth*. Some, following Tacitus' lead, see her as such, though we are at once confronted with the fact that *Germanic* sources already possess a Goddess-embodiment of the earth: Donar's mother, Jörð / Erda. While we might assume that one is but a name for the other, there is nothing to indicate a relation between Donar and Nirdu (or between Jörð / Erda and Nirdu) in any familial capacity. Further, the rituals as described by Tacitus seem more connected to water and/or to sea than to land:

*On an island of the sea stands an inviolate grove, in which, veiled with a cloth, is a chariot that none other than the priest may touch...following her procession) the chariot, the vestments, and the goddess herself are cleaned in a secluded lake. This service is performed by slaves who are immediately afterwards drowned in the lake.*<sup>43</sup>

Nirdu, as we are told in Nordic texts, was beseeched for good harvests though is no wise thought of as *Father Earth* - in that regard, his main attributes remain connected to the sea. Further, Tacitus' account isn't based on first-hand knowledge, but on information passed down to him by others, and its most likely that he was basing his association on a more familiar, Roman example. Nirda, then,

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<sup>42</sup> From a linguistic standpoint, the names are identical. In Gothic, for example, both would be rendered as *Nairþus* ...the *-us* ending was indistinct in gender, being used for Masculine, Feminine, and Neuter. By the OHG period, this declension no longer existed as a proper declension class -most of the words that originally belonged here were absorbed into other declensions.

<sup>43</sup> *Germania*, Ch. 40 (p. 134-135) translated by H. Mattingly.

while not *Mother Earth* as supposed by Tacitus, does in fact share the same characteristics as her brother, Nirdu in governing fertility (of land *and* water), peace, and prosperity.

**Nirdu [An Njord]** The King of the Wanâ is Nirda's brother and father to Ing Fro and Walburga Frouwa. He was directly responsible for bringing the primeval war between the Gods to an end, and in establishing frith between the two tribes. Down through the ages, Heathen have remembered him for this monumental feat, and to this day, still call upon him for peace. Nirdu has sway over the fertility of the land, success of crops and wealth of men, though his main attribute remains the dominion over the prosperity and blessings gotten from the seas. This connection is recalled in the name of his home, Scefstat-literally, *Ship Stead*. Nirdu was once married to the rîsiwife, Scata, though after each failed to adjust to life at the homestead of the other, the marriage dissolved. Nirdu can be found in the genealogy of Swedish Kings -according to some sources, he was their first ruler; in others, he is listed subsequent to Ing Fro.

**Ostara [An Idun]** The wife of Brego is the Goddess of the radiant dawn, of the strengthening might which empowers the waxing light of the day. She is a Goddess of renewal and rebirth, and so a fitting Matron of Spring (early summer) and the regeneration of life and fertility which comes with the return of the growing season. Her importance to the cult of our Fathers was so imbedded within their very collective Being that the Christian holiday retains her holy name and much of its customs and attributes-from the 'Easter bunny' to the return of a God (or in her case, Goddess) of Light and Life following the death-like slumber of winter! Ostara's governance over fertility and regeneration goes beyond that as known and enjoyed in Mittagart, spanning into the divine realm of the Gods themselves -in this, Ostara (Idun or Iðunn to the Scandinavians) is said to keep the treasured apples that grace the Gods with immortality. The apples, of course are merely a mythic representation of the primordial seeds of life and generative/ regenerative ability, the source of life and 'life germination' which Ostara bears within her very Being!

**Paltar** An alternate Old High German spelling of Balder.

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**Paru [An Bor]** Paru is the son of Pôro and husband to the giantess, Bezzia (Balthorn's daughter). Together, they have three sons, Wodan, Willo, and Wîh.

**Phol** *Phol* is an alternate and abbreviated form of Balder (Palter) found in the first line of the second charm from Merseberg. In the manuscript, the name was originally given as *Pol*. The *h* was scribbled in above the *o* (and in smaller character), and so is obviously a later insertion.<sup>44</sup> Properly rendered, the name would remain as *Pol* as derived from

*Pal = Paltar or Balder.*

**Pôro [An Buri]** Pôro is the progenitor of all the Race of Gods. He was shaped out of the solidification of primal ur-matter, the solidification of potential and energy. As is recounted in the myths, Pôro was born from Odhumbal's licking at the rime which collected within Ginentigruba. He would later produce a son, Paru, the father of Wodan, Willo, and Wîh.

**Râhana [An Ran]** Râhana is the covetous giant-wife of Eger who draws within her net those lost at sea. She stirs up the tempests that swallow ships beneath the angry waves, or shatters their hulls against the jagged rocks lurking beneath the swells. In stormy or troubled waters, sailors of old would hide gold pieces upon their person as payment for her hospitality in the event that they should die at sea. Nordic customs tell us that when the drowned showed themselves at the funeral feast, it was a sign that Râhana had indeed given them a glad and welcome reception. Râhana and Eger are a divine pair, a dualistic embodiment of the raw, awe-some, and untamable might and Being of the watery depths in both its aspects as that which provides life and sustenance to man, as well as the brutal force which may well rob him of it!

**Rinda [An Rind]** Rinda is a giantess and mother of Balder's avenger, Wallo. Her name literally translates as *rind* -a crust or hard covering and is often given in comparison to the frozen earth (an

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<sup>44</sup> *Phol* may represent a Latinizing of the spelling or name.



association we might expect of a giantess). It also brings to mind the rîsi-wife's rejection of Wodan and his advances, and an understandable reluctance in giving one of the Gods any sort of aid. We aren't surprised then, in reading that Wodan resorts to rather drastic means in seducing her: according to the Icelandic poet Kormák,<sup>45</sup> the Alfater used some means of witching or sorcery to win his way; in Saxo's account (which depicts Rinda as daughter to the King of the Ruthenians) Wodan is told by a Lappish wizard that Balder's avenger must be born to the maiden. When Rinda rejects Wodan's repeated advances, he places a rune-spell on her to induce madness. Disguised as a woman healer, he comes to the King's court and offers to cure the girl's insanity.

When he finally wins unsupervised access to her, Wodan has his way with Rinda.

**Saga [An Saga]** Saga is the daughter of Wodan and Frija and Goddess of history, historical chronicles, and myth. Where Wodan is known for his gift of Wode, Saga is known to teach men the skills necessary to effectively utilize it in weaving the crafty spells which preserve the holy and living accounts of our Gods and folk. According to the old tales, She and her father drink daily together in her hall, Sinkanbah -partaking (as Grimm suggests) of bright draughts of nourishment and inspiration.

**Scata [An Skadi]** This rîsi-wife was elevated to the status of a Goddess at an early date- skalds have long called her the Goddess of the ski and snowshoe, and is a well-known bow-wife and huntress. These characteristics, along with her name -meaning *shadow*- point to a mistress or Goddess of the darker half of the year: winter.

Scata was once married to Nirdu, which is as unlikely a match as we might guess, considering the attributes of each (to no real surprise, these did little to help the pair succeed in their nuptials). Scata, it is told, came to Ensigart with full intent to win vengeance for the death of her father at the Gods' hands. The Gods, wishing to settle matters as peaceful as possible offered her werigelt. Scata accepted only on her own two conditions: that she could choose a husband from

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<sup>45</sup> He lived in the late 10<sup>th</sup> century; died in 970CE.

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among the host, and be made to laugh<sup>46</sup>. The Gods set their own condition, in that she could only pick her mate by his feet. With an eye for Balder, she assumed the best pair to be his, but to her dismay they weren't: she unwittingly chose Nirdu. Neither wanted to forsake their own abodes for the other, so they tried staying at each for nine nights apiece. Nirdu disliked the mountain terrain of Scata's stead, and was abhorred by the crying of the wolves. Scata, for her own part despised the song of the gulls, and couldn't sleep for the noise of the harbor. In the end, they failed in trying to bridge the chasm of their differences, and eventually parted.

**Sibba [An Sif]** Sibba (alternatively, Sippia) is the wife of Donar and mother of Wuldor. She is renown for her long, flowing, and golden hair which is often given association to the grains of the earth and harvest of cereal-crops, though it is more properly symbolic of gold, of a kindred or clan's wealth or financial footing (hence, the kennings in which gold is called *Sif's Hair*, or *Sif's scalp trimmings*). Sibba's name (based on OHG *sibba* [also spelled *sippa*]) is cognate to the Gothic *sibja* -both OHG and Go forms indicate *a relation by blood, kindred and peace*; from the OHG root comes MHG and MoHG *Sippe*: kindred, blood-relation, clan. As Donar wards and supports society, Sibba is responsible for the kindreds or clans (OHG *sippâ*; MoHG *Sippen*) within that society -ensuring their prosperity and well-being, gifting them with a true realization of frith: the peace, comfort and security which lies at the root of each, and a firm foundation for the joy, strength, and furtherance which can only come from a hale and prosperous sippa. This of course, carries over into the greater society at large: only a society composed of strong, healthy kindreds can itself be strong and viable- only a society in which its kinsfolk know *true* peace and security can itself *know and maintain* peace and security as well.

**Sindgund [Alt Sinthgund]** Sindgund is an obscure figure within the Germanic pantheon, and wholly unknown among the Scandinavian sources. The only mention of her comes from the second of the Merseberg charms, where she is named as a sister to

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<sup>46</sup> Which was successfully accomplished by Locho.

Sunna. The only other clue to her Being is to be found within her name -the first element, *sind* indicates travel, a path or course, or as in *gi-sindo*: comrade or traveling companion. The terminal element or 'ending' (*gund*) suggests battle or conflict. If we consider the eleventh verse from Wodan's rune poem {*...if I should lead old friends to battle / under the shield I sing / and with power / they fare hale into battle / and hale from battle / and hale wherever they are*} and its connection to the Rune SIG (a solar rune signifying the power of the sun, a rune of hale-being, victory, and obvious warding) we are offered an understanding of Sindgund as Sunna's shoulder companion and shield maiden who accompanies the radiant sun-Goddess in her fairing, holding the buckler that protects her from the burning of the star's fire. While we may be rash in placing too much to conjecture, it may very well be that Sindgund was regarded by the ancient Germans as a Goddess associated with war and a provider of safe passage and protection in both travel and battle.

**Sûnia [An Syn]** Sûnia is a keeper of truth, and is concerned with the support and maintenance of justice. She is particularly known for coming to the aid of defendants at trial or Thing -protecting the wrongfully accused or attacked in such settings. Further, it is said that she is a keeper of the door of the hall, denying access to all those who are unfit, unworthy, or likewise unwelcome to enter.

**Sunna** Sunna is the resplendently beautiful Goddess who drives the wain that ferries the burning sphere of the sun across the sky. She follows her brother, Mano in due course accompanied by her sister, Sindgund. Like her brother, Sunna should not be plainly taken for some mere chauffer or relegated in our thinking to some simplistic, mythic expression of a cosmic phenomena -rather, she should be understood, respected, and revered as the holy Goddess for which she is...the *very embodiment* of the *true power* and *wholeness* which graces the vibrant Being of a radiant and living sun!

**Wachilt [MoHG Frau Wachild]** Wachilt is a maiden of the waves, a mistress of the watery depths. She is Wado's mother, and ancestress to Weland and Witugouwo (Weland's son). She is known to be wise in the lore and craft of healing, and to have blessed her son,

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Wado with her wisdoms. Typical of her kind, Wachilt was ever at hand and ready to lend aid to her kin -in the poem, *Die Rabenschlacht* ('The Battle of Ravenna') we are told that when the Gothic hero Witigouwo (Wittich: Vidigoia) was fleeing a hostile host, Wachilt - full aware of his dire need- emerged from the deep and took Witigouwo and his horse to shelter and safety at the floor of the sea.

**Wado [An Wade]** Wado is the son of the meriwife, Wachilt and father of Weland, the infamous mythic master of smiths and smith craft. While often referred to by his gigantic build, Wado was properly the offspring of the union of water sprite and man. His father, Wilcinus was a king from the Baltic region who seduced Wachilt during a chance meeting in wood near the coast. At a second encounter at sea, she halted his ship in its process -in one variation of the tale, Wachilt is said to have joined the King here, sailing with him to his home where she would bare him a son, Wado<sup>47</sup>. From an early age, the child's nichus ancestry became apparent -he had an uncanny agility in water, and could stay submerged well beyond the limits known of man. He grew at an alarming rate, and eventually reached the superhuman size for which he is remembered.

Wado had long white hair and beard as is characteristic of the nichus, and was said to be skilled in healing arts (which he learned from his mother, Wachilt). As legend tells us, Wado (with his young son mounted upon his shoulders) once waded across Groena Sound as he made his way to the halls of the black elves, where he sought fosterage for Weland. Here, by their hands, Wado would later meet his untimely demise. His grave can still be found in the northeast of Yorkshire, England.

**Walburga Frouwa [An Freya]** Walburga Frouwa is Ing Fro's beautiful twin sister, and most popular of all Goddesses among Heathen of eldritch times as well as today. Her fame is well expressed within the mythology, where she enjoys more reference and treatment than any of the other Goddesses, and is depicted as the most sought-after of her contemporaries by those outside of either of the Gods'

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<sup>47</sup> In another version of the tale, Wachilt suddenly appears at the King's hall, leaving the child with Wilcinus to raise on his own.

holy tribes. In the Norse sources, Walburga Frouwa is named strictly by her title (Freya) as is her brother Ing Fro (Frey): Lady and Lord, respectively, and its from this association of name that Wicca's 'Lord and Lady' is drawn. Walburga Frouwa leads Wodan's host of wish-maidens (walchuriâ) and is herself said to receive half of the battle slain (in her hall, Folcwise), with Wodan receiving the other half - hence, her name: 'Protectress of the Slain'. The Frouwa is infamous for her abilities at magan-craft and witching (she taught the feminine (magical) disciplines to Wodan), and it is of no surprise to find her as the patroness of witches, and the center of praise on Walburganaht (a long-standing witches' holiday). The Frouwa's wain is drawn by cats -the popular image of a witch accompanied by a (black) cat originates from the association of the felines to the Goddess. Over the ages, many superstitions regarding cats (and their association to Walburga Frouwa) developed, and along a common theme: treating the creatures well brings the luck and favor of The Frouwa upon one's self and home.

**Wallo [An Vali]** Wallo is Wodan's son by Rinda. He was begotten for the sole purpose of avenging the death of Balder. Snorri tells us that Wallo is bold in heart and a steady shot. According to the Eddas<sup>48</sup>, he would slay Hadu when only one night old, and that he'd not comb his hair nor wash until his holy task was accomplished. Like his half-brother Widar, Wallo will survive Godotuom.

**Wara [An Var]** Wara hears the words spoken between women and men, and marks well the promises made between them. She is a patroness of the faithfulness of marriage, a keeper of plighted troth and vows and of the *honesty* (or lack-thereof) and true heart of such words of binding.

**Weland [MHG Wieland; An Weyland, Volund]**

This infamous son of Wado is the master of smiths and smith craft, the skills of which he learned under the fosterage of the primordial smiths themselves: the black elves. Weland's abilities have earned him quite a high regard over the ages, and he seems to enjoy a

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<sup>48</sup> Voluspá and Baldrs draumar.

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rather deified place among today's Heathen and Heathen craftsmen. Even in ancient times, he was renown far and wide for the unsurpassed excellence of his work, and the unrivalled beauty of his finery. When the Gothic King, Nidheit became aware of the fame of Weland's craftsmanship, the grim lord desired to have the smith's hand at his own court so that he may fashion such splendid treasures for none other but himself. When Nidheit learned that Weland was alone, he sent men to seize his prize. Once captive, Nidheit took Weland's sword for his own, and gave to his daughter Bathilt the ring which Weland had made for his own wife. It wasn't long thereafter that Nidheit's wife began to notice the wrath which the smith held for the King and his kin, and so urged Nidheit to have Weland's hamstrings cut to prevent him from dealing out his rage or escape. Even so, this wasn't enough to thwart his will or cunning -luring Nidheit's young sons into his smithy, he killed them and fashioned wonderful jewels and ornamented vessels from their bodies (and later gifted them to his captors). Later, he was able to get Bathilt inebriated and then seduced her. While she slept, he successfully escaped, borne aloft on wings he fashioned for himself in secret.

**Widar [An Vidar]** Widar is the silent son of Wodan by the rîs-wife, Grida.

He is renown for his unwavering sense of duty and dependability, especially in times of trial or need -even the Gods themselves will often turn to his assistance in difficult or trying situations! According to the myths, Widar possesses an exceptional shoe made from the leather trimmings that are cut from each pair of new shoes as the cobbler fashions the heel and toe. Craftsmen who wish to aid the Gods in their doom must discard these scraps, as it has been done since ancient times.

Widar is gifted with a physical strength and ability that is *nearly equal* to that of Donar, strongest of all Gods. Brute power, coupled with an unflinching sense of honorable obligation sets firm within Widar the intense prowess which wells to overflowing in his eking vengeance upon the wolf which slays his father at Godotuom. Grim with determination, he will approach the beast without fear or weapon, and will tear his jaws and throat apart with his bare hands

and strong-shod foot, dealing swift and unforgiving death! As depicted in the myths, Widar will in fact survive Godotuom.

**Willo and Wih [An Vili and Ve]** Willo and Wih are the sons of Paru and Bezzia, and brothers of Wodan. They worked with Wodan in shaping the All, and according to Snorri, had an active hand in the creation of the first man and woman -each gifting them with components that would make up the human 'spirit' or 'soul'<sup>49</sup>.

**Wodan [An Odin]** Foremost of all Gods is Frija's husband and King of Ensigt, Wodan. He is a God of wisdoms, wordsmithing and galstar, and expert in all manner of magan-crafts. As already mentioned under Section VII (*The Irminic Concept of 'Spirit'*) Wodan governs wode -that which constitutes the 'greater' or 'higher passions', controlling or quickening heightened states of personal awareness and self as manifest in agony, ecstasy, and rage. It is the very source of that which feeds and drives 'divine madness' or the 'divine inspiration' that serves as the foundation for the most profound artistic/poetic expressions. Wodan has an insatiable thirst for knowledge of all manner and sorts. He sacrificed himself upon the Irminsul to win runes and gain chthonic secrets, and he paid the heavy price of an eye for a drink from Mimesbrunno. As *Herifater -father of Armies-* Wodan is a God of War, a patron of battle, and Lord of Walhalla -*The Hall of the Slain* in which his chosen heroes reside. He is a stirrer of strife and conflict, and uses such means to gain champions to fill the roles of the host that awaits Godotuom. Interestingly, he is often considered an oath-breaker: seemingly betraying the favour he holds for his sworn votaries, particularly in letting them fall in battle. This however is a distorted or misguided view of the triuwa held between the Herifater and his devotees. After all, Wodan's main interest is not the furtherance and preservation of one man alone, but for the good of *the All*, something of which his followers are *keenly* aware -and in that, such an understanding

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<sup>49</sup> In Voluspá, it is Hœnir and Lóður who are named in this capacity. A number of scholars follow Rydberg, who identifies them as Willo and Wih.

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warrants a triuwa that demands Wodan's taking of men *at need* to increase the rolls of the host within Walhalla.

Finally, Wodan is the God of Kings to whom many lines ultimately trace their lineage. From him, they are graced with a gift of *rât*: divine counsel, or knowledge; divine favor and provision. The same holds true for other Sacral Leaders who share a similar wih-holy role or position today in *right* and good stead.

**Wuldar [An Ull]** The son of Sibba (and stepson of Donar) was chiefly known among the Scandinavians, and many scholars are quick to confine his worship to that most northerly region, citing a lack of any profound evidence for his having been known on the continent. Still, other scholars suggest that he may in fact have been known on the continent, and that lore of him was simply *effectively* eradicated in the Christian scourge.

The only physical evidence of him outside of Sweden or Norway comes from a scabbard found in Thorsbjerg, Denmark -upon the metal rim or chape is inscribed (o)wlpupewaR, meaning *Servant of Ullr*. Wuldar does figure in Saxo's *History of the Danes*, and as many folklorists theorize, seems to be the *Heathen* source for the Old English (Christian) phrase *wuldorfæder* (also, *uuldurfadur*): *Glory Father* or *Father of Glory*.

Wuldar is described as a warrior and *God of Glory* who presides over single combat or duels. He is unmatched in his skills as an archer, and it seems fitting that his domain would be Îwatal: *Yew Dales* -from yew, after all is fashioned the *best* of bows!

In kennings, the shield is named *Wuldar's boat*, which some take to mean the shape and form of the snowshoe. At the same time, our attention is drawn to his sovereignty over duels and one-to-one combat, and so we'd equally assume his role in protection and warding (particularly for the lone combatant). This is supported in his association to the yew -a tree that, according to folk customs, wards men (especially against evil and specters). Wuldar is a God of skis, hunting, and winter -attributes he shares with Scata, the patroness of winter who becomes Wuldar's fitting consort after Nirdu.

**Zisa** In the Scandinavian sources, Ziu is mentioned as having a wife, though she is nowhere named. Among the Germans, however,



we find a Goddess (seemingly unfamiliar to their Norse cousins) known as *Zisa* (Lat. *Cizae*), whose name is the feminine variant of the masculine *Ziu*. The Roman chronicle, *Excerptum ex Gallica* provides us with at least one place-name attributed to her, *Cizarim*<sup>50</sup> and also preserves an interesting account of a (human) sacrifice made to her. According to the excerpt, the Romans had laid siege to the city under the leadership of praetor Titus Annius. In an offensive move upon the Germans, the head of the Macedonian Auxiliary was captured and subsequently given in offering to *Zisa* for victory. As we can clearly surmise, success in battle and warfare is attributed to her (as it is to *Ziu*), and like her husband, she received prisoners of war and some portion of the spoils won. This brings to mind the holy favor needed for a prevailing outcome through ordeal and judicial hardships, and her sway -like that of her consort *Ziu*- is certainly given to a *trial by combat*, *trial of weapons* (and other such settings of judgment and Thing) in which only the truly *just* or *right* can have the winning hand.

**Ziu [An Tyr]** No other God or being is more renown for his sense of glory and honor than is the God of the sword. *Ziu* is the firm keeper of oaths, a God of triuwa and the fastness of an unwavering and unrelenting trust. He is famous for his great wisdom, is unrivalled in fortitude, and as the old tales tell us, was the only God brave enough to dare to approach and bind the Wolf of Chaos -and unflinchingly sacrificed his right hand in so doing! *Ziu* is a God of war, most often equated with Mars in Latin chronicles<sup>51</sup>. Germanen of old Sacrificed to him (and *Zisa*, his wife) for victory in battle, yielding the first spoils, captives, and the weaponry taken in the conflict. In keeping with his patronage over armed conflict, we find his hand in the settings of *Thing*, *ordeal* and *trial-by-combat*. The second day of the week originally bore the God's name: OE *Tīwesdæg*, OHG *Ziestac* (*Ziu*'s day), as it is still preserved in the

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<sup>50</sup> *Cizarim* =Augsburg. The proper Old High German equivalent would be *Zizûnberg*.

<sup>51</sup> Though not exclusively: Wodan was also equated with Mars on occasion.

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contemporary *Tuesday*. Today's German *Dienstag* still corresponds to *Ziu*, literally translating as *Thing's day* or *Day of Thing*.

# IX Wights of the Home

## Husing and Taterman

Essential to the survival and furtherance of any folk is the stability of its society. This stability finds its roots within the sippa, and the condition of the sippa as it exists within the world of man. The sippa is the key factor in the strengths and weaknesses of its body of folk, and the collective society is only as strong as its weakest family, or more fittingly, its weakest *household*. The strength of the home finds its foundations within the very fabric of that household after all, and within every being that dwells amongst its members -seen and unseen alike! In contemporary, mainstream society, there is no regard for the true holiness of the home, or for the cult practices which establish and maintains such holiness...sadly enough, the same can often be said for general Heathen households as well -regardless of a wealth of available sources which offer us sufficient clues and glimpses into the true, wih-holiness of the house and home, and of the central focus of the votive expression and processes *within and around* the family's dwelling and lands!

In most contemporary Heathen cult expressions, there is an overwhelming disregard to the *great* importance and needs of the very beings that ensure the frith and well-being of the home and the success and furtherance of those who dwell within and around it: the husinga<sup>52</sup> and taterman. Unlike our High, Holy Gods and Goddesses - who by *nature* and in *right order* alone typically *don't* take too much an active hand in the daily lives of the folk- these wights of the house and homestead are semi-divine beings who *do indeed* take such an *active* interest and role within the homes and lives of men!

In considering the various bits of lore that have survived over the ages regarding the husinga, and of the Germanic folk-customs which

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<sup>52</sup> The *husing* is known from the late 12th or 13th century on as a *chobold*, *kobolt*, or (modern) *kobold*. This is most likely attributed to the lamp or candle they carry by night, which is alight with a blue flame.

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continue uninterrupted among a number of households today, we are presented with a picture of a complex understanding of what was once quite a rich repository of traditions surrounding the home and the wights which serve it. These, of course have come to be treated with much violence in Christian hands -the many sorts of home sprites and what was unquestionably a host of independent functions and attributes have all come to be confused or blended one into another, and nearly wholly demonized in the process, so that we are left with a rather dark amalgamation of a seemingly sinister or chaotic host of unseen dwellers (who often seem a far cry from anything but praise-worthy or welcome!). Still, like much of everything else turned by the blackened hands of the Roman creed, their work was incomplete, as we can see in the practices and higher regard which we do find in those handful of homes who've kept their obligations to the Good Fellows in present times, as their Fathers and Mothers had done of old...

*Husing* (pl *husinga*) is a term used in naming the benevolent sprites of the home, or as his name suggests, the *keeper of the house* or *fellow of the home*<sup>53</sup>. According to Germanic custom, the *husinga* are invariably *male* in gender, small in stature or altogether unseen by the eyes of man as he wanders about the rooms of the house. As its keeper, the *husing* is integrally tied to the peace and stability/security (*frith*) of the home itself -he was often called *ingoumo* in ancient times, which as Grimm points out, means *guard of the interior*<sup>54</sup>. Needless to say, he is renown for his capabilities in warding the *frith* of the home, ensuring that peace reigns within the *burg* of the family, and that those who dwell within the house are kept free and safe from various manners of blight and misfortune. The Good Fellow maintains that sense of security and 'home' we feel while living within a hale and functioning household, the very source of the comforting peace and settlement we can enjoy and rely on, despite what may trouble us in the waking world. As *ingoumo*, the *husing* also wards the luck of the home, and is responsible for the prosperity and well being of the family and general household. In this, he takes a most active and willing hand, even to the point of contributing to the daily work of managing the house. He might tidy up a bit here and

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<sup>53</sup> In Scandinavia, we find *tomt*, *tompt*, or *tomtekarl*.

<sup>54</sup> Grimm, p. 500.

there, often setting things into order or putting them in a place where they belong (as opposed to where we may have left them!)...in many ways, he does indeed take a role as an overseer, and as traditions have it, will exact a bit of punishment on the lazy or those neglectful of their house-duties: pulling off the covers in the cold dead of night, hiding our keys or wallets, or spilling (or causing one to spill his/her) drinks. These little games would later come to be completely distorted by the church in which the well-meaning goblin is corrupted into a sinister and monstrous apparition -one which haunts the sleep of children or causes some sort of outright harm. This is the same treatment and 'fate' to which we also see the *puppel* fall, along with their matron- the Goddess, Holda.

Husinga are directly connected to the hearth of the home, and it is here where they prefer to find their 'place', and where they are said to make passage between the world of men and their own realm. In later times -especially in homes constructed without a working fireplace or wood stove- their association to the hearth was transferred to the kitchen stove. In such cases, the husing will find a comfortable spot behind or beneath it, and it is here (that is, upon the range or in the oven itself) where he receives offerings and gifts. A fitting seat can also be crafted for the husinga. As scholars note, eldritch cultural crafts such as wooden gnomes, nutcrackers once held this cultic regard, as they do even to modern times- though often, the source 'good luck' that these items are thought to bring or hold is typically not considered or remembered. Figures made of straw or cloth are also found in both historical and contemporary examples, and sure enough, the *taterman* of old did indeed give rise to our modern 'scarecrow', though certainly without the *deeper* and holy significance he was known to have then.

The *taterman* (sing and pl), also known as *katerman* (in his relation to the house and house cat) is akin to the husing, but with a bit of an 'expanded' role than his counterpart. The *taterman* is not only found within the home itself, but like the Nordic *nisse*, does indeed make his way about the lands and outbuildings (barns, sheds, and the like) that belong to the property as a whole. Where the husing's concerns lie within the holy enclosure of the home, the *taterman* takes responsibility for the warding and management of what lies outside of the dwelling, proper. He dwells within the barn or stable, seeing to the fields and stalls and keeping the livestock in

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check -oft times, he takes to their care (in combing the manes of horses and beards of goats, or bringing the beasts water or a bit of straw). The taterman watches over the fields, and wards them from the affliction of hostile wights or witches' attacks, keeping the grain free from harm or being rendered poisoned. Like the husing, the taterman is known to be small in size, and virtually invisible to all save, those with a gift of 'sight', or to those whom he (and the husing) *choose* to reveal themselves.

Both dress in similar attire, and to no surprise, since their garb is often directly linked to their abilities in remaining invisible or at the very least, difficult to spot. Their wardrobe includes a set of 'fairy shoes' which allows the wight movement at lightning speeds (and so, kept 'invisible' through sudden, swift movement), a red cap which is often given to being or crafted into a *tarnchappa* (MoHG Tarnkappe) -a 'magic hat' or 'cap of invisibility'. The husing and taterman also own jackets of grey or green, to which they sometimes affix tiny bells or jingling charms. In some cases, the taterman's clothes may appear ruffled or weather-stained, as could be expected for that industrious fellow who spends so much of his time working out of doors!

The taterman is fond of mushrooms and moonlight, and both he and the husing enjoy music and merriment. So too, they are known to teach their wards the finer points of musical arts, including some timelessly ancient tune or lyric to weave into one's own inspired works! A bit of soft music (such as orchestration or recordings of a more folk-traditional nature) is always an appreciated 'background noise' at the very least, and when played often and daily, lends such a soothing calm in a profound and holy way for reasons obvious enough! Both likewise appreciate the weekly offering of food, and are particularly fond of beer, cakes, and sweet treats -but, like everything else, such yielding should be made *moderately* or on given occasion. Like most folks in general, a good word paid to the husing or taterman means a lot, and does indeed strengthen the ties between the wights and men -which furthers the overall luck and success of the household and its members.

As is to be expected, the help, favor and abilities of the husing and taterman go well beyond the simple and mundane. As already mentioned, both are known to protect the house and homestead, and both work to ensure the luck and prosperity of the members of the family to whom they are attached in every aspect. Home-wights are

renown for their ability in shape-shifting, through which they may assume the form of a cat and go about in plain sight. As sires of Holda, we find a close association of the husing and taterman to gifts or hints of foreknowledge and impending wurt or doom- glimpses they do indeed reveal to those whom they are attached and welcome among. Their laughing is a sign of a well-contented sprite, a happy home *and* a token of fortune to come (though this is later times brought to a sinister or malicious low). To hear the Jolly Fellow weeping is an ill omen indeed -a foreboding of trouble or death in the household (similar in function to the wailing of the banshee).

Husinga and taterman are skilled in magan-working, and especially in galstar and harp-runing. They are experts in weaving magical songs or ‘maganbars’, and like all of the other skills that they have, will willingly and enthusiastically teach those crafts to the *sincere* man or woman who treats them with respect and willingly and free-heartedly offers Holda’s Fellow(s) goodly gifts and kind words!

### **Poltergeist and Puppel**

The husing and taterman are invariably a helpful lot of sprites, full-earning of the respect and affection that is expressed in the many poetic names we find for them in the richness that is Germanic folk customs. Other beings, however, do not fare so well in the old tales, or in the waking world of today’s household and home. Beings such as the *poltergeist* and *puppel* are often named with a tinge of disgust or malcontent, or treated outright as the embodiments of evil and wickedness that comes to afflict the otherwise good or hale home. The truth of experiences certainly must be brought into perspective when considering such things, a ‘truth’ that may be overshadowed by a conceived notion of a more ‘black and white’ sort of *good / evil* as instilled within a populace long under the impressions and guidance of Roman/Christian influences and teachings (which, needless to say have been with us for quite a long time). Still, the power and effects of interactions with such sprites are for the individual to judge alone - these are, after all something deeply personal and unique to each situation and to each household.

The poltergeist draws its name from a compound of *polter* (or *palter*- to shift, be quarrelsome, or trifling, boisterous, noisy,

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malcontent) and *geist* (ghost or spirit), and indicates a wight of a chaotic or non-peaceful nature. The poltergeist is known for his carrying-on with much racket: knocking or thumping on the walls and floors, slamming doors, tumbling things about or even breaking them<sup>55</sup>. In this regard, he is likened to the equally noisy *rumpelgeist* or *rumpelstilz*<sup>56</sup>, known to turn things on end, to ruffle the curtains or bedspread, wrinkle clothes, or dishevel what is neat, tidy, and well-kept.

The poltergeist isn't necessarily *evil* (especially in the sense often portrayed through science fiction) but rather, a *chaotic* entity -an unsettled apparition, a semi-conscious manifestation of energy. In this latter form, the poltergeist is a being of collective energies, residual or otherwise, that have somehow been allowed to build up over time within the home, managing to colligate *-to bind itself together*, or compose itself into some unified or whole state. These energies can originate from a number of sources, including but not limited to: rune working that hasn't been properly dispersed or grounded, the energies exuded by extreme emotions or desire of will -such as a deep, and passionate hate for something or someone, or perhaps magical operations or workings which have not been successfully or adequately dispersed or grounded.

The puppel is similarly known and named for the noises he makes, deriving his name from the verb *puppeln* -to rattle, tremble, or throb. For the most part, the puppel is more of a 'conscious' being, with less of a disruptive nature than his more chaotic counterpart (the poltergeist). Where you may hear the poltergeist crashing about upstairs or down the hall, the puppel's clamor is a bit more on the quiet side, or 'suppressed' if you will -a quick rapping at the door or on the walls or floor, a soft thumping or footfalls in an empty room or hall. This *muffled* character suggests a hidden nature, one that seems to balance between two worlds or conditions in Being -existing simultaneously in both the waking and shadowy worlds, a trait made

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<sup>55</sup> The German customs surrounding *Polterabend* {and evening of revelry before a wedding when earthenware/ pottery is deliberately smashed to bring the couple good luck} undoubtedly draws its origins here.

<sup>56</sup> Rumpelstilzchen.



all the more stronger in their uncanny ability at staying wholly unseen or hidden from all manner of sight or vision.

Over the years, the puppel's name (alternately given as pöpel) was made to reflect filth and dirtiness- *popel*: mucus, 'snot', or that evil and menacing specter who eventually became the *bogeyman* of childhood legend. The puppel, as a malicious fiend is said in legend to disembowel misbehaved children, and fill their empty bodies with straw or pebbles, just as their Matron, Holda is similarly alleged to do.



# X Wights

**Black Elves (Dwarves)** Black elves (OHG *suarzalpâ*) or dwarves (OHG *tuercâ*) are infamous for their skills at smith craft and mining. They are hoarders of jewels and precious metals, and are known to curse the treasures that are stolen or otherwise forced from their keeping. Black elves also hoard ancient wisdoms -they know the art of Galstar and rune working, but rarely (if ever) teach their lore and cunning to those outside of their own kind. The smiths are described as being short, but strong of build with dark, ugly complexions and grey beards. Some folk customs suggest that the dwarf is full-grown by his third year, and old (and fully bearded) by his seventh. Given the great age to which these beings live, we may better understand this in terms of their *features* or *physical appearance* rather than the course or progression of *actual* years, age, or implied life cycles. Black elves keep from the company of men, and in truth tend to be mean-tempered and ill inclined when met. Using the wondrous *tarnchappa* (MoHG *Tarnkappe*)-a *cap of invisibility*- they travel unseen by watching eyes or wights. The *tarnchappa* also empowers its wearer with a greater *magan* and ability, which becomes and even greater asset for the dwarves in warding their hoards. Black elves are known to abduct human women, or to switch human children with their own ugly babes of stunted growth (a changeling). To protect the child, folk customs suggest that some bit of the father's clothes be placed over him or her, or that a key be placed next to the baby. Others suggest that steel, iron pieces or needles be left in the crib or cradle<sup>57</sup>.

**Dark Elves** Dark elves (OHG *Tunchelalpâ*) dwell in the hillsides and about the (burial) mounds and graves (which they are

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<sup>57</sup> I present this for the sake of information, and not in suggesting or endorsing the leaving of potentially dangerous objects within the reach of a child, or in/around a child's sleeping area. Like with any other folk-remedy, you need to use some common sense in their consideration or implementation.

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known to protect). Their host is difficult to identify, and may consist of elves and the spirits of the semi-divine or deified dead, or simply the host of the revered dead. They are associated with healing and harvest, and directly linked to the fertility of the land -sacrifice was offered to them to both obtain and ensure it. Needless to say, they are *not* known to be dark of mood or intention, and are rather helpful to well-wishing and respectful folk. Their association to the dark or darkness stems from their shadowy abodes -burial mounds and graves. When encountered (in the waking world or in dreams), dark elves present themselves in fine array and with a noble air, directly reflective of their high caliber and richness.

**Elves** These vassals of Ing Fro, known as *ljosalfar* (*light elves*) among the Norse, are wights of immense beauty and great radiance. In the old sources, they are clearly identified as semi-divine beings, and are often named alongside or *as* Gods (specifically, the Wanâ). Elves (OHG *alpâ*) possess great magan and ability, and are often a help to the sons of men. They can move so swiftly that they often go about unnoticed by the human eye, or will suddenly appear as just a quick glimpse of ‘something’ on the edge of sight. Other times, they may manifest as a brilliant flash or spot of dancing light that lingers but only a short moment. Elves love music and dance, and they will often come down from their lofty abode to dance upon the meadow, beneath Mano’s cool glory; their tracks and rings can be seen in the upon the dewy grass. To be so fortunate as to actually witness such a splendid display is a sign of good luck, and a prosperous and fruitful year to follow!

**Holdafolk** Literally speaking, these are *Holda’s Folk* or (the) *Folk of Holda*, also known as *Hollepuppels* (puppels of Holle or Holda), or simply (the) *Holden*. On a more ‘mundane’ level, we can gain a deeper understanding through the root of their name, *Hold* (inclined, devoted, gracious, kind). In this, we can also know these Beings as the *good, kindly disposed, or faithful folk*, (the) folk who bestow *huldî* (favor or grace).

The Holden are the mountain sprites who wander about the forests and highlands, and among the hills and crags. They are described as rather petite in stature, and quite fair in appearance, though often with

some concealed deformity such as a hollow back or tail. Holdafolk are generally good or well wishing in their inclinations, though like any strange wight met along the road, can be tricky to deal with and so should be approached with some measure of caution.

**Îdis** She is a female guardian spirit -in particular, an ancestral mother who willfully decides to remain alongside the living members of her sippa after death. She is a help and a comfort to the members of the household, and plays an essential part in the well being and furtherance of the members of the family, and of the family-unit overall. Her blessings and protection are given to women during childbirth, and the îdis will keep the infant in her holy warding. The îdis is a semi-divine being or 'lesser' Goddess, a powerful Matron of exceptional caliber and standing within the sippa. As in times of old, she enjoys a devoted following and is given yielding at Wintarnaht. Women who achieve great status, or reflect the holy nobility of this kin-Goddess often are named (in title) 'îdis' in a display of fitting honor.

**Mara** The mara is a female specter or incubus who disturbs the sleep and causes nightmares. They have wild, tangled hair that is sometimes said to float upon the breeze and are horrific to look upon. At worst, their night terrors can bring about the death of men in their slumbering.<sup>58</sup>

**The Meriwife and Nichus** These are sprites of watery places -of the sea, rivers, lakes and streams. They keep their houses beneath the rippling surface, but are often found along the shores or in the hollows of rocks washed by the waves, and might also be encountered in the silent wood standing near the ocean or some other water-way. Through Classical influence, the characteristics of the meriwife and nichus became increasingly more polarized in the old tales, with the nichus retaining his typical physical attributes, as the meriwife morphed into her Hellenistic counterpart: the fish-tailed siren of the

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<sup>58</sup> As was the case for the Swedish King, Vanlandi- see *Ynglinga Saga*, chapter 13.

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deep<sup>59</sup>. Meriwives (OHG *Merwīb* or *Meriwīb*) are great in their wisdoms, and are known to forespeak impending doom and warning. They are wise in healing arts, and exceptionally skilled players of stringed instruments (and are known to teach their skills to men/women for a fitting sacrifice). When encountered in the wald, they appear as beautiful maidens in wet attire, or with the ends of their dress or apron wet or damp.

The nichus (An, MoHG Nix) or Nickelmann can be identified by his long white hair and beard, green cap, and often green teeth. Like any sprite, he can appear small in stature or as large as a giant, and at times takes the shape of a large, black or grey stallion. He is a lover of music, and as we might expect, shares the meriwife's extraordinary talents at the strings (and willingness to teach his craft for a fitting gift in return).

Water sprites welcome the drowned within their halls, and gladly accept offerings of bread and fruit in exchange for their blessings<sup>60</sup>.

**Rîsi** The Giants (OHG *rîsi*) are a race of primeval beings that have existed since well before the birth of all other wights, including the Gods. They are typically described as being of enormous size and brawn, and of fickle mood. Their great girth lends itself to notions of a seemingly 'clumsy' disposition or general lack of dexterity (especially within the world of man). Likewise, their exceptional strength and physical ability often brings about a sort of self-indulgent 'might is right' complex in which raw power equals superiority. Rîsi are often dull-witted, though some are indeed endowed with a fair measure of craftiness and/or immeasurable wisdom (such as Wodan's uncle, Mîmi). In appearance, they can be horribly ugly or misshapen, bent or twisted and having any number of heads or hands; still, others are exceedingly beautiful and radiant.

Not all Giants are hostile in their manner, but *all* of rîsi-kind hold within themselves the very real potential to become *unrestrained* in their violence and destructive capabilities when their wrath is aroused.

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<sup>59</sup> So too, it seems the notion that she spellbinds the unwary with her enchanting music, lulling the hapless victim to drown in the depths.

<sup>60</sup> In ancient times, offerings might also include livestock or humans.

**Unholda and Unholdo** The unholda and her male counterpart (*unholdo*) are wrathful and malicious fiends or devils. They possess notable power and ability, and are able to bring great harm to their unwary victims. The Holdafolk are a sure help and protection against such demons, as is the favor of Holda within a well-warded home.

**Waldwives and Waldmen** Waldwives (OHG *Waldwīb*) are found in the woods and forest clearings, where they are most often encountered. At times, they might very well approach a home situated within or at the outskirts of the timberland, drawn by the pleasant aroma of baking. She asks for a loaf, and in kind repays the gift with a little help about the homestead or in offering advice or sooth-speaking. At other times, the waldwife may leave a loaf of her own in a furrow or on the porch- leaving her gift unnoticed or otherwise disregarded is a *sure* way to win her anger!

When encountered, waldwives appear rather small, but taller than elves. They have a look about them that speaks of great age, are usually clothed in green, downy moss and carry a basket of apples. Often, they are met on the forest-track or road encumbered by a broken cart or wheelbarrow. For those who help her in fixing it, she pays wooden chips that later turn to gold or money. The waldwife keeps company with the *holzruna*, instructing her in the ways of soul-cunning (ON *seiðr*) and shamanic arts.

The ‘moss wives’ are particularly remembered during the Twelves, and at harvest (at which, farmers will leave three handfuls of flax for the kindly mistress).

Waldmen (OHG *Waldman*), on the other hand are almost never encountered. They live in the most secluded reaches of the forest, prefer to keep to their solitude, and are not known to be friendly. When, on the very rare occasion that they are seen or met, they said to be dressed in garments of green and red, with an old-fashioned black, three-cornered hat.

**Waldscrat** The waldscrat (or, simply *scrat*) is a wight of the forest. He is unkempt in his appearance, with tangled or shaggy hair and ruffled clothes. The *scrat* is wild in heart, and a lover of music and dance. He carries about light as air, and moves as swift as the wind. He makes his home in the trees, or perhaps even in the crags,

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rocks or high places within the forest. The waldscrat wards over the wood in which he makes his home, and is quite aggressive in protecting the trees and other growing things under his care. He is both capable and *willing* to go so far as to inflict severe injury or bring death to those who would pose a threat of harm or injury to what he holds to be his own!





# XI The Holy Year: Months, Seasons, and Holy Tides

## Common reckoning:

### The calendars of Julius Caesar and Pope Gregory XIII

In the modern era, the passing of months and seasons is mathematically measured with rather cold precision. Our calendars remain 'fixed' within a concordance that reflects no regard to the holy phenomena that once determined and accorded the movements of months within any given year, at least those reflective of the Heathenry of our collective Germanic folk and ancestry. Likewise, the Roman names of the months are utterly meaningless to our folk on any 'deeper' or spiritually significant level, and have become relegated to nothing more than being another part of the systemization of the calendar year. This is nothing peculiar to the modern era particularly, but can be traced through the reforms of Pope Gregory XIII to the earlier Julian calendar of Rome.

Like the Heathen Germanen of old, the Romans originally utilized a calendar that was determined by the cycles of the moon. The creation of the Roman lunar calendar is typically ascribed to Romulus, and dates from somewhere around 750 BCE. Romulus' calendar contained ten months: four months of thirty-one days each and six months of thirty days each. The year began with Martius/ March and ended with December<sup>61</sup>. Like other cultures that utilized the lunar reckoning, the Romans began their months with the new

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61 The proof of this is found in the names of the months themselves: Excepting Martius/ March (named for Mars), Aprilis/ April (Aprilis is a derivation of Aphrodite: April<Aprilis<Aphrodite), Juno/ June (named for Juno), and Maius/ May (named for Maia), the original Roman months were named according to where they fell within the year, hence: October {octo- 8}(the) 8th month, Sextilis {sex- 6}(the) 6th month [former of August], and so on.

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moon -which, as is the case with other lunar calendars, was at the sighting of the first crescent.

Between 715 and 597 BCE, a series of changes were implemented which dramatically altered the appearance of the Roman calendar: two months were added

-Iannarils/ January (originally placed in front of Martius/ March), and Februarias/ February (originally, following December). The number of days ascribed to each of the months was likewise adjusted, so that eventually, there were seven months of twenty-nine days each, four months of thirty-one days each, and one month of twenty-eight days, for a year total of 355 days<sup>62</sup>. This was to facilitate an odd number of days for the majority of the months and year itself (the Romans considered even numbers unlucky). Later, Februarias/ February was moved to where it currently falls, between Iannarils/ January and Martius/ March. Still, the calendar year was some ten and a half days off, and so an intercalary month, Mercedonius was introduced and inserted after Feb. 23 of every-other year<sup>63</sup>. But even this measure proved to be inadequate in accounting for the ‘floating’

days, adding one too many in cycle, and so further adjustment was required roughly every quarter-century<sup>64</sup>.

The most sweeping and radical changes of all came in 45 BCE when Julius Caesar outright discarded the Roman Republican Calendar and introduced not yet another revision of the lunar calendar, but the *solar calendar* which he had learned from the Egyptian astronomer, Sosiqenes (following the Roman conquest of Egypt in 48 BCE). Through his innovations, the calendar year was made to reflect the tropical year of 365.25 days, necessitating only one intercalary day every four years to even things out, as opposed to the former need to add an entire month (Mercedonius). He also reconfigured the number of days in each month, and took it upon himself to create a ‘namesake’ month -changing Quintilis (*Fifth Month*) to Julius, current July. His successor, Augustus Caesar would

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<sup>62</sup> Iannarils, Aprilis, Iunius, Sextilis, September, November, and December had 29 days apiece; Martius, Maius, Quintilis, and October had 31 days apiece, and Februarius, 28.

<sup>63</sup> This ran for about 23 days or so. The remaining days of Februarius/ February would be discounted.

<sup>64</sup> Every 24 years, Mercedonius would be skipped.

follow suit in this regard, and in 8 BCE named Sextilis (*Sixth Month*) Augustus, current August

With all of these changes in place, the birth of the Julian calendar was set:

<u>Month</u>	<u>Basic Translation</u>	<u>Number of Days</u>
Ianuarius/ Januarius	January [Month of Janus]	31 (fr. 29)
Februarius	February[as in Febularia <sup>65</sup> ]	28
Martius	March [Month of Mars]	31
Aprilis	April [Month of Aphrodite <sup>66</sup> ]	30 (fr. 29)
Maius	May [Month of Maia]	31
Iunius/ Junius	June [Month of Juno]	30 (fr. 29)
Juilius (former Quintilis)	July [after Julius Caesar]	31
Augustus (former Sextilis)	August [after Augustus Caesar]	31 (fr. 29)
September	(The) Seventh Month	30 (fr. 29)
October	(The) Eighth Month	31
November	(The) Ninth Month	30 (fr. 29)
December	(The) Tenth Month	31 (fr. 29)

The *solar calendar* has retained its prominence within Roman civilization and Roman -influenced civilizations since its introduction, even down to modern times, despite further alterations or reforms in post-Roman millennia. Perhaps the most notable of reforms were those made by Pope Gregory XIII. The Christian church of the day, like the ‘post-Julian’ Romans before them adhered to the *solar* calendar, and so continued to maintain the pseudo-months of the *solar* yearly cycle, likewise basing their feast-tides upon that reckoning and the phenomena which governed such a keeping. After 1,000 to 1,500 years of observance of the solar year as determined by Julius Caesar, it had become apparent that the equinoxes were slowing regressing.

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<sup>65</sup> From *februare*, ‘to purify’ -Februaris is a Roman tide of purification and sacrificing which, like the month, used to fall at the end of the Roman year.

<sup>66</sup> Some scholars suggest the name is a derivative of *aperire*, ‘to open’, signifying the blooming of flowers.

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The Autumn equinox had slipped to around September 13<sup>th</sup>, and (more importantly), The vernal equinox had retreated to around the 10<sup>th</sup> or 11<sup>th</sup> of March, thus throwing off the complicated calculations that the church used in determining the tide of the Resurrection of Christ<sup>67</sup> along with the other days of significance which were based literally around it (counting backwards or forwards from Easter, respectively): Palm Sunday occurs one week prior to Easter Sunday, Good Friday follows Palm Sunday; likewise, Ascension Thursday is the 5<sup>th</sup> Sunday following Easter, and the Pentecost occurs seven weeks after (Easter).

Though the church's dilemma had been noted as early as the 13<sup>th</sup> century, no steps were taken to rectify matters until 1582, under Pope Gregory's initiative. In that year, he ordained that ten days be dropped from October -the subsequent shift then restored the vernal equinox to around March 20- 21<sup>68</sup>. He then reversed the decision of the Council of Tours (which, in 567CE re-instituted the Roman custom of beginning the year on March 25), thus returning the start of the New Year to January 1. To compensate for the inaccuracies of the Julian

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<sup>67</sup> The difficulty in determining 'Easter' was inherent within the church's reckoning system, one which was an endless struggle to reconcile the Roman solar calendar /tropical year (so, using the equinox in the determination of Easter), and the lunar cycle which, despite the solar reckoning, actually would have determined it: The Pesach Seder (Passover) falls on the 14th or 15th (that is, on the full moon) of Nisan {Nisan runs from March into April; here, the full moon would be that of March}. Jesus' infamous 'Last Supper' was in fact the Seder supper, an event obviously determined by the movement of the *moon*, not the sun! Over time, the inaccuracies of the Julian system had Easter out of sync with not just the lunar cycle (and the Pesach Seder that preceded Christ's execution), but with the tropical phenomenon (the equinox) of the Roman-Christian *solar* calendar as well. *Computus*, the church's mathematical application for determining 'future' Easters and cycles of Easters over a given course of years depended on the accurate placement of Easter in any given year -any deviation (as occurs in a soli-lunar reckoning) throws off any determination for 'future' dates.

<sup>68</sup> Likewise, the autumnal equinox which followed was restored to around September 22-23.

intercalary system, the Pope then decreed that three leap years would be omitted in a 400-year cycle. According to his formula, centennial years that could not be evenly divided by four (such as 1500, 1700, etc) would be disregarded as a leap year in a given cycle. Hence, the 'Gregorian' calendar which remains in common use to this day.

### **Heathen Reckoning: The Naming and Ordering of the Germanic Lunar Months**

While many 'scholars' (both contemporary and early Christian historians) are a bit rash in discounting the collective Germanic folk-group when it comes to accrediting innovation -here, any semblance of a native 'calendar'- it is in fact apparent that our respective ancestors were quite capable in not only recognizing a need, but also in crafting some sort of feasible reckoning system for the movements of months and seasons. Often, these same 'scholars' (with no thanks to television or the movies) are quick to paint a disparaging image of the pre-Christian Germans as savage or mindless 'barbarians'. But, regardless of their exploits, our respective Heathen Fathers and Mothers were predominantly a bright, frithful lot of farmers and herdsman, and as any agrarian society, they would have had need of some means of keeping track of not only votive dates, but the movements of agricultural cycles (preparations, planting, reaping, etc), months, and seasons on which they depended for survival.

Wisdom-traditions being what they are, the folk of the north obviously didn't leave elaborate volumes of detailed treatises for us to pour over in close study, and it goes without saying that a (Heathen) treatment on time-reckoning was never penned. Had the church not have made such devastating intrusions into Heathen Europe, we might safely assume that such wih-holy wisdoms would indeed have been passed down to us from mouth to ear, as such wisdoms are once again taught within Irmic and general Heathen guilds and households. Regardless, through close study of available Archeological evidence, and comparative literary works preserved in this or that fragment, and Viking age Scandinavian and Latin historical treatments, we can effectively reconstruct a viable, working Irminic 'calendar'.

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The names that were ascribed to the months by Germanen of old were reflective of phenomena which occurs within them -be it some holy tide or turning, or perhaps a particularly notable seasonal condition or change. The Germanic names embody a *holiness* and *wholeness* which is wholly lacking and devoid from the common, Gregorian reckoning -a holiness which provides a true conduit to the power and Being of the mysteries which underlie the movements of the months and year, and of the essential holy tides themselves. As Irminen, we are well-served in regaining the proper reckoning of our seasons and tides, and in re-aligning a *proper* Germanic perspective within our reckoning -severing the threads which have bound our folk to the Roman-Christian yoke for too many a century on yet another profound level...

The Irminic names for the months runs as follows:

<u>Irminen</u>	<u>Translation</u>	<u>Gregorian equivalent</u> <sup>69</sup>
Hartmânôd {Hartmânôd}	Harsh Month	January (into February)
Hermanod {Hêrmânôd}	Hoar Month	February (into March)
Lenzomanod {Lenzomânôd}	Lent Month	March (into April)
Ostarmânôd {Ôstarmânôd}	Ostara Month	April (into May)
Wunnîmanod {Uuunnîmânôd}	Blissful Month	May (into June)
Brachmânôd {Brachmânôd}	Fallow Month	June (into July)
Hewîmanod {Heuuîmânôd}	Hay Month	July (into August)
Aranmânôd {Aranmânôd}	Harvest Month	August (into September)
Skeidentimanod {Skeidentimânôd}	Summer's end Month	September (into October)
Gelomanôd {Gelomânôd}	Yellow Month	October (into November)
Nebulmanod {Nebulmânôd}	Mist Month	November (into December)
Iulmanod {Iulmânôd}	Yule Month	December (into January)
Anderbrachmânôd {Anderbrachmânôd}	Second Fallow Month	(intercalary summer month)

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<sup>69</sup> A *true* month represents a 'cycle of the moon'. Such months ran in accordance to that cycle, from new moon to new moon (that is, commencing upon the first visible crescent) -hence, the true month runs mal-aligned to the solar month of the Julian/Gregorian equivalent.

*Hartmânod* finds itself in the midst of the winter season, and as its name suggests, is full of the bitterness, harshness or difficulty that accompanies the cold winters of the northern Europe and in some regions of North America. *Hermanod* follows, bringing with it a frosty month full of snow and frozen-over with snow ice. This agrees with the MoHG verb *hornigeln* (to hail or snow), and so, the obsolete *Hornung* ('snowing') gleaned from the Frankish rendering. *Lenzomanôd* is often translated according to the MoHG definition of the term *Lenz* -spring, or (as an adjective) *vernal*...this is applicable in relative consideration, but unquestionably reflective of a Latin, post-Christian and later perception. In proper context, *Lenzomanôd* or *Lenzing* derives its root from OHG *langatin* or *len(gi)zin-* 'having long days', our modern 'Lent' (as understood in its original, pre-Christian sense). *Lenzomanôd*, while often translated as 'spring month' (following Latin-influenced sensibilities) is more fittingly 'the month having long(er) days', the month in which the days are becoming perceptibly longer as we near winter's end.

*Ostarmânod* is named for Ostara, who is honored in this month. *Wunnîmanod* is the month of joy, peace and bliss -so named for its (typically) mild, delightful weather.

*Brachmânod* signifies a state of being fallow, or, that period of rest following the plowing of the fields. In a typical 12-month year, Sunnawendî ('sun's wending' or summer solstice) would fall within the first half of this month. Hewîmanod (Hay month) follows *Brachmânod* (or *Anderbrachmânod* in embolismic years), bringing us to Aranmânod. *Aranmânod* (literally, 'harvest month') marks the harvest of grains, and the *Hleibmessa* ('Loaf Mass' or Lammás) which accompanies it. *Skeidentimanod* draws its name from the verb *skeidan* (MoHG *scheiden*), which is used to designate a separation or closing - here signifying the closing of summer. *Gelomanôd* is so named for the turning of the leaves, heralding the coming of the winter season which begins upon the full moon of this month. The wintry mists and overcast dreariness which comes with *Nebulmanod* is reminiscent of that as is typical of Nebulheim (according to myth and legend), hence the namesake. *Iulmanod*, obviously takes its name from that high and holy tide which occurs within this month, Iul or Iul Tide [Iulzît].

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**Moon the Measurer:  
The significance of lunar phenomena in Germanic  
reckoning**

*'tis hight Moon amoung men, Mild-light among Gods,  
Call the wights in Hell it Wheel,  
The etins, Speeder, the dwarfs, Splendor,  
And the alfs, Teller-of-Time.'*<sup>70</sup>

In the myths, we are told that Wodan, Willo, and Wih made the stars, sun and moon out of sparks and glowing embers gotten from Muspilliheim, the realm of fire. These, they set in the heavens -some in fixed steads; others were given to move within courses as ordained by the Gods. A being named Mundilfaro once had two children: a son, Mano and daughter, Sunna who were said to be so exceptionally bright and beautiful that he named them after the sun and moon which the Gods had fashioned. The Gods were outraged at Mundilfaro's insolence, and in their anger, took Sunna and Mano from him. Sunna was made to drive the chariot that carried the Sun about the earth, and her brother, Mano was made to drive the moon.

Mano is said to lead the way, and the sun *follows* -just as day is said to follow night. He is *The Measurer* and *Teller of Time* who directs the course of the moon -having charge of its waxing and waning, and along with it, the movement of time through the months and seasons. With such determination, comes the reckoning of tides for legal and votive assemblies and celebrations, which were likewise based upon specific points of the lunar cycle. As Tacitus notes: *Except in case of accident or emergency, they assemble on certain particular days, either shortly after the new moon or shortly before the full moon. These, they hold, are the most auspicious times for embarking on any enterprise.*<sup>71</sup>

Preserved folk practices and superstitions not only substantiate the context of Tacitus' statement, but do in fact broaden the scope of its presentation (when considered collectively) so that the passage more fittingly reads: *'at the new moon or shortly after / at the full moon or*

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<sup>70</sup> Hollander, Lee M: *The Poetic Edda*, p. 113.

<sup>71</sup> H. Mattingly (translator): *Tacitus: Germania*, p. 110.



shortly before'. To the elder Heathen, these were the wîh-holy points of the lunar cycle at which the luck of the folk and folk's undertakings could be furthered *in concert* with the *waxing* (and growing magan) of the moon within each month. There is a sense of *furtherance*, a building of holy magan that comes in unison with the moon's waxing, and so, half of any given month would likewise be better suited for undertaking/ maintaining courses of action that speed *increase* for the folk at hand. As we could easily enough assume (and as given within available lore) the moon's wane was best suited for work or actions that involved some form of dissolve or *decrease*. These would include settling matters of divorce and dismantling farm structures or homes. It seems more than likely that what Tacitus understood to be a *case of accident* was in all reality some act of severance or need of *decrease* taking place shortly following the full moon!

If the new and full moons marked the holiest (and luckiest) points of the month for votive/legal assemblies or commencements, we might assume that one or the other were equally considered or utilized in any context, be it 'legal' or votive. This, however, doesn't seem to be the case. Witches' workings took place by the light of the *full* moon, and from ancient times are noted to dance under the *full glory* of his light and Being.<sup>72</sup>

Further, it was considered lucky to move into and bless a new home on the *waxing* or *full* moon: doing so was thought to ensure the prosperity for those who were to dwell there for the duration of their living within the home; the counting of money was to take place at either the *new* or *full* moons, which was thought to help one's *increase* in wealth and prosperity; gathering of healing or magical herbs was to be done by the light of the *waxing* moon, or at the *full* moon when his light was *increasing* or at its apex (respectively) which *further*s or lends *increase* to the luck/ healing magan of the herbs themselves (and subsequently to the working on hand).

Reasonably enough, we would expect folk to celebrate the holy tides at or just prior to the *full* moon as well -after all, votive offerings and faining laid/lay layers of *furtherance* within Urdabrunno, lending speed and goodly magan, a *furtherance* and *increase* to the blessings

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<sup>72</sup> That witches would be performing their craft by his light lends reason to superstitions which maintain the unluckiness of letting the moonlight touch one's drink.

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given by the Gods! This was generally the case...the Wintarnaht faining (marking the beginning of Winter) commenced on that night which winter began (on the *full* moon); Walburganaht, a Witches' holiday likewise falls upon the night of the *full* moon, as does Ostarun. Here, modern sensibilities would suggest that it would fall upon the evening of the equinox, which heralds the start of spring in the Gregorian reckoning...but we have to bring to mind proper, *Germanic* understanding in the movement of seasons -which was determined by the moon, not the sun or its phenomena (the equinoxes), a custom of Roman import. Also, we have to recall the balance of the seasons themselves: in eldest times, the year was divided into two respective seasons, summer and winter. If winter commenced upon the *full* moon, and summer upon the equinox, we are left with a year with more time allocated to winter than summer! This contradicts historical accounts that clearly mark a *balance* between the two, excepting embolismic years (in which cases, the summer is made to be *longer* in duration than the winter). Also, placing Ostarun upon the vernal equinox relegates the holiday to occurring within the month *preceding* that which bears its namesake, and so out of keeping with Germanic custom regarding the naming of particular months.

From an historical perspective, the only exception to the assignment of fainings according to a month's respective *full* moon would be the celebration of the solstices: Iul in winter, Sonnenwende in summer. As the name of each indicates, these were turning points within the course of the sun -*Iul* (OE Géola, OI Jól, Go Jiuleis) means 'to turn' or 'wheel', as in the turn of the year and the point at which the sun begins to increase; Sunnawendî similarly translates as (the) *sun's turning*, signifying that point at which she begins her decline or decrease towards winter. These points mark the highest tides in Germanen-Heathen observances, and interestingly enough, present a balancing of the measure of lunar months within a given year.

## **Holy Tides**

In figuring the proper times for holy gatherings, we must keep a consideration for the appropriate lunar phenomena that occurs within a particular cycle (Iul and Sunnawendî excepting). Certainly, there

will be times in which a holy tide [heilagmal] will fall within the work week itself, and it goes without saying that coming off a shift or worrying about getting to bed in time for an early start isn't exactly *conductive* to the reception of holy magan and benefit! In determining a date that agrees with our normal work-week schedule, always pick the closest weekend to the event at hand (as in accordance to holy lunar movement): Thing, samal (when held apart from votive celebrations), and the like are best placed on the weekend *immediately* following the new moon, whereas faining and bluostar need to be held on the weekend *before* the full moon -*not* after!

The order of Irminen Holy Tides runs as follows:

**Landsegen** [*Land Blessing*]; also: *Ewemeoluc, Charming of the Plow, Candlemass.*

This is the first holy tide of the new year, following the closing of the Iul season. Landsegen falls within the first half of Hermanod, upon or before the full moon of February. In an agricultural society, farming implements would be/are inspected and prepared, and given a magan-charged blessing that furthers increase and prosperity. The land is likewise blessed to insure fruitful gains and a good crop, and this was done through the sowing of a loaf (made of the various grains grown on the farm itself) into the field. As the old folk-customs have it, it is especially lucky (and a lucky omen besides) should Sunna's bright life-bringing radiance should come to shine upon the wihbetti - be it the altar within a permanent haruc, or one's own house altar; this is said to indicate a good crop in the forthcoming seasons.<sup>73</sup>

Today, we live often quite removed from an agricultural setting, though without a doubt are still dependent on it for our very survival. In this case, we still must ensure the fertility of our arable lands, even if they are not our own. Also, we *still* have a *need* for ensuring the luck of our *own* homestead, whether it rests on a farm or a patch of yard in some crowded development or city, and so, the Landsegen remains an integral part within Irminic cycles despite the particular 'setting'! In the home, the hearth-fire (now, the ever-burning pilot flames of the stove) is extinguished, and all of the stagnant magan

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<sup>73</sup> Especially flax.

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collected over winter is swept out (literally, with a magically crafted and charged broom), the remnants of the old flame would be/are cleaned from the hearth, and a new flame- one full of the fresh magan/luck of the living, vital need-fire is brought in and set within the hearth (or, used to relight the pilots), accompanied by some form of a fitting yielding made to the husing and taterman. Collectively, these holy processes are instrumental in lending/increasing luck and warding to the home for the rest of the coming year...this is obviously the source of the later Candlemass which, as other scholars have noted, was probably derived of *Cinder-mass* in connotation to the hearth rituals associated with this tide.

**Ostarun** [fr Ôstarûn: *Marks the commencement of Ostara-tide*]; also: *Easter, Ostara.*

The reverence that our German Fathers and Mothers held for the glorious Matron of the hale-dawning light was so ingrained within the Being and urminna of the folk itself that the celebration of her holy tide simply could not be stamped out -so much so that the incoming law of the white-christ was made to conform to the *deeply rooted* holiness and traditions (which had long served and blessed the folk) in such a way that even her name itself was not only lent to the foreign observance, but remained a fixed name for the month in which the tide (properly) falls! Ostarun, like many of the other seasonal celebrations, is one which is kept over some multiplicity of 'days', as is indicated by the *plural suffix* (-ûn) of the name itself! Grimm suggests that *...two days were kept at Easter*<sup>74</sup>, Though this is obviously enough an interpretation of Augustinian influence in which in which *one* Heathen 'day' -measured sunset to sunset- would fall within two of their Roman counterparts. Reckoned properly, this would indicate that Ostarun was formally celebrated over a period of three Roman days, or two Heathen *nights*. This seems but a remnant of its former duration: if we consider the duration of the Wintranaht celebrations, which lasted for three nights, we would expect that heilagmal which marked the balancing-out or closing of the dreary, cold season to end with *at least* as many nights that welcomed it! Three is a *deeply* mystical number among Germanen of both yesteryear and today, marking a numerical holiness to cyclic

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<sup>74</sup> Grimm, vol I; p. 290.

progressions: *Arising-Being-Passing Away to New Arising / Birth-Life-Death / Rebirth*, and so-on...triplicity in our workings lends *increase* to furtherance, and a holistic balance to those processes, and especially in magan-workings and wih-holy situations, we see a particular adherence to its significance.

Ostarun, as noted above, marks the end of winter and the commencement of the fertile, growing season. Upon this tide, balefires (symbolic of the radiance of the strengthening sun of summer) bespeckled the countryside, in honor and praise of the Goddess of the Dawn and eternal life, and in a magical furtherance of the blessings, abundance and luck which waxes with the dawning of the tide. Before sunrise on the morning of Ostara's glorious arrival, living waters of holy increase [heilawag] are to be drawn. At the first glimmer of the sun's radiant beauty, the white maidens -who normally remain hidden from the sights of men- can be seen amongst the trees and rocks, and all throughout the rolling countryside!

**Walburganaht** [*Walburga Frouwa's Night*] also: *Wælburges*, origin of *May Day / May Eve*.

Walburganaht is one of the most *runic* -or mysterious- nights within the Irminic year. Walburganaht is long remembered from times of old as a witches' holiday, one particularly devoted to the patroness of witches, Walburga Frouwa. According to custom, the witches congregate in the mountains and hills, somewhere outside of the town or city, under the full glory of Mano. Balefires are once again lit, as they are on Osatarun preceding. There are a multitude of folk-customs which have come down to us from as early as the late Heathen/early Christian age which have survived in the form of superstitions, normally in forms that detail the warding of one's self, home, and crops from the workings of the wondrous women. These obviously stem from post-Heathen sensibilities, though they do reflect the sheer power and pure, awesome might of the tide! On Walburganaht, the intensity and might of the Goddess permeates throughout the dark hours, and is furthered in the collective workings of the gathered witch-hosts. All manner of magical operations are especially potent on this night, and the visions/dreams which come to Heathen during this time are especially significant or foretelling!

**Sunnawendi** [or, Sunnawende: *Sun's Wending*] also: *Midsummer*,

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*Litha.*

Sunnawendî literally translates as (the) *sun's wending*, or the *sun's turning*, signifying the summer solstice -the pivotal point at which she once again begins to make her way towards her winter-course. Sunnawendî is one of the highest tides within Irminenschaft, and one of two 'official' solar observances (the other being Iul), marking both her apex of strength and wholeness, and the start of her cyclic waning. This holy tide is also known as Midsummer: an old and traditional -*though misleading*- adage, which suggests a *medial* point, or the *literal* middle of summer. Such isn't the case in a true Heathen (lunar) reckoning, though within a more Romanized or outright Augustinian system, the term certainly applies (being the balance-point between the two equinoxes).

Sunnawendî is one of the greatest of celebrations, and may have once originally shared the same duration as its counterpart, Iul. At Sunnawendî, holy fires are lit, maypoles (symbolic of the Irminsul) are erected, and great feasting and celebration is had throughout the lands. Herbs, like Sunna herself, are at their pinnacle of power and potency at this holy time, and so are picked on the eve of the solstice. If holy water is to be drawn, it should be done between the eleventh and twelfth hour on the *eve* of the solstice. At midnight, those who sit themselves beneath the elder trees can catch a glimpse of the elves, led by their 'Fairy King', Ing Fro himself.

Along with the holy phenomena mentioned above, this high-summer tide also marks the time for Thing among Germanic folk. Summer Thing, or 'Midsummer Thing' (as its commonly called) is the highest of such holy and legal gatherings, taking precedence over all other (lesser) Things held at other points of the year. This was the custom in Heathen times, and remains so with today's Irminic folk.

**Hleibmessa** [*Loaf-mass*] also: *Lammas*.

Loaf-mass falls on the full moon of Aranmânod (*Harvest month*), and marks the first reaping of late summer, a time when the cereal crops and other early 'fruits' are gathered in. In elder agricultural societies, this point of the year would bring about the first availability of grains necessary for brewing ale and baking bread -hence, the name of the month, and of the nature of the heilagmal. At Hleibmessa, we reap what we have sown in our winter's Landsegen, and so are reminded of the integral role and influence we have in attaining our

own prosperities. Our attention and gratitude is given to the Gods who provide for us, but in particular, we celebrate the fullness we've been afforded by *The Filler and Life-giver*, herself: Folla...this holy tide is a perfect opportunity to reflect upon the abundance which she gives us, and for the sustenance which our arable lands provide: those nourishing, living fields that she has truly blessed in life and fertility!

**Wintarnaht** [*Winter Nights: First of winter-nights / commencement of winter*] also: *Heilagnaht, Hallows*.

The outset of winter is a holy time in which we witness the death of summer, and an increase in Sunna's waning. In Germanic-Heathen reckonings, winter 'officially' commences upon the full moon at this time of year, as is remembered in the Anglo-Saxon name of both the heilagmal and the month in which it falls: Winterfylleþ, or Winter Full-moon. For our agrarian ancestors, this was a time of thinning out the herds, of slaughtering livestock for not only winter provision, but as a means in having a more manageable burden of feeding through the long, slow, slumbering season. This great slaughtering would, needless to say, spill large quantities of life's-blood, an attraction for ghosts and other unseen wights. Doing so could obviously prove highly unlucky or even malefic, and so our elder kin would set aside a place at the table for those shadowy walkers at the feast (which would follow the very next day), leaving them a due serving of food for their satiation and delight. This is the origin of today's Halloween celebrations (and the Christian All-Hallows feast) which normally fall on October 31 / November 1 on the common calendar. Over ages upon ages of practice, an annual or seasonal cycle has been set that established the irremovable holiness of the celebration, one that we can still sense today! As they say, the 'veils' that separate the world of the living from that of the dead are thin, and even now, walkers roam freely between them at this time of year. For that, Irminen maintain the traditional observance as an important holy tide.

**Iul** [*Yule: Iulzît, the Yule-tide commences*] also: *Jul, Yule, Yuletide*.

Iul is one of the great tides of the Irminic year, the 'other' of the two solar observances within the calendar. As Sunna turns onto her winter course at Sunnawendî, she now likewise turns in her faring upon the winter solstice -though now towards her summer course, where she will (from this point on until Sunnawendî) wax in her

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power and radiance. Iul is a particularly *high* and *holy* season, one full of the celebration and closeness of kin (living and dead) and of households. The term itself (in its dialectual variations) is among the oldest in Germanic languages, meaning *to turn, wheel* or *to wheel about*. Some linguists further add that Iul indicates the *turning of the year*, agreeing with ageless Germanic-Heathen custom which recognizes the heilagmal as both the culmination of one year, and start of the next. Iulzît begins on the *longest* night of the year (that of the solstice), and is widely known within Germanic triuwa as *Muoternaht*: Mother's Night. This most holy eve marks the pivotal point of the year itself, and is a night *full* of power and deep mystery. The Iul-log is set aflame, initiating the burning of the oak-fueled Iul-fire, which is kept well-stoked and brightly ablaze throughout the evening, drawing weal-bringing magan and well being to the house, home and all within. Today's Irminen, like the Heathen of old spend the duration of Muoternaht (that is, from sundown to sundown) 'wakeful' -and for good reason: the first night of the new year is long held to provide omens or signs for what will come in the unfolding months ahead; the urlag of men can be read, and wurt most easily understood at the height of the dark hours (around mid-night).<sup>75</sup> We also remain wakeful so as to witness the first lucky glimpse of the full glory and brilliance of Sunna's rising in her hale *re-turn* of truly awesome might!

Traditionally, Muoternaht is sacred to Frija, and it is an ancient custom among Germanic Heathen to leave a yielding of milk for her at the table on this night. This simple, yet *meaningful* act brings the Mother's blessings and luck to the household. Runic work is most magically potent at this time of year, and the crafting of runic talismans and other magical implements is particularly magan-ful during the Twelves (Twölven: the Twelve Nights of Iul). If holy water is to be drawn, it should be done on the *eve* of the solstice, between the eleventh and twelfth hour.

According to Germanic legend, the Wild Hunt (led by Wodan) makes its rounds at Iul (during the Twelves). In later legends, we find

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<sup>75</sup> With the multiplicity of nights at this Heilagmal, its important to point out that Heilawag is to be drawn at or just before midnight on *Muoternaht*!



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a reference to a Frau Gauden<sup>76</sup> who is said to accompany the God or ride in his stead at the head of the Host. Other legends speak of Holda (named elsewhere as Berchte or Perahta) in a similar or same capacity, lending convincing evidence of an assimilation or confusion of earlier myths surrounding one and all involved.

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<sup>76</sup> Also: Frau Gaue, Frau Gode, Frau Wode- all derived of the name of the God, Wodan.



## XII Samal

Samal is an essential ritual action or processes, a *mysteriously* complex replete with many apparent and perhaps not-so-apparent layers of importance and meanings. In samal, we sit at board with our Gods and community, our kin, and the wights of the stead. Quite removed from the vulgar and mundane, we build upon the holiness that binds us together in triuwa and frith, spinning the fibers of the intricate weaves which join us in magan-ful and deeply mystical bonds as kin and kiths-men. This is the many-patterned tapestry of a hale Irminic community, the standard of the wholeness and undaunted strength of our Gods and Germanic folk -the wholeness and strength that fills every aspects of our Being, in both the collective/macrocosmic and individual/microcosmic conditions. It is a goodness that is borne within our very essence, one that is continuously renewed in its vigor through the luck of good samal. To sit at samal is surely a pleasant affair, but one in which we *must always* bear in mind the *inherent seriousness* of the feast-rite! It is, after all, a holy rite despite all else, and such a powerful dynamic should *never* be taken lightly nor treated as insignificant or inconsequential. *Everything* and *everyone* at samal has a fitting and proper place, function and/or meaning -*nothing* and *no-one* is trivial or meaningless within the samal-hall, right down to the very words we speak: *every word uttered* in that *sacred enclosure* carries with it some effect and consequence (however minimal) that manifests in some manner within the layers upon layers incessantly placed within the deep, living waters of wurt...that having been said, samal shouldn't be approached with a solemnity more suited for the drolling of a Christian mass, but rather, we need to be mindful enough to keep our wits in what takes place and use a bit of common sense in what we choose to set within the well through our words (and deeds).

This of course becomes ever more so apparent through our ways of *doing*, our actual application of ritualized forms and ways. Like anything else, theory and a 'belief' in something or some means are completely useless if it isn't backed up in demonstrable *practice*. Even with all of its underlying intricacies, samal remains an easy

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enough process to learn (in a practical sense), and in a manner by which even the greenest Irminist or group of Irminien can properly perform its functions in *right*, holy, and magan-ful ways.

At samal participants meet to partake of ritual drinking, to enjoy a ‘feast of draughts’. It is a coming together, a gathering or collecting of folk, Gods and wights over ale or drink, as indicated in the term itself: a compound formed of *sam-* [fr *samnôn* -to collect or gather/ *saman* -together, together with, assembled, gathered] and *-alu* [ale, intoxicating drink]<sup>77</sup>.

Where Irminen are organized into some cohesive unit (such as in a sippa or liut), the Leader of that group will most often host samal at his or her own table, within his or her own hall. In other cases, it becomes more a matter of simply having a proper and fitting hall, room, or some other suitable *contained space* in which a mood most conducive to the ‘samalness’ and luck of the ritual can be established and maintained. This is a *key component* in any legitimate samal, one which reaches beyond the realm of mere symbolism and into the very heart of the immediate and *real* manifestation of mystical holiness - this mysterious process of the Holy removes that containment from the mundane world and all of its trappings and essentially transforms it into the living (or ‘earthly’ if you will) embodiment of the Well of Wurt itself! Hence, we would more readily comprehend the deep wisdom and understanding in that *every word uttered in that sacred enclosure carries with it some effect and consequence* -after all, if that hall or room- that *container* does in fact become the embodiment of the Well itself, it is an irremovable fact of meta- or runic physics that *all* which is said or conducted within that container is held within it, and likewise imparts some affect (however minimal) to the rest of the ‘substance’ it also holds. All action (be it word or deed) within the Well builds strata upon strata, the layers of urlag that trigger the movement of reactionary wurt in all levels and conditions of the All (which returns to shape or influence subsequent layers). Nothing said or done within the Well can escape or forego this most mysterious cyclic turning! The same is also true of the *mood* or ‘air’ of the setting

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<sup>77</sup> Other dialectal spellings include: *symbel*, *sumbl*, *sumol*, *sumul*, *symle*, *samol*, *sumble*. As many scholars and linguists suggest, the *b* occurring in a number of preserved examples shows a Latin influence in the spelling of the term.

itself: a light and ‘festive’ atmosphere will further the luck of the ‘feasting’; a heavy air can stifle the luck of any samal, and *poison* the very water in the well -a serious and ill turn indeed!

The containment of the samal-hall serves another purpose as well, and equally runic. Like the Earth Mother who protects in her *concealing* nature, the roof and walls of the hall provide an able, holy warding which keeps all within hale and safe from the blast or soaking of foul weather, unwelcome visitors (seen and unseen alike), hostile wights, malefic witching and all manner of unlucky or harmful magan or attack. This becomes even more relevant in considering the old folk customs of our Germanic Fathers and Mothers who, like their Irminic descendents today, feel that it is unwise and *unlucky* to allow the moon’s light to dance upon one’s drink. As was mentioned above (and its certainly worth a pittance of a moment to say it twice!), the baleful magan of Witches’ works and other ‘flying mischiefs’ are borne upon its rays, or perhaps less poetically, move upon the night’s open air. Sure enough, we wouldn’t want to poison the holy samal draught, but equally important, we don’t want to *poison the very Well itself!*

While this simple though *deadly-serious* significance seems to yet elude some measure of contemporary Heathen, the hard truth of it all staidly remains that the *containment* of the ‘hall’ (or other indoor enclosure) is the *only* fitting and holy setting for samal -*absolutely nothing less* can suffice nor will ‘make do’!

When a hall is chosen for samal, it should be cleaned and clear of clutter. A dirty or disheveled hall attests to a real lack in care and consideration for not only one’s self, but for the true respect due guests of the Gods’ caliber. Likewise, it is an effrontery to the wights of the home -husinga and tatermen alike- who also enjoy the rounds at the samal- board, and who (realized or not) play an important role in the luck of the hall and of the folk who sit together within the hall. Anything that would profane or diminish a *holy* setting should be removed or put away, and if possible, articles that would promote the samalness of the enclosure should be at hand -such as the standards of the sippa, liut or lineage of any number of the folk to be attending, wîhida, candle or lantern lights, etc... Food plays no part in the rounds, and by all means should not be present. If hunger is a factor or concern, hold samal after some bit of repast. This, in turn will help keep the inclination towards drunkenness to a bare minimum. And it

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goes without saying that folk who have had too much to drink should be *prevented from driving home by all means!*

## **Roles and Functions**

Our sitting at samal is a sacred process in which we will-fully take charge of our urlag and wurt, actively influencing and placing the layers upon layers within the Well that (hopefully) conduct goodly magan and overall luck for those who sit with us and ourselves. In so doing, crucial attention must be given to everything that happens or is said throughout the feast-rite. This attention gives way to a natural and holy order of things that permeates everything around it, and when maintained in true and meaningful ways, lends considerable increase to the overall *positive* air of the hall and what takes place within it. The establishment of the specific roles of samal ensures the facilitation of its wih-holy processes in as smooth a fashion as possible while keeping the samalness of the rite ‘light’ (in a manner of speaking) and festive. When larger numbers of folk gather to enjoy the rounds, these roles help to foster an order in a manner that might not seem quite as necessary (or perhaps *too* particular) among fewer participants, but nevertheless keep the larger gathering from devolving into an irreparably unbridled chaos.

First among all roles is that of the Host. More commonly than not, it is the Harugari/-in who holds samal, and within his or her own hall. Otherwise, it is any *Wirt* (master of the house, host) willing to put up such a holy affair under his roof. The Host is seated at the head of the samal-board, and in charge of the order of samal itself and the overall luck of the hall<sup>78</sup>. He retains the ultimate responsibilities for what is said or done there, and so has that final say in challenging or endorsing a participant’s absurd boast or off remarks. The Wirt sets the tone of the rounds themselves, and being mindful of the feast’s samalness, certainly withholds the right to end samal should he feel that its luck has left, or that the Well is in danger of becoming poisoned. The Harugari (or Wirt in his stead) reserves the privilege of

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78 If the Host’s Harugari is present, obviously he sits next to his Chieftain, and the holy responsibilities are deferred to him/her (Harugari/-in).

speech in his hall -while constant interruptions do little to further the festive flow, he can make them when and where he feels need, can call for the horn or cup out-of-turn, and for the sake of the order of the rite itself, isn't to be interrupted when speaking, except by a duly serving Thauling. While modern sensibilities might suggest a bit of subservience in this, it is in sooth, merely for the order and holiness of the samal itself, and for the luck of the hall, folk and wights (and a bit of deserved respect for the wih-holy responsibilities of the Harugari or Wirt).

The Thauling, who is seated at the head of the table with the Harugari (and Wirt, if applicable) holds the responsibility of keeping track of what is said and done in the hall, in directly challenging ridiculous claims, boasts, and other silliness. Far too often, folk mistake samal for casual drink around the campfire, or a part of some historical re-enactment, a mere game -none of which it is. Screaming at the Gods, speaking rudely or wholly disrespectful to them or the wights in the hall is a sure way to insult them and lose their favor! A hall that endorses such action is just as responsible for it as is the idiot who belts out such utter stupidity -the Thauling's main role at samal is to keep such things from happening, or to put up the challenge to them when they do. The Thauling will often speak to the assembly on behalf of the Harugari, announcing the opening/close of samal, and the nature of the rounds themselves. The Thauling *must* be a qualified individual of high caliber<sup>79</sup>, of quick ears and sharp wit, able to catch those frays of the thread which might very well serve to unravel the whole fabric. Irminen, of course, pay a particular heed to the holiness of such endeavors like faining and samal, so among a gathering of dedicated folk, the Thauling's role is far less than a babysitting act. Where others less cultured or educated in such wih-holy things may be present, there's a greater need for him (or her) to be especially on his (or her) toes, and should always make the attempt at dealing with situations as tactfully as possible, in a manner that keeps the good mood and luck of the Well from as little negativity or damage as can be.

The Minna-singer is a man of a high, and wih-holy talent -a poet or musician who ably spins lulling spells of our Gods, heroes, and folk. His is a treasured place in samal-his (or her) craft lends an

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<sup>79</sup> In the absence of an able body, the role is held by the Wirt.

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almost indescribable mysticism to the ritual in a deeply magical ways. A good Minna-singer is well versed in the lore of his traditions, in the history of the folk and mythology of the Gods. He (or she) typically knows and composes in some elder tongue, in the same manner as the Minna-singers of old. In this, many might see a sort of ‘quaintness’, but certainly *that* is failing to see the greater, cultic significance in such things -his or her talents in traditional wordsmithing is far from whimsical or fanciful, but in every real effect ties us to the great store of Past. It weaves together the fabrics of *past* and *present* into one unified Being within the Well, immersing us in the hale and wholeness that *is* the totality of our selves and lines from the deepest root to the furthest- reaching shoots! The effort involved in honing one’s poetic and linguistic skills in such fashion doesn’t go unnoticed. As I’ve found in my own experiences, that ‘extra touch’ is *very much* appreciated by the Gods and wights themselves -the ancient and holy ones who so vividly remember the singing of our Fathers and Mothers in those same dialects...

The Frouwa, some woman of proven caliber, or perhaps a few maidens hand picked by her are necessary for the handling of the drink and passing of horn or cup during the rounds. Her/their job at samal is one of holy importance, and should be regarded with great respect, and tended with deep reverence. After properly clearing and sanctifying the samal-hall, the Frouwa (and her attendants) welcomes each of the participants with a draught as they enter, and seats them in due order according to their standing within the group and greater community. As is to be expected, the healing hands of women come into a prominent play here: the handling of the refreshing, empowering draught need be administered by those *most* gifted and suitable for imparting goodly magan and cheer to the drink itself, and in literally carrying it throughout the samal-hall. With each handling of the horn or samalchopf, the Frouwa or ‘Alu-wife’ appointed by her not only lends increase to the benefit of the drink, but in a most mysterious way works to rid the draught of any potential ‘poison’ or bale which might have otherwise come to rest in the ale or mead. At samal, the Frouwa (and her assistants) rarely sit -as we might expect, *all* of the drink present in the hall (be it the horn, samalchopf or some participant’s own cup or horn) passes through her/their hands, and she and whatever alu-wife might be helping out are responsible for keeping the celebrants’ vessels full. Still, her seat remains reserved at



the head of the table for when she needs it, if perchance she is given a moment's rest!

### Summary of Items needed

*Contained Space-* the samal-hall must be provided as an area of containment, such as a room, banquet hall, or some other roofed and walled space. As indicated above (and worth repeating), samal should *never* be held out-of-doors!

*Table and Seating-* the utilitarian function is obvious enough...on a more subjective level, sitting about the samal-board serves to instill a sense of order and rest, an establishment of *place* (physically and socially) which in turn fosters a more easily maintained state for frith within the hall.

*Drinking Vessel-* the horn is the eldest of traditional vessels for use in samal. In later times, it would come to be replaced with other suitable implements such as the goblet, chalice, or 'cup' (*samalchopf*, samal-cup). In any case, while each participant's own personal cup (or horn) might stem from the more mundane, that which is employed for the formal rounds *must* be one reserved for *only* for holy use!

*Pitcher-* a pitcher of some sort should also be provided for the pouring of the draught into the horn or samalchopf. This isn't a particular *necessity* per se, but *does* offer a bit more of a sense of *formality* or holiness to the rounds than a longneck beer bottle!

*Winding Horn-* as in faining, the winding horn or some other acoustical instrument serves to call Gods, wights and folk to assemble.

*Banners-* these serve the same function in the samal-hall as they do in the haruc in providing a proper ambiance, and are quite conducive to the overall 'mood' of the occasion.

*Draught-* can't have samal without it! The most traditional of drinks would be mead or ale. Cider or non-alcoholic brews make fitting substitute for those who shouldn't consume alcoholic beverages, and a consideration ought to be made in providing them when and where necessary.

*Altar-* not only is the bowl (and other holy implements) kept here during samal, but the wíhbetti serves as the place of honor at which

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Gods and wights will sit. When the hall is arranged, it should stand near the head of the samal-board.

*Bowl and Ladle*- the bowl and ladle serve the same function as they do in faining, and can be those very same implements (as is most common), or those that are reserved for use in samal only. Like the horn or cup, these must be kept free of mundane or trivial treatment or application.

*Candles / Lanterns*- nothing spoils the air of holiness like artificially created light! Place some candles or lanterns on the table and about the room -this little added touch is an immense boon in promoting a goodly air and samalness!

*Irmisul or Spear*- this should be set at the high seat of the board or on/near the altar. The containment of the well is incomplete without the representation of the tree itself! With the whole 'set' in place, the inherent connection of samal to wurt, wurt's processes, and the symbolisms involved become quite plain to those who are *aware*!

## **General Outline**

**Set up the Hall** -make the necessary physical preparations for the feast-rite. Remove the profane or unholy, arrange the board and altar, hang the necessary banners, and so forth. Give a good dusting or other cleaning where needed, and ensure the integrity of the air of the hall itself for the ritual to follow. Candles, lanterns or similar lights should be set up in their proper stead, and all pertinent materials and tools should be collected and set up as/where needed. If the hall is to be graced with a fire in the hearth, make sure a fresh and good supply of wood is on hand.

**Clearing** -an initial clearing and ritual cleansing of the hall should be made. Only the workers performing the act should be present in the enclosure, all other participants should remain outside (of the room or hall) so that the magan-crafters can accomplish their tasks with the greatest efficiency and effect. Ideally, this holy charge should be undertaken by a and skilled woman and her attendants, but can fall to an able and qualified man at need.

**Wind the Horn** -sound the horn thrice in calling to Gods, wights and folk to assemble. When all who will attend are gathered at the threshold, the Thauling or an appointed door warden will permit the formal entry of folk into the samal-hall. Needless to say, the Harugari or Wirt should be given first way, so as to be seated at the head of the board and in position for a courteous welcoming of folk within the hall.

**Seating** -folk who are to be afforded special privilege or honor at the gathering should be given the due respect of being seated first among all other guests. If applicable, all guests would be shown to their benches according to their social standing or importance within the Irminic or greater Heathen community. This seems a bit pretentious, but in sooth furthers the holiness of the order (and its many complex layers) and frith that we set within the Well at samal. In proceeding, one person is permitted to cross the threshold. The Frouwa offers him or her with a welcoming draught from the horn or cup along with some bit of cheerful speech and greeting. Following, she or an attendant leads the participant to his or her seat, where they are given greeting words by the Wirt or Harugari, and await the commencement of the rounds. When the individual takes his or her place, the next guest is given leave to cross the threshold (and so, continues until all are seated around the board).

**Enclosing** -once everyone is comfortable at his or her seat or bench, the door is shut, and the enclosure is ritually and magically 'sealed' with a fitting charm, magan-working such as:

*An Enclosure I create  
A burg of Hale-might  
Bright in warding  
Which burns away  
All that is impure and wicked  
A Main-bar I sing  
A Main-thorn I wield:  
In Holy stead I work it  
That no hate nor smite  
No stitch nor evil glance  
No flying poison*

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*Nor wicked wight  
Would walk within  
This stronghold of the true!  
Frith and friendship  
Furtherance and Freedom  
And Goodly Gain  
Ours within this holy Hall-well!  
Ar-Sig - Tyr Sig!  
Alaf Sal Fena!*

**Welcoming the Gods and Wights** -after the hall has been made holy and fitting for Hosting the Gods and wights, the Frouwa or Alu-wife should prepare a horn or cup for yielding as the host (Harugari/-in or Wirt) offers invitation and welcome. As the bidding rounds off, he (or she) takes the vessel in hand and offers the first draught, which is subsequently poured (in its entirety) into the bowl.

**Opening Speech** -the host welcomes the assembly to the hall, and lays the groundwork upon which the samalness or mood of the feasting will take shape. His or her words should be spoken in earnest and from the heart -inspired but *true*, and free from flights of fancy, and other manner of false speech which have no place in such holy stead and circumstance!

**Rounds** -following the opening words, the Thauling would announce the commencement of the rounds, each in their own turn as they are made:

*First:* in the first round, we drink the minna of Gods and Goddesses.

*Second:* this following round is for our ancestors and Germanic heroes, ancient and recent alike.

*Third:* the third round is typically reserved for gift-giving, oath taking, boasting and other matters of significance.

Following each round, the Frouwa yields what is left in the horn or samalchopf for the Gods and wights. As the next round is set to begin, she spoons a bit of the drink into the vessel before filling it again with mead or ale, and repeats this process throughout samal.

Subsequent rounds and continued ceremony are strictly at the discretion of the host and participants. *samal* can continue indefinitely, so long as the interest of the folk and air of the hall remains good and warded. When folk meet on a more regular basis, they develop a sharp collective sense in simply *knowing* when enough is enough, and the time for sharing one's final words. Otherwise, the Host needs to remain adequately sharp in feeling and wit so that he or she can determine when to call it a night before the holiness and luck of the feasting is lost or somehow lessened.

**Closing** -when all is said and done, the rounds are brought to an official close. All Gods and wights are thanked for the privilege of their holy presence and wished well on their faring. The area is ritually taken down, and all energies grounded. Any remaining drink should be brought with the bowl outside and reverently poured at a holy spot.

The rounds last for an indeterminate span of time -there is no limit to how long or short folk must take when speaking, nor is there a cap on the number of Gods, ancestors, issues, etc. each participant can address in due course. Experiencing the Holy cannot be rushed! In many contemporary settings, I've often come across the so-called 'silent boast', or the 'silent toast' as its put -that round where the guest will keep his or her words in heart, rather than sharing them with the folk...in Irminic *samal*, this isn't considered proper form nor correct. Our spoken words portray an honesty of effort and feeling, and in a very true sense, *actively set* what is said in the Well: if breath isn't set to the words, then they weren't said, nor is that (non-)action placed. In short, it doesn't count for much of anything!

During the third round, Irminen often take the opportunity to brag of accomplishments, station or good name (*gelf*) or make a boast (*biheiz*) of what one will accomplish or achieve. Neither should be falsely or lightly spoken over the cups -each carries its own holiness of weight and obligation, and each serves to place significant layers of action which will influence or shape *urlag* within the Well. When we boast over the ale or mead, we are not making an idle promise or threat to *try* or *intend* to win a particular goal or ends. We are binding ourselves to a course of action in a *most* serious manner in which failure to gain the results we claim is not an option! A failed boast

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poisons the luck of not only the boaster, but also affects those bound to him or her in blood and/or oath as well! This should serve as fair warning!

The trading of gifts which takes place in the third round should also be considered with some measure of ‘seriousness’, though by no means somberness -that is, those who choose to exchange gifts in such a holy setting should by all means be fully aware of the holy and *binding* nature of such an act. For the elder Heathen and today’s Irminen alike, gift-giving is far more than a simple handing-over or trading of mere trinkets of affection. Rather, it is a formulation or furtherance of a bond or commitment of one to another in the exchange of magan or luck as embodied within the articles given! Understandably, the giving of gifts at samal always accompanies the exchange of oaths, lending increase to that which is newly woven or joined together.

Through an exchange of oaths, Irminen will-fully and in good setting and means weave together the intricate threads that tie us together as members of a living, coherent group. In doing so within the samal-hall, we are sure to utter words of binding in a right and holy way, and in ‘waking light’ -that is, observed and heard by witnesses, not hidden or kept in secret (and so, non-binding). There, we also most effectively and mystically set that weave within the very Well of Wurt, shaping or influencing a collective urlag in a true, wîl-holy and magan-building way. In this, folk who are ‘without’ can be brought within: those who once held no real bond to either the liut or its luck in any true sense then come to be bound to it for all its benefit and that which they can lend to its store in rightful deeds. This affair should be soberly considered and weighed by all means -by both the Harugari/-in who is to receive the oath, and the one swearing it alike. After all, these ties are two handed -no doubt, the folk involved would be ill advised in taking such steps if no benefit were to be gained or had, but for all the gain we’d hope to win or hold, we also need to be mindful of the potentially *detrimental* aspects which might also arise, most particularly if the oath were gainsaid in later deeds, or if the one swearing it were ignorant of the *true weight* of the words which he or she sets breath!

In plighting, the Goodman<sup>80</sup> places his shield at the foot of the high-seat, and sets one knee upon it. He then grasps the haft of his sword with both hands (blade's point resting on the floor), with fingers interlocked. By placing his knee upon the shield, the oath-taker can *literally* swear upon his honor and manhood (which it represents). Crossing his fingers about the grip of his sword, he demonstrates not only his frithful intent and good will, but also a respect towards the Harugari and the *êra* he has earned among his folk. Gripping his sword, he plights by the luck and *triuwa* of not only his own worth, but that of his kin to which he is bound in blood. The plighter speaks words of fealty, pledging his loyalty to the Harugari: to stand by him, support his works, and that good and holiness which the Harugari serves. When he has spoken his peace, the oath-taker sheathes his sword and places it at the Harugari's feet. He then places his open right hand flatly upon the right, open palm of the Harugari. In this, the Harugari accepts his *triuwa*<sup>81</sup>, and invests in the plighter his place and worth within the *liut*. He offers his own binding words, vowing to stand by his loyal man or woman, supporting the plighter in his or her endeavors, and to lead them in honesty and light. The Harugari closes his grip to fasten the troth and helps the plighted to his or her feet. The two drink from the horn or cup and embrace.

Other oaths might be sworn in the hall by placing one's knee upon (or foot alongside) the hearthstone in the hall when speaking, drawing upon the luck of the hall and the particular attention of the *Husinga* who ward it. They might also be taken while gripping some sacral weapon, a spear or shaft, or in placing hands upon the hall's pillars—the symbols of the *Irminsul*. Swearing 'by the stock' not only attests to the truth of the words spoken, but also mystically places them upon the very conduit of *wurt* itself, carrying their *magan* to every corner of the *All*. Plighting 'by stock and stone' - placing one's hands upon the pillar or gripping a spear *and* placing knee upon (or foot alongside) the hearthstone draws upon the repository of the hall's luck, empowering the words with its strong might, and speeds them most effectively into *Being*.

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<sup>80</sup> Or Goodwife- In the case of a married couple, the two would not swear separate oaths, but one would be 'carried' by the other.

<sup>81</sup> The Harugari, in refusing his hand likewise refuses the oath offered.





## XIII Faining: Irminic Celebrations

Irminic fainings are among the most significant and holy acts in which we are *privileged* to participate and enjoy. They allow us to not only ‘communicate’ with our Gods and other holy beings, but to have a *real* and dynamic interaction with them in the most profound ways possible. Faining also allows Irminen to enjoy the fruits of the blessings of the high and holy ones, and permits the opportunity to *rightfully* repay gift for gift, as thau demands! On a more social level, votive celebration also gives us an opportunity to interact with other like-minded folk, who otherwise may have little or no interaction or personal contact with Irminic (or other Heathen) kin or comrades. Likewise it ensures the furthering and strengthening of those bonds between fellow Irminen -those bonds of blood, oath, and loyalty that exist and thrive on the deepest mystical levels of Being itself. Faining also provides the ‘spiritual’ sustenance that ‘religion’ is (at least in theory) supposed to serve -in a *whole* and *organic* sense, such sustenance is the strength of ‘spiritual’ cleansing and healing, and quite essential for the ultimate manifestation of holistic strength and vigor within the deepest parts of our minds, bodies, and ‘spirits’!

### Items needed

The instruments used in faining are often acquired over a certain length of time. Some folks are able to find and collect holy implements rather easily and quickly; others build their hoard over months or even *years*. The Internet has played a key role in the availability of many otherwise impossible-to-find items, though certainly one must exercise caution in seeking and choosing vendors (see the contact info in the back of this book for further help or information).

While obtaining holy implements is an important task, one must never make the mistake of allowing the quality of goods (*or lack-*

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*there-of, for that matter*) act as a determinate factor in deciding whether or not to hold faining at all -if you don't have a fancy collection of ritual tools, don't let that stop you from celebrating or yielding to the Gods! It is after all, the quality of the *action* or *work*, the true *heart* or *intention* that counts! When all else fails, find whatever works -though be sure that once you use that item in a holy setting, it no longer serves in a less-than-holy or mundane capacity!

*Altar-* The altar or *wihbetti* can be any raised surface suitable for placing objects at faining. A folding 'TV' tray or card table work wonderfully barring anything else. Ideally, what we would use for an altar would be that sippa-chest or house altar in which such holy objects are stored, though this is often not practical in every setting. A plain cloth of linen, or something specifically crafted for holy function serves well in 'setting apart' the mundane object for holy use, and for a better ambiance...the cloth should be clean and neat, as should be the altar surface itself. If an outdoor altar and covering are used, twine is a plus for securing the cloth so that it doesn't blow in the breeze.

*Winding Horn-* The calling, blowing, or winding horn (*waentihorn*) serves to call to Gods, wights, and men -the song of its voice transverses all the nine worlds in announcing the commencement of the faining or samal. While the winding horn is perhaps the most traditional means of summoning, Irminen might also utilize some other suitably *acoustic* means in calling a throng to the attention of matters at hand (such as a drum or trumpet, for example).

*Banner-* banners (*fanon*) are a decorative option which dress up any faining or samal. Irminen are only limited by their own creativity and budget in crafting or purchasing such accents. Certainly, if banners are used, they should flank that sacred tapestry which represents the sippa and the national standard of the particular nation the sippa belongs to (if used). While not mandatory by any means, banners afford a great visual focal point for the internalization of the holiness they may convey, and in the most exoteric sense, serve well in setting the wickstead or haruc apart from the mundane.

*Bowl-* The bowl (*geld / bluostbolla*) is the ritual embodiment of Urda's holy Well, *Urdabrunno*. Into the bowl we pour not only our offerings, but also the very catalyst for the laying of urlag. These layers subsequently take shape within the nine worlds through the upspringing of wurt, and are then made manifest throughout those worlds. On a more 'exoteric' level, the bowl is representative of the sacrificial wells in which our ancestors were known to place votive offerings (which itself is symbolic of the very womb of the Earth-Mother herself). The bowl is a holy expression of the feminine principle in Being-ideally speaking, only a woman of high caliber should handle it, though without exception, she should at least be the last to handle it as it is put away following faining/ yielding or samal. Symbolic of the 'Kin-Well', it is important that no one outside of the sippa handles the bowl, unless by permission of *the Frouwa* in whose charge that sacred item ultimately remains.

*Dress-* There is no *requirement* for specific attire. In nights of old, the folk simply wore their every-day clothing, whatever was fashionable at the time. Of course, ancient stylings were much more socially *connected* with the culture of old, and did in fact reflect the ethnic identity of one group from another (especially where the use of fibulae and other ornamentation is concerned). Today's fashion trends do little to nothing to enhance one's cultural perceptions and connection to that culture, so there is a common trend in modern Heathen groups to don 'ritual attire' for Heathen functions. This is perfectly fine, so long as such garb is used in *accentuating* one's connection to the holy All, and *not* in definition of it! Regardless of the practitioner's wishes, the Harugari should be set apart from the mundane, as well as the throng in donning appropriate attire. For the Germans of old, and particularly their Gothic forebears, the wearing of white tunics and robes was reserved specifically for the Harugari and Sacral Kings, and such privilege is likewise recognized and maintained within today's Irminen organizations. Individuals or collective bodies (such as a liut or sippa) might also wish to experiment in designing modern 'ritual' garb, perhaps instead of wearing the 'traditional' tunic and breeches of old. There is no real standard here, though attire should conform to the furtherance of

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*Germanic Heathen* function, and not detract from its pure holiness in any form whatsoever.

*Wihidâ*- Images of our Gods have been used in Germanic votive celebration since ancient times. On the most mundane level, they provide a focal point in Being, a symbol in substance of the unseen, holy ones. On a more esoteric level, the carved or molded image of the God or Goddess serves as a ‘seat’ for that particular deity whose image is represented. Over time, a wihida (holy relic) will accrue a measure of residual magan, taking on a holiness specifically imparted by the Gods themselves. For this reason, idols should be treated with the utmost respect and love! Wihidâ need not be overly elaborate; they can be acquired from commercially available sources, or carved by oneself.

*Holy Weapon*- A ritual weapon (*Wihwaffan*) can take on any number of forms, depending on the wishes of the Harugari or worker. He, or a qualified Runer may choose to use his/her maganthorn (gandr/staff/wand) or sax; where applicable, a ‘family sword’ is used—these holy heirlooms house the magan/luck of a given line’s untold generations, and are quite potent in metaphysical workings of this sort. A further option is the use of a Hammer: Donar’s Hammer (*Malant*) is renown for its mystical qualities in both sending magan of magical workings, and in hallowing. Here, the Harugari/Runer can use that which he/she wears about his/her neck, or can use a hammer fashioned or stylized strictly for holy function (such as a small hand-held sledge carved/engraved/painted with runes or other holy glyphs or pictographs). The Hammer is also used in driving the posts of the wickstead into the ground (see below). Regardless, the sacred/mystical weapon (if employed) should be one set apart from mundane use, and ritually cleansed and made holy *prior* to the working involved. Anything less detracts from and diminishes the holy and powerful role it is there to serve!

*Horn or Cup*- Drinking horns and the later cup have been used since time immemorial in ritualistic setting. They exemplify the more dynamic aspects of the Well, particularly healing, strength and vitality. The horn or cup is used in offering draughts to our Gods and other welcome wights, as well as for our own drinking at faining and

samal. These implements can be made of any natural materials, such as glass, stoneware, silver, etc.. Where natural horn is employed, be sure that it was treated properly for use with *alcoholic* beverages; preservatives such as varnishes and polyurethane *will chemically react* with alcohol, posing *a very real threat of lethal poisoning!*

*Erdchopf*- An *Earth Cup* is used to hold soil of the sippa's stead in indoor fainings. It can be made of any natural material, but should indeed be round in shape and rimmed (like any cup or bowl). It can be plain or ornately decorated or carved: like with anything else, the Irminist is only limited by his or her own talents and imagination here! Mystically speaking, the erdchopf is symbolic of the Earth-mother, particularly her 'physical' attributes of the womb of life and that which receives it in cycle (the grave). The erdchopf should only be handled by women of caliber, and should be tended with care when not in use.

*Instruments*- Musical instruments (MoHG *Instrumente*) bring a great accent to song (liod), and music itself conveys the magan of the liod along the vibrations of sound, totally enveloping all within the wickstead or haruc. Musical vibration lends itself in a mysterious fashion, providing a powerful 'rider' for the magan drawn by the magic of the poetry of the liod, which often has quite *dramatically* moving and blessed effect when orchestrated properly! Most traditional of instruments is the round lyre or harp, well known amongst the ancient Germanic tribes such as the Saxons and Goths. This instrument of Wodan is easy enough to play, and with a little skill one can fashion a decent-working model. Barring that, other instruments such as rebec, Bodhran-style drum or guitar, or violin provide an excellent accompaniment. Regardless of choice, the instrument should be acoustic: part of the runic quality or magical working associated with the liod's performance is the transference of our own magan into the instrument itself, and subsequently to the sounds produced. Utilizing an artificially created magan (electricity) defeats the whole purpose of such inclusion within the holy ritualistic setting!

*Irmisul/Spear*- In eldritch times, our ancestors were known to hold their holy functions- bluostar, faining, Thing, etc- beside the

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representation of the Mighty World Axis and Tree- the Irminsul. Today, we also hold our holy functions beside some representation of the sacred column. Ideally, this will be an actual Irminsul carved in oak or ash and at least large enough to stand above all other implements on the altar. Failing that, Irminen can set a spear (point up) at the head of the altar (that is, at the north-facing end)<sup>82</sup>. The spear (*ger*) is reflective of Irmin-Wodan's own, which in turn is cognate to the Irminsul itself. Esoterically, this representation (in either form) becomes a medium of sending and returning- a virtual 'microcosmic manifestation' of the World Tree...in faining, not only are we willfully placing our magan within the Well (represented by the bowl/horn/cup/graal), we are also sending it throughout the nine worlds (and again, into the Well) directly through the All-holding, All-supporting Irminsul. This bifidic sending / returning characterizes a 'complete' cycle in itself, utilizing both an 'immediate' sending/returning of magan (through the Irminsul), as well as the 'slower turnings' in laying urlag within the Well, covering all possible aspects of Becoming = from 'near/immediate' (embodied in the blessings we share at faining/yielding and immediately following) to the 'sustained' (the prolonged or enduring blessings we are given in the season following faining/yielding). Indeed, The Irminsul or spear serves an integral function in Irminic celebration and samal, and is one of the most important items practicing Irminic (individually or as an organized group) will acquire.

*Julleuchter*- Literally, 'Yule candlestick'. The Julleuchter is truly a *unique* item within Germanic Heathenry. Generally speaking, it is virtually unemployed and little received outside of the gard of Irminenschaft or other German-oriented cults, and perhaps rightfully so. The Julleuchter's development and contemporary use is the result of German efforts and research dating from around the early to mid 1900's; its origins and application in antiquity are cloaked in deep and holy mystery, and remain a matter of debate to this day<sup>83</sup>. Its common

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<sup>82</sup> Or, if at samal, alongside the high-seat.

<sup>83</sup> Herman Wirth, a German historical researcher diligently worked to foster links between the Julleuchter and the eternally burning lamps of Fasta as described in the *Oera Linda Book*, which Wirth translated in the 1930's. His claims have been met with harsh criticisms and

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design is originally based on artifacts found at an archeological dig in/ around Haithabu (Hedeby), and is attributed to the Frisians who once settled there. Common interpretations of the Julleuchter retain the basic structure as a standard, but often incorporate various holy symbols and designs that are known to further the holy magan and properties it houses and emanates.



The Julleuchter or Turmleuchter

The Julleuchter can be understood on many levels and in many ways: it is a symbol of Sunna in all of her holiness, glory and power, a reminder of her cyclic wending through the course of the year, of her life-giving Being and of the high blessing that she bestows upon us, our land, and the worlds. It is the cradle of the symbolic flame of her glory, the radiance of her *wholeness*: that fire which burns with bright *hale*-light, the purifying flame which rids the innergard of ill luck,

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speculation over the years, and the work itself is denounced as fraudulent by most academic authorities.

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woe-bringing wights and other manner of bale. The Julleuchter is a token of *nurturing* and *keeping*, of a furtherance of holy and organic order as encrypted within the HAGAL rune engraved upon it. As such, it is also the living flame of the enduring and vital sippa: the emblazoned spirit of a living and evolving blood, an incessant folk of dynamic order and unbroken triuwa! The summit candle (the *zinnalioht*, atop the Julleuchter) should only be lit by a woman's hands, and from the need-fire. The candle should only be extinguished by snuffing, and should be replaced each Iul. It is highly recommended that *only* unscented and un-dyed beeswax candles be used for the summit candle: beeswax drippings peel easily from the surface of the Julleuchter; paraffin and dyes can stain or damage the surface and finish of not only the Julleuchter, but of the wihbetti as well (should wax drip onto it).

*Candles-* Artificial light simply ruins the mood of any good faining (and samal, for that matter!). Candles (*taffurâ*) provide a wonderful, warm radiance in an indoor setting, and are particularly important in substitution for the torches utilized in the wickstead. For simple lighting, white or natural beeswax candles are best; for the hallowing, red is used. Other colors pertinent to the season can also be utilized at the discretion of the Harugari or other worker and folk involved

*Candlesnuffers-* imperative in properly extinguishing all candles following faining or samal (see below).

*Reeks-* In faining or samal, a reek (rouh: *incense*) magically crafted by a qualified Witch or other Herb-master works best. Its use here serves to instill a wholeness and peace, and in furthering the holiness of the enclosure. This should be lit prior to the commencement of the faining/samal, and once the Gods have been welcomed, a pinch should be offered in sacrifice.

*Sippagraal-* In lieu of the horn or cup, the folk may opt to obtain and use a sippagraal. This graal is a substantive 'Well of the sippa', containing the healing magan/ luck of the sippa itself. When the folk drink of the graal, they take within themselves the accrued energies that have been collected within it over time. Ideally, the graal will be



carved or crafted with symbolisms pertinent to the sippa, or at least be an item which bears deep meaning to the sippa. It need be of no particular size, but *must* be of the style of a lidded stein. This lid, while certainly serves well in keeping dirt and thirsty insects out of the drink also serves a vital esoteric function as well: it protects the drink from ‘flying poisons’, evil stares and the like; it keeps the holy drink safe from all manner of bale, be they some ‘magical attack’ or some ‘negativity’ which might otherwise ‘poison’ the drink with bad luck or harmful magan. As in times of old, it also serves to protect the drink from the glare of the moon, whose rays bear the magan of Witches’ night workings, as well as other ‘flying mischiefs’ and luckless forms. The graal’s lid should only be opened by the Frouwa or her appointed assistant, and the graal itself should *never* be offered to folk outside of the blood and bounds of the sippa.

*Blessing Sprig-* prior to the commencement of faining, a sprig (*segensprec*) should be cut for use in sprinkling the folk. This typically should be a twig or small, banded bunch of some evergreen, which is symbolic of the *ever-green*, ever-sustaining, ever-living Irminsul. Barring that, any other ‘green’ sharing can do, so long as it is vibrant and fresh. The Catholic Church’s use of the aspergillus was born of this Heathen custom, and certainly as an alternative, you can also use some form of it instead of the cut sprig. For this, use a branch naturally occurring in the shape of the MAN rune -the bark should be removed, and all rough edges smoothed. Ideally, it will be one sturdy enough to accept carving or engraving, so that appropriate runes of furtherance/increase, healing, and luck can be rown into it, along with any other renderings or artistic designs the Harugari or Runer might feel inspired to incorporate.

*Draught-* A holy draught or drink (*tranc*) is used in welcoming our Gods, ancestors, and other wights, and in transferring holy magan. There is no real, *set* standard as to *what* is to be served, though the norm among Irminen is either beer or mead; milk (a cherished drink of the ancient Goths) and cider can also be used. Ideally, the draught should be brewed by a member of the folk, perhaps specifically for such use -something from our own hands, crafted in love and imbued with our own magan has such a greater value, though any drink of *good* quality can be used. If milk is used, try obtaining non-

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homogenized milk, or at least a good-tasting whole milk (*never* used skim or reduced-fat: they are inferior in quality and unsuitable in such a setting).

*Holy Bond-* If faining is to take place out-of-doors, we will need to set the wickstead apart from the mundane, and quite literally create an enclosure in which the faining will take place. This stead can take one of two forms: a permanent space encircled by a hedge, wall or fence, or a temporary gard which is set up and dismantled prior to/after each faining. This temporary enclosure is made as it was in ancient times, in the setting of a holy bond or strand (*wihbant*) suspended by poles in a circle around the ritual space. The rope used can be of any diameter (though thicker than twine), and any *natural* material. Traditionally, the poles would be of hazel, but can be of any variety of wood. Our sippa uses a thin rope for our holy bond, which we thread through holes drilled into the top of the poles...the poles, in turn, are filed to points on the ends which are driven into the earth itself. Here, a sacral or sacral hammer works great; mystically, this serves to thrust Donar's hallowing magan into the holy bond and wickstead, strengthening the protective and hallowing aspects of the enclosure itself (which becomes quite apparent once the wickstead has been physically established).

### **General Outline**

1. Before actually commencing with the faining, it is integral that proper ambiance or 'mood' has been established. This might seem rather trivial on the surface, but in truth is *essential* to the luck of the working itself, and the subsequent magan generated during and through the observance. It is of *paramount importance* that the proper 'air' be present; that is, that there is no negative tension hanging heavy in the haruc or wickstead in which the faining will take place -such tension is generally caused by some form of brooding or conflict (as an argument or heated debate), an attendee's ill will towards one of the gathered folk, or perhaps ill will or thought for the occasion itself. If some form of negativity is in fact present, and for whatever reason cannot be cleared, then the faining *must not* take place. Negative magan threatens to 'poison' the

sacred draught that is not only being shared among the folk, but also offered to the Gods in sacrifice, and will only serve to foster unlucky magan and offend the very Holy Ones we've gathered to worship! As the ritual is set to begin, everyone should take a moment to clear their thoughts, to rid their minds and hearts of negativities, worries, and the like... the gathered throng can make use of various sorts of aids to promote such peace-ful clearing such as Germanic composition (softly played), recited Germanic texts (live or recorded), or perhaps reeks. A good clearing reek works quite effectively, and can be burned through the whole faining if desired -this not only maintains that act of 'clearing' but can also enhance the folk's meditative focus, which allows us to better perceive much of the more subtle magan that is often generated in Irminic and other Heathen rites. Ideally, the reek used will have been made by the healing, magan-full hands of an Irminen woman skilled in the art. Regardless, a woman's hale hands should light the coal and apply the reeks.

2. **Winding the Horn** Traditionally, a horn is sounded thrice in calling to the Gods, folk, ancestors and land-spirits to gather.
3. **Need Fire** The need-fire (*notfiur*) has been used since ancient times in various magical/votive settings among Germanic Heathen. It draws Fa-magan, bringing the awe-some, intense might of the All-light into the wickstead: a healing, purifying light and magan exuded by the flames which burns away all negativity and negative forms, making the ritual space whole in form and holy in every regard and so fitting for the Gods, ancestors, and other welcome wights. It also serves to concentrate healing magan within the wickstead, which is compounded as the gathered host move through the faining itself...this healing energy is always noticeable on some level, whether it be a subtle sense of calm or relief, or outright physical or mental exhilaration...this is essential to the working itself, and allows for the full reception of Godly magan when one drinks of the draught (see *Memory Draught*, below). On a more mystical level, the need-fire is but the first of a tripartite process incorporating the totality of *need-fire - memory draught - blessing*: a cycle of magan-building which takes a complete form both within and 'without' each

individual, and collectively among the sippa/liut through the ‘Web of Wurt’ created through bonds of blood and oath! The need-fire is lit, and from its sanctifying and purifying flame is all other flames used (during the rite) also lit -including that which is utilized in purifying the wickstead and in lighting the Julleuchter. These flames are set by the magan-full hands of the Frouwa, an appropriate apprentice, or some other woman appointed by her (while the Harugari or another *qualified* rune-worker sings or chants the galstar).

4. **Hallowing** (*wihnassi*) We are effectively ‘taking’ land each time we hallow a wickstead for faining or bluostar...mystically, the same holds true in hallowing an indoor enclosure such as the haruc. The wickstead is established in the same manner as land is cleansed or made holy for those who would dwell upon it. The oldest forms of land-taking involved walking its circumference with flame, so we utilize that form in effectively burning away all bale and woe, and as a quickener of holy, healing magan and luck. Depending on the setting of the faining (that is, indoor or outdoor), the Harugari and Frouwa will light the torches/red candles from the purifying radiance of the need-fire. If space is limited, either the Harugari, Frouwa *or* an appointed woman-worker can carry that flame by his/herself (as the Harugari sings the charm), though it is certainly better if *both* can walk the circumference *together*. Having completed this, the wickstead/haruc is now made free of all baleful or unholy energy-forms, worthy of the presence of Gods and other High wights, and for the drawing of other positive energies or forces within the enclosure (free from taint or poisoning).
5. **Julleuchter** After the wickstead/haruc has been hallowed by flame, use that same flame (one of the red candles or some smaller taper or if torches were used) to light the Julleuchter.
6. **Wickstead Galstar** After the holy fires of purification and quickening have been lit (the need-fire and Julleuchter), we sanctify the enclosure with this appropriate galstar, serving to complete the wholeness and holiness brought by Osatara’s light, and to further the setting of a holy place and true manifestation of frith within the wickstead. The stance to be taken in performing this galstar is in the Aithar runic position

(see fig. two), both palms facing forward, or with an appropriate magical tool or weapon in hand. This weapon/tool is significant (though not pertinent) as an implement of *sending* (in the active direction and projection of runic form and force, and in the projection of other magans). In Irminic fainings, it is a matter of personal preference of the Harugari whether or not to include such items.

7. **The Bidding** The Frouwa should pour a welcoming draught into the horn or sippagraal. As mentioned above, the hands of the woman are particularly potent in transmitting healing/holy energies, and it is that highest-ranking Lady or her appointed assistant who should handle the draught. Each time she does, a particular amount of holy/healing magan is transferred to the drink -this serves not only to further such within the individual drinking from the horn, cup or graal, but also dispels any baleful energy-forms or 'poisons' which may have somehow come into the drink. During the Bidding (*bittenti*), the Frouwa pours the offered draught and either hands it to the Harugari (or some other duly appointed *Beteri*) to hold through the duration of the bidding, or will hold the horn/cup or graal herself until he is ready to make the offering. The stance for the prayer should be in the Aithar runic position ( + ) with palms facing upward toward the shining realm of our High Gods and noble ancestors, as we bid them to join us in our holy works. So too should land-wights and house-wights be called. Once they are bidden welcome, the Harugari or *beteri* offers the first horn, which is poured (entirely) into the bowl. After pouring, the Harugari (and/or perhaps one other member of the sippa or liut who possesses a skill or talent in reading 'signs' or omens should look for such within the froth of the ale, or within the drink itself. During this, he/she/they should look to see that the Gods did indeed accept the offering and have imbued the drink with their blessings. If the draught was rejected, the Harugari (or a skilled rune worker) should take consultation as to what may lie at the cause of the refusal, and so determine the best way of repairing the blight. At this point, closing the faining would only further any sense of negativity, and certainly would enhance any offense to Gods, ancestors and wights alike, possibly in a devastating manner. Once they

have been called, any ‘wrongs’ or poisoned magan must be set to right, so as to avoid winning their disdain! Here, the intuition of the Frouwa and that of the Harugari play a key role.

8. **Rune Hallowing** The rune hallowing (*runawihnassi*) serves two main purposes: it sanctifies the wickstead/haruc in a manner *specific* for the working at hand, and also draws the *specific* runic or cosmic magan that is pertinent to the occasion. The rune hallowing can be an elaborately written and magically potent song (liod) or galstar, or simply the singing of the appropriate rune’s name/sound formulas. The Harugari or qualified rune worker can make use of a single runic form, though a bind-rune formula that incorporates a *trifidic* function in supporting and strengthening the purpose and magan of the faining would be most appropriate.
9. **Rede** (*reda*) At this point, the Harugari (or someone appointed by the Harugari, such as a Thauling) speaks to the gathered host. The speaker explains the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc. Doing this helps everyone to fully comprehend the ‘hows’ and ‘whys’, and also to better internalize the *entirety* of the faining’s essence. This builds upon our understanding of not only the faining at hand, but also the need for it -and with it, enhancing the potency of the gains to be gotten through seasonal celebrations, along with deep spiritual and mental sustenance.
10. **Memory Draught** In Old High German, *minna* is used for both *memory* and *love*. When we keep those closest to us in our thoughts, and express those thoughts with heart-felt remembering, or other actions, we are expressing a true sense of (non-romantic) love for them -hence, the memory draught (*minnatranc*) is a toast or gelf of a loved one, or in this particular setting, of a God or Goddess. The memory draught is made in our praise of the Gods/Goddesses, and for the high honor and regard in which we hold them. It is also bifidic in nature, serving not only to praise our Gods for past blessings, accomplishments, and the like, but in celebration of that which is to come. In true essence, both esoteric and exoteric, when we take this draught, we not only speak our words of devotion

and love, but also in very real essence take within their blessings and magan. This internalization, and completeness of cyclic weal is important to keep in mind -in true fashion of sharing the drink with the Gods (actively taking their magan within), we place a ladleful of the draught from the bowl into the horn, cup or sippagraal and fill the rest with fresh ale, wine, mead, etc. One round is made, starting with the Harugari (who will set the tone for the round); following, the Frouwa carries the horn, cup or graal to each of the gathered host. After the round has been made, the remainder of the horn/cup/graal is yielded into the bowl by the Frouwa (or another woman of caliber appointed by her).

- II. **The Song** The song (*liod*) can take a wide variation of form within the scope of the composer's or performer's own talents and abilities. It can be written in an assortment of dialects, such as in Old High German, Modern High German, or perhaps even Old English, Gothic, or even Modern English. Being a 'song', the liod *should* be sung, but can be recited in poetic metre. As for instrumentation, the most traditional would be Wodan's own- the Harp, or perhaps the violin/fiddle (which itself has a long history within Germanic culture). Of course, a drum, guitar, or some other instrument or combination can also be used (or none at all). In any case, one should steer away from electrical instruments, as they employ an artificial source of magan, whereas their acoustic counterparts employ only that magan which the performer pours into them from his very own store or 'self'! More than one song can be sung or recited, and can honor the wights, ancestors, or simply the occasion at hand, so long as *at least one* is sung to one or all of the Gods at this juncture! More than one instrument can be used, and all of the gathered folk can participate, or simply the composer or a solitary performer (such as a skilled or appointed Minna-singer or *Minnasangheri*)...this is more of a creative endeavor, one which reflects our devotion and love to our Gods, and should be undertaken with a free sense of joy and creativity...there are really no hard, fast or dogmatic rules to composing or performing the song, besides those already outlined. Compose and sing from the heart!

12. **The Blessing** (*segen*) The Frouwa should go about the gathered throng, and using a previously cut sprig from some fresh, living tree or shrub, sprinkling them with a bit of the holy draught or blood (if bluostar was part of the faining) from the bowl. We've already taken the blessing within, now it is time to take it 'without'...she should also sprinkle the altar, ritual implements, and especially the cup/plate/bowl which holds the earth/soil from the sippa's home (if the faining takes place indoors)... At this time, (if outdoors) the rest of the drink from the bowl and horn/cup/graal should be yielded, and the portion of the feast that was set aside for the Gods and/or wights (providing that it took place prior to the faining) should be committed to the flames. After the blessing, the assembled folk should take the opportunity to meditate on the working, on the meaning of the occasion, and on the power of the ritual and magan of the Gods borne within the blessing -all of which have just been given their full and due circulation!
13. **Divination** (*wizaga*) At this point, if needed, divinatory workings can take place...for personal or other purposes, including (if needed) finding a bad omen or its solution (if ascertained at some point during the faining).
14. **Closing or End** (*enti*) The faining is officially closed, all wights thanked, and well-wished on their faring, etc...when flames are finally extinguished, they should be done so by a snuffer or fingers: it is actually unlucky to blow them out in such a setting, and after making such a conscious effort in furthering the strength of one's luck and that of the sippa, it is peculiarly *unspeakable* to end the faining with an *inherently unlucky* move!

The above is the basic structure, or generic outline of an Irminic faining. Of course, seasonal celebrations address specific seasonal passages or tides, and the specific faining for each tide will contain some nuance of that observance. These elements will be incorporated within the scripts provided in later portions of this text, and will be given due, proper explanation as we come to them in turn.

The Irminic Harugari would naturally be familiar with this outline. The aspiring Harugari, the uninitiated or lone practitioner should take the time to become *intimately familiar* with this outline



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before proceeding onto active votive celebrations. Doing such not only enhances the power of the faining itself, but allows for a smooth-flowing celebration, one less or *least* likely to go horribly wrong or astray. In the end, the solitary practitioner is *strongly* encouraged to seek the aid of an available Harugari, or some other qualified Irminist for advice, guidance or even training...we are always happy and ready to lend that aid, and such would only *increase* the benefit, blessings and sustenance Irminic triuwa not only offers, but makes manifest on *every* real level!



## XIV Sacrifice: Bluostar and Gelt

Yielding Gifts [*gelt*] to the Gods and wights is the most holy form of ‘communion’ we as Irminen can undertake. Each time we make a suitable offering, we are placing ourselves in the awe-some realm of the *wih*: connecting to that essence which is most hale and holy, having a hand in that most mystical and powerful of actions or experiences. Yielding sacrifice forges the bonds which strengthen the weave of our collective Beings, and affords Irminen an active part in the furtherance or generation of *right-full* magan -the luck that lies at the very root or foundation of our folk’s prosperity and evolution. Our offerings, freely given of glad hearts, in right good will, and without stinginess or greedy reservation serve as a fitting exchange for the blessings that the Gods and wights bestow upon us throughout the course of our daily lives (both individually and as the collective whole of our sippa or liut).

Sacrifice, as it is commonly practiced, can take a number of forms and means. In elder times, this could range from milk or ale being poured out to the wights of the land or home, or perhaps a bushel of grains or garlands left for the Gods in thanks for a fruitful harvest or fertile soils. In sacrifice, Heathen might also deposit wares which were ritually destroyed or otherwise (ritually) rendered unfit for man’s own use into a well, lake or bog, or perhaps commit a sacrifice to the flames of the bale fire in offering to the Holy Ones. Animals were often given as offerings (as part of sacrificial feasts), as were prisoners of war or other individuals who, outside of the bounds of the law and right of the liut, had to be accounted for in some holy fashion. It is important to keep in mind that for Germanen of old, human sacrifice was *never* a wasting of the youth, or of other necessary, *functioning* members of the tribe or community, unlike what you might find in the barbarically base cults of the Middle East or other such primitive regions.

In sacrifice, we initiate a two-part, holy function in which we consciously and freely remove some ‘thing’ or beast (to be yielded in

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offering) from the world of man, and send it or place it within the world of the Gods or wights. Hence, when offering inanimate objects such as bowls or blades, they are ritually altered or destroyed (as mentioned above), which in true mystical sense sets them apart or outside of our subjective world; depositing them within the earth, bog, well, etc subsequently places them within the world or realm of the Gods or wights. The same holds true for blood-yielding as well: the slaughter removes the animal from the world of man; committing what flesh is not consumed at the feast to the bale fire sends it to the realm of the Gods.

This is the true sense of the *actual* performance of *sacrifice* as it was understood in times of old, and as indicated in the terminology itself: our Modern English *sacrifice* is derived of the Latin *sacrificare*, which itself is a composite of *sacer* (sacred, holy) and *facere* (to make, or cause to be). *Sacred* (from Lat *sacer*), of course, denotes something which has been set apart by some solemn religious ceremony or means -something that is dedicated, devoted to, or set outside of the realm or world of the ‘common’ or mundane; set apart for some holy purpose or standing (that which is devoted to the *wih* or Gods for example) and not to be violated or profaned in any way. *Sacrifice*, despite the odd connotations typically associated with it (thanks largely to the distortions of Hollywood), is quite literal in itself as a term indicating an act of *making (something) holy or sacred* or, something set apart from the mundane and placed in the realm or world of the holy or sacred -such as being sent to the Gods, or realm of the wights or elves.

While the Latin terminology is *functionally fitting* in its description, Irminen prefer a usage which speaks more from the soul, so-to-speak, something which is rooted in the Being of our ethnicity and so portrays that sentiment of ethnicity and true wholeness, and of the *true* perceptions which are borne by such ethnic terminologies. So, we typically find Irminen utilizing terms such as *bloustar* and *gelt* or perhaps their English equivalents *blood yielding* and *yield / yielding (as a noun)*, instead of the Latin or Latinate form(s). *Gelt*, as a noun means: *offering, yielding, or sacrifice*; related, is *gelstar* (sacrifice) -both are drawn from the verb *geltan* -to return (as a gift for a gift) pay or give; literally, to yield. In a holy context, *geltan* is to *yield or pay sacrifice or holy offering*. Cognate to *gelt / geltan* is our Modern English *yield / yielding*, and though it had fallen out of any

common use (as a holy or religious expression) by the mid or late 19<sup>th</sup> century<sup>84</sup> it can still and *should* be properly utilized in such regard - especially where one might prefer to use that particular rendering in place of the Old High German.

Just like in times of old, anything of some measure of value or significance can be given to the Gods or wights. Irminen will often offer a gelt that they know to be particularly pleasing or holy to a God or type of wight- for example, yielding made to Nirda or Folla might take the form of (or include) representations of the respective Goddess or of her attributes, such as bowls (symbolic of the womb) or gold (symbolic of prosperity); elves are known to be fond of cakes and whole milk; a fitting offering to Ziu might consist of one or more swords, or other edged weapons...suitable gelt can also be offered in using ale or mead, *especially* that which is brewed by one's own hands (or at the hands of the sippa or liut). These homely crafts, are after all, not only deeply rooted within our culture, but carry the magan of love and dedication which we pour into them, and are in a very true and mystical sense, *the* 'house product' that carries some fair measure of the essence of that 'house' within itself, and to those wights or Gods to whom such cherished gifts of handiness are given! As one grows in their familiarity to the triuwa of Irminenschaft, and begins to foster a true understanding of the nature of the Gods and other holy beings in both an individual *and* communal level, so too will one's knowing of *what* to offer as gelt and to whom -and it goes without saying that good, common sense and a bit of intuition should serve as guides in one's choices...if a particular 'thing' is being considered for yielding, and it somehow doesn't *feel* right or appropriate, chances are that it isn't, and other means should be sought. When in doubt, use some form of augury (runes, pendulum, etc) to come to some determination, or even consider *not* yielding at the moment (instead, waiting for a more appropriate time, or a more appropriate gelt). In the end, it is paramount that gelt is offered with the deepest sense of love and respect, and is freely given: intentions account for much here, and it should also be pointed out that one should also know that point when its simply 'too much of a good

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<sup>84</sup> Many dictionaries of the day were still providing entries indicative of blessings or offerings of a religious manner, but were often labeled as rare or obsolete by that time.

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thing’-that is, yielding in excess or too frequently (this can be taken as a form of insincerity or an attempt to ‘buy off’ the Gods’ or wights’ favor or blessings). If one offers gelt overly frequent, it becomes more of an annoyance (and so too may be judged insincere) than a welcome gift. As it says in the old lore:

*It is better unasked than to request too much:*

*A gift always looks for reward.*

*It is better unspent than to over-sacrifice-*

*So, Wodan wrote before man’s beginning,*

*When he rose up and thereafter returned.*

[Hávamál 145]

Always bear in mind that good Irminic form and triuwa states that we must pay gift for gift, and so keep the exchange of magan in motion -and as it is amongst men, so too is it between men and Gods. For every gift given, by either God or man, one is demanded (by sheer force of shild, or obligation) in return...this generates ‘goodly’ magans, and keeps those cycles, which perpetuate Luck and furtherance in motion. To demand excessively becomes a bit taxing on one’s patience if not on one’s gift-hoard, and so, has a better chance of offending the Gods and/or wights in the end -who just as well might turn their backs on the unscrupulously greedy one, or in the case of the wights, pay a bit of trifling in return for their having been so annoyed. Again, good common sense and intuition should serve as one’s guide!

The method of yielding *can* and *does* vary in its process from a simple amount of considerate sharing (as in pouring out a bit of one’s drink to the taterman or husing) or may take on a highly elaborate ritualistic structure, such as being incorporated within the workings of a faining. It can also be made by *anyone* so long as it is in a freely given manner, as a gesture of love and respect. Hence, this form of sacrifice was and is most common among Heathen folk at large.

Bluostar, on the other hand is inherently a much more complex manifestation, one filled with a holiness and mystical significance that, unlike gelt of other forms, automatically sets it outside of the fold (so-to-speak) in a way that places it within a much narrower cast of *who* could properly (and with luck) undertake such a *paramount* votive task. This should be borne in mind when entertaining the

notion or considering such a *wih-holy* yielding. After all, in offering *bluostar*, we are sending the greatest and *most* holy of gifts: blood... rather, the blood and *life* of some beast. Given the sheer magnitude of the gift being proffered, *bluostar* is (to say the least) a delicate act that must be conducted in sober mind and with deadly seriousness -it is anything but a trivial or jovial enterprise, yet one we make in that same spirit of love and in good heart! A great store of potential is borne by such holy workings, a potential which is rather even-handed in its own right in that it can yield the greatest blessings of the Gods *or* go somehow horribly wrong: should some unforeseen complication arise or some other difficulty present itself in the performance of the rite, it could very well serve to unravel the delicate weave of luck that is generated or fostered in such ways, and may (in a *very serious* fashion) deteriorate into a situation that devolves into a sort of domino effect or virtual downward spiral in which the luck is sucked out of not only the event, but out of the *sippa* or *liut* along with it! This is a cancer that can be swift and sure, or one that works its bale over the ensuing months or seasons. The result in any case is that the luck is lost, and the Gods and wights are set at odds with the *sippa* or *liut*, and so will turn away from the folk in question. The *triuwa* once maintained between the Gods and folk is dissolved, and what prosperity or luck that the folk had managed to preserve is subsequently lost...so let it the 'word to the wise' serve as sufficient warning!

*Bluostar*, as we can surmise from our discussion thus far is an offering of blood, and of the life of the animal which is borne by that blood. If we were to take a moment to look, we'd easily find cognates to the Old High German term in a number of the other elder dialects: *blót* appears in Old English, Old Norse, and Old Icelandic; *blótan* is preserved within the Gothic tongue<sup>85</sup>. All of these stem from respective terms for blood: OHG *bluot*, OE *blód*, ON/OI *blóð*, Go *blóþ*. Undoubtedly, *bluostar* is a mystery that has been collectively shared amongst the pan-Germanic tribal Heathen since the earliest of times. In today's Heathenry, the term 'blot' has been given a 'rebirth' of sorts, enjoying a fair holy usage by Heathen and Heathen groups and organizations. Interestingly enough, this 'rebirth' seems to be but

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<sup>85</sup> *Blotan* (the infinitive of the verb) is offered by some linguists as a noun as well; Lehmann suggests *blotinassus* in its stead.

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a *partial* one at best, being most commonly rendered as a ‘term of art’ or in a more generically abstract sense than what is indicated by its root meaning: a blood yielding or sacrifice. Such an offering is rare among most contemporary groups, however, and is unfortunately (if not surprisingly so) often treated in a more or less unwelcome or unfavorable light -as if it was somehow *unfit* or otherwise unsuitable for the holiness and triuwa from which it originally sprung! It goes without saying, of course that such thouroughly *un-Heathen* unenlightenment is the offage of a predominating and intrusive *unholistic* mainstream sentiment and culture, one that has somehow managed to be given an *undeserved* and improper place within the value-system of our Fathers!

As indicated above, bluostar is among the *most serious* ritual undertakings for a liut or sippa to facilitate, a task that in eldrith times (as it is today among the few Heathen groups who still perform proper bluostar) was afforded to only the most noble-hearted of the folk’s Priests, and the *truest* of those men and women who were needed to assist. For this reason, the Bluostari (‘sacrificer’ or ‘blood shedder’) *must* be a Priest of the highest caliber and skill, and his assistants need be drawn from *only* stock of worth, free from reproach and with good name and standing. There is simply too much at stake to take these matters lightly, and it is definitely better to *not* offer such a gelt if the means and folk were not at hand to do it *right*, or if the liut/sippa were not *truly ready* to experience such a *wih-holy* mystery!

The animal to be yielded should be chosen according to the skills of the bluostari and his assistants, and the number of folk that are to partake of the feast to follow. Common sense should be heeded when choosing the appropriate beast -sure, there’s a host of ‘traditional’ animals to pick from (swine, oxen, and even horse), but what good’s ‘traditional’ if no-one can properly raise nor handle such livestock when it comes down to it... it’s better to ‘start small’ than to be overwhelmed in the exercise, and to botch the whole affair! So long as the animal used is *fit for human consumption*, it will be fit in sharing with our beloved Gods and wights.

The gelt-beast should be raised and cared-for by the sippa or liut who is to sacrifice it, or at the very least under their *direct* supervision. It should be treated in a most nurturing and loving fashion, with the greatest respect for what in good sense rightfully



belongs to the Gods. The method of dispatching must also be considered and chosen with that same love and respect in mind, and be one that is both fitting to the bloustari's knowledge and skill *and* one in which the gelt-beast will suffer *least* -this is crucial to the success of the bluostar: if the animal were to suffer or die in slow agony, you can rest assured that the Gods will be repulsed by what they see, and in their utter disgust will reject the sacrifice being made.

Choosing a feasible location to conduct bluostar may be a bit of a project in and of itself. The same considerations which govern the choice of locale for fainings and other votive functions must be taken into account, though with a greater scrutiny: the locale needs to be one that will ensure the integrity of the ritual itself and the safety of the folk and overall holiness of the event. The setting must be one that is conducive to true frith, and be wholly free of disruption of any kind, and set beyond the eyeshot of unsympathetic or the otherwise hostile gaze of strangers to keep the event free from the unlucky stare or 'evil eye'. Also, some mystical means of selection should be made, such as having a witch feel out the spot, or some form of augury to determine the most holy of places

-one which will *not* interfere with the natural settings of the location or its permanent habitants (scrats, waldwives, etc), but rather will boost the effectiveness of the workings at hand. One final note on selection needs mentioning here: many municipalities may have statutes or policies which regulate or perhaps outright forbid the slaughtering of livestock, such as within most urban and suburban residential zones or districts. Checking into municipal ordinances *prior* to conducting bluostar can prove a boon in the end, and help keep the unaware liut or sippa out of court, out of jail, and free from facing other hefty penalties or fines!

At some point before carrying out the bluostar, the men and women involved should meet to work out the fine details and take the time to coreograph each man's/ woman's part in the rite. This is an important step that will ensure a smooth-running act, and keep the potential for costly mistakes to a very bare minimum -the yielding is no time nor place for trying to figure out some step or procedure that should have been made second-nature by this stage! Any and all necessary tools or instruments should be brought to the site well in advance, and a final check should be included with a dry run for good measure -just a bit of insurance that all bases were indeed covered!

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When the participating folk are committed to commencement, wards should be set as a deterrent or preventative to disruption by anyone who wasn't bidden to take an active hand in the sacrifice. Once the Bluostari and his fellow workers enter the

wickstead, *no one* else is permitted to enter within those bounds (at least, for the duration of the ritual). When the beast is slain, holy life-blood should be collected within the bluostbolla by the quick and sure hands of whichever woman was given that task<sup>86</sup>, and it is she who will use that blood in blessing the workers, wickstead, etc. subsequent to dispatching the gelt. If the slaying is to be done with a blade, it should be one carefully selected for its luck and edge, and needs to be of tested worth and razor-sharp: able to cut the jugular and windpipe with one sweep (which will kill the animal nearly instantly). To reiterate, it is of *paramount importance* that the animal *does not suffer* a terribly painful or agonizing death, and the method of dispatch should be *well within* the skills and knowing of the Bluostari and his assistants -this, I cannot stress enough!

Following the slaying of the beast and the blessing, the animal needs to be prepared for the feast. It is important to be intimately familiar with *proper* butchering techniques as to not spoil the gelt and share a healthy dose of food poisoning among the throng -if unfamiliar with such processes, seek out someone who *is* and can either be in attendance at the gathering, or be willing to teach you the essentials!

At bluostar, we must at all times keep in mind that the animal which we have raised in love and honor of the Gods in whole and in part belongs to the Gods and *only the Gods*! We, as Irminen are entitled to share in the feast and enjoy the blessings it has to bestow, but we are *never* entitled to take food from the table or hall -any and all leftovers *must* be included with the rest of the gelt to be committed to the bale fire or waters. If your folk have as hearty of appetites as my own, bring other prepared items (or food to prepare on site) to add to the fare. This will ensure that not only will everyone be able to eat their fill, but that a respectable amount will be had to send to the Gods.

When the hour strikes for sending, all of the remaining portions of the sacrifice must be given to the bog, well, lake or fire. Committing

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<sup>86</sup> Regardless of the method of slaying.

gelt to the flame is perhaps the most common method I've seen, and its certainly one of practicality. If there is a catch to using a bale fire, its simply that every scrap must be reduced to ashes -and, depending upon the size of the animal involved, can take *plenty* of wood and a fair bit of time and attention! However, if the fire is kept blazing hot by an able fire-keeper, this shouldn't really be much of a problem to handle.

One final note must be brought to attention: in yielding bluostar, *never* under *any circumstance* must store-bought meat and the blood gotten from it be used in leiu of a dedicated animal and its *living* blood! Too many unseen or unknown variables may be at play in the care and treatment of the livestock (which, as a gift to the Gods warrants *only the best* care and nurturing)...the manner of slaughter, while designed to be quick and 'humane' (that is, as cost-effective as possible) often is far from what it was *intended* or *supposed* to be, and often the cause of great pain and suffering for the beast in question. Further, the 'blood' which collects in the package is far from fresh, and is likewise full of the dies and whatever other treatments might have been given to the meat in its packaging or preparation. Suffice to say that when all is said and done, it is better to *not* offer bluostar than to yeild something inferior or perchance might be received as more of a *mockery* of bluostar than as a *sincere*, heart-felt yielding! As always, a bit common sense and mystical wisdom should be one's help and guidance in making *right* and holy decisions.

*James Hjuke Coulter*



## XV Outlines for Holy Celebrations

The outlines provided below are offered to assist the Irminist or Irminic group in the organization of holy functions and processes. They are structured in such a way as to set the *foundations for the essential components* in *each*<sup>87</sup> of the respective fainings, including various suggestions or variables for inclusion within that framework (though, not to any exhaustive extent). This is done in the hopes of providing the Irminist and Irminic group with some options or perhaps inspirations for adaptation or innovation along *established* and *deeply rooted* Germanic traditions. Originally, the outlines below were penned as scripted rituals, but I have come to reconsider their usefulness as such over time- fainings are by necessity *deeply personal*. Especially when it comes to ‘speaking parts’, our votive celebrations are *needfully* more sincere and *feeling* than what can be had in reciting from some cold script. In all the years of my own personal experiences, I have found that the best fainings- *and the results and blessings they elicit*- come from the heart, even if one is not a poet or normally used to composing flowing verses or speeches of any sort...the exceptions to this are the various charms, which I *have included*. Such things after all, *do* in fact take a measure of skill and ability to craft, and those given below have been used in Irminic votive settings for quite some time and with notable power and success! Explanations of the formulae can be found in the *Glossary and Pronunciation Guide* under the sub-heading *Kalic Formulae used in the Text*. Unlike the minna sung, or the welcoming words we offer to the Gods and wights, these magan-ful formulae *can* be applied in a more standardized fashion, and so memorized and used over and over again.

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<sup>87</sup> This may seem needlessly repetitive to the more experienced Irminist - in practice, it has indeed been proven to provide the novice with the greatest comprehension and ability to execute the patterns expressed in the outlines.

## **Landsegen** [*Land Blessing*]

Where any number of folk are to be used in assisting or participating in the smooth operation of the faining, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the faining, the necessary holy implements should be gathered, and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

Sweeping out winter or the literal cleaning of the hearth and/or stove should be ritualistically done (as a proper, magical operation) prior to the faining. If incorporated within the faining, these must take place as part of the hallowing of the haruc, or prior to the wickstead galstar.

Turfs should be collected from the four corners of the property sometime before sunrise. Holy water should be sprinkled on the underside; holy water, honey, yeast, and oil should be sprinkled on their tops, and slivers cut from the trees which grow upon the land (except hardwoods) should be set atop the four turfs. These are to be lain within the haruc, green-ends facing the wíhbetti. When the turfs are brought back from where they were taken, a small wooden tine (carved and stained in furthering increase and luck) should be placed under each before they are set into place. Like the performance of the charms below, the turfs must be returned before the setting of the sun!

Obviously, the cakes or loaves used in yielding to the husinga should be prepared before the ritual, preferably on the *morning of the faining* itself.

**Winding the Horn**...wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire**...every flame in the house and on the land should be extinguished prior to the commencement of the faining. In other celebrations we might just as well light candles oil lamps or other natural lights prior to or at the outset of the ritual -at Landsegen, no light must burn before the 'new flame' of the need-fire is lit; after it has been set, the lamps, candles or tapers may be lit from it to add a bit of light to the haruc if desired. As elsewhere, the need-fire is lit, and allowed to 'catch' before commencing. If the fire *will not* light or *stay* aflame, it is an ill omen- the Harugari / -in (and those skilled in reading such things) need to determine the cause of the ill and remove or remedy it- otherwise, the rite should be halted altogether. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!*

*Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing**...the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the haruc. The circumference is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

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*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic (see fig 2) position and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!*

At this point, the flame is used in relighting the hearth or pilot of the stove, and any other such lights or lamps...

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the

*Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,*



*An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
A Main-thorn I wield:<sup>88</sup>  
I worth the Ring,  
I worth the Stead,  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* (see fig 1) runic position, and in his or her *own heartfelt words*, calls to the Gods, ancestors, and husinga to join in the faining. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When it is determined that the Gods and wights have accepted the drink, the ritual continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck).

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to

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88 If some Holy weapon or magical implement is used in this process; otherwise, this line would be omitted from the charm. Hereafter, the line will appear in bracteates [ ].

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maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the rite, etc.. At Landsegen, the key focus should be on the holy preparation of our farming or gardening implements and of the blessing of the land for fertility and a good crop. At this time, we are also renewing the wih-holy hearth flame, the eternally-burning light which wards the home from lightning and other manners of bale. The hearth fire, which has come to be embodied by the pilot-light of the stove in modern times (or, according to some, the Julleuchter) is full of the holiness and luck of the house, and must be renewed at this time. This luck is warded by the husinga, who are given special regard and honor at this heilagmal.

A recollection of pertinent myths, tales, folk traditions and past sippa gatherings (and their interconnectivity) can also be included in the Rede as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of Gods and Goddesses, another in honor of the husinga exclusively; the tone

for this is set by the Harugari / -in, with some statement such as:

*Let us drink now in fitting praise of the unseen Goodfellows, keepers of the hale-fire, stalwart warders of the house-frith and luck!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...if the faining is to include a second portion of outdoor workings, the sacrifice should be offered now; otherwise, it may follow the charmings. The yielding *must* include an offering to the husinga, in the form of cakes or loaves. This should be made by the Frouwa and her Ladies<sup>89</sup>, who upon a knee, present themselves before the hearth (or open oven), and utter a fitting and heart-felt blessing to the husing(a) who dwells there. They take a bite of the cake, and a draught of the horn or graal, and cast the offering into the hearth-fire (or leave it on or in the stove until the following day).

**Charming**- outdoor charmings should follow the indoor workings or be conducted as a separate function altogether, so as to not disrupt the flow of the holiness of the faining within the haruc. These would include the blessing of farm equipment (or actual plows), or sowing a cake or loaf (made of the various grains raised on the land-holder's fields) into the earth. Charming is a magical operation that should only be undertaken by a qualified worker in such crafts. In this setting, where such skilled workers may be lacking, the Irminist can use just the magan-bar instead of its inclusion in outright magical operation. Sprinkle the

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<sup>89</sup> According to eldest tradition- in our own sippa, we all take part in this yielding.

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implements with salt and Holy water, face east, and in the Aithar-runic stance, sing over them and the turfs:

*To the East I face  
Before Day's Dil<sup>90</sup>  
Ostara's gate  
Heaven's well of life and holiness  
With Os-wishing and fire's breath,  
I sing before the shafts of life  
In the glory of Sunna's Being  
I bid for wholeness and favour:  
Folla's richness  
Mother of men  
Provider of All things Living  
The growing lands  
In Laf-Ar waxing  
Mater's yielding  
Tall stalks and grazing  
Arbar Fesig Tyr!  
Urlaf Sigar Ar!  
With Armagan awaken!  
Fefull, be Blessed!  
Hale under the shield  
Free from blight and blast  
Lafthorn of waxing  
Lafthorn of increase  
Ever a blessing  
Ever a benefit!*

When using the above in conjunction with a sowing-in of the cakes, the plough or gardening tool is then used to turn the soil as the worker sings:

*Alaf Sal Fena  
Erda, mother of us all  
The womb of birth and life  
Awaken from sleep Laf-ful*

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<sup>90</sup> OHG- vestibule.

*Germanic Heathenry*

*Fertile and bounteous  
Overflowing in gain  
The joy of men!  
Alaf Sal Laf!*

The loaf or cake is sown into the soil, as the worker sings:

*Cool soil of Erda,  
Life-giving land,  
May you be full of the blessings of the Gods  
And warded well by the graces of the goodly Fellows  
Full of all things growing  
For the benefit of man and beast  
In holiness and health  
May the seeds of increase sown here  
Manifest in their Holy fulfillment!  
Barlaf Urbar Febar!  
Alaf Sig Laf!*

At this time, the turfs are set into their proper places by the Harugari / -in, or any number of the members of the household present.

**The Song**...sung in honor and praise of any number of Gods or Goddesses. At least one should be sung in honor of the husing(a) as well- they are notorious for their love of music, and a song in honor of the Fellow of the Home is to be well-received and rewarded! The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)- especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness of the Gods / Goddesses and of the

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heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, *all* wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

## **Ostarun** [*Ostara-tide* (here, the commencement)]

Ostarun is a joyous time in which much merriment and celebration takes place- much of the tide's gayety is embodied within ritualistic drama and other play, all of which preserve a significance and holiness little understood or appreciated outside of a Heathen scope. These elements add a light-hearted and festive element to the holy tide, though by no means present the Irminist with a dogmatic requirement of either inclusion or means. In short, some folk choose to incorporate ritual drama and activities within the days' celebrations, others do not. For brevity's sake, I offer but a few examples:

*Easter eggs*- Easter eggs and egg-hunts have been a timeless part of Ostarun celebrations, from Heathen times right up to today (as within mainstream Christianity and culture). The egg is symbolic of the seed of germination, the primal source of fertility and reproductive ability. In this, we also find a containment

of life-potential, the seed of strength and virility. As folk customs would have it, the more eggs one finds during the hunt, the greater fertility, strength and luck he/she will gain. In consuming the eggs, we are taking in that holy strength and luck, much as we are in consuming the holy draught at faining. Surely, one should be mindful (but by *no* means solemn in mood!) of the holiness of such things- it not only enhances our understanding of the significance of the act, but lends furtherance to the *gain* and *increase* which follow!

*The Battle of Summer and Winter-* Here, one fellow shall represent winter; the other, summer. Summer stands bare-chested (perhaps wearing a wreath or garland of flowers or ivy), holding in one hand an image of a tree, maypole, or Iminsul bedecked with bright ribbons, fruit and greenery. In his other, a cloven stick or banded bunch of green boughs. Winter is clad as if for the cold, and holds only a cloven (or banded bunch of ), bare stick. They fight, with winter being 'beaten' to the ground, driven out of the playing area (or out-of-doors if the drama takes place inside), or conceding. The dialogue between them can be minimal, but should be of a character that properly accompanies the setting (boasts, challenges, and other manner of banter).

*Procession of the Ostarman-* The Ostarman is a figure made from straw or straw and twigs, representing Old Man Winter, the Winter King and / or Death. Traditionally, he is carried through the grounds by young girls bedecked in garlands, flowers and bright dress. At the end of the procession, they place him in a bog or river, or set him upon wood to be burned. During the procession, the girls sing something like:

*At the height of Lent, we bear Winter and Death  
into the fire / water- all is good and hale!<sup>91</sup>*

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<sup>91</sup> Based on the Old German chant: Today is Midlent, we bear Death

This procession can be either independent of, or as part of a faining (depending on the wishes of the participants). When incorporated into the proper votive celebration, the procession should be made to lead the folk to the wickstead at which the rite will formally commence. Otherwise, the conducting of such ritual parading is at the discretion of the event's organizer(s).

In the most traditional of senses, Ostarun would open with an all-night vigil- that is, the opening of the tide would coincide with the true Heathen day- at sunset. The Easter fire would be lit according to the rite given for the lighting of the need-fire) and set to burn throughout the evening, and into the second part of the (Heathen) day. Upon the first rays of daybreak, The folk welcome the arrival of Ostara, hailing the dawn with much glee, followed by the preparations and festivities to take place.

As with other celebrations, it should be made absolutely clear as to what is to be done, by whom, and when. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the faining, the necessary holy implements should be gathered, wood should be gathered and set for the fire (if outdoors), and a green sprig cut (if used) for the blessing. If an Ostarman is to be incorporated within the celebration, and outside of any sort of ritual progression, he should be crafted and set into place<sup>92</sup> at some point during the day (on which the observance is to take place). If reeks are used, the coal should be lit at this time, and the first

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into the water, and that is well: Grimm, p767.

<sup>92</sup> Ideally, this would be a separate area aside from that used for the need-fire. If practicality demands otherwise, he should be set somewhere accessible to where the fire will be lit.



pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn**...wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire**...if a balefire is not already burning, it is now lit, and allowed to 'catch' before commencing. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!  
Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing**...the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wickstead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the Need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

*The Laf-fire is lit,*

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*And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!  
Ar-Sig und Al-Sig!*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the

*Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the faining. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When it is determined that the Gods and wights have accepted the drink, the celebration continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck).

The bidding should give special attention to Ostara, patroness of the tide.

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc.. At Ostarun, the key focus should be on Ostarun, her nature, and the mysterious and natural reasons behind the season itself (end of winter, renewal of life, etc). Recollection of pertinent myths, tales, and past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

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**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of Ostara exclusively, with a second in honor and praise of other Gods and Goddesses; the tone for such is set by the Harugari / - in, with some statement such as:

*Let us now take in the Fullness of Ostara's fertile might, and drink her minna with glad heart and celebration!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, sacrifice is made. If outdoors, all is committed to the flames of the fire or left in some holy spot. This includes the portion of the feast set aside for the Gods and wights, and the brew or mead yielded to the Gods and wights during the ritual.

**The Song**...sung in honor of and praise of any number of Gods or Goddesses, perhaps including one in honor of the Hidden Mothers. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)-especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that

recalls the holiness and benefit of the Ancestral Mothers, and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Burning of the Ostarman**...at this point, the Ostarman is placed in a bog or set aflame (or, committed to the flame if a separate fire/fire-area hasn't been provided), amidst the cheers and revelry of the gathered host for the victory of Life over Death, of the end of yet another season of Winter's slumber. At this point, Any of the folk who have brought their own wood cutting to be singed may add them to the flames<sup>93</sup>. If the faining takes place indoors, the Ostarman is set afire after the close of the ritual- one man should be appointed to lead the procession of the folk, carrying the flame to the figure waiting at the wickstead.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the rite is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

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<sup>93</sup> These are brought home and hung for luck and prosperity through the remainder of the year...the folk might instead simply take extinguished brands from the fire.

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**Walburganaht** [*Walburga Frouwa's Night*] origin of *May Day* / *May Eve*.

At this tide, branches of Elsbeerbaum (*Sorbus torminalis*, known in Britain as *Wild Services Tree*) or its relative, the Rowan / Mountain Ash (*Sorbus aucuparia*) are hung from the gables of the house, barn, and other outbuildings on the homestead to ward off malefic witchings and other manner of bale-workings.

On the eve itself, at the height of Mano's faring or just before, those who sit in the green fields or at a crossroad and *listen* can hear the sooth-speech of the tatermen, waldwives, Holdafolk and other unseen wights...

Where any number of folk are to be used in assisting or participating in the smooth operation of the faining, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

In times of old, balefires would dot the hillsides and mountainsides on this holy evening- today, many Irminists will light any number of small fires around their wickstead, or set Tikki-torches about its perimeter (at the Six Points).

Prior to commencing with the faining, the necessary holy implements should be gathered, wood should be gathered and set for the fire (if outdoors), and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn...**wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire...**the need-fire is lit, and allowed to 'catch' before commencing. If the fire *will not* light or *stay* aflame, it is an ill omen- the Harugari / -in (and those skilled in reading such things) need to determine the cause of the ill and remove or remedy it- otherwise, the celebration should be halted altogether. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!  
Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing...**the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wickstead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter...**the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

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*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!  
Ar-Sig und Al-Sig!*

**Wickstead Galstar**...the Harugari / -in (or a qualified rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The



Harugari (or someone appointed by him) takes the *Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and holy wights to join in the ritual. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When its determined that the Gods and wights have accepted the drink, the faining continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck).

The bidding should give special attention to The Frouwa, patroness of the tide.

**Walburgafires**...If other balefires, lights or torches are to be utilized, they are set aflame at this point (by a Witch or woman of caliber) using a brand from the need-fire, singing something like:

*The Beacon of life  
Burns with the Brightness of Quickening  
Walburga's Blessings  
Full in the Beaming Blaze!*

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in all runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the

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purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc.. At Walburganaht, the key focus should be on The Frouwa, the aspects that tie her to the heilagmal, the reason for the tide itself -as a witches' night, a night sacred to Walburga Frouwa, a night replete with her power and holiness! Recollection of pertinent myths, tales, and past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of The Frouwa exclusively, with a second in honor and praise of other Gods and Goddesses; the tone for such is set by the Harugari / -in, with some statement such as:

*Let us now raise the [horn/ graal] in Walburga's minna; let us drink in the Glory of The Frouwa!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, sacrifice is made. If outdoors, all is committed to the flames of the fire or left in some holy spot. This includes the portion of the feast set aside for the Gods and wights, and the brew or mead yielded to the Gods and wights during the rite.

**The Song**...sung in honor of The Frouwa, or perhaps a number of songs sung in praise of any number of Gods or Goddesses. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)- especially something traditional such as the harp, rebec, fiddle, etc. The folk, of course are welcome to dance about the fire(s) or among the torches or other lights, jumping the flames for luck!

**The Blessing**...when all has settled, the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness of Walburga Frouwa and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

## **Sunnawendi** [*Sun's Wending*]

Sunnawendi is one of the highest of holy tides in the Irminic calendar.

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While a measure of the activities and observances can be incorporated into the span of a single day, most Irminists typically celebrate Sunnawendi over some period of days- this is an obvious *must* if bluostar is to be fittingly offered<sup>94</sup>, but choice option for Irminen who wish to get the *full* holiness of what the season and tide has to offer!

In any case, Sunnawendi opens with the lighting of a balefire at sunset on the eve of the Wending (which is kept burning for the duration of the holiday). That night, herbs are picked- St. John's Wort in particular, is at its pinnacle of strength; between the 11<sup>th</sup> and 12<sup>th</sup> hours, holy water is drawn. Those who sit out might win some bit of sooth-speech from the elves, waldwives, or other unseen wights. Before sunrise, oak tines are gently brushed over the body to promote healing and wholeness.

An ancient Sunnawendi's custom for our German Mothers and Fathers of old was the construction and burning of Sun-wheels. The rims and spokes would be packed with straw and other manner of flammable materials, set aflame, and let loose to roll down the hill as if it were the speeding of Sunna herself in her cosmic ride! Today, this is often quite impractical as well as unsafe- in substitution, Irminists often set the Sun-wheel ablaze in some stationary setting- be it fastened securely to a pole of some sort, or simply cast into the flames of the fire itself.

Where any number of folk are to be used in assisting or participating in the smooth operation of the ritual, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline,

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<sup>94</sup> Or if a number of Gods/Goddesses will be individually fained over the course of the holy season.

allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the faining, the necessary holy implements should be gathered, wood should be gathered and set for the fire (if outdoors), and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn**...wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire**...if a balefire is not already lit, one should be set to flame now. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame*

*A Fire of Cleansing,*

*A Fire of Quickening:*

*Full of the Main of Ma-ter,*

*Full of the Glory of Ar-tor!*

*Ostara's Brightness is the Birth and the Sending!*

*ALL-Hale is that which is bathed in its Light!*

**Hallowing**...the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wick stead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa*

*Arahari*

*Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles

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used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!  
Ar-Sig und Al-Sig!*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance*

*Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the rite. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When its determined that the Gods and wights have accepted the drink, the faining continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the Holiness and Luck).

If Thing is held as part of the wih-holy functions, particular regard must be rightfully given to Ziu at bidding. A greeting of honor should also be made for Sunna and her sister Sindgund, Matron and Shield-maiden of the Sun, respectively.

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the

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purpose of the gathering, the reasons for the celebration, the wih-holy significance of the celebration, etc.. At Sunnawendi, the key focus should be on the phenomena at hand- the wending of the Sun, the wheeling of the sun towards her winter-course. It should include some bit of inspired speech regarding Sunna and her sister Sindgund, and the height of holiness at which they stand during this Heilagmal. Holy consideration must also be kept for Ziu and the sacred role he plays at this time of year, and of his revered trust and keeping at Thing. Recollection of pertinent myths, tales, and past sippa gatherings (and their interconnectivity) can also be included as well - such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Sun Wheel**<sup>95</sup>...If the Sun-wheel is to burn affixed to a pole or cast upon the fire, it should be set to the flame at this stage as the Harugari (or other qualified worker) positions him/herself in the Aithar runic position and sings an appropriate formula such as:

*Heil to you Sunna,  
Light of all life  
Light of all holiness  
Light of all which is hale and good!  
Heil to you Sindgund,  
Bright sister,  
The Shield that wards  
All who fare  
Beneath the radiant circle!  
Heil to you in your wending!  
Heil to you in your crown of strength!*

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<sup>95</sup> If it is to be dispatched down a hill, it should be done at the end of the faining. The Galstar should also be sung in drawing Sunna's quickening and blessings to the fields and lands through which it will pass.



*Heil to you in your turning!  
Heil to you in all your splendor and Glory!*

*Ar Sig- Sig Ar!  
Alaf Sal Fena!*

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include multiple rounds here- one in honor of Ziu, one for Sunna and Sindgund, for the Gods and Goddesses, etc.. As in other votive celebrations, the tone should be set by the Harugari. Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, the mead or ale that was yielded to the Gods and wights during the faining should be committed to the flames, or left in some holy spot. If bluostar was offered, all that remains of it (including the portions brought to the feast) should also be cast into the flame. If only one fire is lit, then the Yielding can follow the folk's jumping over the fire and through smoke so as to not set foot over or upon the God's food!

**The Song**...sung in honor of Ziu, Sunna and Sindgund, or perhaps a number of songs sung in praise of any number of Gods or Goddesses. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)-especially something traditional such as the harp, rebec, fiddle, etc.

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The folk may dance about the fire, jumping through the smoke for purification and healing. Also, it is customary to cast herbs and other flowers into the flames-this is also a purification process as well: here, the individual should set into the petals or plants all of his cares, worries, and grief; he/she not only casts them away, but burns them away in the living flames!

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness of (Ziu), Sunna, Sindgund, and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, all wights thanked, and well- wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

## **Hleibmessa** [*Loaf-mass*]

Where any number of folk are to be used in assisting or participating in the smooth operation of the faining, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside

for the choreography- this provides for at least for some chances at a ‘dry run’ at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the celebration, the necessary holy implements should be gathered, wood should be gathered and set for the fire (if outdoors), and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn...**wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire...**the need-fire is lit, and allowed to ‘catch’ before commencing. If the fire *will not* light or *stay* aflame, it is an ill omen- the Harugari / -in (and those skilled in reading such things) need to determine the cause of the ill and remove or remedy it- otherwise, the ritual should be halted altogether. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!*

*Ostara’s Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing...**the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wickstead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

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*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!  
Ar-Sig und Al-Sig!*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!*

*A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the faining. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When its determined that the Gods and wights have accepted the drink, the rite continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck).

The bidding at Hleibmessa should give special attention to Folla, patroness of the tide.

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc.. At Hleibmesse, the key focus should be on Folla, the aspects that tie her to the heilagmal, the reason for the tide itself (first harvest), and of our dependency on the bounty of the Earth. Recollection of pertinent myths, tales, and past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of Folla exclusively, with a second in honor and praise of other Gods and Goddesses; the tone for such is set by the Harugari /-in, with some statement such as:

*Let us now drink in the richness of Folla's weal,  
and sing her minna in rightful praise!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, sacrifice is made. If outdoors, all is committed to the flames of the fire or left in some holy spot. This includes the portion of the feast set aside for the Gods and wights, with an

offering of brew or mead (preferably crafted by one or all members of the sippa offering it), a loaf made of the grains harvested in the particular region in which the sippa lives, and other offerings of harvest- grain, corn, or fruits.

**The Song**...sung in honor of Folla, or perhaps a number of songs sung in praise of any number of Gods or Goddesses. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)- especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness of Folla and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

**Wintarnaht** [*Winter Nights: First of winter-nights / commencement of winter*]

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Where any number of folk are to be used in assisting or participating in the smooth operation of the faining, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the ritual, the necessary holy implements should be gathered, and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn...**wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire...**the need-fire is lit, and allowed to 'catch' before commencing. If the fire *will not* light or *stay* aflame, it is an ill omen- the Harugari / -in (and those skilled in reading such things) need to determine the cause of the ill and remove or remedy it- otherwise, the rite should be halted altogether. The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!  
Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*



**Hallowing**...the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wickstead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara  
And Whole with the might of Paltar!  
Ar-Sig und Al-Sig!*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate

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magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the celebration. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When its determined that the Gods and wights have accepted the drink well, the faining continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck).

Attention should be paid to the *îdisi* -who have our attention and praise on this heilagmal!

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic

English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc.. At Wintarnaht, the key focus should be on the holiness of the changing season, the significance of that eternal cycle, and on the îdisi, and of their holy significance to the well-being of the sippa. Recollection of pertinent myths, tales, traditions and lore of the elder Heathen, and of past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of the Gods and Goddesses, another in praise and honor of the îdisi exclusively. The tone for the rounds is set by the Harugari/ -in, with some statement such as:

*Let us now drink the minna of our sippa's Holy Mothers of benefit and keeping!*

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Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, the mead or ale that was yielded to the Gods and wights during the ritual should be committed to the flames, or left in some holy spot. If bluostar was offered, all that remains of it (including the portions brought to the feast) should also be cast into the flame.

**The Song**...sung in honor of and praise of any number of Gods or Goddesses, perhaps including one in honor of Frija. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)-especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness and benefit of the Frija, and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are

brought outdoors to where they will be set and / or poured at this time.

## **Iul** [*Iulzît: the Iul-tide*]

Iul is the winter counterpart to Sunnawendi, and like it, is a Heilagmal which spans a number of days and nights. These number 12 to be exact -hence, the traditional Germanic name 'The Twelves' or *Twölven*. Iulzit opens with Muoternaht faining, and closes with a votive celebration dedicated to Holda.

In between, Irminen often fain or offer bluostar to other Gods associated to the season, such as Wodan and Ing Fro.

Irminen open the holy season 'wakeful', watching and listening for omens and sooth. The Iul-log is set aflame -initiating the burning of the oak-fueled Iul-fire, which is kept burning throughout the night, and if possible the duration of the folks' celebrations. On Muoternaht, don't forget to leave milk for Frija on the kitchen table, just as we leave porridge and herrings (or other fish) for Holda on Zweliftonaht!

At Iul, gifts are often exchanged- the exact date and setting might vary according to household custom, though this is most typically done at samal when such holy things are *much* more meaningful. Regardless of *when*, don't forget to include gifts for the husinga and tatermen- red hats, jackets and bells are traditional gifts. In later times, grey or green cloth, a bit of earth, or fine pipe tobacco also became part of the gift-hoard!

## **Muoternaht**

Where any number of folk are to be used in assisting or participating in the smooth operation of the ritual, it should be made absolutely clear as to who's doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for

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some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the faining, the necessary holy implements should be gathered, and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn**...wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire**...If a balefire is not already lit, it should be set aflame now.

The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!  
Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing**...the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wickstead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa  
Arahari  
Fala Fasa*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position

(see fig 2), both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,  
Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* runic position (see fig 1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the celebration. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When its determined that the Gods and wights have accepted the drink, the rite continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck). At bidding, special regard is given to Frija, to whom this night is traditionally held as sacred.

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm

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itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the faining, etc...on Muoternaht, attention is drawn to Frija, and the significance of the tide itself, the meaning of the season in all its holy and seemingly mundane aspects-from the renewal of Sunna's strength and Wild Hunt, to the root and significance of today's mainstream customs and their holy origins (including the start of another year!).

Recollection of pertinent myths, tales, traditions and lore of the elder Heathen, and of past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Jullechter**...At Iul, the candle of the Jullechter is changed in a ritualistic demonstration of the renewal of the Sun. At this time, the summit candle is lit with a flame gotten from the need-fire by the healing and magan-ful hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-*



*Germanic Heathenry*

*Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Sunna's hallowed light burns low  
In the dark hours of a waning year,  
Diminished in her faring,  
Yet ever vigilant and living!  
Deepened in the long shadows,  
That reach in cold grasps  
upon her wending's course!*

All should pause, and in silence contemplate the deep mysteries of Sunna's Winter-turning. With or without further dialogue, the Harugari and Frouwa should remove the lit summit candle<sup>96</sup>. In its stead, a fresh candle should be placed. The Frouwa then lights the New with the light of the Old as the Harugari sings an appropriate formula such as:

*The emblazoned Geist of Sunna  
Shines with the enduring radiance  
Of the ALL-light,  
Renewed in her turning,  
Waxing in her strength!  
Sunna's magan burns away  
All shadow and fear!  
Hale and whole  
We behold her in living Glory!  
Hale in her light  
We in glad heart witness*

---

<sup>96</sup> Here, it is worth mentioning that prior to the votive celebration, attention should be given to the candle and Julleuchter- that is, the wax which may have built up over the year (and so sealing the candle steady in place) should be loosened so as to ensure a safe, smooth transition of one candle to the next.

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*The wheeling of the year!  
Ar-Sig und Al-Sig!  
Alaf Sal Fena!*

**Memory Draught**...following a second pause, and before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of the Gods and Goddesses, another in praise and honor of Frija exclusively. The tone for the rounds is set by the Harugari/ -in, with some statement such as:

*Let us now drink the minna of the Holy Mother!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, sacrifice is made. If outdoors, all is committed to the flames of the fire or left in some holy spot. This includes the portion of the feast set aside for the Gods and wights, The ale or mead offered to the Gods and wights, and the remainder of the bluostar (if applicable).

**The Song**...sung in honor of and praise of any number of Gods or Goddesses, perhaps including one in honor of the Hidden Mothers. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)-especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or

ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness and benefit of the Ancestral Mothers, and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the faining is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.

### **Zweliftonaht**

The close of Iulzit is a special night in which the newly arrived year *truly* gets underway- The old year has been lain in place, the Wild Hunt retires yet another time, and we leave the transitional season renewed and strengthened. In Germanic tradition, Zweliftonaht is held sacred to Holda. Customarily, the evening's meal consists of Holda's preferred fare- porridge (or oatmeal) and fish, or herring and dumplings.

Households who wish to gain the favor of the White Lady keep to this old observance, remembering to set a place for her at the table...

Where any number of folk are to be used in assisting or participating in the smooth operation of the faining, it should be made absolutely clear as to who's

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doing what and when -at some point *before* commencement. Preferably, a date should be set aside for the choreography- this provides for at least for some chances at a 'dry run' at the basic outline, allowing folk to become intimately familiar with processes, and comfortable in their roles.

Prior to commencing with the celebration, the necessary holy implements should be gathered, and a green sprig cut (if used) for the blessing. If reeks are used, the coal should be lit at this time, and the first pinch or two applied. All should be settled, and the proper mood and air established.

**Winding the Horn...**wind the horn thrice in calling to the Gods, folk, ancestors, and home-wights to gather.

**Need Fire...**If a balefire is not already lit, it should be set aflame now.

The lighting should be done while singing or chanting an appropriate fire-formula such as:

*I light here this Holy Flame  
A Fire of Cleansing,  
A Fire of Quickening:  
Full of the Main of Ma-ter,  
Full of the Glory of Ar-tor!  
Ostara's Brightness is the Birth and the Sending!  
ALL-Hale is that which is bathed in its Light!*

**Hallowing...**the Harugari and Frouwa (or two others appointed by them) light the torches / red candles to be used in the Hallowing of the wick stead / haruc. The circumfrance is tred three times, while *singing* an appropriate fire-cleansing / magan- building formula such as:

*Fala Fasa  
Arahari  
Fala Fasa*

**Julleuchter**...the Julleuchter is lit with a flame gotten from the need-fire, be it one of the red candles used, or some smaller taper (if torches were employed).

This is done by the hands of the Frouwa (or an appointed, qualified woman); the Harugari stands in the *Aithar* runic position (see fig 2) and sings or chants an appropriate formula such as:

*The Laf-fire is lit,  
And burns with the might of AR-  
Quickens the Ur-might of our sippa,  
From the First to the Last:  
Of All those who were,  
Of All those who are,  
Of All those who are yet to be,  
And of All those who are yet to be again!  
Fa is furtherance-  
The emblazoned Geist of Sunna  
Which shines with the radiance  
Of the ALL-light:  
Hale in the Glory of Ostara*

**Wickstead Galstar**...the Harugari / -in (or a *qualified* rune-worker) takes the *Aithar* runic position, both palms facing forward, or with an appropriate magical tool or weapon in hand, singing or chanting a formula such as:

*An Enclosure I create,  
An ALL-hedge, ALL-holy-  
Free from bale and woe  
And everything unclean!  
A Main-bar I sing,  
[A Main-thorn I wield:]  
I worth the Ring,  
I worth the Stead  
That no stitch,*

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*Nor flying poison,  
Nor evil glance  
Would work its harm  
Within this wickstead / haruc!  
Sal-Sig und Ar-Sig!*

**The Bidding**...The Frouwa should pour a welcoming draught into the horn or sippagraal. The Harugari (or someone appointed by him) takes the *Man* runic position (see fig1), and in his or her *own heartfelt words*, calls to the Gods and Holy wights to join in the ritual. When the Bidding is near complete, the Frouwa (or her appointed maiden) hands the Bidder the horn, and a first, welcoming draught is yielded (the entire contents of the vessel into the bowl). When it is determined that the Gods and wights have accepted the drink, the faining continues...otherwise, the root of the problem needs to be determined and corrected before continuing onward (for the sake of the holiness and luck). At bidding, special regard is given to Holda, to whom this night is traditionally held as sacred.

**Rune Hallowing**...this is a charm sung in the worker's own words. It can be performed by the Harugari / -in, or a *qualified* rune worker. The charm itself can be rendered in runic kernel words, Kalic English, or encrypted within an elder tongue, or within a combination of applications - the key here is to maintain the charm's integrity by not allowing it to be unraveled through using too mundane of speech in its composition. The Hallowing can also be accompanied by the use of appropriate runic postures, and can include multiple, *qualified* workers.

**Rede**...at this point, the Harugari / -in (or someone appointed) speaks to the gathered host, explaining the purpose of the gathering, the reasons for the celebration, the wih-holy significance of the rite,

etc...on Zweliftonaht, our attention is on Holda, her holiness and significance to Iul and its closing; we recount her blessings and those of the home-sprites and Holdafolk, and call to mind her procession through the lands in this blessed season. Recollection of pertinent myths, tales, traditions and lore of the elder Heathen, and of past sippa gatherings (and their interconnectivity) can also be included as well -such things serve to establish the holiness within the present, and strengthen the unbroken bonds (furthered through cyclic evolution) of the past.

**Memory Draught**...before filling the horn or sippagraal, a ladleful of the draught from the bowl is added by the Frouwa. The vessel is then individually passed to the members of the gathered host by the Frouwa or her assistant, who should utter some words of blessing or weal to each and every one. The minna is drunk to one, all, or any number of the Gods or Goddesses; often, Irminen will include two rounds here- one in honor and praise of the Gods and Goddesses, another in praise and honor of Holda exclusively. The tone for the rounds is set by the Harugari/ -in, with some statement such as:

*Let us now raise the horn / graal in fitting and due praise of the White Lady!*

Following the round / rounds, the Frouwa, or another maiden of caliber pours the remainder of the horn or graal into the bowl in yielding.

**Yielding**...at this point, the mead or ale that was yielded to the Gods and wights during the faining should be committed to the flames, or left in some holy spot. If bluostar was offered, all that remains of it (including the portions brought to the feast) should also be cast into the flame.

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**The Song**...sung in honor of and praise of any number of Gods or Goddesses, perhaps including one in honor of Holda. The song can also take the form of a chanted poem, and accompanied by an *acoustic* instrument (if used)-especially something traditional such as the harp, rebec, fiddle, etc.

**The Blessing**...the Frouwa should go about the gathered throng, sprinkling the host with the mead or ale from the bowl (using a sprig or aspergillus). She should utter some heart-felt blessing to each, one that recalls the holiness and benefit of the Frija, and of the heilagmal itself. Following, the sprig should be set to the flames (or left with the yielding), and the bowl's contents likewise committed to the flames or earth.

**Divination**...if needed, divinatory workings can take place...for personal, collective or other suitable purposes.

**Closing or End**...the ritual is officially closed, all wights thanked, and well-wished on their faring, etc...candles are to be *snuffed*, the need-fire should be stoked until all of the yielding is reduced, and in the end, allowed to burn itself out- an attendant is set ward the flame and to tend to the proper handling of the coals and ash. Yielding offered in indoor settings are brought outdoors to where they will be set and / or poured at this time.



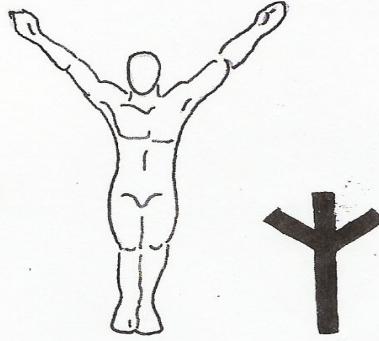


Fig. 1

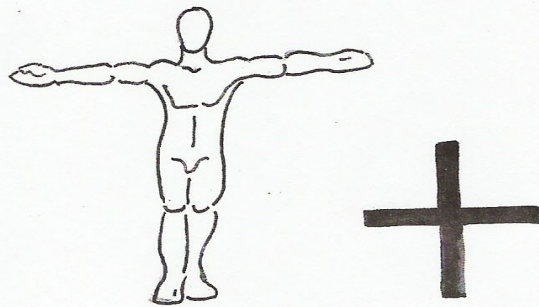


Fig. 2



# XVI Glossary and Pronunciation Guide

Pronunciation Notes: for phonetics, I have utilized equivalents from Modern English, as opposed to phonetic symbols (whenever possible) or making comparisons to other languages (such as French), which is common in many published grammars and dictionaries -this, I hope will make it much easier for the reader in learning the pronunciation for a given term or name taken or constructed from the Old High German -the catch here is the regional variations that become involved- New Englanders tend to speak noticeably different from Southerners, for example, and I've done my best to take all factors into account. Prior to this printing, Irminic-American students (who hail from various parts of the US) *have found* the approach to work rather well overall...

-As with other Elder Germanic dialects, (Primary) stress *typically* (but not always) falls at the beginning of the word- for clarity, this stress is indicated by italics (eg- *ahn* say) within the phonetic guides for each term.

-The entries below are given alphabetically, and listed according to common or 'normalized' renderings (such as *Wodan* for *Uuodan*). When practical, Modern English terminologies have also been listed as entries:

**Fetch-** Folga [*foll-ga*] One of a number of guardian beings attached to an individual, in a relative animal form, or as a wight of the opposite sex.

**Folga-** see *fetch*.

This, it is hoped, will aid the student in finding meanings to unfamiliar concepts in a much easier fashion, than say, having to filter through likewise unfamiliar terms or terminologies.

All Old High German terms are given with vowel indicators [ ^ ]...the original manuscripts are inconsistent to their usage- that is,

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some include them where others do not. In the text, they were used where I thought it would aid the student with proper pronunciation (e.g., *rîsi* instead of *risi*)

The entries below include appropriate indicators to aid the student in leaning OHG pronunciations, though it isn't particularly *required* to include them if one chooses to use OHG forms in one's own writings.

-Entries are arranged according to one of two specific patterns:

**OHG Term** = OHG spelling / pronunciation = definition (if applicable) = MoHG/ Alt. Forms.

Eg- *Wodan- Uuôdan [woh-dan]: Foremost of Gods, Husband of Frija {An, Odin}.*

Or:

**ME Term** = OHG form/ pronunciation = definition (if applicable) = MoHG/ Alt. Forms.

Eg- *Fetch- - Folga [fohl-gah] one of a number of guardian beings attached...*

### **General Old High German Pronunciation**

*Vowels:*

**a** as in *another* (represented below as a)

**â** as in *father*

**e** two values: e as in *bed* (represented below as ë -or sharper, like the *ei* in *eight* (represented below as e)

**ê** as in *bay*

**i** as in *it*

**î** as in *ween*

**o** as in *ought* (represented below as *au*)

**ô** as in *no*

**u** as in *pull*

**û** as in *rude*

**ei** (as a diphthong) e + i = e with a glide into (represented below as *ai*)

**io** (as a diphthong) i + o = i with a glide into o

**iu** (as a diphthong) i + u = i with a glide into u

**uo** (as a diphthong) u + ô = u with a glide into ô

*Consonants:*

**c** as *k* before consonants and finally and when in combination with *s* (sc).-before *i* or *e*, it took the sound of *ts* (as in MoHG *z*).

**f** has two values: it is used to represent both Germanic *f* and Germanic *p*.

The appropriate applications are given in the phonetic guides below.

**g** as in English; occasionally it is used in spellings to indicate Germanic *j* (*y*), as before *i*

or *e* (*ë*) or after *i*- appropriate applications provided in the phonetic guides below.

**h** initially and medially between vowels as in English (*he*, *has*, etc.) finally or medially before consonants, as *ch* of Scottish *loch*.

**j** (*y* as a consonant) did not appear in manuscripts, but was normally represented by *i*, *e*,

or *g*.

**r** was trilled or ‘rolled’.

**s** as in *sit*.

**th** (sometimes seen as *dh*) was pronounced as the *th* in *father*.

**u** (as a consonant) was used for Germanic *f*. after consonants, and before *u* (as a vowel) it was used to indicate *uu* (*w*) ...so, in OHG texts, you might see *suurt* instead of *suuurt*, for example.

**uu** *w* didn’t occur in the manuscripts; in its stead was *uu* (pronounced exactly as the

*w* of Modern English). Often, it would be ‘shortened’, as indicated above. In the text, I have often left *uu* intact (e.g., *uuurt* instead of *uurt*), so that it won’t be confused with *u* as a Germanic *f*.

**x** only appeared in borrowed words.

**z** initially, finally, after consonants, (and when stemming from an original *tt*) it was pronounced as in MoHG (*ts*); otherwise, like a ‘soft’ *z* or even *s* (these exceptions are noted in phonetics below).

...other than the specified traits or variants, consonants should be treated as they are in Modern English.

## **General Modern High German Pronunciation**

### Vowels:

- a** (short) as in man, but short (and somewhat towards the u in rut)
- a, aa, ah** (long) as in father
- e** (short) as in bet
- e, ee, eh** (long) as in bay
- i** (short) as in it
- i, ih** (long) as in ween
- o** (short) as in got
- o, oo, oh** (long) as in row
- u** (short) as in soot
- u, uh** (long) as in pool
- ä** (short) as in get
- ä, äh** (long) as in care
- ö** (short) as ea in earl or girl (but clipped short)
- ö, öh** (long) as ea in earl or girl
- ü, üh** (long) form the lips as if saying oo (as in boo), but instead vocalize ee
- ü** (short) similar to the long ü, but clipped short
- au** (a diphthong) as in house
- äu** (a diphthong) as in toy
- ei, ai, ay, ey** (a diphthong) as in wine
- eu** (a diphthong) as in toy
- ie** (a diphthong) as in teeth
- ie** (when unstressed) î + e as in Familie

### Consonants:

- b** initially or doubled as in English; when final (in word or syllable) or when followed by a consonant, it is pronounced like a p.
- ch** after a, o, u, au: pronounced like ch of Scottish loch. -after ä, äu, e, i, eu, ö, ü, y, l, r, n it has a sound between an aspirated h and sh.
- d** initially (word or syllable) or doubled as in English; when final or before s or t it is pronounced t.
- h** silent as a vowel lengthener, or medially between vowels. -

pronounced as in English: initially, initially in second part of compound words, or following the prefix ge- (eg gehabt, banhof).

**g** finally (word or syllable), or before s or t it is pronounced as k. -as part of the suffix -ig it is pronounced like ch (between h and sh).

**j** like y as in English yet.

**r** trilled or 'rolled'.

**s** initially before a vowel, it is pronounced as z; finally, it is pronounced as s.-as a part of sch-, it is pronounced sh; sp: shp-; st-: sht-.

**ß** a double s; pronounced like English s.

**th** as an English t.

**v** like English f.

**w** like English v.

**z** pronounced ts like in pizza.

### **Abbreviations:**

Alt - Alternative spelling or pronunciation

An -Anglicized spelling, or common rendering for names or terms fr - from; derived from

Go -Gothic

Lat -Latin / Latinate spelling

MHG -Middle High German

MoHG -Modern High German

OE -Old English

OFr -Old Frisian

OHG -Old High German

OLG -Old Low German (Old Saxon)

ON -Old Norse

pl -plural

sing -singular

**Aithar-** [eye(th)-ar] a rune symbolic of that point where Becoming or Shaping solidifies into matter, or comes into being; the exact point of manifestation, the point of contact in which energies or magan becomes tangible matter.

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- All-** Al [all] The Germanic Cosmos {MoHG All}.
- Alp-** see Elf.
- Alpâheim-** [alp-ah-haim] Elf Home, world of elves or light elves {An Alfheim; MoHG Albenheim}.
- Altar-** altari [al-tar-ih] A table of surface on which holy images or placed during faining, samal, or yielding/ bluostar; fr Latin altare- see wihbetti {MoHG Altar}.
- Ancestor-** Altmâg [alt-mahg]; pl Altmâgâ {MoHG Ahne; pl Ahnen}.
- Anderbrachmanod-** Anderbrachmânôd [an-dair-brakh-mahn-ohd] Second Fallow Month- An Intercalary summer month {MoHG Zweitbrachmond; old: Anderbrachmond}.
- Ans-** [ans; pl Ensi] A member of the tribe of Gods known as (the) Ensi {An Aes; ON Æs}.
- Aranmanod-** Aranmânôd [Aar-an mahn-ohd] Harvest Month- August (into September) {MoHG Erntemond}.
- Armanenschaft-** [Ar-mahn-ën-shaft] (MoHG) Armanism: The true, living embodiment of Germanic esoteria, and the practices of those initiated into those disciplines and mystic sciences.
- Augustinian / Augustinianism-** Named for Augustine of Hippo, father of the tripartite, linear ‘progression’ of time: past Ψ present Ψ future. Augustinianism is what Irminists call the philosophical rendering or trend to view the movement of time and Being in such a way as formulated by Augustine; as a noun, an Augustinian is one who subscribes to such a theory, or applies Augustine’s artificial theories to forms or philosophies not originally based upon such theories or thinking.
- Athem-** Atum [âtum- ah-tum] Divine breath/ breath of life {MoHG Atem}.
- Balder-** [ball-der] Son of Wodan and Frija, husband of Nanda {Alt Paltar}.
- Balthorn-** [ball-thorn] Father of Bezzia (Wodan's mother) {An Bolthorn}.
- Balwurcho-** Baluurcho [Ball-work-au] Literally, ‘Bale-worker’ or ‘Evil-doer’: a name of Wodan {An Bolwerk}.
- Banner-** Fano [fa-nau; pl- fanon] {MoHG Banner}.
- Bathilt-** {Bath-(h)ilt} Nidheit’s daughter and mother of Witugouwo {An Bothvild}.
- Berchte-** [Perahta- Per-ackh-ta] A regional name of Holda,



originating in Upper Germany.

**Beteri-** [bet-er-ih] an individual who prays or conducts prayer, in Irminic ritual, one appointed by the Harugari to bid to Gods and wights on his behalf.

**Bezzia-** [bess-ya] Wodan's mother {An Bestla}.

**(the) Bidding-** Bittenti [bit-en-tih] A prayer or bidding to Gods, Ancestors or other Wights; also known as 'the Calling' {MoHG Anrufung}.

**Bifidically-** Pertaining to what von List called the bifidic-biune dyad: something which exists as a single 'entity', composed of or containing the simultaneous condition of two discernable elements, such as is the case in body/soul –in Irminic thought, they are integral components of one being, yet can be treated individually or understood as their own rather distinct forms.

**Biheit-** [bi-hait] A sincere or formal promise, boast, pledge or oath to do something or achieve a task or goal {MoHG Prahlerei}.

**Billing-** [Bill-ing] In the text of the Hávamál, he is mentioned in reference to his daughter -Wodan tries to seduce her but is unsuccessful {An Billing}.

**Black Elf-** see Suarzalp.

**(the) Blessing-** Segen [se-gën] To sprinkle with a hallowed liquid (blood, mead, ale); to confer holiness and prosperous magan through ritual action or sprinkling {MoHG Segen}.

**Blessing Sprig-** Segensprec [segën-sprëk] {MoHG Segensrpoß}.

**Blood Yielding-** Bluostar [bluohs-tar].

**Bluostari-** [bluohs-tar-ih] A dignified priest fit to perform a blood yielding.

**Bluostbolla / Geldbolla-** [bluohst-baulla / yëld-baulla] Blood or Sacrificial bowl- this is the vessel in which holy draughts are poured in offering.

**(The) Body-** Lichamo [líchamo- leekh-a-mau] {MoHG Leib}.

**Brachmanod-** Brachmânôd [brakh-mahn-ohd] Fallow Month- June (into July) {MoHG Brachmond}.

**Brego-** Brêgo [bre-gau] God of poetic eloquence {An Brage or Bragi}.

**Breitbartlich-** [brait-a-blikh] (The) Glittering Expanse, Balder's domain {MoHG Breiteblick}.

**Brunno-** [brunn-au] An active spring or well, more akin to a natural fountain than a reserve of standing water {MoHG Brunnen}.

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**Changeling-** wihseling [uuihseling- wikh-sel-ing; pl uuihselingâ-wikh-sel-ing-ah] An offspring of the black elves left in the cradle of the abducted human infant, identified by its miserable mood, stunted growth, and ugly complexion [MoHG Wechselbalg; pl Wechselbälge].

**Conclusion-** (of a fainting or some other ritual) see enti.

**Dark Elf-** tunchelalp [fr tunchal: tunk-ël-alp; pl tunchelalpâ- tunk-ël-alp-ah] Elves of the hills, burial mounds and graves; the spirits of semi-divine dead {An Dokkalfar; MoHG Dunkelalp; pl Dunkelalben}.

**Dienstag-** see Tuesday.

**Dil-** [dill] A vestibule or foyer {MoHG Foyer}.

**Divination-** see wizaga.

**Donar-** [don-ar] God of Thunder, warder of the world of men {An Thor}.

**Donrestac-** see Tuesday.

**Draught/ Drink-** tranc [trank] {MoHG Trank}.

**Dwarf-** see Tuerc and Suarzalp.

**Eger-** [E-ër] The ruler of the sea, Râhana's husband and father of the Nine Waves {An Aegir}.

**Eihthorn-** [aikh-thorn] Mythical hart which eats from the Irminsul {An Eikthyrner}.

**Elf-** Alp [alp; pl alpâ- al-pah] A being of great brilliance and power, often a help to men; also known as [An] ljosalfar or light elves {Alt OHG liohtalp, pl liohtalpâ; MoHG Alp; pl Alpen (or Elf, pl Elfen); Alt MoHG Lichtalp, pl Lichtalben}.

**Ensi-** [en-sih] A tribe of Gods including Wodan, Donar, &c {An Aesir; ON Æsir}.

**Ensigart-** [en-sih-gart] Literally, the Enclosure (or court) of the Ensi {An Asgard; MoHG Asengard}.

**Ensiweg-** [En-sih-wäg] The bridge connecting Ensigart and Mittigart {MoHG Asenweg}.

**Enti-** [en-tih] The end or conclusion (in context, of a fainting or other observance) {MoHG Ende}.

**Êra-** [ayr-a] Goddess of healing and healing arts {An Eira}.

**Era-** êra [ayr -a] -honor, renown, worth, and good name- the social rank/ standing and reputation one enjoys within a tribal society, sometimes used by Irminists to reflect orders or other socially recognized privileges or entitlements {MoHG Ehre,

Ehrung}.

**Erda-** [ēr-da] (the embodiment of ) the Earth.

**Erdchopf-** [ērd-kaup] An Earth Cup: used to hold soil during indoor fainings, symbolic of the Earth-mother as both the womb of life and that which receives it (the grave) {MoHG Erdtasse}.

**Fa-** [fah] The first rune in the Armanic Futhark, the rune of increase, the source of luck, primordial flame, changes, new beginnings, Father-God principle in the All, money (mobile possessions), a help and quickening.

**Faining-** fagende [fa-yënd-e] In context here, a celebration or partaking of the joy of the Gods {MoHG Feier}.

**Faith / Trust-** see triuwa.

**Fano-** see banner.

**Fennaselida-** Fennaselidâ [Fën-a-sel-i-dah] ‘Marsh Halls’, Frija’s manor {An Fensalir}.

**Fetch-** Folga [foll-ga] One of a number of guardian beings attached to an individual, in a relative animal form, or as a wight of the opposite sex {An fylgja}.

**Fillar-** [Fill-ar] In the text of Hávamál, a name of Suhting {An Fjalar}.

**Fizzing-** [Fiss-ing] A farmer mentioned in Hávamál {An Fitjung}.

**Folcuise-** Folcuise [folk-wis-ē] Folk Meadow, Walburga Frouwa’s domain {An Folkvang; MoHG Volkwiese}.

**Folla-** Uolla [faul-la] Frija’s sister and Goddess of fertility {An Fulla}.

**Forasagin-** [For-a-sag-in; masc: Forasago (-au)] one who has a gift of vision, sight, and ‘knowing’; a prophetess (or prophet: forasago) {An Volva}.

**Forsizo-** [For-sits-au; Frisian spelling: Fosite] God of arbitration {An Forseti}.

**Friday-** Frijatac [Alt Friiatac- Free-a-tak] Frija’s day {MoHG Freitag}.

**Frija-** Friia [free-ya] Wife of Wodan, Highest of Goddesses {An Frigg or Frigga}.

**Frith-** fridu [ frid-u] Peace; peace in a setting of security or safety {MoHG Friede}.

**(The) Frouwa-** See Walburga Frouwa.

**Galder-** galstar [gall-star] A magical formula or sung charm used in drawing or sending magan (such as those embodied in runes).

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- Garma-** An Armanic term for wurt. See wurt, below.
- Gart-** [gart] An enclosure, court, or yard; also, boundary or circle.
- Garta-** [gar-ta] Wife of Ing-Fro {An Gerda or Gerd}.
- Gelf-** [yëlp] a boasting or singing of reputation or renown, especially at samal.
- Gellanhorn-** [yell-an-horn] ‘(The) Resounding Horn’, Heimo’s horn {An Gjallarhorn}.
- Gellanweg-** [Yëll-an-wëg] Resounding or Shrill-way: the bridge which connects Ensigart and Hellaheim {MoHG Gellenweg}.
- Gelomanod-** Gelomânôd [yell-au-mahn-ohd] Yellow Month- October (into November) {MoHG Gilbhard}.
- Gelt-** [yëlt] A yielding, a non-bloody sacrifice or offering such as ale, loafs, mead, grains, coins, and the like {OLG geld; MoHG Opfer, Geld = money: the MoHG term stems from the elder form}.
- Gerrat-** Gêrrât [Gayr-raht] A giant; slain by Donar {An Geirrod}.
- Giant-** see Rîsi.
- Ginentigruba-** Ginêntigrûba [yi-nane-ti-groo-ba] The emptiness that existed prior to the shaping of the cosmos {An Ginungagap}.
- Glatesheim-** [Glat-es-haim] Home of Joy, the Keep of the Gods {An Gladsheim}.
- Glîzanheim-** [gleets-an-haim] Glittering Home, Forsizo's hall {An Glitner; MoHG Glitzenheim}.
- Godotuom-** [gaud-au-tuohm] The Doom of the Gods, The reckoning of their urlag {MoHG Götterdämmerung = Twilight of the Gods}.
- Goodman-** Guotman [guoht-man] Goodman: a male learner or ‘probationary’ member of a liut.
- Goodwife-** Guotwîb [Guotuuîb- guoht- weeb] Goodwife: a female learner or ‘probationary’ member of a liut.
- Gunnlada-** [Gun-lad-a] The daughter of Suhting who warded Wodhruorer (the Mead of Inspiration while it was in Suhting’s keeping. Wodan seduced her and took the Mead {An Gunnloth}.
- Hadu-** Hâdu [hah-du] The blind God; Balder’s slayer {An Hoder or Hod}.
- Hallowing-** Wîhnassî [uuîhnassî- weekh-na-see] A an act of setting something or some place ‘aside’ or ‘apart’ from the mundane or profane world; to make such a thing or area holy {MoHG

Heiligung}.

**Hallows/ Hallowe'en-** see Heilagnaht or Wintarnaht.

**Hame-** Hamo [ham-au] Skin or 'body' of the spirit.

**Hartmanod-** Hartmânôd [hart-mah-nohd] Harsh Month- January (into February) {MoHG Hartmond}.

**Haruc-** [har-uk] An indoor ritual enclosure or holy place.

**Harugari-** Harugari [har-u-gar-rih] The priest-chieftain of a sippa.

**Hazes-** see Witch

**Healer-** Lahhî [lâhhî: lahkh-ee] 'Leech' -an obsolete English term for 'physician' or Healer.

**Heilagmal-** Heilagmâl [hail-ag-mahl] A marked date of a Holy phenomena or votive observance {MoHG Heiligmahl or Heilighaltung}.

**Heilagnaht-** [hail-ag-nakht] Holy Night: Hallows or Hallowe'en- an alternative name for 'Winternights' celebration; see Wintarnaht {MoHG Heiligenacht}.

**Heilawag-** [hail-a-wag] Holy, living waters drawn from an active, living source at auspicious points of the year, renown for healing abilities and use in magic {MoHG Heiligwoege}.

**Heimo-** [Haim-au] Warder of Ensigart and Ensiweg, God of civilization {An Heimdall}.

**Hella-** [hëll-a] Ruler of the Underworld {An Hel or Hell; MoHG Hölle, not Holle}.

**Hellaheim-** [hëll-a-hame] The Underworld / Hella's abode {An Hel; MoHG Hölleheim}.

**Hellaturi-** [hëll-ah-tur-ih] Gate into Hellaheim {MoHG Hölletür}.

**Hellaweg-** [hëll-a-wëg] The Path/ Road to Hell-Home {MoHG Höllestraße}.

**Herifater-** [her-ih-fa-ter] A name of Wodan: Father of Armies {MoHG Heervater}.

**Herimuot-** [Her-ih-muoht] A son of Wodan and messenger of the Gods {An Hermod}.

**Hermanod-** Hêrmânôd [hare-mahn-ohd] Hoar Month- February (into March) {MoHG Hornung}.

**Hewimanod-** Heuimânôd [hew-ih-mah-nohd] 'Hay Month': July (into August) {MoHG Heumond}.

**Himilberg-** [Him-il-bërg] Heimo's hall, Heaven Mountain {An Himinbjorg; MoHG Himmelberg}.

**Hôho-** [Hoh-hau] Literally, 'High' or 'The High One': Wodan {An

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Har}.

**Holda-** [Hold-a] Also known as Perahta {MoHG Berchte}, Holda is the Matron of sprites and Goddess of home-crafts who tends the cultivation of Flax {MoHG Frau Holle}.

**Holdafolk-** [hold-a-folk] Sprites of the mountains; often called the ‘hidden folk’ {MoHG Holden, also Hollepuppel, pl Hollepuppels}.

**Holle-** A later name for Holda (see Holda).

**Holzruna-** holzrûna [haults-roon-a] A sorceress, a witch gifted in shamanic arts or soul-cunning (seiðr). In ancient times, they lived on the fringes of the community, in the woods, etc. {Go haljaruna; Jordannes: haliurunnas}.

**Holy Bond-** Wîhbant [weekh-bant] A strand, tether, or rope used to mark a wickstead {MoHG Weihband}.

**Holy Water-** see Heilawag.

**Holy Weapon-** Wîhwaffan [uuîhuuâffan-weekh-wah-pan] {MoHG Heiligewaffe}.

**House Altar-** Husaltari [Hûsaltari- hoos-alt-ar-ih] Family (or House) Altar; often a chest or small cabinet which also stores implements for faining/samal; also- hûswîhbetti (see below: wîhbetti) {MoHG Hausaltar}.

**Huergelmer-** Huuergelmer [hwer-gël-mer] Resounding Kettle, the first level of the Well of Wurt {An Hvergelmir}.

**Husing-** hûsing [hoo-sing; pl hûsingâ- hoo-sing-ah] house sprites; house wights- in contemporary reference, they are commonly referred to by the MoHG usage, Kobold. das **Ich-** [isch] (MoHG) The True Self, an Armanic usage for the ‘soul’.

**Îdis-** [ee-diss; pl îdisi] Female guardian spirit, ancestral mother, or ‘lesser’ Goddess {An dis; pl disir}.

**Ing Fro-** Ing Frô [ing-froe] God of fertility and frith {An Frey}.

**Innergard-** Inningart [in-in-gart] an expression used to indicate a place of being within the bounds of order/ ordered society {An Innangard}.

**Iring-** [Ir-ing] Heimo as divine hero and bringer of social order and civilization {An Rig}.

**Irminenschaft-** [ir-min-ën-shaft] (MoHG) Irminism: Germanic religion as it has survived and evolved to this day. In a manner of speaking, it is the more ‘exoteric’ of Germanen practices, which ultimately stems from and is firmly rooted in the

‘esoteric’ or Mystical (Armanenschaft).

**Iulmanod-** Iulmânôd [yul mahn-ohd] Yule Month- December (into January) {MoHG Julmond}.

**Iul or Iul Tide-** Iul / Iulzît [yul/ yul-tseet] One of the Highest of Irminic Tides; Winter solstice and Heathen new-year {An Yule; MoHG Julfest}.

**Îwatal-** Îuuatal [Eew-a-tal] ‘Yew Dales’, Wuldar’s domain {An Ydalir; MoHG Eibetäler}.

**Julleuchter-** [yool-oikh-tair] (MoHG) ‘Jul candlestick’ -symbolic of Sunna and the magan of the sippa, and used during seasonal fainings, samal, and other holy functions {OHG Iullioht; Alt Turmleuchter}.

**Kala-** [kah-lah] Cyclic arrangements and orders of kernal words, syllables and terms used to convey Primordial secrets in such a way as to preserve and protect the integrity of their holiness and power, and to prevent a formula’s unraveling or un-making in maintaining the secret of its root meanings- hidden from those not initiated into the guilds or possessing the skills necessary to understand such deeply encrypted mysteries or origins.

**Kindred-** see Sippa.

**Kin/ Kindred fetch-** Sippafolga [sip-a-foll-ga] {ON kinfylgja; MoHG Sippefolga}.

**(The) Lady-** Frouwa [Frouua- frow-a] In Irminenschaft, used as a designation of rank for the ‘highest ranking Lady’ of a Sippa. In a ‘lesser’ context, the title designates the Lady of a particular House {MoHG Frau}.

**Landsegen-** [land-se-gën] (OHG/MoHG) Land Blessing which takes place on or just before the full moon of Hermanod; also known as ‘The Charming of the Plow’.

**Land Wight-** Landwiht [land-wikht (sing/pl)] A general terminology for the various sorts of supernatural beings which inhabit and ward the wild places of the earth: forests, meadows, hills, etc. {ON landvaettir; MoHG Landwicht}.

**Lenzomanod-** Lenzomânôd [lënts-au-mahn-ohd] Lent Month- March (into April) {MoHG Lenzmond}.

**Liod-** see song.

**Liut-** [liwt] A folk or collection of folk- used to designate an organized group of of oath-bound Irminists, as aside from the

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blood-bonds of the sippa, and functions in similar (or, often the same) respect as a typical Asatru kindred {MoHG Leute}.

**Loaf Mass-** Hleibmesa [hlaib-mess-a] A ‘first harvests’ celebration {An Lammas; MoHG Laibmesse}.

**Locho-** [Laukh-au] A giant and most cunning of beings: The Trickster {An Loki}.

**Ludfâfaner-** Lûdfâfaner [Lood-fah-fa-ner] In the text of the Hávamál, he is mentioned as a thauling to whom Wodan gives counsel {Alt Ludfâfner; An Loddfafnir}.

**Magan-** [mag-an] ‘luck’, strength, power, or spiritual energy {MoHG Kraft}.

**Man-** [man] The fifteenth rune in the Armanic Futhark, a rune of spirituality, increase, health, communication with the divine, prayer, and divine protection.

**Mano-** Mâno [mah-nau] The brother of Sunna and God of the Moon {An Mani or Mane}.

**Malant-** [ma-lant] Literally, Crusher- Donar's hammer {ON Mjölnir; An Miöllnir}.

**Mara-** [mar-a] a female specter or incubus {An Mara}.

**Mead of Inspiration / Mead of Poetry-** see Wodhruorer.

**Memory-** Minna [min-a] also, see Urminna {MoHG Gedächtnis}.

**Memory Draught-** Minnatranc [min-a-trank] A round or rounds of drinking in honor of the Gods or (departed) loved ones {MoHG Mahnezug}.

**Meriwife-** Meruuíþ, Meriuuíf [(sing and pl) mer-( i )-weeb] A water-sprite or water-nymph, a mistress of the waves and deep, watery places {MoHG Nixe; MoHG Meerjungfrau: mermaid of the Classical sort}.

**Mîmi-** [mee-mih] Wodan’s uncle and keeper of wisdom {An Mimir or Mimer}.

**Mîmesbrunno-** [mee-mes-bru-nau] Mime’s Well, the Well of Memory {MoHG Mimesbrunnen}.

**Mind-** Sin [sinn] The seat of the ‘self’ {MoHG Sinn}.

**Minna-** see memory.

**Minna-singer-** Minnasangheri [min-a-sang-her-i] (fem, minnasangherin) A ‘memory singer’- a poet or ‘bard’ responsible for keeping the songs / stories of the deeds of Gods and notable folk; a troubadour {MoHG Minnesänger}.

**Mittigart-** [mit-ih-gart] The world of man {An Midgard; MoHG



Mittgard}.

**Monday-** Manentac [Man-en-tak] Mano's day {MoHG Montag}.

**Moss Wife-** see Waldwife.

**Mountain Sprite-** see Huldufolk.

**Mundilfaro-** [mund-il-far-au] A celestial being governing the revolution of currents and cosmic courses; Father of Sunna, Mano, and Sindgund {An Mundilfari}.

**Muoternaht-** [Muoht-er-nakht] Mother's Night: the commencement of Iul / Iulzit; the longest night of the year {MoHG Muttersnacht}.

**Mûspilliheim-** Mûspilliheim [moos-pil-i-haim] Home of primordial flame or fire {An Muspell; MoHG Muspellsheim}.

**Mood-** Muot [muoht] Lesser passions {MoHG Mut}.

**Multifidically-** Pertaining to what von List considered the multifidic-multiune triad – a true state of wholeness that is manifest in many or multiple levels or conditions.

**Nanda-** Nanda [Nan-da] Mother of Forsizo and wife of Balder {An Nanna}.

**Nebulheim-** [ne-bull-haim] Realm of primeval ice {An Nifelheim; MoHG Nebelheim}.

**Nebulmanod-** Nebulmânôd [ne-bull-mahn-ohd] Mist Month-November (into December) {MoHG Nebelmond}.

**Need-fire-** Notfiur [nôtfiur- noht-fiwr] A Holy cleansing flame; used in ritually clearing a sacred space or in magical functions such as healing {MoHG Notfeuer}.

**Nehalennia-** [Ne-hal-ën-ya] A Goddess especially honored among the Frisians, a matron of prosperity, sea-warding, and fruitfulness.

**Nessonhof-** [nëss-on-hof] The Court of Serpents, a place of torment located in Nebulheim {MoHG Schlangenhof}.

**Nichus-** [nikh-us] a male water sprite, he was distorted into something sinister and demonic through Christian influence {An, MoHG Nix; Alt Nickelmänn}.

**Nidheit-** Nîdheit [Need-hait] A Gothic King who imprisoned Weland the Smith {Go Nidada; An Nidhad}.

**Nirda-** [Nir-da] Nirdu's sister and mother of Ing Fro and Walburga Frouwa {An Nerthus}.

**Nirdu-** [nir-du] Father of Ing-Fro and Frouwa {An Niord or Njord}.

**Norn / Norns-** see Wurtâ.

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- Noturi-** Nôturi [noh-tur-ih] Corpse Gate/ Gate of Distress which leads out of Hellaheim- the gate the wretched pass on their faring to Nessonhof {An Nator; MoHG Nottür}.
- Odhumbal-** Ôdhumbal [ohd-hum-bal] A primeval cow {An Audhumbla}.
- Ostara-** Ôstara [oh-star-a] Goddess of the dawn, early summer ('spring'), and fertility {An Idun}.
- Ostarman-** Ôstarman [oh-star-man] A figure made of straw, or straw and twigs; an effigy of Old Man Winter or Death {MoHG Ostermann}.
- Ostarmânôd-** Ôstarmânôd [oh-star-mahn-ohd] 'Month of Ostara': April (into May) {MoHG Ostermond}.
- Ostarun-** Ôstarûn [oh-star-roon] the feast 'days' of Ostara {MoHG Ostern}.
- Paltar-** [pall-tar] an alternative OHG spelling for Balder.
- Paru-** [par-u] Father of Wodan, Willo, and Wîh {An Bor}.
- Phol-** [faul] An abbreviated, Latinate spelling of Paltar (Balder).
- Plechaheim-** [plëkh-a-hame] Lightning Home, Donar's Hall {An Bilskirnir; MoHG Blitzenheim}.
- Poltergeist** - [pohl-ter-gihst; paltergeist] a noisy or chaotic house wight, disruptive to the order and frith of the home, often a troublesome being.
- Pôro-** [pour-au] Progenitor of The Gods {An Buri}.
- Prophetess-** see Forasagin.
- Puppel-** [pup-el; pl Puppels ] A house wight known for its muffled noises and ability to stay hidden from sight; the origin of the 'bogey man' and the monster hiding in the closet or under the bed; strongly associated with Holda.
- Râhana-** [Rah-han-a] Wife of Eger who receives those lost at sea {An Ran}.
- Rât-** [raht] Divine counsel, wisdom, knowledge; divine favor or provision {OE ræd}.
- Rede-** Reda [re-da] An account of something, speech, spoken wisdom, or proverb {MoHG Rede}.
- Reek-** rouh [rowkh] Smoke or incense {MoHG Rauch}.
- Rinda-** [Rin-da] A giantess and Wallo's mother by Wodan {An Rind}.
- Rîsi-** [ree-sih] A giant {MoHG Riese}.
- Rîsiheim-** [ree-sih-haim] Home of the Giants {An Jotunheim; MoHG

- Riesenheim}.
- Rita-** [reet-ah] Movement or rhythm of cosmic law, patterns and cycles; primordial law.
- Rune Hallowing-** Runawîhnassî [rûnauwîhnassî- roon-a-weekh-nas-see] An act of using runic postures and energies to enhance the holiness and effectiveness of a working or setting {MoHG Runeheiligung}.
- Saga-** [Sa-ga] Daughter of Wodan and Frija; Goddess of history/historical accounts {An Saga}.
- Samal-** Sâmal [sah-mall] A ritual drinking feast; participants have a particularly direct influence on shaping wurt & urlag at this most holy function {An sumble}.
- Samalchopf-** [sam-al-kaup] Samal cup- A goblet, chalice, or other similar drinking vessel used for samal in lieu of the horn {MoHG Samaltasse}.
- Samnonti-** Samnônti [sam-nohn-tih] A ‘coming together’ of folk, a gathering.
- Saturday-** Samestac [sam-es-tak] Day of Gathering {MoHG Samstag}.
- Scata-** [Ska-at] A giantess and former wife of Nirdu, often considered a Goddess of winter, skis, hunting, snowshoes {An Skadi}.
- Scefstat-** Scefstât [skêp-staht] Ship-stead, Nirdu's abode {An Noatun; MoHG Nirduswerft}.
- Scrat-** see Waldscrat.
- Sculd-** [skuld] Third of the Wurtâ, she has providence over ‘what should become’, obligatory action and shaping {An / MoHG Skuld}.
- Segen-** see blessing.
- Shield-** sculd [skuld] Guilt, debt, obligation or liability {MoHG Schuld}.
- Sibba-** [sib-a] Patroness of the Sippa; Donar's wife {An Sif}.
- Sin-** see mind.
- Sindgund-** [Sind-gund] Shield-maiden and sister of Sunna {Alt Sinthgund}.
- Sinkanbah-** [Sink-an-bakh] Sinking Brook, Saga's hall {An Sokkvabekk}.
- Sippa-** [sip-a] A kindred or clan, including the household of the Harugari and those bound to that core unit through oath or blood {MoHG Sippe}.

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- Sippagraal-** [sip-a-grahl] Kindred or clan cup, a wîh-holy vessel that holds the strength, prosperity, luck, etc. of the sippa {Alt sippagrâl; MoHG Sippegraal}.
- Six Points-** Hagall is the rune of the Holiness and Order of the sacral enclosure, serving a protecting and nurturing function in such application. If we consider the rune as lying horizontally (north to south) across the space itself, its branches stretch to six precise spots around the perimeter of the circle. These are the stations at which torches or other instruments which increase the sacredness of the wickstead should be placed.
- Skeidentimanod-** Skeidentimânôd [skaid-en-ti-mahn-ohd] Summer's end Month-September (into October) {MoHG Scheiding}.
- Spear-** Ger [gêr- gare] {MoHG Speer}.
- (The) Song-** Liod [liaud] {MoHG Lied}.
- Soul-** Sela [sêla- say-la] Life force and animation; analogous to Athem {MoHG Seele}.
- (The) Spirit-** Geist [gaist] Our ethereal body; ghost {MoHG Geist}.
- Steward-** stîgawirt [stee-ga-wirt] A manager of affairs, and administrator who tends to the concerns of the liut on behalf of or in stead of a Harugari.
- Suarzalp-** [swarts-alp; pl suarzalpa- swarts-alp-ah] Black elves or dwarves (tuercâ) {An Svartalf; MoHG Schwarzelf, -alb}.
- Suarzalpâheim-** [swarts-al-pah-haim] Home of the black elves or dwarves {An Svartalfheim; MoHG Schwarzelfenheim}.
- Suhting-** [Sukh-ting] A giant, the father of Gunnlada and (temporarily) the keeper of Wodhruorer, the Mead of Inspiration {An Sutting}.
- Summer Thing-** Sumarthing [sum-ar-thing] The High-Thing of Irminen, taking precedence over all other 'lesser' Things which may fall throughout the year- its Icelandic equivalent is the Althing, which remains in practice among Scandinavian Heathen and Heathen organizations {MoHG Sommerthing}.
- Summit Candle-** Zinnalioht [tsin-a-liaukht (literally, summit-light)] The candle that stands at the apex of the Julleuchter {MoHG Gipfelkerze}.
- Sunday-** Sunnatac [sun-a-tak] Sunna's day {MoHG Sonntag}.
- Sûnia-** [soon-ya] A Goddess of truth and justice.
- Sunna-** [sun-a] Goddess of the sun and sister of Mano and Sindgund.
- Sunnawendî-** [sun-a-wend-ee] Sun's Wending/Sunna's Turning: the

Summer solstice; commonly, Midsummer {MoHG Sonnenwende}.

**Surt-** [surt] A primordial fire-being.

**Taper-** taffur [at-pur] pl taffurâ {MoHG Kerze}.

**Tarnchappa-** [tarn-kap-a] A cap of invisibility and magan {MoHG Tarnkappe}.

**Taterman-** [tat-er-man (sing and pl)] A type of home sprite who lives in the barn or stable; tends to the weal of the homestead and all that dwells upon it {MoHG Taterman}.

**Thau-** [thow] Customs, usages or virtues which promote the good and wholeness of a tribe, community, or sippa.

**Thauling-** [thow-ling] Thule, spokesman. The Thauling's position is pertinent in maintaining the Luck at any Holy function; his role is particularly crucial at Samal.

**Thursday-** Donrestac [Don-res-tak] Donar's day {MoHG Donnerstag}.

**Triuwa-** triuua [triw-a] a 'faith' or fidelity founded on a shared trust; an oath-based loyalty {An troth; MoHG Treue}.

**Tuesday-** Ziestac [Tsi-es-tak] Ziu's day {MoHG Dienstag: Thing's day}.

**Tuerc-** [fr tuerc- twerk; pl tuercâ- twerk-ah] A black elf or dwarf; see Suarzalp {MoHG Zwerg}.

**Tunchelalp-** see Dark Elf.

**Turmleuchter-** [Turm-loik-tair] Tower candlestick: another name for the Julleuchter {OHG turrilicht}.

**(the) Twelves-** A traditional Germanic reference to the Twelve Nights of Iul {MoHG Twölven}.

**Twelfth Night-** see Zweliftonaht.

**Unholda and Unholdo-** [un-hold-a; un-hold-au; pl [f] unholdâ- unhold-ah, [m] unholdon- unhold-aun] maliciously harmful and powerful demons or fiends {MoHG [m] Unhold, pl Unholde; [f] Unholdin, pl Unholdinnen}.

**Urda-** [ur-da] (Alt Wurt) foremost of Wurtâ, she is the keeper of the great and ever-expanding past or Being {An Urd; MoHG Urda}.

**Urdabrunno-** [ur-da-brun-au] (The) Well of Wurt / The Well of Urda {MoHG Urdabrunnen}.

**Urgelmer-** [ur-gël-mer] A primordial giant {An Ymer}.

**Urlag-** [ur-lag] A primal layer, a layer of action or manifestation {An

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- orlay, orlog; MoHG Orloeg}.
- Urminna-** [ur-min-a] primal or primordial memory.
- Valkyrja / Valkarie-** see Walchuria.
- Vilcinus / Vilkinus-** see Wilcinus.
- Volva-** see Forasagin.
- Wachilt-** Uuâchilt [Wahk-hilt] A meriwife and mother of Wado {MoHG Frau Wachild}.
- Wado-** Uuado [Wad-au] A nichus, son of Wachilt and father of Weland {An Wade}.
- Walafirst-** Uualafirst [Wal-a-first] The Promontory of the Slain, Wodan's hall {An Valaskjalf; MoHG Walafirst}.
- Walburga Frouwa-** Uualburga Frouua [wall-burg-a frow-a] Ing Fro's sister, patroness of Witches {An Freya}.
- Walburganaht-** [wall-burg-a-nakht] Frouwa-Walburga's Night; predominantly a Witches' holiday which falls upon the full moon of Wunnimanod {An Walburge's Night; MoHG Walburgesnacht}.
- Walchuria-** uualchuria [wal-kur-ya; pl walchuriâ- wal-kur-yah] A wish-maiden of Wodan; chooser of the slain {An Valkyrie; MoHG Walküre}.
- Waldmen-** uualdman [Wald-man (sing and pl)] Dwellers of the most isolated regions of the timberlands, seldom encountered and unfriendly {MoHG Waldmann, pl Waldmänner}.
- Waldscrat-** uualdscrat [wald-skrat; pl waldscratâ- wald-skrat-ah] a wild woodland being {Alt scraz; MoHG Waldschrat or Schrat, pl Schrate}.
- Waldwife-** Waldwib [Uualduûib- wald-weeb] 'wood wives', wood nymphs- keepers of the forest and forest-groves {MoHG Waldfrau or waldweib}.
- Walhalla-** Uualhalla [wal-hal-a] 'The Hall of the Slain', hall of Wodan's Chosen {An Valhalla; MoHG Walhalle}.
- Wallo-** Uuallo [Wal-au] The son of Wodan by Rinda, born to avenge Balder {An Vali}.
- Wanâ-** Uuanâ [wan-ah] A tribe of Gods including Frouwa, Nirdu &c {An Vanir; MoHG Wanen}.
- Wanâheim-** Uuanâheim [wan-ah-haim] World of the Wanâ {An Vanaheim; MoHG Wanenheim}.
- Wara-** Uuara [war-a] A goddess of plighted troth and vows made between men and women {An Var}.

- Water Sprite-** see Meriwife and Nichus.
- Weltmulin-** Uueltmulin [Welt-mul-in] World Mill- mythical apparatus responsible for the turning of Heavenly Bodies and watery currents {MoHG Weltmüle}.
- Wednesday-** Wodanestac [Uuodanestac- Wo-dan-es-tak] Wodan's day {MoHG Mittwoch: Midweek}.
- Weland-** Uuêland [Way-land] Son of Wado and master of smiths and smith craft {MHG Wieland; An Weyland, Volund}.
- Werdanda-** Uuerdanda [Wër-dan-da] Second of the Wurtâ, she governs Shaping or 'That Which is Becoming' {An Verdandi}.
- Werigelt-** uuerigelt [wër-i-gelt] Literally, a 'man fee'- a price, estimated value, or worth given to a free man of a tribe or community. This also includes the fine imposed for a man's slaying or the compensation paid for his killing. Traditionally, half of the payment would go to the King (or: part would go to the King, part to the slain man's immediate Lord) with the remainder set for the man's next of kin. If the accused were somehow unable, unwilling or otherwise failed to pay, he would then lose his freedom and perhaps his life, and would be subject to other forms of suitable punishment {MoHG Wergeld}.
- Widar-** Uuidar [Wid-ar] The son of Wodan who will avenge the Alfater at Godatuom {An Vidar}.
- Wih-** Uuîh [weekh] a brother of Wodan {An Ve}.
- Wihbetti-** uuîhbetti [weekh-bet-ih] A raised surface used for faining or samal on which holy images or implements are placed {Alt Altar or Altari; OE Wéofod}.
- Wihida-** uuîhida [wee-hid-a; pl wîhidâ- wee-hid-ah] Holy relic: statuary or other representation of the Gods.
- Wihnassî-** see hallowing.
- Wihstat-** uuîhstât [weekh-staht] A holy or sacred place; an area made holy for faining, especially outdoors {MoHG Weihung}.
- Wihwaffan-** see Holy Weapon.
- Wight-** Wiht [uuîht (sing and pl)- wikht] A supernatural being or person; used poetically for any conscious being or individual {MoHG Wicht}.
- Wihseling-** see Changeling.
- Wilcinus-** Uuilcinus [Wil-kin-us] A Baltic king, father of Wado {An

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Vilcinus}.

**(The) Will-** Wille [Uuille- will-e] {MoHG Wille}.

**Willo-** Uuillo [will-au] A brother of Wodan {An Wille}.

**Winding Horn** - Waentihorn [uuâentihorn- wah-en-tih-horn] a horn, usually of some animal (such as bovine) used in calling Gods, folk and Wights to a holy gathering or function {MoHG Windhorn}.

**Wintarnaht-** Uuintarnaht [win-tar-nakht] Winter Nights: First of winter-nights and commencement of winter, falling upon the full moon of Gelomanod {MoHG Winternächte}.

**(The) Wit-** Wizzi [Uuizzi- wits-ih] {MoHG Witz}.

**Witch-** A man or woman skilled in the arts of true Heathen witchcraft. A woman initiate of these arcane arts is known as a Hazes, Hâzusa [ha-tses / hah-tsu-sa], or some other variant- all of which originate from Hâgzusa [Hahg-tsu-sa]; a male practitioner is known as a Zouparari [tsauw-par-ar-ih] {MoHG Hexe (f); Zauberer}.

**Wîtiland-** Uuîtiland [Weet-ih-land] ‘Wide Land’ - the domain of Widar {An Landvidi; MoHG Weitland}.

**Witugouwo-** Uuitugouuo [Wit-u-gow-au] A Gothic hero and son of Weland {MHG Wittich; Go Vidigoia}.

**Wîzaga-** uuîzaga [wees-a-ga] A ‘prophesizing’, ‘wise’ or ‘sooth’ saying, or divination through an innate skill or some other means of augury {MoHG Weissagung}.

**Wodan-** Uuôdan [woh-dan]: Foremost of all Gods {Alt Wuotan [Uuuotan]; An Odin}.

**Wode-** Uuuot [wuoht] Higher passions, fury {MoHG Wut}.

**Wodhruorer-** Uuôdhruorer [Wohd-hruohr-er] Literally, Stirrer of Wode, Stirrer of Inspiration: the Mead of Poetry / Mead of Inspiration {An Odroerir}.

**Wood Wights / Wood Spirits-** see Waldscrat, Waldmen, Waldwife.

**World Mill-** see Weltmulin.

**Wuldar-** Uuuldar [wull-dar] Son of Sibba and stepson of Donar; Winter King {An Ull}.

**Wunnaflezzi-** Uuunaflezzi [Wun-a-flets-ih] ‘House of Joy’, holy stead of the Goddesses {An Vingolf; MoHG Wonnezimmer}.

**Wunnîmanod-** [Uuunnîmânôd- wun-ee-mahn-ohd] Blissful Month-May (into June) {MoHG Wonnemond}.

**Wurt-** see Urda.



**Wurt-** uuurt [wurt] Similar to karma, it is the ‘working out’ or rendering of urlag- the ‘reaction’, result or consequence to the action placed within the Well; this is what von List termed as Garma in his Armanic works {MoHG Wurt/Garma}.

**Wurtâ-** Uuurtâ [wurt-ah] (sg Wurta) The three Sisters who shape Wurt {An Norn(s)}.

**Yielding-** see Gelt.

**Zinnalioht-** see Summit Candle.

**Zisa-** [Tsis-a] Wife of Ziu and patroness of battle and ordeal.

**Ziu-** [tsiw. A later OHG spelling: Zio] God of war and Thing {An Tiw or Tyr}.

**Zouparari-** see Witch.

**Zweliftonaht-** Zueliftonaht [twel-if-tau-nakht] ‘Twelfth Night’: the last night of Iul-tide, sacred to Holda {MoHG Zwölftenacht}.

### **Kalic Formulae used in the Text**

Here are basic explanations for the formulae used:

**Alaf Sal Fena-** Commonly used among Armanen and Irminen as a dynamic greeting- a projection of luck, wholeness, hale-being (and happiness), health, prosperity and fruitfulness.

**Alaf Sal Laf-** A blessing or manifestation of life renewed, strengthened or reborn-an awakening of life-energy, luck, and wholeness.

**Arahari-** Draws Luck and Holiness, burns away negativity and furthers protection against bale and malicious wights and the effects of the harmful workings of witches.

**Arbar Fesig Tyr-** Draws up the fruitfulness and productive magan of the Earth, calls upon the blessings of the Earth Mother and summons her fruitfulness. Induces the quickening of life, the rebirth of the soil and the regeneration of the fertile seasons, fecundicity and strong growth.

**Ar-tor-** the gateway or key to the highest of evolutionary forms; the

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light of the All, that which burns away shadows and specters; the one who holds within himself the highest of virtue and honor. Uttered in formulae in drawing might and holiness, and to quicken the stead.

**Barlaf Urbar Febar-** instills an awakening or vitality in life, draws luck and fertility and the power of increase, enhances the fertility of the soil, of the womb of the Earth Mother, a furtherance of natural cycles.

**Fala Fasa-** Draws the might of All-light, the purifying flame which intensifies holiness and increases the wholeness and living Luck of the enclosure.

**Fefull-** full of increase, luck, fertility, growth, and intensifying force-the magan of 'quickenning'.

**Laf-Ar-** The cyclic drawing of life-force, love, and prosperous or fertile magan.

**Laf-fire-** The flame of Life and Luck, the flame of increase and quickening, the symbolic expression of the 'soul' of the sippa.

**Lafthorn-** The thorn of life, rod of reproduction and fecundicy, a projection of Life, the phallus.

**Ma-ter-** The manifestation of Holy or Divine power and protection as embodied within the Man rune; an increase of holiness, health and spiritual energy; Holy Matter.

**Sal-Sig und Ar-Sig-** The actualization of Holy power and Luck, the realization or creation of a Luck-filled and holy environment or enclosure.

**Urlaf Sigar Ar-** Summons vitality and haleness, the strength of life and life-force, fertility and the blessings and protection of the Sun and her holy, life-giving light.

## Appendix A: The Abodes of the Gods

**Breitablich-** *(The) Glittering Expanse:* Balder's domain [An Breidablik]

**Fennaselida-** *Marsh Halls:* Frija's manor [An Fensalir]

**Folcwise-** *Folk Meadow:* The Frouwa's domain [An Folkvang]

**Glatesheim-** *Home of Joy:* The Great, Holy Keep in which the Gods have their high-seats [An Gladsheim].

**Glîzanheim-** *Glittering home:* Forsizo's hall [An Glitnir]

**Hellaheim-** *Hell Home:* Hella's domain and hall [An Hel / Hel-home]

**Himilberg-** *Heaven Mountain:* Heimo's hall [An Himinbjorg]

**Îwatal-** *Yew Dales:* the domain of Wuldor [An Ydalir]

**Plechaheim-** *Lightning Home:* Donar's Hall [An Bilskirnir]

**Scefstat-** *Ship Stead:* Nirdu's domain [An Noatun]

**Sinkanbah-** *Sinking Brook:* Saga's hall [An Sokkvabekk]

**Walafirst-** *Promontory of the Slain:* Wodan's hall [An Valaskjalf]

**Walhalla-** *Hall of the Slain:* hall of Wodan's chosen [An Valhalla]

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**Wítiland-** *Wide Land:* the domain of Widar [An Landvidi]

**Wunnaflezzi-** *House of Joy:* the holy stead in which the Goddesses  
have their high-seats [An Vingolf]

## Appendix B: Days of the Week

In mundane or common settings, an Irminist will typically utilize the modern or ‘conventional’ names for the days of the week. In other situations, Irminen often prefer to employ more ethnic renderings, or holier forms that stem directly from their Heathen roots. In that interest, I have provided both Old High German and Modern High German renderings (and their respective meanings) in the table below.

**OHG<sup>97</sup> MHG Meaning**

**Sunday**- Sunnatac Sonntag *Sunna’s day*

**Monday**- Manentac Montag *Mano’s day*

**Tuesday**- Ziestac Dienstag OHG- *Ziu’s day*; MoHG- *Thing’s day*

**Wednesday**- Wodanestac Mittwoch OHG- *Wodan’s day*; MoHG- *Midweek* [Alt] Wodanstag *Wodan’s day*

**Thursday**- Donrestac Donnerstag *Donar’s day*

**Friday**- Frijatac Freitag *Frija’s day*

**Saturday**- Samestac Samstag *Day of gathering*

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<sup>97</sup> For the sake of uniformity, *day* is rendered as only *tac*. Some manuscripts vary according to spelling, and the word itself appears variously as *tac*, *tach*, *tag*, or *dag*.



## Appendix C: Germanic Name Elements

Elder specimens of personal names are composed of two parts or roots. Unlike the names we were born with, the roots which shaped names of old were fitting to the character, traits or perhaps role that the individual held or enjoyed within life and society (or, in the case of parents' giving the name, characteristics they *hoped* for, or wished to instill within their children). Many roots could be used for either the primary or secondary (terminal or 'ending') element, though a number of them were restricted to one or the other (as will be noted below). The primary element was fluid as to its application to gender - most elements in that regard are interchangeable between men's and women's names; *however*, the second element of the name -the ending- *must agree with the gender of the person being named!* If you are constructing a name whose ending *does not* agree with the gender of the person in question, you cannot use it! To get around this, you can do one of two things: choose a different ending, or formulate the name to conform to gender. In the latter, you can feminize a masculine element by adding an *a* to the ending (this was rather popular back in the day) or make a feminine ending masculine by adding *us* (though, this was exceptionally rare to do). In any case, bear in mind that feminine names cannot *properly* end with the name of some *instrument of war* (which are *always* considered as belonging to the masculine gender).

Alliteration or rhyming between elements was not done (at least in the oldest names), and the common folk *never* used the names of nobility, deities, holy phenomena, magical manifestations, and the like for their own. Name elements also had to agree with the individual's place in the community -in example, you wouldn't see a farmer with a terminal ending of *-rih* or *-rich*, which was used to denote kingship or nobility/noble rank. In combining elements, one can add or remove letters to make the name 'flow', or make them easier to pronounce. In instances where only one proper element is

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used, a terminal diminutive or endearment can be added: fem, *-za*;  
masc, *-zo*.

### Primary Elements

Root	Definition
<b>Adal, Adel</b>	-noble, from nobility, of noble heritage
<b>Agil, Agal</b>	-efficient, even-handed, keen, passionate
<b>Agis, Ag</b>	-fear, terror =one who strikes fear or terror
<b>Alb</b>	-elf, elflike, of elves
<b>Ald, Alt</b>	-old, of age, ancient
<b>Amal</b>	-industrious, full of effort; also-progenitor of the <i>Amalé</i> , a powerful Gothic royal family; of the Amalé
<b>Amar</b>	-yellow
<b>Ant, And</b>	-bitter, bitterness, full of anger
<b>Arn, Aro</b>	-eagle
<b>Asc, Ask</b>	-ash (as in the tree), of ash, ash-spear, ashen lance
<b>Ase</b>	-divine, of divinity
<b>Bad, Bat</b>	-fight, combat, conflict
<b>Bald</b>	-brave, bold, courageous, quick, stout-hearted
<b>Ban</b>	-bane, conflict
<b>Buach, Buah</b>	-book
<b>Bern</b>	-bear, bear-like
<b>Berah, Bert</b>	-bright, radiant, shining
<b>Bili, Billi</b>	-sword, bill (as in the pole-arm)
<b>Blanc, Blench</b>	-also <i>Blank</i> : shining, shimmering
<b>Bleih, Pleih</b>	-shining, bright, radiant
<b>Blic, Blich</b>	-flash or shaft of light, lightning, thunderbolt
<b>Blid, Blidi</b>	-(Blíd, Blídi) blithe, happy, joyful, glad
<b>Brun</b>	-(Brûn) brown
<b>Brunna, -i</b>	-breast plate
<b>Burg, Purg</b>	-also <i>Purc</i> : city, town, protection
<b>Chunni, Cuni</b>	-also <i>kunni</i> : kin, descendent, race, family
<b>Cnuz, Knuz</b>	-(Cnûz, Knûz), daring, bold
<b>Dag</b>	-day, colloquial: of the day or day-like
<b>Dank, Danc</b>	-thanks, gratitude, thought, thinking
<b>Degen</b>	-vassal, warrior
<b>Det, Deod, De</b>	-(Dê) also <i>Died, Diot</i> : people, tribe; see also <i>theod</i> below



Root	Definition
<b>Ding, Dinc</b>	-Thing, legal assembly, judicial court; see also <i>Thing</i> below
<b>Drah</b>	-dragon
<b>Druh</b>	-(Drûh) a trap for game or wild animals
<b>Eber, Ebur</b>	-boar
<b>Edil, Edili</b>	-of nobility, of noble lines or ancestry
<b>Eggi</b>	-edge of a sword
<b>Egi</b>	-(Egî) fear, fright, terror
<b>Eih, Eich</b>	-oak; also <i>Echini</i> (oaken, of oak)
<b>Ein</b>	-only, sole; unite, form as one
<b>Ellen, Ellin</b>	-fortitude, courage, strength
<b>Elt</b>	-variation of <i>ald, alt</i>
<b>Êa, Êo</b>	-law, mores, tribal custom
<b>Eo</b>	-always, ever, enduring
<b>Êr</b>	-also appears as Er, Ir: fame, honor, worth; poetic: great
<b>Erchan, Erken</b>	-(pronounce: ë) genuine, right, real, know(n) recognize(d)
<b>Ernst, Ernust</b>	-(pronounce: ë) firm, firmness, seriousness, earnest =especially in battle or conflict
<b>Fasta, Fast</b>	-firm, steady, staid, stable in mind
<b>Folc, Folch</b>	-also <i>folk</i> : people, folk
<b>Fram</b>	-advanced or forward in rank or position; poetic: of the original, first
<b>Franc, Frank</b>	-also <i>Franch</i> : of the Franks, a bearer of that sort of pole-arm, free-man
<b>Fri</b>	-(Frî) free, beloved
<b>Frid, Fred</b>	-peace, peaceful (implied in most name- compounds)
<b>Fries</b>	-of the Frisians
<b>Fro</b>	-(Frô) glad, joyful
<b>Frot</b>	-(Frôt) wise
<b>Fruma</b>	-capable, useful, benefit, advantage
<b>Gart</b>	-enclosure, yard, court
<b>Geb, Geba</b>	-gift
<b>Gel</b>	-boisterous, of loud voice or noisy
<b>Geld, Gelt</b>	-yielding (as in offering), sacrifice, give (here, one who..), money.
<b>Ger</b>	-(Gêr) spear or lance.

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Root	Definition
<b>Gisal, Gisel</b>	-(Gîsal, Gîsel) hostage, comrade
<b>God, Got</b>	-(Gôd, Gôt) good, divine, of divinity, of God
<b>Goz</b>	-(Gôz) of the Goths, Gothic
<b>Grim</b>	-horrible, cruel, cruel in heart
<b>Grîm</b>	- helmet, protective head gear
<b>Gund, Gunt</b>	-war, battle, conflict of arms
<b>Habuch</b>	-hawk
<b>Habucho</b>	- hawks', of hawks
<b>Hadu</b>	-fight, war, battle
<b>Hagan</b>	-sometimes shortened to <i>Haga</i> : thorn bush, hedge of thorns
<b>Hal, Halb</b>	-half or part of something
<b>Hald, Halt</b>	-Guard, keep, preserve, hold, protect
<b>Heil</b>	-whole, safe, healthy, hale, saintly
<b>Heim, Hein</b>	-home, court, enclosure, village, town, dwelling
<b>Helid, Helit</b>	-hero, man of proven worth, man
<b>Helm</b>	-(pronounce: ë) helmet, war hat; poetic: protection, protector
<b>Her, Heri</b>	-(Hêr, Hêri) army, host
<b>Hero</b>	-(Hêro) lord, ruler, martial lord
<b>Hild, Hilt</b>	-also <i>Hilti</i> : battle, armed conflict, fight
<b>Hlud, Hloth</b>	-(Hlûd) fame, renown, famous; see also <i>Lud</i> below
<b>Hruom</b>	-also <i>Ruom</i> : fame, glory, acclaim
<b>Hug</b>	- thought, mind, thinking, 'heart'
<b>Hun</b>	-Hun, of the Huns
<b>Huoh</b>	-plow
<b>Hus</b>	-house
<b>Karl</b>	-free man, common man, commoner
<b>Klar</b>	-clear, visually fair
<b>Kraft</b>	-strength, power, ability
<b>Land, Lant</b>	-land
<b>Leid</b>	-evil, suffering, misfortune
<b>Lind</b>	-gentle, soft
<b>Liob</b>	-dear, loved, beloved, cherished
<b>Liut</b>	-a folk, people
<b>Lud</b>	-(Lûd) fame, renown, famous; see also <i>Hlud</i> , above
<b>Lut</b>	-(Lût) loud, noisy, boisterous, outspoken
<b>Man</b>	-man, a lord's vassal
<b>Mari</b>	-(Mâri) famous, great, of high esteem

Root	Definition
<b>Marc, Mark</b>	-also <i>March</i> : a set boundary, borders, borders of a region or land
<b>Megin</b>	-also <i>Magan</i> : power, strength, ability, Main, Luck
<b>Nand, Nant</b>	-also <i>Nend</i> (pronounce: ě): bold, brave, courageous
<b>Nid</b> -(Nîd)	anger, hate, hatred, bitterness
<b>Nord, North</b>	-north, of or from the north
<b>Not</b> -(Nôt)	need, necessity, danger
<b>Ort</b>	-tip or head of a missile (such as a spear or arrow)
<b>Ostar, Oster</b>	-east, of or from the east
<b>Ot</b> -(Ôt)	ease, with ease, effortless
<b>Quec, Quek</b>	-full of life, living
<b>Quirn</b>	-a mill for grinding grain
<b>Raban</b>	-raven
<b>Rado</b>	-quick witted, clever, crafty, quick, agile
<b>Rat</b> -(Râd, Rât)	counsel, advice, wisdoms
<b>Regin</b>	-(pronounce: ě) of Godly wisdom or knowing, counsel (witan),
<b>Ric, Rich</b> -(Rîch)	wealthy, rich, powerful
<b>Rih</b> -(Rîh)	ruler, King
<b>Roh, Rooh</b>	-to take care, pay attention to, or heed
<b>Ruod, Ruot</b>	-also shortened to <i>Rud</i> : fame, renown, esteem
<b>Sahs</b>	-a more Romanized spelling would be ‘Sax’ <sup>98</sup> : sax-knife
<b>Salig, Sali</b>	-(Salîg, Salî) Blessed, Holy, full of Luck
<b>Sara, Saro</b>	-weapons, armor, implements of war
<b>Scarp</b>	-also <i>Scarpf</i> : sharp
<b>Scelo</b>	-(pronounce: ě) stallion
<b>Scef</b>	-(pronounce: ě) ship
<b>Sig</b>	-victory, triumph
<b>Snel</b>	-(pronounce: ě) full of power and courage, brave
<b>Snelli</b>	-(Snëllî) bravery, courage
<b>Swind, Suind</b>	-also <i>Swindi, Suindi</i> : strong, full of magan, powerful, magically able, hale
<b>Strang</b>	-also <i>Strengi</i> : strong, full of strength
<b>Swid, Suid</b>	-(Swîd, Suîd) strong, swift, quick
<b>Theod, Theot</b>	-also <i>Thiod, Thiot</i> : people, tribe; see also <i>Det</i> above

<sup>98</sup> X as a letter is not native to Old High German- it is actually of Hellenic origin, imported through Roman influence.

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Root	Definition
<b>Thing</b>	-Thing, legal assembly, judicial court; see also <i>Ding</i> above
<b>Tiufing</b>	-descendent of.../ son of...
<b>Trud, Trut</b>	-favorite, friend, trusted, beloved
<b>Un</b>	-without, devoid of
<b>Uodal</b>	-( <i>uo as a</i> diphthong) inheritance, inherited possessions; poetic: ancestral
<b>Wacha</b>	-( <i>Uuacha</i> ) also <i>Wahta, Uuahta</i> : awake, alert watch, watchful, observant
<b>Wahe, Wahi</b>	-( <i>Uuâche, Uuâhi</i> ) beautiful, glorious, radiant, shining
<b>Wal</b>	-( <i>Uual</i> ) one who is slain, the slain, battle-slain, battlefield
<b>Walt</b>	-( <i>Uualt</i> ) rule, command, lead (from a position of authority or rank)
<b>Wald</b>	-( <i>Uuald</i> ) also <i>Walt, Uualt</i> : forest, a wood
<b>War</b>	-( <i>Uuâr</i> ) truth
<b>Wer</b>	-( <i>Uuer</i> ) man, commoner, farmer
<b>Wib, Wiib</b>	-( <i>Uuîb, Uuiib</i> ) woman, female person (adult), wife
<b>Wic, Wig</b>	-( <i>Uuîc, Uuîg</i> ) war, fight, battle, armed conflict
<b>Wint</b>	-( <i>Uuint</i> ) wind
<b>Wint</b>	-( <i>Uuint</i> ) ...as derived from the verb <i>wintan</i> : wind, twist; poetic: shape, make
<b>Wille, Willi</b>	-( <i>Uulle, Uuilli</i> ) wish, desire, will
<b>Win</b>	-( <i>Uuîn</i> ) wine
<b>Wine</b>	-( <i>Uuine</i> ) friend, comrade
<b>Wis</b>	-( <i>Uuîs</i> ) wise, knowing, intelligent
<b>Wolf</b>	-( <i>Uuolf</i> ) wolf
<b>Wunna</b>	-( <i>Uuunna</i> ) also <i>Wunnia (Uuunia)</i> : joy, happiness

### Secondary Elements (Endings)

*M*-masculine / *F*-feminine

- an, ant** -M ending =placed on shortened or abbreviated names (e.g., *Wîgant* 'warrior')
- a, ia** -F ending = used to feminize names / or on shortened or abbreviated names (e.g., *Friia*)
- bad, bat** -M (F- *bada, bata*) fight, combat, conflict
- bald** -M (F- *balda, bolda*) brave, bold, courageous, quick, stout-hearted

Root	Definition
<b>band, bant</b>	-M bond, chain, or fetter; colloquial: bond of kinship
<b>bern</b>	-M (F- berin, berina) bear, bear-like
<b>bodo, bot</b>	-M (F- bota) representative, emissary, messenger
<b>bord</b>	-M (F- borda) edge, side of a vessel
<b>braht, behrt</b>	-M also <i>bert, braht</i> (F- berhrta, berta) bright, radiant, shining
<b>brand, brant</b>	-M blaze, fire, sword
<b>brun</b>	-F (brûn; M- brûd, brûnd) brown
<b>burg</b>	-F also burga, berga, (M- berg) : city, town, protection; see also <i>purc</i>
<b>chraft</b>	-F power, strength, magical ability; see also <i>kraft</i> below
<b>cuena</b> ,	-F woman, wife; see also <i>quena</i>
<b>dad</b>	-M deed, action
<b>dag</b>	-M day
<b>ding</b>	-M Thing, legal assembly, judicial court; see also <i>thing</i> below
<b>eber, ebur</b>	-M boar; F- see <i>su</i> below
<b>fater, uater</b>	-M father
<b>frid, frit</b>	-M also <i>fred</i> (F frid <sup>99</sup> , frida) peace
<b>gart</b>	-M also gard <sup>100</sup> (F garda, gerd, gerda) enclosure, yard, court
<b>geld</b>	-M (F gelda, geldin) yielding (noun), sacrifice, give (here, one who..)
<b>ger</b>	-M (Gêr) spear or lance; see also <i>ker</i> below
<b>gift</b>	-F gift
<b>gis</b>	-M (gîs) spear, lance
<b>god, got</b>	-M (Gôd, Gôt) good, divine, of divinity, of God; F- see <i>guote</i> below
<b>grim</b>	-M helmet, protective head gear
<b>guote, guoti</b>	-F (guotî) goodness, blessedness, benefit, prosperity, favor fruitfulness, advantage, gain
<b>hadu</b>	-M (F hadin) battle, war, conflict
<b>hart</b>	-M (F harta) hard, harsh, bold
<b>Heidan</b>	-M Heathen
<b>heidin</b>	-F Heathen

<sup>99</sup> This spelling is *mostly* though not entirely confined to the masculine.

<sup>100</sup> From Old Low German.

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Root	Definition
<b>helm</b>	-M (pronounce: ě) helmet, war hat; poetic: protection, protector
<b>here</b>	-M army, host
<b>hild</b>	-F also <i>hilda</i> , <i>hilt</i> , <i>hiltia</i> , <i>helt</i> : fight, battle, conflict, war
<b>hold</b>	-M (F <i>holda</i> ) privileged, favored, devoted; see <i>olt</i> below
<b>ilo</b>	-M (F <i>-ila</i> ) diminutive ending adopted from Gothic (e.g., Ezzilo-Atilla: ‘Little Father’)
<b>in</b>	-F Ending =feminine personal ending (e.g. <i>kunning</i> [king] = <i>kunningin</i> [queen] )
<b>ing</b>	-M ending demonstrating ancestry, lineage, or descent : ‘son of...’
<b>kar</b>	-M (F <i>kara</i> ) trouble, care, affliction
<b>ker</b>	-M ( <i>kêr</i> ) spear or lance; see <i>ger</i> above
<b>kraft</b>	-F power, strength, magical ability; see also <i>chraft</i> above
<b>lando, lanto</b>	-M (F <i>-landa</i> , <i>lanta</i> ) land
<b>linda, lenda</b>	-F gentle, soft; poetic: gentle disposition, kindly
<b>luoga, loga</b>	-F ( <i>lôga</i> ) denial, concealment, (something) hidden or kept hidden
<b>man</b>	-M man, a lord’s vassal
<b>mar, maar</b>	-M ( <i>mâr</i> ; F- <i>mâra</i> ) famous, great, of high esteem
<b>moter</b>	-F ( <i>môter</i> ) also <i>muater</i> , <i>muader</i> : mother
<b>môto</b>	-M (F- <i>môta</i> ) mind, thinking; poetic: ‘heart’
<b>mund, munt</b>	-M mouth
<b>munt</b>	-M/ F also <i>mund</i> (OLG) protection, King’s hand, favor, truce
<b>nand</b>	-M also <i>nend</i> (pronounce: ě; F- <i>nenda</i> ): bold, brave, courageous
<b>not</b>	-F need, necessity, obligation
<b>olf</b>	-M wolf; see also <i>wolf</i> below
<b>olt</b>	-M privileged, favored, devoted; see <i>hold</i> above
<b>purc, purga</b>	-F city, town, protection: see also <i>burg</i>
<b>quena</b>	-F woman, wife; see also <i>cuena</i>
<b>raban</b>	-M (F- <i>rabana</i> ) raven
<b>rat raat</b>	-M ( <i>rât</i> , <i>râd</i> ; F- <i>râta</i> ) counsel, advice, wisdoms
<b>ram</b>	-M ( <i>râm</i> ; F- <i>râma</i> ) goal, end to achieve
<b>redina</b>	-F account, Thing
<b>regula</b>	-F from Latin: rule, order, ruler
<b>reh, reia</b>	-F ( <i>rêh</i> ) roe
<b>ric, rich</b>	-M ( <i>rîc</i> , <i>rîch</i> , <i>rîchh</i> ; F- <i>rîcha</i> ) wealthy, rich, powerful
<b>rih, rihh</b>	-M ( <i>rîh</i> , <i>rîhh</i> ) ruler, King

Root	Definition
<b>stân, stein</b>	-M stone, precious stone, jewel
<b>strit, striit</b>	-M (strît; F- strita, strîta) conflict, confrontation, fight, struggle
<b>su</b>	-F (sû) sow
<b>swinda</b>	-F (suinda) strong, full of magan, powerful, magically able, hale
<b>thing</b>	-M Thing, legal assembly, judicial court; see also <i>ding</i> above
<b>trud, trut</b>	-F favorite, friend, trusted, beloved
<b>us</b>	-M ending used for masculine names, particularly in those derived of Latin roots
<b>wal</b>	-M (uual; F- wala, uuala) one who is slain, the slain, battle-slain, battlefield
<b>walt</b>	-M (Uualt) rule, command, lead (from a position of authority or rank)
<b>wart, warto</b>	-M (uuart, uuarto; F- warta, uuerta) also ward (OLG) guard, protector, sentry, watchman/ watchwoman
<b>wic, wich, wig</b>	-M (uuîc, uuîch, uuîg; F- wicha, uuicha, wîga, wîga, uuî) war, battle
<b>win, wine</b>	-M (uuin, uuine; F- wina, uuina) friend
<b>wib, wip</b>	-F (uuîb, uuîp) also <i>wiib, uuiib</i> : wife, adult woman
<b>wolf</b>	-M (uuolf) wolf





# Appendix D: Hávamál

Hávamál -*The Words of the High One*- is probably one of the most popular poems within the Elder Edda- it is the longest in the overall collection, consisting of 137 verses (165 when we include the section commonly called *Wodan's Rune Song*). The first 137 verses preserve some of the earliest of recorded thau of Germanic folk- the foundations for later, condensed codifications such as the various versions of the Nine Noble Virtues and the like. The wisdoms contained herein are simple enough at the slightest glance, straightforward and honest...but don't be fooled into dismissing them as quaint or unsophisticated: Their truths are primal, and have deep roots indeed-multifidic and complex, reaching across the great sea of time to offer goodly sooth to those with enough sense to listen to their subtle whisperings...

1. Keep your senses keen when you enter the hall,  
Take care and look around you-  
You never know when you may find an attacker hiding in wait.
2. Health and luck to the host! A guest has come!  
Where shall he sit?  
Anxious he is to find a place by the fire.
3. After a long journey, he looks for a warm place-  
His knees are cold and numb;  
A man needs food and dry clothes after he has traveled so far.<sup>101</sup>
4. The guest needs water and a towel so he can wash before he eats,  
And a drink with his food;  
Say a few polite words, then sit quiet, and be polite yourself  
So that you may be invited back again.
5. Anyone who travels needs to be quick-witted-

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<sup>101</sup> In the original: 'over the fells' -over the mountains.

*James Hjuka Coulter*

Stupid folk should stay at home!  
The buffoon is mocked when he speaks among intelligent men.

6. No-one should brag about how smart they think they are:  
Watch what you say!  
The quiet man doesn't get himself into trouble  
By saying the wrong thing among the folk-  
You'll never find a more faithful friend than your own cleverness.

7. A careful guest who comes to samal  
Should listen and learn:  
Listen close, and look around you- this way, you stay safe from  
harm.

8. It is a happy man  
Who is loved and liked by everyone-  
It can be hard to find help from others when you need it.

9. It is a happy man  
Who is smart and clever:  
Often, you get bad advice when you ask for someone else's  
opinion.

10. You can never carry  
Anything better than a quick-witted mind:  
It is good to have when you are around strangers-  
It can keep you out of danger.

11. You can never carry  
Anything better than a quick-witted mind:  
There's no worse food you can eat than to drink too much mead.

12. Regardless of what you may think  
Too much drinking is bad for you:  
The more you drink, the dumber you become.

13. Carelessness is the bird  
Which hovers overhead at the table-  
I was chained by its feathers when I was Gunnlada's guest.

14. I was falling-down drunk when I was with Fillar the wise-  
Those rounds are best in which you walk away  
With a clear-thinking head.

15. The folk-leader's children should not be loose-lipped,  
And should be brave when at battle-  
A hero is glad and virtuous until the day he dies.

16. A stupid man thinks he can live forever  
If he runs away from the fight-  
But the pain and sickness of old age  
Will kill him regardless, even if he were never hurt by weapons.

17. The fool seems dull and shy when he's with a crowd-  
But when he drinks too much,  
Everyone can see what kind of man he truly is.

18. Only he who has been many places, and seen many things  
Knows how to judge the people he meets-  
If he himself isn't dull-witted.

19. Don't refuse the horn at samal,  
But speak wisely or stay silent!  
No one would think you are rude if you would go to bed early.

20. A greedy guest spoils his welcome and eats until he is sick-  
His stomach makes him the brunt of ridicule  
Among those who have more sense and manners.

21. The herd knows when its time to go home,  
And leave the grazing fields for the barn stall-  
But a foolish glutton will never learn  
How much his belly can hold.

22. The moody, mean-tempered man mocks everything both good  
and bad-  
He does not know, though he should,  
That he himself is not perfect.

*James Hjuka Coulter*

23. The foolish man cannot sleep at night,  
Worrying about this and that-  
He gets no rest, and is tired in the morning,  
And his worry did not help solve his problems.

24. The foolish man  
Thinks that all who laugh at him, like him-  
He does not know they hate him, even though they mock him  
As he sits among the quick-witted.

25. The foolish man  
Thinks that all who laugh at him, like him-  
But when he comes to Thing, he finds few who would support his  
cause.

26. The foolish man thinks he knows everything  
When he is safe at home-  
But he never knows what answers to give  
When others ask his advice.

27. The foolish man should not say much  
When he is among the folk-  
No-one knows how stupid he is until he starts talking too much.

28. A clever man is smart to ask and answer all men as well:  
It is hard to hide from the ears of men  
What everyone is talking about.

29. A person who never stops talking  
Rambles on and on about nothing-  
Unless the chatter-box learns to bite his tongue,  
It will often get him into trouble.

30. Do not make fun of anyone, even though you are with friends-  
Wiser, that man seems, if he's not too over-opinionated,  
And has himself less to trouble him.

31. A wise man will be quick to get away from a man

Who enjoys mocking others at the table-  
He never knows what new foe he has made,  
Or who he may then have to fight.

32. Many people mean no harm when they tease others at the table;  
But still, tempers will begin to flare  
And a brawl soon breaks out among the guests.

33. A man should eat early before coming to a feast,  
Or else, he comes and stuff himself  
As if he were starving, rudely ignoring the folk around him.

34. It is a long way to the home of a false friend,  
Even if it stands close by the road!  
A straighter way leads to the true friend,  
Though he lives far away.

35. You should leave early, a guest should not stay too long-  
You will wear out your welcome  
Even though you were invited.

36. One's own home is best, even if it is a shack:  
There, a man is his own lord and master.  
To have a straw roof and only a goat or two  
Is still far better than begging.

37. One's own home is best, even if it is a shack:  
There, a man is his own lord and master.  
It makes the heart bleed to have to beg for every meal.

38. Never stray from your weapons when on the field-  
You never know  
When you may suddenly need your sword.

39. I've never found a man who so freely gave  
That he wouldn't take a gift in return for a gift-  
However rich a man might be,  
He still likes to be paid back in return.

*James Hjuka Coulter*

40. A man should not be stingy with worldly goods he has gotten-  
What we save for friends, we often give to enemies:  
Man's friendships often turn sour.

41. With gifts, friendships should be strengthened,  
Such as with weapons or fine clothing:  
Those who exchange gifts will always be friends,  
So long as they give and take in turn.

42. A man should always remain loyal to his friends,  
Giving a gift for a gift, sharing in their laughter,  
But repaying lies for lies.

43. A man should always remain loyal to his friends,  
And so too, loyal to his friend's comrades-  
But never seek nor have the friendship for their enemies.

44. If you have a friend you feel is loyal,  
And wish to win and keep his trust,  
Open your heart to him, and be generous with gifts,  
And seek his companionship often.

45. If there is a man you deal with, but do not trust,  
Yet seek to win his favor for your gain-  
Be friendly to him in your manner,  
Though false in heart, and repay him his lies with lies.

46. And heed this too: if you deal with someone you mistrust,  
And know how falsely he speaks,  
Play his game, and laugh along with him:  
Use his treachery to your own advantage.

47. Once, when I was young, I had gotten lost on a long journey-  
I felt I was rich indeed, when I found a friend:  
Man finds happiness in the company of others.

48. Generous folk live good lives, and seldom are afflicted with  
cares-

But the stingy one is suspicious of everyone,  
And is unhappy to part with his gifts.

49. As I walked through the fields,  
I hung my clothes upon two wooden poles.  
They looked like men, dressed in finery-  
Naked, I realized I was nobody.

50. A fir tree will die as it stands alone on a field,  
With no bark or needles to shield it-  
So too the man that no-one loves: he has no reason to live.

51. The love between false friends will burn hotter than fire for  
five days-  
But on the sixth, the flame dies out, and then, their friendship falls  
away.

52. There is no need to give too lavish of gifts-  
Often, the smallest things are best appreciated:  
With only half a loaf, and a half-empty cup,  
I've often won loyal friends.

53. Like the grains of sand along the shore,  
So too is the mind of man:  
Not all men are equal in wisdom, most are only half-wise.

54. It is better for man to be middle-wise  
Than to seek more knowledge that is good or useful:  
That man is happiest in life who does not know  
More than is necessary.

55. It is better for man to be middle-wise  
Than to seek more knowledge that is good or useful:  
The wise-man's heart is seldom at peace  
When he is burdened with knowing too much.

56. It is better for man to be middle-wise  
Than to seek more knowledge that is good or useful:  
No-one should know what their wurt will bring-

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For then, they are tormented with worry.

57. Embers will kindle other embers until all is burned away-  
So too does flame kindle flame:  
A man is know by the words he uses, the fool is known by his  
silence.

58. A man must rise early  
When he seeks to take another's life and possessions:  
The laying wolf never got his prey,  
As the sleeping man cannot slay his enemies.

59. A man must rise early  
When he has few to help in the work, and set to toil on his own:  
He who sleeps the morning away  
Misses out on much- a lively man wins his success.

60. A man should know how much kindling and wood  
He needs to last the long winter through.

61. Come to Thing clean and well-fed: even if your clothes are in  
tatters-  
Don't be ashamed that your shoes are over-worn  
Or of the steed you ride.

62. The eagle who sweeps over the briny waves,  
Searches with his head lowered:  
So too does the man who comes to Thing  
And cannot find anyone to support him.

63. Keep your secrets close- tell one man, but no others:  
Once three know, everyone else will too.

64. A smart man is not over-bearing, nor relies too much on his  
strength-  
Soon enough, he'll find a match for his might,  
Some other, who is just as strong.

65. Folk should always be attentive and cautious,



Never placing too much trust in men:  
Many a false promise has been another's undoing.

66. To some feasts, I've come much too late,  
And to others, much too soon- either the beer was all gone,  
Or not yet brewed:  
The unlucky man can't seem to get it right.

67. There were times I was invited in, but offered nothing to eat,  
As if I had just eaten my fill at my friend's feast.

68. A good fire is a man's blessing- so too is the sun, stout health,  
And the luck to keep it, and to live free from corruption.

69. Not all men are wholly wretched, even at the brink of death:  
Some are blessed with sons, others with kin or good wealth-  
Still others, with the honor of their deeds.

70. It is better to be alive than dead- a living man still has his  
possessions:  
The hearth fire warms the wealthy heir  
As his kinsman's corpse lays out in the cold.

71. The lame can still master a horse, the handless can manage the  
herd.  
The deaf may be a valiant fighter, and to be blind is still better  
Than burning on the funeral pyre: what good can a dead man do?

72. It is good to have a son, even if he were begotten late  
Or born after his father's passing-  
Memorials would seldom be seen or raised along the road  
If sons were not had to set them.

73. Two are used to beat down one  
When the tongue becomes the head's ruin:  
Fists hide in the coat's furry pockets.

74. A man who has a sufficient supply can gladly welcome the  
night,

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And keep the ship's sails short:  
Autumn's nights are quick to change from fair to foul throughout  
the week  
And more-so through the month.

75. A fool does not know how wealth may corrupt a man's mind.  
One man is wealthy, while another is poor-  
Neither is to blame for the other.

76. Cattle die, kinsmen die: you will also die someday-  
But fame never dies for the one who earns it.

77. Cattle die, kinsmen die: you will also die someday-  
One thing I know that never dies is the judgment of the dead.

78. Fizzing's sons had fields full of livestock  
But now live as beggars: wealth may vanish in the blink of an eye-  
It is the most deceitful of friends.

79. An unwise man who finally gains wealth or a woman's love  
Grows in pride, but never in wits-  
His heart hardens with conceit.

80. This you will find, when you ask of the runes-  
Made by the Gods known by the Holy Ones,  
And stained by Wodan:  
It is best to be sparing in words.

81. At dusk, praise the passing day, a burning torch, the troth of a  
wife,  
A worthy weapon, ice over the water, and ale when it is drunk.

82. Fell wood when it is windy, Set out to sea when it is fair;  
Love girls in the dark- the day is full of watching eyes;  
Pick a shield for protection, a ship for its speed,  
A sword for its excellence, and a girl for kisses.

83. Drink ale beside the fire, skate upon the ice;  
Buy a lanky mare and a stained sword-

Fatten your horse and hound at home.

84. No wise man should trust the words of a young maiden  
Nor a woman's troth-  
Their hearts were spun on the potter's wheel:  
Their hearts and minds are quick to change.

85. A brittle bow, a burning flame,  
A yawning wolf, a grunting sow,  
A cackling crow, a boiling kettle,  
A rising wave, a rootless tree,  
[86] A flying arrow, an ebbing tide,  
New ice, a coiled adder,  
A woman's bed-talk, a broken sword,  
Bears at play, the children of kings,  
[87] A sick calf, a slave who has declared himself free,  
A witch's pleasant speech, a recently slain warrior,  
[88] Your brother's killer-  
Regardless if you meet him upon the road,  
The half-burned home, a quick horse-  
He's worthless should he break a leg:  
In all of these things, let no one place his trust!<sup>102</sup>

89. Do not place your trust in early-sown crops,  
Nor trust a son too soon: weather will ruin the crops,  
A lack of wit is a son's downfall: don't risk your wealth on either.

90. A woman's false ways are like riding on slippery ice  
With an unshod horse- a poorly trained two-year-old,  
Quite uncontrolled or akin to drifting  
Rudderless on rough seas, or like the crippled outrunning  
A reindeer on solid ground.

91. Take heed of my words, I know these both:  
Men are deceiving with women-

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<sup>102</sup> I've left out the typical 'breaks' between these stanzas to aid in the readability and cohesiveness of their 'collective wholeness' as one particular entry.

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We speak fair words, while harboring foul thoughts,  
Tricking them with cunning.

92. He who wishes to gain a woman's love  
Should speak with charm, and not withhold his gifts:  
Praise the beauty of the lovely girl- he who charms will prevail.

93. It is not proper to laugh at a man's love-  
The wise are often captivated with a woman's beauty,  
While the fool remains unmoved.

94. It is not proper to ridicule another  
For what happens to many:  
A lovely face often makes fools of the wise  
With love's captivation.

95. Only the individual knows what he holds within his heart-  
Only he can truly know himself:  
There is no worst sickness for a healthy mind  
Than to have the lost the love for life.

96. When I sat in the reeds, waiting for the girl I desired,  
I watched and knew: though more precious than life-  
Was to me that fair maiden,  
What I hoped for, did not happen.

97. I found Billing's daughter in her bed- the sun-white girl was  
asleep;  
Nothing mattered more to me than to lie in her arms.

98. 'Wodan, come at sunset, if you wish to meet with me-  
It would be quite unfitting were anyone to know about us.'

99. I left her then, beguiled by her sweetness-  
I though I had won her affections, that I'd have my way with her.

100. But when I had returned, at the sun's setting,  
I found the warriors awake, bright torches lit and blazing fires-  
Such was the end of my unlucky affair!

101. I came back once more at the eve of daybreak,  
Everyone was asleep- then I found the bitch  
That the fair maid had tied to her bed.

102. You will find, once you get to know many a maiden,  
How fickle and trothless her words are,  
Though fair they may seem- that crafty woman taught me much:  
I got nothing from her, but scorn and scoffing.

103. A man should be glad and cheerful to his guests,  
Yet still sharp in thought- wise speech should fare from his mouth  
If he'd wish to be thought of as wise;  
He who has nothing to say is a typical fool.

104. From the rîsi's hall, I have come back-  
My lofty speech brought me luck;  
And with my words, was granted my wishes,  
There, in Suhting's hall.

105. With a borer I wore my way- I bore a path through the stone,  
Skirting around the rîsi's roads, I dared to risk my life.

106. As I sat upon her golden stool, Gunnlada offered me a  
draught  
Of the treasured mead; I paid her a worthless prize  
For her troth and companionship: A broken heart.

107. I have made good use of what I took from her,  
And have grown greater in wisdom  
Since winning Wodhruoro<sup>103</sup> for myself, bearing it back to  
Ensigart.

108. I would not have made it back alive- out from the rîsi's hall,  
Had Gunnlada not helped me-  
That virtuous maid, who held me in her arms.

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<sup>103</sup> The Mead of Inspiration.

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109. The next day, the rîsi came:  
Entered Hôho's lofty hall, asking if Balwurcho  
Had come among the Ensi or was perhaps slain by Suhting.

110. Wodan swore upon the oath-ring<sup>104</sup> how can anyone trust  
him?  
He cheated Suhting, stole his draught,  
And betrayed Gunnlada.

111. It is time to sing in the thauling's seat  
Of what I saw at Urda's well;  
I sat in silence, contemplating as I listened  
To Hôho's<sup>105</sup> counsels.  
I heard men speak of the runes, And of the rede they spoke.  
At Hôho's hall, In Hôho's hall,  
There, I heard them utter:

112. Ludfâfaner<sup>106</sup>, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not rise at night unless to watch for a foe  
Or find a place to relieve yourself.

113. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not lie in a witch's arms- keep yourself from her embrace.

114. She will cast her spell upon you, and you would no longer  
care  
To seek the company of men, want neither food nor cheer,  
And keep to your bed in sorrow.

115. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not seduce nor make a mistress of another man's wife.

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<sup>104</sup> That Balwurcho wasn't in Ensigart.

<sup>105</sup> 'High' or 'The High One': Wodan .

<sup>106</sup> Following Heiden.

116. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
If you travel through mountains or by water,  
Take sufficient provisions with you.

117. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not speak of your misfortune with scoundrels-  
You know it would only bring more misfortune.

118. I saw a man unduly endangered by the words of a wicked  
woman-  
Her deceiving tongue caused his downfall,  
Even though he was innocent.

119. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
If you have found a loyal friend, go to find him often-  
Tall grass and briars overgrow the path which no one treads.

120. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Seek a good man to have as your friend,  
And learn how to win his loyalty.

121. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Don't be the first to end a friendship with a loyal comrade-  
Despair eats away at the soul of a man  
Who cannot confide in another.

122. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not waste words arguing with a fool.

123. You will never gain good from an evil man,  
But a good man would further your name  
And respect amongst the folk.

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124. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Men share mutual affection when they can openly speak their  
hearts-  
The one who speaks only fair words is no true friend.

125. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not argue with a lesser man-  
The better man often refrains from conflict  
When the worse man insults him.

126. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Be no other man's shoe-maker or shaper of shafts,  
Unless you are crafting your own-  
Should the shoe fit poorly, or the shaft be bent,  
Then they would wish you harm.

127. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
If wrong was done to you, let it be known,  
And set on your foes immediately.

128. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not partake in evil deeds, but be happy to do good.

129. Do not look up in battle,  
Or you may be spell-struck by witches  
And then freeze in panic and terror.

130. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
If you wish to have the love of a good woman,  
Affirm your troth, keep faithful to her,  
And you will enjoy the good she has to give to you.

131. Ludfâfaner, listen to my counsel-



It will benefit you to take it, and serve you well if you follow it:  
Be cautious, but overly so-  
First of ale, second, of another man's wife,  
And third, the cunning of thieves.

132. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Do not make fun of or laugh at a guest or traveler.

133. Often, those who sit in the hall do not know  
The true caliber of the stranger-  
No man is so perfect that he may be flawless,  
Nor any completely worthless.  
All men hold both foul and fair within them.

134. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Never smirk at an elder, they speak good sense-  
Wisdoms often come from their mouths.

135. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
Don't turn away the outsider, nor shut the door in his face,  
But help the wretch.

136. Only a strong lock can last in the door  
Which is unlocked for every wight who calls.  
Turn your back to the stranger- he may have a malicious intent,  
And bring all sorts of troubles.

137. Ludfâfaner, listen to my counsel-  
It will benefit you to take it, and serve you well if you follow it:  
When you drink ale, invoke the magan of the earth-  
Earth is good against ale, fire is good against fever,  
Oak is good against constipation, an ear of corn is good against  
Witches' enchantments, elder is good  
Against the strife within a home,<sup>107</sup>

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<sup>107</sup> Following Hollander.

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Astringent is good against bite-sickness,  
And runes are good against bad luck.  
The earth absorbs the tide.

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