

THE POWER OF THE RUNES



By **VOENIX**

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INTRODUCTION

It was in the autumn of 1992 when a friend and I sat by a campfire discussing paganism, the old Germanic peoples and the effects, which can still be felt today, that National Socialism had on runic divination. It is still true today, as it has been in the past, that many people seem to face insurmountable obstacles when it comes to finding the roots of their own forefathers. It seems most still prefer to look exclusively towards the Far East in search of wisdom. Some would be surprised to find just how much similarity – and especially spiritual similarity – can be found when one compares one's own nation with others.

We spoke also about the difficulty nowadays, of approaching certain books and of tackling some very abstract ideas, both old and new. Since I am someone who finds it easiest to approach a subject through the medium of pictures, I had the idea (even if it is not an original one) of portraying the runes' fundamental divinatory character in a pictorial form on cards.

As most people are not even familiar with the term *rune*, nor with its symbolism, the idea of reaching them in this way was not only exciting, but also seemed promising. The cards would be used, on the one hand, as an oracle system just like the tarot while, on the other hand, helping the individual to approach the ancient wisdom of the runes and the inexhaustible

potential that still offers an infinite number of possibilities — possibilities which today we can barely guess at.

Once I had looked around on the German market, I soon found two different rune card packs and a number of sets containing rune stones made of clay or similar materials. There were quite a few alternatives on offer, but I had something quite different in mind. The first thing to do was to decide on a definite line of approach and I settled for the epoch when paganism still held sway, even though every theme involved could equally be transposed to modern times. It was also clear to me that I would paint a series of deities closely connected with the various runes and, furthermore, that their archetypal characteristics would be best portrayed in a traditional way.

Becoming familiar with the Teutonic gods requires a large amount of research and concentrated work. These gods, as with humans and animals, should be depicted in typical situations, that one can quite easily imagine observing. It was also important to me to give the setting of the cards a clear design and to show the name of the respective rune in its runic script form to familiarize the reader with the runic alphabet in the translation of the Germanic word.

I have referred often to the authors and runic practitioners Ralph Tegtmeier and Freya Aswynn, whom I would like to thank at this juncture for their work so far and to acknowledge the great respect I have for them. Their knowledge and experience have been of great help to me in creating these cards and this book.

I, for my part, believe that the mysteries of the runes extend far beyond what we know so far about them. Research into their lines of force as mathematical space vectors, as pursued by Ulrich Jürgen Heinz, gives us an idea of how and where runic structures make their effects felt throughout the cosmos.

There are some practitioners who are of the opinion that using a bought set of cards is utterly pointless and that only the creation of one's own *Futhark* or runic alphabet can fulfill the required purpose. This is a claim that I cannot support since I have experienced success on many occasions with 'strange' cards. However, this is a decision that each person should make for himself.

I would, furthermore, beg the indulgence of historians and other experts should some of the representations of weapons or clothing not be completely authentic for that time.

Everything considered, I hope very much that this set of cards will at the very least bring some joy to people who use them. For myself, it represents the laborious realization of a project that I first started in 1992.

A handwritten signature in black ink, appearing to read 'Voenix', with a stylized flourish at the end.

— Thomas Vömel (Voenix)
Möglingen, Summer 1995

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THE RUNE ALPHABET



A = F

B = B

C = <

D = M

E = M

F = F

G = X

H = N

I = I

J = S or I

K = <

L = P

M = M

N = Y

O = R

P = K

Q = <

R = R

S = S

T = T

U = N

V = N or P

W = P

X = S

Y = S or A

Z = S or Y

NG = D

TH = P



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the artist's homepage: www.voenix.de
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