All about Runes

A Book of Runes

A Wikipedia Compilation
by
Michael A. Linton

PDF generated using the open source mwlib toolkit. See http://code.pediapress.com/ for more information.
PDF generated at: Thu, 13 Jun 2013 03:17:30 UTC

Contents

Articles

Rune Alphabets

Runes

Runic	
	
Type	Alphabet
Languages	Germanic languages
Time period	Elder Futhark from the 2nd century AD
Parent systems	Phoenician • Old Italic • Runic
Child systems	Younger Futhark, Anglo-Saxon futhorc
ISO 15924	Runr, 211
Direction	Left-to-right
Unicode alias	Runic
Unicode range	U+16A0–U+16FF[1]
Note: This page may contain IPA phonetic symbols.	

Runes (Proto-Norse: ᚱᚢᚾᛟ (*runo*), Old Norse: *rún*) are the letters in a set of related alphabets known as **runic alphabets**, which were used to write various Germanic languages before the adoption of the Latin alphabet and for specialised purposes thereafter. The Scandinavian variants are also known as **futhark** or **fuþark** (derived from their first six letters of the alphabet: *F*, *U*, *Þ*, *A*, *R*, and *K*); the Anglo-Saxon variant is **futhorc** or **fuþorc** (due to sound changes undergone in Old English by the same six letters).

Runology is the study of the runic alphabets, runic inscriptions, runestones, and their history. Runology forms a specialised branch of Germanic linguistics.

The earliest runic inscriptions date from around AD 150. The characters were generally replaced by the Latin alphabet as the cultures that had used runes underwent Christianisation, by approximately AD 700 in central Europe and AD 1100 in Northern Europe. However, the use of runes persisted for specialized purposes in Northern Europe. Until the early 20th century, runes were used in rural Sweden for decorative purposes in Dalarna and on Runic calendars.

The three best-known runic alphabets are the Elder Futhark (around AD 150–800), the Anglo-Saxon Futhorc (AD 400–1100), and the Younger Futhark (AD 800–1100). The Younger Futhark is divided further into the long-branch

runes (also called *Danish*, although they also were used in Norway and Sweden); short-branch or Rök runes (also called *Swedish-Norwegian*, although they also were used in Denmark); and the stavesyle or Hälsinge runes (staveless runes). The Younger Futhark developed further into the Marcomannic runes, the Medieval runes (AD 1100–1500), and the Dalecarlian runes (around AD 1500–1800).

Historically, the runic alphabet is a derivation of the Old Italic alphabets of antiquity, with the addition of some innovations. Which variant of the Old Italic family in particular gave rise to the runes is uncertain. Suggestions include Raetic, Etruscan, or Old Latin as candidates. At the time, all of these scripts had the same angular letter shapes suited for epigraphy, which would become characteristic of the runes.

The process of transmission of the script is unknown. The oldest inscriptions are found in Denmark and Northern Germany, not near Italy. A "West Germanic hypothesis" suggests transmission via Elbe Germanic groups, while a "Gothic hypothesis" presumes transmission via East Germanic expansion.

History and use

The runes were in use among the Germanic peoples from the 1st or 2nd century AD.[2]. The inscription reads *harja*; a disputed candidate for a 1st-century inscription is on the Meldorf fibula in southern Jutland.</ref> This period corresponds to the late Common Germanic stage linguistically, with a continuum of dialects not yet clearly separated into the three branches of later centuries: North Germanic, West Germanic, and East Germanic.

An inscription using cipher runes, the Elder Futhark, and the Younger Futhark, on the 9th-century Rök Runestone in Sweden

No distinction is made in surviving runic inscriptions between long and short vowels, although such a distinction was certainly present phonologically in the spoken languages of the time. Similarly, there are no signs for labiovelars in the Elder Futhark (such signs were introduced in both the Anglo-Saxon futhorc and the Gothic alphabet as variants of *p*; see peorð.)

The name *runes* contrasts with Latin or Greek *letters*. It is attested on a 6th-century Alamannic runestaff as *runa*, and possibly as *runo* on the 4th-century Einang stone. The name is from a root *run-* (Gothic *runa*), meaning "secret" or "whisper". The root *run-* can also be found in the Baltic languages meaning "speech". In Lithuanian, *runoti* has two meanings: "to cut (with a knife)" or "to speak".[3] In the Finnish language, the word *runo* means "song", "poem" or, in old context, "singer".[4]

A Younger Futhark inscription on the 12th-century Vaksala Runestone in Sweden

Origins

The runes developed centuries after the Old Italic alphabets from which they are probably historically derived. The debate on the development of the runic script concerns the question regarding which of the Italic alphabets should be taken as their point of origin, and which, if any, signs should be considered original innovations added to the letters found in the Italic scripts. The historical context of the script's origin is the cultural contact between Germanic people, who often served as mercenaries in the Roman army

and the Italic peninsula during the Roman imperial period (1st century BC to 5th century AD). The formation of the Elder Futhark was complete by the early 5th century, with the Kylver Stone being the first evidence of the *futhark* ordering as well as of the *p* rune.

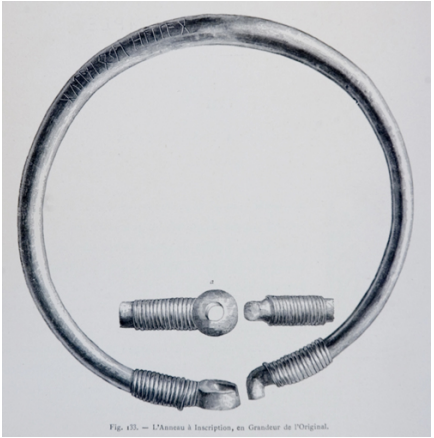
Specifically, the Raetic alphabet of Bolzano is often advanced as a candidate for the origin of the runes, with only five Elder Futhark runes (*e*, *ï*, *j*, *ŋ*, *p*) having no counterpart in the Bolzano alphabet[5]. Scandinavian scholars tend to favor derivation from the Latin alphabet itself over Raetic candidates.[6][7][8] A "North Etruscan" thesis is supported by the inscription on the Negau helmet dating to the 2nd century BC[9] This is in a northern Etruscan alphabet, but features a Germanic name, *Harigast*.

The angular shapes of the runes are shared with most contemporary alphabets of the period that were used for carving in wood or stone. There are no *horizontal* strokes: when carving a message on a flat staff or stick, it would be along the grain, thus both less legible and more likely to split the wood. This characteristic is also shared by other alphabets, such as the early form of the Latin alphabet used for the Duenos inscription, and it is not universal, especially among early runic inscriptions, which frequently have variant rune shapes including horizontal strokes. Runic manuscripts, i.e. written rather than carved runes, such as Codex Runicus, also show horizontal strokes.

The "West Germanic hypothesis" speculates on an introduction by West Germanic tribes. This hypothesis is based on claiming that the earliest inscriptions of the 2nd and 3rd centuries, found in bogs and graves around Jutland (the Vimose inscriptions), exhibit word endings that, being interpreted by Scandinavian scholars to be Proto-Norse, are considered unresolved and long having been the subject of discussion. Inscriptions such as *wagnija*, *nibijo*, and *harija* are supposed to incarnate tribe names, tentatively proposed to be Vangiones, the Nidensis, and the Harii tribes located in the Rhineland.[10] Since names ending in *-io* reflect Germanic morphology representing the Latin ending *-ius*, and the suffix *-inius* was reflected by Germanic *-inio-*,[11][12] the question of the problematic ending *-ijo* in masculine Proto-Norse would be resolved by assuming Roman (Rhineland) influences, while "the awkward ending -a of laguþewa[13] may be solved by accepting the fact that the name may indeed be West Germanic;"[10] however, it should be noted that in the early Runic period differences between Germanic languages are generally presumed to be small. Another theory presumes a Northwest Germanic unity preceding the emergence of Proto-Norse proper from roughly the 5th century.[14].</ref>[15].</ref> An alternative suggestion explaining the impossibility to classify the earliest inscriptions as either North or West Germanic is forwarded by È. A. Makaev, who presumes a "special runic koine", an early "literary Germanic" employed by the entire Late Common Germanic linguistic community after the separation of Gothic (2nd to 5th centuries), while the spoken dialects may already have been more diverse.[16]

Early inscriptions

Runic inscriptions from the 400-year period AD 150 to 550 are described as "Period I." These inscriptions are generally in Elder Futhark, but the set of letter shapes and bindrunes employed is far from standardized. Notably the *j*, *s*, and *ŋ* runes undergo considerable modifications, while others, such as *p* and *ï*, remain unattested altogether prior the first full futhark row on the Kylver Stone (c. AD 400).



Ring of Pietroassa (from between AD 250 to 400) by Henri Trenk, 1875

Artifacts such as spear-mounts or shield-heads have been found that bear runic marking that may be dated to AD 200, as evidenced by artifacts found across northern Europe in Schleswig (North Germany), Fyn, Sjaeland, Jylland (Denmark), and Skåne (Sweden). Earlier, but less reliable, artifacts have been found in Meldorf, Süderdithmarschen, northern Germany; these include brooches and combs found in graves, most notably the Meldorf fibula, and are supposed to have the earliest markings resembling runic inscriptions.

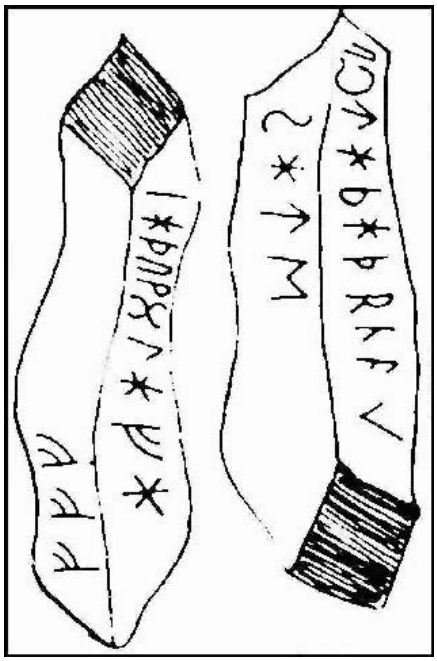
Theories of the existence of separate Gothic runes have been advanced, even identifying them as the original alphabet from which the Futhark were derived, but these have little support in archaeological findings (mainly the spearhead of Kovel, with its right-to-left inscription, its T-shaped tiwaz, and its rectangular dagaz). If there ever were genuinely Gothic runes, they were soon replaced by the Gothic alphabet. The letters of the Gothic alphabet, however, as given by the Alcuin manuscript (9th century), are obviously related to the names of the Futhark. The names are clearly Gothic, but it is impossible to say whether they are as old as the letters themselves. A handful of Elder Futhark inscriptions were found in Gothic territory, such as the 3rd- to 5th-century Ring of Pietroassa.

The Encyclopædia Britannica even suggests the original development of the runes may have been due to the Goths.[17]

Magical or divinatory use

The stanza 157 of *Hávamál* attribute to runes the power to bring that which is dead back to life. In this stanza, Odin recounts a spell:

A bracteate (G 205) from approximately AD 400 that features the charm word *alu* with a depiction of a stylized male head, a horse, and a swastika, a common motif on bracteates



An illustration of the Gummarp Runestone (AD 500 to 700) from Blekinge, Sweden

Closeup of the runic inscription found on the 6th- or 7th-century Björketorp Runestone located in Blekinge, Sweden

Þat kann ek it tolfta,	I know a twelfth one if I see,
ef ek sé á tré uppi	up in a tree,
váfa virgilná,:	a dangling corpse in a noose,
svá ek ríst ok í rúnum fák,	I can so carve and colour the runes,
at sá gengr gumi	that the man walks
ok mælir við mik.[18]	And talks with me.

The earliest runic inscriptions found on artifacts give the name of either the craftsman or the proprietor, or sometimes, remain a linguistic mystery. Due to this, it is possible that the early runes were not used so much as a simple writing system, but rather as magical signs to be used for charms. Although some say the runes were used for divination, there is no direct evidence to suggest they were ever used in this way. The name *rune* itself, taken to mean "secret, something hidden", seems to indicate that knowledge of the runes was originally considered esoteric, or restricted to an elite. The 6th-century Björketorp Runestone warns in Proto-Norse using the word *rune* in both senses:

> *Haidzruno runu, falahak haidera, ginnarunaz. Arageu haeramalausz uti az. Weladaude, sa'z þat barutz. Uþarba spa.*
>
> I, master of the runes(?) conceal here runes of power. Incessantly (plagued by) maleficence, (doomed to) insidious death (is) he who breaks this (monument). I prophesy destruction / prophecy of destruction.[19]

The same curse and use of the word, rune, also is found on the Stentoften Runestone. There also are some inscriptions suggesting a medieval belief in the magical significance of runes, such as the Franks Casket (AD 700) panel.

Charm words, such as *auja*, *laþu*, *laukaR*, and most commonly, *alu*,[20] appear on a number of Migration period Elder Futhark inscriptions as well as variants and abbreviations of them. Much speculation and study has been produced on the potential meaning of these inscriptions. Rhyming groups appear on some early bracteates that also may be magical in purpose, such as *salusalu* and *luwatuwa*. Further, an inscription on the Gummarp Runestone (AD 500 to 700) gives a cryptic inscription describing the use of three runic letters followed by the Elder Futhark f-rune written three times in succession.[21]

Nevertheless, it has proven difficult to find unambiguous traces of runic "oracles": although Norse literature is full of references to runes, it nowhere contains specific instructions on divination. There are at least three sources on divination with rather vague descriptions that may, or may not, refer to runes: Tacitus's 1st-century *Germania*, Snorri Sturluson's 13th-century *Ynglinga saga*, and Rimbert's 9th-century *Vita Ansgari*.

The first source, Tacitus's *Germania*, describes "signs" chosen in groups of three and cut from "a nut-bearing tree," although the runes do not seem to have been in use at the time of Tacitus' writings. A second source is the *Ynglinga saga*, where Granmar, the king of Södermanland, goes to Uppsala for the blót. There, the "chips" fell in a way that said that he would not live long (*Féll honum þá svo spánn sem hann mundi eigi lengi lifa*). These "chips," however, are easily explainable as a *blótspánn* (sacrificial chip), which was "marked, possibly with sacrificial blood, shaken, and thrown down like dice, and their positive or negative significance then decided."[22]Wikipedia:Citing sources

The third source is Rimbert's *Vita Ansgari*, where there are three accounts of what some believe to be the use of runes for divination, but Rimbert calls it "drawing lots". One of these accounts is the description of how a renegade Swedish king, Anund Uppsale, first brings a Danish fleet to Birka, but then changes his mind and asks the Danes to "draw lots". According to the story, this "drawing of lots" was quite informative, telling them that attacking Birka would bring bad luck and that they should attack a Slavic town instead. The tool in the "drawing of lots," however, is easily explainable as a *hlautlein* (lot-twig), which according to Foote and Wilson[23] would be used in the same manner as a *blótspánn*.

The lack of extensive knowledge on historical use of the runes has not stopped modern authors from extrapolating entire systems of divination from what few specifics exist, usually loosely based on the reconstructed names of the runes and additional outside influence.

A recent study of runic magic suggests that runes were used to create magical objects such as amulets[24]Wikipedia:Citing sources, but not in a way that would indicate that runic writing was any more inherently magical, than were other writing systems such as Latin or Greek.

Medieval use

Codex Runicus, a vellum manuscript from approximately AD 1300 containing one of the oldest and best preserved texts of the Scanian Law, is written entirely in runes

As Proto-Germanic evolved into its later language groups, the words assigned to the runes and the sounds represented by the runes themselves, began to diverge somewhat and each culture would either create new runes, rename or rearrange its rune names slightly, or even stop using obsolete runes completely, to accommodate these changes. Thus, the Anglo-Saxon futhorc has several runes peculiar to itself to represent diphthongs unique to (or at least prevalent in) the Anglo-Saxon dialect.

Nevertheless, the fact that the Younger Futhark has 16 runes, while the Elder Futhark has 24, is not fully explained by the some 600 years of sound changes that had occurred in the North Germanic language group. The development here might seem rather astonishing, since the younger form of the alphabet came to use fewer different rune signs at the same time as the development of the language led to a greater number of different phonemes than had been present at the time of the older futhark. For example, voiced and unvoiced consonants merged in script, and so did many vowels, while the number of vowels in the spoken language increased. From approximately AD 1100, this disadvantage was eliminated in the medieval runes, which again, increased the number of different signs to correspond with the number of phonemes in the language.

Some later runic finds are on monuments (runestones), which often contain solemn inscriptions about people who died or performed great deeds. For a long time it was presumed that this kind of grand inscription was the primary use of runes, and that their use was associated with a certain societal class of rune carvers.

In the mid-1950s, however, approximately 600 inscriptions, known as the Bryggen inscriptions, were found in Bergen. These inscriptions were made on wood and bone, often in the shape of sticks of various sizes, and contained inscriptions of an everyday nature—ranging from name tags, prayers (often in Latin), personal messages, business letters, and expressions of affection, to bawdy phrases of a profane and sometimes even of a vulgar nature. Following this find, it is nowadays commonly presumed that, at least in late use, Runic was a widespread and common writing system.

In the later Middle Ages, runes also were used in the Clog almanacs (sometimes called *Runic staff*, *Prim*, or *Scandinavian calendar*) of Sweden and Estonia. The authenticity of some monuments bearing Runic inscriptions found in Northern America is disputed, but most of them being dated to modern times.

Runes in Eddic lore

In Norse mythology, the runic alphabet is attested to a divine origin (Old Norse: *reginkunnr*). This is attested as early as on the Noleby Runestone from approximately 600 AD that reads *Runo fahi raginakundo toj[e'k]a...*, meaning "I prepare the suitable divine rune..."[25] and in an attestation from the 9th century on the Sparlösa Runestone, which reads *Ok rað runaʀ þaʀ rægi[n]kundu*, meaning "And interpret the runes of divine origin".[26] More notably, in the Poetic Edda poem *Hávamál*, Stanza 80, the runes also are described as *reginkunnr*:

Þat er þá reynt,	That is now proved,
er þú að rúnum spyrr	what you asked of the runes,
inum reginkunnum,	of the potent famous ones,
þeim er gerðu ginnregin	which the great gods made,
ok fáði fimbulþulr,	and the mighty sage stained,
þá hefir hann bazt, ef hann þegir.[27]	that it is best for him if he stays silent.

The poem *Hávamál* explains that the originator of the runes was the major deity, Odin. Stanza 138 describes how Odin received the runes through self-sacrifice:

Veit ek at ek hekk vindga meiði a	I know that I hung on a windy tree
netr allar nío,	nine long nights,
geiri vndaþr ok gefinn Oðni,	wounded with a spear, dedicated to Odin,
sialfr sialfom mer,	myself to myself,
a þeim meiþi, er mangi veit, hvers hann af rótom renn.	on that tree of which no man knows from where its roots run.

In stanza 139, Odin continues:

Við hleifi mik seldo ne viþ hornigi,	No bread did they give me nor a drink from a horn,
nysta ek niþr,	downwards I peered;
nam ek vp rvnar,	I took up the runes,
opandi nam,	screaming I took them,
fell ek aptr þaðan.	then I fell back from there.

This passage has been interpreted as a mythical representation of shamanic initial rituals in which the initiate must undergo a physical trial in order to receive mystic wisdom.[28]

In the Poetic Edda poem *Rígsþula* another origin is related of how the runic alphabet became known to humans. The poem relates how Ríg, identified as Heimdall in the introduction, sired three sons (Thrall (slave), Churl (freeman), and Jarl (noble)) on human women. These sons became the ancestors of the three classes of humans indicated by their names. When Jarl reached an age when he began to handle weapons and show other signs of nobility, Rig returned and, having claimed him as a son, taught him the runes. In 1555, the exiled Swedish archbishop Olaus Magnus recorded a tradition that a man named Kettil Runske had stolen three rune staffs from Odin and learned the runes and their magic.

Runic alphabets

Elder Futhark (2nd to 8th centuries)

The Elder Futhark, used for writing Proto-Norse, consists of 24 runes that often are arranged in three groups of eight; each group is referred to as an Ætt. The earliest known sequential listing of the full set of 24 runes dates to approximately AD 400 and is found on the Kylver Stone in Gotland, Sweden.

Detail of the Elder Futhark inscription on a replica of one of the 5th-century AD Golden Horns of Gallehus found in Denmark

Most probably each rune had a name, chosen to represent the sound of the rune itself. The names are, however, not directly attested for the Elder Futhark themselves. Reconstructed names in Proto-Germanic have been produced, based on the names given for the runes in the later alphabets attested in the rune poems and the linked names of the letters of the Gothic alphabet. The letter æ was named from The Runic letter ᚫ called, Ansuz. An asterisk before the rune names means that they are unattested reconstructions. The 24 Elder Futhark runes are:[29]

Rune	UCS	Transliteration	IPA	Proto-Germanic name	Meaning
ᚠ		**f**	/f/	*fehu	"wealth, cattle"
ᚢ		**u**	/u(ː)/	?*ūruz	"aurochs" (or *ûram "water/slag"?)
ᚦ		**þ**	/θ/, /ð/	?*þurisaz	"the god Thor, giant"
ᚨ		**a**	/a(ː)/	*ansuz	"one of the Æsir (gods)"
ᚱ		**r**	/r/	*raidō	"ride, journey"
ᚲ		**k**	/k/	?*kaunan	"ulcer"? (or *kenaz "torch"?)
ᚷ		**g**	/g/	*gebō	"gift"
ᚹ		**w**	/w/	*wunjō	"joy"
ᚺᚻ		**h**	/h/	*hagalaz	"hail" (the precipitation)
ᚾ		**n**	/n/	*naudiz	"need"
		i	/i(ː)/	*īsaz	"ice"
ᛃ		**j**	/j/	*jēra-	"year, good year, harvest"
ᛇ		**ï (or æ)**	/æː/(?)	*ī(h)waz/*ei(h)waz	"yew-tree"
ᛈ		**p**	/p/	?*perþ-	meaning unclear, perhaps "pear-tree".
ᛉ		**z**	/z/	?*algiz	unclear, possibly "elk".
ᛊᛋ		**s**	/s/	*sōwilō	"Sun"
ᛏ		**t**	/t/	*tīwaz/*teiwaz	"the god Tiwaz"
ᛒ		**b**	/b/	*berkanan	"birch"
ᛖ		**e**	/e(ː)/	*ehwaz	"horse"
ᛗ		**m**	/m/	*mannaz	"Man"
ᛚ		**l**	/l/	*laguz	"water, lake" (or possibly *laukaz "leek")

ᛜ	ᛝ	**ŋ**	/ŋ/	*ingwaz	"the god Ingwaz"
ᛟ	ᛟ	**o**	/o(ː)/	*ōþila-/*ōþala-	"heritage, estate, possession"
ᛞ	ᛞ	**d**	/d/	*dagaz	"day"

Anglo-Frisian runes (5th to 11th centuries)

The Anglo-Saxon Fuþorc

The futhorc are an extended alphabet, consisting of 29, and later, even 33 characters. It probably was used from the 5th century onward. There are competing theories as to the origins of the Anglo-Saxon Fuþorc. One theory proposes that it was developed in Frisia and later spread to England. Another holds that runes were introduced by Scandinavians to England where the fuþorc was modified and exported to Frisia. Both theories have their inherent weaknesses and a definitive answer likely awaits more archaeological evidence. Futhorc inscriptions are found e.g. on the Thames scramasax, in the Vienna Codex, in Cotton Otho B.x (Anglo-Saxon rune poem) and on the Ruthwell Cross.

The Anglo-Saxon rune poem gives the following characters and names: ᚠ feoh, ᚢ ur, ᚦ thorn, ᚩ os, ᚱ rad, ᚳ cen, ᚷ gyfu, ᚹ wynn, ᚻ haegl, ᚾ nyd, ᛁ is, ᛄ ger, ᛇ eoh, ᛈ peordh, ᛉ eolh, ᛋ sigel, ᛏ tir, ᛒ beorc, ᛖ eh, ᛗ mann, ᛚ lagu, ᛝ ing, ᛟ ethel, ᛞ daeg, ᚪ ac, ᚫ aesc, ᚣ yr, ᛡ ior, ᛠ ear.

The expanded alphabet features the additional letters ᛢ cweorth, ᛣ calc, ᛤ cealc, and ᛥ stan. These additional letters have only been found in manuscripts. Feoh, þorn, and sigel stood for [f], [þ], and [s] in most environments, but voiced to [v], [ð], and [z] between vowels or voiced consonants. Gyfu and wynn stood for the letters yogh and wynn, which became [g] and [w] in Middle English.

"Marcomannic runes" (8th to 9th centuries)

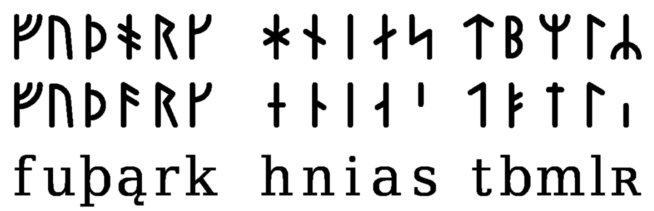
Marcomannic runes

In a treatise called *De Inventione Litterarum*, preserved in 8th- and 9th-century manuscripts, mainly from the southern part of the Carolingian Empire (Alemannia, Bavaria), ascribed to Hrabanus Maurus, a runic alphabet consisting of a curious mixture of Elder Futhark with Anglo-Saxon futhorc is recorded. The manuscript text ascribes the runes to the *Marcomanni, quos nos Nordmannos vocamus*, and hence traditionally, the alphabet is called "Marcomannic runes", but it has no connection with the Marcomanni, and rather is an attempt of Carolingian scholars to represent all letters of the Latin alphabets with runic equivalents.

Wilhelm Grimm discussed these runes in 1821.[30]

Younger Futhark (9th to 11th centuries)

The Younger Futhark, also called Scandinavian Futhark, is a reduced form of the Elder Futhark, consisting of only 16 characters. The reduction correlates with phonetic changes when Proto-Norse evolved into Old Norse. They are found in Scandinavia and Viking Age settlements abroad, probably in use from the 9th century onward. They are divided into long-branch (Danish) and short-twig (Swedish and Norwegian) runes. The difference between the two versions is a matter of controversy. A general opinion is that the difference between them was functional; i.e. the long-branch runes were used for documentation on stone, whereas the short-branch runes were in everyday use for private or official messages on wood.



The Younger Futhark: long-branch runes and short-twig runes

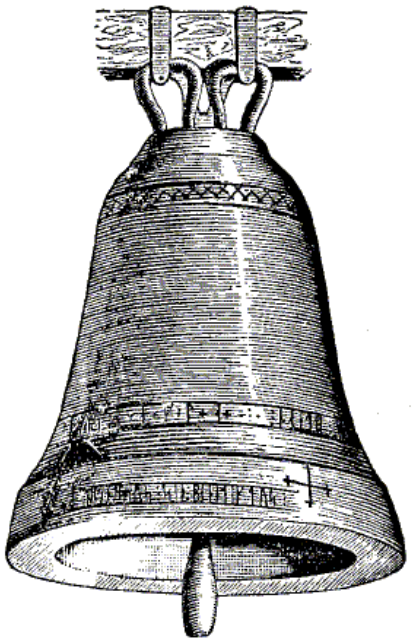
While also featuring a runic inscription detailing the erection of a bridge for a loved one, the 11th-century Ramsung carving is a Sigurd stone that depicts the legend of Sigurd.

Medieval runes (12th to 15th centuries)

In the Middle Ages, the Younger Futhark in Scandinavia was expanded, so that it once more contained one sign for each phoneme of the Old Norse language. Dotted variants of voiceless signs were introduced to denote the corresponding voiced consonants, or vice versa, voiceless variants of voiced consonants, and several new runes also appeared for vowel sounds. Inscriptions in medieval Scandinavian runes show a large number of variant rune forms, and some letters, such as *s*, *c*, and *z* often were used interchangeably.[31][32]

Medieval runes

Medieval runes were in use until the 15th century. Of the total number of Norwegian runic inscriptions preserved today, most are medieval runes. Notably, more than 600 inscriptions using these runes have been discovered



A church bell from Saleby, Västergötland, Sweden, containing a runic inscription from 1228 AD

in Bergen since the 1950s, mostly on wooden sticks (the so-called Bryggen inscriptions). This indicates that runes were in common use side by side with the Latin alphabet for several centuries. Indeed, some of the medieval runic inscriptions are written in Latin language.

Dalecarlian runes (16th to 19th centuries)

Dalecarlian runes

According to Carl-Gustav Werner, "In the isolated province of Dalarna in Sweden a mix of runes and Latin letters developed."[33] The Dalecarlian runes came into use in the early 16th century and remained in some use up to the 20th century. Some discussion remains on whether their use was an unbroken tradition throughout this period or whether people in the 19th and 20th centuries learned runes from books written on the subject. The character inventory was used mainly for transcribing Elfdalian.

Academic study

The modern study of runes was initiated during the Renaissance, by Johannes Bureus (1568–1652). Bureus viewed runes as holy or magical in a kabbalistic sense. The study of runes was continued by Olof Rudbeck Sr (1630–1702) and presented in his collection *Atlantica*. Anders Celsius (1701–44) further extended the science of runes and travelled around the whole of Sweden to examine the *runstenar* (runestones). From the "golden age of philology" in the 19th century, runology formed a specialized branch of Germanic linguistics.

Body of inscriptions

The largest group of surviving Runic inscription are Viking Age Younger Futhark runestones, most commonly found in Sweden. Another large group are medieval runes, most commonly found on small objects, often wooden sticks. The largest concentration of runic inscriptions are the Bryggen inscriptions found in Bergen, more than 650 in total. Elder Futhark inscriptions number around 350, about 260 of which are from Scandinavia, of which about half are on bracteates. Anglo-Saxon futhorc inscriptions number around 100 items.

The Vimose Comb from the island of Funen, Denmark features the earliest known runic inscription (AD 150 to 200) and simply reads, □□□□□ "Harja", a male name.[34]

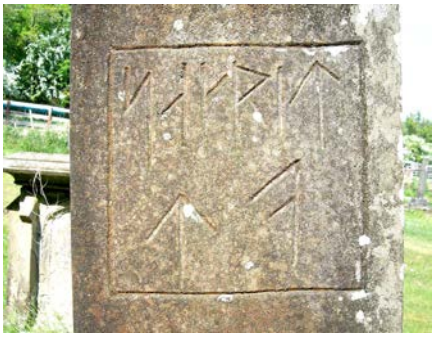
Modern use

Runic alphabets have seen numerous uses since the 18th-century Viking revival, in Scandinavian Romantic nationalism (Gothicismus) and Germanic occultism in the 19th century, and in the context of the Fantasy genre and of Germanic Neopaganism in the 20th century.

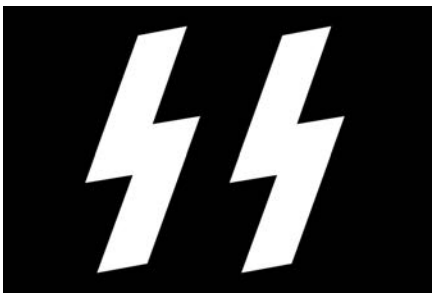
Esotericism

Germanic mysticism and Nazi symbolism

The pioneer of the *Armanist* branch of Ariosophy and one of the more important figures in esotericism in Germany and Austria in the late 19th and early 20th century was the Austrian occultist, mysticist, and völkisch author, Guido von List. In 1908, he published in *Das Geheimnis der Runen* ("The Secret of the Runes") a set of eighteen so-called, "Armanen runes", based on the Younger Futhark and runes of List's own introduction, which allegedly were revealed to him in a state of temporary blindness after cataract operations on both eyes in 1902. The use of runes in Germanic mysticism, notably List's "Armanen runes" and the derived "Wiligut runes" by Karl Maria Wiligut, played a certain role in Nazi symbolism. The fascination with runic symbolism was mostly limited to Heinrich Himmler, and not shared by the other members of the Nazi top echelon. Consequently, runes appear mostly in insignia associated with the *Schutzstaffel*, the paramilitary organization led by Himmler. Wiligut is credited with designing the SS-Ehrenring, which displays a number of "Wiligut runes".



Runic script on an 1886 gravestone in Parkend, England



From 1933, Schutzstaffel unit insignia displayed two Sig Runes

Modern neopaganism and esotericism

Runes are popular in Germanic neopaganism, and to a lesser extent in other forms of Neopaganism and New Age esotericism. Various systems of Runic divination have been published since the 1980s, notably by Ralph Blum (1982), Stephen Flowers (1984, onward), Stephan Grundy (1990), and Nigel Pennick (1995).

The Uthark theory originally was proposed as a scholarly hypothesis by Sigurd Agrell in 1932. In 2002, Swedish esotericist Thomas Karlsson popularized this "Uthark" runic row, which he refers to as, the "night side of the runes", in the context of modern occultism.

J. R. R. Tolkien and contemporary fiction

In J. R. R. Tolkien's novel *The Hobbit* (1937), the Anglo-Saxon runes are used on a map to emphasize its connection to the Dwarves. They also were used in the initial drafts of *The Lord of the Rings*, but later were replaced by the Cirth rune-like alphabet invented by Tolkien. Following Tolkien, historical and fictional runes appear commonly in modern popular culture, particularly in fantasy literature, but also in other forms of media such as video games (for example Heimdall video game used it in especially "magical symbols" associated with unnatural forces).

Unicode

Runic alphabets were added to the Unicode Standard in September, 1999 with the release of version 3.0.

Runic Steel Stamps, Elder Futhark

Block

The Unicode block for Runic alphabets is U+16A0–U+16FF. It is intended to encode all shapes of runic letters. Each letter is encoded only once, regardless of the number of alphabets in which it occurs.

The block contains 81 symbols: 75 runic letters (U+16A0–U+16EA), 3 punctuation marks (Runic Single Punctuation U+16EB ᛫, Runic Multiple Punctuation U+16EC ᛬ and Runic Cross Punctuation U+16ED ᛭), and 3 runic symbols that are used in mediaeval calendar staves ("Golden number Runes", Runic Arlaug Symbol U+16EE ᛮ, Runic Tvimadur Symbol U+16EF ᛯ, and Runic Belgthor Symbol U+16F0 ᛰ). Characters U+16F1–U+16FF are unassigned (as of Unicode Version 6.0).

Runic[1] Unicode chart [35] (PDF)																
	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+16Ax	ᚠ	ᚡ	ᚢ	ᚣ	ᚤ	ᚥ	ᚦ	ᚧ	ᚨ	ᚩ	ᚪ	ᚫ	ᚬ	ᚭ	ᚮ	ᚯ
U+16Bx	ᚰ	ᚱ	ᚲ	ᚳ	ᚴ	ᚵ	ᚶ	ᚷ	ᚸ	ᚹ	ᚺ	ᚻ	ᚼ	ᚽ	ᚾ	ᚿ
U+16Cx	ᛀ	ᛁ	ᛂ	ᛃ	ᛄ	ᛅ	ᛆ	ᛇ	ᛈ	ᛉ	ᛊ	ᛋ	ᛌ	ᛍ	ᛎ	ᛏ
U+16Dx	ᛐ	ᛑ	ᛒ	ᛓ	ᛔ	ᛕ	ᛖ	ᛗ	ᛘ	ᛙ	ᛚ	ᛛ	ᛜ	ᛝ	ᛞ	ᛟ
U+16Ex	ᛠ	ᛡ	ᛢ	ᛣ	ᛤ	ᛥ	ᛦ	ᛧ	ᛨ	ᛩ	ᛪ	᛫	᛬	᛭	ᛮ	ᛯ
U+16Fx	ᛰ															

Notes

1. ^ As of Unicode version 6.1

Letters

Table of runic letters (U+16A0–U+16F0):

16A0	ᚠ	fehu feoh fe f	16B0	ᚰ	on	16C0	ᛀ	dotted-n	16D0	ᛐ	short-twig-tyr t	16E0	ᛠ	ear
16A1	ᚡ	v	16B1	ᚱ	raido rad reid r	16C1	ᛁ	isaz is iss i	16D1	ᛑ	d	16E1	ᛡ	ior
16A2	ᚢ	uruz ur u	16B2	ᚲ	kauna	16C2	ᛂ	e	16D2	ᛒ	berkanan beorc bjarkan b	16E2	ᛢ	cweorth
16A3	ᚣ	yr	16B3	ᚳ	cen	16C3	ᛃ	jeran j	16D3	ᛓ	short-twig-bjarkan b	16E3	ᛣ	calc
16A4	ᚤ	y	16B4	ᚴ	kaun k	16C4	ᛄ	ger	16D4	ᛔ	dotted-p	16E4	ᛤ	cealc
16A5	ᚥ	w	16B5	ᚵ	g	16C5	ᛅ	long-branch-ar ae	16D5	ᛕ	open-p	16E5	ᛥ	stan
16A6	ᚦ	thurisaz thurs thorn	16B6	ᚶ	eng	16C6	ᛆ	short-twig-ar a	16D6	ᛖ	ehwaz eh e	16E6	ᛦ	long-branch-yr
16A7	ᚧ	eth	16B7	ᚷ	gebo gyfu g	16C7	ᛇ	iwaz eoh	16D7	ᛗ	mannaz man m	16E7	ᛧ	short-twig-yr
16A8	ᚨ	ansuz a	16B8	ᚸ	gar	16C8	ᛈ	pertho peorth p	16D8	ᛘ	long-branch-madr m	16E8	ᛨ	Icelandic-yr
16A9	ᚩ	os o	16B9	ᚹ	wunjo wynn w	16C9	ᛉ	algiz eolhx	16D9	ᛙ	short-twig-madr m	16E9	ᛩ	q
16AA	ᚪ	ac a	16BA	ᚺ	haglaz h	16CA	ᛊ	sowilo s	16DA	ᛚ	laukaz lagu logr l	16EA	ᛪ	x
16AB	ᚫ	aesc	16BB	ᚻ	haegl h	16CB	ᛋ	sigel long-branch-sol s	16DB	ᛛ	dotted-l	16EB	᛫	single punctuation
16AC	ᚬ	long-branch-oss o	16BC	ᚼ	long-branch-hagall h	16CC	ᛌ	short-twig-sol s	16DC	ᛜ	ingwaz	16EC	᛬	multiple punctuation
16AD	ᚭ	short-twig-oss o	16BD	ᚽ	short-twig-hagall h	16CD	ᛍ	c	16DD	ᛝ	ing	16ED	᛭	cross punctuation
16AE	ᚮ	o	16BE	ᚾ	naudiz nyd naud n	16CE	ᛎ	z	16DE	ᛞ	dagaz daeg d	16EE	ᛮ	arlaug symbol
16AF	ᚯ	oe	16BF	ᚿ	short-twig-naud n	16CF	ᛏ	tiwaz tir tyr t	16DF	ᛟ	othalan ethel o	16EF	ᛯ	tvimadur symbol
												16F0	ᛰ	belgthor symbol

Fonts

Unicode fonts that support the runic block include the following Free Unicode fonts: Junicode, GNU FreeFont (in its monospace face), and Caslon Roman.

The following non-free Unicode fonts also support the runic block: Alphabetum, Andron, Code2000, Everson Mono, Segoe UI Symbol, and TITUS Cyberbit Basic.

Segoe UI Symbol is included in Windows 7, meaning that the Runic alphabet is supported in that system.[36]

Notes

[1] .
[2] The oldest known runic inscription dates to around AD 150 and is found on a comb discovered in the bog of Vimose, Funen, Denmark<ref name="FOOTNOTEStoklund2003173">Stoklund 2003, p. 173.
[4] .
[5] Mees 2000.
[6] Odenstedt 1990.
[7] Williams 1996.
[8] .
[9] Markey 2001.
[10] Looijenga 1997.
[11] Weisgerber 1968, pp. 135, 392ff.
[12] Weisgerber 1966–7, p. 207.
[13] Syrett 1994, p. 44f.
[14] Penzl & Hall 1994a assume a period of "Proto-Nordic-Westgermanic" unity down to the 5th century and the Gallehus horns inscription<ref name="FOOTNOTEPenzlHall1994b186">Penzl & Hall 1994b, p. 186.
[15] The division between Northwest Germanic and Proto-Norse is somewhat arbitrary<ref name="FOOTNOTEAntonsen196536">Antonsen 1965, p. 36.
[16] Antonsen 1965, p. 36.
[17] .
[18] .
[19] .
[20] Macleod & Mees 2006, pp. 100–1.
[21] Page 2005, p. 31.
[22] Foote & Wilson 1970.
[23] Foote & Wilson 1970, p. 401.
[24] MacLeod & Mees 2006.
[25] .
[26] .
[27] The oldest known runic inscription dates to around AD 150 and is found on a comb discovered in the bog of Vimose, Funen, Denmark<ref name="FOOTNOTEStoklund2003173">Stoklund 2003, p. 173.
[28] .
[29] Page 2005, pp. 8, 15–16.
[30] .
[31] Jacobsen & Moltke 1941–42, p. VII.
[32] Werner 2004, p. 20.
[33] Werner 2004, p. 7.
[35] http://www.unicode.org/charts/PDF/U16A0.pdf

References

Bibliography

- Antonsen, Elmer H (1965), "On Defining Stages in Prehistoric Germanic", *Language*.
- Bammesberger, A; Waxenberger, G, eds. (2006), *Das fuþark und Seine Einzelsprachlichen Weiterentwicklungen*, Walter de Gruyter, ISBN 3-11-019008-7.
- Blum, Ralph (1932), *The Book of Runes – A Handbook for the use of Ancient Oracle: The Viking Runes*, Oracle Books, New York: St. Martin's Press, ISBN 0-312-00729-9.
- Brate, Erik (1922), *Sveriges Runinskrifter* (http://www.runor.se/) (in Swedish).
- Düwel, Klaus (2001), *Runenkunde* (in German), JB Metzler.
- Foote, PG; Wilson, DM (1970), *The Viking Achievement*, London, UK: Sidgwick & Jackson, p. 401, ISBN 0-283-97926-7.
- Jacobsen, Lis; Moltke, Erik (1941–42). *Danmarks Runeindskrifter*. Copenhagen: Ejnar Munksgaards.
- Larrington, Carolyne trans (1999), *The Poetic Edda*, Oxford World's Classics, ISBN 0-19-283946-2.

- Looijenga, JH (1997), *Runes Around the North Sea and on the Continent AD 150–700* (http://dissertations.ub.rug.nl/faculties/arts/1997/j.h.looijenga/) (dissertation), Groningen University.
- MacLeod, Mindy; Mees, Bernard (2006), *Runic Amulets and Magic Objects* (http://books.google.com/books?id=hx7UigqsTKoC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false), Woodbridge, UK; Rochester, NY: Boydell Press, ISBN 1-84383-205-4.
- Markey, TL (2001). "A Tale of the Two Helmets: Negau A and B". *Journal of Indo-European Studies* **29**: 69–172.
- McKinnell, John; Simek, Rudolf; Düwel, Klaus (2004), *Runes, Magic, and Religion: A Sourcebook*, Wien: Fassbaender, ISBN 39-00-53881-6.
- Mees, Bernard (2000), "The North Etruscan Thesis of the Origin of the Runes", *Arkiv for nordisk fililogi* **115**: 33–82.
- Odenstedt, Bengt (1990), *On the Origin and Early History of the Runic Script*, Uppsala, ISBN 91-85352-20-9.
- Page, Raymond Ian (1999), *An Introduction to English Runes* (http://www.boydell.co.uk/5115946X.HTM), Woodbridge: The Boydell Press, ISBN 0-85115-946-XWikipedia:Link rot.
- Page, Raymond Ian (2005), *Runes*, The British Museum Press, p. 31, ISBN 0-7141-8065-3.
- Penzl, Herbert; Hall, Margaret Austin (Mar 1994a), "The Cambridge history of the English language, vol. I: the beginnings to 1066" (http://www.jstor.org/stable/416753), *Language* (review) (Linguistic Society of America) **70** (1): 185–89, ISSN 0097-8507 (http://www.worldcat.org/issn/0097-8507), eISSN 1535-0665.
- ———; Hall, Margaret Austin (1994b), *Englisch: Eine Sprachgeschichte nach Texten von 350 bis 1992 : vom Nordisch-Westgermanischen zum Neuenglischen*, Germanistische Lehrbuchsammlung: Literatur **82**, Lang, ISBN 978-3-906751-79-5.
- Prosdocimi, AL (2003–4), "Sulla Formazione Dell'alfabeto Runico. Promessa di Novità Documentali Forse Decisive", *Archivio per l'Alto Adige* (in Italian), XCVII–XCVIII: 427–40
- Robinson, Orrin W (1992), *Old English and its Closest Relatives: A Survey of the Earliest Germanic Languages* (http://books.google.com/books?id=mmCqKS6rb04C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Stanford University Press, ISBN 0-8047-1454-1.
- Spurkland, Terje (2005), *Norwegian Runes and Runic Inscriptions* (http://books.google.com/books?id=1QDKqY-NWvUC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false), Boydell Press, ISBN 1-84383-186-4.
- Stoklund, M (2003), "The first runes – the literary language of the Germani", *The Spoils of Victory – the North in the Shadow of the Roman Empire*, Nationalmuseet.
- Syrett, Martin (1994), *The Unaccented Vowels of Proto-Norse*, North-Western European Language Evolution **11**, John Benjamins, ISBN 978-87-7838-049-4.
- Thorsson, Edred; Flowers, Stephen (1987). *Runelore: a Handbook of Esoteric Runology*. United States: Samuel Weiser. ISBN 0-87728-667-1.
- Weisgerber, Johannes Leo (1966–7), "Frügeschichtlicher Sprachbewegungen in Kölner Raum (mit 8 Karten)", *Reinische Vierteljahrblätter* (in German).
- ——— (1968), *Die Namen der Ubier* (in German), Cologne: Opladen.
- Werner, Carl-Gustav (2004), *The Allrunes Font and Package* (ftp://tug.ctan.org/pub/tex-archive/fonts/allrunes/allrunes.pdf) (PDF), The Comprehensive Tex Archive Network.
- Williams, Henrik (1996). "The Origin of the Runes". *Amsterdamer Beiträge zur älteren Germanistik* **45**: 211–18.
- ——— (2004). "Reasons for Runes" (http://books.google.com/books?id=jsWL_XJt-dMC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). In Houston, Stephen D. *The First Writing: Script Invention as History and Process*. Cambridge University Press. pp. 262–73. ISBN 0-521-83861-4.

External links

- *Nytt om Runer* (http://www.khm.uio.no/english/research/publications/nytt-om-runer/) (runology journal), NO: UIO.
- *Bibliography of Runic Scholarship* (http://www.galinngrund.org/Runes-Bibliography.htm), Galinn grund.
- *Gamla Runinskrifter* (http://www.christerhamp.se/runor/gamla/), SE: Christer hamp.

Anglo-Saxon runes

Anglo-Saxon Futhorc	
Type	Alphabet
Languages	Old English and Old Frisian, sometimes Latin
Parent systems	Phoenician alphabet • Greek alphabet (Cumae variant) • Old Italic alphabet • Elder Futhark • Anglo-Saxon Futhorc
Sister systems	Younger Futhark
Note: This page may contain IPA phonetic symbols.	

The **Anglo-Saxon runes** (also *Anglo-Frisian*), also known as **futhorc** (or **fuþorc**), is a runic alphabet, extended from the Elder Futhark from 24 to between 26 and 33 characters. They were used probably from the 5th century onward, recording Old English and Old Frisian.

They remained in use in Anglo-Saxon England throughout the 6th to 10th centuries, although runic script became increasingly confined to manuscript tradition as a topic of antiquarian interest after the 9th century, and it disappeared even as a learned curiosity soon after the Norman conquest.

The left half of the front panel of the 7th century Franks Casket, depicting the Germanic legend of Weyland Smith and containing a riddle in Anglo-Saxon runes.

History

There are competing theories as to the origins of the Anglo-Saxon futhorc. One theory proposes that it was developed in Frisia and from there spread later to England. Another holds that runes were first introduced to England from Scandinavia where the futhorc was modified and then exported to Frisia. Both theories have their inherent weaknesses, and a definitive answer likely awaits more archaeological evidence.

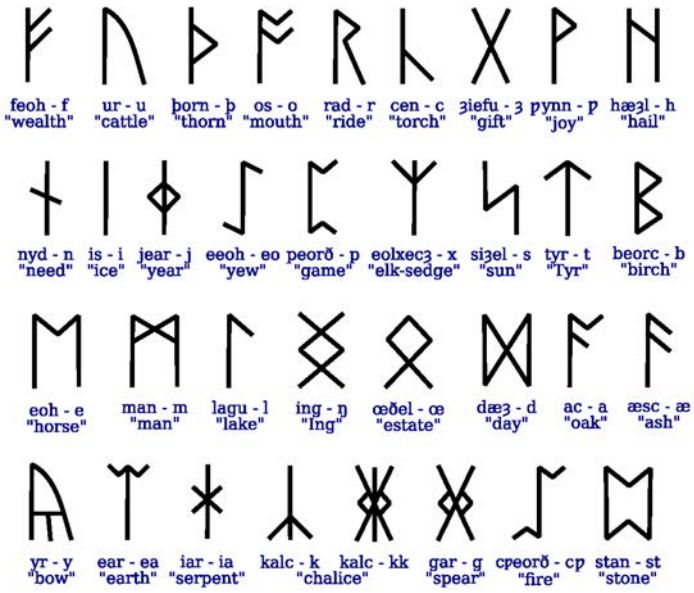
The early futhorc was identical to the Elder Futhark except for the split of ᚪ *a* into three variants ᚪ *āc*, ᚫ *æsc* and ᚬ *ōs*, resulting in 26 runes. This was necessary to account for the new phoneme produced by the Ingvaeonic split of allophones of long and short *a*. The earliest ᚬ *ōs* rune is found on the 5th-century Undley bracteate. ᚪ *āc* was introduced later, in the 6th century. The double-barred ᚻ *hægl* characteristic for continental inscriptions is first attested as late as 698, on St Cuthbert's coffin; before that, the single-barred Scandinavian variant was used.

In England the futhorc was further extended to 28 and finally to 33 runes, and runic writing in England became closely associated with the Latin scriptoria from the time of Anglo-Saxon Christianization in the 7th century. The futhorc started to be replaced by the Latin alphabet from around the 7th century, although the futhorc was still sometimes used up to the 10th or 11th century. In some cases, texts would be written in the Latin alphabet but runes would be used logographically in place of the word it represented, and the þorn and wynn came to be used as extensions of the Latin alphabet. By the Norman Conquest of 1066 it was very rare and disappeared altogether shortly thereafter. From at least five centuries of use, fewer than 200 artifacts bearing futhorc inscriptions have survived.

Several famous English examples mix runes and Roman script, and/or Old English and Latin, on the same object, including the Franks Casket and St Cuthbert's coffin; in the latter, three of the names of the Four Evangelists are given in Latin written in runes but "LUKAS" (Saint Luke) is in Roman script. The coffin is also an example of an object created at the heart of the Anglo-Saxon church that uses runes. A leading expert, Raymond Ian Page, rejects the assumption often made in non-scholarly literature that runes were especially associated in post-conversion Anglo-Saxon England with Anglo-Saxon paganism or magic.[1]

Letters

The Anglo-Saxon rune poem (Cotton Otho B.x.165) has the following runes, listed with their Unicode glyphs, their names, their transliteration and their approximate phonetic value in IPA notation where different from the transliteration:



The futhorc.

Rune Image	UCS	Old English name	Name meaning	Transliteration	IPA
ᚠ	U+16A0	feoh	"wealth"	*f*	[f], [v]
ᚢ	U+16A2	ur	"aurochs"	*u*	[u], [uː]
ᚦ	U+16A6	þorn	"thorn"	*þ*, *ð*, *th*	[θ], [ð]
ᚩ	U+16A9	ós	"[a] god"	*ó*	
ᚱ	U+16B1	rad	"ride"	*r*	
ᚳ	U+16B3	cen	"torch"	*c*	[k], [kʲ]
ᚷ	U+16B7	gyfu	"gift"	*ȝ*	[ɡ], [j]
ᚹ	U+16B9	wynn	"joy"	*w*, *p*	[w]
ᚻ	U+16BB	hægl	"hail (precipitation)"	*h*	[h], [x]
ᚾ	U+16BE	nyd	"need, distress"	*n*	[n]
ᛁ	U+16C1	is	"ice"	*i*	
ᛄ	U+16C4	ger	"year, harvest"	*j*	
ᛇ	U+16C7	eoh	"yew"	*eo*	
ᛈ	U+16C8	peorð	(Unknown)	*p*	[p]
ᛉ	U+16C9	eolh	"elk-sedge"	*x*	

ᛋ		sigel	"Sun"	*s*	[s], [z]
ᛏ		Tiw	"Tiw"	*t*	[t]
ᛒ		beorc	"birch"	*b*	[b]
ᛖ		eh	"horse"	*e*	
ᛗ		mann	"man"	*m*	[m]
ᛚ		lagu	"lake"	*l*	[l]
ᛝ		ing	"Ing (a hero)"	*ŋ*	
ᛟ		éðel	"estate"	*œ*	
ᛞ		dæg	"day"	*d*	[d]
ᚪ		ac	"oak"	*a*	
ᚫ		æsc	"ash-tree"	*æ*	[æ]
ᚣ		yr	"bow"	*y*	
ᛡ		ior	"eel"	*ia*, *io*	
ᛠ		ear	"grave"	*ea*	

The first 24 of these directly continue the Elder Futhark letters, extended by five additional runes, representing long vowels and diphthongs (*á, æ, ý, ia, ea*), comparable to the five forfeda of the Ogham alphabet.

Thorn and Wynn were introduced into the Latin English alphabet to represent [θ] and [w], but then they were replaced with *th* and *w* in Middle English.

The letter sequence, and indeed the letter inventory is not fixed. Compared to the letters of the rune poem given above,

`f u þ o r c ᵹ w h n i j eo p x s t b e m l ŋ œ d a æ y io ea`

the Thames scramasax has 28 letters, with a slightly different order, and *edhel* missing:

`f u þ o r c ᵹ w h n i io eo p x s t b e ŋ d l m j a æ y ea`

The Vienna Codex has also 28 letters; the Ruthwell Cross inscription has 31 letters; Cotton Domitian A.ix (11th century) has another four additional runes:

30. ᛢ cweorð *kw*, a modification of peorð
31. ᛣ calc "chalice" *k* (when doubled appearing as ᛤ *kk*)
32. ᛥ ᛦ stan "stone" *st*
33. ᛤ gar "spear" *g* (as opposed to palatalized ᚷ *ᵹ*)

Of these four additional letters, only the *cweorð* rune fails to appear epigraphically. The *stan* shape is found on the Westeremden yew-stick, but likely as a *Spiegelrune*. The *calc* rune is found on the Bramham Moor Ring, Kingmoor Ring, the Ruthwell Cross, and Bewcastle Cross inscriptions. The *gar* rune is found on the Bewcastle Cross inscription, along with the doubled *calc* rune in select locations [2].

Cotton Domitian A.ix reaches thus a total of 33 letters, according to the transliteration introduced above arranged in the order

`f u þ o r c ᵹ w h n i j eo p x s t b e m l ŋ d œ a æ y ea io cw k st g`

In the manuscript, the runes are arranged in three rows, glossed with Latin equivalents below (in the third row above) and with their names above (in the third row below). The manuscript has traces of corrections by a 16th-century hand, inverting the position of *m* and *d*. Eolh is mistakenly labelled as *sigel*, and in place of sigel, there is a kaun like letter , corrected to proper sigel above it. Eoh is mis-labelled as eþel. Apart from *ing* and *ear*, all rune names are due to the later scribe, identified as Robert Talbot (died 1558).

feoh	ur	þorn	os	rað	cen	gifu	wen	hegel	neað	inc	geu{a}r	sigel	peorð		sig
f	u	ð	o	r	c	g	uu	h	n	i	ge	eo	p	x	s
tir	berc	eþel	deg	lagu	mann		pro	ac	ælc	yr					
t	b	e	m{d}	l	ing	ð{m}	œ	a	æ	y	ear				
{orent.} io	{cur.} q	{iolx} k	{z} sc{st}	{&} g											
ior	cweorð	calc	stan	ear											

Another futhorc row is found in Cotton Galba A.ii.

The Anglo-Saxon futhorc (*abecedarium anguliscum*) as presented in Codex Sangallensis 878 (9th century).

The 9th-century Codex Sangallensis 878 (attributed to Walahfrid Strabo) records an *abecedarium anguliscum* in three lines. The first two lines list the standard 29 runes, i.e. the 24 derived from Elder Futhark, and the five standard additional ones (*á, æ, ý, io, ea*). The listing order of the final two of the "elder" 24 runes is *dæg, éðel*. A peculiarity is the "asterisk" shape of *eolh*. The third line lists *gar* and *kalc*(?) before a doodling repetition of other runes.

Inscription corpus

Futhorc series on the Seax of Beagnoth (9th century). The series has 28 runes, omitting *io*. The shapes of *j*, *s*, *d*, *œ* and *y* deviate from the standard forms shown above; *eo* appears mirrored.

The Old English and Old Frisian Runic Inscriptions database project at the Katholische Universität Eichstätt-Ingolstadt, Germany aims at collecting the genuine corpus of Old English inscriptions containing more than two runes in its paper edition, while the electronic edition aims at including both genuine and doubtful inscriptions down to single-rune inscriptions.

The corpus of the paper edition encompasses about one hundred objects (including stone slabs, stone crosses, bones, rings, brooches, weapons, urns, a writing tablet, tweezers, a sun-dial,Wikipedia:Please clarify comb, bracteates, caskets, a font, dishes, and graffiti). The database includes, in addition, 16 inscriptions containing a single rune, several runic coins, and 8 cases of dubious runic characters (runelike signs, possible Latin characters, weathered characters). Comprising fewer than 200 inscriptions, the corpus is slightly larger than that of Continental Elder Futhark (about 80 inscriptions, c. 400–700), but slightly smaller than that of the Scandinavian Elder Futhark (about 260 inscriptions, c. 200–800).

Runic finds in England cluster along the east coast with a few finds scattered further inland in Southern England. Frisian finds cluster in West Frisia. Looijenga (1997) lists 23 English (including two 7th-century Christian

inscriptions) and 21 Frisian inscriptions predating the 9th century.

Inscriptions

Currently known Anglo-Saxon runic inscriptions include:

The Thames zoomorphic silver-gilt (knife?) mount (late 8th century).

Frisian

- Ferwerd combcase, 6th century; *me uræ*
- Amay comb, c. 600; *eda*
- Oostyn comb, 8th century; *aib ka[m]bu / deda habuku* (with a triple-barred *h*)
- Toornwerd comb, 8th century; *kabu*
- Skanomody solidus, 575–610; *skanomodu*
- Harlingen solidus, 575–625, *hada* (two *ac* runes, double-barred *h*)
- Schweindorf solidus, 575–625, *wela[n]du* "Weyland" (or *þeladu*; running right to left)
- Folkestone tremissis, c. 650; *æniwulufu*
- Midlum sceat, c. 750; *æpa*
- Rasquert swordhandle (whalebone handle of a symbolic sword), late 8th century; *ekumæditoka*, perhaps "I, Oka, not mad" (compare *ek unwodz* from the Danish corpus)
- Arum sword, a yew-wood miniature sword, late 8th century; *edæboda*
- Westeremden A, a yew weaving-slay; *adujislume[þ]jisuhidu*
- Westeremden B, a yew-stick, 8th century; *oph?nmuji?adaamluþ / :wimæ?ahþu?? / iwio?u?du?ale*
- Britsum yew-stick; *þkniaberetdud /]n:bsrsdnu*; the *k* has Younger Futhark shape and probably represents a vowel.
- Hantum whalebone plate; *[.]:aha:k[*; the reverse side is inscribed with Roman *ABA*.
- Bernsterburen whalebone staff, c. 800; *tuda æwudu kius þu tuda*
- Hamwick horse knucklebone, dated to between 650 and 1025; *katæ* (categorised as Frisian on linguistic grounds, from **kautōn* "knucklebone")
- Wijnaldum B gold pendant, c. 600; *hiwi*
- Kantens combcase, early 5th century; *li*
- Hoogebeintum comb, c. 700; *[…]nlu / ded*
- Wijnaldum A antler piece; *zwfuwizw[…]*

English

- Ash Gilton (Kent) gilt silver sword pommel, 6th century; *[…]emsigimer[…]*[3]
- Chessel Down I (Isle of Wight), 6th century; *[…]bwseeekkkaaa*
- Chessel Down II (Isle of Wight) silver plate (attached to the scabbard mouthpiece of a ring-sword), early 6th century; *æko:?ori*
- Boarley (Kent) copper disc-brooch, c. 600; *ærsil*
- Harford (Norfolk) brooch, c. 650; *luda:gibætæsigilæ* "Luda repaired the brooch"
- West Heslerton (North Yorkshire) copper cruciform brooch, early 6th century; *neim*
- Loveden Hill (Lincolnshire) urn; 5th to 6th century; reading uncertain, maybe *siþæbæd þiuw hlaw* "the grave of Siþæbæd the maid"
- Spong Hill (Norfolk), three cremation urns, 5th century; decorated with identical runic stamps, reading *alu* (in Spiegelrunen).
- Kent II coins (some 30 items), 7th century; reading *pada*

- Kent III, IV silver sceattas, c. 600; reading *æpa* and *epa*
- Suffolk gold shillings (three items), c. 660; stamped with *desaiona*
- Caistor-by-Norwich astragalus, 5th century; possibly a Scandinavian import, in Elder Futhark transliteration reading *raïhan* "roe"
- Watchfield (Oxfordshire) copper fittings, 6th century; Elder Futhark reading *hariboki:wusa* (with *a* probably already fronted to *æ*)
- Wakerley (Northamptonshire) copper brooch, 6th century; *buhui*
- Dover (Kent) brooch, c. 600; *þd bli / bkk*
- Upper Thames Valley gold coins (four items), 620s; *benu:tigoii*; *benu:+:tidi*
- Willoughby-on-the-Wolds (Nottinghamshire) copper bowl, c. 600; *a*
- Cleatham (South Humbershire) copper bowl, c. 600; *[…]edih*
- Sandwich/Richborough (Kent) stone, 650 or earlier; *[…]ahabu[…]i*, perhaps **ræhæbul* "stag"
- Whitby I (Yorkshire) jet spindle whorl; *ueu*
- Selsey (West Sussex) gold plates, 6th to 8th centuries; *brnrn* / *anmu*
- St. Cuthbert's coffin (Durham), dated to 698
- Whitby II (Yorkshire) bone comb, 7th century; *[dæ]us mæus godaluwalu dohelipæ cy[* i.e. *deus meus, god aluwaldo, helpæ Cy…* "my god, almighty god, help Cy…" (Cynewulf or a similar personal name; compare also names of God in Old English poetry.)
- the Franks casket; 7th century
- zoomorphic silver-gilt knife mount, discovered in the River Thames near Westminster Bridge (late 8th century)[4][5]
- the Ruthwell Cross; 8th century, the inscription may be partly a modern reconstruction
- the Brandon antler piece, *wohs wildum deoræ an* "[this] grew on a wild animal"; 9th century.[6]
- Kingmoor Ring
- the Seax of Beagnoth; 9th century (also known as the Thames scramasax); the only complete alphabet

Related manuscript texts

- Codex Vindobonensis 795 (9th century)
- the Anglo-Saxon rune poem (Cotton Otho B.x.165)
- *Solomon and Saturn* (Nowell Codex)

Notes

[1] .
[2] http://commons.wikimedia.org/wiki/File:Bewcastle_Cross,_Haigh%27s_Runes_II.jpg
[4] .
[5] .
[6] .

References

- Bammesberger, A, ed. (1991), "Old English Runes and their Continental Background", *Anglistische Forschungen* (Heidelberg) **217**.
- ——— (2006), "Das Futhark und seine Weiterentwicklung in der anglo-friesischen Überlieferung", in Bammesberger, A; Waxenberger, *Das* fuþark *und seine einzelsprachlichen Weiterentwicklungen*, Walter de Gruyter, pp. 171–87, ISBN 3-11-019008-7.
- Hines, J (1990), "The Runic Inscriptions of Early Anglo-Saxon England", in Bammesberger, A, *Britain 400–600: Language and History*, Heidelberg, pp. 437–56.

- J. H. Looijenga, *Runes around the North Sea and on the Continent AD 150–700* (http://dissertations.ub.rug.nl/faculties/arts/1997/j.h.looijenga/), dissertation, Groningen University (1997).
- Odenstedt, Bengt, *On the Origin and Early History of the Runic Script*, Uppsala (1990), ISBN 91-85352-20-9; chapter 20: 'The position of continental and Anglo-Frisian runic forms in the history of the older *futhark* '
- Page, Raymond Ian (1999). *An Introduction to English Runes* (http://books.google.com/books?id=SgpriZdKin0C&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Woodbridge: Boydell Press. ISBN 0-85115-768-8.
- Robinson, Orrin W (1992). *Old English and its Closest Relatives: A Survey of the Earliest Germanic Languages*. Stanford University Press. ISBN 0-8047-1454-1.
- *Frisian runes and neighbouring traditions*, Amsterdamer Beiträge zur älteren Germanistik 45 (1996).
- H. Marquardt, *Die Runeninschriften der Britischen Inseln* (Bibliographie der Runeninschriften nach Fundorten, Bd. I), Abhandlungen der Akademie der Wissenschaften in Göttingen, Phil.-hist. Klasse, dritte Folge, Nr. 48, Göttingen 1961, pp. 10–16.

External links

- Anglo-Saxon Runic Texts at Georgetown Univ (http://www.georgetown.edu/labyrinth/library/oe/texts/runic-index.html)
- Nytt om runer (http://ariadne.uio.no/runenews/nor_1997/engl96p2.htm)
- Early Runic Inscriptions in England (http://dissertations.ub.rug.nl/FILES/faculties/arts/1997/j.h.looijenga/c8.pdf)
- Futhorc: Anglo-Saxon Runes (http://ansax.com/futhorc-anglo-saxon-runes/)

Elder Futhark

Elder Futhark	
Type	alphabet
Languages	Proto-Germanic, Proto-Norse, Gothic, Alamannic
Time period	2nd to 8th centuries
Parent systems	Phoenician alphabet • Greek alphabet (Cumae variant) • Old Italic alphabet • Elder Futhark
Child systems	Younger Futhark, Anglo-Saxon futhorc
Note: This page may contain IPA phonetic symbols.	

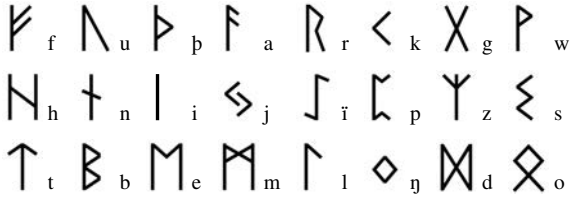
The **Elder Futhark** (or **Elder Fuþark**, **Older Futhark**, **Old Futhark**) is the oldest form of the runic alphabets. It was a writing system used by Germanic tribes for the northwestern and Migration period Germanic dialects. Its inscriptions are found on artefacts (including jewellery, amulets, tools, weapons, and runestones) from the 2nd to 8th centuries.

In Scandinavia, from the late 8th century, the script was simplified to the Younger Futhark, while the Anglo-Saxons and Frisians extended the Futhark which eventually became the Anglo-Saxon futhorc. Unlike the Anglo-Saxon and Younger Futharks, which remained in use during the Early and High Middle Ages (respectively), knowledge of how to read the Elder Futhark was forgotten until 1865, when Norwegian scholar Sophus Bugge deciphered it.[1]

Distribution of pre-6th century Elder Futhark finds.

The Futhark

The Elder Futhark (named after the initial phoneme of the first six rune names: F, U, Th, A, R and K) consist of twenty-four runes, often arranged in three groups of eight runes called an *ætt*.[2] In the following table, each rune is given with its common transliteration:



þ corresponds to [θ]. **ï** is also transliterated as **æ**, and may have been either a diphthong, or a vowel near [ɪ] or [æ]. **z** was Proto-Germanic [z], and evolved into Proto-Norse [ɹ], and is also transliterated as **ʀ**. The remaining transliterations correspond to the IPA symbol of their approximate value.

The earliest known sequential listing of the alphabet dates to 400 and is found on the Kylver Stone in Gotland:

[f]uþarkg[w]hnijpïzstbemlŋdo

Two instances of another early inscription were found on the two Vadstena and Mariedamm bracteates (6th century), showing the division in three ætts, with the positions of **ï**, **p** and **o**, **d** inverted compared to the Kylver stone:

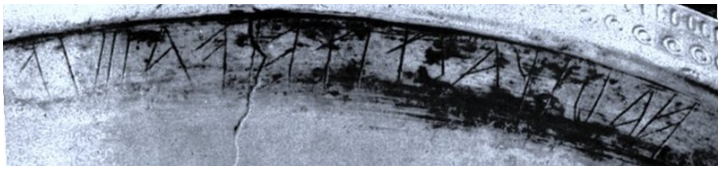
fuþarkgw; **hnijïpzs**; **tbemlŋod**

The Grumpan bracteate presents a listing from 500 which is identical to the one found on the previous bracteates but incomplete:

fuþarkgw ... **hnijïp(z)** ... **tbeml(ŋ)(o)d**

Origins

Derivation from Italic alphabets



the Northern Etruscan alphabet Negau helmet inscription (read from right to left)

The Elder Futhark runes are commonly believed to originate in the Old Italic scripts: either a North Italic variant (Etruscan or Raetic alphabets), or the Latin alphabet itself. Derivation from the Greek alphabet via Gothic contact to Byzantine Greek culture was a popular theory in the 19th century, but has been ruled out since the dating of the Vimose inscriptions to the 2nd century (while the Goths had been in contact with Greek culture only from the early 3rd century). Conversely, the Greek-derived 4th century Gothic alphabet does have two letters derived from runes, 𐌶 (from Jer) and 𐌿 (from Uruz).

The angular shapes of the runes, presumably an adaptation to the incision in wood or metal, are not a Germanic innovation, but a property that is shared with other early alphabets, including the Old Italic ones (compare, for example, the Duenos inscription). The 1st century BC Negau helmet inscription features a Germanic name, *Hariagastiz*, in a North Etruscan alphabet, and may be a testimony of the earliest contact of Germanic speakers with alphabetic writing. Similarly, the Meldorf inscription of 50 may qualify as "proto-runic" use of the Latin alphabet by Germanic speakers. The Raetic "alphabet of Bolzano" in particular seems to fit the letter shapes well[3] The spearhead of Kovel, dated to 200 AD, sometimes advanced as evidence of a peculiar Gothic variant of the runic alphabet, bears an inscription *tilarids* that may in fact be in an Old Italic rather than a runic alphabet, running right to left with a *T* and a *D* closer to the Latin or Etruscan than to the Bolzano or runic alphabets. Perhaps an "eclectic" approach can yield the best results for the explanation of the origin of the runes: most shapes of the letters can be accounted for when deriving them from several distinct North Italic writing systems: the **p** rune has a parallel in the Camunic alphabet, while it has been argued that **d** derives from the shape of the letter *san* (= **ś**) in Lepontic where it seems to represent the sound /d/.[4]

The **f**, **a**, **g**, **i**, **t**, **m** and **l** runes show no variation, and are generally accepted as identical to Old Italic or Latin *F, A, X, I, T, M* and *L*. There is also wide agreement that the **u**, **r**, **k**, **h**, **s**, **b** and **o** runes correspond directly to *V, R, C, H, S, B* and *O*.

The runes of uncertain derivation may either be original innovations, or adoptions of otherwise unneeded Latin letters. Odenstedt 1990, p. 163 suggests that all 22 Latin letters of the classical Latin alphabet (1st century, ignoring marginalized *K*) were adopted (**þ** from *D*, **z** from *Y*, **ŋ** from *Q*, **w** from *P*, **j** from *G*, **ï** from *Z*), with two runes (**p** and **d**) left over as original Germanic innovations, but there are conflicting scholarly opinions regarding the **e** (from *E*?), **n** (from *N*?), **þ** (*D* or Raetic *Θ*?), **w** (*Q* or *P*?), **ï** and **z** (both from either *Z* or Latin *Y*?), **ŋ** (*Q*?) and **d** runes.[5]

Of the 24 runes in the classical futhark row attested from 400 (Kylver stone), **ï**, **p**[6] and **ŋ**[7] are unattested in the earliest inscriptions of ca. 175 to 400, while **e** in this early period mostly takes a Π-shape, its M-shape (ᛖ) gaining prevalence only from the 5th century. Similarly, the *s* rune may have either three (ᛊ) or four (ᛋ) strokes (and more rarely five or more), and only from the 5th century does the variant with three strokes become prevalent.

Note that the "mature" runes of the 6th to 8th centuries tend to have only three directions of strokes, the vertical and two diagonal directions. Early inscriptions also show horizontal strokes: in the case of **e** mentioned above, but also in **t**, **l**, **ŋ** and **h**.

Date and purpose of invention

The general agreement dates the creation of the first runic alphabet to roughly the 1st century. Early estimates include the 1st century BC,[8] and late estimates push the date into the 2nd century. The question is one of estimating the "findless" period separating the script's creation from the Vimose finds of ca. 160. If either **ï** or **z** indeed derive from Latin *Y* or *Z*, as suggested by Odenstedt, the first century BC is ruled out, because these letters were only introduced into the Latin alphabet during the reign of Augustus.

Other scholars are content to assume a findless period of a few decades, pushing the date into the early 2nd century[9][10]. Pedersen (and with him Odenstedt) suggests a period of development of about a century to account for their assumed derivation of the shapes of **þ** ᚦ and **j** ᛃ from Latin *D* and *G*.

The invention of the script has been ascribed to a single person[11] or a group of people who had come into contact with Roman culture, maybe as mercenaries in the Roman army, or as merchants. The script was clearly designed for epigraphic purposes, but opinions differ in stressing either magical, practical or simply playful (graffiti) aspects. Bæksted 1952, p. 134 concludes that in its earliest stage, the runic script was an "artificial, playful, not really needed imitation of the Roman script", much like the Germanic bracteates were directly influenced by Roman currency, a view that is accepted by Odenstedt 1990, p. 171 in the light of the very primitive nature of the earliest (2nd to 4th century) inscription corpus.

Rune names

Each rune most probably had a name, chosen to represent the sound of the rune itself.

The Old English names of all 24 runes of the Elder Futhark, along with five names of runes unique to the Anglo-Saxon runes are preserved in the Old English rune poem, compiled in the 8th or 9th century. These names are in good agreement with medieval Scandinavian records of the names of the 16 Younger Futhark runes, and to some extent also with those of the letters of the Gothic alphabet (recorded by Alcuin in the 9th century). Therefore it is assumed that the names go back to the Elder Futhark period, at least to the 5th century. There is no positive evidence that the full row of 24 runes had been completed before the end of the 4th century, but it is likely that at least some runes had their name before that time. This concerns primarily the runes used magically, especially the Tiwaz and Ansuz runes which are taken to symbolize or invoke deities in sequences such as that on the Lindholm amulet (3rd or 4th century).

Reconstructed names in Common Germanic can easily be given for most runes. Exceptions are the *þ* rune (which is given different names in Anglo-Saxon, Gothic and Scandinavian traditions) and the *z* rune (whose original name is unknown, and preserved only in corrupted form in Old English tradition). The 24 Elder Futhark runes are:[12]

Rune	UCS	Transliteration	IPA	Proto-Germanic name	Meaning
		**f**	/f/	*fehu	"wealth, cattle"
		**u**	/u(ː)/	?*ūruz	"aurochs" (or *ûram "water/slag"?)
		**þ**	/θ/, /ð/	?*þurisaz	"the god Thor, giant"
		**a**	/a(ː)/	*ansuz	"one of the Æsir (gods)"
		**r**	/r/	*raidō	"ride, journey"
		**k**	/k/	?*kaunan	"ulcer"? (or *kenaz "torch"?)
		**g**	/g/	*gebō	"gift"
		**w**	/w/	*wunjō	"joy"
		**h**	/h/	*hagalaz	"hail" (the precipitation)
		**n**	/n/	*naudiz	"need"
		i	/i(ː)/	*īsaz	"ice"
		**j**	/j/	*jēra-	"year, good year, harvest"
		**ï (or æ)**	/æː/(?)	*ī(h)waz/*ei(h)waz	"yew-tree"
		**p**	/p/	?*perþ-	meaning unclear, perhaps "pear-tree".
		**z**	/z/	?*algiz	unclear, possibly "elk".
		**s**	/s/	*sōwilō	"Sun"
		**t**	/t/	*tīwaz/*teiwaz	"the god Tiwaz"
		**b**	/b/	*berkanan	"birch"
		**e**	/e(ː)/	*ehwaz	"horse"
		**m**	/m/	*mannaz	"Man"
		**l**	/l/	*laguz	"water, lake" (or possibly *laukaz "leek")
		**ŋ**	/ŋ/	*ingwaz	"the god Ingwaz"
		**o**	/o(ː)/	*ōþila-/*ōþala-	"heritage, estate, possession"
		**d**	/d/	*dagaz	"day"

The rune names stood for their rune because of the first phoneme in the name (the principle of acrophony), with the exception of *Ingwaz* and *Algiz*: the Proto-Germanic *z* sound of the *Algiz* rune, never occurred in a word-initial position. The phoneme acquired an *r*-like quality in Proto-Norse, usually transliterated with **ʀ**, and finally merged with **r** in Icelandic, rendering the rune superfluous as a letter. Similarly, the *ng*-sound of the *Ingwaz* rune does not occur word-initially. The names come from the vocabulary of daily life and mythology, some trivial, some beneficent and some inauspicious:

- Mythology: Tiwaz, Thurisaz, Ingwaz, God, Man, Sun.
- Nature and environment: Sun, day, year, hail, ice, lake, water, birch, yew, pear, elk, aurochs, ear (of grain).

- Daily life and human condition: Man, wealth/cattle, horse, estate/inheritance, slag, ride/journey, year/harvest, gift, joy, need, ulcer/illness.

Inscription corpus

Old Futhark inscriptions were found on artefacts scattered between the Carpathians and Lappland, with the highest concentration in Denmark. They are usually short inscriptions on jewellery (bracteates, fibulae, belt buckles), utensils (combs, spinning whorls) or weapons (lance tips, seaxes) and were mostly found in graves or bogs.

[ek go]dagastir runo faihido inscription on the 4th century "Einang stone"[13]

Seeland-II-C bracteate, 500, **hariuha haitika : farauisa : gibu auja : ttt**

Scandinavian inscriptions

Words frequently appearing in inscriptions on bracteates with possibly magical significance are **alu**, **laþu** and **laukaz**. While their meaning is unclear, **alu** has been associated with "ale, intoxicating drink", in a context of ritual drinking, and **laukaz** with "leek, garlic", in a context of fertility and growth, although there is only one reference (Christian and biased) to the leek definition whereas all other historical evidence only points to water as the definition of Laukaz. An example of a longer early inscription is on a 4th-century axe-handle found in Nydam, Jutland: **wagagastiz / alu:??hgusikijaz:aiþalataz** (*wagagaztiz* "wave-guest" could be a personal name, the rest has been read as **alu:wihgu sikijaz:aiþalataz** with a putative meaning "wave/flame-guest, from a bog, **alu**, I, oath-sayer consecrate/fight". The obscurity even of emended readings is typical for runic inscriptions that go beyond simple personal names). A term frequently found in early inscriptions is **Erilaz**, apparently describing a person with knowledge of runes.

The oldest known runic inscription dates to 160 and is found on the Vimose Comb discovered in the bog of Vimose, Funen.[14] The inscription reads **harja**, either a personal name or an epithet, viz. Proto-Germanic **harjaz* (PIE **koryos*) "warrior", or simply the word for "comb" (**hārjaz*). Another early inscription is found on the Thorsberg chape (200), probably containing the theonym Ullr.

The typically Scandinavian runestones begin to show the transition to Younger Futhark from the 6th century, with transitional examples like the Björketorp or Stentoften stones. In the early 9th century, both the older and the younger futhark were known and used, which is shown on the Rök Runestone where the runemaster used both.

The longest known inscription in the Elder Futhark, and one of the youngest, consists of some 200 characters and is found on the early 8th century Eggjum stone, and may even contain a stanza of Old Norse poetry.

The Caistor-by-Norwich astragalus reading **raihan** "deer" is notable as the oldest inscription of the British Isles, dating to 400, the very end of Roman Britain and just predating the modifications leading to futhorc.

Continental inscriptions

The oldest inscriptions (before 500) found on the Continent are divided into two groups, the area of the North Sea coast and Northern Germany (including parts of the Netherlands) associated with the Saxons and Frisians on one hand (part of the "North Germanic *Koine*"),[15] and loosely scattered finds from along the Oder to south-eastern Poland, as far as the Carpathian Mountains (e.g. the ring of Pietroassa in Romania), associated with East Germanic tribes. The latter group disappears during the 5th century, the time of contact of the Goths with the Roman Empire and their conversion to Christianity.

In this early period, there is no specifically West Germanic runic tradition. This changes from the early 6th century, and for about one century (520 to 620), an Alamannic "runic province"[16]Wikipedia:Citing sources emerges, with examples on fibulae, weapon parts and belt buckles. As in the East Germanic case, use of runes subsides with Christianization, in the case of the Alamanni in the course of the 7th century.

Distribution

There are some 350 known Elder Futhark inscriptions with a total of approximately 81 known inscriptions from the South (Germany, Austria, Switzerland) and 267 from Scandinavia.[17][18] The precise numbers are debatable because of some suspected forgeries, and some disputed inscriptions (identification as "runes" vs. accidental scratches, simple ornaments or Latin letters). 133 Scandinavian inscriptions are on bracteates (compared to 2 from the South), and 65 are on runestones (no Southern example is extant). Southern inscriptions are predominantly on fibulae (43, compared to 15 in Scandinavia). The Scandinavian runestones belong to the later period of the Elder Futhark, and initiate the boom of medieval Younger Futhark stones (with some 6,000 surviving examples).

Elder Futhark inscriptions were rare, with very few active literati, in relation to the total population, at any time, so that knowledge of the runes was probably an actual "secret" throughout the Migration period. Of 366 lances excavated at Illerup, only 2 bore inscriptions. A similar ratio is estimated for Alemannia, with an estimated 170 excavated graves to every inscription found.[19]

Estimates of the total number of inscriptions produced are based on the "minimal runological estimate" of 40,000 (ten individuals making ten inscriptions per year for four centuries). The actual number was probably considerably higher. The 80 known Southern inscriptions are from some 100,000 known graves. With an estimated total of 50,000,000 graves (based on population density estimates), some 80,000 inscriptions would have been produced in total in the Merovingian South alone (and maybe close to 400,000 in total, so that of the order of 0.1% of the corpus has come down to us), and Fischer 2004, p. 281 estimates a population of several hundred active literati throughout the period, with as many as 1,600 during the Alamannic "runic boom" of the 6th century.

List of inscriptions

After Looijenga 1997, Lüthi 2004.

- Scandinavia
  - Period I (150 – 550)
    - Vimose inscriptions (6 objects, 160–300)
    - Øvre Stabu spearhead (ca. 180), **raunijaz**
    - Illerup inscriptions (9 objects)
    - Mos spearhead (c. 300), **gaois**(?)[20]
    - Golden horns of Gallehus (ca. 400)
    - Einang stone (400)
    - Kylver Stone (400)
    - Rö Runestone (400–450)
    - Kalleby Runestone (5th century)

    - Möjbro Runestone (400–550)
    - Järsberg Runestone (500–550)
    - Hogganvik runestone (5th century)
  - Bracteates: total 133 (see also **Alu**)
    - Seeland-II-C (500)
    - Vadstena bracteate
    - Tjurkö bracteate
  - Period II (550–700)
    - Skääng Runestone (6th century?)
    - Björketorp Runestone
    - Gummarp Runestone
    - Istaby Runestone
    - Stentoften Runestone
- South-Eastern Europe (200–550): 4 AD.
  - Gothic runic inscriptions (200–350)
- Continental inscriptions (mainly Germany; 200–700): 50 legible, 15 illegible (39 brooches, 11 weapon parts, 4 fittings and belt buckles, 3 strap ends, 8 other)
  - Thorsberg chape (200)
  - Bülach fibula
  - Charnay fibula
  - Nordendorf fibula
  - Pforzen buckle
- English and Frisian (300–700): 44; see futhorc

Unicode

The Elder Futhark is encoded in Unicode within the unified Runic range, 16A0–16FF. Among the freely available TrueType fonts that include this range are Junicode and FreeMono. The Kylver Stone row encoded in Unicode reads:

ᚠᚢᚦᚨᚱᚲᚷᚹᚺᚾᛁᛃᛇᛈᛉᛊᛏᛒᛖᛗᛚᛜᛞᛟ

Encoded separately is the "continental" double-barred *h*-rune, ᚻ. A graphical variant of the *ng*-rune, ᛝ, is also encoded separately. These two have separate codepoints because they become independent letters in the Anglo-Saxon futhorc. The numerous other graphical variants of Elder Futhark runes are considered glyph variants and not given Unicode codepoints. Similarly, bindrunes are considered ligatures and not given Unicode codepoints. The only bindrune that can arguably be rendered as a single Unicode glyph is the ᛲ bindrune or "lantern rune", as ᛡ, the character intended as the Anglo-Saxon Gēr rune.

Notes

[1] .
[2] Elliott 1980, p. 14.
[3] .
[4] Stifter 2010, p. 374.
[5] Odenstedt 1990, pp. 160ff.
[6] Speculated by to be a variant of **b**.
[7] postulates occurrence in 34 Vimose and 23 Letcani, rejected by .
[8] Moltke 1976, p. 54: "the year 0±100".
[9] Askeberg 1944, p. 77.
[10] Odenstedt.
[11] Moltke 1976, p. 53.
[12] Page 2005, pp. 8, 15–16. The asterisk before the rune names means that they are unattested reconstructions.
[13] .
[14] in .
[15] Martin 2004, p. 173.
[16] Martin 2004.
[17] Fischer 2004, p. 281.
[18] Lüthi 2004, p. 321.
[19] Lüthi 2004, p. 323.
[20] .

References

References

- Bæksted, A (1952), *Målruner og troldruner*, Copenhagen.
- Elliott, Ralph Warren Victor (1980), *Runes: An Introduction* (http://books.google.com/books?id=SDS8AAAAIAAJ&printsec=frontcover#v=onepage&q&f=false), Manchester University Press, ISBN 0-7190-0787-9
- Fischer, Svante (2004), "Alemannia and the North — Early Runic Contexts Apart (400–800)" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), in Naumann, Hans-Peter; Lanter, Franziska; et al, *Alemannien und der Norden*, Berlin: Walter de Gruyter, pp. 266–317, ISBN 3-11-017891-5
- Ilkjær, Jørgen (1996), "Runeindskrifter fra mosefund i Danmark – kontekst og oprindelse", *Frisian Runes and Neighbouring Traditions*, Rodopi.
- Looijenga, Jantina Helena (1997), *Runes around the North Sea and on the Continent AD 150–700* (http://dissertations.ub.rug.nl/faculties/arts/1997/j.h.looijenga/) (dissertation), Groningen University.
- Looijenga, Tineke (2004), *Texts and Contexts of the Oldest Runic Inscriptions* (http://books.google.com/books?id=-edm1fMPbXwC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false), Leiden: Brill, ISBN 90-04-12396-2
- Lüthi, Katrin (2004), "Von Þruþhild und Hariso: Alemannische und ältere skandinavische Runenkultur im Vergleich" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), in Naumann, Hans-Peter; Lanter, Franziska et al, *Alemannien und der Norden*, Berlin: Walter de Gruyter, pp. 318–39, ISBN 3-11-017891-5
- Martin, Max (2004), "Kontinentalgermanische Runeninschriften und 'Alamannische Runenprovinz'" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), in Naumann, Hans-Peter; Lanter, Franziska; et al, *Alemannien und der Norden*, Berlin: Walter de Gruyter, pp. 165–212, ISBN 3-11-017891-5
- Nowak, Sean (2003), (PDF) (diss), Göttingen Schrift auf den Goldbrakteaten der Völkerwanderungszeit http://webdoc.sub.gwdg.de/diss/2003/nowak/nowak.pdf Schrift auf den Goldbrakteaten der Völkerwanderungszeit

(http://webdoc.sub.gwdg.de/diss/2003/nowak/nowak.pdf) Missing or empty `|title=` (help).
- Odenstedt, Bengt (1990), *On the Origin and Early History of the Runic Script, Typology and Graphic Variation in the Older Futhark*, Uppsala, ISBN 91-85352-20-9.
- Page, Raymond Ian (2005), *Runes*, The British Museum Press, ISBN 0-7141-8065-3.
- Rix, Hemlut (1997), "Germanische Runen und venetische Phonetik", in Birkmann; et al, *Vergleichende germanische Philologie und Skandinavistik, Festschrift für Otmar Werner*, Tübingen, pp. 231–48, ISBN 3-484-73031-5.
- Robinson, Orrin W (2004), *Old English and its Closest Relatives: A Survey of the Earliest Germanic Languages* (http://books.google.com/books?id=47wOAAAAQAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Routledge, ISBN 0-415-08169-6
- Stifter, David (2010), "Lepontische Studien: *Lexicon Leponticum* und die Funktion von *san* im Lepontischen", in Stüber, Karin, *Akten des 5. Deutschsprachigen Keltologensymposiums. Zürich, 7.–10. September 2009*, Wien, pp. 361–76.
- Westergaard, Kai-Erik (1981), *Skrifttegn og symboler : noen studier over tegnformer i det eldre runealfabet*, Osloer Beiträge zur Germanistik (in Norwegian) **6**, Oslo: Germanistisches Institut der Universität Oslo, ISBN 978-82-90389-02-9.

External links

- Runenprojekt (http://www.runenprojekt.uni-kiel.de/) inscription database at the University of Kiel
- Ancient Scripts: Futhark (http://ancientscripts.com/futhark.html)
- Omniglot.com – Elder Futhark (http://www.omniglot.com/writing/runic.htm#elder)

Younger Futhark

Younger Futhark	
Type	alphabet
Languages	Old Norse
Time period	8th to 12th centuries
Parent systems	Phoenician alphabet • Greek alphabet • Old Italic alphabet • Elder Futhark • Younger Futhark
Child systems	Medieval runes
Sister systems	Anglo-Saxon runes
Note: This page may contain IPA phonetic symbols.	

Part of a series on
Old Norse

• **English words of Old Norse origin**

The **Younger Futhark**, also called **Scandinavian runes**, is a runic alphabet, a reduced form of the Elder Futhark, consisting of only 16 characters, in use from about the 9th century, after a "transitional period" which lasted during the 7th and 8th centuries. The reduction, somewhat paradoxically, happened at the same time as phonetic changes led to a greater number of different phonemes in the spoken language, when Proto-Norse evolved into Old Norse. Thus, the language included distinct sounds and minimal pairs which were not separate in writing.

The Younger Futhark is divided into long-branch (Danish) and short-twig (Swedish and Norwegian) runes, in the 10th century further expanded by the "Hälsinge Runes" or staveless runes. The lifetime of the Younger Futhark corresponds roughly to the Viking Age. Their use declined after the Christianization of Scandinavia; most writing in Scandinavia from the 12th century was in the Latin alphabet, but the runic scripts survived in marginal use, in the form of the Medieval runes (in use ca. 1100–1500) and the Latinised Dalecarlian runes (ca. 1500–1910).

History

Usage of the Younger Futhark is found in Scandinavia and Viking Age settlements abroad, probably in use from the 9th century onward. While the Migration Period Elder Futhark had been an actual "secret" known only to a literate elite, with only some 350 surviving inscriptions, literacy in the Younger Futhark became widespread in Scandinavia, as witnessed by the great number of Runestones (some 6,000), sometimes inscribed with almost casual notes.

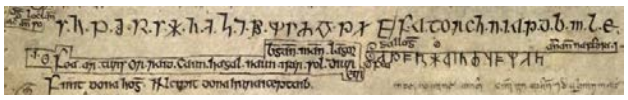
During a phase from about 650 to 800, some inscriptions mixed the use of Elder and Younger Futhark runes. Examples of inscriptions considered to be from this period include DR 248 from Snoldelev, DR 357 from Stentoften, DR 358 from Gummarp, DR 359 from Istaby, and DR 360 from Björketorp, and objects such as the Setre Comb (N KJ40).[1] Ög 136 in Rök, which uses Elder Futhark runes to encrypt part of the text, and Ög 43 in Ingelstad, which uses a single Elder Futhark rune as an ideogram, are also sometimes included as transitional inscriptions.[1]

By the late 8th century, the reduction from 24 to 16 runes was complete. The main change was that the difference between voiced and unvoiced consonants was no longer expressed in writing. Other changes are the consequence of sound changes that separate Old Norse from Proto-Norse and Common Germanic (mostly changes to the vowel system). The first *aett* was reduced to its first six letters, *fuþąrk*, losing the *g* and *w* runes (the old *a* rune is transliterated as *ą* for Old Norse as the phoneme it expressed had become more closed). The second *aett* lost the *æ* and *p* runes. The *j* rune was rendered superfluous due to Old Norse sound changes, but was kept with the new sound value of *a*. The old *z* rune was kept (transliterated in the context of Old Norse as ᛦ) but moved to the end of the rune row in the only change of letter ordering in Younger Futhark. The third *aett* was reduced to four runes, losing the *e*, *ŋ*, *o* and *d* runes. In tabular form:

Elder Futhark	ᚠ f	ᚢ u	ᚦ þ	ᚨ a	ᚱ r	ᚲ k	ᚷ g	ᚹ w	ᚺ h	ᚾ n	ᛁ i	ᛃ j	ᛇ æ	ᛈ p	ᛉ z	ᛊ s	ᛏ t	ᛒ b	ᛖ e	ᛗ m	ᛚ l	ᛜ ŋ	ᛟ o	ᛞ d
Younger Futhark	ᚠ f	ᚢ u/v/w,y,o,ø	ᚦ þ,ð	ᚬ ą,o,æ	ᚱ r	ᚴ k,g	–	–	ᚼ h	ᚾ n	ᛁ i,e	ᛅ a,æ	–	–	ᛦ R	ᛋ s	ᛏ t,d	ᛒ b,p	–	ᛘ m	ᛚ l	–	–	–

The Younger Futhark became known in Europe as the "alphabet of the Norsemen", and was studied in the interest of trade and diplomatic contacts, referred to as Abecedarium Nordmannicum in Frankish Fulda (possibly by Walahfrid Strabo) and *ogam lochlannach* "Ogham of the Scandinavians" in the Book of Ballymote.

Rune names



The *ogam lochlannach*, Book of Ballymote, fol. 170v

The names of the 16 runes of the Younger futhark are recorded in the Icelandic and Norwegian rune poems. The names are: ᚠ fe ("wealth"), ᚢ ur ("iron"/"rain"), ᚦ Thurs ("giant"), ᚬ As/Oss, ᚱ reidh ("ride"), ᚴ kaun ("ulcer"), ᚼ hagall ("hail"), ᚾ naudhr/naud ("need"), ᛁ is/iss ("ice"), ᛅ ar ("plenty"), ᛋ sol ("sun"), ᛏ Tyr, ᛒ bjarkan/bjarken ("birch"), ᛘ madhr/madr ("man"), ᛚ logr/lög ("liquid"), ᛦ yr ("yew").

From comparison with Anglo-Saxon and Gothic letter names, most of these names directly continue the names of the Elder Futhark runes. The exceptions to this are:

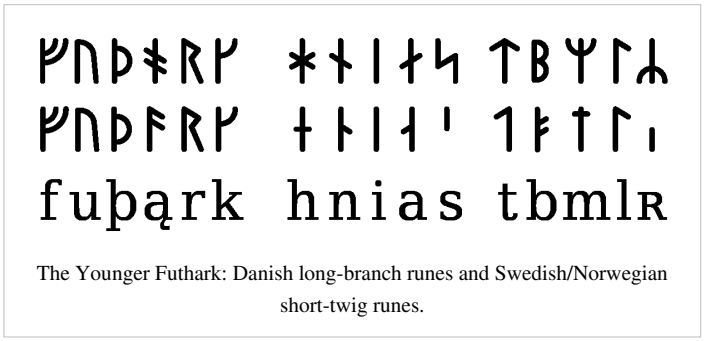
- yr which continues the name of the unrelated Eihwaz rune;
- *thurs* and *kaun*, in which cases the Old Norse, Anglo-Saxon and Gothic traditions diverge.

Variants

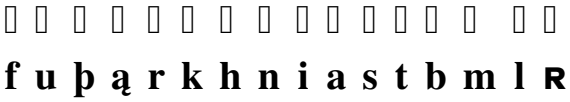
The Younger Futhark is divided into long-branch (Danish) and short-twig (Swedish and Norwegian) runes. The difference between the two versions has been a matter of controversy. A general opinion is that the difference was functional, i.e. the long-branch runes were used for documentation on stone, whereas the short-branch runes were in everyday use for private or official messages on wood.

Long-branch runes

The long-branch runes are the following signs:



The Younger Futhark: Danish long-branch runes and Swedish/Norwegian short-twig runes.

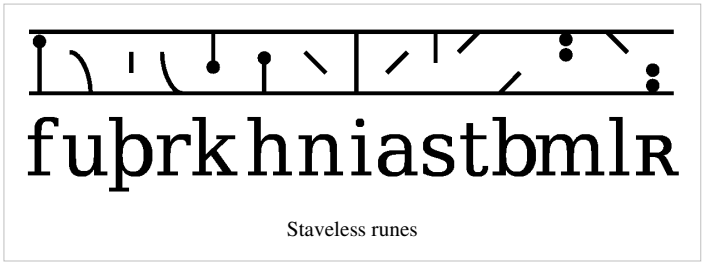


Short-twig runes

In the short-twig runes (or Rök runes), nine runes appear as simplified variants of the long-branch runes, while the remaining seven have identical shapes:

Hälsinge runes (staveless runes)

Hälsinge runes are so named because in modern times they were first noticed in the Hälsingland region of Sweden. Later other runic inscriptions with the same runes were found in other parts of Sweden. They were used between the 10th and 12th centuries. The runes seem to be a simplification of the Swedish-Norwegian runes and lack vertical strokes, hence the name 'staveless.' They cover the same set of staves as the other Younger Futhark alphabets. This variant has no assigned Unicode range (as of Unicode 4.0).



Staveless runes

Descendant scripts

Medieval

Medieval Runes

In the Middle Ages, the Younger Futhark in Scandinavia was expanded, so that it once more contained one sign for each phoneme of the old Norse language. Dotted variants of voiceless signs were introduced to denote the corresponding voiced consonants, or vice versa, voiceless variants of voiced consonants, and several new runes also appeared for vowel sounds. Inscriptions in medieval Scandinavian runes show a large number of variant rune-forms, and some letters, such as *s, c* and *z,* were often used interchangeably (Jacobsen & Moltke, 1941–42, p. VII; Werner, 2004, p. 20).

Medieval runes were in use until the 15th century. Of the total number of Norwegian runic inscriptions preserved today, most are medieval runes. Notably, more than 600 inscriptions using these runes have been discovered in Bergen since the 1950s, mostly on wooden sticks (the so-called Bryggen inscriptions). This indicates that runes were in common use side by side with the Latin alphabet for several centuries. Indeed some of the medieval runic inscriptions are actually in the Latin language.

Early modern

According to Carl-Gustav Werner, "in the isolated province of Dalarna in Sweden a mix of runes and Latin letters developed" (Werner 2004, p. 7). The Dalecarlian runes came into use in the early 16th century and remained in some use up to the 20th century. Some discussion remains on whether their use was an unbroken tradition throughout this period or whether people in the 19th and 20th centuries learned runes from books written on the subject. The character inventory is suitable for transcribing modern Swedish and the local Dalecarlian dialect.

References

[1] p. 451.

Other sources

- Jacobsen, Lis; Moltke, Erik (1941–42). *Danmarks Runeindskrifter*. Copenhagen: Ejnar Munksgaards Forlag.
- Werner, Carl-Gustav (2004). *The allrunes Font and Package* (ftp://tug.ctan.org/pub/tex-archive/fonts/allrunes/allrunes.pdf).

External links

- Runes found in the Eastern Viking (http://www.arild-hauge.com/ru-e-rusland.htm)
- An English Dictionary of Runic Inscriptions in the Younger Futhark (http://runicdictionary.nottingham.ac.uk/) (Nottingham University)

Rune Letters

Æ

Æ (minuscule: **æ**) is a grapheme formed from the letters *a* and *e*. Originally a ligature representing a Latin diphthong, it has been promoted to the full status of a letter in the alphabets of some languages, including Danish, Norwegian, Icelandic and Faroese. As a letter of the Old English Latin alphabet, it was called *æsc* ("ash tree") after the Anglo-Saxon futhorc rune (ᚫ), which it transliterated; its traditional name in English is still **ash** /æʃ/.

Æ in Helvetica and Bodoni

Usage

English

In English, usage of the ligature varies in different places. In modern typography, and where technological limitations make its use difficult (such as in use of typewriters, first telegraphs or ASCII), *æ* is often eschewed in favour of the digraph *ae*. Usage experts often consider this incorrect, especially when rendering foreign words where *æ* is considered a letter (e.g. *Æsir*, *Ærø*) or brand names which make use of the ligature (e.g. *Æon Flux*, *Encyclopædia Britannica*). In the United States, the problem of the ligature is sidestepped in many cases by use of a simplified spelling with "e", as has also happened with œ; compare the common usage, *medieval*, with the traditional *mediæval.* However, given the long history of such spellings, they are sometimes used to invoke archaism or in literal quotations of historic sources; for instance, words such as *dæmon* are often treated in this way. Often, it will be replaced with the digraph as in *archaeology*, which is also the more common simplification in Commonwealth English (cf American "fetus" with British/Commonwealth "foetus").

Æ alone and in context


Vanuatu's domestic airline operated under the name Air Melanesiæ in the 1970s.

The ligature is seen on gravestones of the 19th century, short for "ævum" (age at the time of death), i.e. "Æ *xx*Ys, *yy*Ms, *zz*Ds." It is also common in formal typography (invitations, resolutions, announcements, and some government documents).

Latin

In Classical Latin, the combination *AE* denotes the diphthong [ai̯], which had a value similar to the long *i* in *fine* as pronounced in most dialects of modern English.[1] Both classical and present practice is to write the letters separately, but the ligature was used in medieval and early modern writings in part because *æ* was reduced to the simple vowel [ɛ] in the imperial period. In some medieval scripts, the ligature was simplified to *ę*, small letter *e* with ogonek, the *e caudata*. This form further simplified into a plain *e*, which may have influenced or been influenced by the pronunciation change. However, the ligature is still relatively common in liturgical books and musical scores.

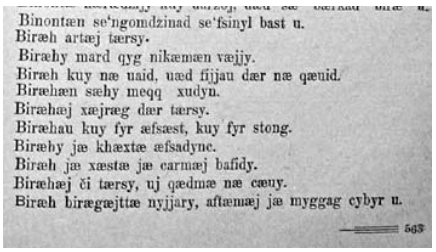
Greek

The Latin diphthong appeared both in native words (where it was spelled with *ai* before the 2nd century BC) and in borrowings from Greek words having the diphthong αι (alpha iota).

French

In the modern French alphabet, *æ* is used to spell Latin and Greek borrowings like *tænia* and *ex æquo*. It was greatly popularized in Serge Gainsbourg's song *Elaeudanla Téïtéïa* (i.e. "L, A, E dans l'A, T, I, T, I, A"), which is the spelling in French of the name Lætitia.

Germanic languages


Binontæn se'ngomdzinad se'fsinyl bast u.
Biræh artæj tærsy.
Biræhy mard qyg nikæmæn væjjy.
Biræh kuy næ uaid, uæd fijjau dær næ qæuid.
Biræhæn sæhy meqq xudyn.
Biræhæj xæjræg dær tærsy.
Biræhau kuy fyr æfsæst, kuy fyr stong.
Biræhy jæ khæxtæ æfsadync.
Biræh jæ xæstæ jæ carmæj bafidy.
Biræhæj či tærsy, uj qædmæ næ cæuy.
Biræh birægæjttæ nyjjary, aftæmæj jæ myggag cybyr u.
563

Ossetic Latin script. Part of a page from a book published in 1935

Old English

In Old English, *æ* denotes a sound intermediate between *a* and *e* ([æ]), a sound very much like the short *a* of *cat* in many dialects of modern English.

Faroese

In most varieties of Faroese, *æ* is pronounced as follows:

- [ɛa] when simultaneously stressed and occurring either word-finally, before a vowel letter, before a single consonant letter, or before the consonant-letter groups *kl, kr, pl, pr, tr, kj, tj, sj* and those consisting of *ð* and one other consonant letter except for *ðr* when pronounced like *gr* (except as below)
- a rather open [eː] when directly followed by the sound IPA: [a], as in *ræðast* (silent *ð*) and *frægari* (silent *g*)
- IPA: [a] in all other cases

One of its etymological origins is Old Norse é (the other is Old Norse æ), and this is particularly evident in the dialects of Suðuroy, where Æ is IPA: [eː] or [ɛ]:

- æða (eider): Suð. [eːa], Northern Faroese [ɛaːva]
- ætt (family, direction): Suð. [ɛtː], Northern Faroese [atː]

Icelandic

In Icelandic, *æ* signifies the diphthong [ai].

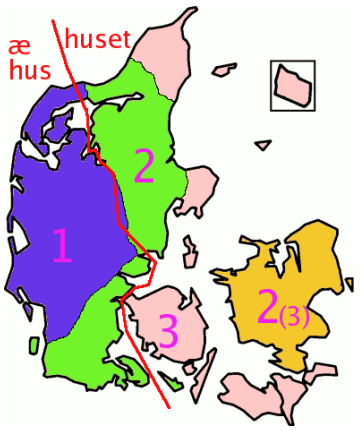
Danish and Norwegian

In Danish and Norwegian, *æ* represents monophthongal vowel phonemes. In Norwegian, there are four ways of pronouncing the letter:

- /æː/ as in *æ* (the name of the letter), *bær*, *læring*, *æra*, *Ænes*, *ærlig*, *tærne*, *Kværner*, *Dæhlie*, *særs*, *ærfugl*, *lært*, *trær* ("trees")
- /æ/ as in *færre*, *æsj*, *nærmere*, *Færder*, *Skjærvø*, *ærverdig*, *vært*, *lærd*, *Bræin* (where *æi* is pronounced as a diphthong /æi/)
- /eː/ as in *Sæther*, *Næser*, *Sæbø*, *gælisk*, *spælsau*, *bevæpne*, *sæd*, *æser*, *Cæsar*, *væte*, *trær* ("thread(s)" (verb))
- /e/ as in *Sæth*, *Næss*, *Brænne*, *Bækkelund*, *Vollebæk*, *væske*, *trædd*

In many western, northern, and southwestern Norwegian dialects, and in the western Danish dialects of Thy and Southern Jutland, *æ* has a significant meaning: the first person singular pronoun I, and it is thus a normal spoken word; usually, it is written as *æ* when these dialects are rendered in writing.

In western and southern Jutish dialects of Danish, *æ* is also the proclitic definite article: *æ hus* (the house), as opposed to Standard Danish and all other Nordic varieties which have enclitic definite articles (Danish, Swedish, Norwegian: *huset*, Icelandic, Faroese: *húsið* (the house)). These dialects are rarely committed to writing but some dialect literature exists.



West of the red line, classic Danish dialects use *æ* as the definite article.

German

In the medieval era, German used *æ* to represent a long vowel where *ä* was used for the shorter version.

Ossetic

The Ossetic language used the letter *æ* when it was written using the Latin script (1923–38). Since then, Ossetian has used a Cyrillic alphabet with an identical-looking letter (Æ and æ). It is pronounced like the English word *cat*.

South America

The letter *æ* is used in the official orthography of Kawésqar spoken in Chile and also in that of the Fuegian language Yaghan.

International Phonetic Alphabet

The symbol [æ] is also used in the International Phonetic Alphabet to denote a near-open front unrounded vowel like in the word *cat* in many dialects of modern English: this is the sound most likely represented by the Old English letter. In this context, it is always in lowercase.

Computer encodings and entering

- When using the Latin-1 or Unicode/HTML character sets, the code points for *Æ* and *æ* are U+00C6 Æ latin capital letter ae (HTML: `Æ` `Æ`) and U+00E6 æ latin small letter ae (HTML: `æ` `æ`), respectively.
- The characters can be entered by holding the Alt key while typing in 0198 (upper case) or 0230 (lower case) on the number pad on Windows systems (the Alt key and 145 for æ or 146 for Æ may also work from the legacy IBM437 codepage).
- In the TeX typesetting system, *æ* is produced by \ae.
- In Microsoft Word, *Æ* and *æ* can be written using the key combination CTRL + SHIFT + & followed by A or a respectively.
- On US-International keyboards, Æ is accessible with the combination of AltGr+z.

Danish keyboard with keys for Æ, Ø and Å. On Norwegian keyboards the Æ and Ø trade places.

- In X, AltGr+A is often mapped to æ/Æ, or a Compose key sequence Compose + a + e can be used. For more information, see Unicode input.
- In all versions of the Mac OS (Systems 1 through 8, Mac OS 9, and the current Mac OS X), the following key combinations are used: æ: Option + ' (apostrophe key), Æ: Option + Shift + '.
- On the iPhone, iPod touch and iPad, as well as phones running Google's Android OS or Windows Mobile OS and on the Kindle Touch and Paperwhite, æ and Æ are accessed by holding down "A" until a small menu is displayed.

The Æ character (among others, including Å and ø) is accessible using AltGr+z on a modern US-International keyboard

Cyrillic

- There is also the Cyrillic Æ and æ in Unicode (U+04D4 Æ cyrillic capital ligature a ie (HTML: `Ӕ`) and U+04D5 æ cyrillic small ligature a ie (HTML: `ӕ`); note the name being *A IE*), though in practice the Latin letters Æ and æ (U+00C6, U+00E6) are used in Cyrillic texts (such as on Ossetian sites on the Internet).

References

[1] James Morwood (1999). *Latin Grammar*, Oxford University Press. ISBN 978-0-19-860199-9, p. 3

- Robert Bringhurst (2002). *The Elements of Typographic Style*, page 271. Vancouver, Hartley & Marks. ISBN 0-88179-205-5

External links

The ISO basic Latin alphabet																									
Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj	Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr	Ss	Tt	Uu	Vv	Ww	Xx	Yy	Zz
Related																									
• Derivations • Diacritics • History • ISO/IEC 646 • List of letters • Numerals • Palaeography • Punctuation • Unicode																									

Algiz

Name	Proto-Germanic	Old English	Old Norse
	***Algiz**(?)	**Eolh**(?)	**Yr**
	"elk"(?)		"yew"
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16C9		U+16E6 / U+16E7
Transliteration	**z**	**x**	**R**
Transcription	*z*	*x*	*R*
IPA	[z]	[ks](?)	[ɻ], [r]
Position in rune-row	15		16

Algiz (also **Elhaz**) is the name conventionally given to the "*z*-rune" ᛉ of the Elder Futhark runic alphabet. Its transliteration is *z*, understood as a phoneme of the Proto-Germanic language, the terminal **z* continuing Proto-Indo-European terminal **s*.

It is one of two runes which express a phoneme that does not occur word-initially, and thus could not be named acrophonically, the other being the *ŋ*-rune Ingwaz ᛜ. As the terminal **-z* phoneme marks the nominative singular desinence of masculine nouns, the rune occurs comparatively frequently in early epigraphy.

Because this specific phoneme was lost at an early time, the Elder Futhark rune underwent changes in the medieval runic alphabets. In the Anglo-Saxon futhorc it retained its shape, but it was given the sound value of Latin *x*. This is a secondary development, possibly due to runic manuscript tradition, and there is no known instance of the rune being used in an Old English inscription.

In Proto-Norse and Old Norse, the Germanic **z* phoneme developed into an R sound, perhaps realized as a retroflex approximant [ɻ], which is usually transcribed as ᚱ. This sound was written in the Younger Futhark using the **Yr rune** ᛦ, the Algiz rune turned upside down, from about the 7th century. This phoneme eventually became indistinguishable from the regular R sound in the later stages of Old Norse, at about the 11th or 12th century.

The shape of the rune may be derived from that a letter expressing /x/ in certain Old Italic alphabets (𐌟), which was in turn derived from the Greek letter Ψ which had the value of /kʰ/ (rather than /ps/) in the Western Greek alphabet.

Name

The Elder Futhark rune ᛉ is conventionally called *Algiz* or *Elhaz*, from the Common Germanic word for "elk".

There is wide agreement that this is most likely not the historical name of the rune, but in the absence of any positive evidence of what the historical name may have been, the conventional name is simply based on a reading of the rune name in the Anglo-Saxon rune poem, first suggested by Wilhelm Grimm (*Über deutsche Runen*, 1821), as *eolh* or *eolug* "elk".

Like the *ng*-rune, the *z*-rune is a special case inasmuch as it could not have been named acrophonically, since the sound it represents did not occur in word-initial position. Choosing a name that terminates in -*z* would have been more or less arbitrary, as this was the nominative singular desinence of almost every masculine noun of the language. Since the name *eolh*, or more accurately *eolh-secg* "elk-sedge" in the Anglo-Saxon rune poem represents not the rune's original sound value, but rather the sound of Latin *x* (/ks/), it becomes highly arbitrary to suggest that the original rune should have been named after the elk.

There are a number of speculative suggestions surrounding the history of the rune's name. The difficulty lies in the circumstance that the Younger Futhark rune did not inherit this name at all, but acquired the name of the obsolete Eihwaz rune, as *yr*. The only independent evidence of the Elder Futhark rune's name would be the name of the corresponding Gothic letter, *ezec*. The Gothic letter was an adoption of Greek Zeta, and while it did express the /z/ phoneme, this Gothic sound did *not* occur terminally, but in positions where West and North Germanic have *r*, e.g. Gothic *máiza* "greater" (Old Norse *meira*, English *more*).

The name of the Anglo-Saxon rune is variously recorded as *eolx, eolhx, ilcs, ilx, iolx, ilix, elux*.[1]

Manuscript tradition gives its sound value as Latin *x*, i.e. /ks/, or alternatively as *il*, or yet again as "*l* and *x*". The reading of this opaque name as *eolh* "elk" is entirely due to the reading of the Anglo-Saxon rune poem's secg as *eolh-secg* (*eolx-secg*, *eolug-secg*, *eolxecg*) "elk-sedge", apparently the name of a species of sedge (carex). This reading of the poem is due to Wilhelm Grimm (1821), and remains standard. The suggestion is that this compound is realized as *eol**k-s**ecg*, thus containing the Latin *x* (/ks/) phoneme. The manuscript testimony that the rune is to be read as *il* would then be simply a mistaken assumption that its name must be acrophonic.

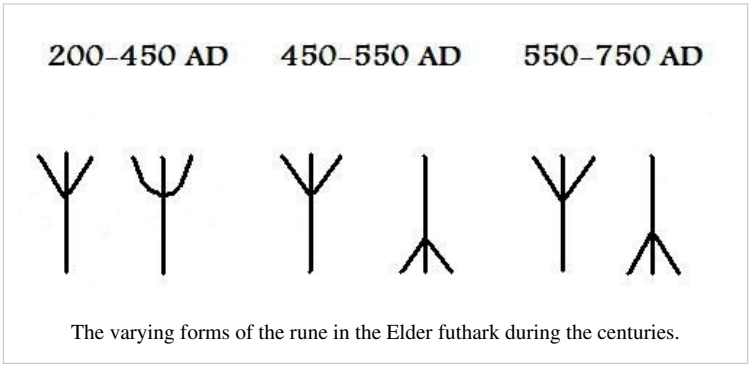
The name of the corresponding Gothic letter *ezec*, however, suggests that the old name of this rune was not just *eolx*, but the full *eolh-secg*. This is puzzling, because the sound value of the rune was clearly not /ks/ in the Elder Futhark period (2nd to 4th centuries). Furthermore, the name of the sedge in question is recorded in the older Epinal-Erfurt glossary as *ilugsegg* (glossing *papiluus*, probably for *papyrus*), which cannot be derived from the word for elk.[2]

A suggestion by Warren and Elliott takes the Old English *eolh* at face value, and reconstructs a Common Germanic form of either **algiz* or **alhiz*. They cite a "more fanciful school" which assumes an original meaning of "elk" based on a theonym *Alcis* recorded by Tacitus (suggesting that the name would have been theophoric in origin, referring to an "elk-god"). The authors dismiss the Old English "elk-sedge" as a late attempt to give the then-obsolete rune a value of Latin *x*. Instead, they suggest that the original name of the rune could have been Common Germanic **algiz*, meaning not "elk" but "protection, defence".[3]

Redbond (1936) suggested that the *eolhx* (etc.) may have been a corruption of *helix*. Seebold (1991) took this up to suggest that the name of the rune may be connected to the use of *elux* for *helix* by Notker[4] to describe the constellation of Ursa major (as turning around the celestial pole).[1]

An earlier suggestion is that of Zacher (1855), who concludedWikipedia:Please clarify with the speculative suggestion that the earliest value of this rune was not even /z/ but the labiovelar /hw/, and its name may have been *hweol* "wheel".[5]

Elder Futhark



The varying forms of the rune in the Elder futhark during the centuries.

In the Elder Futhark, Algiz represents the Germanic phoneme **z*, which occurs only terminally.

It is attested in that position in the earliest inscriptions, e.g. in *ansuz* (Vimose buckle), *þewaz* (Thorsberg chape). It was presumably present in the Ovre Stabu spearhead inscription (ca. AD 180), reading *raunija[z]*, but is hardly legible now. The Nydam axe-handle (4th century) has the name *wagagastiz*. The Golden Horns of Gallehus (early 5th century) had the personal name *hlewagastiz holtijaz*.

In the earliest inscriptions, the rune invariably has its standard Ψ-shape. From the 5th century or so, the rune appears optionally in its upside-down variant which would become the standard Younger Futhark *yr* shape. There are also other graphical variants; for example, the Charnay Fibula has a superposition of these two variants, resulting in an "asterisk" shape (𐍉).

Anglo-Saxon futhorc

The name of the Anglo-Saxon rune 𐌹 is variously recorded as *eolx, ilcs, ilix, elux, eolhx*. Manuscript tradition gives its sound value as Latin *x*, i.e. /ks/, or alternatively as *il*, or yet again as "*l* and *x*". The relevant stanza of the Anglo-Saxon rune poem reads:

> 𐌹 seccard hæfþ oftust on fenne
> wexeð on wature, wundaþ grimme
> blode breneð beorna gehwylcne
> ðe him ænigne onfeng gedeþ.

Reading the rune as *eolhx* (as discussed above), and with the emendation of *seccard* to *secg eard* due to Grimm (1821), the stanza becomes about a kind of sedge (carex) called "elk-sedge" but note that the plant currently known as elk-sedge is native to the New World). In the translation of Page (1999):[6]

> The Elk-sedge usually lives in the fen,
> growing in the water. It wounds severely,
> staining with blood any man
> who makes a grab at it.

The 9th-century *abecedarium anguliscum* in Codex Sangallensis 878 shows *eolh* as a peculiar shape, as it were a bindrune of the older 𐌹 with the Younger Futhark ᛃ, resulting in an "asterisk" shape similar to *ior* 𐍉.

The only known instance where the rune does take the value of Latin *x* in epigraphy is the spelling of *rex* "king" on the interlace coin dies of king Beonna (mid 8th century). Furthermore, it appears in the inscription on St Cuthbert's coffin (late 7th century) in the abbreviation of the name Christ, where Greek XPC is taken as Latin *xps* and rendered as runic 𐌹𐍀𐌹.

Younger Futhark

In the 6th and 7th centuries, the Elder Futhark began to be replaced by the Younger Futhark in Scandinavia. By the 8th century, the Elder Futhark was extinct, and Scandinavian runic inscriptions were exclusively written in Younger Futhark.

The **Yr rune** ᛦ is a rune of the Younger Futhark. The name *yr* means "yew" in Old Norse. Its common transliteration is a small capitals r. The shape of the *Yr* rune in the Younger Futhark is the inverted shape of the Elder Futhark rune, ᛉ. Its name *yr* translates to "yew". It is taken from the name of the Elder Futhark Eihwaz rune.

Its phonological value is the continuation of the phoneme represented by Algiz, the word-final *-*z* in Proto Germanic, In Proto-Norse pronounced closer to /r/, perhaps /ɻ/. Within later Old Norse, the Proto-Norse phoneme collapses with /r/ by the 12th century.

Unicode has "Latin Small Capital Letter R" at codepoint U+0280 ʀ. A corresponding capital letter is at U+01A6 Ʀ, called "Latin Letter Yr". The rune itself is encoded at U+16E6 ᛦ "Long Branch Yr". Variants are "Short Twig Yr" at U+16E7 ᛧ and "Icelandic Yr" at U+16E8 ᛨ. [7] Note that the unrelated Anglo-Saxon *calc* rune ᛉ has exactly the same shape as Younger Futhark *yr*.

Independently, the shape of the Elder Futhark Algiz rune reappears in the Younger Futhark *Maðr* rune ᛘ, continuing the Elder Futhark ᛗ rune **Mannaz*.

Modern usage

In Germanic mysticism

The *Man* and *Yr* runes in Guido von List's Armanen Futharkh were based on the Younger Futhark. List's runes were later adopted and modified by Karl Maria Wiligut who was responsible for their adoptions in Nazi occultism. Both List and Wiligut have an "Yr" rune of the same shape as the Younger Futhark *Yr* rune.

In this context, the *Man* rune (identical in shape to the Elder Futhark *Algiz*) came to be understood as symbolizing "life" and called the "life rune" (German *Lebensrune*). This term occurs as early as the 1920s in the literature of Germanic mysticism,[8] and it came to be widely used within the Nazi Party and Nazi Germany, e.g. in official prescriptions for the various uniforms of the *Sturmabteilung*.[9] The *Yr* rune came to be seen as the "life rune" inverted and interpreted as "death rune" (*Todesrune*) During the World War II era, these two runes (ᛘ for "born", ᛉ for "died") came to be used in obituaries and on tomb stones as marking birth and death dates, replacing asterisk and cross symbols (* for "born", † for "died") conventionally used in this context in Germany. Runic scholars pointed out that this association was in no way based on the historical sources concerning this rune even during the World War II era.[10]

After 1945, the "life rune" continued to be used by various neo-Nazi or white nationalist groups including the US National Alliance,[11] and the Flemish nationalist Voorpost. *Deathrune Records*, formerly *Die Todesrune Records* is the name of a minor Black Metal record label.[12]

Modern runic divination

Based on the suggestion by Warren and Elliot (1980) discussed above, the Algiz rune is given a sense of "protection" in some modern systems of runic divination.[13]

Notes

[1] Alan Griffiths, 'Rune-names: the Irish connexion' in: Stoklund et al. (eds.), *Runes and their secrets: studies in runology*, Museum Tusculanum Press, 2006, pp. 93-101.

[2] Bruce Dickins, *Runic and Heroic Poems of the Old Teutonic Peoples*, Cambridge, 1915, p. 17, note 41.

[3] Ralph Warren, Victor Elliott, *Runes: an introduction*, Manchester University Press ND, 1980, 51-53.

[4] http://toolserver.org/%7Edispenser/cgi-bin/dab_solver.py?page=Algiz&editintro=Template:Disambiguation_needed/editintro&client=Template:Dn

[5] Julius Zacher, "Die rune eolh" in: *Das gothische Alphabet Vulfilas und das Runenalphabet*, Brockhaus, 1855, 72-120.

[6] Page (1999:71).

[7] Unicode Character 'LATIN LETTER YR' (U+01A6) at Fileformat.info (http://www.fileformat.info/info/unicode/char/01a6/index.htm). Unicode Character 'LATIN LETTER SMALL CAPITAL R' (U+0280) (http://www.fileformat.info/info/unicode/char/0280/index.htm)

[8] Hermann Schwarz, *Gott jenseits von theismus und pantheismus*, Junker und Dünnhaupt, 1928. (http://books.google.ch/books?id=TX5CAAAAIAAJ&q=lebensrune&dq=lebensrune&hl=en&sa=X&ei=9yAgT-2ELo_Y4QSm2NyADw&redir_esc=y)

[9] Robert Ley, *Organisationsbuch der NSDAP* (1943) (http://books.google.ch/books?ei=0iAgT_TjMY6K4gTtjd2JDw&id=dCwMAQAAIAAJ&dq=lebensrune&q=lebensrune#search_anchor).

[10] *Stimmen der Zeit*, vol. 137, Abtei Maria Laach, Herder, 1940 (http://books.google.ch/books?id=6BEJAQAAIAAJ&q=lebensrune&dq=lebensrune&hl=en&sa=X&ei=0iAgT_TjMY6K4gTtjd2JDw&redir_esc=y)

[11] From the official National Alliance website: "The Life Rune signifies life, creation, birth, rebirth, and renewal. It expresses in a single symbol the *raison d'etre* of the National Alliance and of the movement of Aryan renewal." "The Life Rune: an ancient symbol used by the National Alliance" (http://www.natall.com/rune.html) (natall.com).

[12] Die Todesrune Records (http://www.metal-archives.com/labels/Die_Todesrune_Records/905), Encyclopaedia Metallum (2011).

[13] e.g. "Protection, a shield. The protective urge to shelter oneself or others. Defense, warding off of evil, shield, guardian" Meanings of the Runes (http://sunnyway.com/runes/meanings.html) (sunnyway.com). "It is a powerful rune of protection and, spiritually, it symbolizes reaching up to the divine." ALGIZ - The Rune of Protection and Opportunity (http://www.runemaker.com/futhark/algiz.shtml) (runemaker.com). "protection, assistance, defense, warning, support, a mentor, an ethical dilemma" The Meanings of the Runes (http://www.runestones.com/RuneMeaning.htm) (runestones.com).

References

- Dobbie, Elliott Van Kirk (1942). *The Anglo-Saxon Minor Poems*. Columbia University Press. ISBN 0-231-08770-5.
- Page, R. I. (1999). *An Introduction to English Runes* (http://books.google.com/books?id=SgpriZdKin0C). Boydell Press, page 71. ISBN 0-85115-946-X.

Ansuz (rune)

Name	Proto-Germanic	Old English	Old Norse	
	***Ansuz**	**Ós**; **Ác**; **Æsc**	**Óss**	
	"god"	"god"; "oak"; "ash"	"god"	
Shape	Elder Futhark	Futhorc	Younger Futhark	
	ᚨ	ᚩ ᚪ ᚫ	ᚬ	ᚮ
Unicode	U+16A8	U+16A9 U+16AA U+16AB	U+16AC	U+16AD
Transliteration	**a**	**o**; **a**; **æ**	**o**	
Transcription	*a*	*o*; *a*; *æ*	*ą*, *o*	
IPA	[a(ː)]	[o(ː)]; [ɑ(ː)]; [æ(ː)]	[ɑ̃], [o(ː)]	
Position in rune-row	4	4; 25; 26	4	

Ansuz is the conventional name given to the *a*-rune of the Elder Futhark, ᚨ. The name is based on Common Germanic **ansuz* "a god, one of the main deities in Germanic paganism".

The Younger Futhark corresponding to the Elder Futhark Ansuz rune is ᚬ, called *óss*. It is transliterated as *ą*. The Anglo-Saxon futhorc split the Elder Futhark *a* rune into three independent runes due to the development of the vowel system in Anglo-Frisian. These three runes are *ōs* ᚩ (transliterated *o*), *æsc* ᚫ "ash" (transliterated *æ*) and *ac* "oak" ᚪ (transliterated *a*).

The shape of the rune is likely from Neo-Etruscan *a* (𐌀), like Latin A ultimately from Phoenician aleph.

Name

In the Norwegian rune poem, *óss* is given a meaning of "estuary" while in the Anglo-Saxon one, *ōs* ᚩ takes the Latin meaning of "mouth". The Younger Futhark rune is transliterated as *ą* to distinguish it from the new ár rune (ᛅ), which continues the *jēran* rune after loss of prevocalic **j-* in Proto-Norse **jár* (Old Saxon *jār*).

Since the name of 𐌰 *a* is attested in the Gothic alphabet as *ahsa* or *aza*, the common Germanic name of the rune may thus either have been **ansuz* "god", or **ahsam* "ear (of wheat)".

Rune poems

In the Icelandic rune poem, the name *óss* refers to Odin, identified with Jupiter:

ᚬ*Óss er algingautr*
ok ásgarðs jöfurr,
ok valhallar vísi.

Variations of the rune in Younger Futhark.

Jupiter *oddviti.*
Óss is aged Gautr
and prince of Ásgardr
and lord of Vallhalla.
chief Jupiter

Berkanan

Name	Proto-Germanic	Old English	Old Norse
	***Berkanan**	**Beorc**	**Bjarken**
	"birch"	"birch"/"poplar"?	"birch"
Shape	Elder Futhark	Futhorc	Younger Futhark
			 
Unicode	U+16D2		U+16D3
Transliteration	**b**		
Transcription	*b*		
IPA	[β]	[b]	[b], [p]
Position in rune-row	18		13

***Berkanan** is the reconstructed Proto-Germanic name of the *b* rune ᛒ, meaning "birch". In the Younger Futhark it is called **Bjarken** in the Icelandic rune poem and **Bjarkan** in the Norwegian rune poem. In the Anglo-Saxon rune poem it is called *beorc* ("birch" or "poplar"). The corresponding Gothic letter is 𐍁 *b*, named *bairkan*.

The letter shape is likely directly based on Old Italic 𐌁, whence also the Latin letter B.

The rune is recorded in all three rune poems:

Rune Poem:[1]	**English Translation:**
Old Norwegian Bjarkan er laufgrønstr líma; Loki bar flærða tíma.	Birch has the greenest leaves of any shrub; Loki was fortunate in his deceit.
Old Icelandic Bjarkan er laufgat lim ok lítit tré ok ungsamligr viðr. abies buðlungr.	Birch is a leafy twig and little tree and fresh young shrub.
Anglo-Saxon Beorc byþ bleda leas, bereþ efne swa ðeah tanas butan tudder, biþ on telgum wlitig, heah on helme hrysted fægere, geloden leafum, lyfte getenge.	The poplar bears no fruit; yet without seed it brings forth suckers, for it is generated from its leaves. Splendid are its branches and gloriously adorned its lofty crown which reaches to the skies.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Dagaz

Name	Proto-Germanic	Old English
	***Dagaz**	**Dæg**
	"day"	
Shape	Elder Futhark	Futhorc
		
Unicode	 U+16DE	
Transliteration	**d**	
Transcription	*d*	
IPA	[ð]	[d]
Position in rune-row	23 or 24	

The *d* rune (ᛞ) is called *Dæg* "day" in the Anglo-Saxon rune poem. The corresponding letter of the Gothic alphabet 𐌳 *d* is called *dags*. This rune is also part of the Elder Futhark, with a reconstructed Proto-Germanic name ***dagaz**.

Its "butterfly" shape is possibly derived from Lepontic *san*.

Rune poems

The name is only recorded in the Anglo-Saxon rune poem, since the rune was lost in the Younger Futhark:

Rune Poem:[1]	**English Translation:**
Anglo-Saxon ᛞ Dæg byþ drihtnes sond, deore mannum, mære metodes leoht, myrgþ and tohiht eadgum and earmum, eallum brice.	Day, the glorious light of the Creator, is sent by the Lord; it is beloved of men, a source of hope and happiness to rich and poor, and of service to all.

Inscriptions

On runic inscription Ög 43 in Ingelstad, one Dagaz rune is translated using the Old Norse word for "day" as the personal name Dagr.[2]

References

[1] Original poem and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

[2] Project Samnordisk Runtextdatabas Svensk (http://www.nordiska.uu.se/forskn/samnord.htm) - Rundata entry for Ög 43.

Ear (rune)

Name	Old English
	Ear
Shape	Futhorc
	
Unicode	U+16E0
Transliteration	**ea**
Transcription	*ea*, *æa*
IPA	[æ(ː)ɑ]
Position in rune-row	28 or 29

The ***Ear*** ᛠ rune of the Anglo-Saxon futhorc is a late addition to the alphabet. It is, however, still attested from epigraphical evidence, notably the Thames scramasax, and its introduction thus cannot postdate the 9th century. It is transliterated as *ea*, and the Anglo-Saxon rune poem glosses it as

> ᛠ *[ear] byþ egle eorla gehwylcun, / ðonn[e] fæstlice flæsc onginneþ, / hraw colian, hrusan ceosan / blac to gebeddan; bleda gedreosaþ,/ wynna gewitaþ, wera geswicaþ.*
>
> " ᛠ [*ear*] is horrible to every knight, / when the corpse quickly begins to cool / and is laid in the bosom of the dark earth. / Prosperity declines, happiness passes away / and covenants are broken."

Jacob Grimm in his 1835 *Teutonic Mythology* (ch. 9 [1])attached a deeper significance to the name. He interprets the Old English poem as describing "death personified", connected to the death-bringing god of war, Ares. He notes that the *ear* rune is simply a Tyr rune with two barbs attached to it and suggests that *Tir* and *Ear*, Old High German *Zio* and *Eor*, were two names of the same god. He finds the name in the toponym of Eresburg (**Eresberc*) in Westphalia, in Latin *Mons martis*. Grimm thus suggests that the Germans had adopted the name of Greek Ares as an epithet of their god of war, and *Eresberc* was literally an Areopagus. Grimm further notes that in the Bavarian (Marcomannic) area, Tuesday (*dies Martis*) was known as *Ertag, Iertag, Irtag, Eritag, Erchtag, Erichtag* as opposed to the Swabian and Swiss (Alemannic region where the same day is *Ziestag* as in Anglo-Saxon. Grimm concludes that Ziu was known by the alternative name *Eor*, derived from Greek *Ares*, and also as Saxnot among the Saxons, identified as a god of the sword.[2]

References

[1] http://www.northvegr.org/lore/grimmst/009_03.php

[2] Grimm, *Deutsche Mythologie* (1935), trans. Stallybrass (1888), chapter 9 (http://www.northvegr.org/secondary sources/mythology/grimms teutonic mythology/00904.html): "As *Zio* is identical with *Zeus* as directors of wars, we see at a glance that *Eor, Er, Ear*, is one with*Ares* the son of Zeus; and as the Germans had given the rank of Zeus to their Wuotan, Týr and consequently Eor appears as the son of the highest god. [...] *Ares* itself is used abstractly by the Greeks for destruction, murder, pestilence, just as our *Wuotan* is for *furor* and *belli impetus*, and the Latin *Mars* for *bellum, exitus pugnae, furor bellicus* [...] we may fairly bring in the Goth. *haírus*, AS. *heor*, OS. *heru*, ON. *hiörr* sword, *ensis, cardo*, although the names of the rune and the day of the week always appear without the aspirate. For in Greek we already have the two unaspirated words *Ares* and *Aor*, sword, weapon, to compare with one another, and these point to a god of the sword. Then again the famous Abrenuntiatio names three heathen gods, Thunar, Wôden, Saxnôt, of whom the third can have been but little inferior to the other two in power and holiness. *Sahsnôt* is word for word *gladii consors, ensifer* [...] I think we may also bring in the Gallic war-god Hesus or

Esus (Lucan 1, 440), and state, that the metal iron is indicated by the planetary sign of Mars, the AS. *tîres tâcen,* and consequently that the rune of Zio and Eor may be the picture of a sword with its handle , or of a spear. The Scythian and Alanic legends dwell still more emphatically on the god's sword, and their agreement with Teutonic ways of thinking may safely be assumed, as Mars was equally prominent in the faith of the Scythians and that of the Goths. The impressive personification of the sword matches well with that of the hammer, and to my thinking each confirms the other. Both idea and name of two of the greatest gods pass over into the instrument by which they display their might."

Ehwaz

Name	Proto-Germanic	Old English
	***Ehwaz**	**E(o)h**
	"horse"	
Shape	Elder Futhark	Futhorc
		
Unicode	U+16D6	
Transliteration	**e**	
Transcription	*e*	
IPA	[e(ː)]	
Position in rune-row	19	

Ehwaz is the reconstructed Proto-Germanic name of the Elder Futhark *e* rune ᛖ, meaning "horse" (cognate to Latin *equus*, Sanskrit *aśva*, Avestan *aspa* and Old Irish *ech*). In the Anglo-Saxon futhorc, it is continued as ᛇ ***eh*** (properly *eoh*, but spelled without the diphthong to avoid confusion with ᛇ *ēoh* "yew").

The Proto-Germanic vowel system was asymmetric and unstable. The difference between the long vowels expressed by ᛖ *e* and ᛁ *ï* (sometimes transcribed as $*\bar{e}_1$ and $*\bar{e}_2$) were lost. The Younger Futhark continues neither, lacking a letter expressing *e* altogether. The Anglo-Saxon futhorc faithfully preserved all Elder futhorc staves, but assigned new sound values to the redundant ones, futhorc *ēoh* expressing a diphthong.

In the case of the Gothic alphabet, where the names of the runes were re-applied to letters derived from the Greek alphabet, the letter 𐍄 *e* was named *aíhvus* "horse" as well (note that in Gothic orthography, <aí> represents monophthongic /e/).

Anglo-Saxon rune poem

The Anglo-Saxon rune poem has:

ᛇ *Eh byþ for eorlum æþelinga wyn,*

hors hofum wlanc, ðær him hæleþ ymb[e]

welege on wicgum wrixlaþ spræce

and biþ unstyllum æfre frofur.

"The horse is a joy to princes in the presence of warriors.

A steed in the pride of its hoofs,

when rich men on horseback bandy words about it;

and it is ever a source of comfort to the restless."

Eihwaz

Name	Proto-Germanic	Old English
	***Ē$_2$haz / *Ē$_2$waz**	**Ēoh**
	"yew"	
Shape	Elder Futhark	Futhorc
		
Unicode	 U+16C7	
Transliteration	**ï**	**ēo**
Transcription	*ï*	*ēo*
IPA	[æː](ʔ)	[eːo]
Position in rune-row	13	

Eiwaz or **Eihaz** (reconstructed **īhaz* / **ēhaz* or **īwaz* / **ēwaz*) was a Proto-Germanic word for "yew", and the reconstructed name of the rune ᛇ.

The rune survives in the Anglo-Saxon futhorc as ᛇ *Ēoh* "yew" (note that *eoh* "horse" has a short diphthong).

It is commonly transliterated as *ï* or *æ*, or, in reconstructions of Proto-Germanic, $\bar{e}_2$. Its phonetic value at the time of the invention of the Futhark (2nd century) was not necessarily a diphthong, but possibly a long vowel somewhere between [iː] and [eː] or [æː], continuing Proto-Indo-European language **ei*.

Two variants of the word are reconstructed for Proto-Germanic, **īhaz* (**$\bar{e}_2$haz*, PIE **eikos*), continued in Old English as *ēoh* (also *īh*), and **īwaz* (**$\bar{e}_2$waz*, Proto-Indo-European **eiwos*), continued in Old English as *īw* (whence *yew*). The latter is possibly an early loan from the Celtic, compare Gaulish *ivos*, Old Irish *ēo*. The common spelling of the rune's name, "**Eihwaz**", combines the two variants; strictly based on the Old English evidence, a spelling "Eihaz" would be more proper.

The Anglo-Saxon rune poem:

> ᛇ *Eoh byþ utan unsmeþe treow,*
>
> *heard hrusan fæst, hyrde fyres,*
>
> *wyrtrumun underwreþyd, wyn on eþle.*
>
> The yew is a tree with rough bark,
>
> hard and fast in the earth, supported by its roots,
>
> a guardian of flame and a joy upon an estate.

The rune is sometimes associated with the World tree Yggdrasil, which, imagined as an ash in Norse mythology, may formerly have been a yew or an oak. The Proto-Germanic for "oak" was **aiks* (PIE **aigs*, likely cognate to Greek *krat-aigon*) is continued the name of another futhorc rune, ᚪ *ac*, which has, however, no Elder Futhark predecessor.

The rune is not to be confused with the Sowilo rune, which has a somewhat similar shape, or with Ehwaz, the rune expressing short *e* or $\bar{e}_1$. In the Younger Futhark, there is the terminal *-ʀ* rune ᛦ *Yr* "yew", but neither its shape nor its sound is related to the *Eihwaz* rune: it is, rather, a continuation of Algiz.

Fehu

Name	Proto-Germanic	Old English	Old Norse
	***Fehu**	**Feoh**	**Fé**
	"livestock, wealth"		
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16A0		
Transliteration	**f**		
Transcription	*f*		
IPA	[f]		
Position in rune-row	1		

The **Fe** rune ᚠ (Old Norse *fé*; Old English *feoh*) represents the *f*-sound in the Younger Futhark and Futhorc alphabets. Its name means "(mobile) wealth", cognate to English *fee* with the original meaning of "sheep" or "cattle" (Dutch *Vee*, German *Vieh*, Latin *pecum*, Sanskrit *pashu*).

The rune derives from the unattested but reconstructed Proto-Germanic ***fehu** in the Elder Futhark alphabet, with the original meaning of "money, cattle, wealth".[1]

The corresponding letter of the Gothic alphabet is 𐍆 *f*, called *faihu*. Such correspondence between all rune poems and the Gothic letter name, as well, is uncommon, and gives the reconstructed name of the Old Futhark a high degree of certainty.

The shape of the rune is likely based on Etruscan *v* 𐌅 ㅋ , like Greek Digamma F and Latin F ultimately from Phoenician waw ץ .

Rune poems

The name is recorded in all three rune poems:

Rune Poem:[2]	**English Translation:**
Old Norwegian ᚠ Fé vældr frænda róge; føðesk ulfr í skóge.	Wealth is a source of discord amongst kin; the wolf lives in the forest.
Old Icelandic ᚠ Fé er frænda róg ok flæðar viti ok grafseiðs gata *aurum* fylkir.	Wealth is a source of discord amongst kin and fire of the sea and path of the serpent.

Anglo-Saxon	Wealth is a comfort to all;
Feoh byþ frofur fira gehwylcum;	yet must everyone bestow it freely,
sceal ðeah manna gehwylc miclun hyt dælan	if they wish to gain honour in the sight of the Lord.
gif he wile for drihtne domes hleotan.	

References

[1] Page, Raymond I. (2005) *Runes*. The British Museum Press. p. 15. ISBN 0-7141-8065-3

[2] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Gyfu

Name	Proto-Germanic	Old English
	***Gebō**	**Gyfu; Gar**
	"gift"	"gift"; "spear"
Shape	Elder Futhark	Futhorc
		
Unicode	U+16B7	U+16B7 U+16B8
Transliteration	**g**	**ȝ**; **g**
Transcription	*g*	*ȝ*, *g*; *g*
IPA	[ɣ]	[g], [ɣ], [ʎ], [j]; [g]
Position in rune-row	7	7; 33

Gyfu is the name for the *g*-rune in the Anglo-Saxon rune poem, meaning "gift" or "generosity":

Anglo-Saxon Rune Poem:[1]	**English Translation:**
Gyfu gumena byþ gleng and herenys, wraþu and wyrþscype and wræcna gehwam ar and ætwist, ðe byþ oþra leas.	Generosity brings credit and honour, which support one's dignity; it furnishes help and subsistence to all broken men who are devoid of aught else.

The corresponding letter of the Gothic alphabet is *g*, called *giba*. The same rune also appears in the Elder Futhark, with a suggested Proto-Germanic name ***gebô** "gift". J. H. Looijenga speculates[2] that the rune is directly derived from Latin X, the pronunciation of which may have been similar to Germanic *gs* in the 1st century, e.g., Gothic *reihs* compared to Latin *rex* (as opposed to the Etruscan alphabet, where / had a value of [s]).

References

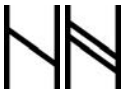
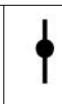
[1] Original poem and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

[2] J.H. Looijenga, *Runes Around The North Sea And On The Continent Ad 150-700*, PhD diss. Groningen 1997, p. 56. Download PDF (http://dissertations.ub.rug.nl/FILES/faculties/arts/1997/j.h.looijenga/thesis.pdf)

External links

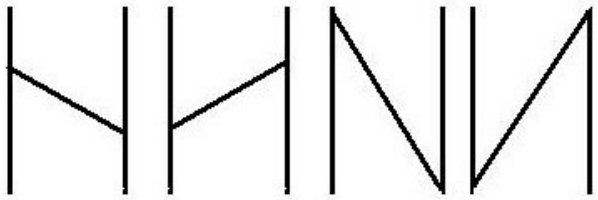
- The Futhark on www.ancientscripts.com (http://ancientscripts.com/futhark.html)

Haglaz

Name	Proto-Germanic	Old English	Old Norse	
	***Hag(a)laz**	**Hægl**	**Hagall**	
	"hail"			
Shape	Elder Futhark	Futhorc	Younger Futhark	
				
Unicode	U+16BA U+16BB		U+16BC	U+16BD
Transliteration	**h**			
Transcription	*h*			
IPA	[h]			
Position in rune-row	9		7	

***Haglaz** or ***Hagalaz** is the reconstructed Proto-Germanic name of the *h*-rune ᚺ, meaning "hail" (the precipitation).

In the Anglo-Saxon futhorc, it is continued as *hægl* and in the Younger Futhark as ᚼ *hagall* The corresponding Gothic letter is 𐍄 h *h*, named *hagl*.



Various forms of the haglaz rune in the elder futhark.

The Elder Futhark letter has two variants, single-barred ᚺ and double-barred ᚻ. The double-barred variant is found in continental inscriptions while Scandinavian inscriptions have exclusively the single-barred variant.

The Anglo-Frisian futhorc in early inscriptions has the Scandinavian single-barred variant. From the 7th century, it is replaced by the continental double-barred variant, the first known instances being found on a Harlingen solidus (ca,. 575–625), and in the Christogram on St. Cuthbert's coffin.

Haglaz is recorded in all three rune poems:

Rune Poem:[1]	**English Translation:**
Old Norwegian Hagall er kaldastr korna; Kristr skóp hæimenn forna.	Hail is the coldest of grain; Christ created the world of old.
Old Icelandic Hagall er kaldakorn ok krapadrífa ok snáka sótt.	Hail is cold grain and shower of sleet and sickness of serpents.
Anglo-Saxon Hægl byþ hwitust corna; hwyrft hit of heofones lyfte, wealcaþ hit windes scura; weorþeþ hit to wætere syððan.	Hail is the whitest of grain; it is whirled from the vault of heaven and is tossed about by gusts of wind and then it melts into water.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Isaz

Name	Proto-Germanic	Old English	Old Norse
	***Isaz**	**Is**	**Isa**
	"ice"		
Shape	Elder Futhark	Futhorc	Younger Futhark
Unicode	U+16C1		
Transliteration	**i**		
Transcription	*i*		
IPA	[i(ː)]		
Position in rune-row	11		9

***Isaz** is the reconstructed Proto-Germanic name of the *i*-rune , meaning "ice". In the Younger Futhark, it is called *Iss* in Icelandic and *isa* in Old Norse. As rune of the Anglo-Saxon futhorc, it is called *is*.

The corresponding Gothic letter is *i*, named *eis*.

The rune is recorded in all three rune poems:

Rune Poem:[1]	**English Translation:**
Old Norwegian Ís kǫllum brú bræiða; blindan þarf at læiða.	Ice is called the broad bridge; the blind man must be led.
Old Icelandic Íss er árbörkr ok unnar þak ok feigra manna fár. *glacies* jöfurr.	Ice is bark of rivers and roof of the wave and destruction of the doomed.
Anglo-Saxon Is byþ ofereald, ungemetum slidor, glisnaþ glæshluttur gimmum gelicust, flor forste geworuht, fæger ansyne.	Ice is very cold and immeasurably slippery; it glistens as clear as glass and most like to gems; it is a floor wrought by the frost, fair to look upon.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Jēran

Name	Proto-Germanic	Old English		Old Norse	
	***Jē$_2$ra-**	**Gēr**	**Ior**	**Ár**	
	"year, harvest"		"eel"	"harvest, plenty"	
Shape	Elder Futhark	Futhorc		Younger Futhark	
					
Unicode	U+16C3	U+16C4	U+16E1	U+16C5	U+16C6
Transliteration	**j**		**io**	**a**	
Transcription	*j*		*io*	*a*	
IPA	[j]		[jo]	[a]	
Position in rune-row	12		28 or 29	10	

Jera (also **Jeran**, **Jeraz** is the conventional name of the *j*-rune of the Elder Futhark, from a reconstructed Common Germanic stem **jē$_2$ra-*[1] meaning "harvest, (good) year".

The corresponding letter of the Gothic alphabet is Gothic , named *jēr*, also expressing /j/. The Elder Futhark rune gives rise to the Anglo-Frisian runes /j/, named *gēr* /jeːr/, and /io/, named *ior*, and to the Younger Futhark *ár* rune , which stood for /a/ as the /j/ phoneme had disappeared in Old Norse.

Name

The reconstructed Common Germanic name **jē$_2$ran* is the origin of English year (Old English *ġēar*). In contrast to the modern word, it had a meaning of "season" and specifically "harvest", and hence "plenty, prosperity".

The Germanic word is cognate with Greek ὦρος (*horos*) "year" (and ὥρα (*hora*) "season", whence *hour*), Slavonic *jarŭ* "spring" and with the *-or-* in Latin *hornus* "of this year" (from **ho-jōrinus*), as well as Avestan *yāre* "year", all from a PIE stem **yer-o-*.

Elder Futhark

The derivation of the rune is uncertain; some scholars see it as a modification of Latin G ("C () with stroke") while others consider it a Germanic innovation. The letter in any case appears from the very earliest runic inscriptions, figuring on the Vimose comb inscription, *harja*.

As the only rune of the Elder Futhark which was not connected, its evolution was the most thorough transformation of all runes, and it was to have numerous graphical variants.[2] In the later period of the Elder Futhark, during the 5th to 6th centuries, connected variants appear, and these are the ones that give rise to the derivations in Anglo-Saxon (as *ger* and *ior*) and Scadinavian (as *ár*) traditions.

Gothic jer

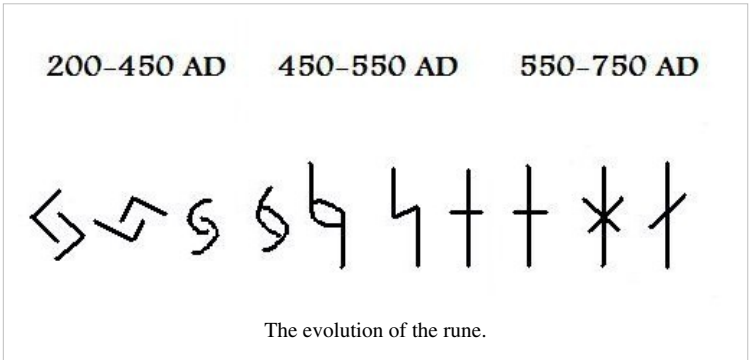
The corresponding Gothic letter is 𐌾 *j*, named *jer*, which is also based on the shape of the Elder Futhark rune. This is an exception, shared with urus, due to the fact that neither the Latin nor the Greek alphabets at the time of the introduction of the Gothic one had graphemes corresponding to the distinction of *j* and *w* from *i* and *u*.

Anglo-Saxon runes

The rune in the Anglo-Saxon futhorc is continued as ᚳ *Gēr* and ᛡ *Ior*, the latter a bind rune of Gyfu and Is (compare also ᛠ *Ear*). Gēr is consistently written ᚳ epigraphically and on artifacts, while the ᛡ form for [j] appears only rarely in later manuscripts (as does a separate symbol for Ior).

Younger Futhark

During the 7th and 8th centuries, the initial *j* in **jara* was lost in Old Norse, which also changed the sound value of the rune from /j/ to an /a/ phoneme. The rune was then written as a vertical staff with a horizontal stroke in the centre, and scholars transliterate this form of the rune as **A**, with majuscule, to distinguish it from the ansuz rune, **a**.



The evolution of the rune.

During the last phase of the Elder Futhark, the *jēra*-rune came to be written as a vertical staff with two slanting strokes in the form of an X in its centre (ᛯ). As the form of the rune had changed considerably, an older 7th century form of the rune (ᛋ) was assumed by the s-rune.[2] When the n-rune had stabilized in its form during the 6th and 7th centuries, its vertical stroke slanted towards the right (ᚾ), which made it possible to simplify the *jēra*-rune by having only one vertical stroke that slanted towards the left, giving the ᛅ *ár*-rune of the Younger Futhark. Since a simpler form of the rune was available for the /a/ phoneme, the older cross form of the rune now came to be used for the /h/ phoneme.[3]

Gallehus horns

The development of the Jēran rune from the earliest open form was not known before the discovery of the Kylver Stone in 1903, which has an entire elder futhark inscription on it. Therefore the interpretation of the golden horns of Gallehus was slightly wrong before 1903, as it was believed this rune form could be an early form of the Ingwaz rune. The second word on the horns was thus interpreted as *holtingaz* rather than *holtijaz*.[4]

Notes

[1] C.f. Page (2005:15). The word may have been either neuter or masculine in Common Germanic.
[2] Enoksen 1998:51
[3] Enoksen 1998:52
[4] Enoksen 1998:56

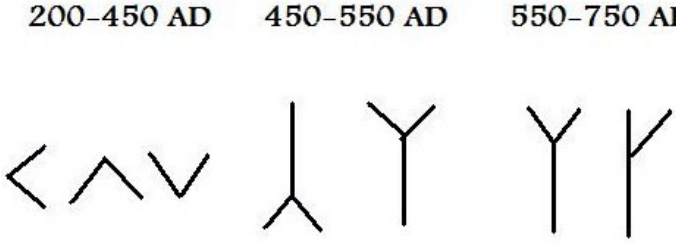
References

- Enoksen, Lars Magnar (1998). *Runor: Historia, Tydning, Tolkning*. Historiska Media, Falun. ISBN 91-88930-32-7
- Looijenga, J. H. (1997). *Runes around the North Sea and on the Continent AD 150-700* (http://dissertations.ub.rug.nl/faculties/arts/1997/j.h.looijenga), page 76. Dissertation, Groningen University
- Page, Raymond I. (2005). *Runes*. The British Museum Press ISBN 0-7141-8065-3

Kaunan

Name	Proto-Germanic	Old English	Old Norse
	***Kaunan**(?)	**Cen**	**Kaun**
	?	"torch"	"ulcer"
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	 U+16B2	 U+16B3	 U+16B4
Transliteration	**k**	**c**	**k**
Transcription	*k*	*c*	*k*, *g*
IPA	[k]	[k], [c], [tʃ]	[k], [g]
Position in rune-row	6		

The *k*-rune ᚲ (Younger Futhark ᚴ, Anglo-Saxon futhorc ᚳ) is called **Kaun** in both the Norwegian and Icelandic rune poems, meaning "ulcer". The reconstructed Proto-Germanic name is ***Kaunan**. It is also known as **Kenaz** ("torch"), based on its Anglo-Saxon name.



The evolution of the rune in the elder futhark during the centuries.

The Elder Futhark shape is likely directly based on Old Italic *c* 𐌂 / Latin C. The Younger Futhark / Futhorc shapes have parallels in Old Italic shapes of *k* 𐌊, Latin K (compare the Negau helmet inscription). The corresponding Gothic letter is 𐌺 *k*, called *kusma*.

The shape of the Younger Futhark *kaun* rune (ᚴ) is identical to that of the "bookhand" s rune in the Anglo-Saxon futhorc. The ᚴ rune also occurs in some continental runic inscriptions. It has been suggested that in these instances, it represents the *ch* /χ/ sound resulting from the Old High German sound shift (e.g. ᛂᛚᚲᚺ *elch* in Nordendorf II).[1]

Rune Poem:[2]	**English Translation:**
Old Norwegian Kaun er barna bǫlvan; bǫl gørver nán fǫlvan.	Ulcer is fatal to children; death makes a corpse pale.
Old Icelandic Kaun er barna böl ok bardaga [för] ok holdfúa hús. *flagella* konungr.	Disease fatal to children and painful spot and abode of mortification.
Anglo-Saxon Cen byþ cwicera gehwam, cuþ on fyre blac ond beorhtlic, byrneþ oftust ðær hi æþelingas inne restaþ.	The torch is known to every living man by its pale, bright flame; it always burns where princes sit within.
Notes: • The Icelandic poem is glossed with Latin *flagella* "whip". • The Anglo-Saxon poem gives the name *cen* "torch".	

References

[1] Tineke Looijenga, *Texts & contexts of the oldest Runic inscriptions*, BRILL, 2003, ISBN 978-90-04-12396-0, p. 129.

[2] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Laguz

Name	Proto-Germanic	Old English	Old Norse
	***Laguz/*Laukaz**	**Lagu**	**Lögr**
	"lake"/"leek"	"ocean, sea"	"water, waterfall"
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	 U+16DA		
Transliteration	**l**		
Transcription	*l*		
IPA	[l]		
Position in rune-row	21		13

***Laguz** or ***Laukaz** is the reconstructed Proto-Germanic name of the *l*-rune ᛚ, **laguz* meaning "water" or "lake" and **laukaz* meaning "leek". In the Anglo-Saxon rune poem, it is called *lagu* "ocean". In the Younger Futhark, the rune is called *lögr* "waterfall" in Icelandic and *logr* "water" in Norse.

The corresponding Gothic letter is 𐌻 *l*, named *lagus*. The rune is identical in shape to the letter *l* in the Raetic alphabet.

The "leek" hypothesis is based not on the rune poems, but rather on early inscriptions where the rune has been hypothesized to abbreviate **laukaz*, a symbol of fertility, see the Bülach fibula.

Rune Poem:[1]	**English Translation:**
Old Norwegian ᛚ Lögr er, fællr ór fjalle foss; en gull ero nosser.	A waterfall is a River which falls from a mountain-side; but ornaments are of gold.
Old Icelandic ᛚ Lögr er vellanda vatn ok viðr ketill ok glömmungr grund. *lacus* lofðungr.	Water is eddying stream and broad geysir and land of the fish.
Anglo-Saxon ᛚ Lagu byþ leodum langsum geþuht, gif hi sculun neþan on nacan tealtum and hi sæyþa swyþe bregaþ and se brimhengest bridles ne gym[eð].	The ocean seems interminable to men, if they venture on the rolling bark and the waves of the sea terrify them and the courser of the deep heed not its bridle.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Mannaz

See Man (word) for the Germanic etymology. See Mannus for the mythological ancestor recorded by Tacitus.

Name	Proto-Germanic	Old English	Old Norse	
	***Mannaz**	**Mann**	**Maðr**	
	"man, human"			
Shape	Elder Futhark	Futhorc	Younger Futhark	
				
Unicode	U+16D7		U+16D8	U+16D9
Transliteration	**m**			
Transcription	*m*			
IPA	[m]			
Position in rune-row	20		14	

***Mannaz** is the conventional name of the *m*-rune ᛗ of the Elder Futhark. It is derived from the reconstructed Common Germanic word for "man", **mannaz*.

Younger Futhark ᛘ is **maðr** ("man"). It took up the shape of the algiz rune ᛉ, replacing Elder Futhark ᛗ.

As its sound value and form in the Elder Futhark indicate, it is derived from the letter M (𐌌) in the Old Italic alphabets, ultimately from the Greek letter Mu (μ).

Two early forms of the m-rune of the Younger Futhark.

Rune poems

The rune is recorded in all three Rune Poems, in the Norwegian and Icelandic poems as *maðr*, and in the Anglo-Saxon poem as *man*.

Rune Poem:[1]	**English Translation:**
Norwegian Maðr er moldar auki; mikil er græip á hauki.	Man is an augmentation of the dust; great is the claw of the hawk.
Icelandic Maðr er manns gaman ok moldar auki ok skipa skreytir. *homo* mildingr.Wikipedia:Please clarify	Man is delight of man and augmentation of the earth and adorner of ships.
Anglo-Saxon Man byþ on myrgþe his magan leof: sceal þeah anra gehwylc oðrum swican, forðum drihten wyle dome sine þæt earme flæsc eorþan betæcan.	The joyous man is dear to his kinsmen; yet every man is doomed to fail his fellow, since the Lord by his decree will commit the vile carrion to the earth.

Modern usage

For the "man" rune of the Armanen Futharkh as "life rune" in Germanic mysticism and Neo-Nazism, see *Lebensrune*.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html) ("Ragnar's Ragweed Forge").

Naudiz

Name	Proto-Germanic	Old English	Old Norse
	***Naudiz**	**Nyd**	**Nauð**r
	"need, hardship"		
Shape	Elder Futhark	Futhorc	Younger Futhark
			 
Unicode	U+16BE		U+16BF
Transliteration	**n**		
Transcription	*n*		
IPA	[n]		
Position in rune-row	10		8

***Naudiz** is the reconstructed Proto-Germanic name of the *n*-rune , meaning "need, distress". In the Anglo-Saxon futhorc, it is continued as *nyd*, in the Younger Futhark as , Icelandic *naud* and Old Norse *nauðr*. The corresponding Gothic letter is *n*, named *nauþs*.

The rune is recorded in all three rune poems:

Rune Poem:[1]	**English Translation:**
Old Norwegian Nauðr gerer næppa koste; nøktan kælr í froste.	Constraint gives scant choice; a naked man is chilled by the frost.
Old Icelandic Nauð er Þýjar þrá ok þungr kostr ok vássamlig verk. *opera* niflungr.	Constraint is grief of the bond-maid and state of oppression and toilsome work.
Anglo-Saxon Nyd byþ nearu on breostan; weorþeþ hi þeah oft niþa bearnum to helpe and to hæle gehwæþre, gif hi his hlystaþ æror.	Trouble is oppressive to the heart; yet often it proves a source of help and salvation to the children of men, to everyone who heeds it betimes.

References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Odal (rune)

Name	Proto-Germanic	Old English
	***Ōþalan**	**Éðel**
	"heritage, estate"	
Shape	Elder Futhark	Futhorc
		
Unicode	U+16DF	
Transliteration	**o**	**œ**
Transcription	*o*, *ō*	*œ*, *oe*, *ōe*
IPA	[o(ː)]	[eː], [ø(ː)]
Position in rune-row	23 or 24	

The Elder Futhark **Odal** rune (ᛟ) represents the *o* sound. Its reconstructed Proto-Germanic name is **ōþalan* "heritage; inheritance, inherited estate".

It was in use for epigraphy during the 3rd to the 8th centuries. It is not continued in the Younger Futhark, disappearing from the Scandinavian record around the 6th century, but it survived in the Anglo-Saxon Futhorc, and expressed the Old English *œ* phoneme during the 7th and 8th centuries. Its name is attested as *ēðel* in the Anglo-Saxon manuscript tradition.

The rune is encoded in Unicode at codepoint U+16DF:ᛟ

Name and etymology

The Common Germanic stem *ōþala-* or *ōþila-* "inherited estate" is an ablaut variant of the stem *aþal-*. It consists of a root *aþ-* and a suffix *-ila-* or *-ala-*. The suffix variant accounts for the umlauted form *ēþel*. Germanic *aþal-* had a meaning of (approximately) "nobility", and the derivation *aþala-* could express "lineage, (noble) race, descent, kind", and thus "nobleman, prince" (whence Old English atheling), but also "inheritance, inherited estate, property, possession". Its etymology is not clear, but it is usually compared to *atta* "father" (c.f. the name Attila, ultimately baby talk for "father").

The term *oþal* (Old High German *uodal*) is a formative element in some Germanic names, notably *Ulrich* and variants; , the stem *aþal* is more frequent, found in Gothic names such as Athalaric, Ataulf, etc. and in Old High German names such as *Adalbert*, [1]

Unrelated, but difficult to separate etymologically,Wikipedia:Please clarify is the root *aud-* "wealth, property, possession, prosperity";[2] from this root are names such as *Edmund* and other English names with the *ed* prefix (from Old English *ead*), German *Otto* and various Germanic names beginning with *ed-* or *od-*. Possibly related is *euþa, euþu* a word for "child, offspring" (attested in Old Norse *jóð*, and possibly in the name of the Iuthungi).

Odal was associated with the concept of inheritance in ancient Scandinavian property law. Some of these laws are still in effect today, and govern Norwegian property. These are the *Åsetesrett* (homestead right), and the *Odelsrett*

(allodial right).

Elder Futhark *o*-rune

The *o*-rune is attested early, in inscriptions from the 3rd century, such as the Thorsberg chape (DR 7) and the Vimose planer (*Vimose-Høvelen*, DR 206[4]). The letter is derived from a Raetian variant of the letter O. The corresponding Gothic letter is (derived from Greek Ω), which had the name *oþal*. Wolfgang Krause (1964) has speculated that the *o* rune is used as an ideograph denoting possession in the Thorsberg chape inscription. The inscription has *owlþuþewaz*, read by Krause as *O[þila] - W[u]lþu-þewaz* "inherited property -the servant of Wulþuz".[5]

The odal rune is found in some transitional inscriptions of the 6th or 7th century, such as the Gummarp, Björketorp and Stentoften runestones, but it disappears from the Scandinavian record by the 8th century. The Old Norse *o* phoneme is now written in Younger Futhark with the same letter as the *u* phoneme, the Ur rune.

Anglo-Saxon *æ*-rune

The Anglo-Saxon runes preserve the full set of 24 Elder Futhark runes (besides introducing innovations), but in some cases these runes are given new sound values due to Anglo-Frisian sound changes. The odal rune is such a case: the *o* sound in the Anglo-Saxon system is now expressed by *ōs* , a derivation of the old Ansuz rune; the odal rune is now known as *ēðel* (with umlaut due to the form *ōþila-*) and is used to express an *æ* sound, but is attested only rarely in epigraphy (outside of simply appearing in a futhark row). Epigraphical attestations include:

- the Frisian Westeremden yew-stick, possibly as part of a given name *Wimod* (*Wimæd*)
- the Harford (Norfolk) brooch, dated c. 650, in a finite verb form: *luda:gibætæsigilæ* "Luda repaired the brooch"
- the left panel of the Franks Casket, twice: *twægen gibroþær afæddæ hiæ wylif* "two brothers (scil. Romulus and Remus), a she-wolf nourished them".

The Anglo-Saxon rune poem preserves the meaning "an inherited estate" for the rune name:

byþ oferleof æghwylcum men,	[An estate] is very dear to every man,
gif he mot ðær rihtes and gerysena on	if he can enjoy there in his house
brucan on bolde bleadum oftast.	whatever is right and proper in constant prosperity.

Modern use

The Odal rune was the emblem of ethnic Germans (*Volksdeutsche*) of the 7th SS Volunteer Mountain Division Prinz Eugen operating during World War II in the Nazi Germany-sponsored Independent State of Croatia. The Odal rune has been used by the Neo-Nazi Wiking-Jugend in Germany, and in South Africa by the Anglo-Afrikaner Bond, the nationalist, and heavily subjugated, Boer minority organization Boeremag, and the Blanke Bevrydingsbeweging.[6]

Flag of the *Volksdeutsche* 7th SS Volunteer Mountain Division Prinz Eugen

References

[1] Schönfeld, Wörterbuch der altgermanischen Personen- und Völkernamen, 1911, 1f. (Adalharius, Adalhildis, Adalwal, Adaric, Adica, Adila), 33ff. (Athala, Athalaricus, Athanagildus, Athanaricus, Athavulfus), Reichert, Lexikon der altgermanischen Namen 2, 1990, 469 (Adalhari, Adalhildis, Adulouuald, Adaluuial, Atala, Athala, Athalaric, Adaric, Alaric)

[2] Pokorny (1959), p. 76

[3] http://abdn.ac.uk/skaldic/db.php?table=mss&id=18836

[4] http://abdn.ac.uk/skaldic/db.php?if=runic&table=mss&id=19030

[5] Krause, Wolfgang, 'Die Runendenkmäler und ihre Sprache' In: *Von der Bronzezeit bis zur Völkerwanderungszeit*, (ed.) Klose, Olaf. Neumünster 1964 [reprint 1979], 311-325. Krause, Wolfgang, Herbert Jankuhn. *Die Runeninschriften im älteren Futhark*, Göttingen, 1966. The interpretation by Krause follows an earlier suggestion by Helmut Arntz, *Handbuch der Runenkunde*, 2nd ed., Halle/Saale 1944. See also

[6] Schönteich, Martin and Boshoff, Henri *Volk, faith and fatherland: the security threat posed by the white right* Institute for Security Studies (South Africa)(2003) p48

Wynn

Name	Proto-Germanic	Old English
	***Wunjō**	**Wynn**
	"joy"	
Shape	Elder Futhark	Futhorc
		
Unicode	 U+16B9	
Transliteration	**w**	
Transcription	*w*	
IPA	[w]	
Position in rune-row	8	

Wynn (Ᵽ ᵽ) (also spelled **wen**, **ƿynn**, or **ƿen**) is a letter of the Old English alphabet, where it is used to represent the sound /w/.

While the earliest Old English texts represent this phoneme with the digraph <uu>, scribes soon borrowed the rune *wynn* ᚹ (ᛟ) for this purpose. It remained a standard letter throughout the Anglo-Saxon era, eventually falling out of use (perhaps under the influence of French orthography) during the Middle English period, circa 1300.[1] It was replaced with <uu> once again, from which the modern <w> developed.

The denotation of the rune is "joy, bliss" known from the Anglo-Saxon rune poem[2]

> ᛟ *Þenne bruceþ, ðe can peana lyt*
> *sares and sorge and him sylfa hæf*
> *blæd and blysse and eac byrga geniht.* [Lines 22-24 in The Anglo-Saxon Runic Poem]
>
> Who uses it knows no pain,
>
> sorrow nor anxiety, and he himself has
>
> prosperity and bliss, and also enough shelter. [Translation slightly modified from Dickins (1915)]

It is not continued in the Younger Futhark, but in the Gothic alphabet, the letter 𐍅 *w* is called *winja*, allowing a Proto-Germanic reconstruction of the rune's name as ***wunjô** "joy".

It is one of the two runes (along with þ) to have been borrowed into the English alphabet (or any extension of the Latin alphabet). A modified version of the letter ƿynn called Vend was used briefly in Old Norse for the sounds /u/, /v/, and /w/.

As with þ, ƿynn was revived in modern times for the printing of Old English texts, but since the early 20th century the usual practice has been to substitute the modern <w> instead due to ƿynn's visual resemblance to P.

Wynn in Unicode and HTML Entities

- U+01F7 Ƿ latin capital letter wynn (HTML: Ƿ)
- U+01BF ƿ latin letter wynn (HTML: ƿ)
- U+16B9 ᚹ runic letter wunjo wynn w (HTML: ᚹ)
- U+A768 Ꝩ latin capital letter vend (HTML: Ꝩ)
- U+A769 ꝩ latin small letter vend (HTML: ꝩ)
- "Unicode character search" [3]. Retrieved 2012-04-28.

Capital *wynn* (left), lowercase *wynn* (right)

References

[2] :
[3] http://www.fileformat.info/info/unicode/char/

Peorð

Name	Proto-Germanic	Old English
	***Perþō**(?)	**Peorð**
Shape	Elder Futhark	Futhorc
		
Unicode	 U+16C8	
Transliteration	**p**	
Transcription	*p*	
IPA	[p]	
Position in rune-row	14	

ᛈ is the rune denoting the sound *p* in the Elder Futhark runic alphabet, in the Anglo-Saxon rune poem named **peorð**. It does not appear in the Younger Futhark. In the poem, it is glossed with the enigmatic:

> ᛈ *peorð byþ symble plega and hlehter / wlancum [on middum], ðar wigan sittaþ / on beorsele bliþe ætsomne*
>
> "Peorð is a source of recreation and amusement to the great, where warriors sit blithely together in the banqueting-hall."

The name is not comprehensible from Old English, i.e. no word similar to *peorð* is known in this language. According to a 9th-century manuscript of Alcuin (Codex Vindobonensis 795), written in Britain, the letters 𐌿 *p* (based on a Greek Π) and 𐍀 *q* (an inverted Π) are called "pairþra" and "qairþra", respectively, in Gothic. One of these names clearly is derived from the other. However, the names are not comprehensible in Gothic either, and it is not clear which is derived from which, except that we know that the Elder Futhark had a *p*, but no *q* rune. In any case, it seems evident that peorð is related to pairþra. Interestingly, the Anglo-Saxon futhorc adopted exactly the same approach for the addition of a labiovelar rune, ᛩ *cweorð*, in both shape and name based on peorð, but unfortunately, we do not know if the Gothic runes already had a similar variant rune of *p*, or if the labiovelar letter was a 4th-century creation of Ulfilas.

The Common Germanic name could be referring to a pear-tree (or perhaps generally a fruit-tree). Based on the context of "recreation and amusement" given in the rune poem, a common speculative interpretationWikipedia:Avoid weasel words is that the intended meaning is "pear-wood" as the material of either a woodwind instrument, or a "game box" or game pieces made from wood.

From *peorð*, Proto-Germanic forms ***perðu**, ***perþō** or ***perþaz** may be reconstructed on purely phonological grounds. The expected Proto-Germanic term for "pear tree" would be **pera-trewô* (**pera* being, however, a post-Proto-Germanic loan, either West Germanic, or Common Germanic, if Gothic *pairþra* meant "pear tree", from Vulgar Latin *pirum* (plural *pira*), itself of unknown origin). The Ogham letter name Ceirt, glossed as "apple tree", may in turn be a loan from Germanic into Primitive Irish.

The earliest attestation of the rune is in the Kylver Stone *futhark* row (ca. AD 400). The earliest example in a linguistic context (as opposed to an *abecedarium*) is already in futhorc, in the Kent II, III and IV coin inscriptions (the personal names *pada* and *æpa*/*epa*), dated to ca. AD 700. On St. Cuthbert's coffin (AD 698), a *p* rune takes the place of Greek P. The Westeremden yew-stick (ca. AD 750) has *op hæmu* "at home" and *up duna* "on the hill".

Looijenga (1997) speculates that the *p* rune arose as a variant of the *b* rune, parallel to the secondary nature of Ogham *peith*. The uncertainty surrounding the rune is a consequence of the rarity of the **p* phoneme in Proto-Germanic, itself due to the rarity of its parent-phoneme **b* in Proto-Indo-European.

The rune is discontinued in Younger Futhark, which expresses /p/ with the *b* rune, for example on the Viking Age Skarpåker Stone,

iarþ sal rifna uk ubhimin

for Old Norse

Jörð skal rifna ok upphiminn.

"Earth shall be rent, and the heavens above."

References

- A. Bammesberger, G. Waxenberger (eds.), *Das* fuþark *und seine einzelsprachlichen Weiterentwicklungen*, Walter de Gruyter (2006), ISBN 3-11-019008-7, 85-98 (Birkhan), 418f. (Schulte).

Raido

Name	Proto-Germanic	Old English	Old Norse
	***Raidō**	**Rad**	**Reið**
	"ride, journey"		
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16B1		
Transliteration	**r**		
Transcription	*r*		
IPA	[r]		
Position in rune-row	5		

***Raidô** "ride, journey" is the reconstructed Proto-Germanic name of the *r*- rune of the Elder Futhark ᚱ. The name is attested for the same rune in all three rune poems, Old Norwegian **Ræið** Icelandic **Reið**, Anglo-Saxon **Rad**, as well as for the corresponding letter of the Gothic alphabet 𐍂 *r*, called **raida**. The shape of the rune may be directly derived from Latin *R*.

Rune Poem:[1]	**English Translation:**
Old Norwegian ᚱ Ræið kveða rossom væsta; Reginn sló sværðet bæzta.	Riding is said to be the worst thing for horses; Reginn forged the finest sword.
Old Icelandic ᚱ Reið er sitjandi sæla ok snúðig ferð ok jórs erfiði. *iter* ræsir.	Riding is of sitting a blessing and swift journey and horses toiling
Anglo-Saxon ᚱ Rad byþ on recyde rinca gehwylcum sefte ond swiþhwæt, ðamðe sitteþ on ufan meare mægenheardum ofer milpaþas.	Riding seems easy to every warrior while he is indoors and very courageous to him who traverses the high-roads on the back of a stout horse.

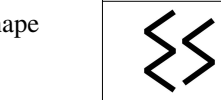
References

[1] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

External links

- The Futhark (http://ancientscripts.com/futhark.html) (ancientscripts.com)
- Runes around the North Sea and on the Continent AD 150-700 (http://www.ub.rug.nl/eldoc/dis/arts/j.h.looijenga/) by J. H. Looijenga (dissertation, Groningen University)

Sowilō

Name	Proto-Germanic	Old English	Old Norse
	***Sōwilō**	**Sigel**	**Sol**
	"Sun"		
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16CA	U+16CB	U+16CC
Transliteration	**s**		
Transcription	*s*		
IPA	[s]		
Position in rune-row	16		11

***Sowilō** or ***sæwelō** is the reconstructed Proto-Germanic name of the s-rune, meaning "sun". The name is attested for the same rune in all three rune poems. It appears as Old Norse *sól*, Old English *sigel*, and Gothic *sugil*.

Name

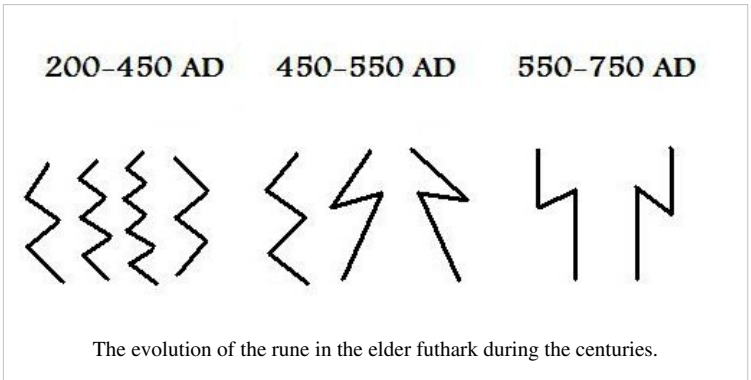
The Germanic words for "Sun" have the peculiarity of alternating between *-l-* and *-n-* stems, Proto-Germanic **sunnon* (Old English *sunne*, Old Norse, Old Saxon and Old High German *sunna*) vs. **sôwilô* or **saewelô* (Old Norse *sól*, Gothic *sauil*, also Old High German forms such as *suhil*).

This continues a Proto-Indo-European alternation **suwen-* vs. **sewol-* (Avestan *xweng* vs. Latin *sōl*, Greek *helios*, Sanskrit *surya*, Welsh *haul*, Breton *heol*, Old Irish *suil* "eye"), a remnant of an archaic, so-called "heteroclitic", declension pattern that remained productive only in the Anatolian languages.

The Old English name of the rune, written *sigel* or *siȝel* (but pronounced /ˈsɪ jel/) is most often explained as a remnant of an otherwise extinct *l*-stem variant of the word for "Sun" (meaning that the spelling with *g* is unetymological),[1] but alternative suggestions have been put forward.[2]

Development and variants

The Elder Futhark *s* rune (reconstructed name **Sowilo*) is attested in two variants, a Σ shape (four strokes), more prevalent in earlier (3rd to 5th century) inscriptions (e.g. Kylver stone), and an S shape (three strokes), more prevalent in later (5th to 7th century) inscriptions (e.g. Golden horns of Gallehus, Seeland-II-C).



The evolution of the rune in the elder futhark during the centuries.

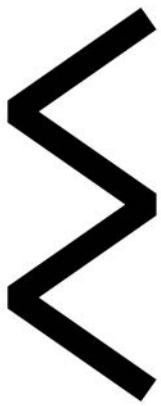
Coincidentally, the Phoenician letter šin from which the Old Italic *s* letter ancestral to the rune was derived was itself named after the Sun, shamash, based on the Egyptian uraeus hieroglyph.

The Younger Futhark *Sol* and the Anglo-Saxon futhorc *Sigel* runes are identical in shape, a rotated version of the later Elder Futhark rune, with the middle stroke slanting upwards, and the initial and final strokes vertical. Anglo-Saxon *sigel* (*siȝel*) is phonologically *sīǰel* /siːjel/ (from **sæwel*), the yogh being only orthographical.

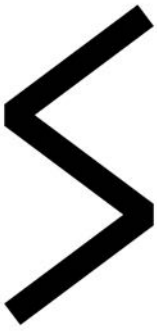
The Anglo-Saxon runes developed a variant shape (), called the "bookhand" *s* rune because it is probably inspired by the long s (ſ) in Insular script. This variant form is used in the *futhorc* given on the Seax of Beagnoth.

Rune poems

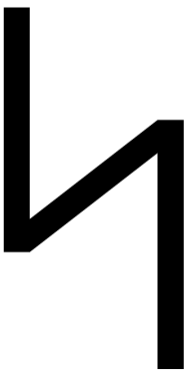
Rune Poem:[3]	**English Translation:**
Old Norwegian Sól er landa ljóme; lúti ek helgum dóme.	Sun is the light of the world; I bow to the divine decree.
Old Icelandic Sól er skýja skjöldr ok skínandi röðull ok ísa aldrtregi. *rota* siklingr.	Sun is the shield of the clouds and shining ray and destroyer of ice.
Anglo-Saxon Sigel semannum symble biþ on hihte, ðonne hi hine feriaþ ofer fisces beþ, oþ hi brimhengest bringeþ to lande.	The sun is ever a joy in the hopes of seafarers when they journey away over the fishes' bath, until the courser of the deep bears them to land.



Elder Futhark *Sowilo* rune, earlier ("Σ") variant.



Elder Futhark *Sowilo* rune, later ("S") variant.



Anglo-Saxon *Sigel* / Younger Futhark *Sol* rune

Anglo-Saxon "bookhand *s*"

Modern usage

Armanen Runes

The *Sig* rune in Guido von List's Armanen Futharkh were very loosely based on the Younger Futhark *Sigel*, thus changing the concept associated with it from "Sun" to "victory" (German *Sieg*), arriving Týr" in his row, yielding *Sigtýr*, a name of Ódin.

Nazi usage

List's runes were later adopted and modified by Karl Maria Wiligut who was a proponent of their occult use by the NSDAP that were subsequently used widely on insignia and literature during the Third Reich most strikingly as the insignia of the Schutzstaffel (SS), responsible for the adoption of which was the graphic designer Walter Heck.[4]

Oblique Sig Rune as used in Nazi occultism

Germanic neopaganism

The Sowilo rune is commonly used by Germanic Neopagans, often without political implications.

References

[1] following Jacob Grimm, *Über Diphtongen* (1845) (http://books.google.com/books?id=KGIJAAAAQAAJ&pg=PA120&dq=sigel+sol+rune&hl=en&ei=utWETMq0GoSZOMTugLQO&sa=X&oi=book_result&ct=result&resnum=6&ved=0CEMQ6AEwBQ#v=onepage&q=sigel sol rune&f=false); see also e.g. Joseph Bosworth, *A dictionary of the Anglo-Saxon language* (1838), s.v. "Sigel"

[2] Karl Schneider, *Die germanischen Runennamen* (1956), p. 98; R. W. V. Elliott, *Runes: An Introduction* (1981), p. 56; Maureen Halsall, *The Old English Rune poem: a critical edition* (1981), p. 133.

[3] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

[4] SS Himmler's Black Order 1923-45 pg. 146 ¶ 2 § C. ISBN 0-7509-1396-7

Tiwaz rune

Name	Proto-Germanic	Old English	Old Norse	
	***Tē$_2$waz**	**Tir**(?)	**Týr**	
Shape	Elder Futhark	Futhorc	Younger Futhark	
				
Unicode	U+16CF			U+16D0
Transliteration	**t**			
Transcription	*t*		*t*, *d*	
IPA	[t]		[t], [d]	
Position in rune-row	17		12	

The *t*-rune is named after **Týr**, and was identified with this god. The reconstructed Proto-Germanic name is ***Tîwaz** or ***Teiwaz**.

Rune poems

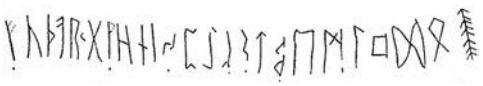
Tiwaz is mentioned in all three rune poems. In the Icelandic and Norwegian poems, the rune is associated with the god Tyr.

stanza	translation	comments
Old Norwegian Tyr es einhendr Asa; opt verðr smiðr at blasa.	Tyr is the one-handed god; often happens the smith must blow.	
Old Icelandic Týr er einhendr áss ok ulfs leifar ok hofa hilmir. *Mars* tiggi.	Tyr is a one-handed god, and leavings of the wolf and prince of temples.	the "*Mars* tiggi" is a gloss and not part of the poem itself, indicating that Týr was associated with the Roman deity and/or the planet Mars.
Old English [tir] biþ tacna sum, healdeð trywa wel wiþ æþelingas; a biþ on færylde ofer nihta genipu, næfre swiceþ.	[Fame] is a sign, it keeps faith well with athelings, it is always on its course over the mists of night, it never fails.	The *tir* "fame, honour" is a gloss written alongside the rune. Several interpretations have been offered, typically involving association with the north star, as the words *tacna* and *færyld* have astronomical connotations (used for "sign of the zodiac" and "path of a planet", respectively).

Usage

Multiple Tiwaz runes

Multiple Tiwaz runes either stacked atop one another to resemble a tree-like shape, or repeated after one another, appear several times in Germanic paganism:



The inscription on the Kylver stone ends with stacked Tiwaz runes at the end of the line.

- The charm (*alu*) on the Lindholm amulet, dated from the 2nd to the 4th century contains three consecutive *t* runes, has been interpreted as an invocation of Tyr.[1]
- The Kylver Stone (400 AD, Gotland) features 8 stacked Tiwaz runes at the end of an Elder Futhark inscription.
- From 500 AD, a Scandinavian C-bracteate (Seeland-II-C) features an Elder Futhark inscription ending with three stacked Tiwaz runes.

Poetic Edda

According to the runologist Lars Magnar Enoksen, the Tiwaz rune is referred to in a stanza in *Sigrdrífumál*, a poem in the *Poetic Edda*.[2]

Sigrdrífa, Sigurd's teacher of runic lore, on the Drävle Runestone.

Sigrdrífumál tells that Sigurd has slain the dragon Fafnir and arrives at a fortress of shields on top of a mountain which is lit by great fires.[3] In the fortress, he finds an enchanted sleeping Valkyrie whom he wakes by cutting open her corslet with his sword. The grateful Valkyrie Sigrdrífa offers him the secrets of the runes in return for delivering her from the sleep, on condition that he shows that he has no fear.[2] The Valkyrie begins by teaching him that if he wants to achieve victory in battle, he is to carve "victory runes" on his sword and twice say the name "Týr" - the name of the Tiwaz rune.[2]

6. Sigrúnar skaltu kunna,	6. Winning-runes learn,
ef þú vilt sigr hafa,	if thou longest to win,
ok rísta á hjalti hjörs,	And the runes on thy sword-hilt write;
sumar á véttrimum,	Some on the furrow,
sumar á valböstum,	and some on the flat,
ok nefna tysvar Týr.[4]	And twice shalt thou call on Tyr.[5]

Modern usage

Germanic neopaganism

The Tyr rune is commonly used by Germanic neopagans, often without political implications, but to symbolize veneration of the god Tyr.

Guido von List

The Tyr rune in Guido von List's Armanen Futharkh was based on the version found in the Younger Futhark. List's runes were later adopted and modified by Karl Maria Wiligut who was responsible for their adoptions by the NSDAP and subsequently used widely on insignia and literature during the Third Reich. It was the badge of the Sturmabteilung training schools, the *Reichsführerschulen* in Nazi Germany.

Neo-Nazism

In Neo-Nazism it has appeared, together with the Sowilo rune, in the emblem of the Kassel-based think tank Thule Seminar. It has also appeared as the former logo of the fashion label *Thor Steinar* which was banned in Germany for resembling "fascist symbols". (It might also be noted that both these uses were technically incorrect, since both *Thor* and *Thule* would be spelled with a thurisaz, ᚦ, rune.)

Notes

[2] Enoksen, Lars Magnar. *Runor: Historia, tydning, tolkning* (Page 27)(1998) ISBN 91-88930-32-7

[3] Enoksen, Lars Magnar. *Runor: Historia, tydning, tolkning* (Page 26)(1998) ISBN 91-88930-32-7

[4] *Sigrdrífumál* (http://www.heimskringla.no/original/edda/sigrdrifumal.php) Guðni Jónsson's edition with normalized spelling.

[5] *Sigrdrifumol* (http://www.sacred-texts.com/neu/poe/poe25.htm) in translation by Henry Adams Bellows.

References

- Enoksen, Lars Magnar. (1998). *Runor : historia, tydning, tolkning*. Historiska Media, Falun. ISBN 91-88930-32-7

Thurisaz

Name	Proto-Germanic	Old English	Old Norse
	***Þurisaz**	**Þorn**	**Þurs**
	"giant"	"thorn"	"giant"
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16A6		
Transliteration	**þ**		
Transcription	*þ*	*þ*, *ð*	
IPA	[θ]	[θ], [ð]	
Position in rune-row	3		

The rune is called **Thurs** (Old Norse *Þurs* "giant", from a reconstructed Common Germanic **Þurisaz*) in the Icelandic and Norwegian rune poems. In the Anglo-Saxon rune poem it is called **thorn**, whence the name of the letter þ derived. It is transliterated as *þ*, and has the sound value of a voiceless dental fricative (the English *th* sound).

The rune is an adoption of the Latin letter *D* (while the *d* rune takes its shape from an Italic variant of the letter san). It is absent from the earliest Vimose inscriptions, but it is found in the Thorsberg chape inscription, dated to ca. AD 200.

Name

Þurs is a name for the giants in Norse mythology. Tursas is also an ill-defined being in Finnish mythology - Finland was known as the land of the giants (*Jotland*) in Scandinavian/north Germanic mythology.[1]

In Anglo-Saxon England, the same rune was called *Thorn* or "Þorn" and it survives as the Icelandic letter Þ (þ). An attempt has been made to account for the substitution of names by taking "thorn" to be a kenning (metaphor) for "giant".[2]

It is disputed as to whether a distinct system of Gothic runes ever existed, but it is clear that most of the names (but not most of the shapes) of the letters of the Gothic alphabet correspond to those of the Elder Futhark. The name of 𐍈, the Gothic letter corresponding to Þ is an exception; it is recorded as *þiuþ* "(the) good" in the Codex Vindobonensis 795, and as such unrelated to either *þurs* or *þorn*. The lack of agreement between the various glyphs and their names in Gothic, Anglo-Saxon, and Old Norse makes it difficult to reconstruct the Elder Futhark rune's Proto-Germanic name.

Assuming that the Scandinavian name *þurs* is the most plausible reflex of the Elder Futhark name, a Common Germanic form **þurisaz* can be reconstructed (c.f. Old English *þyrs* "giant, ogre" and Old High German *duris-es* "(of the) giant").

Rune poems

The Germanic rune is mentioned in three rune poems:

Rune Poem:[3]	**English Translation:**
Old Norwegian Þurs vældr kvinna kvillu, kátr værðr fár af illu.	Thurs ("Giant") causes anguish to women, misfortune makes few men cheerful.
Old Icelandic Þurs er kvenna kvöl ok kletta búi ok varðrúnar verr. *Saturnus* þengill.	Thurs ("Giant") is torture of women and cliff-dweller and husband of a giantess Saturn's thegn.
Anglo-Saxon Ðorn byþ ðearle scearp; ðegna gehwylcum anfeng ys yfyl, ungemetum reþe manna gehwelcum, ðe him mid resteð.	The thorn is exceedingly sharp, an evil thing for any knight to touch, uncommonly severe on all who sit among them.

References

[1] Fornjot and the Settlement of Norway (http://www.northvegr.org/lore/prose2/036.php)
[2] Old English Rune Poem (http://www.northvegr.org/lore/runes/005.php)
[3] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Ur (rune)

Name	Proto-Germanic	Old English	Old Norse
	***Ûruz/Ûram**	**Ur**; **Yr**	**Úr**
	"aurochs" / "water"	"aurochs"; ?	"dross"/"rain"
Shape	Elder Futhark	Futhorc	Younger Futhark
			
Unicode	U+16A2	U+16A2 U+16A3	U+16A2
Transliteration	**u**	**u**; **y**	**u**
Transcription	*u*	*u*; *y*	*u*, *y*, *o*, *v* / *w*
IPA	[u(ː)]	[u(ː)], [y(ː)]	[u(ː)], [y(ː)], [ɔ(ː)], [w]
Position in rune-row	2	2; 27	2

The reconstructed Proto-Germanic name of the Elder Futhark *u* rune is ***Ūruz** meaning "wild ox"[1] or ***Ûram** "water". It may have been derived from the Raetic alphabet character *u* as it is similar in both shape and sound value. The name of the corresponding letter in the Gothic alphabet is *urus*.

Name

The Icelandic word for "rain" and the Old English for "aurochs" go back to two different Proto-Germanic words, **ûruz* and **ûram* (although possibly from the same root). The Norwegian meaning "dross, slag" is more obscure, but may be an Iron Age technical term derived from the word for water (cf. the Kalevala, where iron is compared to milk).

Because of this, it is difficult to reconstruct a Proto-Germanic name for the Elder Futhark rune. It may have been ***ûruz** "aurochs" (see also Bull worship), or ***ûram** "water". The aurochs is preferred by authors of modern runic divination systems, but both seem possible, compared to the names of the other runes: "water" would be comparable to "hail" and "lake", and "aurochs" to "horse" or "elk" (although the latter name is itself uncertain). The Gothic alphabet seems to support "aurochs", though: as the name of the letter *u* is *urus*.

Rune poems

It is recorded in all three rune poems, and it is called **Ur** in all, however with different meanings:

Rune Poem:[2]	**English Translation:**
Old Norwegian Úr er af illu jarne; opt løypr ræinn á hjarne.	Dross comes from bad iron; the reindeer often races over the frozen snow.
Old Icelandic Úr er skýja grátr ok skára þverrir ok hirðis hatr. *umbre* vísi	Rain is lamentation of the clouds and ruin of the hay-harvest and abomination of the shepherd.
Old English Ur byþ anmod ond oferhyrned, felafrecne deor, feohteþ mid hornum mære morstapa; þæt is modig wuht.	The aurochs is proud and has great horns; it is a very savage beast and fights with its horns; a great ranger of the moors, it is a creature of mettle.

References

[1] Page, R.I. (2005). *Runes*, page 15. The British Museum Press ISBN 0-7141-8065-3

[2] Original poems and translation from the Rune Poem Page (http://www.ragweedforge.com/poems.html).

Yngvi

Yngvi, *Yngvin*, *Ingwine*, *Inguin* are names that relate to an older theonym **Ing** and which appears to have been the older name for the god Freyr (originally an epithet, meaning "lord").

Proto-Germanic ***Ingwaz*** was one of the three sons of Mannus and the legendary ancestor of the Ingaevones and is also the reconstructed name of the Elder Futhark *ŋ* rune.

A torc, the "Ring of Pietroassa", part of a late 3rd- to 4th-century Gothic hoard discovered in Romania, is inscribed in much-damaged runes, one reading of which is *gutanī [i(ng)]wi[n] hailag "*, "to Ingwi of the Goths. Holy".[1]

"Yngve Frey bygger Gamla Upsala tempel" (1830) by Hugo Hamilton. Yngvi-Freyr builds the Uppsala temple.

Etymology

The Old Norse name *Yngvi* is a hypocoristic form of an older and rarer *Yngvin* (OHG: *Inguin*, OE: *Ingwine*), which is derived from the theonym *Ing-* and means "worshiper or friend of Ing".[2] The theonym would originally have been Proto-Germanic **Inguz*,[3] and it appears in Old Norse *Ingvifreyr* and *Ingunarfreyr*, as well as in OE *fréa inguina*, and which mean "Lord of the Inguins", i.e. the god Freyr. The name appears also in *Ingvaeones* which was a grouping of related tribes occupying the original Germanic homeland, and distinct from the migrant tribes that spread out of the homeland from the beginning of the Celtic Iron Age onward. Other names that retain the theonym are *Inguiomerus*/*Ingemar* and *Yngling*, the name of an old Scandinavian dynasty.[2]

The Ingwaz rune

Name	Proto-Germanic	Old English
	***Ingwaz**	**Ing**
Shape	Elder Futhark	Futhorc
		
Unicode	ᛜ ᛝ U+16DC U+16DD	
Transliteration	**ŋ**	
Transcription	*ŋ*	
IPA	[ŋ]	
Position in rune-row	22	

The *ŋ* rune ᛜ (with variants ᛝ and ᚻ) together with Peorð and Eihwaz is among the problematic cases of runes of uncertain derivation unattested in early inscriptions. The rune first appears independently on the *futhark* row of the Kylver stone, and is altogether unattested as an independent rune outside of such rows. There are a number of attestations of the *i͡ŋ* bindrune ᛇ or ᛈ (the "lantern rune", similar in shape to the Anglo-Saxon Gēr rune ᛄ), but its identification is disputed in most cases, since the same sign may also be a mirror rune of Wynn or Thurisaz. The earliest case of such an *i͡ŋ* bindrune of reasonable certain reading is the inscription *mari͡ŋs* (perhaps referring to the "Mærings" or Ostrogoths) on the silver buckle of Szabadbattyán, dated to the first half 5th century and conserved at the Magyar Nemzeti Múzeum in Budapest.[4]
The Old English Runic Poem contains these obscure lines:

ᛜ *Ing wæs ærest mid Eástdenum*
gesewen secgum, oð he síððan eást
ofer wæg gewát. wæn æfter ran.
þus Heardingas þone hæle nemdon.

"ᛜ Ing was first amidst the East Danes
so seen, until he went eastward
over the sea. His wagon ran after.
Thus the Heardings named that hero."

Norse Yngvi

In Scandinavian mythology, **Yngvi**, alternatively **Yngve**, was the progenitor of the Yngling lineage, a legendary dynasty of Swedish kings from whom the earliest historical Norwegian kings in turn claimed to be descended, see also Freyr.

Information on Yngvi varies in different traditions as follows:

- Yngvi is a name of the god Freyr, perhaps intended as Freyr's true name while Frey 'Lord' is his common title. In the *Ynglinga saga* and in *Gesta Danorum*, Frey is euhemerized as a king of Sweden. In the *Ynglinga saga*, Yngvi-Frey reigned in succession to his father Njörd who in turn succeeded Odin. Yngvi-Frey's descendants were the Ynglings.
- In the *Íslendingabók Yngvi Tyrkja konungr* 'Yngvi king of Turkey' appears as father of Njörd who in turn is the father of Yngvi-Freyr, the ancestor of the Ynglings.
- In the *Skjöldunga saga* Odin came from Asia and conquered Northern Europe. He gave Sweden to his son Yngvi and Denmark to his son Skjöldr. Since then the kings of Sweden were called Ynglings and those of Denmark Skjöldungs (Scyldings).
- In *Historia Norwegiæ*, Ingui is the first king of Sweden, and the father of Njord, the father of Freyr: *Rex itaque Ingui, quem primum Swethiæ monarchiam rexisse plurimi astruunt, genuit Neorth, qui vero genuit Froy; hos ambos tota illorum posteritas per longa sæcula ut deos venerati sunt. Froyr vero genuit Fiolni, qui in dolio medonis dimersus est,[...].*
- In the introduction to Snorri Sturluson's *Edda* Snorri claims again that Odin reigned in Sweden and relates: "Odin had with him one of his sons called Yngvi, who was king in Sweden after him; and those houses come from him that are named Ynglings." Snorri here does not identify Yngvi and Frey though Frey occasionally appears elsewhere as a son of Odin instead of a son of Njörd. See **Sons of Odin**.
- In the *Skáldskaparmál* section of Snorri Sturluson's *Edda* Snorri brings in the ancient king Halfdan the Old who is the father of nine sons whose names are all words meaning 'king' or 'lord' in Old Norse and nine other sons who are the forefathers of various royal lineages, including "Yngvi, from whom the Ynglings are descended". But rather oddly Snorri immediately follows this with information on what should be four other personages who were not sons of Halfdan but who also fathered dynasties and names the first of these as "Yngvi, from whom the Ynglings are descended". In the related account in the *Ættartolur* ('Genealogies') attached to *Hversu Noregr byggdist*, the name *Skelfir* appears instead of *Yngvi* in the list of Halfdan's sons. For more details see **Scylfing**

(The Yngling Saga section of Snorri Sturluson's *Heimskringla* also introduces a second Yngvi son of Alrek who is a descendant of Yngvi-Frey and who shared the Swedish kingship with his brother Álf. See **Yngvi and Alf**.)

Given names

The element *Ing(o)-* was widely used in Germanic names from an early period; it is not clear whether it originally referred to the Ingvaeones, or to the god Ing directly. *Inguiomer* was a relative of Arminius in the 1st century; *Ingundis* was a wife of Chlothar I and *Ingoberga* the wife of Charibert in the 6th; other combinations such as masculine *Inguin*, *Ingulf*, *Ingobald*, feminine *Inghildis*, *Ingedrudis*, *Ingoflidis*, as well as the short forms *Ingo* (masculine) and *Inga* (feminine) are recorded in the early medieval period (7th to 9th centuries).[5] In Scandinavia and Germany, names in *Ing* survived into modern usage, e.g. Ingmar, Ingvar, Ingeborg, Ingrid, Ingegerd.

References

[1] See Ring of Pietroassa; see also R. North, *Heathen Gods in Old English Literature* (http://books.google.com/books?id=X_LKUIqNvPQC&pg=PP1&dq=Heathen+Gods+in+Old+English+Literature&lr=&ei=g2DTSqn6CIiWMPrOkIsO#v=onepage&q=&f=false) 1997:140-49, noted by John Grigsby, *Beowulf and Grendel*, 2005: 132 and note 16.

[2] Hellquist, E. (1922). *Svensk etymologisk ordbok* p. 1184ff (http://runeberg.org/svetym/1272.html)

[3] Hellquist, E. (1922). *Svensk etymologisk ordbok* p. 272 (http://runeberg.org/svetym/0360.html)

[4] J.H. Looijenga, *Runes Around The North Sea And On The Continent Ad 150-700* (http://dissertations.ub.rug.nl/FILES/faculties/arts/1997/j.h.looijenga/thesis.pdf), PhD dissertation, Groningen, 1997; page 80.

[5] E. Förstemann, *Altdeutsches Namenbuch* (1856), 780-787 (http://www.archive.org/stream/altdeutschesnam00frgoog#page/n412/mode/1up).

History of Runes

Medieval runes

Medieval runes	
Type	alphabet
Languages	North Germanic languages
Time period	12th to 17th centuries
Parent systems	Phoenician alphabet • Greek alphabet (Cumae variant) • Old Italic alphabets • Elder Futhark • Younger Futhark • Medieval runes
Child systems	Dalecarlian runes
Note: This page may contain IPA phonetic symbols.	

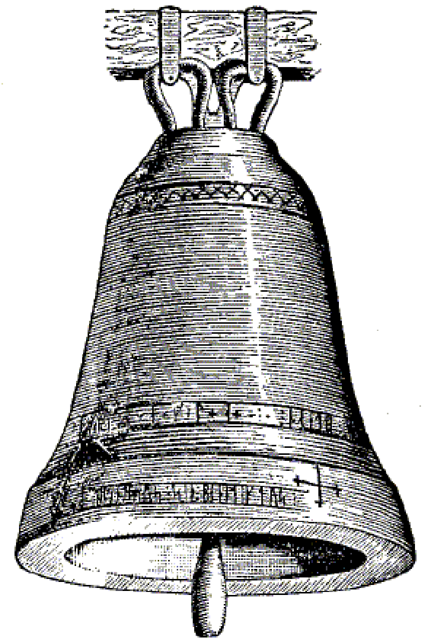
Part of a series on
Old Norse

• **English words of Old Norse origin**

The **medieval runes**, or the **futhork**, was a Scandinavian 27 letter runic alphabet that evolved from the Younger Futhark after the introduction of dotted runes at the end of the Viking Age and it was fully formed in the early 13th century. Due to the expansion, each rune corresponded to only one phoneme, whereas the runes in the preceding Younger Futhark could correspond to several.[1]

The medieval runes were in use throughout Scandinavia during the Middle Ages, and provided the basis for the appearance of runology in the 16th century.

History and use



A church bell from Saleby, Västergötland, Sweden, containing a runic inscription from 1228.

Towards the end of the 11th century, the runic alphabet met competition from the introduced Latin alphabet, but instead of being replaced, the runes continued to be used for writing in the native Old Norse language. The Latin alphabet, on the other hand, was mainly used by the clergy for writing in Latin, but also Latin prayers could be written down with runes. Whereas the Latin letters were written with quill and ink on expensive parchment, the runes were carved with sharp objects on prepared wood staffs that were cheaper[2] (see e.g. the Bryggen inscriptions).

Although, it may at first appear that the church did not provide a congenial environment for tradition of writing in medieval runes, there are many known church objects that were engraved with runes, such as reliquaries, bells, baptismal fonts, iron work on church doors, church porches and church walls.[3] In fact, one of the last runestones was raised in memory of the archbishop Absalon (d. 1201).[4]

Evolution

Most of the runes in the medieval runic alphabet can be traced back to forms in the Younger Futhark as the runemasters preferred to use, or modify, old runes for new phonemes rather than invent new runes.[5]

At the end of the 10th century, or the early 11th century, three dotted runes were added in order to represent the phonemes in a more exact manner. Rather than create new runes for the /e/, /ɡ/ and /y/ phonemes, dots were added to the **i**, **k** and **u** runes.[5]

At the mid-11th century, the **ą** and the **R** runes had become obsolete, and instead they were reused for other phonemes. When the distinction between /r/ and /ɽ/ was lost, the **R** rune was used for /y/ instead, and when the nasal /ɑ̃/ changed into /o/, this became the new phoneme for the **ą** rune.[5]

Towards the end of the 11th century and in the early 12th century, new **d** and **p** runes were created through the addition of dots to the **t** and **b** runes.[5]

Medieval Runes

When the medieval runic alphabet was fully developed in the early 13th century, it mixed short-twig and long-branch runes in a novel manner. The short-twig **a** rune represented /a/, while the long-branch one represented /æ/. The short-twig **ą** rune represented /o/, whereas the long-branch form represented /ø/.[5]

Mutual influences

As the two alphabets were used alongside each other, there was a mutual influence. The Latin alphabet early borrowed the **þ** rune to represent the /θ/ and /ð/ phonemes, but in Denmark it was rarely used. In the 15th century, Norwegians and Swedes also stopped using the **þ** letter, but the Icelanders still retain it in their Latin alphabet. Due to the Latin alphabet the **m** and the **l** runes changed places so the rune row read **fuþorkniastblmy** (note that the last rune had come to represent the /y/ phoneme). In addition, Scandinavians began to double spell runes for consonants, influenced by this use in the Latin alphabet.[2]

In the oldest Scandinavian manuscripts that were written with Latin letters, the **m** rune was used as a *conceptual rune* meaning "man". This suggests that the medieval Scandinavian scribes had a widespread familiarity with the names and the meanings of the individual runes. In the oldest preserved manuscript of the *Poetic Edda* from 1270, and which is written with the Latin alphabet, the **m** is used as a conceptual rune meaning "man" and in *Hávamál* it appears 43 times.[6]

Leaf (f. 27r.) of Codex Runicus, a vellum manuscript from c. 1300 containing one of the oldest and best preserved texts of the Scanian Law, written entirely in runes.

Competition

In the early 13th century, the runes began to be threatened by the Latin letters as the medieval Scandinavian laws were written. Until then, the laws had been memorized and recited by the lawspeakers. Still, when the runes began to experience competition, they went through a renaissance. A thorough reformation of the runes appeared and the medieval runes reached their most complete form. This may be because the laws were written down, and the oldest manuscript with a Scandinavian law, the Codex Runicus, was written entirely in runes.[6]

Continuity and legacy

The Latin letters were introduced officially during the 13th century, but farmers, artisans and traders continued to write with runes to communicate or to mark goods.[6] It appears that in many parts of Sweden, people considered Latin letters to be a foreign practice throughout the Middle Ages.[7] Still in the 16th century, the runes were engraved on official memorials or as secret writing in diaries.[6] In the mid-16th century, the parson of the parish of Runsten[8] on Öland wrote a sign on the chancel-wall of the church that said "The pastor of the parish should know how to read runes and write them". It is likely that the text represented the general opinion of the parishioners.[9] Since the runes were still actively known and used in the 16th century, when the first runologists began to do scholarly work on the runes, the runic tradition never died out.[6]

A 16th-century depiction of children being educated in runelore.

When Linnaeus visited the province Dalarna in 1734, he noted the common use of runes,[10] and this province has been called "the last stronghold of the Germanic script". In Dalarna as in the rest of Sweden, the medieval tradition of using runic calendars was almost universal until the 19th century. A notable case of a runic calendar is the calendar from Gammalsvenskby in Ukraine. It was made on Dagö in 1766 before the Swedish settlement was deported on a forced march to the steppes of Ukraine.[7] During 134 years, the people of Gammalsvenskby in Ukraine used it to calculate the passage of time, until 1900 when a member of the community brought it to Stockholm.[10]

The prominent Swedish runologist Jansson commented on the use of runes in his country with the following words:

> We loyally went on using the script inherited from our forefathers. We clung tenaciously to our runes, longer than any other nation. And thus our incomparable wealth of runic inscriptions also reminds us of how incomparably slow we were - slow and as if reluctant - to join the company of the civilised nations of Europe.[9]

Notes

[1] Enoksen 1998:137
[2] Enoksen 1998:140
[3] Jansson 1997:165
[4] Jansson 1997:166
[5] Enoksen 1998:136
[6] Enoksen 1998:141
[7] Jansson 1997:173
[8] The parish name is homonymous with the Swedish word for "runestone" but is actually of different origin. "Runsten [församling]", Nationalencyklopedin, (http://www.ne.se/jsp/search/article.jsp?i_art_id=296543)
[9] Jansson 1997:175
[10] Jansson 1997:174

References

- Enoksen, Lars Magnar (1998). *Runor: historia, tydning, tolkning*. Historiska Media, Falun. ISBN 91-88930-32-7
- Jansson, Sven B. F. (1997 [1987]). *Runes in Sweden*. Stockholm, Gidlund. ISBN 91-7844-067-X

Dalecarlian runes

Dalecarlian runes.

Dalecarlian runes	
Type	alphabet
Languages	North Germanic languages
Time period	16th to 20th centuries
Parent systems	Phoenician alphabet • Greek alphabet • Old Italic alphabets • Elder Futhark • Younger Futhark • Medieval runes • Dalecarlian runes
Note: This page may contain IPA phonetic symbols.	

The **Dalecarlian runes**, or **dalrunes**, was a late version of the runic script that was in use in the Swedish province of Dalarna until the 20th century.[1] The province has consequently been called the "last stronghold of the Germanic script".[1]

When Carl Linnaeus visited Älvdalen in Dalarna in 1734, he made the following note in his diary:

> The peasants in the community here, apart from using rune staves, still today write their names and ownership marks with runic letters, as is seen on walls, corner stones, bowls, etc. Which one does not know to be still continued anywhere else in Sweden.[2]

Dalecarlian rune inscription from 1635

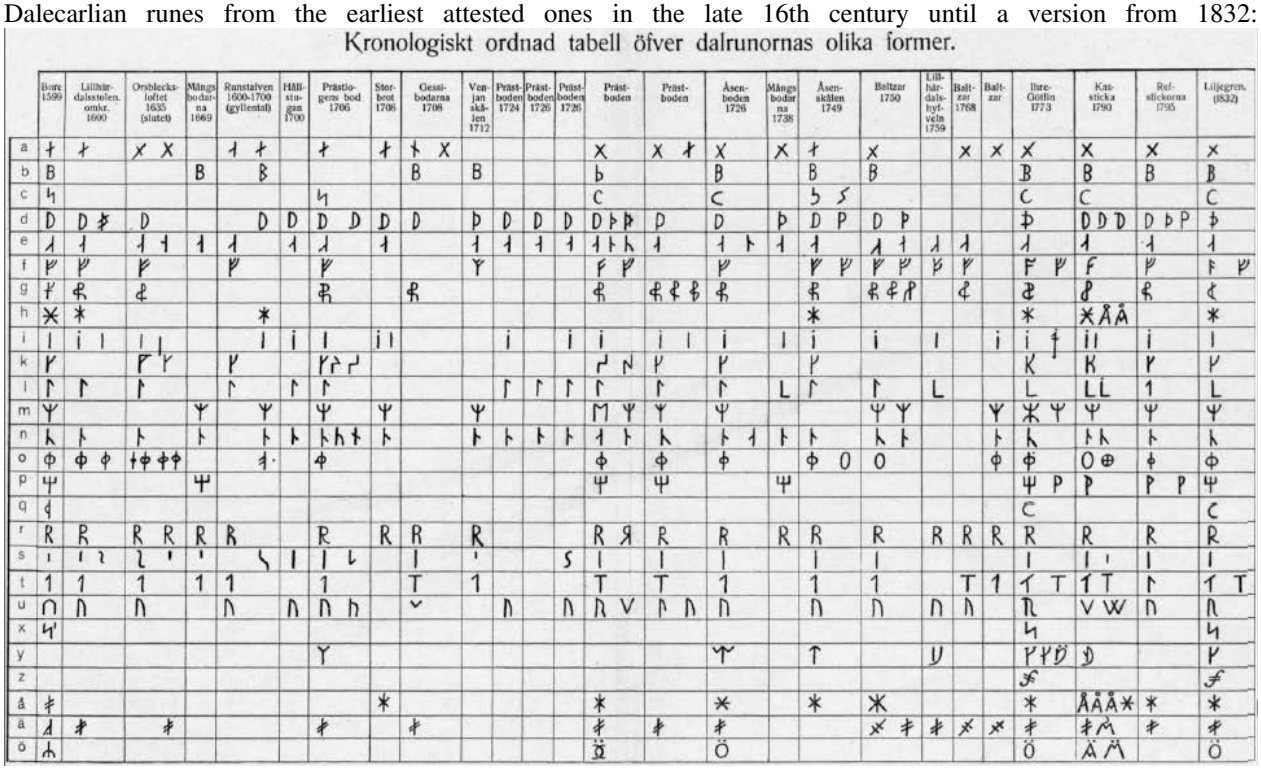
The Dalecarlian runes were derived from the medieval runes, but the runic letters were combined with Latin ones, and Latin letters would progressively replace the runes. At the end of the 16th century, the Dalecarlian runic inventory was almost exclusively runic, but during the following centuries more and more individual runes were replaced with Latin characters. In its last stage almost every rune had been replaced with a Latin letter, or with special versions that were influenced by Latin characters.[3]

Although the use of runes in Dalarna is an ancient tradition, the oldest dated inscription is from the last years of the 16th century. It is a bowl from the village of Åsen which says "Anders has made (this) bowl anno 1596". Scholars have registered more than 200 Dalecarlian runic inscriptions, mostly on wood, and they can be seen on furniture, bridal boxes, on the buildings of shielings, kitchen blocks, bowls, measuring sticks, etc. Most inscriptions are brief but there are also longer ones.[2]

The Dalecarlian runes remained in some use up to the 20th century. Some discussion remains on whether their use was an unbroken tradition throughout this period or whether people in the 19th and 20th centuries learned runes from books written on the subject. The character inventory was mainly used for transcribing Elfdalian.

Table

The following table, published in the scholarly periodical *Fornvännen* in 1906, presents the evolution of the Dalecarlian runes from the earliest attested ones in the late 16th century until a version from 1832:



References

[1] Jansson 1997, p. 175.
[2] Jansson 1997, p. 174.
[3] Enoksen 1998, p. 180.

Bibliography

- Enoksen, Lars Magnar (1998), *Runor: historia, tydning, tolkning*, Falun: Historiska Media, ISBN 91-88930-32-7.
- Jansson, Sven BF (1997) [1987], *Runes in Sweden*, Stockholm: Gidlund, ISBN 91-7844-067-X.

Armanen runes

The **Armanen runes**, or Armanen 'Futharkh' as Guido von List referred to them, are a row of 18 runes that are closely based in shape (though not necessarily name, let alone interpretation) on the Younger Futhark. They were "revealed to" the Austrian occult mysticist and Germanic revivalist Guido von List in 1902, and subsequently published by him.[1]

History and Runic revivalism

During the 19th century, interest in the runic alphabets (such as the academic discipline of runology) was revived in Germany by the *völkisch* movement, which promoted interest in Germanic folklore and language in a reaction against the rapid modernisation of the German Empire under Kaiser Wilhelm I. The collapse of Wilhelmine Germany at the end of the First World War led to an upsurge of interest in *völkisch* ideology, which rejected liberalism, democracy, socialism and industrial capitalism – all traits reflected in the political system of Weimar Germany – as "un-German" and inspired by subversive Jewish influences.[2] By the end of the war there were about seventy-five *völkisch* groups in Germany, promoting a variety of pseudo-historical, mystical, racial and anti-semitic views. This had a major influence on the embryonic Nazi Party; Hitler wrote in his 1925 book *Mein Kampf* that "the basic ideas of the National Socialist movement are *völkisch* and the *völkisch* ideas are National Socialist."[3]

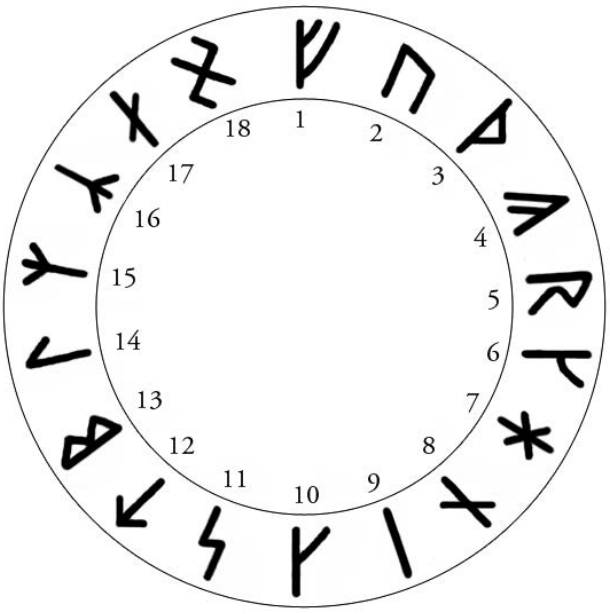
A crucial development in the connection between runes and Nazi ideology came in 1906–1908 with the publication of *Das Geheimnis der Runen* ('The Secret of the Runes'), a work by the Viennese mystic Guido von List that established the foundations of his racially based ideological system of "Armanism". List's work led to the adoption of his "Armanen runes" runes by the *völkisch* movement, which had already adopted the swastika as a symbol of Germanic antiquity, and from there List's runes became an integral part of German and Austrian nationalistic socialist symbology.[4] Heinrich Himmler, who led the SS from 1929 to 1945, was one of many leading Nazi figures associated with the Thule Society *völkisch* group, and his interest in Germanic mysticism led him to adopt a variety of List's runes for the SS. Some had already been adopted by members of the SS and its predecessor organisations but Himmler systematised their use throughout the SS. By 1945 the SS used twelve Listian runes, in addition to the swastika and the *sonnenrad*. Until 1939, members of the Allgemeine SS were given training in runic symbolism on joining the organisation.[]

The row of 18 "Armanen runes", also known as the "Armanen futharkh" came to List while in an 11 month state of temporary blindness after a cataract operation on both eyes in 1902. This vision in 1902 allegedly opened what List referred to as his "inner eye", via which the "Secret of the Runes" was revealed to him. List stated that his Armanen Futharkh were encrypted in the *Rúnatal* of the Poetic Edda (stanzas 138 to 165 of the Hávamál), with stanzas 147 through 165, where Odin enumerates eighteen wisdoms (with 164 being an interpolation), interpreted as being the "song of the 18 runes". List and many of his followers believed his runes to represent the "primal runes" upon which all historical rune rows were based.

List's row is based on the Younger Futhark, with the names and sound values mostly close to the Anglo-Saxon Futhorc. The two final runes, *Eh* and *Gibor*, added to the Younger Futhark inventory, are taken from Anglo-Saxon *Eoh* and *Gyfu*. Apart from the two additional runes, and a displacement of the *Man* rune from 13th to 15th place, the sequence is identical to that of the Younger Futhark.

List noted in his book, *The Secret of the Runes*, that the *"runic futharkh (= runic ABC) consisted of sixteen symbols in ancient times."*[5]

List of runes



Circular arrangement of the Armanen runes.

The first sixteen of von List's runes correspond to the sixteen Younger Futhark runes, with slight modifications in names (and partly mirrored shapes). The two additional runes are loosely inspired by the Anglo-Saxon Futhorc.

1. *Fa* (an inverted Fe)
2. *Ur*
3. *Thurs* (as Anglo-Saxon *Thorn*) (also known as 'Dorn')
4. *Os* (a mirrored Younger Futhark *Os*)
5. *Rit* (as *Reidh*)
6. *Ka* (as in Younger Futhark)
7. *Hagal* (as Younger Futhark *Hagall*)
8. *Nauth* (as Younger Futhark *Naud*) (also known as Not)
9. *Is* (as in Younger Futhark)
10. *Ar* (similar to short-twig Younger Futhark)
11. *Sig* (as Anglo-Saxon *Sigel*)
12. *Tyr*
13. *Bar* (as Younger Futhark *Bjarkan*)
14. *Laf* (as Younger Futhark *Logr*)
15. *Man* (as Younger Futhark *Madr*);
16. *Yr* (as in Younger Futhark, but with a sound value [i])
17. *Eh* (the name is from Anglo-Saxon Futhork, the shape like Younger Futhark *Ar*)
18. *Gibor* (the name similar to Anglo-Saxon Futhork *Gyfu*)

There is no historical Gibor rune (the name may be based on the Anglo-Saxon Gyfu rune). Its shape is similar to that of the *Wolfsangel* symbol.

List associated his Gibor rune with the final stanza of the *Rúnatal* (stanza 165 of the Hávamál, trans. H. A. Bellows):

> An eighteenth I know, / that ne'er will I tell
>
> To maiden or wife of man, *[lacuna]*
>
> The best is what none / but one's self doth know

Nazi use

Runic signs were used from the 1920s to 1945 on *Schutzstaffel* flags, uniforms and other items as symbols of various aspects of Nazi ideology and Germanic mysticism. They also represented virtues seen as desirable in SS members, and were based on German mystic Guido von List's Armanen runes, which he loosely based on the historical runic alphabets.

Contemporary use

The Armanen runes are still used today in occultist and national socialist currents of Germanic neopaganism.

After World War II, Karl Spiesberger[6] reformed the system, removing the racist aspects of the Listian, Marbyan and Kummerian rune work and placing the whole system in a "pansophical", or eclectic, context.[7] In recent times Karl Hans Welz,[8][9] Stephen E. Flowers, Adolf Schleipfer, Larry E. Camp[10] and Victor Ordell L. Kasen

have all furthered the effort to remove any racist connotations previously espoused by pre-war Armanen rune masters.

In German-speaking countries, the Armanen Runes have been influential among rune-occultists. According to Stephen E. Flowers they are better known even than the historical Elder Futhark:

> "The personal force of List and that of his extensive and influential *Armanen Orden* was able to shape the runic theories of German magicians...from that time to the present day. [...] the *Armanen* system of runes...by 1955 had become almost 'traditional' in German circles"[11]

The Armanen runes are also having a significant impact in English language occultist literature.[12]

Notes

A "Gibor" rune from Das Geheimnis der Runen

[1] von List (1902)

[5] In his English translation of the work, Stephen Flowers insists that the final *h* is not a misspelling, but indicates the seventh rune, *Hagal*; the historical Younger Futhark likewise have *h* in seventh position, while the first *aett* of the Elder Futhark was *fuþarkgw*, so that the historical name *"fuþark* spells the initial sequence common to both the Elder and the Younger variant.

[6] Spiesberger, Karl *Runenmagie, Runenexerzitien fur Jedermann*, Reveal the Power of the Pendulum.

[7] Flowers 1984: 16.

[8] magitec.com (http://www.magitech.com/~runes/); runemagick.com (http://www.runemagick.com/).

[9] Knights of Runes (http://www.armanen.com)

[10] *Handbook of Armanen Runes* by Larry E. Camp (aka Deitrich) (http://www.europaltd.com) (Head of the Knights of Runes and Europa Ltd.).

[11] Flowers 1984: 15-16.

[12] Pennick (1992); The Armanen Runes (http://www.scn.org/anon/dossiers/armanic/runes.htm)*; The Armanen Rune Set* (http://www.armanen.co.uk); The Armanen (http://www.armanen.org)*; Karl Spiesberger* Runenmagie; Karl Hans Welz (http://www.magitech.com/~runes/) (http://www.runemagick.com/)*; Knights of Runes* (http://www.armanen.com)*; Handbook of Armanen Runes* by Larry E. Camp (http://www.europaltd.com); Flowers (1992)

References

- Flowers, Stephen E. 1992. *Rune Might: Secret Practices of the German Rune Magicians*. ISBN 0-87542-778-2
- ——— (as Edred Thorsson). 1984. *Futhark: A Handbook of Rune Magic* (http://books.google.com/books?id=_rMC8PJzC3IC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). York Beach, Maine: Samuel Weiser, Inc. ISBN 0-87728-548-9
- ——— (as Edred Thorsson). *Runecaster's Handbook, Northern Magic, Runelore*.
- Goodrick-Clarke, Nicholas. 1993. *The Occult Roots of Nazism: Secret Aryan Cults and Their Influence on Nazi Ideology*. ISBN 0-8147-3060-4
- ———. 2003. *Black Sun: Aryan Cults, Esoteric Nazism, and the Politics of Identity*. ISBN 0-8147-3155-4
- von List, Guido. 1902. *Das Geheimnis der Runen*. Vienna. (Translated into English by Stephen E. Flowers, 1988, Destiny Books. ISBN 0-89281-207-9)
- Pennick, Nigel. 1992. *Secrets of the Runes: Discover the Magic of the Ancient Runic Alphabet*. ISBN 0-7225-3784-0
- von Schnurbein, Stefanie. 1992. *Religion als Kulturkritik*.

External links

- Armanen runes (http://www.geomantica.com/geom24.htm#6) by S. Hawkins
- Armanen runes truetype font (http://www.scn.org/anon/dossiers/armanic/runes.htm)

Runic magic

Norse Anthropology

• **History** • **People** • **Homeland**

There is some evidence that, in addition to being a writing system, runes historically served purposes of magic. This is the case from earliest epigraphic evidence of the Roman to Germanic Iron Age, with non-linguistic inscriptions and the *alu* word. An *erilaz* appears to have been a person versed in runes, including their magic applications.

In medieval sources, notably the Poetic Edda, the *Sigrdrífumál* mentions "victory runes" to be carved on a sword, "some on the grasp and some on the inlay, and name Tyr twice."

In early modern and modern times, related folklore and superstition is recorded in the form of the Icelandic magical staves. In the early 20th century, Germanic mysticism coins new forms of "runic magic", some of which were continued or developed further by contemporary adherents of Germanic Neopaganism. Modern systems of **runic divination** are based on Hermeticism, classical Occultism, and the I Ching.

Historical evidence

Tacitus

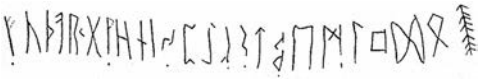
Bracteate G 205 (ca. 5th to 7th century), bearing the inscription *alu*.

Historically it is known that the Germanic peoples used various forms of divination and means of reading omens. Tacitus (*Germania* 10) gives a detailed account (98AD):

> They attach the highest importance to the taking of auspices and casting lots. Their usual procedure with the lot is simple. They cut off a branch from a nut-bearing tree and slice it into strips these they mark with different signs and throw them at random onto a white cloth. Then the state's priest, if it is an official consultation, or the father of the family, in a private one, offers prayer to the gods and looking up towards heaven picks up three strips, one at a time, and, according to which sign they have previously been marked with, makes his interpretation. If the lots forbid an undertaking, there is no deliberation that day about the matter in question. If they allow it, further confirmation is required by taking auspices.[1]

It is often debated whether "signs" refers specifically to runes or to other marks; both interpretations are plausible and Tacitus does not give enough detail for a definite decision to be made.[2]

Epigraphy



The inscription on the Kylver stone ends with a stacked bind rune combining six Tiwaz runes used to invoke the god Tyr and four Ansuz runes to invoke the Æsir.[3]

The Ansuz and Tiwaz runes in particular seem to have had magical significance in the early (Elder Futhark) period. The *Sigrdrífumál* instruction of "name Tyr twice" is reminiscent of the double or triple "stacked Tyr" bindrunes found e.g. on Seeland-II-C or the Lindholm amulet in the *aaaaaaaazzznnn-b- muttt*, sequence, which besides stacked Tyr involves multiple repetition of Ansuz, but also triple occurrence of Algiz and Naudiz. Many inscriptions also have meaningless utterances interpreted as magical chants, such as *tuwatuwa* (Vadstena bracteate), *aaduaaaliia* (DR BR42) or *g͡æg͡og͡æ* (Undley bracteate), *g͡ag͡ag͡a* (Kragehul I).

Alu is a charm word appearing on numerous artifacts found in Central and Northern Europe dating from the Germanic Iron Age. The word is the most common of the early runic charm words and can appear either alone or as part of an apparent formula. The origin and meaning of the word are matters of dispute, though a general agreement exists among scholars that the word either represents amulet magic or is a metaphor (or metonym) for it.[4]

A few Viking Age rings with runic inscriptions of apparently magical nature were found, among them the Kingmoor Ring. The phrase "runes of power" is found on two runestones in Sweden, DR 357 from Stentoften and DR 360 from Björketorp. Runestones with curses include DR 81 in Skjern, DR 83 in Sønder Vinge, DR 209 in Glavendrup, DR 230 from Tryggevælde, DR 338 in Glemminge, and Vg 67 in Saleby.[5]

Medieval sources

The most prolific source for runic magic in the Poetic Edda is the *Sigrdrífumál*, where the valkyrie Sigrdrífa (Brynhild) presents Sigurd with a memory-draught of ale that had been charmed with "gladness runes" (stanza 5),

Biór fori ec þer /brynþings apaldr!	"Beer I bring thee, tree of battle,
magni blandinn / oc megintíri;	Mingled of strength and mighty fame;
fullr er hann lioþa / oc licnstafa,	Charms it holds and healing signs,
godra galdra / oc gamanruna.	Spells full good, and gladness-runes."[6]

She goes on to give advice on the magical runes in seven further stanzas. In all instances, the runes are used for actual magic (apotropaic or ability-enhancing spells) rather than for divination:

- "victory runes" to be carved on the sword hilt (stanza 6, presumably referring to the *t* rune named for Tyr[7]),
- *ølrunar* "Ale-runes" (stanza 7, a protective spell against being bewitched by means of ale served by the hosts wife; naudiz is to be marked on one's fingernails, and laukaz on the cup),
- *biargrunar* "birth-runes" (stanza 8, a spell to facilitate childbirth),
- *brimrunar* "wave-runes" (stanza 9, a spell for the protection of ships, with runes to be carved on the stem and on the rudder),
- *limrunar* "branch-runes" (stanza 10, a healing spell, the runes to be carved on trees "with boughs to the eastward bent"),[8]
- *malrunar* "speech-runes" (stanza 11, the stanza is corrupt, but apparently referred to a spell to improve one's rhetorical ability at the thing),
- *hugrunar* "thought-runes" (stanza 12, the stanza is incomplete, but clearly discussed a spell to improve one's wit).[9]

The Poetic Edda also seems to corroborate the magical significance of the runes the *Hávamál* where Odin mentions runes in contexts of divination,Wikipedia:Disputed statement of healing and of necromancy (trans. Bellows):

> "Certain is that which is sought from runes / That the gods so great have made / And the Master-Poet painted" (79)
>
> "Of runes heard I words, nor were counsels wanting / At the hall of Hor" (111)
>
> "Grass cures the scab / and runes the sword-cut" (137)
>
> "Runes shalt thou find / and fateful signs" (143)
>
> " if high on a tree / I see a hanged man swing / So do I write and color the runes / That forth he fares / And to me talks." (158)

Other oft cited sources for the practice of runicWikipedia:Disputed statement divination are chapter 38 of Snorri Sturluson's Ynglinga Saga, where Granmar, the king of Södermanland, travels to the Temple at Uppsala for the seasonal blót. "There, the chips fell in a way that said that he would not live long" (*Féll honum þá svo spánn sem hann mundi eigi lengi lifa*).[10]

Another source is in the Vita Ansgari, the biography of Ansgar the Archbishop of Hamburg-Bremen, which was written by a monk named Rimbert. Rimbert details the custom of casting lots by the pagan Norse (chapters 26-30).[11] The chips and the lots, however, can be explained respectively as a *blótspánn* (sacrificial chip) and a *hlautlein* (lot-twig), which according to Foote and Wilson [12] would be "marked, possibly with sacrificial blood, shaken and thrown down like dice, and their positive or negative significance then decided."

Egils Saga features several incidents of runic magic. The most celebrated is the scene where Egil discovers (and destroys) a poisoned drink prepared for him, by cutting his hand and cutting runes on the drinking horn, and painting them runes with blood. While the motif of blood painted runes also appears in other examples of early Norse literature it is uncertain whether the practice of painting runes with blood is merely a literary invention or whether it had precedence in magical practice.[13]

Modern systems

In the 17th Century, Hermeticist and Rosicrucian Johannes Bureus, having been inspired by visions, developed a Runic system based on the Kaballah and the Futhark which he called the *Adulruna*.[14]

The Armanen runes "revealed" to Guido von List in 1902 were employed for magical purposes in Germanic mysticism by authors such as Friedrich Bernhard Marby and Siegfried Adolf Kummer, and after World War II in a reformed "pansophical" system by Karl Spiesberger. More recently, Stephen Flowers, Adolf Schleipfer, Larry E. Camp and others also build on List's system.

Runic divination using ceramic tiles

Several modern systems of runic magic and runic divination were published from the 1980s onward. The first book on runic divination, written by Ralph Blum in 1982, led to the development of sets of runes designed for use in several such systems of fortune telling, in which the runes are typically incised in clay, stone tiles, crystals, resin, glass, or polished stones, then either selected one-by-one from a closed bag or thrown down at random for reading.

Later authors such as Diana L. Paxson and Freya Aswynn follow Blum (1989) in drawing a direct correlation between runic divination and tarot divination. They may discuss runes in the context of "spreads" and advocate the usage of "rune cards".

Modern authors like Ralph Blum sometimes include a "blank rune" in their sets. Some were to replace a lost rune, but according to Ralph Blum this was the god Odin's rune, the rune of the beginning and the end, representing "the divine in all human transactions".[15]

Ralph Blum

In 1982, the modern usage of the runes for answering life's questions was apparently originated by Ralph Blum in his divination book *The Book of Runes: A Handbook for the Use of an Ancient Oracle*, which was marketed with a small bag of round tiles with runes stamped on them. This book has remained in print since its first publication. The sources for Blum's divinatory interpretations, as he explained in *The Book of Runes* itself, drew heavily on then-current books describing the ancient I Ching divination system of China.

Each of Blum's seven books on runic divination deals with a specialized area of life or a varied technique for reading runes:

- *The Book of Runes: A Handbook for the Use of an Ancient Oracle: The Viking Runes* (1982); revised 10th Anniversary Edition (1992); revised 25th Anniversary Edition (2007).
- *The Rune Cards: Sacred Play for Self Discovery (1989); reissued as* The Rune Cards: Ancient Wisdom For the New Millennium *(1997). Rather than rune stones, this book uses images of the runes printed on card stock, much like a set of trading cards or tarot cards.*
- *The Healing Runes* with co-author Susan Loughan (1995) teaches methods for using runic divination in the context of health and personal integration.
- *Rune Play: A Method of Self Counseling and a Year-Round Rune Casting Recordbook* (1996)
- *The Serenity Runes: Five Keys to the Serenity Prayer* with co-author Susan Loughan (1998); reissued as *The Serenity Runes: Five Keys to Spiritual Recovery* (2005) utilizes runic divination as a method for assisting self-help and recovery from addictions; the title is a reference to the well-known serenity prayer widely used in the 12-step program of Alcoholics Anonymous.
- *Ralph H. Blum's Little Book of Runic Wisdom* (2002).
- *The Relationship Runes: A Compass for the Heart* with co-author Bronwyn Jones (2003) shows how to use runic divination in matters of love and friendship.

Blum has also written books on the Tao Te Ching, Zen Buddhism, and UFOs.

Stephen Flowers

In the wake of a 1984 dissertation on "Runes and Magic", Stephen Flowers published a series of books under the pen-name "Edred Thorsson" which detailed his own original method of runic divination and magic, "odianism",[16] which he said was loosely based on historical sources and modern European hermeticism. These books were:

- *Futhark: A Handbook of Rune Magic* [17] (1984)
- *Runelore: A Handbook of Esoteric Runology* (1987)
- *At The Well of Wyrd* (1988) which was later reprinted under the title *Runecaster's Handbook: The Well of Wyrd.*
- *Northern Magic: Rune Mysteries and Shamanism* (2002).

Runic divination is a component of Flowers' "esoteric runology" course offered to members of his Rune Gild, as detailed in *The Nine Doors of Midgard: A Curriculum of Rune-Work.* Besides runic divination, Flowers also advocated the "runic gymnastics" (*Runengymnastik*) developed in the 1920s by Friedrich Marby, under the name of "Rune-Yoga" (also "Runic Yoga", "Stadhagaldr").[18]

Stephan Grundy

In 1990, Stephan Grundy, a.k.a. Kveldulf Gundarsson, described runic magic as the active principle as opposed to passive interpretations based on runic divination. He held that runic magic is more active than the allegedly shamanic practice of seid practiced by the Seiðkona. Runic magic, he states, uses the runes to affect the world outside based on the archetypes they represent.[19]

Most of Gundarsson's runic magic entails being in possession of a physical entity that is engraved with any or all of the individual runes or "staves", so as to practically work with their energies. The individual runes are reddened with either blood, dyes, or paints. The act of possessing the stave in its final form serves the purpose of affecting the world of form with "the rune might" of that particular stave. After use, the staves are discarded or destroyed.[20]

Gundarsson holds that each rune has a certain sound to it, to be chanted or sung; the sound has in common the phonetic value by which it is represented.[21] This act of singing or chanting is supposed to have more or less the same effect of using the staves in their physical form.[22]

Other

- Nigel Pennick proposes "Germanic Runic Astrology" in publications such as *Runic Astrology: Starcraft and Timekeeping in the Northern Tradition* (1995), ISBN 1-898307-45-8.
- Freya Aswynn has published interpretations of the runes based on her own meditations in *Leaves of Yggdrasil: Runes, Gods, Magic, Feminine Mysteries, and Folklore* Llewellyn Worldwide (1990), ISBN 0-87542-024-9 and *Northern Mysteries and Magick: Runes, Gods & Feminine Powers* (1998), Llewellyn Worldwide ISBN 1-56718-047-7.
- Adam Byrn Tritt, in *Runic Divination in the Welsh Tradition* (2011)[23] presents a system based on a 10-stone set, including nine symbols which are unrelated to the historical runes, plus a blank stone, which represents the querent (inquirer).
- Diana L. Paxson deals with the subject of runic divination and the use of the runes in magical spell-casting in her book *Taking Up The Runes: A Complete Guide To Using Runes In Spells, Rituals, Divination, And Magic* (2005).[24]
- Wendy Christine Duke in *Spiral of Life* (2008)[25] presents a divination system based on organizing a set of 41 "revealed images" based on the runic letters.

References

[1] Birley (1999:42).

[2] J. B. Rives, *Germania By Cornelius Tacitus*, Oxford University Press p. 166

[4] Macleod and Mees (2006), 91-101.

[6] translation and numbering of stanzas after the edition by Henry Adams Bellows (1936).

[7] Enoksen, Lars Magnar. *Runor: Historia, tydning, tolkning* (1998) ISBN 91-88930-32-7

[8] "Such runes were believed to transfer sickness from the invalid to the tree. Some editors, however, have changed *limrunar* ("branch runes") to *lifrunar* ("life-runes")" Bellows (1936), p. 392.

[9] "Here the list of runes breaks off, though the manuscript indicates no gap, and three short passages of a different type, though all dealing with runes, follow." Bellows (1936) p. 393.

[10] http://wikisource.org/wiki/Ynglinga_saga#Orusta_Ingjalds_konungs_og_Granmars

[11] http://www.fordham.edu/halsall/basis/anskar.html

[12] Foote and Wilson (1970), 401.

[13] MacLeod and Mees (2006), 235.

[14] Åkerman Susanna *Rose Cross over the Baltic: the Spread of Rosicrucianism in Northern Europe* p.47

[16] Thorsson, Edred. *Runelore; A handbook of Esoteric Runology*

[17] http://books.google.com/books?id=_rMC8PJzC3IC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false

[18] Edred Thorsson, *Futhark: A Handbook of Rune Magic*, Weiser Books, 1984, p. 15. Edred Thorsson, *Rune might: secret practices of the German rune magicians*, Llewellyn's Teutonic magick series, 1989. Edred Thorsson, *The Truth About Teutonic Magick*, Llewellyn's vanguard series, 1994. Later also: L. E. Camp, *A Handbook of Armanen Runic-Wisdom: History, World-View, Rune-Yoga, Divination, the Sidereal Pendulum and the Runic-Zodiac*, 2005. Criticized by Sweyn Plowright, *The Rune Primer*, 2006 (esp. pp. 137-139).

[19] Gundarsson (1990), 27; 211; 211-212.
[20] Gundarsson (1990), 33; 34; 27.
[21] Gundarsson (1990), 37-156.
[22] Gundarsson (1990), 31-32.
[23] ISBN 978-0-9793935-1-8.
[24] ISBN 978-1-57863-325-8
[25] *Spiral of Life - A Guidebook For Your Journey* (2008) Cloud Haven Studio Incorporated, ISBN 978-0-9818693-0-8.

Sources

- Birley, A. R. (Trans.) (1999). *Agricola and Germany*. Oxford World's Classics. ISBN 978-0-19-283300-6
- Blum, Ralph (1993). *The Book of Runes : A Handbook for the Use of an Ancient Oracle: The Viking Runes with Stones*, St. Martin's Press; 10th anniversary ed. ISBN 0-312-09758-1.
- Flowers, Stephen (1986), *Runes and magic: magical formulaic elements in the older runic tradition*, vol. 53 of American university studies: Germanic languages and literatures, P. Lang, ISBN 978-0-8204-0333-5.
- —, as Thorsson, Edred (1983). *A Handbook of Rune Magic*, Weiser Books. ISBN 0-87728-548-9
- —, as Thorsson, Edred (1987). *A Handbook of Esoteric Runology*. Weiser Books, ISBN 0-87728-667-1
- Fries, Jan, *Helrunar: A Manual of Rune Magick*, Second Edition, Mandrake of Oxford (2002), ISBN 978-1-869928-38-4
- Foote, Peter G., and Wilson, D. M. (1970). *The Viking Achievement*, Sidgwick & Jackson: London, UK. ISBN 0-283-97926-7
- Gundarsson, Kveldulf (1990). *Teutonic Magic*. St. Paul, MN: Llewellyn Publications, Inc. ISBN 0-87542-291-8.
- MacLeod, Mindy; Mees, Bernard (2006). *Runic Amulets and Magic Objects* (http://books.google.com/books?id=hx7UigqsTKoC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). Boydell Press. ISBN 1-84383-205-4.
- Meadows, Kenneth (1996). *Rune Power: The Secret Knowledge of the Wise Ones.* Milton, Brisbane: Element Books Limited. ISBN 1-85230-706-4
- Plowright, Sweyn (2006). *The Rune Primer*. Lulu Press. ISBN 1-84728-246-6
- Tritt, Adam Byrn (2011), *Tellstones: Runic Divination in the Welsh Tradition*. Smithcraft Press. ISBN 978-0-9793935-1-8

External links

- Mystic Uses of the Runes (http://home.ica.net/~runesmith/bibliogr/myst.html) bibliography
- Meaning of the Runes (http://sunnyway.com/runes/meanings.html) by Ingrid Halvorsen
- Magic Runes (http://www.vikingrune.com/2008/12/magic-runes/)
- On line readings (http://www.metta.org.uk/runes)

Runology

Runology is the study of the Runic alphabets, Runic inscriptions and their history. Runology forms a specialized branch of Germanic linguistics.

Children being taught a runic alphabet (1555), from Olaus Magnus's *Historia de gentibus septentrionalibus*

History

Runology was initiated by Johannes Bureus (1568-1652) who was very interested in the linguistics of the *Geatish language* (*Götiska språket*), i.e. Old Norse. However, he did not look at the runes as just an alphabet but rather something holy or magical.

The study of runes was continued by Olof Rudbeck Sr (1630-1702) and presented in his collection *Atlantica*. The physicist Anders Celsius (1701-44) further extended the science of runes and travelled around the whole of Sweden to examine the *bautastenar* (megaliths, today termed runestones). Another early treatise is the 1732 *Runologia* by Jón Ólafsson of Grunnavík.

The various runic scripts were well understood by the 19th century, when their analysis became an integral part of the Germanic philology and historical linguistics. Wilhelm Grimm published his *Ueber deutsche Runen* in 1821, where among other things he discussed the "Marcomannic runes" (chapter 18, pp. 149-159). In 1828 he published a supplement, titled *Zur Literatur der Runen*, where he discusses the *Abecedarium Nordmannicum*.

Sveriges runinskrifter was published from 1900. The dedicated journal *Nytt om runer* has been published by the "Runic Archives" of the Museum of Cultural History at the University of Oslo from 1985. The Rundata project, aiming at a machine-readable catalogue of runic inscriptions, was initiated in 1993.

Runic inscriptions

A **runic inscription** is an inscription made in one of the various runic alphabets. The body of runic inscriptions falls into the three categories of Elder Futhark (some 350 items, dating to between the 2nd and 8th centuries AD), Anglo-Frisian Futhorc (some 100 items, 5th to 11th centuries) and Younger Futhark (close to 6,000 items, 8th to 12th centuries).[1]

Younger futhark inscription on bone.

The total 350 known inscriptions in the Elder Futhark script[2] fall into two main geographical categories, North Germanic (Scandinavian, c. 267 items) and Continental or South Germanic ("German" and Gothic, c. 81 items).[3] These inscriptions are on many types of loose objects, but the North Germanic tradition shows a preference for bracteates, while the South Germanic one has a preference for fibulae. The precise figures are debatable because some inscriptions are very short and/or illegible, so that it is uncertain whether they qualify as an inscription at all.

The division into Scandinavian, North Sea (Anglo-Frisian) and South Germanic inscription makes sense from the 5th century. In the 3rd and 4th centuries, the Elder Futhark script is still in its early phase of development, with inscriptions concentrated in what is now Denmark and Northern Germany.

The tradition of runic literacy continues in Scandinavia into the Viking Age, developing into the Younger Futhark script. Close to 6,000 Younger Futhark inscriptions are known, many of them on runestones.

Statistics

Number of known inscriptions

The following table lists the number of known inscriptions (in any alphabet variant) by geographical region:

Area	Number of runic inscriptions
Sweden	3,432
Norway	1,552
Denmark	844
Scandinavian total	**5,826**
Continental Europe except Scandinavia and Frisia	80
Frisia	20
The British Isles except Ireland	> 200
Greenland	> 100
Iceland	< 100
Ireland	16
Faroes	9
Non-Scandinavian total	**> 500**
Total	**> 6,400**

Estimates of total number of inscriptions produced

Elder Futhark inscriptions were rare, with very few active literati, in relation to the total population, at any time, so that knowledge of the runes was probably an actual "secret" throughout the Migration period. Of 366 lances excavated at Illerup, only 2 bore inscriptions. A similar ratio is estimated for Alemannia, with an estimated 170 excavated graves to every inscription found (Lüthi 2004:323) Estimates of the total number of inscriptions produced are based on the "minimal runological estimate" of 40,000 (ten individuals making ten inscriptions per year for four centuries). The actual number was probably considerably higher, maybe close to 400,000 in total, so that of the order of 0.1% of the corpus has come down to us), and Fischer (2004:281) estimates a population of several hundred active literati throughout the period, with as many as 1,600 during the Alamannic "runic boom" of the 6th century.

Types of inscribed objects

Especially the earliest inscriptions are found on all types of everyday objects. Later, a preference for valuable or prestigious objects (jewelry or weapons) seems to develop, inscriptions often indicating ownership.

- jewelry
  - bracteates: some 133 Elder Futhark inscriptions, popular during the Scandinavian Germanic Iron Age / Vendel era
  - fibulae: some 50 Elder Futhark inscriptions, popular in 6th to 7th century Alemannia
  - brooches: Boarley (Kent), Harford (Norfolk) brooch, West Heslerton (North Yorkshire), Wakerley (Northamptonshire), Dover (Kent)
  - belt parts (plaques, buckles, strap.ends): Vimose buckle, Pforzen buckle, Heilbronn-Böckingen, Szabadbattyan
  - rings: six known Anglo-Saxon runic rings, a few examples from Alemannia (Vörstetten-Schupfholz, Pforzen, Aalen neck-ring)
  - amber: Weingarten amber-pearl
- Weapon parts
  - seaxes: Thames scramasax, Steindorf, Hailfingen
  - spearheads: Vimose, Kovel, Dahmsdorf-Müncheberg, Wurmlingen
  - swords and sword-sheaths Vimose chape, Vimose sheathplate, Thorsberg chape, Schretzheim ring-sword, Ash Gilton (Kent) gilt silver sword pommel, Chessel Down II (Isle of Wight) silver plate (attached to the scabbard mouthpiece of a ring-sword), Sæbø sword
- coins: Skanomody solidus, Harlingen solidus, Schweindorf solidus, Folkestone tremissis, Midlum sceat, Kent II coins (some 30 items), Kent III, IV silver sceattas, Suffolk gold shillings (three items), Upper Thames Valley gold coins (four items)
- boxes or containers: Franks Casket, Schretzheim capsule, Gammertingen case, Ferwerd combcase, Kantens combcase
- runestones: from about AD 400, very popular for Viking Age Younger Futhark inscriptions
- bone: Caistor-by-Norwich astragalus, Rasquert swordhandle (whalebone handle of a symbolic sword), Hantum whalebone plate, Bernsterburen whalebone staff, Hamwick horse knucklebone, Wijnaldum A antler piece
- pieces of wood: Vimose woodplane, Neudingen/Baar, Arum sword (a yew-wood miniature sword), Westeremden yew-stick
- cremation urns: Loveden Hill (Lincolnshire), Spong Hill (Norfolk)
- the Kleines Schulerloch inscription is a singular example of an inscription on a cave wall

Early period (2nd to 4th centuries)

The earliest period of Elder Futhark (2nd to 4th centuries) predates the division in regional script variants, and linguistically essentially still reflect the Common Germanic stage. Their distribution is mostly limited to southern Scandinavia, northern Germany and Frisia (the "North Sea Germanic runic *Koine*"), with stray finds associated with the Goths from Romania and Ukraine. Linguistically, the 3rd and 4th centuries correspond to the formation of Proto-Norse, just predating the separation of West Germanic into Anglo-Frisian, Low German and High German.

- Vimose inscriptions (6 objects, AD 160-300)
- Ovre Stabu spearhead (c. 180), **raunijaz**
- Thorsberg chape (AD 200)
- Mos spearhead (c. 300), **gaois**(?)[4]
- Nydam axe-handle (4th century): **wagagastiz / alu:??hgusikijaz:aiþalataz**
- Caistor-by-Norwich astragalus (AD 400)
- Illerup inscriptions (9 objects)

Scandinavian

About 260 items in Elder Futhark, and close to 6,000 items (mostly runestones) in Younger Futhark. The highest concentration of Elder Futhark inscriptions is in Denmark.

An important Proto-Norse inscription was on one of the Golden horns of Gallehus (early 5th century).

A total of 133 known inscriptions on bracteates.

The oldest known runestones date to the early 5th century (Einang stone, Kylver Stone). The longest known inscription in the Elder Futhark, and one of the youngest, consists of some 200 characters and is found on the early 8th-century Eggjum stone, and may even contain a stanza of Old Norse poetry.

The transition to Younger Futhark begins from the 6th century, with transitional examples like the Björketorp or Stentoften stones. In the early 9th century, both the older and the younger futhark were known and used, which is shown on the Rök Runestone. By the 10th century, only Younger Futhark remained in use.

Anglo-Frisian

Some 100 items spanning the 5th to 11th centuries. The 5th-century Undley bracteate is considered the earliest known Anglo-Frisian inscription.

The 8th-century Franks Casket, preserved during the Middle Ages in Brioude, central France, exhibits the longest coherent inscriptions in Anglo-Saxon runes by far, including five alliterating long-lines, qualifying as the oldest preserved Anglo-Saxon poetry.

While the Nordic bracteates are jewelry imitating Roman gold coins, there were a number of actual coins (currency) in Anglo-Saxon England inscribed with runes, notably the coins from Kent, inscribed with *pada*, *æpa* and *epa* (early 7th century).

There are a number of Christian inscriptions from the time of Christianization. St. Cuthbert's coffin, dated to 698, even has a runic monogram of Christ, and the Whitby II bone comb (7th century) has a pious plea for God's help, *deus meus, god aluwaldo, helpæ Cy…* "my God, almighty God, help Cy…". The Ruthwell Cross inscription could also be mentioned, but its authenticity is dubious.

Unlike the situation on the continent, the tradition of runic writing does not disappear in England after Christianization but continues for a full three centuries, disappearing after the Norman conquest. A type of object unique to Christianized Anglo-Saxon England are the six known Anglo-Saxon runic rings of the 9th to 10th centuries.

Continental

Apart from the earliest inscriptions found on the continent along the North Sea coast (the "North Germanic *Koine*", Martin 2004:173), continental inscriptions can be divided in those of the "Alemannic runic province" (Martin 2004), with a few dozen examples dating to the 6th and 7th centuries, and those associated with the Goths, loosely scattered along the Oder to south-eastern Poland, as far as the Carpathian Mountains (e.g. the ring of Pietroassa in Romania), dating to the 4th and 5th centuries. The cessation of both the Gothic and Alemannic runic tradition conincides with the Christianization of the respective peoples.

Lüthi (2004:321) identifies a total of about 81 continental inscriptions found south of the "North Germanic Koine". Most of these originate in southern Germany (Baden-Württemberg and Bavaria), with a single one found south of the Rhine (Bülach fibula, found in Bülach, Switzerland), and a handful from Eastern Europe (Poland, Romania, Ukraine).

A silver-plated copper disk, originally part of a sword-belt, found at Liebenau, Lower Saxony with an early 5th-century runic inscription (mostly illegible, interpreted as possibly reading *rauzwih*) is classed as the earliest South Germanic (German) inscription known by the RGA (vol. 6, p. 576); the location of Liebenau is close to the boundary of the North Sea and South Germanic zones.

Siglas Poveiras in Povoa de Varzim, Portugal are also a type of writing based on the Viking runes. The siglas were first studied by António de Santos Graça in his book Epopeia dos Humildes ("The Odyssey of the Humble"). Published in 1952, the book contains hundreds of siglas and the history and maritime tragedy of Póvoa. Other works of his are "O Poveiro" (The Poveiro, 1932), "A Crença do Poveiro nas Almas Penadas" (Poveiro Beliefs Regarding Dead Souls, 1933) e "Inscrições Tumulares por Siglas" (Tomb Inscriptions Using Siglas, 1942).

After a visit to the National Museet in Copenhagen, Octávio Lixa Filgueiras, by accident, found objects marked with "home-marks" from Funen in Denmark. Moreover, the complex hereditary mark system of Póvoa de Varzim was also found in Funen.

The Siglas development is at least, partly, attributed to Vikings that settled in the town during the 10th century and 11th century. This form of primitive writing developed within the community of Póvoa de Varzim was kept due to the practice of endogamy. Also, the similarity with the Scandinavian tradition of using specific bomärken ("homestead marks") for signatures and for marking property has also been noted.

Gothic

Out of about a dozen candidate inscriptions, only three are widely accepted to be of Gothic origin: the gold ring of Pietroassa, bearing a votive inscription, part of a larger treasure found in the Romanian Carpathians, and two spearheads inscribed with what is probably the weapon's name, one found in the Ukrainian Carpathians, and the other in eastern Germany, near the Oder.

The inscription on the spearhead of Kovel, found in Ukraine (now lost) is a special case. Its date is very early (3rd century) and it shows a mixture of runic and Latin letters, reading <T□□□□D□> or <TI□□RIDS> (the *i*, *r* and *s* letters being identical in the Elder Futhark and Latin scripts), and may thus reflect a stage of development before the runes became fixed as a separate script in its own right.

Alemannic

The known inscriptions from Alemannia mostly date to the century between AD 520 and 620. There are some 70 inscriptions in total, about half of them on fibulae. Some are explicitly dedications among lovers, containing *leub* "beloved", or in the case of the Bülach fibula *fridil* "lover". Most were found in Germany, in the states of Baden-Württemberg and Bavaria. A lesser number originates in Hessen and Rheinland-Pfalz, and outside of Germany there is a single example from Switzerland, and a small number of what are likely Burgundian inscriptions from eastern France.

The precise number of inscriptions is debatable, as some proposed inscriptions consist of a single sign, or a row of signs that may also be "rune-like", in imitation of writing, or purely ornamental. For example, a ring found in Bopfingen has been interpreted as being inscribed with a single *g*, i.e. a simple X-shape that may also be ornamental. Most interpretable inscriptions contain personal names, and only ten inscriptions contain more than one interpretable word. Of these, four translate to "(PN) wrote the runes".[5]

The other six "long" interpretable inscriptions are:

- Pforzen buckle: **aigil andi aïlrun / ltahu gasokun** ("Aigil and Ailrun fought at the [Ilz River?]")
- Nordendorf fibula: **logaþorewodanwigiþonar** (three theonyms, or "Wodan and Wigi-þonar are magicians/sorcerers")
- Schretzheim case: **arogisd / alaguþleuba : dedun** ("Arogast / Alaguth [and] Leubo (Beloved) made it")
- Schretzheim fibula: **siþwagadin leubo** ("to the Traveller (Wotan?), [from] Leubo (Beloved)", or perhaps "love to my travel-companion" or similar[6])
- Osthofen: **madali umbada** ("Madali, protection")
- Bad Ems fibula: **god fura dih deofile** ("God for/before you, Theophilus". The inscription is one of the youngest of the Alemannic sphere, dating to between 660 and 690, and clearly reflects a Christianized background.[7])

Other notable inscriptions:

- Bülach fibula: **frifridil du aftm**
- Wurmlingen spearhead, from an Alemannic grave in Wurmlingen, inscription read as a personal name **(i)dorih** (*Ido-rīh* or *Dor-rīh*)
- Schretzheim ring-sword: the sword blade has four runes arranged so that the staves form a cross. Read as **arab** by Düwel (1997). Schwab (1998:378) reads **abra**, interpreting it as abbreviating the magic word Abraxas, suggesting influence of the magic traditions of Late Antiquity, and the Christian practice of arranging monograms on the arms of a cross.
- Kleines Schulerloch inscription, long suspected as a hoax, now considered genuine due to the discovery of a parallel inscription in Bad Krozingen. Reads **birg : leub : selbrade**.

A small number of inscriptions found in eastern France may be Burgundian rather than Alemannic:

- the Arguel pebble: **arbitag | wodan | luïgo[?h]aŋzej | kim |**
- the Charnay Fibula: **fuþarkgwhnijïpʀstbem | ' uþf[?]þai ' id | dan ' (l)iano | ïia | [?]r |**

Frankish

Very few inscriptions can be associated with the Franks, reflecting their early Romanization and Christianization. An important find is the Bergakker inscription, suggested as recording 5th-century Old Frankish. The only other inscription definitely classified as Frankish is the Borgharen buckle, reading *bobo* (a Frankish personal name).[8]

References

[1] not including the inscriptions in medieval runes in Sweden, and the early modern and modern inscriptions in Dalecarlian runes.

[2] Fischer 2004:281

[3] Lüthi 2004:321

[4] "The oldest known runic inscription from Sweden is found on a spearhead, recovered from a grave at Mos in the parish of Stenkyrka in Gotland. The inscription, consisting of only five runes, might be dated to the end of the third century of our era." Sven Birger Fredrik Jansson, *The runes of Sweden*, Bedminster Press, 1962, pp. iii-iv.

[5] Karin Lüthi, 'South Germanic runic inscriptions as testimonies of early literacy*, in: Marie Stoklund, Michael Lerche Nielsen, Gillian Fellows-Jensen, Bente Holmberg (eds.),* Runes and their secrets: studies in runology, Volume 2000*, Museum Tusculanum Press, 2006, 172f.*

[6] Reallexikon der Germanischen Altertumskunde, s.v. "Schretzheim".

[7] Wolfgang Jungandreas, 'God fura dih, deofile †' in: Zeitschrift für deutsches Altertum und deutsche Literatur, 101, 1972, pp. 84-85.

[8] Looijenga, Tineke. , Two Runic finds from the Netherlands - both with a Frankish connection. In: Essays on the early Franks, ed. Taayke, Ernst. Barkhuis 2003, 231-240.

- Brate, Erik (1922). *Sveriges Runinskrifter*, (online text (http://www.runor.se/) in Swedish)
- Fischer, Svante (2004). "Alemannia and the North — Early Runic Contexts Apart (400–800)" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). In Naumann, Hans-Peter; Lanter, Franziska et al. *Alemannien und der Norden*. Berlin: Walter de Gruyter. pp. 266–317. ISBN 3-11-017891-5.
- Ilkjær, Jørgen (1996a). "Runeindskrifter fra mosefund i Danmark - kontekst og oprindelse" in *Frisian Runes and Neighbouring Traditions*. Rodopi
- Jacobsen, Lis; Moltke, Erik (1941–42). *Danmarks Runeindskrifter*. Copenhagen: Ejnar Munksgaards Forlag.
- Looijenga, Jantina Helena (1997). *Runes around the North Sea and on the Continent AD 150–700* (http://dissertations.ub.rug.nl/faculties/arts/1997/j.h.looijenga/), dissertation, Groningen University.
- Looijenga, Tineke (2004). *Texts and Contexts of the Oldest Runic Inscriptions* (http://books.google.com/books?id=-edm1fMPbXwC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Leiden: Brill. ISBN 90-04-12396-2.
- Lüthi, Katrin (2004). "Von Þruþhild und Hariso: Alemannische und ältere skandinavische Runenkultur im Vergleich" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). In Naumann, Hans-Peter; Lanter, Franziska et al. *Alemannien und der Norden*. Berlin: Walter de Gruyter. pp. 318–339. ISBN 3-11-017891-5.
- MacLeod, Mindy, and Mees, Bernard (2006). *Runic Amulets and Magic Objects* (http://books.google.com/books?id=hx7UigqsTKoC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Boydell Press: Woodbridge, UK; Rochester, NY, ISBN 1-84383-205-4.
- Martin, Max (2004). "Kontinentalgermanische Runeninschriften und 'Alamannische Runenprovinz'" (http://books.google.com/books?id=QHLqfS7mI3YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). In Naumann, Hans-Peter; Lanter, Franziska et al. *Alemannien und der Norden*. Berlin: Walter de Gruyter. pp. 165–212. ISBN 3-11-017891-5.
- Nowak, Sean (2003). *Schrift auf den Goldbrakteaten der Völkerwanderungszeit* (http://webdoc.sub.gwdg.de/diss/2003/nowak/nowak.pdf), Diss. Göttingen.
- Spurkland, Terje (2005). *Norwegian Runes and Runic Inscriptions* (http://books.google.com/books?id=1QDKqY-NWvUC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false), Boydell Press. ISBN 1-84383-186-4

External links

- Runenprojekt Kiel (http://www.runenprojekt.uni-kiel.de/) **(German)**
- Samnordisk runtextdatabas (http://www.nordiska.uu.se/forskn/samnord.htm) **(Swedish)**
- Gamla Runinskrifter (http://www.christerhamp.se/runor/gamla/index.html) **(Swedish)**

Franks Casket

The **Franks Casket** (or the **Auzon Casket**) is a small Anglo-Saxon whale's bone (not baleen) chest from the early eighth century, now in the British Museum. The casket is densely decorated with knife-cut narrative scenes in flat two-dimensional low-relief and with inscriptions mostly in Anglo-Saxon runes. Generally reckoned to be of Northumbrian origin,[1] it is of unique importance for the insight it gives into early Anglo-Saxon art and culture. Both identifying the images and interpreting the runic inscriptions has generated a considerable amount of scholarship.[2]

The Franks Casket, as displayed in the British Museum; the front and lid

Franks Casket; the back and lid

The imagery is very diverse in its subject matter and derivations, and includes a single Christian image, the Adoration of the Magi, along with images derived from Roman history (Emperor Titus) and Roman mythology (Romulus and Remus), as well as a depiction of at least one legend indigenous to the Germanic peoples: that of Weyland the Smith. It has also been suggested that there may be an episode from the Sigurd legend, an otherwise lost episode from the life of Weyland's brother Egil, a Homeric legend involving Achilles, and perhaps even an allusion to the legendary founding of England by Hengist and Horsa.

The inscriptions "display a deliberate linguistic and alphabetic virtuosity; though they are mostly written in Old English and in runes, they shift into Latin and the Roman alphabet; then back into runes while still writing Latin".[3] Some are written upside down or back to front.[4]

History

Original of right panel, on display in Bargello Museum, Florence

A monastic origin is generally accepted for the casket, which was perhaps made for presentation to an important secular figure, and Wilfrid's foundation at Ripon has been specifically suggested,[5] The post-medieval history of the casket before the mid-19th century was unknown until relatively recently, when investigations by W.H.J. Weale revealed that the casket had belonged to the church of Saint-Julien, Brioude; it is possible that it was looted during the French Revolution.[6] It was then in the possession of a family in Auzon, a village in Haute Loire (upper Loire region) France. It served as a sewing box until the silver hinges and fittings joining the panels were traded for a silver ring. Without the support of these the casket fell apart. The parts were shown to a Professor Mathieu from nearby Clermont-Ferrand, who sold them to an antique shop in Paris, where they were bought in 1857 by Sir Augustus Wollaston Franks, who subsequently donated the panels in 1867 to the British Museum, where he was Keeper of the British and Medieval collections. The missing right end panel was later found in a drawer by the family in Auzon and sold to the Bargello Museum, Florence, where it was identified as part of the casket in 1890. The British Museum display includes a cast of it.[7]

Description

The casket is 22.9 cm long, 19 cm wide and 10.9 cm high - 9 x 7½ by 5⅛ inches, and dateable from the language of its inscriptions and other features to the first half of the eighth century AD.[8] There are other inscriptions, "tituli" identifying some figures that are not detailed below and appear within the image field. The mounts in precious metal that were undoubtedly originally present are missing, and it is "likely" that it was originally painted in colour.[9]

The chest is clearly modelled on Late Antique ivory caskets such as one at Brescia;[10] the Veroli Casket in the V&A Museum is a Byzantine interpretation of the style, in revived classical style, from about 1000.[11]

The Brescia Casket, one of the best survivals of the sort of Late Antique models the Franks Casket emulates. Late 4th century

Interpretations

Leslie Webster regards the casket as probably originating in a monastic context, where the maker "clearly possessed great learning and ingenuity, to construct an object which is so visually and intellectually complex. ... it is generally accepted that the scenes, drawn from contrasting traditions, were carefully chosen to counterpoint one another in the creation of an overarching set of Christian messages. What used to be seen as an eccentric, almost random, assemblage of pagan Germanic and Christian stories is now understood as a sophisticated programme perfectly in accord with the Church's concept of university history". It may have been intended to hold a book, perhaps a psalter, and intended to be presented to a "secular, probably royal, recipient"[12]

Alfred Becker (1973, 2002) interprets the casket as a whole, finding a programme documenting a warrior-king's life and after life, with each of the scenes emblematic of a certain period in life, and having a dominant alliterating runic letter or letters with connotations derived from the rune names in the Old English rune poem. The front (f and g) panel stands for "birth" and assistance by the Fylgja, the picture and inscription on the left panel (r) meant to protect the hero on his way to war, the back panel (t) documenting the peak of a warrior-king's life is glory won by victory over his enemies, the right panel (s) alluding to a heroic death in battle. According to Becker, each scene corresponds with a certain rune in a definite position (f, g, r, t, s, æ, producing a value of 3 x 24). Becker also presents a numerological analysis of the inscriptions, counting a total of 288 or 12 x 24 signs (runes, Latin letters and punctuation). The number of runes refers to a ten-year solar calendar while their value produces a lunar calendar.

Marijane Osborn in an article titled "The Seventy-Two Gentile Nations and the Theme of the Franks Casket" says that "several scholars have observed that the number of runes plus dots in the inscriptions on the front and the two sides of the casket in each case adds up to seventy-two, the number of the futhoric or rune-list multiplied by three. Whereas Alfred Becker sees this as indicating pagan magic, I see it as another example of the Franks Casket artist turning his pagan materials to a Christian evangelical purpose. As he is manipulating his runes very carefully, on the left side and front supplementing their numbers with dots and on the right side reducing their number with a Roman letter and a bindrune, so that each of the three inscriptions contains precisely seventy-two items, there can be no question here of us introducing a symbolism that was not intended. But it may be misinterpreted."[13]

Front panel

Detail of front panel, depicting the Germanic legend of Wayland the Smith and the Christian adoration of the Magi

The front panel, which originally had a lock fitted, depicts elements from the Germanic legend of Wayland the Smith in the left-hand scene, and the Adoration of the Magi on the right. Wayland (also spelled Weyland) stands at the extreme left in the forge where he is held as a slave by King Niðhad, who has had his hamstrings cut to hobble him. Below the forge is the headless body of Niðhad's son, who Wayland has killed, making a goblet from his skull; his head is probably the object held in the tongs in Wayland's hand. With his other hand Wayland offers the goblet, containing drugged beer, to Bodvild, Niðhad's daughter, who he then rapes when she is unconscious. Another female figure is shown in the centre; perhaps Wayland's helper, or Bodvild again. To the right of the scene Wayland (or his brother) catches birds; he then makes wings from their feathers, with which he is able to escape.[14]

In a sharp contrast, the right-hand scene shows one of the commonest Christian subjects depicted in the art of the period; however here "the birth of a hero also makes good sin and suffering".[15] The Three Magi, identified by an inscription ("magi"), led by the large star, approach the enthroned Madonna and Child bearing the traditional gifts. A goose-like bird by the feet of the leading magus may represent the Holy Spirit, usually shown as a dove, or an angel. The human figures, at least, form a composition very comparable to those in other depictions of the period.

Around the panel runs the following alliterating inscription, which does not relate to the scenes but is a riddle on the material of the casket itself as whale bone, and specifically from a stranded whale:

fisc flodu ahof on fergenberig

warþ gasric grorn þær he on greut giswom

hronæs ban

This has been interpreted as:

The fish beat up the sea(s) on to the mountainous cliff

The king of ?terror became sad when he swam onto the grit.

Whale's bone.[16]

According to Becker (2002), as the two alliterating runes 'f' (*feoh*) and 'g' (*gift*) on the front panel can be understood as Old English *feogift* (bounty, largesse) and as the pictures of the Magi (bringers of *gift*) and of the mythical goldsmith (maker of *feoh* i.e. trinkets etc.) express the same, the box may have served a king as his hoard box from which he handed out his gifts to his followers in the hall.

Left panel

The left panel depicts the mythological twin founders of Rome, Romulus and Remus, being suckled by a wolf lying on her back at the bottom of the scene. The same wolf, or another, stands above, and there are two men with spears approaching from each side. The inscription reads:

Romwalus and Reumwalus, twægen gibroþær,

afæddæ hiæ wylif in Romæcæstri,

oþlæ unneg,

which may be interpreted as:

Romulus and Remus, two brothers,

a she-wolf nourished them in Rome,

far from their native land.[17]

The left panel, depicting Romulus and Remus.

Another Anglo-Saxon bone plaque, existing only in a fragment at the Castle Museum, Norwich, which was found at Larling, Norfolk, also shows Romulus and Remus being suckled, with other animal ornament.[18]

Carol Neuman de Vegvar (1999) observes that depictions of Romulus and Remus are frequent in East Anglian art and coinage. She suggests that because of the similarity of the story of Romulus and Remus to that of Hengist and Horsa, the brothers who were said to have founded England, "the legend of a pair of outcast or traveller brothers who led a people and contributed to the formation of a kingdom was probably not unfamiliar in the 8th-century Anglo-Saxon milieu of the Franks Casket and could stand as a reference to destined rulership."[19]

Rear panel

The rear panel depicts the Taking of Jerusalem by Titus in the First Jewish-Roman War. The inscription is partly in Old English and partly in Latin, and part of the Latin portion is written in Roman letters (indicated below in upper case letters), with the remainder transcribed phonetically into runic letters. Two isolated words stand in the lower corners. It reads:

The rear panel, depicting a scene from the First Jewish-Roman War.

> *her fegtaþ titus end giuþeasu*
>
> *HIC FUGIANT HIERUSALIM afitatores*
>
> *dom / gisl*

This may be interpreted as:

> Here Titus and a Jew fight:
>
> Here its inhabitants flee from Jerusalem.
>
> Judgement / Hostage[20]

At left in the upper register the Romans, led by Titus in a helm with a sword, attack a domed building, probably the Temple of Jerusalem, in the centre. At upper right ("HIC FUGIANT HIERUSALIM afitatores") the Jewish population flee, casting glances backwards. In the lower register at left, a throned figure, probably Titus, announces the "doom" or fate of the defeated Jews, which as recounted in Josephus was to be sold into slavery. In the lower right hand scene, the "gisl" or slaves/hostages are led away.

Lid

The lid as it now survives is incomplete. Leslie Webster has suggested that there may have been relief panels in silver making up the missing areas. The empty round area in the centre probably housed the metal boss for a handle.[21] The lid shows a scene of an archer, labelled *Ægili*, single-handedly defending a fortress against a troop of attackers, who from their larger size may be giants.

The lid of the casket is said by some to depict an otherwise lost legend of Egil; Egil fends off an army with bow and arrow while the female behind him may be his wife Olrun. Others interpret it as a scene from the Trojan War involving Achilles.

In 1866, Sophus Bugge "followed up his explanation of the Weland picture on the front of the casket with the suggestion that the bowman on the top piece is Egil, Weland's brother, and thinks that the 'carving tells a story about him of which we know nothing. We see that he defends himself with arrows. Behind him appears to sit a woman in a house; possibly this may be Egil's spouse Ölrún.'"[22] In Norse mythology, Egil is named as a brother of Weyland (Weland), who is shown on the front panel of the casket. The *Þiðrekssaga* depicts Egil as a master archer and the *Völundarkviða* tells that he was the husband of the swan maiden Olrun. The Pforzen buckle inscription, dating to about the same period as the casket, also makes reference to the couple Egil and Olrun (*Áigil andi Áilrun*).

The British Museum webpage and Leslie Webster concur, the former stating that "The lid appears to depict an episode relating to the Germanic hero Egil and has the single label 'aegili' = 'Egil'."[23]

Josef Strzygowski (quoted by Viëtor 1904) proposed instead that the lid represents a scene pertaining to the fall of Troy, but did not elaborate. Karl Schneider (1959) identifies the word *Ægili* on the lid as either the nominative singular or dative singular Anglo-Saxon form of the name of the Greek hero Achilles. As nominative singular, it would indicate that the archer is Achilles, while as dative singular it could mean either that the citadel belongs to Achilles, or that the arrow that is about to be shot is meant for Achilles.

Schneider himself interprets the scene on the lid as representing the massacre of Andromache's brothers by Achilles at Thebes in a story from the Iliad, with Achilles as the archer and Andromache's mother held captive in the room behind him. Amy Vandersall (1975) confirms Schneider's reading of *Ægili* as relating to Achilles, but would instead have the lid depict the Trojan attack on the Greek camp, with the Greek bowman Teucer as the archer and the person behind the archer (interpreted as a woman by most other authors) as Achilles in his tent.

Webster (2012b:46-8) notes that the unusual two-headed beast both above and below the figure in the room behind the archer also appears beneath the feet of Christ in an illustration from an 8th-century Northumbrian manuscript of Cassiodorus, *Commentary on the Psalms.*

Right panel

The replica right panel in London

This, the Bargello panel, has produced the most divergent readings of both text and images, and no reading of either has achieved general acceptance. At left an animal figure sits on a small rounded mound, confronted by an armed and helmeted warrior. In the centre a standing animal, usually seen as a horse, faces a figure, holding a stick or sword, who stands over something defined by a curved line. At right are three figures; the two outer ones perhaps hold fast the one in the middle. Interpretations of the central scene range from *The Burial of Sigurd* (Söderberg) to the *Nativity of Jesus* (Simmons), and of the right-hand scene from the three Norns (Elliott, Bouman, Becker) to the Arrest of Jesus (Simmons).

A definite translation of the lines has met with difficulty, partly because the runes are run together without separators between words, and partly because two letters are broken or missing. As an extra challenge for the reader, on the right panel only, the vowels are encrypted with a simple substitution cipher. Three of the vowels are represented consistently by three invented symbols. However, two additional symbols represent both *a* and *æ*, and according to R.I. Page, "it is not clear which is which or even if the carver distinguished competently between the two."[24]

Page reads the inscription as

Her Hos sitiþ on harmberga

agl[.] *drigiþ swa hiræ Ertae gisgraf*

sarden sorga and sefa torna,

and translates this as

Here Hos sits on the sorrow-mound;

She suffers distress as Ertae had imposed it upon her,

a wretched den (?wood) of sorrows and of torments of mind.[25]

Sigurd and Grani?

In 1899, Sigurd Söderberg proposed that the right panel depicts "a representation of a scene from the Sigurd myth explained by Runic inscriptions."[26] Although Arthur Napier remained "entirely unconvinced" and believed "that the true explanation of the picture has still to be found,"[27] Eleanor Clark wrote, "Indeed, no one seeing the figure of the horse bending over the tomb of a man could fail to recall the words of the *Guthrunarkvitha* (II,5):

The head of Grani was bowed to the grass,

The steed knew well his master was slain."[28]

While Clark admits that this is an "extremely obscure legend,"[29] she assumes that the scene must be based on a Germanic legend, and can find no other instance in the entire Norse mythology of a horse weeping over a dead body.[30] She concludes that the small, legless person inside the central mound must be Sigurd himself, with his legs gnawed off by the wolves mentioned in Guthrun's story. She interprets the three figures to the right as Guthrun being led away from Sigurd's tomb by his slayers Gunnar and Hogne, and the female figure before Grani as the Norn-goddess Urd, who passes judgement on the dead. The warrior to the left would then be Sigurd again, now restored to his former prime for the afterlife, and "sent rejoicing on his way to Odainsaker, the realms of bliss for deserving mortals. The gateway to these glittering fields is guarded by a winged dragon who feeds on the imperishable flora that chracterized the place, and the bodyless cock crows lustily as a kind of eerie *genius loci* identifying the spot as Hel's wall."[31]

Hengist and Horsa?

A.C. Bouman (1965) and Simonne d'Ardenne (1966)[32] instead interpret the mournful stallion (Anglo-Saxon *hengist*) at the center of the right panel as representing Hengist, who, with his brother Horsa, first led the Old Saxons, Angles, and Jutes into Britain, and eventually became the first Anglo-Saxon king in England, according to both Bede's *Ecclesiastical History of the English People* and the *Anglo-Saxon Chronicle*. The miniature person inside the burial mound he grieves over would then be Horsa, who died at the battle of *Ægelesthrep* in 455 A.D. and was buried in a flint tumulus at Horsted near Aylesford. Bouman suggests that the female mourner could then be Hengist's famous daughter Renwein.

The White horse of Kent is said to be based on the banner of Horsa

Bouman and d'Ardenne go on to identify the strange creature on the left with the head of a horse, the clothing and posture of a man, and the wings of a spirit, as Horsa again, this time as a spirit seated on his own burial mound. Horsa (whose name means *horse* in Anglo-Saxon) would then be the "Hos" referred to in the panel's inscription as sitting on a "sorrow-mound." They both note that there is a miniature horse in each corner of the panel, in keeping with its theme of two very famous "horses."

Bouman comments with regard to the interpretations that had previously been offered for the panel, "The artist, according to the explanations given so far of the carvings on the lid, the front and the right side – the back and the left side leaving no doubt about their meaning – shows his interest in Biblical and Roman history as well as in Germanic legend. But he does not seem to be interested in anything from the history or legend of his own country."[33]

The God of the Wood?

Usually *her hos sitæþ* is read, "here sits the horse". However, Becker (2002), following Wolfgang Krause (1959), reads *herh os*, "the god of the wood". He reads the three alliterating lines of the inscription as:

***h**erh os sitæþ on **h**ærmberge*

***a**gl(ac) drigiþ swa hir i **e**rta e gisgraf*

***s**ærden **s**orgæ and **s**efa tornæ*,

and offers the translation:

"the wood-god sits on harm's mountain"

"causing ill fortune, as Erta demanded"

"they cause sorrow and heartache".

Becker translates the three isolated words that surround the central horse, *risci / wudu / bita* , as "twig / wood / biter". *Risci* means *rush* or *elk sedge* in the runic poem, the type of plant that marks the valkyrie and stands for the white swan (OED), one form of valkyrian appearance. - *Wudu* can be understood as a poetic name for *spear*. The Valkyrie flings a twig at her victim, a twig which turns into a spear. As a fatal weapon it turns into a *bita* (*sting* or *wound*), just like the staff of the lady at the grave blends into a spear, the spearhead formed by the rune for *t*. A similar event is reflected in the *Gautreksaga*: "Then Starkathr thrust at the king with the wand and said: 'Now I give thee to Othinn.' Then Starkathr let go the fir bough. The wand became a spear and pierced through the king."

The Tängelgårde Stone from Gotland, Sweden depicts two valknuts between the horse's legs, as on the right panel of the Franks Casket.

W. Krause (1959) separates *herh* (grove) and *os* (divinity) and interprets this as "Waldgottheit", meaning a goddess of the woods, the site where in pagan days the Æsir were worshipped. Here the hero meets his valkyrie in her petrifying appearance. She is the one who kills him, not his enemy. Becker follows this view, identifying her in her human shape at the grave of the warrior where she revives him with a draught from a chalice. The horse, probably Woden's Sleipnir, will take the hero to Valhalla. Significant marks are the two valknutr between the stallion's legs, which denote the realm of death and can be found in similar constellation on Gotland's picture stones like the Tängelgårda stone and the Stora Hammars stones. Two other pictures of the Franks Casket show this symbol. On the front it marks the third of the Magi, who brings myrrh. It also appears on the lid, where according to Becker Valhalla is depicted.

L. Peeters comments (translated): "The figure to the left of the crowded panel looks like a kind of monster. Scholars have voiced the opinion that its head is that of a horse. They are prepared to emendate the first word of the runic text, hos, into horse to fit the picture. Hos remains for them a mystery in an equally mysterious context of the panel's interpretation. Every step of this procedure is prone to be part of a vicious cycle. Others are convinced, that even without reference to the text, the monster's head belongs to a horse".[34]

The Penance of Rhiannon?

Ute Schwab (2008), following Heiner Eichner (1991), interprets the left and central scenes on the right panel as relating to the Welsh legend of Rhiannon. According to the *Mabinogion*, a medieval collection of ancient Welsh stories, Rhiannon was falsely accused of murdering and eating her infant son Pryderi, who, according to Schwab, is represented by the swaddled infant in the central scene. As a penance, she was required, as depicted in the scene on the left, "to sit beside the horse-block outside the gates of the court for seven years, offering to carry visitors up to the palace on her back, like a beast of burden.... Rhiannon's horse-imagery and her bounty have led scholars to equate her with the Celtic horse-goddess Epona."[35]

Rhiannon riding in Arbeth, from *The Maginogion*, translated by Charlotte Guest, 1877.

Satan and the Nativity?

Austin Simmons (2010) parses the frame inscription into the following segments:

herh os-sitæþ on hærm-bergæ

agl drigiþ swæ hiri er tae-gi-sgraf

sær-den sorgæ and sefa-tornæ

This he translates, "The idol sits far off on the dire hill, suffers abasement in sorrow and heart-rage as the den of pain had ordained for it." Linguistically, the segment *os-* represents the verbal prefix *oþ-* assimilated to the following sibilant, while in the b-verse of the second line *er* "before" is an independent word before a three-member verbal compound, *tae-gi-sgraf*. The first member *tae-* is a rare form of the particle-prefix *to-*.[36]

The inscription refers specifically to the scene on the left end of the casket's right side. According to Simmons, the 'idol' (*herh*) is Satan in the form of an ass, being tortured by a personified Hell in helmet. The scene is a reference to the apocryphon *Decensus ad Inferos*, a popular medieval text translated into Anglo-Saxon. In one version of the story, a personified Hell blames Satan for having brought about the Crucifixion, which has allowed Christ to descend to Hell's kingdom and free the imprisoned souls. Therefore, Hell tortures Satan in retribution. Simmons separates the other scenes on the right side and interprets them as depictions of the Nativity and the Passion.[37]

Notes

[1] The first considerable publication, by George Stephens, *Old-Northern Runic Monuments of Scandinavia and England* (1866-1901) I-II:470-76, 921-23, III:200-04, IV:40-44, placed it in Northumbria and dated it in the eighth century. Although A.S. Napier (1901) concurs with an early 8th-century Northumbrian origin, Mercia, and a 7th-century date, have also been proposed . The British Museum website (see external links) says Northumbria and "first half of the 8th century AD", as does Webster (2012a:92), "early part of the eighth century".

[2] Vandersall summarises the previous scholarship as at 1972 in setting the casket into an art-historical, rather than linguistic context. Mrs Leslie Webster, former Keeper at the British Museum and the leading expert, has published a new short book on the casket (Webster 2012b).

[3] Webster (2000).

[4] Parsons (1999, 98-100) has an important discussion on the runes used in the Franks Casket.

[5] Webster (2012a:97); Ripon was suggested by Wood, who was able to connect Ripon with Brioude through the Frankish scholar Frithegod "active in both areas in the middle tenth century (Wood 1990, 4-5)" - Webster (1991) from BM collection database.

[6] Vandersall 1972:24 note 1.

[7] Webster (1991), from British Museum collection database

[8] Measurements from British Museum Collections Database webpage. For date see note to lead.

[9] Webster (2012a:92).

[10] Webster (1991); Webster (2012a:92); Webster (2012b:30-33).

[11] Webster (2000).

[12] Webster (2012a:96-97). (both quoted, in that order)

[13] Osborn (1991).

[14] This scene was first explained by Sophus Bugge, in Stephens (1866-1901, Vol. I, p. lxix), as cited by Napier (1901, p. 368). See also Henderson (1971, p. 157).
[15] Webster (1991)
[16] Transcriptions and translations follow Page (1999, p. 175 ff). Words are run together in the inscription, and other sources may separate the words differently.
[17] Page (1999, p. 175).
[18] Wilson (1984, p. 86)
[19] Neuman de Vegvar (1999, pp. 265-6)
[20] Page (1999, pp. 176-7).
[21] MacGregor, Arthur. *Bone, Antler, Ivory and Horn*, Ashmolean Museum, 1984, ISBN 0-7099-3507-2, ISBN 978-0-7099-3507-0, Google books (http://books.google.co.uk/books?id=o0MflvaPJ3MC&pg=PA201&dq=Franks+Casket&hl=en&ei=UsejS6PXB9GF4QbCorCBCg&sa=X&oi=book_result&ct=result&resnum=4&ved=0CEwQ6AEwAw#v=onepage&q=Franks Casket&f=false)
[22] Napier (1901, p. 366), quoting Bugge in Stephens (1866-1901, vol. I, p. lxx).
[23] British Museum Collections Database webpage, accessed Jan. 26, 2013; Webster (2012), p. 92
[24] Page (1999, p. 87)
[25] Page (1999, 178-9). Page's translations are endorsed by Webster (1999). See Napier (1901) and d'Ardenne (1966) for discussion of alternative readings.
[26] As cited by Clark (1930, p. 339)
[27] Napier (1901, pp. 378-9, fn. 2)
[28] Translation of H.A. Bellows, Oxford Univ. Press, 1926, as cited by Clark (1930, p. 339).
[29] Clark (1930, p. 340)
[30] Clark (1930, p.342)
[31] Clark (1930, pp. 352-3).
[32] D'Ardenne independently put forward Bouman's Hengist and Horsa reading, which she only discovered as her own article was going to press.
[33] Bouman (1965, p. 242).
[34] Peeters (1996)
[35] Green (1993, p. 30).
[36] Simmons (2010).
[37] Simmons (2010).

References

- d'Ardenne, Simonne R.T.O., "Does the right side of the Franks Casket represent the burial of Sigurd?" *Études Germaniques*, **21** (1966), pp. 235–242.
- Becker, Alfred, *Franks Casket: Zu den Bildern und Inschriften des Runenkästchens von Auzon* Regensburg, 1973.
- Becker, Alfred, Franks Casket (http://www.franks-casket.de/) website dated 2002, with English and German versions.
- Bouman, A.C., "The Franks Casket," *Neophilologus* **3** (1965): 241-9.
- Clark, Eleanor Grace, "The Right Side of the Franks Casket," *Publications of the Modern Language Association* **45** (1930): 339-353.
- Eichner, Heiner, *Zu Franks Casket/Rune Auzon*, in Alfred Bammesbergen, ed., *Old English Runes and their Continental Background* (= *Altenglische Forschngen* **217**). Heidelberg, 1991, pp. 603–628.
- Elliott, Ralph W.V., *Runes: An Introduction*. Manchester University Press, 1959.
- Green, Miranda Jane, *Celtic Myths*. British Museum Press, 1993.
- Henderson, George, *Early Medieval Art*, 1972, rev. 1977, Penguin, pp. 156–158
- Krause, Wolfgang, "Erta, ein anglischer Gott", *Die Sprache* 5; Festschrift Havers (1959), 46-54.
- Napier, Arthur S., in *An English Miscellany,* in honor of Dr. F.J. Furnivall, Oxford, 1901.
- Neuman de Vegvar, Carol L. "The Travelling Twins: Romulus and Remus in Anglo-Saxon England." Ch. 21 in Jane Hawkes and Susan Mills, eds., *Northumbria's Golden Age*, Sutton Publishing, Phoenix Mill Thrupp, Strand, Gloucestershire, 1999, pp. 256–267.
- Osborn, Marijane. "The Seventy-Two Gentiles and the Theme of the Franks Casket." *Neuphilologische Mitteilungen: Bulletin de la Societe Neophilologique/ Bulletin of the Modern Language Society* **92** (1991):

281-288.
- Page, R.I. *An Introduction to English Runes*, Woodbridge, 1999.
- Parsons, D. *Recasting the Runes: the Reform of the Anglo-Saxon Futhorc* (*Runron* **14**), Uppsala 1999.
- Peeters, L., "The Franks Casket: A Judeo-Christian Interpretation.", 1996, *Amsterdamer Beiträge zur älteren Germanistik* 46
- Schneider, Karl, "Zu den Inschriften und Bildern des Franks Casket und einer ae. Version des Mythos von Balders Tod." In *Festschrift für Walther Fischer* Heidelberg, Universitätsverlag, 1959.
- Schwab, Ute, *Franks Casket: fünf Studien zum Runenkästchen von Auzon*, ed. by Hasso C. Heiland. Vol. 15 of *Studia medievalia septentrionalia*, Vienna: Fassbaender, 2008.
- Simmons, Austin *The Cipherment of the Franks Casket* (http://poppy.nsms.ox.ac.uk/woruldhord/contributions/144) on Project Woruldhord, dated Jan. 2010.
- Söderberg, Sigurd, in *London Academy*, Aug. 2, 1899, p. 90. (As cited by Clark 1930)
- Stephens, George, *The Old-Norse Runic Monuments of Scandinavia and England* (4 volumes), London: J.R. Smith, 1866-1901.
- Vandersall, Amy L., "The Date and Provenance of the Franks Casket," *Gesta* 11, 2 (1972), pp. 9–26.
- Vandersall, Amy L., "Homeric Myth in Early Medieval England: The Lid of the Franks Casket". *Studies in Iconography* **1** (1975): 2-37.
- Viëtor, W., "Allgemeinwissenschaftliches; Gelehrten-, Schrift-, Buch- und Bibliothekswesen." *Deutsche Literaturzeitung*. Vol. **25**, 13 Feb. 1904.
- Webster, Leslie, "The Franks Casket," in L. Webster - J. Backhouse (eds), *The Making of England: Anglo-Saxon Art and Culture, AD 600-900*, London 1991, pp. 101–103 (text on British Museum collection database (http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=92560&partid=1).
- Webster, Leslie, *The Franks Casket*, pp. 194–195, *The Blackwell encyclopaedia of Anglo-Saxon England* (Editors: Michael Lapidge, John Blair, Simon Keynes), Wiley-Blackwell, 2000, ISBN 0-631-22492-0, ISBN 978-0-631-22492-1.
- Webster, Leslie, *Anglo-Saxon Art*, 2012a, British Museum Press, ISBN 9780714128092.
- L. Webster, *The Franks Casket: Objects in Focus*, British Museum Press, 2012b, ISBN 0-7141-2818-X, 9780714128184.
- Wilson, David M.; *Anglo-Saxon Art: From The Seventh Century To The Norman Conquest*, Thames and Hudson (US edn. Overlook Press), 1984.
- Wood, Ian N., "Ripon, Francia and the Franks Casket in the Early Middle Ages", *Northern History*, 26 (1990), pp. 1–19.

Literature

- Alfred Becker, *Franks Casket Revisited,"* Asterisk, A Quarterly Journal of Historical English Studies*, 12/2 (2003), 83-128.*
- Alfred Becker, *The Virgin and the Vamp,"* Asterisk, A Quarterly Journal of Historical English Studies*, 12/4 (2003), 201-209.*
- Alfred Becker, *A Magic Spell "powered by" a Lunisolar Calendar,"* Asterisk, A Quarterly Journal of Historical English Studies*, 15 (2006), 55 -73.*
- M. Clunies Ross, *A suggested Interpretation of the Scene depicted on the Right-Hand Side of the Franks Casket*, Medieval Archaeology 14 (1970), pp. 148–152.
- Jane Hawkes and Susan Mills (editors), *Northumbria's Golden Age* (1999); with articles by L. Webster, James Lang, C. Neuman de Vegvar on various aspects of the casket.
- W. Krogmann, "Die Verse vom Wal auf dem Runenkästchen von Auzon," *Germanisch-Romanische Monatsschrift*, N.F. 9 (1959), pp. 88–94.

- J. Lang, "The Imagery of the Franks Casket: Another Approach," in J. Hawkes & S. Mills (ed.) *Northumbria's Golden Age* (1999) pp. 247 – 255
- K. Malone, "The Franks Casket and the Date of Widsith," in A.H. Orrick (ed.), *Nordica et Anglica, Studies in Honor of Stefán Einarsson*, The Hague 1968, pp. 10–18.
- J. Huston McCulloch, *The Franks Casket: A Tribute to the Founding and Destiny of England* (http://www.econ.ohio-state.edu/jhm/arch/FranksCasket/) website, 2012
- Th. Müller-Braband, *Studien zum Runenkästchen von Auzon und zum Schiffsgrab von Sutton Hoo*; Göppinger Arbeiten zur Germanistik 728 (2005)
- M. Osborn, "The Grammar of the Inscription on the Franks Casket, right Side," *Neuphilologische Mitteilungen* 73 (1972), pp. 663–671.
- M. Osborn, *The Picture-Poem on the Front of the Franks Casket*, Neuphilologische Mitteilungen 75 (1974), pp. 50–65.
- M. Osborn, "The Lid as Conclusion of the Syncretic Theme of the Franks Casket," in A. Bammesberger (ed.), *Old English Runes and their Continental Background*, Heidelberg 1991, pp. 249–268.
- P. W. Souers, "The Top of the Franks Casket," *Harvard Studies and Notes in Philology and Literature*, 17 (1935), pp. 163–179.
- P. W. Souers, "The Franks Casket: Left Side," *Harvard Studies and Notes in Philology and Literature*, 18 (1936), pp. 199–209.
- P. W. Souers, "The Magi on the Franks Casket," *Harvard Studies and Notes in Philology and Literature*, 19 (1937), pp. 249–254.
- P. W. Souers, "The Wayland Scene on the Franks Casket," *Speculum* 18 (1943), pp. 104–111.
- K. Spiess, "Das angelsächsische Runenkästchen (die Seite mit der Hos-Inschrift)," in *Josef Strzygowski-Festschrift*, Klagenfurt 1932, pp. 160–168.
- L. Webster, "The Iconographic Programme of the Franks Casket," in J. Hawkes & S. Mills (ed.) *Northumbria's Golden Age* (1999), pp. 227 – 246
- L. Webster, "Stylistic Aspects of the Franks Casket," in R. Farrell (ed.), *The Vikings*, London 1982, pp. 20–31.
- A. Wolf, "Franks Casket in literarhistorischer Sicht," *Frühmittelalterliche Studien* 3 (1969), pp. 227–243.

External links

- British Museum, The Franks Casket (http://www.britishmuseum.org/explore/highlights/highlight_objects/pe_mla/t/the_franks_casket.aspx), elementary Explore/Highlights page, with 4 low-resolution photos
- British Museum, The Franks Casket / The Auzon Casket (http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=92560&partid=1), more technical Research/Collection Database page, with more detailed discussion and 35 higher-resolution photos

Poetic Edda

Norse Anthropology

- **History**
- **People**
- **Homeland**

The ***Poetic Edda*** is a collection of Old Norse poems primarily preserved in the Icelandic mediaeval manuscript Codex Regius. Along with Snorri Sturluson's *Prose Edda*, the *Poetic Edda* is the most important extant source on Norse mythology and Germanic heroic legends, and from the early 19th century onwards has had a powerful influence on later Scandinavian literatures, not merely through the stories it contains but through the visionary force and dramatic quality of many of the poems. It has also become an inspiring model for many later innovations in poetic meter, particularly in the Nordic languages, offering many varied examples of terse, stress-based metrical schemes working without any final rhyme, and instead using alliterative devices and strongly concentrated imagery. Poets who have acknowledged their debt to the Poetic Edda include Vilhelm Ekelund, August Strindberg, J.R.R. Tolkien, Ezra Pound and Karin Boye.

Codex Regius was written in the 13th century but nothing is known of its whereabouts until 1643 when it came into the possession of Brynjólfur Sveinsson, then Bishop of Skálholt. At that time versions of the *Prose Edda* were well known in Iceland but scholars speculated that there once was another Edda—an ***Elder Edda***—which contained the pagan poems which Snorri quotes in his *Prose Edda*. When Codex Regius was discovered, it seemed that this speculation had proven correct. Brynjólfur attributed the manuscript to Sæmundr the Learned, a larger-than-life 12th century Icelandic priest. While this attribution is rejected by modern scholars, the name ***Sæmundar Edda*** is still sometimes associated with "Prose Edda."

Bishop Brynjólfur sent Codex Regius as a present to the Danish king, hence the name. For centuries it was stored in the Royal Library in Copenhagen but in 1971 it was returned to Iceland.

Composition

The title page of Olive Bray's English translation of the *Poetic Edda* depicting the tree Yggdrasil and a number of its inhabitants (1908) by W. G. Collingwood.

The ***Eddic poems*** are composed in alliterative verse. Most are in *fornyrðislag*, while *málaháttr* is a common variation. The rest, about a quarter, are composed in *ljóðaháttr*. The language of the poems is usually clear and relatively unadorned. While kennings are often employed they do not rise to the frequency or complexity found in skaldic poetry.

Authorship

Like most early poetry the Eddic poems were minstrel poems, passing orally from singer to singer and from poet to poet for centuries. None of the poems are attributed to a particular author though many of them show strong individual characteristics and are likely to have been the work of individual poets. Scholars sometimes speculate on hypothetical authors but firm and accepted conclusions have never been reached.

Time

The dating of the poems has been a lively source of scholarly argument for a long time. Firm conclusions are hard to reach. While lines from the Eddic poems sometimes appear in poems by known poets such evidence is difficult to evaluate. For example Eyvindr skáldaspillir, composing in the latter half of the 10th century, uses in his *Hákonarmál* a couple of lines also found in *Hávamál*. It is possible that he was quoting a known poem but it is also possible that *Hávamál*, or at least the strophe in question, is the younger derivative work.

The few demonstrably historical characters mentioned in the poems, like Attila, provide a *terminus post quem* of sorts. The dating of the manuscripts themselves provides a more useful *terminus ante quem*.

Individual poems have individual clues to their age. For example Atlamál hin groenlenzku is claimed by its title, and seems by some internal evidence, to have been composed in Greenland. If so, it can be no earlier than about 985 since there were no Scandinavians in Greenland until that time.

In some cases old poems can have been interpolated with younger verses or merged with other poems. For example stanzas 9-16 of *Völuspá*, the "Dvergatal" or "Catalogue of Dwarfs", is considered to be an interpolation.

Location

The problem of dating the poems is linked with the problem of finding out where they were composed. Since Iceland was not settled until about 870, anything composed before that time would necessarily have been elsewhere, most likely in Scandinavia. Any young poems, on the other hand, are likely Icelandic in origin.

Scholars have attempted to localize individual poems by studying the geography, flora and fauna which they refer to. This approach usually does not yield firm results. While there are, for example, no wolves in Iceland we can be sure that Icelandic poets were familiar with the species. Similarly the apocalyptic descriptions of *Völuspá* have been taken as evidence that the poet who composed it had seen a volcanic eruption in Iceland - but this is hardly certain.

Editions and inclusions

Some poems similar to those found in Codex Regius are normally also included in editions of the *Poetic Edda*. Important manuscripts include AM 748 I 4to, *Hauksbók* and *Flateyjarbók*. Many of the poems are quoted in Snorri's Edda but usually only in bits and pieces. What poems are included in an edition of the *Poetic Edda* depends on the editor. Those not in Codex Regius are sometimes called *Eddica minora* from their appearance in an edition with that title edited by Andreas Heusler and Wilhelm Ranisch in 1903.

English translators are not consistent on the translations of the names of the Eddic poems or on how the Old Norse forms should be rendered in English. Up to three translations are given below, taken from the translations of Bellows, Hollander, and Larrington with proper names in the normalized English forms found in John Lindow's *Norse Mythology* and in Andy Orchard's *Cassell's Dictionary of Norse Myth and Legend*.

Mythological Poems

In Codex Regius

- *Völuspá* (*Wise-woman's prophecy, The Prophecy of the Seeress, The Seeress's Prophecy*)
- *Hávamál* (*The Ballad of the High One, The Sayings of Hár, Sayings of the High One*)
- *Vafþrúðnismál* (*The Ballad of Vafthrúdnir, The Lay of Vafthrúdnir, Vafthrúdnir's Sayings*)
- *Grímnismál* (*The Ballad of Grímnir, The Lay of Grímnir, Grímnir's Sayings*)
- *Skírnismál* (*The Ballad of Skírnir, The Lay of Skírnir, Skírnir's Journey*)
- *Hárbarðsljóð* (*The Poem of Hárbard, The Lay of Hárbard, Hárbard's Song*)
- *Hymiskviða* (*The Lay of Hymir, Hymir's Poem*)
- *Lokasenna* (*Loki's Wrangling, The Flyting of Loki, Loki's Quarrel*)
- *Þrymskviða* (*The Lay of Thrym, Thrym's Poem*)
- *Völundarkviða* (*The Lay of Völund*)
- *Alvíssmál* (*The Ballad of Alvís, The Lay of Alvís, All-Wise's Sayings*)

Not in Codex Regius

- *Baldrs draumar* (*Baldr's Dreams*)
- *Gróttasöngr* (*The Mill's Song, The Song of Grotti*)
- *Rígsþula* (*The Song of Ríg, The Lay of Ríg, The List of Ríg*)
- *Hyndluljóð* (*The Poem of Hyndla, The Lay of Hyndla, The Song of Hyndla*)
  - *Völuspá in skamma* (*The short Völuspá, The Short Seeress' Prophecy, Short Prophecy of the Seeress*) - This poem, sometimes presented separately, is often included as an interpolation within *Hyndluljóð.*
- *Svipdagsmál* (*The Ballad of Svipdag, The Lay of Svipdag*) - This title, originally suggested by Bugge, actually covers two separate poems. These poems are late works and not included in most editions after 1950:
  - *Grógaldr* (*Gróa's Spell, The Spell of Gróa*)
  - *Fjölsvinnsmál* (*Ballad of Fjölsvid, The Lay of Fjölsvid*)
- *Hrafnagaldur Óðins* (*Odins's Raven Song, Odin's Raven Chant*). (A late work not included in most editions after 1900).

Heroic lays

After the mythological poems Codex Regius continues with heroic lays about mortal heroes. The heroic lays are to be seen as a whole in the Edda, but they consist of three layers, the story of Helgi Hundingsbani, the story of the Nibelungs and the story of Jörmunrekkr, king of the Goths. These are, respectively, Scandinavian, German and Gothic in origin. As far as historicity can be ascertained, Attila, Jörmunrekkr and Brynhildr actually existed, taking Brynhildr to be partly based on Brunhilda of Austrasia, but the chronology has been reversed in the poems.

In Codex Regius

The Helgi Lays

- *Helgakviða Hundingsbana I* or *Völsungakviða* (*The First Lay of Helgi Hundingsbane, The First Lay of Helgi the Hunding-Slayer, The First Poem of Helgi Hundingsbani*)
- *Helgakviða Hjörvarðssonar* (*The Lay of Helgi the Son of Hjörvard, The Lay of Helgi Hjörvardsson, The Poem of Helgi Hjörvardsson*)
- *Helgakviða Hundingsbana II* or *Völsungakviða in forna* (*The Second Lay of Helgi Hundingsbane, The Second Lay of Helgi the Hunding-Slayer, A Second Poem of Helgi Hundingsbani*)

The Niflung Cycle

- *Frá dauða Sinfjötla* (*Of Sinfjötli's Death, Sinfjötli's Death, The Death of Sinfjötli*) (A short prose text.)
- *Grípisspá* (*Grípir's Prophecy, The Prophecy of Grípir*)
- *Reginsmál* (*The Ballad of Regin, The Lay of Regin*)
- *Fáfnismál* (*The Ballad of Fáfnir, The Lay of Fáfnir*)
- *Sigrdrífumál* (*The Ballad of The Victory-Bringer, The Lay of Sigrdrífa*)
- *Brot af Sigurðarkviðu* (*Fragment of a Sigurd Lay, Fragment of a Poem about Sigurd*)
- *Guðrúnarkviða I* (*The First Lay of Gudrún*)
- *Sigurðarkviða hin skamma* (*The Short Lay of Sigurd, A Short Poem about Sigurd*)
- *Helreið Brynhildar* (*Brynhild's Hell-Ride, Brynhild's Ride to Hel, Brynhild's Ride to Hell*)
- *Dráp Niflunga* (*The Slaying of The Niflungs, The Fall of the Niflungs, The Death of the Niflungs*)
- *Guðrúnarkviða II* (*The Second Lay of Gudrún* or *Guðrúnarkviða hin forna The Old Lay of Gudrún*)
- *Guðrúnarkviða III* (*The Third Lay of Gudrún*)
- *Oddrúnargrátr* (*The Lament of Oddrún, The Plaint of Oddrún, Oddrún's Lament*)
- *Atlakviða* (*The Lay of Atli*). The full manuscript title is *Atlakviða hin grœnlenzka*, that is, *The Greenland Lay of Atli*, but editors and translators generally omit the Greenland reference as a probable error from confusion with the following poem.
- *Atlamál hin groenlenzku* (*The Greenland Ballad of Atli, The Greenlandish Lay of Atli, The Greenlandic Poem of Atli*)

The Jörmunrekkr Lays

- *Guðrúnarhvöt* (*Gudrún's Inciting, Gudrún's Lament, The Whetting of Gudrún.*)
- *Hamðismál* (*The Ballad of Hamdir, The Lay of Hamdir*)

Not in Codex Regius

Several of the legendary sagas contain poetry in the Eddic style. Its age and importance is often difficult to evaluate but the Hervarar saga, in particular, contains interesting poetic interpolations.

- *Hlöðskviða* (*Lay of Hlöd*, also known in English as *The Battle of the Goths and the Huns*), extracted from *Hervarar saga*.
- *The Waking of Angantýr*, extracted from *Hervarar saga*.

Allusions and quotations

- As noted above, the *Prose Edda* of Snorri Sturluson makes much use of the *Poetic Edda*.
- The *Volsungasaga* is a prose Germanic version of much of the Niflung cycle of poems. Due to several missing pages in the Codex Regius, the Volsungasaga is the oldest source for the Norse version of much of the story of Sigurð. Only four stanzas found on those pages are still extant, all of which are quoted in the Volsungasaga.

References

- Anderson, Rasmus B. (1876). *Norse Mythology: Myths of the Eddas.* Chicago: S. C. Griggs and company; London: Trubner & co. Reprinted 2003, Honolulu: University Press of the Pacific. ISBN 1-4102-0528-2
- Árni Björnsson (Ed.). (1975). *Snorra-Edda*. Reykjavík. Iðunn.
- Ásgeir Blöndal Magnússson (1989). *Íslensk orðsifjabók*, Reykjavík.
- Lindow, John (2001). *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs* [1]. Oxford: Oxford University Press. ISBN 0-19-515382-0.
- Orchard, Andy (1997). *Cassell's Dictionary of Norse Myth and Legend*. London: Cassell. ISBN 0-304-36385-5.
- Ólafur Briem (Ed.). (1985). *Eddukvæði*. Reykjavík: Skálholt.
- Tolkien, J. R. R. *The Return of the Shadow*, page 240. Ed. Christopher Tolkien. Boston: Houghton Mifflin, 1988.

Bibliography in reverse chronological order

Original text

- Neckel, Gustav (Ed.). (1983). *Edda: Die Lieder des Codex Regius nebst verwandten Denkmälern I: Text*. (Rev. Hans Kuhn, 5th edition). Heidelberg: Winter. (A web text of the Poetic Edda based on this edition has been prepared by David Stifter and Sigurdur H. Palsson (1994), Vienna, corrections by Fabrizio Ducci (2001), Titus version by Jost Gippert, available at Titus: Text Collection: Edda [2].)
- Jón Helgason (Ed.). (1955). *Eddadigte* (3 vols.). Copenhagen: Munksgaard. (Codex Regius poems up to *Sigrdrífumál*.) (Reissue of the following entry.)
  - ———— (Ed.) (1951–1952). *Eddadigte*. Nordisk filologi A: 4 and 7–8. Copenhagen: Munksgaard.
- Finnur Jónsson (Ed.). (1932). *De gamle Eddadigte*. Copenhagen: Gads. (Available in pdf format at septentrionalia.org [3].)
- Boer, R. C. (Ed.). (1922). *Die Edda mit historisch-kritischem Commentar I: Einleitung und Text*. (2 vols.) Haarlem: Willink & Zoon. (Text and German translation.)
- Heusler, Andreas & Ranisch, Wilhelm (Eds.) (1903). *Eddica Minora*. Dortmund.
- Wimmer, E. A. & Finnur Jónsson (Eds.) (1891). *Håndskriftet Nr 2365 4to gl. kgl. samling på det store Kgl. bibliothek i København (Codex regius af den ældre Edda) i fototypisk og diplomatisk gengievelse.* (4 vols.) Copenhagen: Samfund til udgivelse at gammel nordisk litteratur. (A lithographic edition of the Codex Regius with diplomatic text.)
- Bugge, Sophus (Ed.). (1867). *Sæmundar Edda*. Christiania: P. T. Malling. (Available at Old Norse: etexts [4].)
- Munch, P.A. (Ed.). (1847). *Den ældre Edda: Samling af norrøne oldkvad*. Christiania [Oslo]: P.T. Malling. (Available in image format at books.google.com [5].)
- Sagnanet: Eddic poetry [6] (Portal to graphic images of Eddic poems from manuscripts and old printed texts).

Original text with English translation

- Dronke, Ursula (Ed. & trans.) (1969). *The Poetic Edda*, vol. I, *Heroic Poems*. Oxford: Clarendon. ISBN 0-19-811497-4. (*Atlakviða*, *Atlamál in Grœnlenzko*, *Guðrúnarhvöt*, *Hamðismál*.)
- ———— (1997). *The Poetic Edda*, vol. II, *Mythological Poems*. Oxford: Clarendon. ISBN 0-19-811181-9. (*Völuspá*, *Rígsthula*, *Völundarkvida*, *Lokasenna*, *Skírnismál*, *Baldrs draumar*.)
- Bray, Olive. (Ed. & trans.) (1908). *The Elder or Poetic Edda: Commonly known as Saemund's Edda*, Part 1, *The Mythological Poems*. Viking Club Translation Series vol. 2. London: Printed for the Viking Club. Reprinted 1982 New York: AMS Press. ISBN 0-404-60012-3
- Gudbrand Vigfússon & Powell, F. York (Ed. & trans.) (1883). *Corpus Poeticum Boreale: The Poetry of the Old Northern Tongue*. (2 vols.) Oxford: Oxford University Press. Reprinted 1965, New York: Russell & Russell. Reprinted 1965, Oxford: Clarendon. Translations from Volume 1 issued in Lawrence S. Thompson (Ed.). (1974). *Norse mythology: the Elder Edda in prose translation.*. Hamden, CN: Archon Books. ISBN 0-208-01394-6

English translation only

- Larrington, Carolyne. (Trans.). (1996). *The Poetic Edda*. Oxford World's Classics. Oxford: Oxford University Press. ISBN 0-19-282383-3
- Terry, Patricia. (Trans.) (1990). *Poems of the Elder Edda.* Philadelphia: University of Pennsylvania Press. ISBN 0-8122-8235-3 hardcover, ISBN 0-8122-8220-5 paperback. (A revision of Terry's *Poems of the Vikings* of 1969, listed below.)
- Auden, W. H. & Taylor, Paul B. (Trans.). (1981). *Norse Poems*. London: Athlone. ISBN 0-485-11226-4. Also issued 1983, London: Faber ISBN 0-571-13028-3. (Revised and expanded edition of Auden and Taylor's *The Elder Edda: A Selection* of 1969, listed below.)
- Terry, Patricia. (Trans.) (1969). *Poems of the Vikings: The Elder Edda*. Indianapolis, IN: Bobbs-Merrill. ISBN 0-672-60332-2
- Auden, W. H. & Taylor, Paul B. (Trans.). (1969). *The Elder Edda: A Selection*. London: Faber. ISBN 0-571-09066-4. Issued in 1970, New York: Random House. ISBN 0-394-70601-3. Also issued 1975, Bridgeport, CN: Associated Booksellers. ISBN 0-571-10319-7
- Hollander, Lee M. (Trans.) (1962). *The Poetic Edda: Translated with an Introduction and Explanatory Notes*. (2nd ed., rev.). Austin, TX: University of Texas Press. ISBN 0-292-76499-5. (Some of the translations appear at Wodensharrow: Texts [7]).
- Bellows, Henry Adams. (Trans.). (1923). *The Poetic Edda: Translated from the Icelandic with an Introduction and Notes.* New York: American-Scandinavian Foundation. Reprinted Lewiston, NY: Edwin Mellon Press. ISBN 0-88946-783-8. (Available at Sacred Texts: Sagas and Legends: The Poetic Edda [8]. An HTML version transcribed with new annotations by Ari Odhinnsen is available at Northvegr: Lore: Poetic Edda - Bellows Trans. [9].)
- Thorpe, Benjamin. (Trans.). (1866). *Edda Sæmundar Hinns Froða: The Edda Of Sæmund The Learned*. (2 vols.) London: Trübner & Co. 1866. (HTML version transcribed by Ari Odhinnsen available at Northvegr: Lore: Poetic Edda - Thorpe Trans. [10]) Reprinted 1906 as "The Elder Eddas of Saemund" in Rasmus B. Anderson & J. W. Buel (Eds.) *The Elder Eddas of Saemund Sigfusson. Tr. from the original Old Norse text into English by Benjamin Thorpe, and The Younger Eddas of Snorre Sturleson Tr. from the original Old Norse text into English by I. A. Blackwell* (pp. 1–255). Norrœna, the history and romance of northern Europe. London, Stockholm, Copenhagen, Berlin, New York: Norrœna Society. (A searchable graphic image version of this text requiring DjVu plugin is available at University of Georgia Libraries: Facsimile Books and Periodicals: The Elder Eddas and the Younger Eddas [11].)
- Cottle, A. S. (Trans.). (1797). *Icelandic Poetry or the Edda of Saemund*. Bristol: N. Biggs. [12] (Oldest English translation of a substantial portion of the Poetic Edda.)

Commentary

- La Farge, Beatrice & Tucker, John. (Eds.). (1992) *Glossary to the Poetic Edda Based on Hans Kuhn's Kurzes Wörterbuch*. Heidelberg. (Update and expansions of the glossary of the Neckel-Kuhn edition.)
- Glendinning, Robert J. & Bessason, Haraldur. (1983). *Edda: A Collection of Essays*. Winnipeg, MB: University of Manitoba.

External links

- Eddukvæði [13] Poetic Edda in Old Norse from heimskringla.no
- The Poetic Edda, Bellows translation at sacred-texts.com [8]
- Critical editions of the Poetic Edda in pdf format at septentrionalia.net [3]
- CyberSamurai Encyclopedia of Norse Mythology: Poetic Edda (Old Norse) [14]
- CyberSamurai Encyclopedia of Norse Mythology: Poetic Edda (English) [15]
- *The Elder Eddas of Saemund Sigfusson; and the Younger Eddas of Snorre Sturleson* at Project Gutenberg, translated by Benjamin Thorpe (Elder Eddas) and I. A. Blackwell (Younger Eddas). (1906)

References

[1] http://books.google.com/books?id=KlT7tv3eMSwC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false
[2] http://titus.uni-frankfurt.de/texte/etcs/germ/anord/edda/edda.htm
[3] http://www.septentrionalia.net/etexts/index.php#on
[4] http://etext.old.no
[5] http://books.google.com/books?vid=0rCZxtdNhQ4rSYoR&id=in4EAAAAQAAJ&as_brr=1
[6] http://sagnanet.is/yaz/SagaZ3950_Eng.php?ordaleit=Eddukv%E6%F0i&B1=Search
[7] http://www.angelfire.com/on/Wodensharrow/texts.html
[8] http://www.sacred-texts.com/neu/poe/index.htm
[9] http://www.northvegr.org/lore/poetic/index.php
[10] http://www.northvegr.org/lore/poetic2/000.php
[11] http://fax.libs.uga.edu/PT7234xE211/#
[12] http://93beast.fea.st/files/section2/mythology/Icelandic%20Poetry%20or%20the%20Edda%20of%20Saemund.pdf
[13] http://www.heimskringla.no/wiki/Eddukvæði
[14] http://www.cybersamurai.net/Mythology/nordic_gods/LegendsSagas/Edda/PoeticEdda/Index.htm#ice
[15] http://www.cybersamurai.net/Mythology/nordic_gods/LegendsSagas/Edda/PoeticEdda/Index.htm#en

Codex Runicus

The **Codex Runicus** is a codex of 202 pages written in medieval runes around the year 1300 which includes the oldest preserved Nordic provincial law, Scanian Law (*Skånske lov*) pertaining to the Danish land Scania (Skåneland). Codex Runicus is one of the few runic texts found on parchment. The manuscript's initials are painted various colors and the rubrics are red. Each rune corresponds to a letter of the Latin alphabet.

Leaf (f. 27r.) of Codex Runicus, a vellum manuscript from c. 1300 containing one of the oldest and best preserved texts of the Scanian Law, written entirely in runes.

The last leaf (f. 100r) of the Codex Runicus manuscript with the oldest musical notation found in Scandinavia.

Runic manuscripts

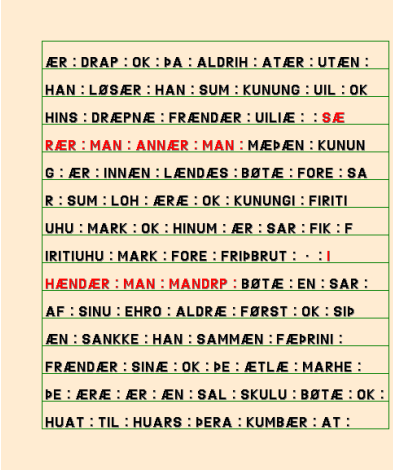
The Codex Runicus is considered by most scholars a nostalgic or revivalist use of runes and not a natural step from the Nordic runic script culture of the Viking Age to the medieval Latin manuscript culture.[]

A similar use of runes in a Scandinavian manuscript from this era is known only from the small fragment *SKB A 120*, a religious text about Mary's lament at the cross. The two manuscripts are similar in how the runes are formed and also in their language use, and it has therefore been suggested that it they were both written by the same Scanian scribe. Some scholars argue that they were written at the scriptorium at the Cistercian monastery at Herrevad in Scania, although the idea is contested.[1]

Some historians have considered it feasible that the Codex is a part and remainder of a formerly substantial collection of Scandinavian runic manuscripts, obliterated during the destruction of monasteries and libraries that followed the Protestant Reformation. Support for this idea has been found in reports written by Olaus Magnus, a Catholic ecclesiastic active during the 16th century in Uppsala, Sweden, who fled the country due to the Reformation. According to Olaus Magnus, there were many books written with runes in important Swedish religious centres, such as Skara and Uppsala, before the Reformation.[2] Other historians have questioned the accuracy of his report.[2]

Content of the Codex

The manuscript has three major parts: the Scanian Law (fol. 1-82), the Scanian Ecclestical Law (fol. 84–91), a chronicle of the early Danish monarchs (fol. 92-97) and a description of the Danish-Swedish border (fol. 97-100). The Scanian Ecclesiastical Law (*Skånske Kirkelov*) is a settlement detailing the administration of justice agreed upon by the Scanians and the archbishop of Lund in the late 12th century.[3] The two law texts are written in the same hand, but the non-legal material of the codex, beginning on leaf 92, is believed to have been added in another hand, at a later date.[4] The history section consists of a fragment of a list of Danish kings and a chronicle beginning with the legendary Danish king Hadding's son Frode and ending with Eric VI of Denmark. Following the historical texts is a description of the oldest border between Sweden and Denmark (referred to as "the Daneholm settlement"). On the last leaf of Codex Runicus is a verse with musical notations - the first musical notations written in Scandinavia. It is the earliest written evidence of secular music in Denmark, a non-rhythmic notation on a four-line staff.[5]


ÆR : DRAP : OK : ÞA : ALDRIH : ATÆR : UTÆN :
HAN : LØSÆR : HAN : SUM : KUNUNG : UIL : OK
HINS : DRÆPNÆ : FRÆNDÆR : UILIÆ : : SÆ
RÆR : MAN : ANNÆR : MAN : MÆÞÆN : KUNUN
G : ÆR : INNÆN : LÆNDÆS : BØTÆ : FORE : SA
R : SUM : LOH : ÆRÆ : OK : KUNUNGI : FIRITI
UHU : MARK : OK : HINUM : ÆR : SAR : FIK : F
IRITIUHU : MARK : FORE : FRIÞBRUT : · : I
HÆNDÆR : MAN : MANDRP : BØTÆ : EN : SAR :
AF : SINU : EHRO : ALDRÆ : FØRST : OK : SIÞ
ÆN : SANKKE : HAN : SAMMÆN : FÆÞRINI :
FRÆNDÆR : SINÆ : OK : ÞE : ÆTLÆ : MARHE :
ÞE : ÆRÆ : ÆR : ÆN : SAL : SKULU : BØTÆ : OK :
HUAT : TIL : HUARS : ÞERA : KUMBÆR : AT :

The sample page of the Codex written with Latin letters. For the reader's convenience.

Transliteration

Like other Scandinavian manifestations of Medieval runes, the runic alphabet of the Codex Runicus contains a sign for each phoneme of the language. A dotted variant had been introduced in order to separate voiceless k from the corresponding voiced consonant g. New runes introduced for the vowel sounds also appear in the codex.

The runic alphabet utilized on f. 27r and f.100r. (Medieval Runes used for c and y are added.)

The text on leaf 27r, from the first rubric (line 3), reads:

> *Særær man annær man mæþæn kunung ær innæn lændæs bøtæ fore sar sum loh æræ :ok kunungi firitiuhu mark ok hinum ær sar fik firitiuhu mark fore friþbrut."*
>
> (If a man wounds another man while the king is in the province he shall pay a fine for the wound in accordance with the law, and 40 marks to the king and 40 marks for breach of the peace to the one who was wounded.)[6]

Transliteration of f.27 r from the first rubric.

The verse with the musical notations is the first two lines of the folk song *Drømde mig en drøm i nat* (I dreamt a dream last night), about a girl who dreams of becoming a rich woman. The melody is one that is well known to all Danes, having been used as an interval signal on Danish radio since 1931.

The section with the verse and musical notations are on the last leaf and reads:

> *Drømde mik en drøm i nat* (I dreamt a dream last night),
>
> *um silki ok ærlik pæl* (of silk and fine fur / of justice and fair play).[7]

The Codex Runicus has the shelfmark *AM 28 8vo* and is part of the Arnamagnæan Collection at the University of Copenhagen in Denmark.[6][8]

Notes and references

[1] Frederiksen, Britta Olrik (2003). "The History of Old Nordic manuscripts IV: Old Danish", p. 821: "Something of a similar kind is known only in the small fragment SKB A 120, and given that it stands close to AM 28 8vo in terms of the form of the runes and the language (Scanian), it has been suggested that it the two manuscripts come from the same scriptorium; it has been further suggested, on rather meager grounds, that this scriptorium may have been at the Cistercian monastery at Herrevad in Scania."

[2] Enoksen, Lars Magnar. (1998). *Runor : historia, tydning, tolkning*. Historiska Media, Falun. ISBN 91-88930-32-7 p. 175

[3] Det Danske Sprog- og Litteraturselskab (DSL). Kulturhistorisk baggrund (http://smn.dsl.dk/index.php?teksterid=20&side=sider&litteraturbeskrivelse=true&haandskriftid=-1&trykid=-1&tekstid=-1) (Cultural historic background). In Danish. Retrieved 20 February 2007

[4] Kr. Kålund, Katalog, II, p. 344 (http://www.hum.ku.dk/ami/kk28.html). The Arnamagnæan Institute, Faculty of Humanities, University of Copenhagen. Retrieved May 22, 2007.

[5] The Earliest Evidences of Musical Activities (http://www.denmark.dk/portal/page?_pageid=374,477981&_dad=portal&_schema=PORTAL). *Early Danish Music*. Cultural Denmark. The Ministry of Foreign Affairs of Denmark. Retrieved 22 May 2007

[6] AM 28 8vo – Codex runicus (http://www.hum.ku.dk/ami/am28.html). Scanned version of Codex Runicus. The Arnamagnæan Institute, a teaching and research institute within the Faculty of Humanities at the University of Copenhagen.

[7] See the article Drømde mig en drøm i nat

[8] *Det Arnamagnæanske Haandskrift No 28, 8vo: Codex Runicus*. Kommissionen for det Arnamagnæanske Legat, København: 1877.

Further reading

- Brøndum-Nielsen, Johannes; Svend Aakjær, D.J. Jørgensen (1933). *Skånske lov, Danmarks gamle landskabslove, Bd. I*. København. pp. 1–199.

External links

- Codex Runicus at the Arnamagnæan Institute (http://arnamagnaeansk.ku.dk/haandskriftssamlingen/eks/am_28_8vo/)
- Audio of *Drømde mik en drøm i nat* (wav file) (http://www.vikinganswerlady.com/audio/DromteMigEnDrom.wav)

Thorn (letter)

Thorn or **þorn** (**Þ**, **þ**) is a letter in the Old English, Gothic, Old Norse, and Icelandic alphabets, as well as some dialects of Middle English. It was also used in medieval Scandinavia, but was later replaced with the digraph *th,* except in Iceland where it survives. The letter originated from the rune in the Elder Fuþark, called *thorn* in the Anglo-Saxon and *thorn* or *thurs* ("giant") in the Scandinavian rune poems, its reconstructed Proto-Germanic name being *Thurisaz.*

Upper- and lower-case versions of the thorn character

It has the sound of either a voiceless dental fricative [θ], like *th* as in the English word *thick*, or a voiced dental fricative [ð], like *th* as in the English word *the*. Modern Icelandic usage generally excludes the latter, which is instead represented with the letter eth (Ð, ð), however the pronunciation of words beginning with a þ often depends on that word's position within a sentence, being pronounced [θ] if the word is at the beginning of a sentence but [ð] otherwise. Þ in modern Icelandic also has a voiceless allophone [θ], which occurs in certain positions within a phrase.

Typographically, the lower case thorn character is unusual in that it has both an ascender and a descender.

Uses

English

Old English

The letter thorn was used for writing Old English very early on, as was ð; but, unlike ð, thorn remained in common use through most of the Middle English period. Both letters were used for the phoneme /θ/, sometimes by the same scribe. This sound was regularly realized in Old English as the voiced fricative [ð] between voiced sounds, but either letter could be used to write it; the modern use of [ð] in phonetic alphabets is not the same as the Old English orthographic use. A thorn with the ascender crossed () was a popular abbreviation for the word *that*.

Middle and Early Modern English

The modern digraph *th* began to grow in popularity during the 14th century; at the same time, the shape of thorn grew less distinctive, with the letter losing its ascender (becoming similar in appearance to the old wynn (Ƿ, ƿ), which had fallen out of use by 1300) and, in some hands, such as that of the scribe of the unique mid-15th century manuscript of *The Boke of Margery Kempe*, ultimately becoming indistinguishable from the letter Y. By this stage *th* was predominant, however, and the usage of thorn was largely restricted to certain common words and abbreviations. In William Caxton's pioneering printed English, it is rare except in an abbreviated *the*, written with a thorn and a superscript E. This was the longest-lived usage, though the substitution of Y for thorn soon became ubiquitous, leading to the common 'ye' as in 'Ye Olde Curiositie Shoppe'. One major reason for this is that Y existed in the printer's type fonts that were imported from Germany or Italy, and thorn did not. The first printing of the King James Version of the Bible in 1611 used the Y form of thorn with a superscript E in places such as Job 1:9, John 15:1, and Romans 15:29. It also used a similar form with a superscript T, which was an abbreviated *that*, in places such as 2 Corinthians 13:7. All were replaced in later printings by *the* or *that*, respectively.

Abbreviations

The following were abbreviations during Middle and Early Modern English using the letter thorn:

- $\overset{e}{\text{þ}}$ – ($þ^e$) a Middle English abbreviation for the word *the*
- $\overset{t}{\text{þ}}$ – ($þ^t$) a Middle English abbreviation for the word *that*
- $\overset{u}{\text{þ}}$ – ($þ^u$) a rare Middle English abbreviation for the word *thou* (which was written early on as *þu* or *þou*)
- (y^s) an Early Modern English abbreviation for the word *this*
- $\overset{e}{\text{ÿ}}$ – (y^e) an Early Modern English abbreviation for the word *the*
- $\overset{t}{\text{ÿ}}$ – (y^t) an Early Modern English abbreviation for the word *that*

Modern English

Thorn in the form of a "Y" survives to this day in pseudo-archaic usages, particularly the stock prefix "Ye olde". The definite article spelled with "Y" for thorn is often jocularly or mistakenly pronounced /jiː/ or mistaken for the archaic nominative case of the second person plural familiar, "ye".

A handwritten form of thorn that was similar to the letter "y" in appearance with a small "e" written above it as an abbreviation for "the" was common in early Modern English. This can still be seen in reprints of the 1611 edition of the King James Version of the Bible in places such as Romans 15:29, or in the Mayflower Compact. The word was never pronounced with a "y" sound, even when so written.

Icelandic

The Icelandic language is the only living language to retain the letter thorn (in Icelandic; *þ*, pronounced *þoddn*, [θɔtn̥] or *þordn*, [θɔrtn̥] in common usage). The letter is the 30th in the Icelandic alphabet, it is transliterated to *th*[1] and never appears at the end of a word. Its pronunciation has not varied much, but in earlier times *þ* was sometimes used instead of *ð* as in the word "*verþa*" which is *verða* (meaning "to become") in modern Icelandic. Þ was originally taken from the runic alphabet and is described in the First Grammatical Treatise:

> Staf þann er flestir menn kalla **þ** þann kalla ég af því heldur **þe** að þá er það atkvæði hans í hverju máli sem eftir lifir nafnsins er úr er tekinn raddarstafur úr nafni hans, sem alla hefi ég samhljóðendur samda í það mark nú sem ég reit snemma í þeirra umræðu. Skal **þ** standa fyrri í stafrófi en titull þó að ég hafi síðar umræðu um hann því að hann er síðast í fundinn, en af því fyrr um titul að hann var áður í stafrófi og ég lét hann þeim fylgja í umræðu eru honum líkir þarfnast sína jartein. Höfuðstaf **þe**-sins rita ég hvergi nema í vers upphafi því að hans atkvæði má eigi æxla þótt hann standi eftir raddarstaf í samstöfun.[2]
>
> — First Grammarian, First Grammatical Treatise

Constructed languages

The thorn is a letter of the alphabet of the Talossan language, in which it may also be seen represented (for convenience) by the digraph TG.

Computing codes

character	Þ	þ
Unicode name	LATIN CAPITAL LETTER THORN	LATIN SMALL LETTER THORN
Unicode	00DE	00FE
Character entity reference	Þ	þ
Windows-1252, ISO-8859-1, ISO-8859-15	DE	FE
LaTeX	\TH	\th

Computer keyboarding

Thorn can be typed on a normal QWERTY keyboard using various system dependent methods. Thorn may also be accessible by copy-and-pasting from a character map, through changing the keyboard layout or through a compose key.

The þ character is accessible using AltGr+t on a modern US-International keyboard

Typing Þ (thorn) on computers

Computer System	Method for Þ	Method for þ	Notes
Compose key ("Multi Key")	Compose ⇧ Shift+T ⇧ Shift+H	Compose t h	Compose is a dead key meaning it is pressed & released rather than held down
GTK+	Ctrl+⇧ Shift+u de ↵ Enter	Ctrl+⇧ Shift+u fe ↵ Enter	GTK+ is ISO 14755-conformant for Unicode input
Icelandic keyboard	Þ	þ	Can be typed directly
Macintosh	⇧ Option+⇧ Shift+T	⇧ Option+t	"U.S. Extended" or "Irish Extended" keyboard layout must be selected
UK keyboard (Linux)	Alt Gr+⇧ Shift+P	Alt Gr+p	
US-International keyboard	Alt Gr+⇧ Shift+T	Alt Gr+t	
Microsoft Windows	Alt+(0222)	Alt+(0254)	Alt must be held down while the rest of the keys are pressed in sequence. Numbers must be typed on the numeric keypad

Variants

A thorn with a stroke on the ascender (□□) was used in English (see the section on usage).

A thorn with a stroke on the descender also exists (□□). The capital form is at codepoint U+A766, and the minuscule form is at codepoint U+A767.

References

[1] http://earth-info.nga.mil/gns/html/Romanization/Romanization_RomanScripts.pdf ICELANDIC BGN/PCGN 1968 Agreement
[2] .

- Freeborn, Dennis (1992) *From Old English to Standard English*. London: Macmillan

External links

- Everson, Michael, *All about the letter þorn* (http://þorn.info/) (blog).
- ———————, "On the status of the Latin letter þorn and of its sorting order" (http://www.evertype.com/standards/wynnyogh/thorn.html), *Standards* (essay), Evertype.
- "Why is 'ye' used instead of 'the' in antique English?" (http://www.askoxford.com/asktheexperts/faq/aboutspelling/ye), *Oxford English Dictionary's FAQ*, Ask Oxford.Wikipedia:Link rot
- *Thorn and Eth: how to get them right* (http://briem.net/), Briem.
- *þ.com* (http://þ.com/).

The ISO basic Latin alphabet																									
Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj	Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr	Ss	Tt	Uu	Vv	Ww	Xx	Yy	Zz

Related
• Derivations
• Diacritics
• History
• ISO/IEC 646
• List of letters
• Numerals
• Palaeography
• Punctuation
• Unicode

Rune Poems

The **Rune Poems** are three poems that list the letters of runic alphabets while providing an explanatory poetic stanza for each letter. Three different poems have been preserved: the **Anglo-Saxon Rune Poem**, the **Norwegian Rune Poem**, and the **Icelandic Rune Poem**.

The Icelandic and Norwegian poems list 16 Younger Futhark runes, while the Anglo Saxon Rune Poem lists 26 Anglo-Saxon runes. Each poem differs in poetic verse, but they contain numerous parallels between one another. Further, the poems provide references to figures from Norse paganism and Anglo-Saxon paganism, the latter included alongside Christian references. A list of rune names is also recorded in the *Abecedarium Nordmannicum*, a 9th-century manuscript, but whether this can be called a poem or not is a matter of some debate.

The rune poems have been theorized as having been mnemonic devices that allowed the user to remember the order and names of each letter of the alphabet and may have been a catalog of important cultural information, memorably arranged; comparable with the Old English sayings, Gnomic poetry, and Old Norse poetry of wisdom and learning.[1]

Rune poems

English

The Old English Rune Poem as recorded was likely composed in the 8th or 9th century[2] and was preserved in the 10th-century manuscript Cotton Otho B.x, fol. 165a – 165b, housed at the Cotton library in London, England. In 1731, the manuscript was lost with numerous other manuscripts in a fire at the Cotton library.[3] However, the poem had been copied by George Hickes in 1705 and his copy has formed the basis of all later editions of the poems.[3]

George Hickes' record of the poem may deviate from the original manuscript.[3] Hickes recorded the poem in prose, divided the prose into 29 stanzas, and placed a copper plate engraved with runic characters on the left-hand margin so that each rune stands immediately in front of the stanza where it belongs.[3] For five of the runes (*wen*, *hægl*, *nyd*, *eoh*, and *Ing*) Hickes gives variant forms and two more runes are given at the foot of the column; *cweorð* and an unnamed rune (*calc*) which are not handled in the poem itself.[3] A second copper plate appears across the foot of the page and contains two more runes: *stan* and *gar*.[3]

Van Kirk Dobbie states that this apparatus is not likely to have been present in the original text of the Cotton manuscript and states that it's possible that the original Anglo-Saxon rune poem manuscript would have appeared similar in arrangement of runes and texts to that of the Norwegian and Icelandic rune poems.[3]

Norwegian

The Norwegian Rune Poem was preserved in a 17th-century copy of a destroyed 13th-century manuscript.[1] The Norwegian Rune Poem is preserved in skaldic metre, featuring the first line exhibiting a "(rune name)(copula) X" pattern, followed by a second rhyming line providing information somehow relating to its subject.[4]

Icelandic

The Icelandic Rune Poem is recorded in four Arnamagnæan manuscripts, the oldest of the four dating from the late 15th century.[1] The Icelandic Rune Poem has been called the most systemized of the rune poems (including the *Abecedarium Nordmannicum*) and has been compared to the *ljóðaháttr* verse form.[4]

Abecedarium Nordmannicum

Recorded in the 9th century, the *Abecedarium Nordmannicum* is the earliest known catalog of Norse rune names, though it does not contain definitions, is partly in Continental Germanic and also contains an amount of distinctive Anglo-Saxon rune types.[5] The text is recorded in Codex Sangallensis 878,[4] kept in the St. Gallen abbey, and may originate from Fulda, Germany.

Notes

[1] Lapidge (2007:25–26).
[2] Van Kirk Dobbie (1965:XLIX).
[3] Van Kirk Dobbie (1965:XLVI).
[4] Acker (1998:52–53).
[5] Page (1999:660).

References

- Acker, Paul (1998). *Revising Oral Theory: Formulaic Composition in Old English and Old Icelandic Verse*. Routledge. ISBN 0-8153-3102-9
- Lapidge, Michael (Editor) (2007). *Anglo-Saxon England*. Cambridge University Press. ISBN 0-521-03843-X
- Page, Raymond Ian (1999). *An Introduction to English Runes* (http://books.google.com/books?id=SgpriZdKin0C&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Boydell Press. ISBN 0-85115-946-X
- Van Kirk Dobbie, Elliott (1942). *The Anglo-Saxon Minor Poems*. Columbia University Press ISBN 0-231-08770-5
- *The Rune Poem* (Old English), ed. and tr. T.A. Shippey, *Poems of Wisdom and Learning in Old English*. Cambridge, 1976: 80–5.

External links

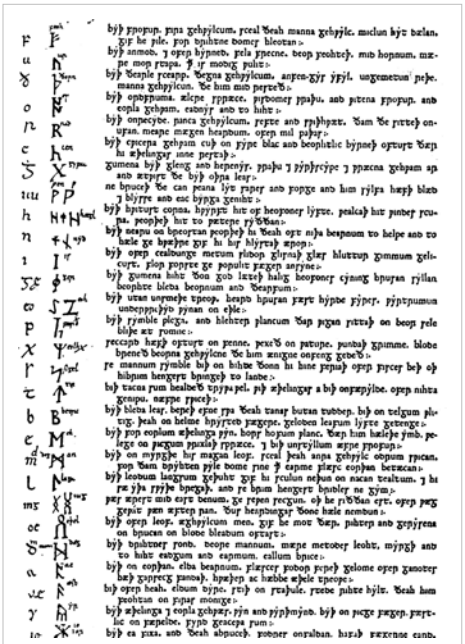
- Rune Poems (http://www.ragweedforge.com/poems.html) from "Runic and Heroic Poems" by Bruce Dickins

Old English rune poem

The **Old English rune poem**, dated to the 8th or 9th century, has stanzas on 29 Anglo-Saxon runes. It stands alongside younger rune poems from Scandinavia, which record the names of the 16 Younger Futhark runes.

The poem is a product of the period of declining vitality of the runic script in Anglo-Saxon England after the Christianization of the 7th century. A large body of scholarship has been devoted to the poem, mostly dedicated to its importance for runology but to a lesser extent also to the cultural lore embodied in its stanzas.[1]

The sole manuscript recording the poem, **Cotton Otho B.x**, was destroyed in the Cotton Fire of 1731, and all editions of the poems are based on a facsimile published by George Hickes in 1705.



Reproduction of the 1705 copy of the poem by George Hickes.

History of preservation

The poem as recorded was likely composed in the 8th or 9th century.[2] It was preserved in the 10th-century manuscript Cotton Otho B.x, fol. 165a – 165b, housed at the Cotton library in London. The first mention of the manuscript is in the 1621 catalogue of the Cottonian collection (Harley 6018, fol. 162v), as "A Saxon book of divers saints lives and the Alphabett of the old Danish letter amonghs Mr. Gocelins." From this it is inferred that the manuscript had formerly belonged to John Joscelyn (1526-1603).

In 1731, the manuscript was lost with numerous other manuscripts in the fire at the Cotton library.[3] However, the poem had been copied by Humfrey Wanley (1672-1726), and published by George Hickes in his 1705 *Linguarum veterum septentrionalium thesaurus*. This copy has formed the basis of all later editions of the poems.[3]

The rune poem was presumably recorded on a single sheet of parchment which had not originally been part of the manuscript, and was possibly bound with a manuscript of Aelfric's *Lives of Saints* by Joscelyn. Consequently, the surviving fragments of the manuscript are of no use in determining the hand or the date of the destroyed folio of the poem. Based on a number of late West Saxon forms in the text, it can be assumed that the manuscript of the rune poem dated to the 10th or 11th century, based on earlier copies by Anglian or Kentish scribes. Although the original dialect and date of the poem cannot be determined with certainty, it was most likely a West Saxon composition predating the 10th century.[4]

George Hickes' record of the poem may deviate from the original manuscript. Hickes recorded the poem in prose, divided the prose into 29 stanzas, and placed a copper plate engraved with runic characters on the left margin so that each rune stands immediately in front of the stanza where it belongs. For five of the runes (*wen*, *hægl*, *nyd*, *eoh*, and *ing*) Hickes gives variant forms, and two more runes are given at the foot of the column: *cweorð* and an unnamed rune (*calc*), which are not handled in the poem itself. A second copper plate appears across the foot of the page and contains two more runes: *stan* and *gar*. This apparatus is not likely to have been present in the original text of the Cotton manuscript.[3]

Rune names

The rune poem itself does not provide the names of the runes. Rather, each stanza is a riddle, to which the rune name is the solution. But the text in Hickes' 1705 publication is glossed with the name of each rune. It is not certain if these glosses had been present in the manuscript itself, or if they were added by Hickes. According to Wrenn (1932), "Hickes himself was quite candid about his additions when printing the Runic Poem. [...] there can be little doubt that Hickes, as Hempl long ago [1904] suggested, added the marginal rune names and rune values deliberately". Consequently, the Old English rune poem is no independent testimony of these rune names which were borrowed by Hickes from other sources such as Cottonian MS Domitian A.ix 11v. It is, however, the only source which provides context for these names.[5] Jones (1967:8) argues that the additions attributed by Wrenn and Hempl to Hickes were in fact those of Wanley, who originally transcribed the text and presumably arranged it into stanzas.

The sixteen rune names which the poem shares with the Younger Futhark alphabet are as follows:

	f ᚠ	u ᚢ	þ ᚦ	o/ą ᚭ	r ᚱ	c/k ᚳ	h ᚻ	n ᚾ	i ᛁ	j/a ᛄ	s ᛋ	t ᛏ	b ᛒ	m ᛗ	l ᛚ	x/ᚱ ᛉ
Old English	Feoh "wealth"	Ur "aurochs"	Þorn "thorn"	Os "mouth"	Rad "riding"	Cen "torch"	Hægl "hail"	Nyd "need"	Is "ice"	Ger "harvest"	Sigel "sun"	Tir "glory"	Beorc "birch"	Mann "man"	Lagu "sea"	Eolhx (see *Algiz*
Norwegian	Fé "wealth"	Úr "dross"	Þurs "giant"	Óss "estuary"	Ræið "riding"	Kaun "ulcer"	Hagall "hail"	Nauð(r) "need"	Ís(s) "ice"	Ár "plenty"	Sól "sun"	Týr	Bjarkan "birch"	Maðr "man"	Lǫgr "waterfall"	Ýr "yew"
Icelandic		Úr "rain"		Óss "Odin"											Lögr "water"	

Of these sixteen Old English names, ten are exact cognates of the Scandinavian tradition (*Feoh, Rad, Hægl, Nyd, Is, Ger, Sigel, Beorc, Mann, Lagu*). In addition, the names of the *Ur* and *Cen* runes correspond in form but not in meaning. The name *Eolhx* is without counterpart as the corresponding Scandinavian rune has inherited the name of the *Eoh* rune. The names of the two runes recording theonyms are special cases. For the *Os* rune, the poem suggests Latin *os* "mouth" only superficially. The poem does not describe a mouth anatomically but the "source of language" and "pillar of wisdom", harking back to the original meaning of *ōs* "(the) god, Woden/Odin". The *Tir* rune appears to have adopted the Scandinavian form (*Týr*, the Anglo-Saxon cognate being *Tiw*). However, *tīr* exists as a noun in Old English, with a meaning of "glory, fame honour". Perhaps involving the original meaning of Tiw, the god associated with fame and honour; also interpreted as "a constellation", "lodestar" because of the stanza's emphasis on "fixedness". The name of the Old English *Þorn* rune is thus the only case with no counterpart in Scandinavian tradition, where the corresponding rune is called *Þurs*.

The good agreement between the Anglo-Saxon and the Scandinavian poems instils confidence that the names recorded in the Anglo-Saxon poem for the eight runes of the Elder Futhark which have been discontinued in the Younger Futhark also reflect their historical names.

ᚸ	ᚹ	ᛇ	ᛈ	ᛉ	ᛝ	ᛟ	ᛞ
Gyfu "generosity"	Wynn "bliss"	Eoh "yew"	Peorð (?)	Eh "horse"	Ing (a hero)	Eþel "estate"	Dæg "day"

Furthermore, the Anglo-Saxon poem gives the names of five runes which are Anglo-Saxon innovations and have no counterpart in Scandinavian or continental tradition.

ᚪ	ᚫ	ᚣ	ᛡ	ᛠ
Ac "oak"	Æsc "ash"	Yr (?)	Ior "eel"(?)	Ear "grave(?)"

Editions and translations

- Bruce Dickins, *Runic and heroic poems of the old Teutonic peoples* [6], 1915, pp. 12–23.
- F. G. Jones, *The Old English Rune Poem, An Edition*, University of Florida, 1967.[7]
- T.A. Shippey (ed. and tr.) in: *Poems of Wisdom and Learning in Old English*. Cambridge, 1976, pp. 80–5.
- Maureen Halsall, *The Old English Rune Poem: A Critical Edition*, Toronto: U of Toronto P, 1981.

References

[1] Jones (1967:vi)
[2] Van Kirk Dobbie (1965:XLIX).
[3] Van Kirk Dobbie (1965:XLVI).
[4] Jones (1967:14-15)
[5] Jones (1967:4)
[6] http://www.archive.org/details/runicandheroicpo00dickuoft
[7] http://www.archive.org/details/oldenglishrunepo00jonerich

- Hempl, G., 'Hickes' Additions to the Runic Poem', *Modern Philology* 1 (1903/4), 135-141.
- Lapidge, Michael (ed.) (2007). *Anglo-Saxon England*. Cambridge University Press. ISBN 0-521-03843-X
- Page, Raymond Ian (1999). *An Introduction to English Runes* (http://books.google.com/books?id=SgpriZdKin0C&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Boydell Press. ISBN 0-85115-946-X
- Van Kirk Dobbie, Elliott (1942). *The Anglo-Saxon Minor Poems*. Columbia University Press ISBN 0-231-08770-5
- Wrenn, C. L., 'Late Old English Rune Names', *Medium Aevum* I (1932).

Runic transliteration and transcription

Runic transliteration and transcription are part of analysing a runic inscription which involves transliteration of the runes into Latin letters, transcription into a normalized spelling in the language of the inscription, and translation of the inscription into a modern language. In machine-processed text, there is a long-standing practice of formatting transliterations in **boldface** and transcriptions in *Italic type*, as the two forms of rendering a runic text have to be kept distinct.[]

Overview

By not only showing the original inscription, but also transliterating, transcribing and translating, scholars present the analysis in a way that allows the reader to follow their interpretation of the runes. Every step has its challenges, but most Younger Futhark inscriptions are quite easy to interpret. Most Scandinavians can learn to read runic inscriptions with a little training. The Elder Futhark inscriptions, however, are much more challenging and they demand a great deal of knowledge in historical linguistics. Standard works such as Sveriges runinskrifter contain extensive presentations of the ways inscriptions have been interpreted throughout the centuries.[1]

Runes

It is practically impossible to render the runes in all the various ways that they appear in the inscriptions, and so the way they look has to be presented in pictures and in drawings.[1]

The **a** and the **þ** rune in ligature on the Rök Runestone.

Transliteration

Transliteration means that the runes are represented by a corresponding Latin letter in **bold**. No consideration is given to the sound the rune represented in the actual inscription, and a good example of this is the ansuz rune, which could vary greatly in shape. In the oldest Younger Futhark inscriptions, it always represented a nasal a, as in French *an*, but later it came to represent other phonemes such as /o/. However, some runemasters continued to use the ansuz rune for an *a* phoneme. The ansuz rune is always transliterated as **o** from the Younger Futhark, and consequently, the transliteration **mon** represents Old Norse *man* in a runestone from Bällsta, and **hon** represents Old Norse *han* in the Frösö Runestone, while **forþom** represents Old Norse *forðom* in an inscription from Replösa.[1]

Variations of the ansuz rune. They are all transliterated as **a**.

Sometimes the runes are "dotted" which means that a dot has been added, and in transliterations dotted runes are treated differently from ordinary runes. Dotted **u**, **k** and **i** are transliterated as **y**, **g** and **e** though they are rather variations of the non-dotted runes than runes in their own right.[1]

The **iŋ** bindrune.

Bind runes are marked with an arch. Some bind runes look in a way that makes it impossible to know which rune preceded the other, and then the scholar has to test the various combinations that give a comprehensible word. Thus all transliterations of bind runes are scholarly interpretations.[1]

Runes that are known from older depictions but that have since disappeared are rendered within square brackets.[1]

Transcription or normalization

The runes are transcribed into normalized spellings of the languages the runes were written in, and normalizations are rendered with italics. Since a single rune may represent several different phonemes, normalizations can differ greatly from transliterations. The **þ** rune can represent both the Old Norse letter *ð* (as in English *the*) or *þ* (as in English *thing*).[1]

Notes and references

[1] *Att läsa runor och runinskrifter* (http://www.raa.se/cms/extern/kulturarv/arkeologi_och_fornlamningar/runstenar/att_lasa_runor_och_runinskrifter.html) on the site of the Swedish National Heritage Board, retrieved May 10, 2008.

Middle English

Middle English	
Region	England, some parts of Wales, south east Scotland and Scottish burghs, to some extent Ireland
Era	developed into Early Modern English, Scots and Yola in Wexford by the 16th century
Language family	Indo-European • Germanic • West Germanic • Anglo-Frisian • **Middle English**
Early forms:	Old English • **Middle English**
Language codes	
ISO 639-2	enm
ISO 639-3	enm

Middle English describes dialects of English in the history of the English language between the High and Late Middle Ages, or roughly during the three centuries between the late 12th and the late 15th century.

Middle English developed out of Late Old English in Norman England (1066–1154) and was spoken throughout the Plantagenet era (1154–1485). The Middle English period ended at about 1470, when the Chancery Standard, a form of London-based English, began to become widespread, a process aided by the introduction of the printing press to England by William Caxton in the late 1470s. By that time the variant of the Northumbrian dialect (prevalent in Northern England) spoken in southeast Scotland was developing into the Scots language. The language of England as used after 1470 and up to 1650 is known as Early Modern English.

Unlike Old English, which tended largely to adopt Late West Saxon scribal conventions in the period immediately before the Norman conquest of England, written Middle English displays a wide variety of scribal (and presumably dialectal) forms. This diversity suggests the gradual end of the role of Wessex as a focal point and trend-setter for writers and scribes, the emergence of more distinct local scribal styles and written dialects, and a general pattern of transition of activity over the centuries that followed, as Northumbria, East Anglia, and London successively emerged as major centres of English literature, each with their own particular interests.

Middle English literature of the 12th and 13th centuries is comparatively rare, as written communication was usually in Anglo-Norman or in Medieval Latin. Middle English became much more important as a literary language during the 14th century, with poets such as Chaucer and Langland.

History

Important texts for the reconstruction of the evolution of Middle English out of Old English are the *Ormulum* (12th century), the *Ancrene Wisse* and the Katherine Group (early 13th century, see AB language) and *Ayenbite of Inwyt* (ca. 1340).[1]

The second half of the 11th century is the transitional period from Late Old English to Early Middle English. Early Middle English is the language of the 12th and 13th centuries. Middle English is fully developed as a literary language by the second half of the 14th century. Late Middle English and the transition to Early Modern English takes place from the early 15th century and is taken to have been complete by the beginning of the Tudor period in 1485.

Transition from Old English

Norman in the Kingdom of England

The Norman conquest of England in 1066 resulted in only limited culture shock. However, the conquest saw the replacement of top levels of English-speaking political and ecclesiastical hierarchies by the Norman-speaking rulers who used Latin for administrative purposes. Thus Norman came into use as a language of polite discourse and literature, and this fundamentally altered the role of Old English in education and administration, even though many Normans of the early period were illiterate and depended on the clergy for written communication and record-keeping. Even now, after nearly a thousand years, the Norman influence on the English language is still apparent, though it did not begin to affect Middle English until somewhat later.

Consider these pairs of Modern English words. The first of each pair is derived from Old English and the second is of Anglo-Norman origin: pig/pork, chicken/poultry, calf/veal, cow/beef, wood/forest, sheep/mutton, house/mansion, worthy/honourable, bold/courageous, freedom/liberty.[2]

The role of Anglo-Norman as the language of government and law can be seen in the abundance of Modern English words for the mechanisms of government that derive from Anglo-Norman: *court*, *judge*, *jury*, *appeal*, *parliament*. Also prevalent in Modern English are terms relating to the chivalric cultures that arose in the 12th century, an era of feudalism and crusading. Early on, this vocabulary of refined behaviour began to work its way into English, imports of the Normans who made their mark on the English language as much as on the territory of England itself.

This period of trilingual activity developed much of the flexible triplicate *synonymy* of modern English. For instance, English has three words meaning roughly "of or relating to a king":

- *kingly* from Old English,
- *royal* from French and
- *regal* from Latin.

Likewise, Norman and — later — French influences led to some interesting word pairs in English, such as the following, which both mean "someone who defends":

- *Warden* from Norman, and
- *Guardian* from French (Both "warden" and "guardian" are derived from Germanic.)

Old and Middle English

The end of Anglo-Saxon rule did not of course change the language immediately. Although the most senior offices in the church were filled by Normans, Old English continued in use in chronicles such as the Peterborough Chronicle until the middle of the 12th century. The non-literate would have spoken the same dialects as before the Conquest, though these changed slowly until written records of them became available for study, which varies in different regions. Once the writing of Old English comes to an end, Middle English has no standard language, only dialects that derive from the dialects of the same regions in the Anglo-Saxon period.

Early Middle English

Early Middle English (1100–1300) has a largely Anglo-Saxon vocabulary (with many Norse borrowings in the northern parts of the country), but a greatly simplified inflectional system. The grammatical relations that were expressed in Old English by the dative and locative cases are replaced in Early Middle English with prepositional constructions. This replacement is, however, incomplete: the Old English genitive "*-es*" survives in the modern Saxon genitive—it is now called the "possessive": e.g., the form "dog's" for the longer "of the dog". But most of the other case endings disappeared in the Early Modern English period, including most of the roughly one dozen forms of the definite article ("the"). The dual grammatical number (expressing exactly two of a thing) also disappeared from English during the Early Modern English period (apart from personal pronouns), further simplifying the language.

Deeper changes occurred in the grammar. Gradually, the wealthy and the government anglicised again, although Norman (and subsequently French) remained the dominant language of literature and law for a few centuries, even after the loss of the majority of the continental possessions of the English monarchy. The new English language did not sound the same as the old; for, as well as undergoing changes in vocabulary, the complex system of inflected endings Old English had, was gradually lost or simplified in the dialects of spoken Middle English. This change was gradually reflected in its increasingly diverse written forms as well. The loss of case endings was part of a general trend from inflections to fixed word order that also occurred in other Germanic languages, and therefore cannot be attributed simply to the influence of French-speaking sections of the population: English did, after all, remain the language of the vast majority. It is also argued[3] that Norse immigrants to England had a great impact on the loss of inflectional endings owing to their semi-mutually comprehensible (to the native English speakers) vocabulary, but lack of capability to reproduce their endings; or that the morphological simplifications were caused by Romano-Britons bilingual in Old English and Brittonic (which lacks noun case) or British Romance (which may have lacked noun case, too, like most modern Romance languages do).

Late Middle English

The Late Middle English period was a time of upheaval in England. After the deposition of Richard II of England in 1399, the House of Plantagenet split into the House of Lancaster and the House of York, whose antagonism culminated in the Wars of the Roses (1455–1487). Stability came only gradually with the Tudor dynasty under Henry VII.

During this period, social change, men coming into positions of power, some of them from other parts of the country or from lower levels in society, resulted also in linguistic change. Towards the end of the 15th century a more modern English was starting to emerge. Printing began in England in the 1470s, which tended to stabilise the language. With a standardised, printed English Bible and Prayer Book being read to church congregations from the 1540s onward, a wider public became familiar with a standard language, and the era of Modern English was under way.

Chancery Standard

Chancery Standard was largely based on the London and East Midland dialects, for those areas were the political and demographic centres of gravity. However, it used other dialect forms where they made meanings clearer; for example, the northern "they", "their" and "them" (derived from Scandinavian forms) were used rather than the London "hi/they", "hir" and "hem." This was perhaps because the London forms could be confused with words such as he, her, and him. (However, the colloquial form written as "'em", as in "up and at 'em", may well represent a spoken survival of "hem" rather than a shortening of the Norse-derived "them".)

In its early stages of development, the clerks who used Chancery Standard would have been familiar with French and Latin, which must have influenced the forms they chose. Chancery Standard was not the only influence on later forms of English—its level of influence is disputed and a variety of spoken dialects continued to exist—but it provided a core around which Early Modern English could crystallise.

By the mid-15th century, Chancery Standard was used for most official purposes except by the Church (which used Latin) and for some legal purposes (for which Law French and some Latin were used). It was disseminated around England by bureaucrats on official business, and slowly gained prestige.

The early printer Richard Pynson in the late 1490s and early 16th century favoured Chancery Standard in his published works, and consequently pushed the English spelling further towards standardisation.

Grammar

With its simplified case-ending system, the grammar of Middle English is much closer to that of modern English than that of Old English. Compared to other Germanic languages, it is probably the most similar to that of modern West Frisian, one of English's closest relatives.

Nouns

Middle English retains only two distinct noun-ending patterns from the more complex system of inflection in Old English. The early Modern English words *engel* (angel) and *name* (name) demonstrate the two patterns:

	strong		**weak**	
	singular	*plural*	*singular*	*plural*
nom/acc	engel	engles	name	namen
gen	engles*	engle**	namen	namen(e)
dat	engle	engle(n)	namen	namen

Some nouns of the *engel* type have an *-e* in the nominative/accusative singular, like the weak declension, but otherwise strong endings. Often these are the same nouns that had an *-e* in the nominative/accusative singular of Old English. (These in turn inherited from Proto-Germanic *ja*-stem and *i*-stem nouns.)

The strong -(e)s plural form has survived into Modern English. The weak -(e)n form is now rare in the standard language, used only in *oxen*, *children*, *brethren*; and it is slightly less rare in some dialects, used in *eyen* for *eyes*, *shoon* for *shoes*, *hosen* for *hose(s)*, *kine* for *cows*, and *been* for *bees*.

Verbs

As a general rule (and all these rules are general), the first person singular of verbs in the present tense ends in -e ("ich here" — "I hear"), the second person in -(e)st ("þou spekest" — "thou speakest"), and the third person in -eþ ("he comeþ" — "he cometh/he comes"). (*þ* is pronounced like the unvoiced *th* in "think").

Plural forms vary strongly by dialect, with southern dialects preserving the Old English -eþ, Midland dialects showing -en from about 1200 onward and northern forms using -es in the third person singular as well as the plural.[]

In the past tense, weak verbs are formed by adding an -ed(e), -d(e) or -t(e) ending. These, without their personal endings, also form past participles, together with past-participle prefixes derived from Old English: i-, y- and sometimes bi-.

Strong verbs, by contrast, form their past tense by changing their stem vowel (binden -> bound), as in Modern English.

Pronouns

After the Conquest, English retained Old English pronouns, with the exception of the third person plural, a borrowing from Old Norse (the original Old English form clashed with the third person singular and was eventually dropped):

Personal pronouns in Middle English

		Singular			Plural		
		Nominative	**Oblique**	**Genitive**	**Nominative**	**Oblique**	**Genitive**
First		ik / ich / I	me	my(n)	we	us	oure
Second		þou / thou	þee / thee	þy(n) / thy(n)	ȝe / ye	ȝow / you	ȝower / your
Third	**Impersonal**	hit	hit / him	his	he þei / they	hem þem / them	her þeir / their
	Masculine	he	him	his			
	Feminine	ȝho / scho / sche	hire	hire			

Here are the Old English pronouns.

Old English pronouns

			Nominative	IPA	Accusative	Dative	Genitive
1st	**Singular**		iċ	[ɪtʃ]	mec / mē	mē	mīn
	Dual		wit	[wɪt]	uncit	unc	uncer
	Plural		wē	[weː]	ūsic	ūs	ūser / ūre
2nd	**Singular**		þū	[θuː]	þec / þē	þē	þīn
	Dual		ġit	[jɪt]	incit	inc	incer
	Plural		ġē	[jeː]	ēowic	ēow	ēower
3rd	**Singular**	**Masculine**	hē	[heː]	hine	him	his
		Neuter	hit	[hɪt]	hit	him	his
		Feminine	hēo	[heːo]	hīe	hiere	hiere
	Plural		hīe	[hiːə]	hīe	heom	heora

The first and second person pronouns in Old English survived into Middle English largely unchanged, with only minor spelling variations. In the third person, the masculine accusative singular became 'him'. The feminine form was replaced by a form of the demonstrative that developed into 'sche', but unsteadily—'heyr' remained in some areas for a long time. The lack of a strong standard written form between the 13th and the 15th centuries makes these changes hard to map.

The overall trend was the gradual reduction in the number of different case endings. The accusative case disappeared, but the six other cases were partly retained in personal pronouns, as in *he*, *him*, *his*.

Orthography

Pronunciation

Generally, all letters in Middle English words were pronounced. (Silent letters in Modern English generally come from pronunciation shifts, which means that pronunciation is no longer closely reflected by the written form because of fixed spelling constraints imposed by the invention of dictionaries and printing.) Therefore 'knight' was pronounced [ˈkniçt] (with a pronounced <k> and the <gh> as the <ch> in German 'Knecht'), not [ˈnaɪt] as in Modern English.

In earlier Middle English all written vowels were pronounced. By Chaucer's time, however, the final <e> had become silent in normal speech, but could optionally be pronounced in verse as the meter required (but was normally silent when the next word began with a vowel). Chaucer followed these conventions: -e is silent in 'kowthe' and 'Thanne', but is pronounced in 'straunge', 'ferne', 'ende', etc. (Presumably, the final <y> is partly or completely dropped in 'Caunterbury', so as to make the meter flow.)

An additional rule in speech, and often in poetry as well, was that a non-final unstressed <e> was dropped when adjacent to only a single consonant on either side if there was another short 'e' in an adjoining syllable. Thus, 'every' sounds like "evry" and 'palmeres' like "palmers".

Archaic characters

The following characters can be found in Middle English text, direct holdovers from the Old English Latin alphabet.

letter	name	pronunciation	comments
Æ æ	Ash	[æ]	*Ash* may still be used as a variant of the digraph <ae> in many English words of Greek or Latin origin; and may be found in brand names or loan words.
Ð ð	Eth	[θ], [ð]	*Eth* falls out of use during the 13th century and is replaced by thorn.
Ȝ ȝ	Yogh	[g], [ɣ], [j] or [dʒ]	*Yogh* lingers in some Scottish names as □z□, as in McKenzie with a z pronounced /j/. Yogh became indistinguishable from cursive *z* in Middle Scots and printers tended to use □z□ when *yogh* was not available in their fonts.
Þ þ	Thorn	[θ], [ð]	*Thorn* mostly falls out of use during the 14th century, and is replaced by *th* by 1400. It lingers on in archaic Early Modern English usage, where it was often approximated with □y□, hence the archaic variant spelling of *the* as *ye*.
Ƿ ƿ	Wynn	[w] (the group □hp□ represents [ʍ])	*Wynn* represented the Germanic /w/ phoneme, which had no correspondence in Vulgar Latin phonology (where classical /w/ had become /β/). It mostly falls out of use, being replaced by □w□, during the 13th century. Due to its similarity to the letter □p□, it is mostly represented by □w□ in modern editions of Old and Middle English texts even when the manuscript has wynn.

Sample texts

Ormulum, 12th century

This passage explains the background to the Nativity:

Forrþrihht anan se time comm	As soon as the time came	(3494–501)[4]
þatt ure Drihhtin wollde	that our Lord wanted	
ben borenn i þiss middellærd	be born in this middle-earth	
forr all mannkinne nede	for all mankind sake,	
he chæs himm sone	at once he chose kinsmen for	
kinnessmenn	himself,	
all swillke summ he wollde	all just as he wanted,	
and whær he wollde borenn	and he decided that he would be	
ben	born	
he chæs all att hiss wille.	exactly where he wished.	

Wycliffe's Bible, 1384

From the Wycliffe's Bible, (1384):

First version

> [1]And it was don aftirward, and Jhesu made iorney by citees and castelis, prechinge and euangelysinge þe rewme of God, [2]and twelue wiþ him; and summe wymmen þat weren heelid of wickide spiritis and syknessis, Marie, þat is clepid Mawdeleyn, of whom seuene deuelis wenten [3]out, and Jone, þe wyf of Chuse, procuratour of Eroude, and Susanne, and manye oþere, whiche mynystriden to him of her riches.
>
> —Luke ch.8, v.1–3

Second version

> [1]And it was don aftirward, and Jhesus made iourney bi citees and castels, prechynge and euangelisynge þe rewme of [2]God, and twelue wiþ hym; and sum wymmen þat weren heelid of wickid spiritis and sijknessis, Marie, þat is clepid Maudeleyn, of whom seuene deuelis [3]wenten out, and Joone, þe wijf of Chuse, þe procuratoure of Eroude, and Susanne, and many oþir, þat mynystriden to hym of her ritchesse.
>
> —Luke ch.8, v.1–3
>
> And it came to pass afterward, that he went throughout every city and village, preaching and showing the glad tidings of the kingdom of God: and the twelve were with him, and certain women, which had been healed of evil spirits and infirmities, Mary called Magdalene, out of whom went seven devils, and Joanna the wife of Chuza Herod's steward, and Susanna, and many others, which ministered unto him of their substance.
>
> —Translation of Luke ch.8 v.1–3, from the New Testament

Chaucer, 1390s

The following is the beginning of the general Prologue from *The Canterbury Tales* by Geoffrey Chaucer. The text was written in a dialect associated with London and spellings associated with the then-emergent Chancery Standard.

Original in Middle English: ***Translation into Modern English:*** *(by Coghill)*[]

Whan that Aprill, with his shoures soote	*When in April the sweet showers fall*
The droghte of March hath perced to the roote	*And pierce the drought of March to the root, and all*
And bathed every veyne in swich licour,	*The veins are bathed in liquor of such power*
Of which vertu engendred is the flour;	*As brings about the engendering of the flower,*
Whan Zephirus eek with his sweete breeth	*When also Zephyrus with his sweet breath*
Inspired hath in every holt and heeth	*Exhales an air in every grove and heath*
The tendre croppes, and the yonge sonne	*Upon the tender shoots, and the young sun*
Hath in the Ram his halfe cours yronne,	*His half course in the sign of the Ram has run*
And smale foweles maken melodye,	*And the small fowl are making melody*
That slepen al the nyght with open ye	*That sleep away the night with open eye,*
(So priketh hem Nature in hir corages);	*(So nature pricks them and their heart engages)*
Thanne longen folk to goon on pilgrimages	*Then folk long to go on pilgrimages,*
And palmeres for to seken straunge strondes	*And palmers long to seek the stranger strands*
To ferne halwes, kowthe in sondry londes;	*Of far off saints, hallowed in sundry lands,*
And specially from every shires ende	*And specially from every shires' end*
Of Engelond, to Caunterbury they wende,	*Of England, down to Canterbury they wend*
The hooly blisful martir for to seke	*The holy blissful martyr, quick*
That hem hath holpen, whan that they were seeke.	*To give his help to them when they were sick*

Gower, 1390

The following is the beginning of the Prologue from *Confessio Amantis* by John Gower.

Original in Middle English:	***Translation into Modern English:*** *(by Richard Brodie)*[5]
Of hem that writen ous tofore	*Of those who wrote before our lives*
The bokes duelle, and we therfore	*Their precious legacy survives;*
Ben tawht of that was write tho:	*From what was written then, we learn,*
Forthi good is that we also	*And so it's well that we in turn,*
In oure tyme among ous hiere	*In our allotted time on earth*
Do wryte of newe som matiere,	*Do write anew some things of worth,*
Essampled of these olde wyse	*Like those we from these sages cite,*
So that it myhte in such a wyse,	*So that such in like manner might,*
Whan we ben dede and elleswhere,	*When we have left this mortal sphere,*
Beleve to the worldes eere	*Remain for all the world to hear*
In tyme comende after this.	*In ages following our own.*
Bot for men sein, and soth it is,	*But it is so that men are prone*
That who that al of wisdom writ	*To say that when one only reads*
It dulleth ofte a mannes wit	*Of wisdom all day long, one breeds*
To him that schal it aldai rede,	*A paucity of wit, and so*
For thilke cause, if that ye rede,	*If you agree I'll choose to go*
I wolde go the middel weie	*Along a kind of middle ground*
And wryte a bok betwen the tweie,	*Sometimes I'll write of things profound,*
Somwhat of lust, somewhat of lore,	*And sometimes for amusement's sake*
That of the lasse or of the more	*A lighter path of pleasure take*
Som man mai lyke of that I wryte:	*So all can something pleasing find.*

References

[1] , p. 280
[2] Scott, Walter. *Ivanhoe*; chapter 1
[3] McWhorter, *Our Magnificent Bastard Tongue,* 2008, pp. 89-136.
[4] Internet Archive: Volume 1 (http://www.archive.org/details/ormulum00holtgoog); Volume 2 (http://www.archive.org/details/ormulum01holtgoog).

- Brunner, Karl (1962) *Abriss der mittelenglischen Grammatik*; 5. Auflage. Tübingen: M. Niemeyer (1st ed. Halle (Saale): M. Niemeyer, 1938)
- Brunner, Karl (1963) *An Outline of Middle English Grammar*; translated by Grahame Johnston. Oxford: Blackwell

External links

- A. L. Mayhew and Walter William Skeat. *A Concise Dictionary of Middle English from A.D. 1150 to 1580* (http://www.pbm.com/~lindahl/concise/concise.html)
- Middle English Glossary (http://victorcauchi.fortunecity.com/EuCmp/o/oldeng.htm)
- Oliver Farrar Emerson, A.M., Ph.D. (ed.). *A Middle English Reader* (http://www.archive.org/details/amiddleenglishr01emergoog). With grammatical introduction, notes, and glossary.

Old Norse orthography

Part of a series on

Old Norse

- **English words of Old Norse origin**

The **orthography of the Old Norse language** was diverse, being written in both Runic and Latin alphabets, with many spelling conventions, variant letterforms, and unique letters and signs. In modern times, scholars established a standardized spelling for the language. When Old Norse names are used in texts in other languages, modifications to this spelling are often made. In particular, the names of Old Norse mythological characters often have several different spellings.

Latin alphabet orthography

The following table gives various attested spellings of sounds and their IPA transcription. In general usage, an orthographic distinction of phones or phonemes is not necessarily held by every writer. For example, an author may only distinguish some vowels by length, and orthographic devices could be mixed and matched. Where the table lists a long-or-short phoneme /(ː)/, a specifically short // or long /ː/ phoneme represents additional spellings not covered by length marking rules. Likewise, a phonetic entry only lists spellings not used by the equivalent phoneme(s). N/A is used when no specific spelling is used, e.g. where all long vowel spellings are found using the rules for deriving long vowel spellings from the short vowel, or no general spelling is used, e.g. when short and long vowels are always spelled differently.

Latin orthography of Old Norse vowels										
Phoneme	/i(ː)/	/i/^{U}	/e(ː)/	/æ(ː)/	/æ/	/æː/	/y(ː)/	/ø(ː)/	/ø/	/øː/
General usage	i	i, e, æ	e, æ	æ, ę	e	N/A	y	ø, ö, œ	N/A	
Standard normalization	i		e	N/A	ę	æ	y	N/A	ø	œ
Phoneme	/u(ː)/	/u/^{U}	/o(ː)/	/ɑ(ː)/	/ɑ/^{U}	/ɒ/	/æi/	/ɒu/	/ɐy/	/V̈ː/
General usage	u	u, o	o	a	a, æ	ǫ, o, a^{E}	ei, ęi, æi	au	ey, øy	V̈, V̈, V̈V̈
Standard normalization	u		o	a		ǫ	ei	au	ey	V̈
Latin orthography of Old Norse consonants										
Phone(me)	/p(ː)/	/b(ː)/	/m(ː)/	/f/	[v]	/θ/	[ð]	/t(ː)/	/d(ː)/	/n(ː)/
General usage	p	b	m	f	ff, u, ffu	þ, th	ð, dh, d	t	d	n
Standard normalization	p	b	m	f	N/A	þ	ð	t	d	n
Phone(me)	/l(ː)/	/lː/	/s(ː)/	/r(ː)/	/ɽ(ː)/	/j/	/w/	/k(ː)/	/g(ː)/	[ɣ]
General usage	l	ll	s	r	r	i, j	u, v, ƿ, w	k, c	g	gh
Standard normalization	l	N/A	s	r		j	v	k	g	N/A
Phone(me)	/h/	/hw, hr, hl, hn/		[ts]	[t, d, ð, n]+[s]		[ks]	[gs]	[kw]	/Cː/
General usage	h	h(S)		z			x	gx[1]$_{E}$	qu, qv, kv, &c.	CC, C
Standard normalization	h	h(S)		z	N/A		x	N/A	N/A	CC

Legend:

- ^{U}: Unstressed
- ^{E}: Chiefly eastern
- (ː): Long or short. See /V̈ː/ and /Cː/ columns for length and gemination marking.

The low/low-mid vowels may be indicated differently:

- /æ/ = /ɛ/
- /ɒ/ = /ɔ/
- /ɑ/ = /a/

Dialect-specific sounds:

- /ɒː/: Icelandic; a, aa, á, o, ó,[2] ǫ́; Normalized: á
- /ə/: Danish; e, æ

When dialectal mergers such as OEN monophthongization took place, regional spelling often changed to reflect this. Sometimes, both phonemes' spellings would be used, but confused.

The epenthetic vowel had different regional spellings. In East Norse it was commonly spelled as □e□ or □a□, while in West Norse it was often spelled □u□, almost always so in Iceland.

Manuscript spelling

The original Icelandic manuscripts which are the source of our knowledge of Norse mythology did not employ a unified system of spelling. Thus the same name might be spelled several different ways even in the original manuscripts. Letters unique to the language existed, such as a modified version of the letter Wynn called Vend that was used briefly for the sounds /u/, /v/, and /w/. In particular, the length of vowels was only sporadically marked in many manuscripts and various umlauted vowels were often not distinguished from others. Another complication is that several shortcut forms for common words, syllables, and grammatical endings developed. One example is the use of the rune named *maðr* (man) for the word *maðr*. Another is the use of a special glyph for the various r-endings so common in Old Norse. These scribal abbreviations are categorized as follows:[3]

- Suspension, truncation, or curtailment: Certain letters of the word are omitted, with the abbreviation indicated by a superscript stroke (esp. dropping a nasal), dot(s) beside the letter, or occasionally a colon. Examples: □ for þat (etc.), ū for um, hō for hón, þan̄ for þann; .kgr. for konungr, .s. for sonr.
- Contraction: The first and last letters are written, and the abbreviation is indicated by a dot or superscript stroke.
- Special signs or brevigraphs: Symbols replacing words or syllables. Examples: Tironian et (ꝛ) for *ok*, □ for *maðr*, syllabic et (□□) in *m*□ *(með)* for /eð/.
- Superscript letters: Regular letters contained in the word or letters specifically for abbreviation purposes. Often with syllabic content. Examples: s□ *(sik)*, a zig-zag shaped symbol mainly for *er* and *ir* in *u̇a (vera)*.

These abbreviation conventions and a majority of the signs are inherited from the Latin language itself, and were common to the Latin alphabet in other languages. However, other signs or conventions are specifically Norse, such as the *er* zig-zag.

Normalized spelling

"Normalized spelling" can be used to refer to normalization in general or the standard normalization in particular. With normalized spelling, the manuscript spelling is altered to adhere to be more strict and regular. These respellings are designed to be phonemically precise rather than representative of the manuscripts. The degree of normalization may vary, but in general the text is at the end reduced to limited deviation from a regularized system, perhaps at the expense of some dialectal character.

For various reasons 19th century scholars came up with a **standardized normalization** of Old Norse which remains in use. It is primarily based on the so-called First Grammatical Treatise. Vowel length is marked and umlauted vowels are unambiguously represented. The standardized spelling employs a few characters that are not available in the most common electronic character sets. Replacements are often used, particularly in electronic formats. The most consequential is the use of ö instead of o-with-tail (ogonek) ǫ.

Runic orthography and transcription

The following table associates the phonemes of the language to its orthographic representations. Vowel nasalization and length are not distinguished in the table when distinguished in neither orthography, nor is /æi/ distinguished from /æ/+/i/.

Runic orthography of Old Norse vowels													
Phoneme	/i(ː)/	/eː/	/i/^{U}, /e/	/æ(ː)/	/y(ː)/	/ø(ː)/	/u(ː)/	/u/^{U}	/o(ː)/	/ɑ(ː)/	/ɒ(ː)/	/ɑ̃(ː)/	/ɒu/, /ɐy/
Younger Futhark, 8th-12th c.	ᛁ			ᚫ/ᛅ, ᚬ/ᚮ	ᚢ				ᚮ, ᚬ/ᚮ	ᛅ/ᚨ	ᚮ/ᚯ, ᚮᚢ/ᚮᚢ	ᛅ/ᚨ	ᚮᚢ/ᚮᚢ
Medieval Runes, 11th-14th c.	ᛁ	ᛁ	ᛁ		ᚢ, ᚢ	ᚢ	ᚢ	ᚢ		ᛅ			ᚮᚢ
Runic orthography of Old Norse consonants													
Phone(me)	/p/	/b/	/f/	[v]	/t/	/d/	/θ/	[ð]	/s/	[ts]	/k/	/g/	/h/
Younger Futhark, 8th-12th c.	ᛒ		ᚠ		ᛏ		ᚦ		ᛋ		ᚴ		ᚼ
Medieval Runes, 11th-14th c.	ᛒ	ᛒ	ᚠ	ᚠ	ᛏ	ᛏ	ᚦ	ᚦ	ᛋ		ᚴ	ᚴ	ᚼ
Phoneme	/m/	/n/	/r/	/ɽ/	/l/	/j/	/w/	/Cː/					
Younger Futhark, 8th-12th c.	ᛘ	ᚾ	ᚱ	ᚱ	ᛚ	ᛁ	ᚠ	N/A					
Medieval Runes, 11th-14th c.	ᛘ	ᚾ	ᚱ	ᚱ	ᛚ	ᛁ	ᚠ	C, CC					

- ^{U}: Unstressed

Transcription of Danish and Swedish runestones

When transcribing Old Norse texts from Danish and Swedish runestones, many scholars,[4] but not all,[5] use an orthography that is adapted to represent Old East Norse, the dialect of Old Norse in Denmark and Sweden. The main differences are the diphthong *æi* instead of *ei* as in *stæinn* ("stone") and *i* instead of the glide *j* as in *giald* ("payment"). In this standard, the u-umlauted *a* represented by ǫ is not usually considered, but rendered as the underlying *a*, as in the name *Anundʀ*. Another difference is the representation of the phoneme **ʀ**, instead of simply *r* as in West Norse, where the *ʀ* phoneme merged with *r* earlier. However, even if they render the transcription according to the local pronunciation, the Rundata project presents personal names according to the previously mentioned standardized spelling in English translations. Here follows an example from the Orkesta Runestone (U 344):

Standardized spelling:

> *En Ulfr hefir á Englandi þrjú gjald tekit. Þat var fyrsta þat's Tosti ga[l]t. Þá [galt] Þorketill. Þá galt Knútr.*

The rendering of Old East Norse:

> *En Ulfʀ hafiʀ a Ænglandi þry giald takit. Þet vas fyrsta þet's Tosti ga[l]t. Þa [galt] Þorkætill. Þa galt Knutr.*

But when translating into English, the standardized spelling is used:

> *But Ulfr has taken three payments in England. That was the first that Tosti paid. Then Þorketill paid. Then Knútr paid.*

Modernized Icelandic spelling

In many modern Icelandic publications of Old Norse works, the modern Icelandic spelling is used. Since it is based on the same basic system the difference is not great. One notable difference is the insertion of u before r, when it is preceded by a consonant at the end of the word. Thus the Old Norse name Baldr comes out as Baldur in modern Icelandic. Other differences include vowel-shifts, whereby Old Norse *ǫ* became Icelandic *ö*, and Old Norse *æ* became Icelandic *æ*. Old Norse *ø* corresponds in modern Icelandic to *ö*, as in *sökkva*, or to *e*, as in *gera* and *deyja*). There is also consonant lenition of final *k* and *t* to *g* and *ð*, e.g. *mig* for earlier *mik* and *það* for earlier *þat*.

Anglicized spelling

For the convenience of English writers and readers the Old Norse characters not used in English are commonly replaced with English ones. This can lead to ambiguity and confusion. Diacritics may be removed (á → a, ö → o). The following character conversions also take place:

- ø → o
- œ → o, oe
- æ → ae
- þ → th
- ð → th, d, dh

Another common convention in English is to drop consonant nominative endings:

- Egill → Egil
- Yggdrasill → Yggdrasil
- Gunnarr → Gunnar
- Sveinn → Svein
- Freyr → Frey
- Hildr → Hild

Sometimes a *j* is dropped after *ey*.

- Freyja → Freya

Other quirks sometimes seen include adding a Latin -a suffix to the names of goddesses.

- Frigg → Frigga
- Iðunn → Iduna

Obviously the various permutations allow for many possible spellings for a given name.

Some authors, for example, replace *þ* with *th* and *ð* with *th*, *dh* or *d* but keep the accents; others may not replace *ǫ* with *ö* but prefer *o*.

Thus, in addition to the various versions below, the name of *Hǫðr* could come out as:

- Hoðr, Hödhr, Hödr, Höd, Höð, Hoð

List of names

A list of some commonly encountered Old Norse names with variant spellings. * marks anglicizations.

Gods (In Old Norse called ***Æsir*)**

- Ása-Þórr, Asa-Thor*
- Bragi, Brage
- Baldr, Balder, Baldur. See Old Norse epenthetic vowel.
- Hǫðr, Hoth,* Hod,* Hothr,* Hodr, Hoder, Hodhr*
- Freyr, Frey*
- Forseti, Forsete
- Heimdallr, Heimdalr, Heimdall,* Heimdal*
- Hœnir, Honir, Hoenir*
- Óðinn, Odin, Odhin,* Othin,* Odinn
- Ǫku-Þórr, Oku-Thor*
- Þórr, Thor,* Thorr*
- Týr, Tyr, Ty*
- Vili, Vilji, Vile
- Vé, Ve

Goddesses:

- Frigg, Frigga
- Freyja, Freya
- Hlín, Hlin
- Iðunn, Idun,* Idunn, Iduna

Giants:

- Ægir, Aegir*
- Býleistr, Byleist
- Loki, Loke

Giantesses:

- Hel, Hela
- Gerðr, Gerd, Gerth,* Gerthr*
- Rindr, Rind

Animals:

- Freki, Freke
- Geri, Gere
- Huginn, Hugin*
- Jǫrmungandr, Jormungand, Iormungand
- Miðgarðsormr, Midgardsorm
- Muninn, Munin*
- Ratatoskr, Ratatusk, Ratatosk

Places:

- Ásgarðr, Asgard*
- Miðgarðr, Midgard*
- Niflheimr, Niflheim
- Útgarðr, Utgard*

Other:

- Æsir, Aesir*
- Hávamál, Havamal
- Ragnarǫk, Ragnarok
- Vǫluspá, Völuspá, Voluspa
- Yggdrasill, Yggdrasil*

References

[1] Gordon and Taylor Old Norse readings (http://lexicon.ff.cuni.cz/tmp/oi_gordon_taylor_corpus.html) - *konungx* for normalized *konungs*
[2] Cleasby-Vigfússon: Málsnjallr-Máttigr (http://www.northvegr.org/vigfusson/418.php); Mánuðr, alternated with mónoðr
[3] Abbreviations in Old Norse-Icelandic manuscripts (http://www.staff.hum.ku.dk/mjd/abbreviations.html)
[4] See the Rundata transcriptions.
[5] See e.g. the Skaldic Poetry of the Scandinavian Middle Ages project (http://skaldic.arts.usyd.edu.au/db.php?table=database).

External links

- Medieval Nordic Text Archive (http://gandalf.uib.no:8008/corpus/menota.xml), which contains Old Norse texts in manuscript and standard orthographies.

Runestone

A **runestone** is typically a raised stone with a runic inscription, but the term can also be applied to inscriptions on boulders and on bedrock. The tradition began in the 4th century, and it lasted into the 12th century, but most of the runestones date from the late Viking Age. Most runestones are located in Scandinavia, but there are also scattered runestones in locations that were visited by Norsemen during the Viking Age. Runestones are often memorials to deceased men. Runestones were usually brightly coloured when erected, though this is no longer evident as the colour has worn off.

The Lingsberg Runestone, Sweden, known as U 240

An early runestone: the Möjbro Runestone from Hagby (first placed near Möjebro), Uppland, Sweden. As with other early runic inscriptions, (e.g. Kylver Stone from about 300 - 400 CE) this is written from right to left, while later Runestones were written from left to right. The text is “Frawaradar anahaha is laginar” [1]

History

The tradition of raising stones that had runic inscriptions first appeared in the 4th and 5th century in Norway and Sweden, and these early runestones were usually placed next to graves.[2][3] The earliest Danish runestones appeared in the 6th and 7th centuries,[3] and there are about 50 runestones from the Migration Period in Scandinavia.[4] Most runestones were erected during the period 950-1100 CE, and then they were mostly raised in Sweden and Denmark, and to a lesser degree in Norway.[2]

The Snoldelev stone, one of the oldest runestones in Denmark

The tradition is mentioned in both *Ynglinga saga* and *Hávamál*:

> For men of consequence a mound should be raised to their memory, and for all other warriors who had been distinguished for manhood a standing stone, a custom that remained long after Odin's time.
>
> —The *Ynglinga saga*[5]

> A son is better,
>
> though late he be born,
>
> And his father to death have fared;
>
> Memory-stones
>
> seldom stand by the road
>
> Save when kinsman honors his kin.
>
> —*Hávamál*[6]

What resulted in the production of most runestone was a trend that began in Denmark in the 960s. King Harald Bluetooth had just been baptised and in order to mark the arrival of a new order and a new age, he commanded the construction of a runestone.[7] The inscription reads

> King Haraldr ordered this monument made in memory of Gormr, his father, and in memory of Þyrvé, his mother; that Haraldr who won for himself all of Denmark and Norway and made the Danes Christian.[7][8]

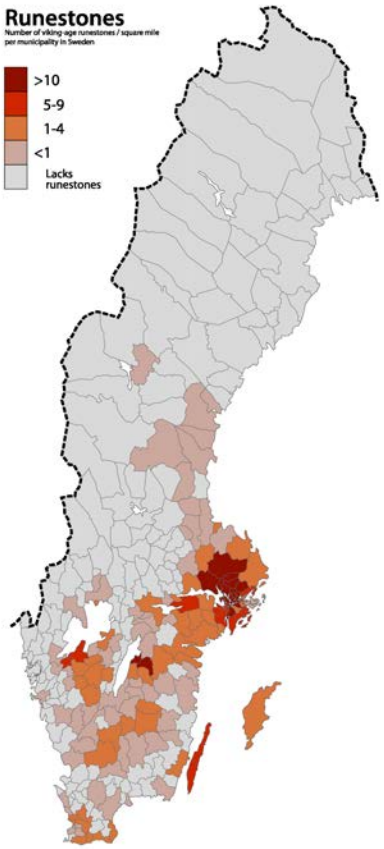
The runestone has three sides of which two are decorated with images. On one side, there is an animal that is the prototype of the runic animals that would be commonly engraved on runestones, and on another side there is Denmark's oldest depiction of Jesus. Shortly after this stone had been made, something happened in Scandinavia's runic tradition. Scores of chieftains and powerful Norse clans consciously tried to imitate King Harald, and from Denmark a runestone wave spread northwards through Sweden. In most districts, the fad died out after a generation, but, in the central Swedish provinces of Uppland and Södermanland, the fashion lasted into the 12th century.[7]

Distribution

There are about 3,000 runestones among the about 6,000 runic inscriptions in Scandinavia.[3] There are also runestones in other parts of the world as the tradition of raising runestones followed the Norsemen wherever they went, from the Isle of Man (Manx Runestones) in the west to the Black Sea in the east (Berezan' Runestone), and from Jämtland in the north to Schleswig in the south.[2]

The runestones are unevenly distributed in Scandinavia: Denmark has 250 runestones, Norway has 50 while Iceland has none.[4] Sweden has as many as between 1,700[4] and 2,500[3][7] depending on definition. The Swedish district of Uppland has the highest concentration with as many as 1,196 inscriptions in stone, whereas Södermanland is second with 391.[7]

Outside of Scandinavia, the Isle of Man stands out with its 30 runestones from the 9th century and early 11th century.[9] Scattered runestones have also been found in England, Ireland, Scotland and the Faroe Islands.[3] With the exception of the runestone on Berezan', there are no runestones in Eastern Europe, which probably is due to a lack of available stones and the fact that the local population probably did not treat the foreigners' stones with much respect.[10]



Distribution of runestones in Sweden, the country with the highest density. Runestones / km²: >10 5-9 1-4 <1 Lacks runestones

Runestones were placed on selected spots in the landscape, such as assembly locations, roads, bridge constructions, and fords. In medieval churches, there are often runestones that have been inserted as construction material, and it is debated whether they were originally part of the church location or had been moved there. In southern Scania, runestones can be tied to large estates that also had churches constructed on their land. In the Mälaren Valley, the runestones appear to be placed so that they mark essential parts of the domains of an estate, such as courtyard, grave field, and borders to neighbouring estates. Runestones usually appear as single monuments and more rarely as pairs. In some cases, they are part of larger monuments together with other raised stones.[2]

However, although scholars know where 95% of all runestones were discovered, only about 40% were discovered in their original location. The remainder have been found in churches, roads, bridges, graves, farms, and water routes.[11] On the other hand scholars agree that the stones were not moved very far from their original sites.[12]

Effect of religion

In many districts, 50% of the stone inscriptions have traces of Christianity, but, in Uppland, which has the highest concentration of runic inscriptions in the world, about 70% of the 1,196 stone inscriptions are explicitly Christian, which is shown by engraved crosses or added Christian prayers, and only a few runestones are not Christian.[7]

Scholars have suggested that the reason why so many Christian runestones were raised in Uppland is that the district was the focal point in the conflict between Norse paganism and the newly Christianized King of Sweden. It is possible that the chieftains tried to demonstrate their allegiance to the king and to display their Christian faith to the world and to God by adding Christian crosses and prayers on their runestones. What speaks against this theory is the fact that Norway, Denmark, and Götaland did not have any corresponding development in the runestone tradition. Moreover, not a single runestone declares that there was any relationship towards the king.[14] Additionally, the runestones appear to show that the conversion was a rather peaceful process.[15]

The Stenkvista runestone in Södermanland, Sweden, shows Thor's hammer instead of a cross. Only two such runestones are known.[13]

According to another theory, it was a social fashion that was popular among certain clans, but not among all of them.[14] Once some clans in southern Uppland had begun to raise runestones, neighbouring clans emulated them. However, in parts where these clans were less influential, the runestone raising did not reach the same popularity.[16] Several scholars have pointed out the long Viking expeditions and the considerable amassment of wealth in the district. At this time, Swedish chieftains near Stockholm had created considerable fortunes through trade and pillaging both in the East and in the West. They had seen the Danish Jelling Stones or they had been inspired by English high crosses and other monuments.[7]

The runestones show the different ways in which Christianity changed Norse society, and one of the greatest changes involved no longer burying the deceased on the clan's grave field among his ancestors. Instead, he was buried in the cemetery of the church,[17] while the runestone would serve as a memorial at the homestead,[18] but for certain families, there was less change as they had churches built adjoining the family grave field.[19]

Inscriptions

The main purpose of a runestone was to mark territory, to explain inheritance, to boast about constructions, to bring glory to dead kinsmen and to tell of important events. In some parts of Uppland, the runestones also appear to have functioned as social and economical markers.[14]

Virtually all the runestones from the late Viking Age make use of the same formula. The text tells in memory of whom the runestone is raised, who raised it, and often how the deceased and the one who raised the runestone are related to each other. Also, the inscription can tell the social status of the dead person, possible foreign voyage, place of death, and also a prayer, as in the following example,[20] the Lingsberg Runestone U 241:

> And Danr and Húskarl and Sveinn had the stone erected in memory of Ulfríkr, their father's father. He had taken two payments in England. May God and God's mother help the souls of the father and son.[20][21]

The Mask Stone (DR 66) found in Aarhus, Denmark commemorates a battle between two kings and features a stylized depiction of a mask.

Stone raisers

Most runestones were raised by men and only one runestone in eight is raised by a single woman, while at least 10% are raised by a woman together with several men. It is common that the runestones were raised by sons and widows of the deceased, but they could also be raised by sisters and brothers. It is almost only in Uppland, Södermanland, and Öland that women raised runestones together with male relatives. It is not known why many people such as sisters, brothers, uncles, parents, housecarls, and business partners can be enumerated on runestones, but it is possible that it is because they are part of the inheritors.[20]

Those commemorated

A vast majority, 94%, are raised in memory of men, but, contrary to common perception, the vast majority of the runestones are raised in memory of people who died at home. The most famous runestones and those that people tend to think of are those that tell of foreign voyages, but they comprise only c. 10% of all runestones,[20] and they were raised in usually memory of those not having returned from Viking expeditions and not as tributes to those having returned.[22] These runestones contain roughly the same message as the majority of the runestones, which is that people wanted to commemorate one or several dead kinsmen.[20]

Frontside of a runstone from Sandby (Zealand), Denmark. 11th century CE.
„Sølve raised ... ... in Spalkløse in memory of Suser, [his] father [and] made this bridge in memory of Thorgisl, his brother.“

Expeditions in the East

The first man who scholars know fell on the eastern route was the East Geat Eyvindr whose fate is mentioned on the 9th century Kälvesten Runestone.[20] The epitath reads:

> Styggr/Stigr made this monument in memory of Eyvindr, his son. He fell in the east with Eivísl. Víkingr coloured and Grímulfr.[22][23]

It is unfortunate for historians that the stones rarely reveal where the men died.[22] On the Smula Runestone in Västergötland, we are informed only that they died during a war campaign in the East: "Gulli/Kolli raised this stone in memory of his wife's brothers Ásbjôrn and Juli, very good valiant men. And they died in the east in the retinue".[22][24] Another runemaster in the same province laconically states on the Dalum Runestone: "Tóki and his brothers raised this stone in memory of their brothers. One died in the west, another in the east".[22][25]

The Kälvesten Runestone, Sweden

The single country that is mentioned on most runestone is the Byzantine Empire, which at the time comprised most of Asia Minor and the Balkans, as well as a part of Southern Italy. If a man died in the Byzantine Empire, no matter how he had died or in which province,

the event was mentioned laconically as "he died in Greece". Sometimes an exception could be made for Southern Italy, which was known as the land of the Lombards, such as Inga's Óleifr who, it is presumed, was a member of the Varangian Guard, and about whom the Djulafors Runestone in Södermanland says: "Inga raised this stone in memory of Óleifr, her ... He ploughed his stern to the east, and met his end in the land of the Lombards."[22][26]


The Djulafors Runestone, Sweden

Other Norsemen died in Gardariki (Russia and Ukraine) such as Sigviðr on the Esta Runestone who his son Ingifastr reported had died in Novgorod (*Holmgarðr*): "He fell in Holmgarðr, the ship's leader with the seamen."[22][27] There were others who died not as far from home and it appears that there were close contacts with Estonia due to many personal names such as *Æistfari* ("traveller to Estonia"), *Æistulfr* ("Wolf of Estonians") and Æistr ("Estonian"). One of the runestones that report of deaths in Estonia is the Ängby Runestone which tells that a Björn had died in Vironia (*Virland*).[22]

There were many ways to die as reported by the runestones. The Åda Runestone reports that Bergviðr drowned during a voyage to Livonia,[22] and the Sjonhem Runestone tells that the Gotlander Hróðfúss was killed in a treacherous way by what was probably a people in the Balkans.[28] The most famous runestones that tell of eastern voyages are the Ingvar Runestones which tell of Ingvar the Far-Travelled's expedition to Serkland, i.e., the Muslim world. It ended in tragedy as none of the more than 25 runestones that were raised in its memory tells of any survivor.[29]

Expeditions in the West

Other Vikings travelled westwards. The Anglo-Saxon rulers paid large sums, Danegelds, to Vikings, who mostly came from Denmark and who arrived to the English shores during the 990s and the first centuries of the 11th century. What may be part of a Danegeld has been found submerged in a creek in Södra Betby in Södermanland, Sweden. At the location, there is also a runestone with the text: "[...] raise the stone in memory of Jôrundr, his son, who was in the west with Ulfr, Hákon's son."[29][30] It is not unlikely that the voyage westwards is connected with the English silver treasure.[29] Other runestones are more explicit with the Danegelds. Ulf of Borresta who lived in Vallentuna travelled westwards several times,[29] as reported on the Yttergärde Runestone:

> And Ulfr has taken three payments in England. That was the first that Tosti paid. Then Þorketill paid. Then Knútr paid.[29][31]


The Yttergärde Runestone, Sweden

Tosti may have been the Swedish chieftain Skoglar Tosti who is otherwise only mentioned by Snorri Sturluson in *Heimskringla* and who Snorri reports to have been a "great warrior" who "was out for long periods of time on war expeditions". Þorketill was Thorkell the Tall, one of the most famous Viking chieftains, and who often stayed in England. Knútr is no one else but Canute the Great, who became king of England in 1016.[29]

Canute sent home most of the Vikings who had helped him conquer England, but he kept a strong bodyguard, the Þingalið. It was considered to be a great honour to be part of this force, and, on the Häggeby Runestone in Uppland, it is reported that Geiri "sat in the Assembly's retinue in the west",[29][32] and the Landeryd Runestone mentions Þjalfi "who was with Knútr".[29][33] Some Swedish Vikings wanted nothing else but to travel with Danes such as Thorkell and Canute the Great, but they did not make it to their destinations. Sveinn, who came from Husby-Sjuhundra in Uppland, died when he was half-way to England, as explained on the runestone that was raised in his memory: "He died in Jútland. He meant to travel to England".[34][35] Other Vikings, such as Guðvér did not only attack England, but also Saxony, as reported by the Grinda Runestone in Södermanland:[36]

The Valleberga Runestone, Sweden, reports that two Vikings had died in London.

> Grjótgarðr (and) Einriði, the sons
> made (the stone) in memory of (their) able father.
> Guðvér was in the west;
> divided (up) payment in England;
> manfully attacked
> townships in Saxony.[36][37]

There are in total about 30 runestones that tell of people who went to England,[36] see the England Runestones. Some of them are very laconic and only tell that the Viking was buried in London, or in Bath, Somerset.[36]

Conversion

Swedish men who travelled to Denmark, England, or Saxony and the Byzantine Empire played an important part in the introduction of Christianity in Sweden,[38] and two runestones tell of men baptized in Denmark, such as the runestone in Amnö, which says "He died in christening robes in Denmark."[39][40] A similar message is given on another runestone in Vallentuna near Stockholm that tells that two sons waited until they were on their death beds before they converted: "They died in (their) christening robes."[36][41] Christening robes or baptismal clothes, *hvitavaðir*, were given to pagan Scandinavians when they were baptized, and in Uppland there are at least seven stones that tell of convertees having died in such robes.[39][42]

Modern runestone on Adelsö near Stockholm, Sweden

The language used by the missionaries appears on several runestones, and they suggest that the missionaries used a rather uniform language when they preached.[38] The expression "light and paradise" is presented on three runestones, of which two are located in Uppland and a third on the Danish island Bornholm. The runestone U 160 in Risbyle says "May God and God's mother help his spirit and soul; grant him light and paradise."[38][43] and the Bornholm runestone also appeals to Saint Michael: "May Christ and Saint Michael help the souls of Auðbjôrn and Gunnhildr into light and paradise."[38][44]

Christian terminology was superimposed on the earlier pagan, and so *Paradise* substituted *Valhalla*, invocations to Thor and magic charms were replaced with Saint Michael, Christ, God, and the Mother of God.[38] Saint Michael, who was the leader of the army of Heaven subsumed Odin's role as the psychopomp, and led the dead Christians to "light and paradise".[45] There are invocations to Saint Michael on one runestone in Uppland, one on Gotland, on

three on Bornholm and on one on Lolland.[38]

There is also the Bogesund runestone that testifies to the change that people were no longer buried at the family's grave field: "He died in Eikrey(?). He is buried in the churchyard."[18][46]

Other types of runestones

The Jelling Stones which triggered the great runestone trend in Scandinavia

The Kingittorsuaq Runestone from Greenland

Another interesting class of runestone is rune-stone-as-self promotion. Bragging was a virtue in Norse society, a habit in which the heroes of sagas often indulged, and is exemplified in runestones of the time. Hundreds of people had stones carved with the purpose of advertising their own achievements or positive traits. A few examples will suffice:

- U 1011: "Vigmund had this stone carved in memory of himself, the cleverest of men. May God help the soul of Vigmund, the ship captain. Vigmund and Åfrid carved this memorial while he lived."
- Frösö Runestone: “Östman Gudfast’s son made the bridge, and he Christianized Jämtland”
- Dr 212: Eskill Skulkason had this stone raised to himself. Ever will stand this memorial that Eskill made;”
- U 164: “Jarlabanki had this stone put up in his own lifetime. And he made this causeway for his soul’s sake. And he owned the whole of Täby by himself. May God help his soul.”

Other runestones, as evidenced in two of the previous three inscriptions, memorialize the pious acts of relatively new Christians. In these, we can see the kinds of good works people who could afford to commission runestones undertook. Other inscriptions hint at religious beliefs. For example, one reads:

- U 160: “Ulvshattil and Gye and Une ordered this stone erected in memory of Ulv, their good father. He lived in Skolhamra. God and God's Mother save his spirit and soul, endow him with light and paradise.”

Although most runestones were set up to perpetuate the memories of men, many speak of women, often represented as conscientious landowners and pious Christians:

- Sö 101: “Sigrid, Alrik’s mother, Orm’s daughter made this bridge for her husband Holmgers, father of Sigoerd, for his soul”

as important members of extended families:

- Br Olsen;215: “Mael-Lomchon and the daughter of Dubh-Gael, whom Adils had to wife, raised this cross in memory of Mael-Muire, his fostermother. It is better to leave a good fosterson than a bad son”

and as much-missed loved ones:

- N 68: “Gunnor, Thythrik’s daughter, made a bridge in memory of her daughter Astrid. She was the most skilful girl in Hadeland.”

As sources

The only existing Scandinavian texts dating to the period before 1050[47] (besides a few finds of inscriptions on coins) are found amongst the runic inscriptions, some of which were scratched onto pieces of wood or metal spearheads, but for the most part they have been found on actual stones.[48] In addition, the runestones usually remain in their original form[47] and at their original locations,[49] and so their importance as historical sources cannot be overstated.[47]

The inscriptions seldom provide solid historical evidence of events and identifiable people but instead offer insight into the development of language and poetry, kinship, and habits of name-giving, settlement, depictions from Norse paganism, place-names and communications, Viking as well as trading expeditions, and, not least, the spread of Christianity.[50] Though the stones offer Scandinavian historians their main resource of information concerning early Scandinavian society, not much can be learned by studying the stones individually. The wealth of information that the stones provide can be found in the different movements and reasons for erecting the stones, in each region respectively. Approximately ten percent of the known runestones announce the travels and deaths of men abroad. These runic inscriptions coincide with certain Latin sources, such as the *Annals of St. Bertin* and the writings of Liudprand of Cremona, which contain valuable information on Scandinavians/Rus' who visited Byzantium.[51]

Imagery

The inscription is usually arranged inside a band, which often has the shape of a serpent, a dragon or a quadruped beast.[2]

A drawing of the Ramsund inscription, in the province of Södermanland, Sweden

Norse legends

It appears from the imagery of the Swedish runestones that the most popular Norse legend in the area was that of Sigurd the dragon slayer.[52] He is depicted on several runestones, but the most famous of them is the Ramsund inscription. The inscription itself is of a common kind that tells of the building of a bridge, but the ornamentation shows Sigurd sitting in a pit thrusting his sword, forged by Regin, through the body of the dragon, which also forms the runic band in which the runes are engraved. In the left part of the inscription lies Regin, who is beheaded with all his smithying tools around him. To the right of Regin, Sigurd is sitting and he has just burnt his thumb on the dragon's heart that he is roasting. He is putting the thumb in his mouth and begins to understand the language of the marsh-tits that are sitting in the tree. They warn him of Regin's schemes. Sigurd's horse Grani is also shown tethered to the tree.[53]

Another important personage from the legend of the Nibelungs is Gunnarr. On the Västerljung Runestone, there are three sides and one of them shows a man whose arms and legs are encircled by snakes. He is holding his arms stretched out gripping an object that may be a harp, but that part is damaged due to flaking.[53] The image appears to be depicting an older version of the Gunnarr legend in which he played the harp with his fingers, which appears in the archaic eddic poem *Atlakviða*.[54]

Norse myths

The Norse god who was most popular was Thor,[55] and the Altuna Runestone in Uppland shows Thor's fishing expedition when he tried to capture the Midgard Serpent.[56] Two centuries later, the Icelander Snorri Sturluson would write: "The Midgarth Serpent bit at the ox-head and the hook caught in the roof of its mouth. When it felt that, it started so violently that both Thor's fists went smack against the gunwhale. Then Thor got angry, assumed all his godly strength, and dug his heels so sturdily that his feet went right through the bottom of the boat and he braced them on the sea bed." (Jansson's translation).[57] The Altuna Runestone has also included the foot that went through the planks.[58]

Odin attacked by Fenrir on the Ledberg stone, Sweden

It appears that Ragnarök is depicted on the Ledberg stone in Östergötland. On one of its sides it shows a large warrior with a helmet, and who is bitten at his feet by a beast. This beast is, it is presumed, Fenrir, the brother of the Midgard Serpent, and who is attacking Odin. On the bottom of the illustration, there is a prostrate man who is holding out his hands and who has no legs. There is a close parallel from an illustration at Kirk Douglas on the Isle of Man. The Manx illustration shows Odin with a spear and with one of his ravens on his shoulders, and Odin is attacked in the same way as he is on the Ledberg stone. Adding to the stone's spiritual content is a magic formula that was known all across the world of the pagan Norsemen.[58]

On one of the stones from the Hunnestad Monument in Scania, there is an image of a woman riding a wolf using snakes as reins. The stone may be an illustration of the giantess Hyrrokin ("fire-wrinkled"), who was summoned by the gods to help launch Baldr's funeral ship *Hringhorni*, which was too heavy for them. It was the same kind of wolf that is referred to as the "Valkyrie horse" on the Rök Runestone.[58]

Colour

Today, most runestones are painted with falu red, since the colour red makes it easy to discern the ornamentation, and it is appropriate since red paint was also used on runes during the Viking Age.[59] In fact, one of the Old Norse words for "writing in runes" was *fá* and it originally meant "to paint" in Proto-Norse (*faihian*).[60] Moreoever, in *Hávamál*, Odin says: "So do I write / and colour the runes"[6][59] and in *Guðrúnarkviða II*, Gudrun says "In the cup were runes of every kind / Written and reddened, I could not read them".[61][62]

A runestone from the church of Resmo on Öland has been repainted. It is presently at the Swedish Museum of National Antiquities in Stockholm.

There are several runestones where it is declared that they were originally painted. A runestone in Södermanland says "Here shall these stones stand, reddened with runes",[59][63] a second runestone in the same province says "Ásbjörn carved and Ulfr painted"[59][64] and a third runestone in Södermanland says "Ásbjôrn cut the stone, painted as a marker, bound with runes".[60][65] Sometimes, the original colours have been preserved unusually well, and especially if the runestones were used as construction material in churches not very long after they had been made. One runestone in the church of Köping on Öland was discovered to be painted all over, and the colour of the words was alternating between black and red.[59]

The most common paints were red ochre, red lead, soot, calcium carbonate, and other earth colours, which were bound with fat and water. It also appears that the Vikings imported white lead, green malachite and blue azurite from Continental Europe.[59] By using an electron microscope, chemists have been able to analyse traces of colours on runestones, and in one case, they discovered bright red vermilion, which was an imported luxury colour. However, the dominating colours were white and red lead.[66] There are even accounts where runes were reddened with blood as in *Grettis saga*, where the Völva Þuríðr cut runes on a tree root and coloured them with her own blood to kill Grettir, and in *Egils saga* where Egill Skallagrímsson cut ale runes on a drinking horn and painted them with his own blood to see if the drink was poisoned.[67]

Preservation and care

The exposed runestones face several threats to the inscribed rock surface.

In Sweden, lichen grows at approximately 2 mm per year. In more ideal conditions it can grow considerably faster. Many runestones are placed alongside roads and road dust causes lichen to grow faster, making lichen a major problem. The lichen's small root strands break through the rock, and blast off tiny pieces, making the rock porous, and over time degrade the inscriptions. Algae and moss also cause the rock to become porous and crumble.[68]

Water entering the cracks and crevices of the stone can cause whole sections to fall off either by freezing or by a combination of dirt, organic matter, and moisture, which can cause a hollowing effect under the stone surface.[68]

Proper preservation techniques slow down the rate of degradation. One method to combat the lichen, algae and moss problem is to smear in fine grained moist clay over the entire stone. This is then left to sit for a few weeks, which suffocates the organic matter and kills it.[68]

Notes

[1] (http://www.archive.org/details/omlifvetisverige00mont) "Om lifvet i Sverige under hednatiden" by Oscar Montelius (1905), page 81 - 82.
[2] The article *runsten* in *Nationalencyklopedin* (1995), tome 16, p. 91-92.
[3] Zilmer 2005:38
[5] *Ynglinga saga* (http://www.northvegr.org/lore/heim/001_02.php) in English translation, at Northvegr.
[6] Bellows 1936:44 (http://www.sacred-texts.com/neu/poe/poe04.htm)
[7] Harrison & Svensson 2007:192
[8] Entry DR 42 in Rundata.
[9] Page 1995:207-244
[10] Pritsak 1987:306
[11] Sawyer, B. 2000:26
[12] Zilmer 2005:39
[13] Larsson 1999:176
[14] Harrison & Svensson 2007:195
[15] Jansson 1987:120
[16] Harrison & Svensson 2007:195ff
[17] Jansson 1987:116
[18] Jansson 1987:118
[19] Jansson 1987:119
[20] Harrison & Svensson 2007:196
[21] The entry U 241 in Rundata.
[22] Harrison & Svensson 2007:197
[23] The entry Ög 8 in Rundata.
[24] The entry Vg 184 in Rundata.
[25] The entry Vg 197 in Rundata.
[26] The entry Sö 65 in Rundata.
[27] The entry Sö 171 in Rundata.
[28] Harrison & Svensson 2007:197ff
[29] Harrison & Svensson 2007:198
[30] The entry Sö 260 in Rundata.
[31] The entry U 344 in Rundata.

[32] The entry U 668 in Rundata.
[33] The entry Ög 111 in Rundata.
[34] Harrison & Svensson 2007:198ff
[35] The entry U 539 in Rundata.
[36] Harrison & Svensson 2007:199
[37] The entry Sö 166 in Rundata.
[38] Jansson 1987:113
[39] Jansson 1987:112
[40] Entry U 699 in Rundata.
[41] The entry U 243 in Rundata.
[42] A monk in the Abbey of St. Gall tells of a group of Norsemen who visited the court of the Frankish king Louis the Pious. They agreed to get baptized and were given valuable baptismal robes, but, as there were not enough robes, the robes were cut up and divided among the Norsemen. One of the Vikings then exclaimed that he had got baptized 20 times and he had always received beautiful clothes, but this time he got rags that better fit a herdsman than a warrior. (Harrison & Svensson 2007:199)
[43] Entry U 160 in Rundata.
[44] Entry DR 399 in Rundata.
[45] Jansson 1987:114
[46] Entry U 170 in Rundata.
[47] Pritsak 1987:307
[48] Sawyer, B. 2000:1
[49] Pritsak 1987:308
[50] Sawyer, B. 2000:3
[51] Sawyer, P. 1997:139
[52] Jansson 1987:144
[53] Jansson 1987:145
[54] Jansson 1987:146
[55] Jansson 1987:149
[56] Jansson 1987:150
[57] Jansson 1987:151ff
[58] Jansson 1987:152
[59] Harrison & Svensson 2007:208
[60] Jansson 1987:156
[61] Jansson 1987:153
[62] Bellows 1936:459 (http://www.sacred-texts.com/neu/poe/poe31.htm)
[63] Entry Sö 206 in Rundata.
[64] Entry Sö 347 in Rundata.
[65] Entry Sö 213 in Rundata.
[66] Harrison & Svensson 2007:209
[67] Jansson 1987:154
[68] Snaedal & Åhlen 2004:33-34

References

- Bellows, Henry A. (1936). *The Poetic Edda*. Princeton University Press, Princeton, New York.
- Harrison, D. & Svensson, K. (2007). *Vikingaliv*. Fälth & Hässler, Värnamo. ISBN 91-27-35725-2
- *Nationalencyklopedin* (1995), tome 16, p. 91-92.
- Jansson, Sven B. F. (1987), *Runes in Sweden*, Gidlunds, ISBN 91-7844-067-X
- Larsson, Mats G. (1999). *Svitjod – Resor till Sveriges Ursprung*. Atlantis. ISBN 91-7486-421-1
- Page, Raymond I. (1995). *Runes and Runic Inscriptions: Collected Essays on Anglo-Saxon and Viking Runes* (http://books.google.com/books?id=solYSR2sUB0C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). Parsons, D. (ed). Woodbridge: Boydell Press. ISBN 978-0-85115-387-2
- Pritsak, O. (1987). *The Origin of Rus'*. Cambridge, Mass.: Distributed by Harvard University Press for the Harvard Ukrainian Research Institute.
- Sawyer, Birgit. (2000). *The Viking-Age Rune-Stones: Custom and Commemoration in Early Medieval Scandinavia* (http://books.google.com/books?id=4M4-r-VL_WkC&printsec=frontcover&source=gbs_navlinks_s#v=onepage&q=&f=false). Oxford: Oxford University Press. ISBN 0-19-926221-7

- Sawyer, P. (1997). *The Oxford Illustrated History of the Vikings*. Oxford: Oxford University Press. ISBN 0-19-285434-8
- Snaedal, T. & Åhlen, M. (2004). *Svenska Runor*. Riksantikvarieämbetet, 33 & 34. ISBN 91-7209-366-8
- Stocklund, Marie et al., ed. (2006), *Runes and Their Secrets: Studies in Runology* (http://books.google.com/?id=USIpSluLe10C&pg=PA385#v=onepage&q=), Copenhagen: Museum Tusculanum Press, ISBN 87-635-0428-6
- Zilmer, Kristel (diss. 2005), *"He Drowned in Holmr's Sea": Baltic Traffic in Early Nordic Sources* (http://www.utlib.ee/ekollekt/diss/dok/2005/b1734458x/zilmer.pdf) (PDF), Tartu University Press, ISBN 9949-11-089-0

External links

- The Jelling Project (http://jelling.natmus.dk) - Information about Jelling and the runestones
- Photos of runestones and image stones from Gotland (http://home.no.net/ahruner/gotland.htm)

Article Sources and Contributors

Runes *Source*: http://en.wikipedia.org/w/index.php?oldid=559392459 *Contributors*: -OOPSIE-, 0XQ, 119, 12dstring, 2D, 67ioweu2, 83d40m, 999, A Nobody, A2Kafir, ASH1977LAW, Aaronbrick, AbsolutDan, Acroterion, AdultSwim, Aguirr3, Akerbeltz, Akitstika, Alatius, Alexlykke, Alosel, Alphasinus, AmberGraham, Amcaja, Anaxial, Andris, Antandrus, Anthony Appleyard, Aquarius Rising, ArglebargleIV, ArielGold, Art LaPella, Arthur Warrington Thomas, Asarlaí, AsatruThorsman, Asatruer, Astrolog, AtilimGunesBaydin, Audaciter, Aurbonavicius, Aworkofmarc, AxelBoldt, B9 hummingbird hovering, BDerrly, BIL, BabelStone, Bachrach44, Bananas-da-jumba23, Barend, Bearnfæder, Before My Ken, Bender235, Berig, Bishonen, BjarteSorensen, Bloodkith, Bloodofox, Bloosyboy, Bob Re-born, Bobblewik, Bobo192, Bogdangiusca, Boivie, Borgx, BradBeattie, Bradeos Graphon, Brick Thrower, Btball, Byeee, C ianculescu, CBMIBM, Caiyu, Casmith 789, Cbdorsett, Cethegus, Ceyockey, Chiqzik, Christine2005, Chtib, Cjthellama, CliffC, Closedmouth, Cmdrjameson, Cocytus, CommonsDelinker, Concept2, CraigNKeys, Creidieki, Crocadog, CyberSkull, DJ Sturm, Damian Yerrick, Dan Kogosov, Danishpatchy, DavidCary, Davkin, Dazzsa, Dbachmann, DePiep, Deanlaw, Den fjättrade ankan, Denniss, Deor, DerBorg, Diannaa, Discospinster, Djskidmigimunden, Dorftrottel, Dougweller, Dputig07, DrYak, Dreadstar, Drmccreedy, Editor99999, Egil, El C, EmirA, Emk, Esperant, Ettrig, Evertype, Everyking, Ewlarson3, Excirial, Expatkiwi, Ferkelparade, Feydey, FilipeS, Fleet Pete, Florian Blaschke, Formlessness, Fraaxe, Freedomlinux, Futhark21, Future Perfect at Sunrise, GPHemsley, Galoubet, Garygabor, Garzo, Geagea, Geniac, Ghirlandajo, Gidonb, Glanthor Reviol, Glenn, Goethean, Goobergunch, Graham87, Grandpafootsoldier, Grimey, Gryffindor, Guardkid, Gustavb, Gwernol, Hairy Dude, Harkenbane, Haukurth, Hayden120, Heavy Metal PST5, Hmains, Holt, Horsten, Hsigurd, Hunnjazal, I'm on a 'Bolo patrol', ISNorden, Indexheavy, InedibleHulk, Innotata, Ivorbigun, J'raxis, J. Finkelstein, JForget, JQF, JSWeber, Jack Daniel, Jalen, James.S, JayC, Jeltz, Jkelly, Jknirk, John, John Quincy Adding Machine, Jonathunder, Jor, Josh Cherry, Jprg1966, JuJube, Judgement699, Juliancolton, Kaibabsquirrel, Kairos, Kanas avitohol, Kbh3rd, Kelisi, KingTT, Kjoonlee, Koavf, Koolokamba, Krakkos, Kri, Ksenon, Kwamikagami, Langskip, LanguageMan, LarryJeff, Laurens-af, Leandrod, Lemonade100, Leszek Jańczuk, Lgfcd, Liftarn, Linkracer, Litany, Lotje, Loudsox, LukeSurl, Luna Santin, M4573RM1ND, Mabdul, MachimoI, Mad Greg, Madtaffcat, Magiclite, Magnus.de, Mahmudmasri, Manytexts, Markermonster, Mate2code, Materialscientist, Maunus, MaxHund, Maymay, Meelar, Megafu, Melaen, Melesse, Mentifisto, Merope, Merovingian, Mirv, Mladifilozof, Morven, Morwen, Mrund, Mwtoews, Mystie010, Mythopaiea, Nae'blis, Nakon, NantonosAedui, Nasz, Naufana, Neurolysis, Nickfraser, Nikodemos, Nivix, Nixdorf, Noah Salzman, Nobody60, Noe, Nonexistant User, Nora lives, Novalis, Obersachse, Obscurasky, Oda Mari, Odie5533, Ole Førsten, Omicronpersei8, One-dimensional Tangent, Ottre, OwenBlacker, Oxymoron83, Paganzero, Palnatoke, Peccavimus, PedroPVZ, Pengwiinsdarkerside, PeterisP, Petri Krohn, Pgan002, Pharillon, Phgao, Pictureuploader, Pinethicket, Pjacobi, Pladask, Plrk, PreRaphaelite, Pseudomonas, PuzzletChung, Qp10qp, Quickest, Rai The Catalyst, Ramonido, Rarelibra, Raven, Razorflame, Rbarreira, RedWolf, Reinyday, Rich Farmbrough, Richard34, Ricky81682, Rjwilmsi, Robertgreer, Rogper, Rokus01, Romeinsekeizer, Rsradford, Rune The Elf, Rune3master, Runvitnir, RxS, Ryanmcdaniel, Ryulong, SMcCandlish, STGM, Saforrest, Samulili, Sardanaphalus, Sasharises, SchreiberBike, Scrumtru, Sesse, ShelfSkewed, Shinhan, Shoeofdeath, Sigurd Dragon Slayer, Skysmith, Slon02, SmileToday, Smilesfozwood, Smylers, Soledad22, SpaceFlight89, Splintax, Srnec, Stevan White, Steve2011, Steven Zhang, Stevertigo, Stewartadcock, Stinnish, Stormbear, SudoGhost, Sudowite, Susan-jacob, Svenskafan, TX55, Tariqabjotu, Tasnu Arakun, TedE, Tedmund, Thaagenson, The-Watermammal, TheProject, Thebigcurve, Thecaeser, Think outside the box, Thomas Blomberg, Thomas.W, Tintazul, Tkynerd, Tobias Conradi, Toledo Steel, Tommy Pinball, Treveur1, Tropylium, Trusilver, Twthmoses, UTF-8, Uglow, UlrikOldenburg, Uppland, Urhixidur, VampireDoctor, Vanisaac, Vanished user 5zariu3jisj0j4irj, Varoon Arya, Velvetron, VirtualDelight, Visor, Wafaashohdy, Wakuran, Walgamanus, Wavelength, WeniWidiWiki, Wiglaf, Wildhartlivie, Wilhelm meis, Wknight94, Wmahan, Wohz, WolfgangFaber, Woohookitty, Wordwright, Wwwwolf, X6x7x8, Xn4, YLSS, Yasha, Yngvadottir, Zara1709, Zellagro, Zondor, Zosodada, Zouavman Le Zouave, Zoz, Ärik, 527 anonymous edits

Anglo-Saxon runes *Source*: http://en.wikipedia.org/w/index.php?oldid=557221776 *Contributors*: 4meter4, Aadri, Alphasinus, Anaxial, AnonMoos, BabelStone, Bloodofox, CaradocTheKing, Cassowary, Cethegus, Chroniclev, CommonsDelinker, DARTH SIDIOUS 2, Dazzsa, Dbachmann, Deanlaw, Donidhabohebv, DopefishJustin, Espreon, Evertype, FilipeS, Gaius Cornelius, Gottescalcus, GraemeLeggett, Grantb, Grutness, Hayden120, Holt, Hulk500, ImperatorExercitus, J. 'mach' wust, Johnbod, Koavf, Kwamikagami, Langskip, Leandrod, Leszek Jańczuk, Lgfcd, Localzuk, LucasEasedUp, Mmcannis, Modulatum, Pacaro, Phil Boswell, Remigiu, RockRockOn, Ruud Koot, S Marshall, Sardanaphalus, SchreiberBike, Skysmith, Sonty567, Srnec, Stvltvs, TBrandley, Tasnu Arakun, The Mummy, Til Eulenspiegel, TimNelson, Tommy Pinball, Vanished user, Walgamanus, WeniWidiWiki, Xenophon777, Xp54321, Yngvadottir, 44 anonymous edits

Elder Futhark *Source*: http://en.wikipedia.org/w/index.php?oldid=558774940 *Contributors*: Aadri, Aeusoes1, Ahruman, Alphasinus, Asatruer, Atethnekos, BD2412, BabelStone, Benito2, Berig, Bloodofox, Bradeos Graphon, CBMIBM, CLW, Cbdorsett, Charles Matthews, Ciacchi, Closedmouth, Cooldude7273, Cosnahang, Costelld, Costesseyboy, DNewhall, Dan Kogosov, Dane 1981, Dazzsa, Dbachmann, Deanlaw, Discospinster, DopefishJustin, Dougweller, Drav, EdC, Eleven even, Emk, EoGuy, Evertype, FilipeS, FinnWiki, Gbeeker, Glanthor Reviol, Glenn, Good Olfactory, Gravitone2, Gringo300, Haukurth, Hmains, Holt, Iago01, Ian Pitchford, J. Finkelstein, J04n, Joost, Jozis., Jwmorris92, Ketiltrout, Khazar2, Koavf, Krich, Kristaga, Kwamikagami, KåreChristiansen, Leandrod, Leolaursen, Lgfcd, Lotje, Loudsox, Masarunori, Morn, Nasz, Nicke L, Nixdorf, Nneonneo, Omicronpersei8, Osado, Phaedriel, Pred, Ragimiri, Rapidfiringneurons, Remember the dot, Runvitnir, Samak47, Sardanaphalus, Scrumtru, Seodanrot, Sowlos, StMH, Starofwonder, SudoGhost, TEB728, The Talking Toaster, Thewikione99, Ufwuct, Visor, Wakuran, Wiglaf, Wikid77, William Avery, Wtshymanski, WurdBendur, Zondor, Zscout370, Zundark, 103 anonymous edits

Younger Futhark *Source*: http://en.wikipedia.org/w/index.php?oldid=558513043 *Contributors*: Alphasinus, BabelStone, Barend, Berig, Boivie, Charles Matthews, Closedmouth, Dazzsa, Dbachmann, Deanlaw, DopefishJustin, Dougweller, Emk, EuTuga, FilipeS, Finn Bjørklid, Future Perfect at Sunrise, Hayden120, Holt, John, John of Reading, Kibi78704, Kwamikagami, Leandrod, LokiClock, MarcusMaximus, Max Naylor, Nasz, Nikopolis1912, OpenFuture, Rbarreira, Reinyday, Sardanaphalus, Simplton, Skysmith, Sowlos, Srnec, Stephan Leeds, Tasnu Arakun, Thewikione99, Thomas Blomberg, WP Editor 2011, Wakuran, Walgamanus, WeniWidiWiki, Yendor1958, 16 anonymous edits

Æ *Source*: http://en.wikipedia.org/w/index.php?oldid=558676575 *Contributors*: -sche, .:Ajvol:., 23skidoo, 28bytes, 96T, ABCD, Adam Bishop, Aervanath, Alai, Alerante, Amikeco, Anchjo, Andres, AndrewHowse, Angr, Anna Lincoln, AnonymousUser12345, Antiedman, Anárion, Aquae, Arj, Armando12, Arne List, Atelaes, AugustoRomero, Auric, Austinomgg, B, Badmachine, Bazonka, BenFrantzDale, Bgpaulus, Big Adamsky, Bjimba, Brian Brentwood, Burzuchius, C-w-l, Camboxer, Cameron Nedland, Cancuen, CanisRufus, Charles Matthews, Chmod007, Christian List, ChristopherWillis, Ciacchi, Clark89, Cogswobble, CraigP, Craigy144, Crash Underride, Curps, Cyp, DBlomgren, DTOx, Damian Yerrick, Dante Alighieri, Dar-Ape, Dbachmann, Dcoetzee, DePiep, Decltype, Deflective, Dekimasu, Denihilonihil, Denvesletigeren, Deor, Discospinster, Dmn, Don't give an Ameriflag, E Pluribus Anthony, Ed g2s, EdC, Eequor, Egil, Eirik1231, EoGuy, Erutuon, EvanCS, Evertype, Everyking, Evice, EvilCouch, Fences and windows, Fiet Nam, FilipeS, Flamma, Fsdfghjkjl, Funandtrvl, Furrykef, Fvasconcellos, Gandalf1491, Garik, Gexzilla10, Glacialfox, Gogo Dodo, GoingBatty, Gracenotes, Graham87, Grstain, Gwern, Hairy Dude, HalfShadow, Hayden120, Henning Makholm, Henry W. Schmitt, HisSpaceResearch, I am my own Master, Ifrit, Imz, J.delanoy, JFreeman, JHJ, Jack who built the house, JackLumber, Jersey Devil, Jj137, Jleedev, Jnestorius, John, Jon Harald Søby, Jonathan.s.kt, JoshFarron, Jtle515, Jumbuck, Karenjc, Kaysakado, KelisFan2K5, Kids in the sandbox, Klimintine, Koavf, Korg, Koszmonaut, Kuru, Kwamikagami, Leaflet, Leandrod, Leewonbum, Letriste1977, Livajo, LokiClock, Mahmudmasri, MapsMan, MarXidad, Marcika, Martarius, Mathrick, Matthew0028, Maxb88, Mboverload, MeekMark, Melsaran, Mild Bill Hiccup, Misza13, Montrealais, Moyogo, Mr Gronk, Mr. Random, Mrmuk, Msh210, Mshonle, Muke, Mulder1982, Myckolah, Myfatherlovesnikitakhrushchev108, MysticKenji, Mzajac, Nickshanks, Nisselua, Noe, Nohat, Nsaa, Od Mishehu, Ohconfucius, OlavN, Orland, OwenBlacker, P. Smedley, Pajast, Parakalo, Pengyanan, PeteJayhawk, Phil Samurai, Pinnerup, Pmanderson, Pol098, Porges, Prumpf, Ptcamn, Rcsprinter123, RedWolf, Redheylin, Reinyday, Roberdin, Russavia, Ryvyly, SDC, SFGiants, SPUI, SQL, Saforrest, Saga City, Samuelsen, Sannita, Sardanaphalus, Sasper, Shadowjams, Shakahari, Shawnc, Shb3127, Shovan Luessi, Simetrical, Skamecrazy123, Sl, Slashname, SnowFire, Sonjaaa, Sotakeit, Spellcheck, Spitzak, SqueakBox, Stemonitis, Stephen C. Carlson, SteveMcCluskey, Stevertigo, SwordSmurf, Tabletop, Tesi1700, The Person Who Is Strange, Theelf29, This, that and the other, Thnidu, Tideflat, Timeineurope, Tingrin87, Toby Bartels, Tonyjeff, Trogdor077, Twas Now, Valentinian, Vanisaac, Vanjagenije, Vpendse, Wakandas black panther, Wakuran, WhiteSisu, Wifione, Wiki Wikardo, Wilfridselsey, Wollslleybuttock, Xyzzyva, Yekrats, Ysangkok, Zenohockey, Zetawoof, Zippanova, Zundark, Ævar Arnfjörð Bjarmason, Æ¹, 에멜무지로, 274 anonymous edits

Algiz *Source*: http://en.wikipedia.org/w/index.php?oldid=540377136 *Contributors*: 47SK, AdventurousSquirrel, Almerv, Arch dude, Arthur Warrington Thomas, Asatruer, Berig, Bloodofox, Boundarylayer, Cbdorsett, Craig Pemberton, Dbachmann, Deville, Dezidor, Dictionaric, DocWatson42, DopefishJustin, Erud, FirefoxRocks, Frietjes, GoingBatty, Holt, J. Finkelstein, Jacob van Maerlant, Kanin P, Keresaspa, Kibi78704, Klemen Kocjancic, Kwamikagami, LilHelpa, ORG618, Phil Boswell, RedAugust, Reinyday, Saint Vlad, Sascha47, Sceptre, Soap, Switchercat, The Nut, ThePowerofX, Theoldanarchist, Velella, Wakuran, WeniWidiWiki, Wiglaf, 16 anonymous edits

Ansuz (rune) *Source*: http://en.wikipedia.org/w/index.php?oldid=552470006 *Contributors*: B9 hummingbird hovering, Berig, Bloodofox, Cecil, Dbachmann, Deror avi, Dezidor, Frietjes, Gravitone2, Holt, Icairns, Jedibob5, Kwamikagami, McSush, Noq, Novangelis, WeniWidiWiki, 12 anonymous edits

Berkanan *Source*: http://en.wikipedia.org/w/index.php?oldid=540489172 *Contributors*: Angr, Bloodofox, Dbachmann, Dezidor, Dictionaric, DopefishJustin, Frietjes, Gravitone2, Groucho NL, Grutness, Holt, Morwen, Obersachse, Szyslak, WeniWidiWiki, 3 anonymous edits

Dagaz *Source*: http://en.wikipedia.org/w/index.php?oldid=558377331 *Contributors*: Bloodofox, Dbachmann, Deanlaw, ErikTheBikeMan, Espreon, Frietjes, PamD, Rjwilmsi, Rumping, Wakuran, 2 anonymous edits

Ear (rune) *Source*: http://en.wikipedia.org/w/index.php?oldid=558384179 *Contributors*: Catalographer, Ceyockey, Dbachmann, Elkman, Espreon, Frietjes, Gravitone2, John of Reading, Kwamikagami, Nick, Vanisaac

Ehwaz *Source*: http://en.wikipedia.org/w/index.php?oldid=540444299 *Contributors*: Angr, B9 hummingbird hovering, Bloodofox, Cecil, Chris the speller, Dbachmann, Dezidor, Frietjes, Gravitone2, Greatgavini, Groucho NL, Grutness, Kallerdis, Kwamikagami, Longhair, Mr. Toad, Polymerbringer, Svartalf, Szyslak, Tahmasp, Vanisaac, WeniWidiWiki, 3 anonymous edits

Eihwaz *Source*: http://en.wikipedia.org/w/index.php?oldid=556861127 *Contributors*: AnonMoos, Bloodofox, Cecil, ChrisGualtieri, Dbachmann, Dezidor, Dhkbk, DopefishJustin, Frietjes, Gabbe, Gravitone2, J. Finkelstein, Khukri, Kwamikagami, Megan1967, Mr. Toad, Osado, Saint Vlad, WeniWidiWiki, 2 anonymous edits

Fehu *Source*: http://en.wikipedia.org/w/index.php?oldid=540418781 *Contributors*: B9 hummingbird hovering, BD2412, Bloodofox, Cecil, Davidiad, Dbachmann, Deanlaw, Deror avi, Dezidor, Dictionaric, DopefishJustin, Frietjes, Hairy Dude, Holt, Loggie, Michael Hardy, Morven, Rich Farmbrough, Sherool, Sigurd Dragon Slayer, Woolters, 2 anonymous edits

Gyfu *Source*: http://en.wikipedia.org/w/index.php?oldid=540434476 *Contributors*: B9 hummingbird hovering, Bloodofox, Caeruleancentaur, Carioca, Cecil, Cesium 133, Dbachmann, Dezidor, DopefishJustin, Frietjes, Groucho NL, Holt, Magioladitis, Mwtoews, Nae'blis, NevilleDNZ, WeniWidiWiki, 1 anonymous edits

Haglaz *Source*: http://en.wikipedia.org/w/index.php?oldid=559467787 *Contributors*: Angr, Arthur Warrington Thomas, Berig, Bloodofox, Cecil, Dbachmann, Deror avi, Dezidor, Difu Wu, DopefishJustin, Espreon, Frietjes, Grutness, Holt, Jarble, Kwamikagami, Obersachse, Pmaas, Pol098, Szyslak, WeniWidiWiki, 2 anonymous edits

Isaz *Source*: http://en.wikipedia.org/w/index.php?oldid=546842079 *Contributors*: Angr, Bloodofox, Cecil, Davidjcmorris, Dbachmann, Dezidor, DopefishJustin, DuskiMundi, Frietjes, Gravitone2, Groucho NL, Grutness, Holt, IlyaHaykinson, Jarble, Kwamikagami, Obersachse, Szyslak, Washola, WeniWidiWiki, 3 anonymous edits

Jēran *Source*: http://en.wikipedia.org/w/index.php?oldid=540482190 *Contributors*: Aillema, AlphaPyro, BD2412, Berig, Bloodofox, Cecil, Colonies Chris, Danog-76, Dbachmann, Deanlaw, Dezidor, DopefishJustin, Dysmorodrepanis, Espreon, FisherQueen, Frietjes, Gene Nygaard, Holt, Jerastudio, Koavf, Kwamikagami, Languagegeek, Shaolin128, Sligocki, Tom Peters, Valentina87, Vanisaac, Wakuran, WeniWidiWiki, 5 anonymous edits

Kaunan *Source*: http://en.wikipedia.org/w/index.php?oldid=540488614 *Contributors*: Aadri, Asatruer, Berig, Bloodofox, CBM, Canglesea, Cecil, Cesium 133, Dbachmann, Deanlaw, Deror avi, Dezidor, DopefishJustin, Frietjes, Gravitone2, Holt, J04n, Khukri, Kwamikagami, Loggie, Thadius856, Visviva, WeniWidiWiki, 4 anonymous edits

Laguz *Source*: http://en.wikipedia.org/w/index.php?oldid=540520263 *Contributors*: Angr, B9 hummingbird hovering, Bloodofox, Dbachmann, Dezidor, DopefishJustin, Frietjes, Gravitone2, Grutness, Holt, Obersachse, Szyslak, WeniWidiWiki, 1 anonymous edits

Mannaz *Source*: http://en.wikipedia.org/w/index.php?oldid=558973309 *Contributors*: Ahoerstemeier, Amikake3, Amovrvs, Angr, Anthony Appleyard, Aranel, Art LaPella, Ashley Y, Bloodofox, Brianjd, Cbdorsett, Cecil, DESiegel, Dbachmann, Dezidor, DopefishJustin, Groucho NL, Hawkster, Holt, Jpbrenna, Lockesdonkey, LokiClock, Lordmetroid, Luvcraft, Parallel or Together?, Peak, QuartierLatin1968, Rich Farmbrough, The Anome, Ustroh, Vanisaac, WeniWidiWiki, 11 anonymous edits

Naudiz *Source*: http://en.wikipedia.org/w/index.php?oldid=546842037 *Contributors*: Angr, Bloodofox, Candhrim, Cecil, Dbachmann, Dezidor, DopefishJustin, Frietjes, Groucho NL, Grutness, Holt, Jarble, Khukri, Kwamikagami, Obersachse, Pharillon, Szyslak, WeniWidiWiki, 1 anonymous edits

Odal (rune) *Source*: http://en.wikipedia.org/w/index.php?oldid=544154684 *Contributors*: Andevaesen, Ant, Berig, Bloodofox, Can't sleep, clown will eat me, CatherineMunro, Cjthellama, Cyclopia, Dbachmann, Deanlaw, Dezidor, DopefishJustin, Evertype, FirefoxRocks, Fredrik, Frencheigh, Frietjes, Groucho NL, Hephaestos, Heqs, Holt, JHumphries, Johnmordecai, Joy, Kibi78704, Killiondude, Leif Runenritzer, Minesweeper, Modubb, Morwen, N4nojohn, NaiveAmoeba, ORG618, Pharillon, Pigsonthewing, Project FMF, RHaworth, Rjwilmsi, SchreiberBike, Skoosh, Stormie, Tkynerd, WeniWidiWiki, Wiglaf, Wik, Zara1709, 39 anonymous edits

Wynn *Source*: http://en.wikipedia.org/w/index.php?oldid=541384165 *Contributors*: Angr, Anárion, Asatruer, B9 hummingbird hovering, Barticus88, BjKa, Crissov, Dbachmann, Dbenbenn, DePiep, Dezidor, DopefishJustin, DrBob, Drjon, Estoy Aquí, Evertype, Fibonacci, FilipeS, Frietjes, Gravitone2, Haeleth, Hayden120, Hlnodovic, Holt, J.delanoy, Jor, KelisFan2K5, Kibi78704, Ko'oy, Koavf, Kwamikagami, Lairor, Merovingian, Morwen, Mzajac, Nickshanks, Nonsequiturmine, OlEnglish, OwenBlacker, Phil Boswell, PigFlu Oink, Poccil, Robert A West, Saforrest, Schneelocke, Seanver, Shrine of Fire, Sl, Sonjaaa, Spikey, TalkHard, Trappist the monk, Vasi, W.andre, WeniWidiWiki, Wilmer Wynn, Zeimusu, Ævar Arnfjörð Bjarmason, 에멜무지로, 36 anonymous edits

Peorð *Source*: http://en.wikipedia.org/w/index.php?oldid=557926115 *Contributors*: Angr, Darwinek, Dbachmann, Dbenbenn, Dezidor, DopefishJustin, Dougweller, Erud, Frietjes, Gene Nygaard, Gravitone2, Greatgavini, Groucho NL, Jarble, Khazar2, Khukri, Koro Neil, Kwamikagami, Pharillon, Rich Farmbrough, Snorri2, Steinbach, Vanisaac, Wakuran, Walgamanus, WeniWidiWiki, 8 anonymous edits

Raido *Source*: http://en.wikipedia.org/w/index.php?oldid=540679447 *Contributors*: Bloodofox, Cecil, Cesium 133, Danog-76, Dbachmann, Deror avi, Dezidor, DopefishJustin, Frietjes, Gravitone2, Groucho NL, Holt, Loggie, Minwu, Reinyday, WeniWidiWiki, Wiglaf, 2 anonymous edits

Sowilō *Source*: http://en.wikipedia.org/w/index.php?oldid=540779626 *Contributors*: Anypodetos, BabelStone, Berig, Bloodofox, Colonel Tom, Davidrei, Dbachmann, E-Kartoffel, Frietjes, Glanthor Reviol, GoingBatty, Gravitone2, Groucho NL, Hayden120, Holt, JHunterJ, Jerzy, Kubigula, Kwamikagami, Leasnam, Nigel Barristoat, Open2universe, Smeagol 17, The Man in Question, William Avery, 5 anonymous edits

Tiwaz rune *Source*: http://en.wikipedia.org/w/index.php?oldid=549461046 *Contributors*: 67-21-48-122, Berig, Bloodofox, Cecil, Dbachmann, Deanlaw, Dezidor, Dictionaric, DopefishJustin, Frietjes, Gravitone2, Groucho NL, Holt, Leuko, LokiClock, Nwbeeson, Quisquillian, Rjwilmsi, Sigurd Dragon Slayer, SudoGhost, Trusilver, Varlaam, Wakuran, WeniWidiWiki, 9 anonymous edits

Thurisaz *Source*: http://en.wikipedia.org/w/index.php?oldid=540859744 *Contributors*: Asatruer, Bloodofox, Chick Bowen, David Gerard, Dbachmann, Deror avi, Dezidor, DopefishJustin, Eluchil404, Firsfron, Frietjes, Gizmo II, Gravitone2, Groucho NL, Holt, Hthth, J04n, Obersachse, Prefixcaz, Rjwilmsi, Russophile2, Salleman, SudoGhost, Vegaswikian, Wahoofive, Wakuran, WeniWidiWiki, William Avery, Ziusudra, 16 anonymous edits

Ur (rune) *Source*: http://en.wikipedia.org/w/index.php?oldid=541083812 *Contributors*: Aesopos, Bloodofox, Cecil, Dbachmann, Deror avi, Dezidor, Dictionaric, DopefishJustin, Explosius, Frietjes, Gravitone2, Groucho NL, Holt, Loggie, Pgk, Reinyday, Shaun144, Sherool, Wakuran, WeniWidiWiki, 8 anonymous edits

Yngvi *Source*: http://en.wikipedia.org/w/index.php?oldid=558066606 *Contributors*: Akulo, Berig, Cecil, ClockworkSoul, Danny, Dbachmann, Dbenbenn, Deanlaw, Dezidor, Dream of Nyx, Fennec, Flammingo, Flibjib8, Frietjes, Gaius Cornelius, Glanthor Reviol, Goustien, Gravitone2, Groucho NL, Haukurth, Hemmingsen, Hmains, Holt, Inge, Jallan, Jalo, Kbh3rd, Kenneth Alan, Khukri, KuatofKDY, MartinJacobson, Niceguyedc, OwenBlacker, Per Hedetun, Rbreen, Rich Farmbrough, Rmhermen, Sardanaphalus, Satanael, Sigo, Sigurd Dragon Slayer, SimonP, The Mummy, Thnidu, Twthmoses, Varlaam, WeniWidiWiki, Wetman, Wiglaf, Yngwin, 16 anonymous edits

Medieval runes *Source*: http://en.wikipedia.org/w/index.php?oldid=555050881 *Contributors*: Berig, Chris the speller, CommonsDelinker, Dazzsa, Dbachmann, Firsfron, Helios, Khazar2, Kingpin13, Kwamikagami, LokiClock, Mr0t1633, Olaus, Sardanaphalus, Skysmith, Srnec, Tasnu Arakun, 8 anonymous edits

Dalecarlian runes *Source*: http://en.wikipedia.org/w/index.php?oldid=551884707 *Contributors*: Berig, Chris the speller, Dbachmann, Fgrosshans, Florian Blaschke, Future Perfect at Sunrise, Holt, Lgfcd, Ptcamn, Sardanaphalus, Tasnu Arakun, Thewikione99, Wakuran, 7 anonymous edits

Armanen runes *Source*: http://en.wikipedia.org/w/index.php?oldid=548562795 *Contributors*: 999, Amarkov, AnonMoos, Arthur Warrington Thomas, BD2412, Balloonguy, Berig, Betacommand, Butseriouslyfolks, Cbdorsett, ChrisGualtieri, Dbachmann, Deanlaw, Durova, Dysmorodrepanis, Esrever, Evertype, Gnostrat, Hmains, JaGa, JustAGal, Kim Dent-Brown, Klemen Kocjancic, Liftarn, Nordimouse, Oknazevad, Pelarmian, Quarl, Rich Farmbrough, Rock4arolla, Shad4k, Smeagol 17, ThaddeusB, The Anome, Vanisaac, Wakuran, Wtshymanski, Yasha, 19 anonymous edits

Runic magic *Source*: http://en.wikipedia.org/w/index.php?oldid=553556052 *Contributors*: .alyn.post., Adambyrn, Alphasinus, Beetstra, Belovedfreak, Bloodofox, Carsrac, Catherineyronwode, CowboySpartan, Davemon, Dbachmann, Deanlaw, Dethwatch, Download, Dustynyfeathers, Editor2020, Fiddlersmouth, Filelakeshoe, Finngall, Hmains, Holt, J04n, JSWeber, Langskip, Leuko, Lighthead, Lorriew, Manytexts, Mild Bill Hiccup, Nobody60, Pigman, Rich Farmbrough, Rjwilmsi, Septegram, Smiloid, SpiderMum, Sweyn78, Wakuran, WikHead, Xena-angel, 55 anonymous edits

Runology *Source*: http://en.wikipedia.org/w/index.php?oldid=540718812 *Contributors*: Angr, Arthur Warrington Thomas, Bloodofox, Cbdorsett, Conrad Johansson, Dazzsa, Dbachmann, Deanlaw, Deville, Elwlwlwk, FarisL, Holt, Jhendin, Khukri, LinaMishima, Nixdorf, Pádraic MacUidhir, RJFJR, Rogper, Skysmith, The Thing That Should Not Be, Warofdreams, Welcome to Heaven, Wiglaf, 10 anonymous edits

Runic inscriptions *Source*: http://en.wikipedia.org/w/index.php?oldid=551342335 *Contributors*: Alex earlier account, Bloodofox, Dbachmann, Deanlaw, GoingBatty, IndieRect, JustAGal, Kwamikagami, Laurascudder, SchreiberBike, Sudowite, Zevious, 6 anonymous edits

Franks Casket *Source*: http://en.wikipedia.org/w/index.php?oldid=557939817 *Contributors*: Adsimmons, Amitchell125, Aramelle, BabelStone, Berig, Bloodofox, BoH, Bobyllib, Brianhe, Chewy1984, Christian Lassure, Chroniclev, Dbachmann, Domrivers, DopefishJustin, Eluchil404, GraemeLeggett, Gurch, Hallmar, Holt, Hooperbloob, HuMcCulloch, Johnbod, Jplm, Jr mints, Ken Gallager, Khazar2, Leandrod, Leo Lazauskas, Llywrch, Magioladitis, Malpertuis, Mattis, Mattisse, Meno25, Narayan, Nicomediau, Numbo3, Piotrus, QuiteUnusual, Rich Farmbrough, Rtorrez, Scarian, SkookumDog, Sonitus, StAnselm, Tabletop, The Man in Question, Victuallers, Walgamanus, Wetman, Wiglaf, Woohookitty, Yamara, Yngvadottir, 71 anonymous edits

Poetic Edda *Source*: http://en.wikipedia.org/w/index.php?oldid=541639108 *Contributors*: .:Ajvol:., Alinnisawest, Alphasinus, Andrew Dalby, Antandrus, AntonBryl, Astral, AxelBoldt, BKalesti, Berig, Blink484, Bloodofox, Bluemoose, Breffni Whelan, Brujo, CDThieme, Ciacchi, Deanlaw, Droll, Dsp13, Dżoxar, Eleassar777, EoGuy, Esimal, Everyking, Faolin42, Flambelle, Gareth Griffith-Jones, Gizmo II, Glenn, Goustien, Gracefool, Grendelkhan, Harry R, Haukurth, Hayden120, Helios, Hyarmendacil, Ihcoyc, Inquam, Io, JForget, JRR Trollkien, Jack the Giant-Killer, Jallan, Jameshfisher, Java7837, John Carter, KFP, Kallerdis, Kingstowngalway, Knutlu, KrisWales, Kzhr, Leszek Jańczuk, Liftarn, Luckyclove1111, Mais oui!, Matthew Woodcraft, Matthewcgirling, Max Naylor, Michael Hardy, Midnightblueowl, Mirv, Nixdorf, Nyttend, Onlim, Orland, Pigman, Pslangeslag, R. fiend, Rich Farmbrough, Sardanaphalus, Shadowjams, Sigo, Silence, Sjc, Skysmith, Slawojarek, SpeedyGonsales, Steorra, Sverdrup, T1980, Tagishsimon, Tail, Ushishir, Webistrator, Wighson, Wiglaf, Wik, Yngvadottir, Yngwin, ბაბეგი შ, 62 anonymous edits

Codex Runicus *Source*: http://en.wikipedia.org/w/index.php?oldid=540380398 *Contributors*: Ashley Y, Berig, Betacommand, CKA3KA, Canglesea, Dbachmann, Dcljr, Deanlaw, DopefishJustin, Fitzaubrey, Gangdagr, Haukurth, Keilana, Kwamikagami, Lettonica, Madri, MakeRocketGoNow, Martin.Budden, Melesse, Nasz, Nixdorf, OkPerson, Perkeleperkele, Petri Krohn, Pia L, Picapica, RandomCritic, Rich Farmbrough, Rogper, Taliswolf, Twthmoses, Valentinian, Victor Chmara, Yasha, Zil, 7 anonymous edits

Thorn (letter) *Source*: http://en.wikipedia.org/w/index.php?oldid=557200033 *Contributors*: 2601:9:3300:5B:E269:95FF:FE35:9F3C, 2fort5r, Aaronforjesus, Acjelen, Ahoerstemeier, Allixpeeke, AndrewHowse, Angr, Anthony Appleyard, Anárion, Ariel., Asfarer, AuburnPilot, Ausir, Bacteria, Badanedwa, Bastique, Ben Webber, Beowabbit, BiT, Blackcats, Blindsuperhero, Bloodofox, BluePlatypus, Boredzo, Branddobbe, BruceJohnson, Bunnyhop11, Carbuncle, Cashie, Ciacchi, Cogswobble, Comp.arch, Cool Å2, Coroboy, Crusadeonilliteracy, CyberSkull, DARTH SIDIOUS 2, DMG413, Damian Yerrick, DanMS, Daniel Pritchard, Daniel.odonnell, Dave.Dunford, Dbachmann, De12344, DePiep, Devoblue, DieBuche, Diupwijk, Dmitri Lytov, Dmoon1, DopefishJustin, Download, Drphilharmonic, Dysprosia, Eddie Taw, Effeietsanders, Eirik1231, Electracion, Englishnerd, Ernest lk lam, Erutuon, Evercat, Evertype, Evice, Fabiform, Felix Folio Secundus, Fibonacci, FilipeS, Finell, Firstorm, Forenti, FunPika, Fvw, Gary King, Ghirlandajo, Gilgamesh, Gob Lofa, Gorank4, Gritchka, GuySh, Gwen Gale, Hackerb9, Hadrian89, Haeleth, Haukurth, Hayden120, Hede2000, Herbolzheim, Honza Záruba, Infinity0, Invisifan, Io, JamesLucas, Jaysbro, JeffreySteer, Jengelh, Jeronimo, John Mark Williams, Jon Harald Søby, Jongleur100, JoshFarron, JulesH, Jóna Þórunn, Karnesky, Kbolino, Keinstein, KelisFan2K5, Kirilboyanov, Koavf, Koro Neil, Koszmonaut, Krsont, Krótki, Kukurin, Kwamikagami, Lacrimosus, Leandrod, Lmagnus, LokiClock, MDCore, MQuinn, Macadora010, Magioladitis, Malick78, Manushand, Mattabesta, Mckaysalisbury, Merovingian, Michael Hardy, Mike Dillon, Mild Bill Hiccup, MillerC, Miss Porunn, Mooncowboy, Morwen, MrTree, Muntfish, Musik-chris, Mzajac, Nicklott, Nickshanks, Nomdplume, Nonrational, Notcarlos, One half 3544, Onebravemonkey, Orthogonal, Ospalh, Ost000101, Pharillon, Philthecow, Phoenix 6, Piet Delport, Plerdsus, Pmanderson, Ptcamn, Pterodactyler, Qwanqwa, Remember the dot, Rich Farmbrough, Richard Keatinge, Rkevins, Rokfaith, Ruhrjung, S.Örvarr.S, STGM, Saforrest, Salleman, SaulPerdomo, Shii, Showpaper, Shultz, Sl, Slawojarek, Smjg, Sn1per, Snowdog, Solomonfromfinland, Sonjaaa, Spacevezon, Spudley, SudoGhost, Suriel1981, Svick, TJRC, Thingg, Thumperward, Timwi, TriiipleThreat, Typhlosion, Varlaam, Vaters, Violetriga, WhiteDragon, Wikipedian77, Wyatt915, Wyvernsegg, Xenophon777, Yossarian, Yugsdrawkcabeht, ZephyrAnycon, Zomic13, Zundark, Ásgeir IV., Ævar Arnfjörð Bjarmason, Ὁ οἶστρος, 163 anonymous edits

Rune Poems *Source*: http://en.wikipedia.org/w/index.php?oldid=557921796 *Contributors*: Alarichall, AnonMoos, Arch dude, BabelStone, Bearcat, Berig, Bloodofox, Bradeos Graphon, Cavila, Charles Matthews, Cobaltcigs, DarkCryst, Darwinek, Dbachmann, Deanlaw, Dewrad, DopefishJustin, Emk, Evertype, Finn Bjørklid, Gravitone2, Haukurth, Holt, Hsigurd, J. Finkelstein, Joe07734, Khazar2, Khukri, Kim Dent-Brown, Kwamikagami, Livajo, Loggie, Mmcannis, Osado, Pharillon, Piano non troppo, R'n'B, Rich Farmbrough, Robertgreer, Runvitnir, Salleman, Sam Hocevar, Sherool, Sigurd Dragon Slayer, Tommy Pinball, Walgamanus, WeniWidiWiki, Wiglaf, 37 anonymous edits

Old English rune poem *Source*: http://en.wikipedia.org/w/index.php?oldid=532937377 *Contributors*: Dbachmann, Fæ, R'n'B, Tommy Pinball, Wetman, Woohookitty

Runic transliteration and transcription *Source*: http://en.wikipedia.org/w/index.php?oldid=552723735 *Contributors*: Al tally, Berig, Dbachmann, Deanlaw, Droob, Gravitone2, Hsaunders24, Jonkerz, Mark Arsten, McSush, Mild Bill Hiccup, Robertgreer, Siúnrá, Varoon Arya, 4 anonymous edits

Middle English *Source*: http://en.wikipedia.org/w/index.php?oldid=559528499 *Contributors*: A. B., A. Parrot, AAAAAAAAAA4, ABF, AFitchCo1892, AJokinen, Academic Challenger, Acalamari, Adashiel, Aeusoes1, Aka042, Alansohn, Alarob, AlcanderFrancis, Alex Steer, AlexanderKaras, Alphachimp, Amaury, An Siarach, Anas1712, Andre Engels, Andrew c, Angr, Angusmclellan, Anna Lincoln, Antandrus, Aradek, ArchonMagnus, Archwyrm, Arthena, Arwel Parry, Asarlaí, Astronautics, Avicennasis, AzaToth, B.d.mills, BD2412, Banjo Sam, Bardeluc, Barek, Baremadmoo, Bearnfæder, Bedelato, Beginning, Beland, Bender235, Bendybendy, Benjaburns, Benwing, Bhumiya, BilCat, BillFlis, Birdmessenger, Biólogo conservacionista, Bjankuloski06en, Blahblop, Bletch, Bob Burkhardt, Bobby H. Heffley, Bobo192, Boccobrock, Bogey97, BovineBeast, Bowlhover, Bradeos Graphon, Brion VIBBER, CWY2190, Caeruleancentaur, Caesura, Calcio33, CalicoCatLover, Cameron Nedland, Can't sleep, clown will eat me, Cap, Childzy, Christian Storm, Cjohnson887, Cl!ckpop, Classicfilms, Clconway, Closedmouth, Cnyborg, Cobi, Cometstyles, CopperSquare, Craigy144, Crazygraham, Cuchullain, Cymbalta, Cyrrk, DaGizza, DangApricot, Darth Panda, Dave souza, David Stapleton, Dawn Bard, Dbachmann, Dbmag9, Dboyfromthecboy, Deacon of Pndapetzim, Delirium, Diogenes42, Discospinster, Djnjwd, Dngscha, Doric Loon, Dr. Elwin Ransom, Dreish, Drootopula, Dsmdgold, Dspradau, DvonD, E Wing, E-Kartoffel, Editorofthewiki, Ehrenkater, Einsteinewton, Eisfbnore, Embryomystic, Emma May Smith, Enginear, English Subtitle, Erik1980, Erikev, Escape Orbit, Evertype, Everyking, Ewawer, Excirial, EyeSerene, FClef, FEastman, Facts707, Fafner37, Falconus, Fantastic fred, Favonian, Felix Folio Secundus, Fiet Nam, FilipeS, Finbarr Saunders, Fleela, Florian Blaschke, Folantin, Foreman.m.d., Foxj, Fred Bradstadt, Fæ, Gabriel Kielland, Gaia2767spm, Gaius Cornelius, Galoubet, Gareth Griffith-Jones, Garzo, Gdr, Geira, Geogre, George The Dragon, Gherkinmad, Gilgamesh, GoRight, Golbez, Goldenbrook, Goliadkine, Gott wisst, Gottistgut, Graham87, Grstain, Gurch, HQCentral, Hadrian89, Haeleth, Hairy Dude, HamburgerRadio, Hans-Friedrich Tamke, Hede2000, Helix84, Herbertxu, Hermis, HexaChord, HiDrNick, Histrion, Hmains, Holek, Hraefen, Hrrmmm, Iain99, Imnotjohn, Interlingua, Intrested in stuff?, Irdepesca572, Iridescent, Ish ishwar, It Is Me Here, Jade Knight, Jake Wartenberg, Jalo, Jaybee, Jdoniach, JeremyA, Jezzabr, Jhi, Jim.henderson, Jimtaip, John Riemann Soong, Johnbod, Jonchart, Joseph Solis in Australia, Josquius, João Carvalho, Jubiline, Karmamonster1, Keegan, Kelly222, Kevs, Kinneytj, Kman543210, Kormákur, Korruski, Krabborg, Kugelschreiber, Kwamikagami, Kwertii, La goutte de pluie, LaBelle61, Lacrimosus, Lairor, Leasnam, LeaveSleaves, Lego-las, LeighvsOptimvsMaximvs, Leithp, Lesgles, Leszek Jańczuk, Lethe, Lightmouse, Limetom, LindsayH, LinguisticDemographer, Lowellian, Lradrama, Luckas Blade, Lugia2453, Lumos3, Lutefish, Mahgri, Mais oui!, MalignantMouse, Man vyi, ManekiNeko, Manicsleeper, Marknash, Martin.Budden, Martinp23, Mayumashu, Mcorazao, Meursault2004, Michael Hardy, Micler, Mitchyrox, Mona8285, Mrhsj, N5iln, NawlinWiki, Nbarth, Ncmvocalist, NeantHumain, Neddyseagoon, Nerd-geek2, Neutrality, NewEnglandYankee, NickBush24, Nicke L, Nickshanks, Niteowlneils, Noctibus, Nogger, Nohat, Northlondonmusketeer, Nothingofwater, Nyanyan, One more night, Osarius, Ozeye, Pablo X, Paolo Belzoni, Parmesan, PhilKnight, Philip Trueman, Pinkadelica, Pirtskhalava, Pjdude40, Plop, Pmsyyz, Pne, Possum, Prashanthns, Ptcamn, Quintote, Quuxplusone, R9tgokunks, RPlunk2853, Raven4x4x, RedHillian, Regibox, Rellman, Retired username, Rfsmit, Rhrad, Rich Farmbrough, Rilkas, Rintrah, Rmhermen, Rob Lindsey, Robert Foley, Robertgreer, Roidhrigh, Rossp, Rrburke, Russel.gauthier, SCEhardt, SFGiants, Saforrest, Sardanaphalus, Sebesta, Selket, Senator Palpatine, Sfdan, Shadebug, Shadowjams, Shadycone, Shanel, Shizhao, Sigurd Dragon Slayer, Silly rabbit, Simonxag, SkipperPilot, Snowolf, Soir, Somedude101, Someguy1221, Sonjaaa, Spitfire, SportsMaster, StAnselm, StephenDawson, Storm Rider, Strike Eagle, Suisui, SuzanneIAM, Swid, Synchronism, Szyslak, TEB728, Tarquin, Tasnu Arakun, Teddington, Teddylayne, Tedius Zanarukando, Telsa, That Guy, From That Show!, Themanwithnoname1964, Themanwithnoname1966, Theo10011, Timc, Tobin Richard, TomasBat, Tomgally, Trevor MacInnis, Trevor.sawler, Triona, Troglo, Tseno Maximov, Uisce, Underpants, Vansgobroom, Vassili Nikolaev, Vberger, Vigyani, Vineetcoolguy, Vipinhari, Vrenator, WadeSimMiser, Walgamanus, Wavelength, Wayne Slam, Wdchk, Wetman, Wetto, Widefox, Wik, Wikipelli, Willellis15, Willhsmit, Windows i7 920, Witan, Wooddoo-eng, Woohookitty, Wywin, Yaron1279, Yom, Zafiroblue05, Zhen Lin, ZieglerHn, Þynnþorneð, سعی, 621 anonymous edits

Old Norse orthography *Source*: http://en.wikipedia.org/w/index.php?oldid=559296189 *Contributors*: Aaronforjesus, Ahruman, Angr, Barend, Berig, Breogan2008, CDThieme, Dbachmann, Deanlaw, Donarreiskoffer, Dylansmrjones, Espreon, FilipeS, Gaius Cornelius, Gilgamesh, Gracefool, Graybear, Grey Shadow, Haukurth, Hayden120, Holt, Homa Alona, Hongooi, Hr oskar, Hthth, JamesR1701E, Jkelly, Kwamikagami, LokiClock, Mais oui!, Mrrhum, OwenBlacker, Phil Boswell, Rxnd, Sam Spade, Sannse, Sardanaphalus, Shad0, SudoGhost, TheLateDentarthurdent, Wighson, 24 anonymous edits

Runestone *Source*: http://en.wikipedia.org/w/index.php?oldid=552639108 *Contributors*: Adamrush, Addshore, Algkalv, Amaury, Andejons, Anittas, AnonMoos, Arnavchaudhary, Asatruer, BIL, Berig, Billposer, Bloodofox, Bolivian Unicyclist, Borgx, Briangotts, Caliga10, Canatian, CaptainJae, Cbdorsett, Charles Matthews, ChrisO, CodeGeneratR, DMS, Dansk65, Dbachmann, Deanlaw, Defineka, Deville, Dogears, Dront, Drphilharmonic, Eirik, Firespeaker, Florian Blaschke, Gaius Cornelius, Gbbinning, Glenn, Gprobins, Gracefool, Graham87, Grumpy444grumpy, Hairy Dude, Heron, Holt, Jeltz, Jenny Wong, Jkelly, Jonathunder, Jutienna^, Jävligsvengelska, Keilana, Kresspahl, Lanceka, Ligulem, LinaMishima, LokiClock, Longbow4u, Look2See1, Lutskovp, Lynn Boyett, Magnus.de, Mceder, Mic, Michael Hardy, Mintop, Mrund, Nimur, Nixdorf, OlHen, Olivier, OrangeDog, Otto4711, PRB, Petri Krohn, Pieter Kuiper, Raven in Orbit, Rdnk, Rjwilmsi, Rmhermen, Rmky87, Rogper, Rrburke, Rwflammang, Saihtam, Salleman, Sam Spade, Sardanaphalus, Serg!o, Shanes, Sigo, Spencer, Spliffy, Srleffler, Stelio, Texcarson, Thesmothete, Thorguds, Uhlan, Vegaswikian, Veledan, Verdatum, Vsmith, Wakuran, Wereon, Wetman, Wiglaf, Zarex, Zheliel, Zondor, 130 anonymous edits

Image Sources, Licenses and Contributors

File:CodexRunicus.jpeg *Source*: http://en.wikipedia.org/w/index.php?title=File:CodexRunicus.jpeg *License*: Public Domain *Contributors*: EugeneZelenko, Gangdagr, Holt, Valentinian, 2 anonymous edits

Image:Rökstenen 1.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:Rökstenen_1.JPG *License*: Creative Commons Attribution *Contributors*: Bo491, EugeneZelenko, FSII, Fred J, Jssfrk, Lidingo, Liftarn, Väsk, Xauxa

Image:Vaksalastenen.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Vaksalastenen.jpg *License*: GNU Free Documentation License *Contributors*: Alx, Celsius, Fingalo, Jssfrk, Pieter Kuiper, Zejo

Image:Pietroassa ring 1875.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Pietroassa_ring_1875.jpg *License*: Public Domain *Contributors*: User:Jalo

Image:Brakteat von Djupbrunns.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Brakteat_von_Djupbrunns.jpg *License*: Public Domain *Contributors*: User Sigune on de.wikipedia

Image:Gummarpstenen.gif *Source*: http://en.wikipedia.org/w/index.php?title=File:Gummarpstenen.gif *License*: Public Domain *Contributors*: Berig

Image:Björketorpsstenen runor.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Björketorpsstenen_runor.jpg *License*: unknown *Contributors*: User:Sendelbach

Image:CodexRunicus.jpeg *Source*: http://en.wikipedia.org/w/index.php?title=File:CodexRunicus.jpeg *License*: Public Domain *Contributors*: EugeneZelenko, Gangdagr, Holt, Valentinian, 2 anonymous edits

Image:Inscription on Golden horn of Gallehus.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Inscription_on_Golden_horn_of_Gallehus.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Bloodofox

Image:Runic letter ansuz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ansuz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter fehu.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_fehu.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter uruz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_uruz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter thurisaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_thurisaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter raido.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_raido.svg *License*: Public Domain *Contributors*: Alatius

Image:Runic letter kauna.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_kauna.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter gebo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_gebo.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter wunjo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_wunjo.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter haglaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_haglaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter haglaz variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_haglaz_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

Image:Runic letter naudiz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_naudiz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter jeran.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_jeran.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter iwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_iwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter pertho.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_pertho.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter algiz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_algiz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter sowilo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_sowilo.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter sowilo variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_sowilo_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

Image:Runic letter tiwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_tiwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter berkanan.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_berkanan.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter ehwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ehwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter mannaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_mannaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter laukaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_laukaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter ingwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter ingwaz variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

Image:Runic letter ingwaz variant.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz_variant.png *License*: Public Domain *Contributors*: Dbachmann, Koavf, Razorbliss

Image:Runic letter othalan.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_othalan.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Runic letter dagaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_dagaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Anglosaxonrunes.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Anglosaxonrunes.svg *License*: Public Domain *Contributors*: derivative work: Rursus (talk) Anglosaxonrunes-editable.svg: *derivative work: Rursus (talk) Anglosaxonrunes.JPG: riginal uploader was Jack Daniel at en.wikipedia

Image:Marcomannic.PNG *Source*: http://en.wikipedia.org/w/index.php?title=File:Marcomannic.PNG *License*: GNU Free Documentation License *Contributors*: User:Schreiber

Image:Yngre futharken.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Yngre_futharken.svg *License*: Public Domain *Contributors*: Tasnu Arakun

Image:Sigurd.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Sigurd.svg *License*: Public Domain *Contributors*: Original jpeg uploaded to Commons from the Swedish Wikipedia by Gizmo II Converted to png and edited by Liquid 2003 Png version vectorised by Editor at Large

Image:Medeltida runor.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Medeltida_runor.svg *License*: Public Domain *Contributors*: Tasnu Arakun

Image:Saleby kyrkklocka, Västergötland.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Saleby_kyrkklocka,_Västergötland.png *License*: Public Domain *Contributors*: Achird, BK, D.O.G.A., Den fjättrade ankan, Fred J, Holt, Jssfrk, Zejo

Image:Dalrunor.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Dalrunor.svg *License*: Public Domain *Contributors*: Tasnu Arakun

Image:Antler comb from Vimose, Funen, Denmark (DR 207).jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Antler_comb_from_Vimose,_Funen,_Denmark_(DR_207).jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Bloodofox

File:EBay 025.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:EBay_025.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Obscurasky

Image:Flag Schutzstaffel.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Flag_Schutzstaffel.svg *License*: Public Domain *Contributors*: NielsF

File:Runen Schlagstempel.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runen_Schlagstempel.jpg *License*: Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors*: Mrgould

File:Franks Casket vorne links.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_vorne_links.jpg *License*: unknown *Contributors*: Bloodofox, Bob Burkhardt, Croquant, FSII, G.dallorto, Holt, Maksim, Sigo, Torana

File:Anglosaxonrunes.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Anglosaxonrunes.svg *License*: Public Domain *Contributors*: derivative work: Rursus (talk) Anglosaxonrunes-editable.svg: *derivative work: Rursus (talk) Anglosaxonrunes.JPG: riginal uploader was Jack Daniel at en.wikipedia

File:Rune-Feoh.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Feoh.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen, 1 anonymous edits

File:Rune-Ur.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Ur.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Thorn.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Thorn.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Runic letter os.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_os.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Rune-Rad.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Rad.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Czupirek, Holt, SKvalen, 1 anonymous edits

File:Rune-Cen.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Cen.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Gyfu.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Gyfu.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Wynn.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Wynn.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Hægl.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Hægl.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Czupirek, Glanthor Reviol, Holt, 1 anonymous edits

File:Rune-Nyd.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Nyd.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Is.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Is.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Runic letter ger.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ger.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Rune-Eoh.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Eoh.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Peorð.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Peorð.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Eolh.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Eolh.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Sigel.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Sigel.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Tir.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Tir.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Beorc.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Beorc.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Eh.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Eh.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Mann.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Mann.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Lagu.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Lagu.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Ing.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Ing.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Glanthor Reviol, Holt, SKvalen

File:Rune-Eðel.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Eðel.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Dæg.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Dæg.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Runic letter ac.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ac.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Runic letter ansuz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ansuz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Rune-Yr.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Yr.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Ior.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Ior.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Ear.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Ear.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Cweorð.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Cweorð.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-calc.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-calc.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, Razorbliss, SKvalen

File:Rune-DoubleCalc.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-DoubleCalc.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, SKvalen

File:Rune-Stan.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Stan.png *License*: GNU Free Documentation License *Contributors*: Adam Cuerden, Holt, Ilmari Karonen, SKvalen

File:Rune-Stan2.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune-Stan2.png *License*: GNU Free Documentation License *Contributors*: Dbachmann, Holt, Razorbliss

File:Runic letter gar.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_gar.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Abecedarium anguliscum scan.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Abecedarium_anguliscum_scan.jpg *License*: Public Domain *Contributors*: anonymous

File:Beagnoth Seax Futhorc.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Beagnoth_Seax_Futhorc.jpg *License*: Public Domain *Contributors*: Daniel H. Haigh

File:Thames zoomorphic knife mount.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Thames_zoomorphic_knife_mount.jpg *License*: Creative Commons Attribution-Sharealike 2.0 *Contributors*: unforth

File:Elder futhark inscriptions.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Elder_futhark_inscriptions.png *License*: Creative Commons Attribution-Share Alike *Contributors*: Berig

Image:Runic letter fehu.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_fehu.png *License*: Public Domain *Contributors*: BK

Image:Runic letter uruz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_uruz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter thurisaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_thurisaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter ansuz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ansuz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter raido.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_raido.png *License*: Public Domain *Contributors*: Alatius

Image:Runic letter kauna.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_kauna.png *License*: Public Domain *Contributors*: BK

Image:Runic letter gebo.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_gebo.png *License*: Public Domain *Contributors*: BK

Image:Runic letter wunjo.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_wunjo.png *License*: Public Domain *Contributors*: BK

Image:Runic letter haglaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_haglaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter naudiz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_naudiz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter isaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_isaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter jeran.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_jeran.png *License*: Public Domain *Contributors*: BK

Image:Runic letter iwaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_iwaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter pertho.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_pertho.png *License*: Public Domain *Contributors*: BK

Image:Runic letter algiz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_algiz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter sowilo.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_sowilo.png *License*: Public Domain *Contributors*: BK

Image:Runic letter tiwaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_tiwaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter berkanan.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_berkanan.png *License*: Public Domain *Contributors*: BK

Image:Runic letter ehwaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ehwaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter mannaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_mannaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter laukaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_laukaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter ingwaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter dagaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_dagaz.png *License*: Public Domain *Contributors*: BK

Image:Runic letter othalan.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_othalan.png *License*: Public Domain *Contributors*: BK

Image:Negau helmet inscription.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Negau_helmet_inscription.jpg *License*: Public Domain *Contributors*: User Dbachmann on en.wikipedia

Image:Gothic j.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_j.png *License*: Public Domain *Contributors*: Dbachmann

Image:Gothic u.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_u.png *License*: Public Domain *Contributors*: Dbachmann, Ilmari Karonen

Image:Einangsteinen inscription.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Einangsteinen_inscription.jpg *License*: GNU Free Documentation License *Contributors*: Agtfjott, Anne-Sophie Ofrim, Dbachmann, Pieter Kuiper, Zejo

Image:Brakteat Odin Runen.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Brakteat_Odin_Runen.jpg *License*: unknown *Contributors*: Bloodofox, Dbachmann, FSII, Holt, Jdsteakley, Maksim, Pieter Kuiper, ZH2010

File:Vg 135, Hassla.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Vg_135,_Hassla.jpg *License*: Public Domain *Contributors*: Ulf Christofersson

Image:Ogham futhark ballymote.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Ogham_futhark_ballymote.png *License*: Public Domain *Contributors*: Dbachmann

Image:Hälsingerunor.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Hälsingerunor.svg *License*: Public Domain *Contributors*: Tasnu Arakun

File:Latin alphabet Ææ.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Latin_alphabet_Ææ.svg *License*: Public Domain *Contributors*: Arnapha, Eirik1231

File:Archæology.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Archæology.svg *License*: Public Domain *Contributors*: User:Indolences

File:Air Melanesiae De Havilland Australia DHA-3 Drover Mk3 BWU Wheatley-2.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Air_Melanesiae_De_Havilland_Australia_DHA-3_Drover_Mk3_BWU_Wheatley-2.jpg *License*: unknown *Contributors*: John Wheatley

File:Oseta latina skribo.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Oseta_latina_skribo.jpg *License*: Public Domain *Contributors*: Alex Bakharev, Imz, Ranveig, Slavik IVANOV, Óðinn, 1 anonymous edits

File:Denmark-gender.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Denmark-gender.png *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: User:Twid

File:Illuminated keyboard 2.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:Illuminated_keyboard_2.JPG *License*: Public Domain *Contributors*: Burts, Ysangkok

File:Left side of modern US-International keyboard.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:Left_side_of_modern_US-International_keyboard.JPG *License*: Public Domain *Contributors*: JoshFarron

File:Runic letter algiz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_algiz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Yr rune.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Yr_rune.svg *License*: Public Domain *Contributors*: File:Yr_rune.png: User:Skadinaujo vectorization:

Image:R-runes.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:R-runes.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: myself

File:Long-branch Oss.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_Oss.svg *License*: Public Domain *Contributors*: File:Long-branch_Oss.png: User:Holt vectorization:

File:short-twig_Oss.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Short-twig_Oss.svg *License*: Public Domain *Contributors*: File:Short-twig_Oss.png: User:Skadinaujo vectorization:

Image:EtruscanA-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanA-01.png *License*: GNU Free Documentation License *Contributors*: Dbc334, Dcoetzee, Ilmari Karonen, Martin Kozák, Murraybuckley, Nd, Pseudomoi

File:Gothic a.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_a.svg *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: Cronholm144, VIGNERON, 1 anonymous edits

Image:Forasrun.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Forasrun.svg *License*: Public Domain *Contributors*: Forasrun.jpg: Osado derivative work: McSush

File:Runic letter berkanan.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_berkanan.svg *License*: Public Domain *Contributors*: ClaesWallin

File:B rune short-twig.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:B_rune_short-twig.svg *License*: Public Domain *Contributors*: File:B_rune_short-twig.png: User:Skadinaujo vectorization:

Image:EtruscanB-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanB-01.png *License*: GNU Free Documentation License *Contributors*: Dcoetzee, Ilmari Karonen, Martin Kozák, Murraybuckley, Nd

File:Runic letter dagaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_dagaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter ear.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ear.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Runic letter ehwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ehwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic_letter_iwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_iwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter fehu.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_fehu.svg *License*: Public Domain *Contributors*: ClaesWallin

File:EtruscanF-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanF-01.png *License*: Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors*: Dcoetzee, Denniss, Ilmari Karonen, Martin Kozák, Nd, Sevela.p

File:Phoenician waw.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Phoenician_waw.png *License*: Public Domain *Contributors*: Ch1902, Miaow Miaow, Red devil 666, Sl, Verdy p

File:Runic letter gebo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_gebo.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:EtruscanX-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanX-01.png *License*: Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors*: ALE!, Dcoetzee, Denniss, Ilmari Karonen, Martin Kozák, Nd, OsamaK, Pieter Kuiper, ThomasPusch, 1 anonymous edits

File:Runic letter haglaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_haglaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter haglaz variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_haglaz_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Runic_letter_ior.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ior.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:H_rune_short-twig.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:H_rune_short-twig.svg *License*: Public Domain *Contributors*: File:H_rune_short-twig.png: User:Skadinaujo vectorization:

Image:H-rune.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:H-rune.jpg *License*: Public Domain *Contributors*: Original uploader Berig

Image:Gothic h.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_h.png *License*: Public Domain *Contributors*: Dbachmann, Ilmari Karonen

File:Runic letter jeran.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_jeran.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter ior.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ior.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Runic letter ar.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ar.svg *License*: Public Domain *Contributors*: Osado

File:Short-twig a rune.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Short-twig_a_rune.png *License*: Public Domain *Contributors*: Osado

Image:Evolution of Jeran rune.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Evolution_of_Jeran_rune.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Berig

Image:H-rune.png *Source*: http://en.wikipedia.org/w/index.php?title=File:H-rune.png *License*: Public Domain *Contributors*: Skadinaujo 15:25, 14 May 2008 (UTC)

Image:Long-branch Sol.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_Sol.png *License*: Public Domain *Contributors*: Skadinaujo

File:Runic letter kauna.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_kauna.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter cen.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_cen.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Long-branch_Kaun.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_Kaun.svg *License*: Public Domain *Contributors*: File:Long-branch_Kaun.png: User:Skadinaujo vectorization:

Image:K-runes.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:K-runes.jpg *License*: GNU Free Documentation License *Contributors*: Original uploader Berig

Image:EtruscanC-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanC-01.png *License*: Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors*: Dcoetzee, Denniss, Ilmari Karonen, Martin Kozák, Murraybuckley, Nd

Image:EtruscanK-01.png *Source*: http://en.wikipedia.org/w/index.php?title=File:EtruscanK-01.png *License*: Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors*: CommonsDelinker, Dcoetzee, Denniss, Ilmari Karonen, Martin Kozák, Nd, Sevela.p

File:Runic letter laukaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_laukaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter mannaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_mannaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Long-branch m rune.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_m_rune.svg *License*: Public Domain *Contributors*: File:Long-branch_m_rune.png: User:Skadinaujo vectorization:

File:Short-twig m rune.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Short-twig_m_rune.svg *License*: Public Domain *Contributors*: File:Short-twig_m_rune.png: User:Skadinaujo vectorization:

Image:Formrun.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Formrun.svg *License*: Public Domain *Contributors*: User:Hazmat2

File:Runic letter naudiz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_naudiz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Short-twig n rune.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Short-twig_n_rune.svg *License*: Public Domain *Contributors*: File:Short-twig_n_rune.png: User:Skadinaujo vectorization:

File:Runic letter othalan.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_othalan.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Flag of Volksdeutsche in Croatia.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Flag_of_Volksdeutsche_in_Croatia.svg *License*: Public domain *Contributors*: original uploader en:User:Ktims

File:Runic letter wunjo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_wunjo.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Wynn.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Wynn.svg *License*: Public Domain *Contributors*: Holt, Kenmayer, Sl

File:Runic letter pertho.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_pertho.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Gothic p.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_p.png *License*: Public Domain *Contributors*: Dbachmann

Image:Gothic q.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_q.png *License*: Public Domain *Contributors*: Dbachmann

File:Runic letter raido.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_raido.svg *License*: Public Domain *Contributors*: Alatius

File:Runic letter sowilo.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_sowilo.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter sowilo variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_sowilo_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

File:Long-branch Sol.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_Sol.svg *License*: Public Domain *Contributors*: File:Long-branch_Sol.png: User:Skadinaujo vectorization:

Image:Evolution of Sowilo rune.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Evolution_of_Sowilo_rune.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: myself

Image:Long-branch Kaun.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Long-branch_Kaun.png *License*: Public Domain *Contributors*: Skadinaujo

Image:Sowilo.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Sowilo.png *License*: Public Domain *Contributors*: Bloodofox, Dbachmann, Wolfmann, 4 anonymous edits

File:Runic_letter_tiwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_tiwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Short-twig t rune.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Short-twig_t_rune.svg *License*: Public Domain *Contributors*: File:Short-twig_t_rune.png: User:Skadinaujo vectorization:

File:Kylverstenen futhark.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Kylverstenen_futhark.jpg *License*: Public Domain *Contributors*: Akinom, Hedning, Holt, Jssfrk, Zejo

File:Stacked Tiwaz.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Stacked_Tiwaz.png *License*: Public Domain *Contributors*: Skadinaujo

File:U 1163, Drävle (Sigrdrífa).JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:U_1163,_Drävle_(Sigrdrífa).JPG *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: Berig

File:Runic letter thurisaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_thurisaz.svg *License*: Public Domain *Contributors*: ClaesWallin

Image:Gothic letter thiuth.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Gothic_letter_thiuth.svg *License*: unknown *Contributors*: Júlio Reis and David McCready

File:Runic letter uruz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_uruz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter yr.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_yr.svg *License*: Public Domain *Contributors*: Glanthor Reviol

Image:Yngve Frey bygger Gamla Upsala tempel by Hugo Hamilton.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Yngve_Frey_bygger_Gamla_Upsala_tempel_by_Hugo_Hamilton.jpg *License*: Public Domain *Contributors*: Hugo Hamilton (1802–1871)

File:Runic letter ingwaz.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz.svg *License*: Public Domain *Contributors*: ClaesWallin

File:Runic letter ingwaz variant2.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz_variant2.svg *License*: Public Domain *Contributors*: File:Runic_letter_ingwaz_variant.png: User:Dbachmann vectorization:

File:Runic letter ingwaz variant.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runic_letter_ingwaz_variant.svg *License*: Public Domain *Contributors*: Glanthor Reviol

Image:ing bindrune.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Ing_bindrune.png *License*: Public Domain *Contributors*: Dbachmann

Image:Ing bindrune variant.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Ing_bindrune_variant.png *License*: Public Domain *Contributors*: Dbachmann

File:Saleby_kyrkklocka,_Västergötland.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Saleby_kyrkklocka,_Västergötland.png *License*: Public Domain *Contributors*: Achird, BK, D.O.G.A., Den fjättrade ankan, Fred J, Holt, Jssfrk, Zejo

File:Medeltida runor.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Medeltida_runor.svg *License*: Public Domain *Contributors*: Tasnu Arakun

File:Runstav.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runstav.png *License*: Public Domain *Contributors*: Olaus Magnus (1490 - 1557)

File:Dalrunor.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Dalrunor.svg *License*: Public Domain *Contributors*: Tasnu Arakun

File:Orsbleckstoftet.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:Orsbleckstoftet.JPG *License*: Public Domain *Contributors*: Skvattram

File:Dalrunor.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Dalrunor.png *License*: unknown *Contributors*: Lars Levander

Image:Armanenrunor i cirkel med siffror.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Armanenrunor_i_cirkel_med_siffror.png *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Hedning on swedish Wikipedia

Image:Gvl018.gif *Source*: http://en.wikipedia.org/w/index.php?title=File:Gvl018.gif *License*: Creative Commons Attribution-Sharealike 2.5 *Contributors*: Arthur Warrington Thomas

File:mjollnir.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Mjollnir.png *License*: Public Domain *Contributors*: Achird, Alno, AnonMoos, Bloodofox, Butko, Dcastor, Fred J, Holt, Lokal Profil, Porsche997SBS, Sahsnotas, Tuohirulla, Zejo, 1 anonymous edits

File:Brakteat von Djupbrunns.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Brakteat_von_Djupbrunns.jpg *License*: Public Domain *Contributors*: User Sigune on de.wikipedia

File:Runes.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runes.jpg *License*: GNU Free Documentation License *Contributors*: Nick Fraser

Image:Runstav.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runstav.png *License*: Public Domain *Contributors*: Olaus Magnus (1490 - 1557)

File:Viking futhark on bone lund sweden.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Viking_futhark_on_bone_lund_sweden.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Hedning, Holt, Jssfrk, Myrabella, RobertLechner

File:Franks casket 03.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_casket_03.jpg *License*: Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors*: User:Michel wal

File:Franks Casket 2.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_2.jpg *License*: unknown *Contributors*: Johnbod, Mike Peel

File:Franks Casket right panel original on display in Bargello Museum.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_right_panel_original_on_display_in_Bargello_Museum.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: HuMcCulloch

File:Lipsanoteca di Brescia.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Lipsanoteca_di_Brescia.jpg *License*: Public Domain *Contributors*: RobyBS89

File:Franks casket 03 detail.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_casket_03_detail.jpg *License*: Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors*: Wikimedia commons

File:Franks Casket left panel.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_left_panel.jpg *License*: Creative Commons Attribution-Sharealike 2.0 *Contributors*: FlickreviewR, Holt

File:Franks casket 01.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_casket_01.jpg *License*: Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors*: User:Michel wal

File:Franks Casket Lid Detail.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_Lid_Detail.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: User:FinnWikiNo

File:Franks Casket right panel.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Franks_Casket_right_panel.jpg *License*: Creative Commons Attribution-Sharealike 2.0 *Contributors*: FlickreviewR, Holt

File:Flag of Kent.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Flag_of_Kent.svg *License*: Creative Commons Attribution-Sharealike 2.5 *Contributors*: Richard Thompson

File:Tangelgarda Odin.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Tangelgarda_Odin.jpg *License*: Public Domain *Contributors*: Achird, AnonMoos, Butko, Deanlaw, Mats Halldin, Nbarth, Nyo, Rumpenisse, Wolfmann, 1 anonymous edits

File:Charlotte Guest Rhiannon.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Charlotte_Guest_Rhiannon.jpg *License*: Public Domain *Contributors*: Gwyn-ap-Nudd

Image:The Tree of Yggdrasil.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:The_Tree_of_Yggdrasil.jpg *License*: Public Domain *Contributors*: W.G. Collingwood (1854 - 1932)

Image:CodexRunicus Dream.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:CodexRunicus_Dream.jpg *License*: Public Domain *Contributors*: User:Innotata

Image:Codex-Runicus.GIF *Source*: http://en.wikipedia.org/w/index.php?title=File:Codex-Runicus.GIF *License*: GNU Free Documentation License *Contributors*: gangdagr

Image:CodRunFuthark.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:CodRunFuthark.jpg *License*: Public Domain *Contributors*: Pia L

Image:CodRun1.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:CodRun1.jpg *License*: Public Domain *Contributors*: Original uploader was Pia L at en.wikipedia

Image:Latin alphabet Þþ.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Latin_alphabet_Þþ.svg *License*: Public Domain *Contributors*: Eirik1231

Image:ME ye.png *Source*: http://en.wikipedia.org/w/index.php?title=File:ME_ye.png *License*: Public Domain *Contributors*: Aaronforjesus, LEO33 - Sofokli, MithrandirMage, Scott5114

Image:ME that.png *Source*: http://en.wikipedia.org/w/index.php?title=File:ME_that.png *License*: Public Domain *Contributors*: Aaronforjesus, LEO33 - Sofokli, MithrandirMage, Scott5114

Image:ME thou.png *Source*: http://en.wikipedia.org/w/index.php?title=File:ME_thou.png *License*: Public Domain *Contributors*: Aaronforjesus, LEO33 - Sofokli, MithrandirMage, Scott5114

Image:EME ye.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:EME_ye.svg *License*: Public Domain *Contributors*: Sn1per

Image:EME that.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:EME_that.svg *License*: Public Domain *Contributors*: Sn1per at en.wikipedia

File:Rune poem Hickes 1705.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune_poem_Hickes_1705.png *License*: Public Domain *Contributors*: Humfrey Wanley (1672-1726), George Hickes (1642-1715)

File:Rathulf.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Rathulf.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: original uploader Berig

File:Forasrun.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Forasrun.svg *License*: Public Domain *Contributors*: Forasrun.jpg: Osado derivative work: McSush

File:ing bindrune.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Ing_bindrune.png *License*: Public Domain *Contributors*: Dbachmann

File:U 240, Lingsberg.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:U_240,_Lingsberg.JPG *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: Berig

File:Early Runic stone Hagby Möjebro Uppland Sweden - right to left script.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Early_Runic_stone_Hagby_Möjebro_Uppland_Sweden_-_right_to_left_script.jpg *License*: Public Domain *Contributors*: Oscar Montelius

File:Runestone from Snoldelev, East Zealand, Denmark.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runestone_from_Snoldelev,_East_Zealand,_Denmark.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Bloodofox

File:Rune stone density-km2-Sweden.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Rune_stone_density-km2-Sweden.svg *License*: Public Domain *Contributors*: Koyos

File:Sö 111, Stenkvista.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Sö_111,_Stenkvista.jpg *License*: GNU Free Documentation License *Contributors*: Berig

File:Aarhus mask stone.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Aarhus_mask_stone.jpg *License*: Creative Commons Attribution-Sharealike 2.5 *Contributors*: Lars Zwemmer

Image:Runestone Sandby DK 11th cent AD.png *Source*: http://en.wikipedia.org/w/index.php?title=File:Runestone_Sandby_DK_11th_cent_AD.png *License*: unknown *Contributors*: Heinz-Josef Lücking

File:Ög 8, Västra Steninge.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Ög_8,_Västra_Steninge.jpg *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: Berig

File:Sö 65, Djulefors.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Sö_65,_Djulefors.jpg *License*: Creative Commons Attribution 3.0 *Contributors*: Berig

File:U 344, Orkesta.JPG *Source*: http://en.wikipedia.org/w/index.php?title=File:U_344,_Orkesta.JPG *License*: Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors*: Berig

File:Vallebergastenen lund 2006.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Vallebergastenen_lund_2006.jpg *License*: Creative Commons Attribution-Sharealike 3.0 *Contributors*: Hedning

File:Kalle Dahlberg modern runestone.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Kalle_Dahlberg_modern_runestone.jpg *License*: Public Domain *Contributors*: Tobias Radeskog

File:Runenstein Blauzahn 2.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Runenstein_Blauzahn_2.jpg *License*: Creative Commons Attribution-Sharealike 2.0 *Contributors*: Jürgen Howaldt

File:Gron-rune-kingigtorssuaq.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Gron-rune-kingigtorssuaq.jpg *License*: Public Domain *Contributors*: Runemaster is unknown

File:Sigurd.svg *Source*: http://en.wikipedia.org/w/index.php?title=File:Sigurd.svg *License*: Public Domain *Contributors*: Original jpeg uploaded to Commons from the Swedish Wikipedia by Gizmo II Converted to png and edited by Liquid 2003 Png version vectorised by Editor at Large

File:Fenris Ledbergsstenen 20041231.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Fenris_Ledbergsstenen_20041231.jpg *License*: GNU General Public License *Contributors*: Butko, Moroboshi

File:Öl Fv1911;274B, Resmo.jpg *Source*: http://en.wikipedia.org/w/index.php?title=File:Öl_Fv1911;274B,_Resmo.jpg *License*: Creative Commons Attribution-Share Alike *Contributors*: Berig

License