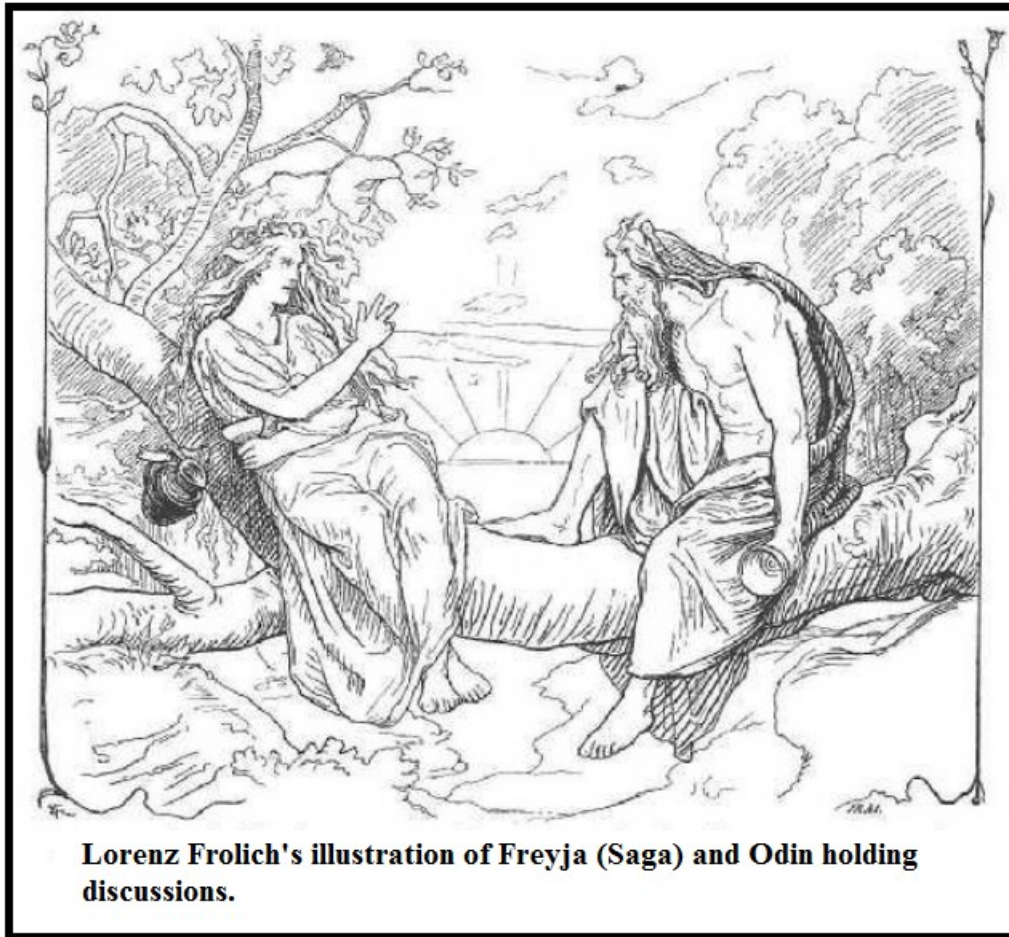


## Lorenz Frolich's Odin and Freyja (Saga)

by  
Robert Blumetti



**Lorenz Frolich's illustration of Freyja (Saga) and Odin holding discussions.**

Lorenz Frolich was born in 1820 and died in 1908. He lived in Copenhagen, Denmark where he was well known as a painter, artist and professor at the Copenhagen University. Norse Mythology was one of his favorite subjects and I have always loved his art work. But one his illustrations has always exerted a special pull on me. It is of Odin and Freyja, sitting on this huge branch deep in conversation. The branch might be a fallen tree, but it could also represent a branch of the Yggdrasil. It is hard to tell. If it is a fallen tree it will have meaning that we will return to later.

This illustration is actually entitle "Saga and Odin speak." But it is my belief that Saga is actually Freyja. We know that the names *Freyja* means "Lady," and *Frey* means "Lord." We also know that another name for Frey is Ingwaz or Ing. I believe that Frey's real name is "Frey-Ing" or "Frey-Ingwaz," and that the translation should be *Lord Ing* or *Lord Ingwaz*. I believe the

same is true for Freyja. I believe, and this is backed up in *Prose Edda* that Freyja's real name is Saga and that Saga and Freyja are one and the same Goddess. The word *Freyja* is actually a title, "Lady." and Freyja's true name is *Freyja Saga* or *Lady Saga*.

In the *Everyman* edition of Snorri Sturluson's *Edda*, on page 29 in *Gylfaginning*, it says:

"Then spoke Gangleri: 'Who are the Asuniur?'"

"High said: 'The highest is Frigga. She has a dwelling called Fensalir and it is very splendid. **Second is Saga.** Third is Eir. She is an extremely good physician. Fourth is Gefium. She is a virgin, and is attended by all who die virgins. Fifth is Fulla. She too is a virgin and goes around with hair flowing free and has a gold band around her head. She carries Frigga's casket and looks after her footwear and shares her secrets. **Freyja is highest in rank next to Frigga.** She is married to someone called Od."

Notice that it refers to both Saga and Freyja as second to Frigga. How can two different Goddesses both be second to Frigga? Unless they are the same Goddess.

Saga is often described as spending a great deal of time talking with Odin about many things. We also know that Freyja and Odin teach each other Magic. Odin teaches Freyja Rune Magic and Freyja teaches Odin Northern Shamanism or Seither Magic. Many sources also believe that Freyja's mysterious husband "Od" is really Odin, because Odin and Freyja engage in "Sexual Magic." Thus, I have come to the conclusion that Freyja and Saga are one and the same Goddess.

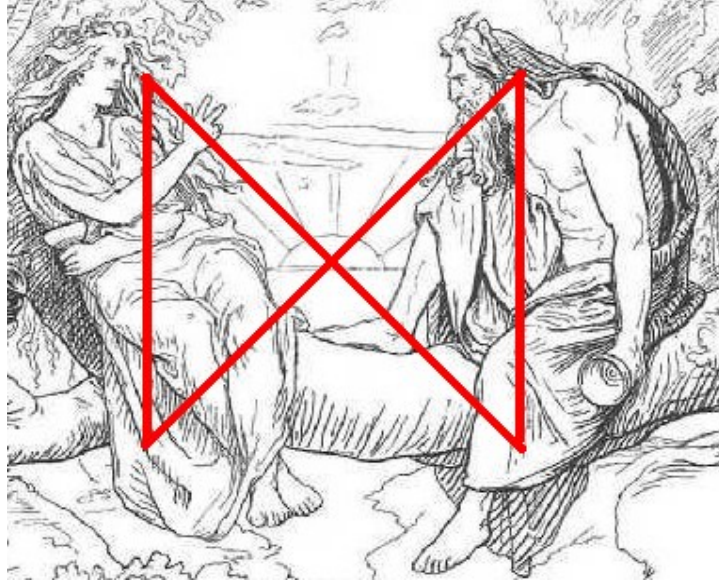
Since I founded the Folk Faith of Balder Rising and the Science of Vriloogy, I have looked at this illustration many times only to discover that it is loaded with esoteric symbolisms that I never notice before.



Vriloogy is a synthesizing of the two forms of Norse Magic: Galdor and Seither—the melding together of these very different forms of Magic in Norse tradition. Upon studying both traditions I discovered (and I am sure I am not the first to make this discovery) that they very much complement each other. The reason is quite obvious to anyone who studies the fundamentals of Magic. The first principle of all Magic is the polarity of Male-Force and Female-Form as the foundation of all creative processes. Since Galdor is the Magic of the Aesir, thus representing the masculine principle in Nature, and Odin is the creator of this form of Magic, whom he teaches to Freyja, who is of the Vanir, a race of Gods who represent the feminine principle in Nature and she teaches Odin their Magic—Seither, the two forms of Magic should be complimentary. We can see this in Frolich's illustration where the two subjects of the illustration are Freyja and Odin, who appear to be deep in conversation. Myth tells us that Odin and Freyja were lovers and Freyja might even be Odin's second wife. Freyja is reputed to be married to a mysterious God known as Od whom many believe is Odin. When there is a joining of the two principles of Magic—Male-Force and Female-From—the practitioners usually engages in some kind of Sexual Magical ritual. This might be the nature of

the marriage/relationship that Odin and Freyja have—one of sorcerers who practice Sexual Ritual Magic.

If we examine the illustration further, we see Freyja on the left while Odin sits on the



right. As we look at the illustration, our right eye which is connected the left brain, representing the Male-Force and is that part of the brain that Galdor relies most heavily on, is viewing Odin, while the left eye, connected to the right brain is locked on Freyja, the Seitherkona and relies mostly on the right brain. Notice also that Freyja's arms and legs are crossed representing protection of her genitalia and breasts, presenting secrets to be guarded, while Odin's legs and arms are wide open representing aggressiveness which is masculine traits. Even the way they sit, with Odin leaning forward and Freyja leaning backwards display masculine and feminine traits, representing the erect male genitalia seeking to penetrate the closed female genitalia.

If you were to draw a line from Odin's eyes to Freyja's eyes you would have a perfectly formed horizontal line. Here is the power of Magic that eye contact can create.

The position of Odin and Freyja to each other with the Sun rising out of the sea in the distance, but is positioned between them represents the Rune, Dagaz—the Rune of Daylight. The Sun's fire fuels Magical patterns, spiritual and Magical enlightenment. The Sun is the point between Odin and Freyja and together the three images form the Rune Dagaz.

We should also take note that Odin and Freyja are sitting on a huge branch which is symbolic of Yggdrasil, the World Tree. Yggdrasil represents the ordered multiverse created by Odin, Vili and Ve from the parts of Ymir after they killed the Giant. Their killing of Ymir represents the defeat of Chaos and fashioning an ordered reality from it, and the Magic used by Odin and Freyja is keep the Giants—the Agents of Chaos—at bay.

Take a closer look at Freyja's right hand. The three fingers she is holding is the hand mantra representing the Rune Elhaz, which represents the Valkyries, of which Freyja is their leader, and she gets first pick of half of the heroes they bring to Asgard. In Freyja's left hand she

is holding a chalice or cup. It is close to the jug that is hanging from the branch right behind her. Of course this is the Odrorir, the cauldron or jug containing the Mead of Inspiration or Poetry brewed from the blood of Kvasir. This is the Mead that Odin used to give the power of Galdor to the Gods and humanity. Interesting is that Odin also has a cup in his hand, but the cup is clearly empty, meaning that he already drank its contents, but Freyja's cup is upright, which would mean she is still drinking from it. This symbolism represents the Magic of Galdor that Odin is the master of, but is teaching it to Freyja.



Notice the branch that Freyja is leaning on and the secondary branch that rises behind her head. They form the Kenaz Rune, which represents sexual fire and energy. Freyja is clearly the Goddess of sexuality and Sex Magic. Even the space between Odin and Freyja forms a Kenaz facing upward.

The rising Sun has six beams of light radiating from it as it rises out of the sea. The six beams of light can represent the first six Runes of the Elder Futhark, which spell "F-U-Th-A-R-K." The third and fourth beams are close together and rise higher than the other beams. They would represent the Runes "Thurisaz" and "Ansuz." Thurisaz is Thor representing strength and Ansuz is Odin, representing knowledge and wisdom. This could be a reference to the Myth of Harbard, when Odin, disguised as Harbard, taught Thor that strength and power must be tempered with wisdom and knowledge. Odin and Thor are probably two of the most important Gods in the Norse pantheon and represent Wednesday (Odin's or Woden's Day) and Thursday (Thor's day), which are next to each other in the order of the week days.

Let's return to the secondary branch rising up behind Freyja's head. It forms an Elhaz Rune, which represents the Valkyries and communication with the Gods.



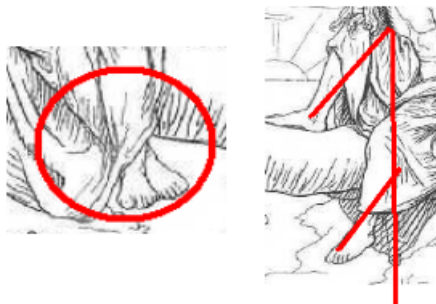
We can also visualize the Othala Rune in the space between Odin and Freyja. Othala is another Odin Rune and represents ancestry, prosperity, inheritance, DNA, family and can be used Magically to discover the wisdom of integration of all things, to achieve Goddesshood or Godhood. It is the Rune of the Folk.



Flying through the sky, over Freyja's head is a bird. Since it is over Freyja, and Freyja is known to transform herself into a falcon, which is her Fetch form and used when faring forth, this would symbolized the essence of Freyja flying toward Odin. She is teaching him Seither Magic. We can infer from the imagery of Odin's empty cup that he already taught her Galdor and from Freyja's upright or full cup that she in the process of teaching Odin.



If you examine Odin's legs they are raised and in a position that forms the downward arms of the Rune Ansuz. Ansuz is another Odin's Rune. This is the Aesir Rune and the Rune of Odin the teacher of knowledge, Magic and Wisdom. It represents Order, rebirth, consciousness, knowledge, wisdom, mental agility, communication, creative ecstasy and reason. Freyja on the other hand has her legs crossed in the shape of the Rune Gebo. Gebo represents Magical initiation, Love Magic, sacred sexual expression and intercourse, the mystical union of the God and Goddess, and can help create a harmonious relationship between a man and woman and access divine wisdom. Of course, it is especially important in the exchanging of gifts. In this case, Odin giving Freyja the secrets of Galdor and Freyja giving Odin the secrets of Seither.



As we already noted, the branches that Freyja leans on forms a Kenaz Rune, but the upper part of the branch, on its own forms the Rune Elhaz, which is the Rune used to communicate with the Gods and also represents the Valkyries, whom Freyja is their leader, and she gets first pick of half of all the heroes they bring to Asgard. But if we examine the right



branch of the Elhaz we note that it forms a Thurisaz Rune with its point aiming down at Freyja's right hand, which forms the Elhaz Rune. Thurisaz represents the power to break through resistance and thus destroys all barriers that might exist between men and women, or the masculine and feminine. It is important for men and women who practice Magic, and especially Vrilogy, to manifest a balanced consciousness between their male and female inner natures. If one is to forge a harmonious relationship with their Fetch they need to resolve any unresolved issues they might have dealing with the opposite sex, for the Fetch, when it manifest itself in human form, always take the guise of the opposite gender.



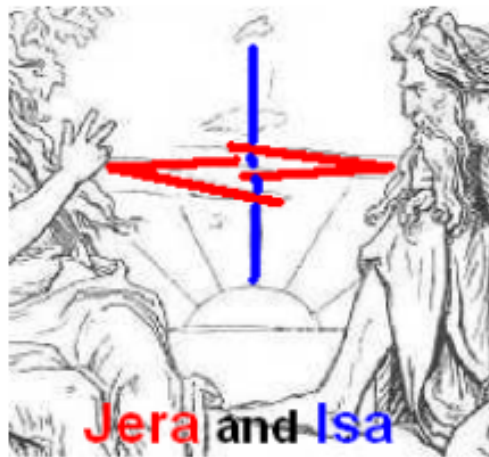
Notice that Freyja is almost entirely encircled by the branches of the tree. She is Vanir, who represent the Earth force of Nature. The tree has always represented a fertility symbol of growth and development of the forces of the natural world as well as the inner spiritual being or soul of humanity. The leaves and branches of the tree form something of a halo around Freyja's head. Odin, on the other hand sits on the branch of the tree, but there are no smaller branches on his side of the large branch. Behind appears to be trees far off in the distance. Odin's head is positioned so that the clear sky is behind it, representing knowledge and wisdom. Odin is after all a Sky-God.

Earlier I mentioned the branch Odin and Freyja were sitting on could actually be a fallen tree. If so it would be a fallen Yggdrasil. This would be of a profound significance because it would speak to us today, in the post-heathen age of Christianity. But this post-heathen age is coming to an end and the illustration could represent Odin and Freyja discussing how humanity can use their Magic to resurrect a new Asgard-Midgard age or the Golden Age of Gimli. This would mean that Frolich was addressing the meaning within this illustration to those who live in this modern age rather than of a bygone era. He is telling us that we have the power to awaken the Gods and that this power lies within the Magic given to us by Odin and Freyja.



Now take note of the rising Sun between Odin and Freyja, and how it is rising out of the sea (the sea or lake is symbolic of the Rune Laguz, which also represents the Life-Force, Vril). In the Myths it says that the new age will rise out of a sea.

Now take a closer look at the clouds that stretch horizontally across the sky in the background located between Odin and Freyja. They stretch from Freyja's right hand to Odin's right hand. And they seem to form the Rune Jera on its side. In the center of this horizontal Jera is the double beams of light rising upward from the rising Sun. They form an *axis mundi* or world axis that is Yggdrasil. The beams of light could also form the Rune Isa, representing the self-contained individual. This would create a symbolism of the rotating Jera, representing the "turning of the ages" and "evolution" around the center or individual. Jera denotes evolution and turning, right action, fertility, how the circular flow of oneness is created from polarities so they can work together to make a whole. This is the whole point of the duality of Odin/Freyja–Aesir/Vanir. This circular motion is taking place around Isa, the Rune of concentration and integration, creating balance within one's ego and increases awareness of synchronicity.



During the latter part of the 19<sup>th</sup> century and the early part of the 20<sup>th</sup> century there was a renaissance or revival of Runic interest in central Europe. The "Germanist movement" appeared in Scandinavia and quickly spread to Germany, the Low Countries and to England and Austria. This movement was not political or racial but spiritual. There was a renewed interest in the Runes, Scandinavian and Germanic Mythology, Magic and other occult activities. The Germanic esoteric movement, the Rosicrucians, which appeared in the 15<sup>th</sup> century and synchronized old Heathen Germanic Magic traditions with Christian Magic schools of thought was visibly active in the 19<sup>th</sup> century in promoting occult and esoteric ideas in the Germanic nations. In England, the Rosicrucian author Sir Edward George Bulwer-Lytton wrote his now famous book, which was a run-a-way best seller for thirty years after it was published in 1870, entitled: *Vril–The Power of the Coming Race*. Viktor Ryeberg wrote his huge study on Norse Mythology entitled *Teutonic Mythology*. In Germany Guido von List began teaching his own runic Magical system and soon List Societies were springing up everywhere in Germany and Austria.

In this environment it is easy to speculate that the Danish illustrator, painter and professor, Lorenz Frolich understood the meaning behind the symbolism of the Runes, and he

could have consciously placed them in this illustration. Or—it is quite possible that he did it unconsciously as Odin spoke through him, guiding his hand when creating this illustration. Either way, the number of Runic symbolisms within this one illustration is too mind-boggling for mere coincidence. But even if you wish to consign this phenomena to the realm of coincidence, we must ask the question: How many coincidences does it take for a deliberate pattern to emerge?

If any of you who are reading this essay notice other symbolisms within this illustration that I missed, please send them to me so I can convey them to the other readers.