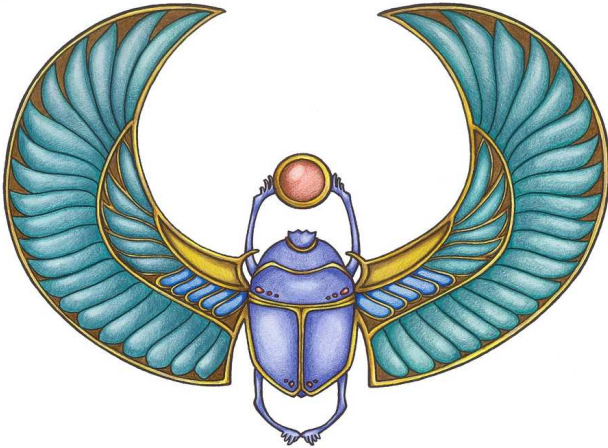


DRAGON ROUGE
Magical Course 3.0



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LETTER 1



Welcome to the third magical course of Dragon Rouge. This course will prepare you for the Samael 3.0° initiation. Your occult studies and magical practice will now reach significantly deeper level. To begin this course you must be initiated in Gamaliel 2,0° and have studied the second magical course carefully. The third initiation is more demanding than the preceding initiations. The material that this magical course includes is also more extensive and is divided into two six letter courses. The third initiation also includes the Dragon Oath which leads to the initiation into the Dragon Order (Ordo Draconis).

The third level - the poison

The third level of initiation is represented by the Samael qlipha and the planet Mercury. Samael is the dark counterpart of Hod and similar to Hod it belongs to the dimensions of thought. On this level the magician passes through an intellectual initiation into the mysteries. The Mercury level represents a deeper phase of understanding of the occult world view and an analysis of its content. On this level the magician structures the occult worlds according to the occult maps - Qabalah, Tarot etc. Gods of knowledge and wisdom like Hermes, Thoth, Enki and Odin

belongs to this sphere. These gods are also gods of magic which reveals an ancient relation between magic and knowledge. On the qliphotic path of initiation also the dark side of knowledge is explored -insanity and doubt, both are in different ways revealing the wisdom that are hidden beyond the boundaries of the reasons light.

Insanity is the shadow of wisdom. On the path towards wisdom, the shadow of insanity will grow. A dark magician will synchronize with insanity through a sort of pact and will thus learn how to listen to its voice without being swallowed by it. This work demands that the magician has a stable psychological health. When a magician reaches true magical results he/she does inevitably end up at a crossroad. The presence of magical experiences and states of mind will break the old world view of the magician and doubts regarding reason will arise. The magician can then choose to turn back or follow the path. Samael belongs to the astral level and on this level one will wander among the astral labyrinths of conceptions and fantasy. The Samael initiation will teach the magician that insanity is the path to wisdom, but also to handle insanity in a way that is not dangerous. A tangible experience of the principle of insanity can be reached when experiencing the essence of being. Man has created numerous theories concerning the nature of existence, but a deeper direct experience of existence reveals that these theories are only rough sketches of reality. The more detailed and complete a view of existence are, the less it reveals of reality. The perfect theory of existence is only describing itself and nothing about existence. Existence will never let itself be captured by the patterns of reason or logic. Here the principle of insanity will appear as a shadow of our theories about reality. Insanity will offer the magician a way out of the theories and all mental maps. This can be a difficult and sometimes terrifying process

where nothing is what it seemed to be. But it can also be an ecstatic experience. Insanity is a source of inspiration and invokes an intoxication of the power of poetic inspiration "Od", that is related to Odin. When a magician is using insanity in a magical way it will never take over completely. Insanity is only the gate through which the magician can gaze beyond. In the third magical course the Gospel of Insanity is included, and will serve as a subject of meditation. Another aspect of Samael is doubt or disbelief. Samael is "the poison of God" and the poison is influencing both reason as well as faith. For this reason doubt is the greatest enemy of monotheism. The fruits of knowledge are often interpreted as the poison of doubt. Many magicians ends up in phases when they are doubting their magical work and its meaning. These phases are important and teaches the magician that action is more important than faith or logical reasons. The magician is using doubt as a knife to cut away all useless parts of existence. Doubt is balancing insanity and is one of the magical weapons of the dark magician. Finally the magician will end up doubting the doubt itself and will learn that energy and action is the essence of magic. Faith and doubt are questions of energy. These themes will be dealt with further later in this course.

The third magical course will include important and central themes of the draconian system such as Vril, Goetic magic, Vamachara, Yezidism, the path of Cain and Odinic runosophy. There will be a strong focus on runosophy since Odin is the dark initiator that corresponds to Samael and the dark side of Hod. Odin represents to us a system with the roots in an ancient tradition of dark magic.

Dragon rouge and the draconian initiation

The darkness is a mirror of the depths of the soul. We are projecting on the darkness what is hidden in the inner parts of the soul, our desires and our fears. The light is illuminating the outer and the conscious. The light limits our perception, while the darkness opens up the gates down to the unconscious and unknown. C.G Jung established the fact that the one who seeks enlightenment should not strive towards the light but explore the darkness. This is the philosophy behind the Draconian (Typhonian) initiation that is practiced in Dragon Rouge, even though we are taking it from a psychological level to a practical magical level. The four main traditions that the Draconian initiation is based on are : The Qliphotic Qabalah, The Typhonian Alchemy, Vamacara Tantra and the old Norse Odinic magic. These traditions share the fact that the adept is guided step by step down to the darkness where he/she can become a god. If the adept follows the path of Odin or the Egyptian and alchemical god Chepera and enters the underworld and sacrifices him/herself the adept can complete the transformation from being a creation to becoming a creator. The world was not created at some moment in the past as the monotheistic religions are claiming. The world is created in every moment, something that Friedrich Nietzsche pointed out. Most people are creations of the past, but through the magical initiation we can instead become creators of the future. The Draconian initiation is based on 1+9+1 levels that together constitutes 11 steps that corresponds to the Qliphoth and the 11 demon rulers that acts as the antitheses and night side of creation. The first step is where the uninitiated begins. An opening of the gate to the dark side. The following 9 steps represents the 9 levels of the night side or the underworld that Odin passes through on his initiation in the secrets of the runes. These steps brings the adept to the heart of darkness and transforms man into a god (like promised by the serpent in

Genesis 3:5 when man begins the initiation by eating of the fruits of knowledge). The last step is beyond the limits of creation.

1. Lilith 1.0. The gate to the unknown.
2. Gamaliel 2.0 The dark dreams. Astral magic. Witchcraft. The mysteries of the dark moon. The dark Goddess.
3. Samael 3.0 The philosophy of the left hand path. The wisdom of insanity. Yezidi magic. The dark side of the Chakras.
4. A'arab Zaraq 4.0. Luciferian magic. The dark side of Venus. Eroto-mysticism and the path of the warrior.
5. Thagirion. 5.0. The illumination of the night side. The black sun. The union of the god and the beast.
6. Golachab 6.0. Ragnarök. The activation of Surt/Sorath. The magnetism of lust and suffering.
7. Gha'agsheblah 7.0. The higher levels of eroto mysticism. Preparations for the abyss.
8. Satariel 8.0. The opening of the eye of Lucifer/Shiva/Odin. The Drakon principle.
9. Ghagiel 9.0. The lightening of the Luciferian star.
10. Thaumiel 10.0. The accomplishment of the promise given by the serpent. Divinity.

11 Thaumiel 11.0. The black hole. The step into the new creation. Universe B.

The magical initiation is a life long project. Perhaps even continuing through several incarnations. It is a spiritual journey that demands self-sacrifice, dedication, patience and discipline - a quest that the magician completes together with a brother/sisterhood on the draconian path. It is a path that has both an outer and an inner form. On the outer level it is about leaving the monotheistic religions behind and reinstate the pagan religions in the new era. On the inner level it is an alchemical process of transforming the soul to the black diamond that is hidden deep down in the underworld, in our self.

The draconian magician – a believer or a disbeliever?

The right hand path and the the side of the light is usually connected to the present ruling belief system. The common man is usually experiencing himself as existing, balancing, on the outer areas of this structure, rather than being in the center. The adepts of the right hand path are working to reach the middle of these structures to synchronize their being fully with them and thus become one with them. The adepts of the right hand path are here experiencing that they are leaving the ego and the individual self and becoming one with the "good" the "truth" and the "perfect". The key to the goal of the right hand path is the faith and its power. The adept must believe totally in these structures to be able to identify completely with them and finally become one with them.

The dark side and the left hand path is usually connected to the anti pole of ruling belief systems or what falls outside them. If

faith is the key to the goal of the right hand path, the disbelief or doubt is the tool of the left hand path. Satan is the "accuser", the one who is questioning God and creation. The tree of knowledge does not carry the fruits of faith but the fruits of doubt. In many forms of satanism and dark occultism the disbelief used as a goal in itself. There is an identification of clear seeing as a disillusioned view of existence where one in an aristocratic way have stepped outside the delusional faith of the masses in an inherent meaning of life. These adepts will eventually reach a materialistic view of existence where Satan represents the material and thus the only which is true. Apart from a material world view follows also a pessimistic view of existence.

A draconian magician never follows these patterns. To have disbelief as a path and goal is to open up the forces of the Qliphoth without receiving any rewarding results. The Qliphoth can in one way represent the forces of disbelief and emptiness in relation to the Sephiroth which then would represent the forces of belief and fullness. The Sephiroth is an established belief and a certain given content and the Qliphoth is its shadow. The draconian magician turns to the Qliphoth to release the life force from the old religion and on the ruins of the old conceptions construct a new spiritual structure. Not to sit there disillusioned and homeless and state that the building was unreal because it could be broken down.

The materialism that most people of today are taking for granted and that many satanist thinkers are representing is also a belief system and one of the greatest self-delusions. Materialism is an anomaly that have arisen to a greater extent only in the last centuries of the old history of mankind. This is a consequence of monotheism that have separated the divine from our world and placed it in a distant and for man

unreachable place. When God thus is not here an empty monotheism becomes the only logical conclusion for the thinking man in the structure of monotheism. Materialism is the abyss of mankind. In this godforsaken gulf mankind have seriously started to transcend towards the divine state. Many of the greatest achievements of mankind have been created in the absence of God. The problem is that inner processes have been replaced by outer ambitions (suicide is most common in the areas that are most technically advanced). This occurs when one have assumed that the divine does not exist since God does not reveal himself. In this abyss the draconian magician must plant his seeds. From the ashes the new spirituality will arise. What satanism because of its dependence of monotheism have forgotten just like modern materialism is that one god will be born where one god dies. It is in this process in these times that man have the possibility to arise to the level of the divine as a god.

The draconian magician is using disbelief and doubt as an instrument. Disbelief is used to gain knowledge. The voids that disbelief will create the magician will fill up with his will and his conceptions. The Qliphoth is not only shells of doubt, but also wombs that the magician will fertilize with his dreams and will, so that the dreams shall be born as realities.

Disbelief and doubt in oneself and in the meaning of life are arising in times of a low energy level. The draconian magician who is working connected to the force itself is well aware of the movements of the force and makes no hasty conclusions concerning existence during times of low energy. When one breaks down one structure a great amount of energy is released, but it is also temporarily lost. When a belief system is broken, the force will travel into the tunnels of the Qliphoth. When an individual during a life crisis will loose faith (or enters a crisis

through a lost faith) the life force is sucked into the tunnels of emptiness. The common man is drained of energy and usually tries to cling on to any new available belief system as fast as possible. A draconian magician is working consciously with these processes, aware that the energy will enter the Qliphoth. Instead of letting the force that is released disappear in the tunnels the magician will follow the process and leave the force to grow in the black earth of the Qliphoth and arise as dreams made reality. A draconian magician that during this his workings enters "dark periods" of sadness, depression or anxiety, knows that these are phases when the force and the dreams are growing in the underworld. The magician can thus go through these periods and even appreciate them, just like autumn and winter preceding summer.

Clear seeing and the basic principles of draconian alchemy

Clear seeing is one of the most important goals in occultism. Clear seeing can be viewed as a higher form of clairvoyance. Especially in draconian occultism is this term important since the goal of draconian path is to reach the Drakon state which is the level of total clear seeing where one gazes upon the unknown.

It is always difficult to explain occult processes with words. Words belong to the level of reason. Thus the importance of symbols, myths and images have been great for occultists when describing occult phenomena. The mythological image language of is the most important tool for the occultist in the existential process. When we are striving towards clear seeing we must use and pass through the world of images to behold the essence of existence.

Methodologically speaking, the path of man towards divine perception (clear seeing) is begun when she eats the fruits of the tree of knowledge. This is not the tree of life, but the "outer tree", that consists of ten qliphotic levels. The qliphotic levels are the foundation of the draconian path towards clear seeing and includes the transformative phases of alchemy that transcends and makes the spirit of man divine. When reaching clear seeing, the universe cracks, man sees through all illusions. Our eyes are relieved of the "glasses" that filters our perception of existence. We shall here borrow a term from the terminology of the german philosopher Immanuel Kant. From this perspective the clear seeing is an overcoming of the categories that our consciousness is building its perception of itself upon, and we reaches the ability to see the "things in themselves".

The qliphotic powers are deconstructed principles of chaos that annihilates the mathematical and geometrical order that existence according to the tree of life consists of. This order is the minds categorical and illusory frame and limitation of existence. A limit that is illustrated in the myth of Paradise, Eden and other limited and unchanging, statical utopian places or states of mind.

The draconian initiation is a gradual awakening of the "eye" that sees the invisible. This is a process that consists of eleven qliphotic levels and nine phases. The nine phases represents the nine nights and the nine worlds that Odin travels through in his initiation. The draconian initiation is founded on 3x3 steps towards clear seeing, and a starting point and a point beyond that can be viewed as a goal. Together this creates eleven levels. The starting point is the illusory world where we are not experiencing existence at all. We are only seeing our own reflections and categories. Some will intuitively suspect that

there is a world outside. They are the ones that seeks out the studies of the unknown. When one gets a feeling of the unknown beyond our limitations, one can open a crack in existence. This crack is the first step in the draconian initiation and is called the cave/womb of Lilith. This is also called "tuning in the other perception" or entering the consciousness of the left side. Sometimes this crack is referred to as the gate to Inferno.

When entering the gate, which is ritually the initiation of the first degree (Lilith 1.0°), one will begin the Odinic initiation through the nine worlds. These worlds are according to the qliphotic and the alchemistic description consisting of three triads.

The first triad that the magician enters is the level of conceptions and images. This is the dream world or the astral plane and it is sometimes called the moon sphere. Here all conceptions, fantasies and dreams can be found. We will here meet the images that we are making of existence, life and death. They will be confronted as independent from the objects that we are making an image of. The images on the astral plane lives on separately and exists in all potential forms: everything that we could have experienced and everything that we could experience but will not, on the material plane, lives here as a reality. This is why the astral plane is both so tempting and terrifying and so easy to get lost in. Divination through gazing into the astral realm can reveal scenarios that will never occur on the material plane but it can still be experienced on the astral level. In dreams one can often experience compensatory scenarios that are astral reactions to things that have happened on the material plane. By exploring and gazing into the astral plane the magician can learn about himself and his conceptions, as well as about collective conceptions. The astral

plane can not be explained as the level of conceptions only from a psychological perspective. The astral level contains conceptions that are millions of years old, images from potential futures and perceptions from animals and non-material intelligences, just as experiences from trees, plants and stones.

The magician must keep up a good discipline and follow some kind of magical map to avoid getting lost in the myriad of astral worlds. Some will fear the astral plane and wish to pass through it fast, while others are completely fascinated by it. The astral level are bound to categories and laws concerning time and space, even if they have not been focused on any objects on the material plane.

The astral world consists of similar principles that the material levels, but in a more flexible and floating form. The relativity of time and space is more evident here. From one perspective the astral plane belongs to the world of the senses since they are active here as well, but in an enhanced way and some more are added.

Many magicians have indeed indulged in the experience of the senses when working with the astral plane. Since the astral plane is the level of sexuality and desires, many magicians have had a rich sexual life on the astral plane and with astral entities. There is a danger of getting stuck on the astral level, which can lead to the magician being vampirized.

The three aspects of the first triad consists of image (Yesod-Gamaliel), thought (Hod - Samael), and feeling (Netzach - A'arab Zaraq). Astral seeing is sometimes called clairvoyance or clear seeing. This is not to be confused with the draconian clear seeing which is on a much deeper level.

The second triad is what is sometimes called the mental plane or the level of the sun. This can also be compared to the Self or the higher self. From the perspective of clear seeing we can here talk about the level of the subject. This is the level of the observer - the subject, which is the mental plane. The observer observes the objects that belongs to the material plane. The picture that the observer beholds belongs to the astral plane. The term archetypes can be connected to either the higher parts of the astral plane or to the mental plane. The Jungian way of using this term with its specific groups of archetypal figures, objects and phenomena belongs on the higher parts of the astral plane. The platonic thought of archetypes as forms, belongs to the mental plane. On this level the forms that are behind the image that is perceived by the subject can be found. Though the form is not the same as the image.

The mental level is the ideal plane or the world of ideas. Here the subject meets himself in his ideal form. The core of the persons forms of conceptions can be found here and on this level the magician becomes one with them. When a person observes an object (or a situation), an image of it is created to make it comprehensible in the persons world of conceptions. The image of the object will be only slightly similar to the object itself. The form that shapes the image of the object is based on the idea and the ideal version of the persons conception of the object. If a person would see and seek the divine in nature, he will experience the idea and the form of his conception of the divine itself on the mental plane and thus experience a oneness with the divine. This is why it is sometimes said that the christian goes to heaven when reaching the mental plane, while the satanist reaches hell. The magician experiences how he becomes one with his whole mind and consciousness and have joined together the conscious with the

unconscious. Many magicians want to remain on this level since they have here reached the actual state of their ideals. One has also reached a form of clear seeing. Unconscious categories are no longer creating illusions in existence. One will see and experience existence clearly and how the complete mind works when it is experiencing existence. One will still perceive the world through the forms and the categories, but one will be conscious of this process.

Sometimes the perception of man is illustrated as a bubble of self reflection that we are inside. We are living in a bubble that has become covered with mist, and the vague outlines that we are barely perceiving through it are clad with the reflections of ourselves that we can see on the inside of the misty bubble. We are convinced that we are seeing reality when we are merely seeing ourselves among the fragments of the outside world. When we reach the sun sphere or the mental plane we have cleansed the bubble from mist and can perceive the world clear and focused. Some magicians want to stay here in the focus of the sun but still inside the bubble of the self. Many magical systems stop here and claim that this is the highest and divine level. But this is only half way on the draconian path of alchemistic initiation.

To reach the mental plane and become one with the forms and the ideals one must pass the anti forms which are the negative images of our ideal conception of existence. These images are our fear and terror and are also a central aspect of how our consciousness shapes its conception of existence. By passing through the lesser abyss between the astral and the mental plane (the greater abyss is between the mental and the divine planes) we are passing the anti images that create and illustrate our fear, anxiety and disgust, but still are a part of ourselves and the anti form of consciousness without which we

would be unable to create any conceptions at all. The anti form and the anti images must be incorporated and made conscious in the total self. They are existing with the same necessity as the ideal forms and can become the most important allies of the magician after the abyss is passed.

The three aspects of the second triad consists of the total self or the I (Tiphareth - Thagirion) and two polarities that the forms are building their shaping of the images of existence on. These two poles are suffering (Geburah - Golachab) and lust (Chesed - Gha'agsheblah) and they are constantly flowing through and over each other.

The third and last triad is what is called the divine plane or the star sphere. It is also referred to as the casual plane since it is the plane that generates and creates causes but has no cause itself. The three aspects of the triad is Nothingness (Binah - Satariel) being (Chokmah - Ghagiel) and becoming (Kether Thaumiel). The divine plane is the heart of the universe and beats with a pulse that lies behind the dance of Shiva and is the essence of the kundalini and the condition of the third eye. The triad also consists of the polarities of contraction and expansion, centripetal and centrifugal, fire and ice and a third point that is the center itself, the becoming and the void. This is illustrated in the nordic myth of creation by the kingdom of ice: Nifelheim (centripetal and contraction) that corresponds to Satariel and the kingdom of fire: Muspelheim (centrifugal and expanding) that represents Ghagiel. In the centre we can find the void: Ginnungagap where Ymer who represents the twin gods Thaumiel is born.

The star sphere is the transcendental plane where the magician overcomes himself and becomes a god. The great abyss is when the magician must leave himself behind. The bubble of

the self bursts and the universe is annihilated. The eye is opened and the magician becomes clear seeing in the deepest aspect. Everything becomes dark and all boundaries have disappeared. The universe is inverted and the darkness is revealed as the true light. Nothingness is revealed as the true Being. A point between and beyond Being and nothingness is revealed: The principle of becoming - the original draconian principle. This is the star or the black diamond, the eye of the dragon or the typhoon: the heart of eternal change which pulse is being and nothingness and is a the power behind the universe. The final phase of the draconian alchemistic initiation is when the clear seeing sees how the heart of the universe is a black hole, the essence is the non being of the essence, the goal is a gate.



Kundalini

The awakening of the kundalini is not something that is to be done hastily. One might have an inclination towards the "fast" goals, but these must be left behind. It can be dangerous to awake such a tremendous power too fast or without care. This process can in fact take a whole life, some even claim that it can last over several incarnations. The awakening of the kundalini leads to clear seeing and an experience of the totality of the consciousness. Normally we are perhaps using a single

percent at the time. This is enough to focus the mind on the demands of mundane life. An expanded mind would only be impractical in the mundane living, where an effective filter is shutting out any unnecessary information. The awakening of the kundalini brings us the power to achieve an inevitable experience of the vastness of the mind. This can be experienced as either ecstasy or panic, or both. All psychological material that has previously been inaccessible reaches the surface together with all our contradicting feelings and thoughts. The magician must learn to accept the paradoxes and contradictions of the mind of this process, unless it might be a painful experience. The kundalini can in some cases create deeper contradictions and force a person into a psychotic state. To unite the mind, the magician must dedicate himself to the magical task of creating a flow for the awakening of the kundalini and the mind. This process includes a lifelong "pact" with "the Dragon", in which the whole life is a part of the awakening of the kundalini. The magician engages in a symbolic relation with the force itself and thus makes life in its different forms become a part of a connected flow, through which the kundalini can evolve. The different actions and sequences of life is part of a greater whole, that is dedicated to the awakening of the Dragon.

The Dragon Cult

The cult of the dragon which has existed in many spiritual systems, is a way to outline the awakening of the kundalini process with the aid of outer actions and attributes. Many have misunderstood this process only to be connected to the conventional methods of chakra meditation and yoga. These methods

are the most common, at least when one is using the Indian term kundalini, but they are not the only ones, or the only correct ones. The kundalini could be awakened almost anytime, even if it usually is awakened in connection with turbulent and revolutionary situations in life, where the normal psychological structures are forced to step aside. Sex, crises, extreme stress, fasting, drugs, shock or powerful intellectual or esthetical experiences can release parts of the kundalini. A feeling of free unbound and unlimited power can best indicate how a kundalini awakening might be experienced.

The awakening of the kundalini is not necessarily the same as the arising of the kundalini. The goal of the draconian magician is to make the "serpent" into a winged dragon. This dragon is rising between the seven levels of existence which represents the seven colours of the spectra, the seven tones of the octave, the seven planets of alchemy and the seven chakras. Unlike white magical practitioners who strives towards a sublimation of the force, a draconian magician works towards binding together the seven worlds.

The cult of the Dragon is an ancient and practical method to handle the draconian cult in both its inner and outer form. Rituals, altars and magical objects are outer versions of the mantras and visualizations that are used in meditation. The advantage of outer objects is that they are concrete, tangible and stable, thus they can be firm symbols. These firm symbols are needed as a spine for the magical process and give signals to direct the power. It can be necessary for the magician to complete inner workings of the kundalini with outer workings.

The different forms of Kundalini

There are numerous terms that describes the different forms of the kundalini. The higher kundalini which in its greatness by no means can be described with words or be understood by our reason is called Parakundalini. It is viewed as the heart of Shiva. This is the great Dragon. The higher kundalini is reached when one reaches the Sahasrara Chakra. This fact has led to the Sahasrara being viewed as a higher form of Muladhara. In the older Tantra, both are described as red Lotus flowers. The Parakundalini is reflected in the lower, resting kundalini that is called Shakti kundalini. This is the inner serpent that the magician and the yogi works with during their lifetime. The kundalini is a reservoir of the life energy that is called Prana. Prana is a term that both corresponds to our breathing and our spiritual force. The kundalini that flows through the body and soul of the magician is called Prana kundalini and is the dynamic force that the magician works with. This is the awakened form of kundalini but not necessarily the risen form. The Prana kundalini exists in two main forms: the Adha kundalini which is the force that moves upwards and downwards and activates the lower levels, and the Urdhva kundalini which is the rising force that activates the higher levels. When the kundalini reaches the third eye it enters into the form of Cit kundalini or power of consciousness. On this level the magician or yogi receives bliss and clear seeing. The eye of Shiva is opened and all illusions are annihilated.

The breath of the Dragon

The kundalini is a reservoir of Prana or life force. The world as well as man is kept going through the streams of Prana that flows from the "Dragon". This force is immanent in nature and

in man. Since we are using only a fraction of this power we are experiencing only a fraction of its presence in nature. If we awake the inner Dragon we will also see how the force flows through everything in nature and in the universe. When awakening the inner Dragon the outer will also "awake". The higher clear seeing that we can reach through the kundalini awakening reveals that everything is energy in different forms, on different levels. The energy is formed through a cosmic pulse that creates or destroys, breaths in or out. This is the pulse that is called the dance of Shiva or the breath of the Dragon.

The term Prana can be traced to two words: "pra" that means "first" and "ana" that means "breath". Basically, Prana is the principle that is behind the breaths. Prana is thus connected both to the spirit and to the breath, two terms that in many languages are similar. When a student of magic reads yogic literature he must bear in mind what is meant with the term, sometimes it can represent the cosmic force and sometimes also the pure technical breaths in Pranayama. Prana can move upwards and take five main forms called Vayus. The first of these is called Prana and have a Solar character. It corresponds to our exhale and the rising of the energy. The second is called Apana and has a lunar character and corresponds to the inhale and the downward path of energy. Another form is called Samana and is the only breath that equals and balances the two opposite forms of Prana. Udana is a form that one reaches through Samana and is the vertical breath that arises the kundalini. The last form is Vyana which is the all penetrating breath of the divine spheres.

Prana is in all parts of our body. The greater amount of Prana we can awake through the arising of the kundalini, the greater awareness about the body and the soul can be reached. Prana

flows in the body in the nerve threads and through the 72 000 subtle channels that is called Nadis in the Yogic tradition. The three largest Nadis is Ida, Pingala and Sushumna. Ida represents the negative stream and the moon. Pingala represents the positive stream and the sun. The Sushumna represents the fire and the tension and force that arises of the polarity between Ida and Pingala. Sushumna is connected to the spine. Prana enters the body through Ida and Pingala through the left and the right nostril. The left nostril is connected to Ida and the right to Pingala. It is possible to control the flow through the nostrils and just to use one at a time. This is called sun and moon breathing, respectively. By balancing Ida and Pingala one can invert the flow of Prana and awake the kundalini to rise through the Sushumna.

Trikona - The kundalini and the triangle

The seat of the kundalini and its goal is symbolized by the downward pointing triangle. Both Muladhara and Ajna chakra are symbolized by the triangle. It is the gate to the mysteries and is sometimes called "the mouth of the yogi" and represents the cave of Lilith. The triangle symbolizes the power that is based deep down inside us and how the power grows and expands upwards. The triangle also represents the triangular forms in which the conditions of the kundalini awakening lies: plus and minus and the magnetic charge between them, thesis, synthesis and antithesis, sun, moon and fire, just as the three tantric terms that describes what is expected of the yogi: Iccha (will), Jnana (knowledge) and Kriya (action). These three terms corresponds to the three draconian principles Vires, Visio, Actio - Power, Vision and Action. The triangle is surrounded by a circle that represents the universe. In the center of the triangle there is a small circle or a dot. This symbolizes Bindu,

the seed or the essence. The triangle or the Trikona also represents the three principles or Gunas that man and existence consists of: Sattva, which is the principle of wisdom, lightness and balance is symbolized by white; rajas, the principle of restlessness and aggression is symbolized by red; Tamas, the principle of heaviness and slowness is symbolized by black. The three Gunas corresponds to the three basic principles of alchemy: mercury, sulfur and salt. When the three aspects of the triangle are focused in a point, the kundalini will arise from the Muladhara to the third eye, from triangle to triangle. In this triangular symbol with the dot the actual form of the kundalini awakening can be found.

The downward pointing triangle is a symbol of the left hand path. It illustrates how the force comes from below and within - it exists in the core and expands outwards and upwards. The triangle that points upwards is a symbol of the right hand path and illustrates how the force comes from above and lowers itself to the mundane plane. The left hand path is connected to the female mysteries which are expressed in the indian term Vamachara, which means both the left hand path and the path of the woman. The downward pointing triangle is also a symbol of the vagina, while the upward pointing is phallic. The left hand path goes through the female deity that is represented by darkness. In tantrism the goddess Kali is Shakti, the power that arises as kundalini. Kali and the kundalini represented in the qliphotic Qabalah by Lilith and Leviathan. The magician enters the path by entering the cave of Lilith and thus re-entering the womb on the path down to the underworld and its center, where the power and the illumination exists in the form of Lucifer or Shiva. The central position of the female in the dark mysteries have contributed to the oppression from patriarchal monotheistic systems. In tantrism and its Kaula cult the woman have been the center of worship and magical

practices. In tantric ceremonies there have often been a naked woman on the altar or in the center of the magical rite. Similar rites have been conducted in other dark cults. This have been misinterpreted as disrespectful or degrading when it in reality is the opposite. The woman, which in the Kaula rites are called Suvadini "sweet smelling woman", is a representative of the goddess and the magical path.

The serpents poison

The fruits of knowledge that the serpent offers man from the tree of knowledge (Genesis 3:5) can be viewed as the poison of the serpent. Man is bitten by the hidden reality and in the intoxication of the poison he can see what is behind the illusions of creation. There are speculations if the fruits of knowledge is just a metaphor for truth and its bittersweet taste, or if it was actual fruits in the form of hallucinogenic plants. Mandrake have been mentioned as a probable candidate because of its ancient connection to both evil, knowledge, sexuality and reptiles. The mandrake is also mentioned in the old testament as an aphrodisiac. The first and foremost effect on the first human couple after eating the fruits of knowledge is an awakened sexuality. Some has believed it to be hallucinogenic mushrooms but the theory that connects the fruits of knowledge with the divine potion soma in the indian tradition is perhaps the most interesting. Soma have sometimes been believed to be the red fly agaric mushroom. Whatever the case, the transformation of a poison to an elixir of life is a common theme on the left hand path. The kundalini is described as a serpent that is coiled three and a half times at the base chakra and blocks Sushumna with its head. It is both poisonous and poisoned because of a limited and blocked

Prana flow. The nature of the kundalini is described in the book "Kundalini Energy of the Depths by Lilian Silburn:

"As such a name implies, the "curled one" with a sinuous body, when lying coiled and dormant in the body, may be compared to a snake. Just as the snake, an object of dread because of its poison, stands as a symbol of all evil forces, as long as she lies motionless within us, Kundalini is related to our obscure, unconscious energies, both poisoned and poisonous. However, once they are awakened and under control, these same energies become effective and confer true power.

Kundalini resembles a snake also in the way that she emits her venom. When it wants to bite, the serpent swings around, forming a circle with its tail for a support. Once it stands erect it is no longer dangerous at all. In the same way, as soon as Kundalini uncoil and rises - straight like a staff - to the top of the head, not only does she become harmless, but as the evil nature of her power is transformed, she provides to be a priceless treasure ".

The kundalini is a reservoir of Prana and lives of Prana. Prana in the form of air is absorbed by the lungs and breathed out. Prana as divine energy is also in the Prana that we receive from food, drink, light and air (we also have Prana from birth). The divine Prana is stored in the seat of the kundalini at the Muladhara chakra, Parts of the Prana that we receive from outer sources passes out again through our excrements, but the higher Prana is stored at the base chakra and becomes nourishment for the kundalini. This seat is the channel from which the Prana moves through the Sushumna, something that normally rarely occurs. Only when one starts to work with the

kundalini and inverts the stream can we get the kundalini to arise through the Sushumna.

This inverted stream of force is the essence of all dark magical systems. In tantrism it is called Viparita Karani. By turning the normal stream the magician can turn the poison into an elixir of life - death to life. The turning of the flow from upwards and down prevents the Prana from being lost through excrements. The dark magician turns the flow upwards which makes the force divine. This is how the key to immortality and divinity is found. The natural flow brings us towards death, but by inverting the flow the elixir of life can be produced. The poison of the serpent - visa - is turned into the elixir of life - amrita. Some tantric practitioners and gnostic sects like the Borborians and Ophites interpreted this in a very concrete way and let themselves be bitten by snakes to reach higher states. Some also consumed excrements and sexual fluids to turn the flow of the force. Kenneth Grant writes in the Cults of the Shadows:

"By Vama, the so-called left-hand path, or "black magic", is meant; the use of things generally considered unclean, namely excretions of the human body, the use of things that provoke disgust. But that is not to admit that these things are useless... The Tamils denote volumes to the subject (..) They claim that their science of Viparita Karani reverses not only the life-currents, but death itself ceases to be the final experience"

One of the most common tantric methods for male adepts to turn the flow is to hold in the ejaculation during sexual intercourse. The sperm is believed to be pure Prana that has its origin in the Sahasrara chakra. By keeping the sperm and turning the orgasm inwards and upwards the Prana is believed to arise up through the spine and to the head and

consciousness. Some magicians believe that there is a too strong focus on the actual sperm, when the important thing is to turn the orgasm and its power inwards and upwards. Women have a more natural inclination to turn the orgasmic power inwards but with the focus on the matrix. By directing the force upwards through the spine, the female orgasm with its Prana arises through the Sushumna instead of being focused around the reproductive organs. Some tantrics mean that childbirth is devastating for the kundalini awakening of the female, just as they mean that men are draining themselves bit by bit for every ejaculation. There is of course some truth in this, but the fact remains that the most important aspect is to actually turn the current of energy. Many tantrics dismiss normal sexual intercourse as contra productive when it comes to the kundalini awakening and claims that it automatically directs the force towards reproduction purposes. They are instead using anal sex, in tantrism called Adhorata and claims that this stimulates the kundalini awakening. But the most common method is breath control - Pranayama. Breathing and Prana are closely connected. When one is unconscious of the breathing, also the Prana is unconscious and the kundalini is sleeping. The autonomous nerve system controls the breathing and the processes of life. By gaining control of the breathing, the magician starts to control the autonomous processes in the body and reaches contact with the enormous unconscious parts of the self and can control them. Advanced practitioners can control everything from breathing and pulse to thoughts and feelings. Shadow breathing is a method that is used in Dragon Rouge to awake the kundalini and turn the current of energy. During meditation one breathes deep and visualizes how one breathes in when one breathes out etc. The technique can bring powerful results fast, so is to be used with care.

Another powerful method that are also viewed as dangerous is Akunchanam. This is used in some tantric systems instead of Pranayama and is believed to be more powerful. This technique focuses directly on the kundalini and the base chakra. Through rhythmical contractions of the sphincter muscle the force is pumped up through Sushumna until the muscle is locked and the kundalini arises. Kenneth Grant describes this:

"When the exercise known as Akunchanam is performed, the constant constriction of the sphincter muscle act as an attack upon the Fire Snake who then rises up".

The poison of the kundalini belongs to the Samael sphere. The poison is the power that opens the eyes of the adept and is turned into an elixir of life. The power and personality of the kundalini presents the adept with an experience of how something far greater than him/herself is arising and consumes the old self. It is therefore of great importance to prepare magically and mentally. The cult of the Dragon is a powerful help and focus in this workings. The ceremonies, incantations, myths and symbols can help the magician to become familiar with this force. The poison of the Dragon become the nectar of immortality that opens up the limitless for the magician. Lilian Silburn writes:

"Within her coils the sleeping Kundalini holds the poison (visa) which destroys the vitality of human beings,...But at the time of her arousing, as soon as pure, perfectly focused energy reigns supreme, this poison transforms itself into an all-pervading power (vis), thus opening access to universality".

Recommended tantric reading

Avalon, Arthur: Serpent Power (the classic, contains tantric original texts)

Evola, Julius: Yoga of Power (about the left hand tantra, compulsory reading for the third magical course)

Irving, Darrel: Serpent of Fire (contains interesting case descriptions)

Krishna, Gopi: Kundalini - the evolutionary energy in man (one of the better books that describes an kundalini awakening)

Lewis Paulson, Genevieve: Kundalini and the Chakras (a "new age" kind of book, but contains many interesting exercises and aspects)

Silburn, Lilian: Kundalini - Energy of the Depth (filled with sanskrit terms and original tantric texts)

Svaboda, Robert: At the left hand of God, Kundalini, The Law of Larma (This is a spectacular trilogy that contains many interesting thoughts concerning Kali cults and the Indian left hand path)

The gospel of insanity

The First Preaching of Insanity

1. Insanity is the shadow and twin of reason. One is unthinkable without the other. One becomes the other. Reason is limitation and insanity is disintegration. The stronger limits, the more painful disintegration. Reason feeds insanity and insanity is the mother of reason.

2. Insanity is the transcendence of the senses. The eyes see the unseen and invisible. The ears hear the silence and that which can not be heard. The nose smells that which can not be smelled. The mouth tastes the tasteless and that which is impossible to taste. The hands feel beyond that which can be felt. Insanity opens the gate to senses beyond reason and the earthly.

3. Insanity is a disease among the ill and a state of health among the healthy.

4. Insanity is the eyes of the instincts and the voice of the unconscious. Never believe that reason is the same as yourself. Reason is but the sound of the waves. Reason is not equivalent to consciousness. Those who blindly follow reason might be swallowed by the sea of consciousness or become lost in the infinite labyrinths of reason.

5. God is insane and insanity is the path to the world of the gods.

6. Insanity is a tool of the magician, used to reach the unknown and to become a god. The fruits of knowledge are the drug of the magician. Knowledge is the bridge beyond the limits of reason and the self. The magician knows that the wise controls insanity and that only the sensible can be mad.

The Second Preaching of Madness

1. Insanity is the highest form of wisdom. It does not know the boundaries of reason and is not limited by false conceptions of

what is right and wrong, good and evil. It exists as a free spirit of the deepest knowledge.

2. Yesterdays insanity is the wisdom of today. The insanity over there is our reason. Reason draws the limits and insanity exceeds them.

3. Reason is conception. Insanity is will. Untamed will.

4, Insanity is the language of the child. A language beyond the experiences that through the senses are clad in terms and conceptions.

5. The driveling fool is the one who best formulates the truth about existence.

6. With fear or laughter one becomes aware of the core of existence. It is reasonable to fear. Before the knowledge that all is suffering the martyrs are tormenting themselves. The angels are weeping. The devils are laughing. That is why the angels find the devils so evil, the devils are laughing at that which the angels are weeping. The Devil smiles wide and preaches that life is a joke.

Practices

During twelve months you shall write a magical diary which are given to your magical advisor in the order together with the application for the 3.0° Samael initiation. Confirm the beginning of this period by sending Dragon Rouge a written message.

Month 1

- Develop your draconian altar so that its attributes more tangibly are representing aspects of the kundalini: you can with symbols or candles illustrate Ida and Pingala (for example a silver candle for Ida and gold for Pingala or moon and sun symbols), symbols of wings can represent the higher levels of the kundalini and reptilian symbols the lower levels.
- Construct rites that activates and represents kundalini processes.
- Formulate in text magical goals both of individual nature of an order related nature and discover how you can reach these with the kundalini force.
- Meditate at least 10 minutes every day using the Akunchanam method. Rhythmical contractions of the musculature at the base chakra. You will pump the kundalini up through the spine until it reaches the third eye and activates the abilities of clear seeing. Also try meditating with open eyes gazing into a crystal ball, magical mirror through branches or other suitable object.
- Do kundalini meditation in a totally darkened room until you can light up the room with astral light from the kundalini fire, or until astral images appear.
- During the kundalini meditations you shall focus on the balance between Ida and Pingala.

LETTER 2



The role of the dragon in the myths of the east and the west will be discussed in this letter. A text about the similarities between the left hand path in both eastern and western traditions is also included. According to the draconian path, there are similarities between the western Via Sinistra and the eastern Vamachara. In this there are some advanced magical exercises that the magician now can start to practice.

The symbolism of the dragon

What is a dragon? There are without doubt numerous answers to this question. Dragons have existed in the myths of man during all times, and they have had an important role in almost all known cultures of the world, We will here study the dragon from the perspective of the history of religion.

There are both similarities and differences between the symbolism of the western and the eastern dragon. Both can to a certain extent be said to represent the forces of nature, movement and transformation. Both are said to hold precious treasures and are associated with wisdom and supernatural abilities. The main difference is that while the western dragon is generally viewed as a demonic being, the dragon in the east is a positive symbol. We will here emphasize the symbolism of

the western dragon, since it belongs to our tradition and is a symbol of the shadow and the unconscious.

One could divide the old conceptions about dragons in two main groups. A tradition that belongs to cultures that have been traced to the western parts of Eurasia and certain parts of eastern Africa. This tradition has its roots in the old mythologies from the middle east and in the Indian, Iranian and European world. Here the dragons are described as beings of chaos that brings death and disorder. This culture continues into the Judean and Christian world of conception, with an accentuation during the Christian middle ages, when the dragon was viewed as embodying the diabolic, identifies as the fallen angel Lucifer, who is defeated by the archangel Michael and thrown out of heaven.

The other group of dragon myths can be found in eastern asia (China, Japan, Indonesia). Here dragons are usually viewed as powerful and helpful beings who are representing the rhythm of nature in the shapes of clouds, rain and the fertility of the earth. Often the dragon is portrayed as the heavenly protector of the king. It is also a symbol of good luck and can give man the fluid of immortality.

But one can not say that there is one eastern "good dragon" and one western "evil dragon". Also in the west we can in certain places find some of the positive aspects of the dragon. That there where dragons who were viewed as protectors of the king and the nation, we can see on Indo-European flags and symbols, of festivals and parades. And we can also find dragons that are representing chaotic elements and that are fought by the hero in the eastern legends and folk tales. The appearance of the eastern dragon is homogenous while its symbolism changes in myth, tale and legend. The appearance

of the western dragon is heterogeneous, while its symbolism in most cases is similar.

Drakon

The word dragon comes from the Greek drakon and the Latin drac,-onis, which refers to both common snakes as well as to mythological serpents and similar figures. Drakon means "the one with piercing gaze."

Zhao and Hoult means that the word also can be derived to the Greek verb derkein which means "seeing" or "to see clearly". Dragons are often described as being wise and clear seeing with an ability to predict the future.

With the word dragon we usually are referring to serpent like mythical beings with parts from many different animals, for example the head of a horse, the belly of a serpent, the wings of a bat and legs and claws of a lion. The dragon as the "winged serpent" can symbolize a unite of that which is above (the bird) with that which is below (the serpent), that is , the spirit with matter. The dragon as a being of chaos can be said to represent an original element, often the primeval water that according to myths existed at the beginning of time, before the creation of the world of humanity. In art, chaos dragons are often depicted as reptiles, beings that are made up of different animal parts or with several heads. Some dragons, like Apep of the Egyptian mythology, is depicted as a gigantic serpent. The dragon and the serpent often have similar roles in the myths. As an example of a chaos dragon the serpent of Midgard from the old Norse tradition can be mentioned.

The fact that the dragon and the serpent have similar functions as the enemy of God in at least the western mythology, and considering that the biblical dragon is identified as the serpent of the garden of Eden, we shall also investigate the role of the serpent in the old testament.

We can see that the dragon in the Mesopotamian and Judeo/Christian mythology has been the opponent of God and represented the opposite of his order. It is described as the chaos that existed before and outside the creation of God and the world of man. Here it also has the role of the primeval sacrifice, from which body the world is created. In Christianity the serpent like the dragon became symbols of evil and Satan, the opponent of God. When it comes to tales and legends the function of the dragon is slightly different. Here it is guarding treasures or magical pearls. It is no longer Gods enemy but the enemy of the hero and chooses to reside in desolate places, in mountains, caves or lakes. In western tales, dragons are often bound to the element of fire, but they can also be described as monsters of lakes and of the sea.

The origin of the western dragon

Dragon - like animals of fables are mentioned in ancient Sumerian and Egyptian sources and they are depicted on Sumerian sigils from 3000 bce. For a long time scientists believed that the Chinese dragon was a cultural loan from the west, but the theories were turned upside-down when in 1987 a 1,78 meter long dragon mosaic was found in northern China in a grave from 5000 bce. According to certain theories it is the bones of prehistoric animals that has been found that founded the conceptions about the dragon. Others believe that the dragon was first a clan totem. There are two different views of

those who are studying the dragon, they who believe that the dragon is of zoological origin and those who are viewing the dragon as mainly a symbol. The first group means that the sea monster Leviathan is a natural being, a crocodile. There are however many contradictions in this theory, one being the fact that Leviathan breaths fire. In the book of Job, Jahveh is describing Leviathan as a being against which it is impossible to fight, but it is well known that the Egyptians were successfully crocodile hunters. The other group believe that the dragon is only a symbolic being and can not be traced to any large animals. The indo-aryan, the Mesopotamian and the Egyptian dragon are believed to be closely related. These dragons, but mainly the Egyptian, is probably what founded the many Greek dragon myths that shaped the picture of the western dragon.

The Egyptian dragon myth

The roots of the dragon in the Egyptian mythology can according to some, be traced to Set and Apep. The nine great gods of Egypt was; the highest god of creation Ra - Atum, his children Schu and Tefenet, the grandchildren Geb (god of the earth) and Nuit (goddess of heaven) and the great grandchildren Isis and Osiris, Nephtys and Set. According to the myth Osiris became the king of Egypt and his brother Set was jealous. It is told that he arranged a conspiracy and placed Osiris in a sealed coffin. The coffin was thrown into the Nile river. It floated out to sea and Osiris died. Thus Set could be king of Egypt. When Isis heard what had happened to her brother and husband, she went out searching for him. She found his body and secured it in a safe place. One say when Set was out hunting he found the body and cut it into fourteen pieces that he spread all over Egypt. The dead Osiris revealed

himself to his son Horus in a dream and taught him how to revenge his death and defeat Set.

Horus was a sky god and is often identified with the sun. Many myths are about his fights with Set. Here, the opponent of Set is Horus, the son of Osiris. But there are also older myths where the older god Horus, with a falcons head, are fighting Set. In these myths Horus is the king of lower Egypt that is fighting Set, the king of upper Egypt.

Set was identified with numerous animals and could choose any shape he liked. Whatever the form, his color was often red. Once he took the shape of a crocodile, once a serpent and once a gigantic hippopotamus. He once transformed himself into a roaring serpent that disappeared down in the earth. Apep, the great serpent of Egyptian mythology, is the deity that is closest to a chaos dragon. He lurks in a cave up in the western mountains, and attacks the sun boat of Ra when it reaches the horizon. All night, the sun god and his crew are fighting the serpent and at last, with the help of swords, arrows, fire and magical incantations they manage to defeat the beast which is tied, slaughtered and imprisoned under the earth. Apep can be viewed as representing the darkness of the night. He is defeated again and again but always returns.

There are many similarities in the descriptions of Apep and Set. Both are described as crocodiles. Set does not seem to have been gigantic, however. Set can be found, just like Horus, fighting against Apep and defending the sun god Ra. In the book "The Evolution of the Dragon" Elliot Smith tries to explain the origin of the Dragon as a mixture of the qualities associated with three Egyptian mystical archetypes. It is the great mother; Hathor, the water god; Osiris, and the solar war god Horus.

Osiris was the one who gave mankind the knowledge about agriculture, craftsmanship and certain religious rites. He ruled the crops, life and the growth of vegetation, the Nile and its yearly overflow. He is also the most important god in the cult of the dead. Hathor is a symbol of the feminine in creation, of the moon and fertility. Horus is the proud warrior, but also the child Horus that represents the rebirth of the sun every morning from the water of chaos.

The Egyptian goddess Kheft that rules the sky and broods the seven stars was also known and worshiped as the dragon of the deep. Zhao writes that she as a goddess without a male counterpart came to combine the life-giving role with its negative anti pole and more and more came to be viewed as evil.

The Indian Dragon Myth

Professor Geo Widengren means that the dragon slayer in our western stories and legends have its origin in the Vedic dragon myths about the divine Indras struggle against the rain dragon Vritra, a symbol of the heavy rain clouds that bursts out with lightning.

Vritra was a gigantic serpent that in the beginning of time included the water of chaos in his body and prevented it to flow freely. In the water he also kept in the sun and all that the world needed. According to the Thaittiriya Sanhita and the Catapatha Brahmana he was created by Tvashti, the divine artist by some drops of Soma that was thrown on the fire. Then he grew in all directions until he forced the great ocean to withdraw and

enclosed the world. Similar to Apep he then lay lurking in the mountains at the edge of darkness.

Indra is a god of the weather and his weapon of thunder is called the Vajra. There are many similarities between Indra and the scandinavian Thor. Both are described as strong heroes with great appetite and thirst. Also the arch enemy of Thor is a deity of chaos, the serpent of Midgard, who lies in the great ocean and surrounds Midgard (the world of man), biting his own tail. In Ragnarök (the destruction of the world) the serpent of Midgard is let loose and it and Thor ends up killing each other.

Similar myths about battles between gods and dragons can be found in several cultures. Indra, similar to Zeus and Baal, kills his enemy while still very young, and like the Kanaaitian, Babylonian and Egyptian myth he wins through his deed the power to be king over the world. When Indra killed Vritra, the sun and water is freed, which symbolizes the world order that previously was contained in the water of chaos. Vritra, that can be seen as a symbol of the primeval chaos, is thrown out into the outer darkness, in the chaos that surrounds the world to stay.

Before the Brahmanas texts only Vritras mother Danu is mentioned. She is the mother of all demons and probably the original feminine spirit of chaos. In many hymns of the Rig-Veda it is said that Indra, similar to the hero in the Babylonian and the Egyptian myths, slaughters his victim after defeating it. Vritra is also identified as the mountains or the mountain clouds that are containing the water.

In Catapatha Brahmana it is told that when it was obvious that Indra was winning, the dragon asked the hero not to kill him, but to divide him into two parts instead. Indra did this and the two parts is the moon and the stomachs of all living beings. The Indian dragon has many similarities with the Mesopotamian dragon, both are influenced by the serpent. In the Rig Veda (11, 12, 3) it is written:

*Who having slain the serpent released the seven streams,
who drove out the cows by the unclosing of Vala,
who between the rocks produced fire,
victor in battles: he, O men, is Indra.....*

It is interesting that the number seven can be found here, and in many other texts that describes the dragon. The Babylonian dragon Tiamat is depicted with seven heads and Leviathan of the bible is described as a dragon with seven heads. In the western myths there are also dragons with seven heads. In the primeval sea of Indian mythology we can find a great pre cosmic serpent, Ananta, the thousand headed serpent on which body Vishnu rests. Ananta lies in the primeval sea around the base of the world pillar, and represents the "infinite", the endless and fertility. In India there are also examples of serpent worship, or worship of so called Nagas, which can be described as a kind of dragon cobras. In hindu mythology they are described in three ways; as cobras that are guarding jewels, as human shapes with four serpents in the neck and as winged sea creatures with a human upper body. They are often horned with a lower body that is similar to a dragon. In the cobra shape they are supposed to cause fear, but Nagas are not always evil. Often they will hurt people only if they are treated badly. They are carrying a deadly poison, but also the elixir that brings life and immortality.

The myths about Nagas have influenced the Chinese dragon legends through the Buddhist texts that reached China. The Indian Nagas are, according to Zhao, corresponding to the Chinese dragons in both appearance and behavior.

The Babylonian dragon myth

The oldest Mesopotamian myths are carved into stone tablets dated to 2000-2500 years BCE. Among these myths are tales about battles between gods and dragons, or other demonic deities. Labbu, for example, was a gigantic sea dragon. He attacked the cities as well as the countryside and the gods did not know what to do. Then Sin, the moon god, called upon Tishpak and promised to make him king if he could defeat Labbu. But Tishpak refused. The remaining text is probably only fragments and after this there are some holes. Another hero, probably Marduk, fights Labbu. He succeeds with the help of the god Ea, who shows him how to direct the winds and to hold a talisman in front of the dragon's face. The blood of Labbu flows after he is dead. In three years, three days, one day and a night it flows.

The most famous Babylonian battle myth is probably the one about the fight between Marduk and Tiamat, an episode from the Enuma Elish. The story begins in a time before the creation of the earth, before the creation of man and even the gods. Then, only the great water of chaos existed. This water of chaos consisted of Tiamat, a feminine deity that represented the saltwater and she was depicted as a great dragon with seven heads. There were also a male deity, Apsu, who represented the sweet water, and later also their vizier, Mummu who represented the fields of mist. This was written regarding this time:

*When on high the heaven had not been named,
firm ground below had not been called by name,
Naught but primordial Apsu, their begetter,
(and) Mummu- Tiamat, she who bore them all,
Their waters commingling as a single body;*

Eventually did Apsu and Tiamat give birth to Anshar and Kishar, the sky and the earth, whom gave birth to Anu, the ancestor or the gods. In time there were several gods, who made a terrible noise as they move around in heaven. Tiamat and Apsu could hardly stand their exhilaration.

*Their doing was loathsome unto (...).
Unsavory were their ways, they were overbearing.*

Then Apsu called upon Mummu and together they went to Tiamat to complain about the noise of the gods. Apsu wanted the gods to be destroyed and have the silence once again, but Tiamat became enraged and said that even if the behavior of the gods was annoying, they could not destroy what they had created. Then Apsu and Mummu decided to secretly stop the gods. Here it is told about the god Ea, the all wise, who saw through their plan. He utters an incantation that makes Apsu fall asleep and Mummu petrified. Then Apsu is killed and the Mummu is bound.

Ea takes over the dead body of Apsu together with his wife Damkina, and eventually their beloved son Marduk is born, from the heart of Apsu. Tiamat is upset since they killed her husband and some gods that are jealous on Marduk comes to her and tries to persuade her to take up the fight with Marduk.

Tiamat calls upon a terrible army of evil warriors, eleven gigantic monsters of which she chooses Kingu, her first born son to lead the army. On his chest she attaches the tablets of destiny. But also this time Ea hears about the plan. This time he does not know how to defend himself and goes to his grandfather Anshar. Anshar decides that only Marduk is capable of fighting Tiamat. Marduk agrees to do it on one condition; that he is to become king of the gods. He says:

*Let my word, instead of you, determine the fates.
Unalterable shall be what I may bring into being:
Neither recalled nor changed shall be the command of my lips.*

Marduk has prepared with numerous weapons, of which he can only use the bow, the net and the storm winds. He manages to catch Tiamat in his net, and when she opens her jaws to swallow him he sends in the storm in her mouth. The wind forces her to keep her jaws open and thus Marduk can shoot an arrow that penetrates her interior and splits her heart in two.

When Tiamat dies her demonic army flees, but the gods help Marduk to bind her body. From her body, Marduk creates the heavens, the earth and the world order as we know it. From the blood of Kingu mankind is created as the servants of the gods. Then the gods built a great temple for Marduk. It was called Esagil and could be found in Babylon.

A new years festival took place every year in Babylon, both in the spring and in the autumn. The myth of creation from the Enuma elish was performed in dramatic form. The text was recited twice and it is probable that the series of ritual acts was meant to magically repeat the main themes of the myth of creation; the battle between Marduk and Tiamat in which Marduk wins. At a certain moment in the drama, which is not

described in the Enuma elish, but is known from other sources, the god dies, but I brought back to life through magical rites. Thereafter the second recitation of the text begins.

Widengren writes that the meaning of the ritualistic recitation was to renew the primeval mystical course of events. The myth was experienced as a living reality, which had its place in ancient times, but nevertheless influenced the present world and the fate of man.

The Israelic myth of creation

*In the beginning God created the heaven and the earth.
And the earth was without form and void,
And the darkness was upon the face of the deep.
And the spirit of God moved upon the face of the waters"*

The culture and religion of the western semites have to a great extent been influenced by the surrounding cultural countries, above all Mesopotamia but also Egypt. In these first lines of the Genesis we can see the hebrew transformation of the Babylonian myth of creation. It is the same world view that is described, with one earth and many heavens. The depth of the sea is in hebrew called Tehom, which is the same word as the Babylonian Tiamat. Also the israelites have kept the concept of the original dragon.

We can also find that the battle between God and the dragon lives on in the hebrew text. Here the name is changed, the dragon is now called Leviathan, but the original motive is the same. Tiamat was often depicted as a dragon with seven heads. In the mythological texts from Ras Shamra, the ancient Ugarit, Lotan (in hebrew Leviathan) is described as a dragon with

seven heads. He is called "the twisting serpent" or "the crooked serpent". A picture that returns in the book of revelation.

In the Babylonian myth, Marduk is creating the world from the body of Tiamat. In the Israelic myth it is not mentioned what God created the world from. Though we can find that the spirit of God was over the depths of the sea, that is Tehom/Tiamat. Then we can find that God created a line that divided the water above the line from that which was below, And God called the water above the line, heaven. This is similar to when Marduk separated the body of Tiamat into heaven and earth, or when Indra slaughtered the body of Vritra. This is an idea that is common in the myths, that the water of chaos exists outside, both under and above the structured cosmos.

The symbolism of the western dragon

Until now we have studied the dragon in a certain role, as a being of chaos. In the west, most dragons could be said to represent chaos to some extent. What is interesting with the dragons that we have studied so far is that they are also representing a primeval state from which the world is created. The gods were born from the body of Tiamat, which means that chaos here also have a creating/life-giving aspect; it is the primeval mother of all.

After Marduk have killed Tiamat he creates the world from her body. The same motive; the creating of the world from a primeval sacrifice, can be found in many myths of creation. As an example can be mentioned the old Norse myth of creation. According to which in the beginning there were only heat and cold, represented by the cold world of mist (Nifelheim) and the bright flaming heaven (Muspelheim). When the heat and the

cold united the drops that were created gave birth to the giant Ymer. From the body of Ymer the race of the giants were born and eventually also the first gods: Oden, Vile and Ve. When the gods had grown up they killed Ymer and created the heaven and the earth from his body.

Another example of this mythological theme can be found in the Vedic myth, where the gods and the world arises from the body of the sacrificed Purusa. Also in the Vedic myth of creation it seems like that the original material was water.

*Then existed neither being or non being,
there was no air-space, no heaven above.
What covered all? Where and in whose care
was the water and the primeval deep without bottom?*

The dragon has not only represented the original state of creation. In the old testament it is the enemy of Jahveh and in christianity it is connected with the serpent of the creation myth:

"And the great dragon was cast out, that old serpent, called the Devil and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him."

According to Widengren, the myth can be described as moving and floating. It is close to poetry and drama but also leads to dogmas and theology. It moves on the border of feeling and reason and it also has an important social function.

When we are studying this we can have use for Zhaos terms esoteric and exoteric symbolism. He is using the terms in a way that differs from the more common interpretations of occult circles. With esoteric symbolism he refers to what a group

thinks/feels about itself, and with exoteric symbolism he means what one group thinks/feels about another group. There is an obvious difference between the dragon in the east that often is esoteric, in that it represents the own king, power and the divine world, and the dragon in the west that is exoteric, in that it represents the opponent to the own people/land/ god and the demonic world.

There is also a difference between the role of the dragon in the eastern myths, where it is subject, and in the folk tales where it is object. In the myths it represents "the own" and carries an esoteric symbolism, while in the folk tales it often represents a foreign, exoteric aspect which the hero defeats. Zhao mentions the difference between the outer shape of the dragon and its symbolism. He writes that outer shape of the eastern dragon is homogenous while its symbolism differs in myth, stories and legends. The outer shape of the western dragon is on the other hand heterogeneous while its symbolism in most cases is similar.

The dragon and the water symbolism

The relation of the dragon to the water element is presented in the type of myths where the dragon is depicted as a primeval chaos being. Examples of this are: Tiamat (Babylonian), Apep (Egyptian), Vritra (Indian), Typhon (Greek) and the serpent of Midgard (Germanic).

Eliade means that the water of the myths existed before the earth. A picture archetype of creation is the island that arises in the middle of the waters. The sinking into water is an opposite picture where something returns into the formless,

undifferentiated state before creation. Thus the water symbolizes the sum of the possibilities, it precedes every form and carries every creation.

Zimmer and other scholars have pointed out that the "taming of the water" is a widespread motive that describes the establishing of the ordered cosmos. Serpents and dragons are often ruling the powers of the waters and can both hold back and release the water.

In the east, the dragon is mostly connected to the positive qualities of the water such as fertility, transformation and the rhythm of life. According to the Chinese art of divination Feng Shui ("the teachings about wind and water"), the great systems of rivers and lakes in China is shaped by dragons. The water systems are similar to dragons and the rivers are veins in which the life force of the dragons are pulsating. But also the forms of the mountains are shaped by dragons. The mountains are here representing Yang and the waters Ying.

In China, the long lingering body of the dragon, is perceived as the perfect rhythm, a combination of beauty and force, which can be found in the forms of the landscapes. Also in the west this lingering movement is typical for the dragon, but viewed as something evil. In Christianity, evil itself personified in Satan, is described as the lingering serpent.

In the west, water is described as something positive that are connected with purification and rebirth, like "the water of life", the four parted river in the garden of Eden, the water of baptizing etc. But the water can also be something that is connected to the wrath of God, the flood, death, destruction and the untamed chaos that exists below the world of man. It is

often described that man, after death is crossing rivers or sinks down in water.

The establishing of the evil character of the western dragon can be traced to the Syrian town of Ugarit, in the end of 2000 bce. There the god Baal defeats the beast Yam, whose name means "sea". From this myth, the conflict with the dragon and the sea in the hebrew bible is derived. In the book of Job, Jahveh himself describes Leviathan as a being from the sea:

"Canst thou draw out Leviathan with an hook? or his tongue with a cord which thou lettest down? Canst thou pun an hook into his nose? or bire his jaw through a horn? Will he make many supplications unto thee? will he speak soft words unto thee?"

After additional descriptions of Leviathan, Yahweh strangely compares himself with him:

"None is so fierce that dare stir him up. who is then able to stand up before me?"

The fire breathing dragon

In our myths, the dragons are usually appearing as winged demonic fire breathing beings with burning eyes. This can be traced to the medieval conceptions of hell, where the dragon was thought to belong to this sphere. Father Athanasius Kircher describes the interior of the earth in an article from the 18th century:

All the worlds volcanos are fed by one main fire situated in the very bowels of the earth. Down in this area is a labyrinth of

passageways, all running into each other, and most are filled with lava, liquid fire and water. Some of these caves and passageways, however, are empty, and it is here that you will find dragons, the kings of the underground beasts.

Fire dragons have been depicted even since the Mesopotamian ages. The conceptions about a burning hell that man could enter after death arrived quite late. It is above all the deutrocanonical literature that with the book of Enoch, from the beginning of the first century bce, are spreading the testament of hell. It describes how the patriarch Enoch is taken by angels to a life beyond this one. He crosses rivers of fire and a mountain of darkness and reaches the gate to hell, a gap in the west. Inside this gate, two groups of people are awaiting their punishments. There are sinners who have lived in agony, awaiting limited torture and the sinners that have lived in happiness and lust, awaiting eternal punishments.

In the new testament it is mostly the gospels that are filled with the conceptions about hell. This is a tangible place, an area where an ancient Kanaanitic cult burned sacrifices to Baal. In later times this became a place where bodies and garbage was burned.

In the gospel of Marcus, Jesus describes Gehenna as a place where "worms do not die and the fire never ceases", and in the revelation of John it is said that the evil shall be tortured with fire and sulphur. The fire, as a punishment from God is not related to the fire of the dragon, which is more of an expression of its diabolical nature.

"By his neesings a light doth shine, and his eyes are like the eyelids of the morning. Out of his mouth go burning lamps and sparks or fire leap out. Out of his nostrils goeth smoke, as out

of a seething pot or caldron. His breath kindleth coals, and a flame goeth out of his mouth."

The dragon as a dangerous animal

Fontenrose means that there is no reason to doubt that the myths of the dragon slayer had their origin in actual fights with dangerous animals. In Sumerian mythology the shepherds, Tammuz and Enkidu are defending the shepherds and their animals from attacks of lions and wolves. In India and Africa it still happens that persons are attacked by great pythons, cobras or crocodiles, something that gave beasts like Vritra, Set and Apep their monstrous forms. Histories about terrible sea monsters were spread from sailors and sea-men who encountered big octopuses and sharks. These monsters have in time been given supernatural abilities.

Fontenrose means that such stories can have appeared independent of each other in different parts of the world. It is of great interest that the myth of the gods fight against beasts, and the creation of the world from chaos, not only functioned as an exciting story, but in the Mesopotamian, Kanaanitian, the Egyptian and the Vedic mythology was the original base myth, connected to the most important rites.

Herman Melville (the author of Moby Dick) meant that the dragon that was killed by S.t George was a whale. Zhao writes that though the whale and the dragon are similar in size, that is the only similarity. Whales are after all quite harmless animals. The whales have influenced fairy tales, because of their great size, but the dragon character reveals symbolism that can not be connected to the whale.

It is fascinating that people during the middle ages actually claimed that they had seen dragons. In the English chronicle; Annals of Winchester we can read:

In this year dragons were seen of many in England. (1177)
A fiery dragon frightened the English. (1274)

Zhao means that the zoological and the symbolical interpretations of the dragon can be completed. The dragon as a figure in literature is more a symbol than facts. But it is a symbol based on human experience. He believes that stories about dragons marks the victory of man over nature. Zhao means that the dragon functions as an archetype in the mind of man. It forms a bridge between the way that we are expressing our thoughts, and more colourful, pictorial expressions of the unconscious. The dragon as a symbol speaks directly to our thoughts. He underlines that the same goes for both the east and the west. The dragon is a product of the human archetype of the reptile in both traditions. From the same unconscious archetype the Chinese have created a conscious esoteric picture, unlike the demon pictures of the west. This can be understood if one remembers that the dragon in the eastern mythology played its role, not through familiarity or intimacy but through creating respect and reverence. Neither worship or hate is, according to Zhao, far from fear - as a basic reaction to the world.

For the primitive man, nature must have been experienced as an insolvable mystery of light and darkness, good and evil, life and death. According to Zhao, the dragon is not just representing the instinctive relationship between man and reptile, but also mans ambivalent attitude towards nature as a whole. The dragon is not only a product of nature, it is also a common symbol of culture, society and ideology.

The dragon as the enemy

"Speak, and say, Thus saith the Lord God; Behold, I am against thee, Pharaoh king of Egypt, the great dragon that lieth in the midst of his rivers, which hath said, My river is mine own, and I made it for myself, But I will put hooks in thy jaws and I will cause the fish of thy rivers to stick unto thy scales, and I will bring thee up out of the midst of thy rivers, and all the fish of thy rivers shall stick unto thy scales."

The Hebrew dragon myth is mostly concerned with the fights of the Jewish people with different pagan peoples. Examples of this we can find in many places in the old testament. Egypt and Babylon are demoniacal nations and their leaders are identified with monstrous beasts. In general, the Hebrew dragon can be said to represent all existing outer elements that can threaten the security of Israel.

Zhao mentions that there in the hart of the European culture during the many years of expansion, existed a strong and ruthless Europeanism. This Europeanism codified and subordinated the defeated peoples cultures and left now myths of pagan origin unchanged. Here the dragon are often representing the defeated peoples own gods or culture. But the western dragon and its more exoteric symbolism does not necessarily describe only the relationship with other cultures, but can also reveal the attitude of society to social, natural and psychological barriers in their own society. Beasts and dangerous animals can frighten people in their own culture to obedience.

"He that committeth sin is of the devil; for the devil sinneth from the beginning. For this purpose the Son of God was manifested, that he might destroy the works of the Devil."

I believe that it is evident of the western dragon myth in general that it describes a confrontation between the known; the god, hero or people and the unknown; the powers that are existing outside this order, which are symbolized by the dragon. Thus the dragon can represent different things all depending on the circumstances. Everything from concrete enemies and their gods to the untamed nature outside and the own people/individual.

Dragons are commonly associated with the forces of nature. Perhaps depending on the attitude towards nature, the dragon in the eastern myth is viewed as good, while it in western culture usually is viewed as evil and dangerous.

Thaumiel & tantra

The goal of the left hand path according to the qabalistic - alchemistic system is to reach the deepest dark sphere Thaumiel. The qlipha Thaumiel can be translated as meaning "Twin" or "Twin god" and is represented by the dark lords Satan and Moloch. They are representing the outermost polarity and duality inherent in one principle. Like a Janus face are the two dark gods gazing in opposite directions. One is gazing upon that which has passed and the creation that the magician has revolted against and freed himself from. The other is gazing into the future and upon the worlds that the magician, now a god, is capable of creating. Satan is the "opponent" or the rebel towards creation and the structures that binds together the existence that limits the magician. Moloch

means "king" or "lord" and is the one who creates and rules the new worlds beyond creation. In Thaumiel, these two principles "lord" and "rebel" is united. They are in each end of the black hole that is opened when the magician reaches Thaumiel. Satan annihilates Universe A - where the magician is a creation - and Moloch Universe B - where the magician is a creator. These mysteries are so advanced and hard to grasp that deeper studies of them is saved for higher initiations on the dark path.

The split of Thaumiel is the reason that the number of Qliphoth is eleven and that its formula is AA-Adamas Ater.

Numerologically the number 1-10 or 10-1 represents man and God united, the end with the beginning, something symbolized by the serpent that bites its own tail. When the magician is progressing according to the qabalistic levels, he will finally reach the highest level Kether. Here 10 and 1 is united and the circle is completed. The adept of the light have reached his goal and reached unity with God. Also the dark adept reaches this level, but has here chosen to take another definitive step. Through Thaumiel, an eleventh level is opened - a black hole that is a gate to another universe. The dark adept is totally freed from God and the old creation and reaches the divine state of creator. Instead of becoming one with God, the dark adept, through the eleventh level becomes a god. This is the final goal and the deepest essence of the left hand path.

How is the relation between the western left hand path - via sinistra - and the eastern (Indian) - vama chara? The interpretation of Dragon Rouge is that they are basically comparable. The traditional Yoga, similar to the western right hand path mysticism, strives towards union with God. Also the right hand path tantra have this goal. The difference between the right and the left hand path is according to Julius Evola (Yoga Of Power):

"There is a significant difference between the two Tantric paths, that of the right hand and that of the left hand (which both are under Shiva's aegis). In the former, the adept always experiences "someone above him", even at the highest level of realization. In the latter, "he becomes the ultimate Sovereign" (chakravartin = worldruler) "

The left hand path takes a significant step beyond the goal of the right hand path. This corresponds to the mysticism around the number eleven and the formula of AA. The right hand path leads to unity with God while the left hand path leads to a step beyond God. In Dragon Rouge, it has been formulated as "the right hand path leads to a final and eternal goal, while the left hand path leads towards a beginning'. The two paths have also been compared to the two directions of a river. The right hand path follows the river out into the sea, while the left hand path goes against the stream towards the spring. The left hand path goes backwards and against the stream. When the dark adept reaches the spring he can change the creation. [he difference between the goals of the left and the right hand paths are the same in both the direction of the stream and create a new river if he wishes. Another important aspect of the left hand path in both the east and the west is the important position of the dark goddess. Lilith and Kali are the black mothers and in their womb is the spring/source in which the magician can be reborn as his own child and eastern and the western systems. In the west the highest sphere is called Kether - the crown, and here is a union with God. In the east, the highest level of the right hand is called Samadhi which means "with God" and this occurs at the crown chakra "Sahasrara".

These states are corresponding with the number ten. These level is represented by the diamond - the purest and hardest

form of coal, the basis of all life. Crowley describes this in 777 regarding Kether and the number 1: "The diamond is white brilliance; it is pure carbon, the foundation of all living structure". Also the adept of the left hand path experiences this level, but has the possibility to take another step beyond ten (1 beyond 10; that is 11 which represents a conscious step through the gate 0; that is one beyond one). This step is in the Qabalah the secret of the split of Thaumiel and the two twin devils Satan and Moloch. The step beyond Kether and Sahasrara is symbolized by the black diamond (Adamas Ater). Crowley describes the black diamond in 777 regarding the number 0): "It is invisible, yet contains light and structure in itself". The black diamond represents the utmost freedom. This level is the goal of the left hand path, and is one step beyond the goal of the right hand path. Julius Evola writes that this thought can be found in the tantric left hand path.

"The creative and productive aspect of the cosmic process is signified by the right hand, by the color white, and by the two goddesses Uma and Gauri (in whom Shakti appears as Prakashatmika, "she who is light and manifestation"). The second aspect, that of conversion and return (exitus, reditus), is signified by the left hand, by the color black, and by the dark, destructive goddesses Durga and Kali. Thus according to the Mahakala- Tantra, when the left and the right hands are in equilibrium we experience samsara, but when the left hand prevails, we find liberation".

When the adept of the left hand path takes the step beyond Sahasrara he reaches a state beyond Samadhi which is called "Kaivalya". The adepts of the right hand path are striving towards Samadhi, but the dark adepts are striving towards Kaivalya. Kaivalya is a state that represents the black diamond and what a magician reaches at Thaumiel. Here the adept

achieves a state of absolute individuality and divinity. Instead of becoming one with God, the adept here becomes God. It is a state of total trance and complete presence in oneself. The adept includes the universe and the all potential and can from this create a new universe. To achieve this state, the dark adept must open a black chakra beyond Sahasrara. It is called "Sunya" or Shunya and represents Thaumiel and the black hole. In R. Svabodas book Aghora II: Kundalini, this level is described:

"In the Shunya state all names and forms become extinct, and all you are aware of is your own individuality; otherwise only the void remains. Everything in the universe is contained in the Shunya state, in unmanifested form, you can no longer perceive it. Although people call the Shunya state the Void, it is not empty, it is full".

The possibility to open the black chakra arises at the moment when the Ajna chakra and the third eye is awakened. The Ajna chakra is a lower level inside the body, of Sunya. Sunya is the third eye (the eye of Lucifer and Shiva) in a higher form that is reserved for the most advanced adepts of the left hand path. At the activation of the Ajna chakra, the adept stands before a final decision: to become one with God in Sahasrara and thus annihilation, or to take the great and difficult step through Sunya and become a god. Sahasrara and Sunya is not chakras from the usual perspective. Man has got six main chakras that goes from the base chakra to the Ajna chakra. The three lower chakras are dominating in people that are focused on the earth level and their basic instincts. The three higher are dominating among spiritually advanced people. The adept of the right hand path is working to sublimate the energies from the three lower chakras into the three higher to reach an illumination at the Ajna level that will reveal the illusory nature of the universe

and the self. Then the adept of the right hand path takes the step into Sahasrara to reach Samadhi and annihilation of the individuality. The adept of the left hand path can at Sahasrara take one step backwards and find three hidden chakras inside the head. These three chakras are Golata, Lalata and Lalana. They can only be experienced when the kundalini is totally awakened and the Ajna chakra is glowing of power. Only when the Ajna chakra is on fire by the kundalini can the adept find the three secret and hidden chakras in the back of the head. According to the Vamachara, the three chakras can only be opened through the grace and blessing of Kali. These three chakras can make the adept a god while still inside the body.

There are 3x3 chakras, of which three are secret and are only opened by very advanced adepts of the left hand path. The next step is to reach the Sahasrara, but through the awakening of the Ajna chakra and the three secret chakras the adept can take a step beyond Sahasrara and the 10 level in through Sunya, an eleventh level, to create new worlds beyond the black hole. On the other side of the black hole the adept will find the infinite light that in its extreme power was perceived as darkness. Although the chakras in no complete way is corresponding to the qabalistic levels, we can here see that the last level still is connected to the number 11 which carries the same secrets in Vamachara tantra as in Thaumiel.

The Kez-Oghari Invocation

Kez-Oghari is a daemonic existence, a demon, that belongs to the outer spheres of consciousness. From a Qabalistic view Kez-Oghari can be located in the area around Thaumiel. Kez-Oghari is closely connected to the Dragon and thus Chaos. This daemon can bring the magician in contact with chaos. This

contact is guided by Kez-Oghari who can prevent a involuntary and unprepared experience of total chaos. But the experience will allow a controlled inflow of the chaotic powers. Kez-Oghari can from one perspective be understood as the last stable and conscious principle before the sea of chaos. The magician who transcends to Thaumiel works intensely with this daemon and other similar powers to avoid being swallowed by the enormous Qliphotic powers. It can be of value also for the inexperienced magician to work with this power and feel the consciousness and force that Kez-Oghari represents. This state can work as a guiding star on the path of the Dragon.

Meditation is the best way to contact this daemon. After the usual relaxations and focus meditations the name of Kez-Oghari shall be chanted as a mantra. The name should be repeated from a point in the middle of the mind where it grows and fills the entire self and finally reaches outside and enters the universe. The name should be spoken as a call, an invocation and the magician should listen carefully for the answers. Every thought, every feeling and every picture in the mind should be examined. Then the magician should try to find out if there is any connections between these. They will under the guiding of the mantra take the magician to the state of Kez-Oghari. The first contact with Kez-Oghari can be experienced as a tangible presence right behind the head. After this follows an explosion of feelings and visions in which the communication often begins. Sometimes one will be able to experience certain messages from these ecstatic storms of thoughts, sometime the magician will experience the daemon manifested outside himself.

After the meditation the magician should do a purification with incense and a bell or feather.

Practices

Month 2

- Develop the ability to achieve an inner orgasm. Instead of releasing the energy flow at the moment of orgasm, the magician directs the flow up through the body and inwards.
- Develop the ability to achieve an orgasm through Akunchanam and Pranayama, without touching the sexual organs. Try to achieve the inner orgasm.
- Direct the energy from the kundalini and the inner orgasm to the third eye. Make the third eye glow so that the mind is filled with a powerful light. Normally, man is experiencing darkness when the eyes are closed. When the kundalini is awakened one will experience a light that is stronger than the outer light when the eyes are closed. This inner light will also lead the magician to perceive the inner energy of objects and people, even in complete darkness.
- Explore the three hidden chakras; Golata, Lalata and Lalana with the light of the third eye. These chakras are hidden in the back of the head. If one reaches contact with these, one can get a vague experience of Sunya, a half meter above the head. This exercise can take a lifetime to complete and is very advanced, it is to be used with caution and responsibility.
- Contact Kez-Oghari in front of the altar. You can reach communication through trance or with the help of a Ouija table or automatic writing.

- Meditate on how you best could participate to the draconian current and the progression of Dragon Rouge, from where you are today. See the relation between the progression of the order and your own magical progression. Dragon Rouge is an alchemical laboratory where we are developing our souls together

LETTER 3



In this letter we will continue to explore the symbolism of the dragon. As emphasized in Dragon Rouge, the studies of myths are important when entering the depths of the human mind. The personal and mundane consciousness of man can bring a false feeling of freedom and independence. This is what makes people think that they have a free will. This experience is an illusion. The consciousness of man is bound to certain mental frames that are invisible for most people. Our choices and our experience of the world, perhaps even our complete world view, is a product of these invisible frames. Ones past life and up- bringing will influence these frames. Ideologies as well as collective and political systems will influence construction of the frames of up-bringing. Up-bringing and ideology arises from cultural frames. Culture is a huge invisible structure that

is based in our world view. What is generally viewed as culture is only the top layer. Culture is resting on the existential feeling that gave birth to religion. This feeling is personified in the myths of man, and it is in the myths of man that the deepest structures of our consciousness, that can be reached, is found. We will not change in any deeper sense by psychology, psychoanalysis or through confronting our up-bringing. We can not change basic conditions through altered politics or ideology. We must even search beyond the deep and hidden cultural frames to be able to express and consist of a free will. Only in the levels of myths and in the astral worlds can we reach the basic structures. We can on this level choose to confirm the ruling myth and structure by nourishing its roots and through the (now invisible) laws of religion reflect this structure in culture, politics, up-bringing, world view and self perception. This is the right hand path. We can also in the level of myths choose to free ourselves from its frames. This is the left hand path. In the myths, the path to independence goes through the characters of chaos and evil. The evil in the myths is relative in relation to the structure that created it. In the biblical myth it is mans independence from God that is evil. Evil chooses its own will and knowledge instead of staying inside the structures of God. God is the name on the structure and its origin. Evil is what threatens this structure. In the bible, it is Cain that first enters the path away from God. He is thus the person that in this myth first initiates the left hand path. We will discuss the path of Cain in this letter.

The dragon is the most important mythical character that can be found outside the structures of God. The serpent in the garden of Eden is the spark of Chaos that awakes man and reveals that infinity exists outside its walls. Outside the garden of Eden the Great Dragon can be found - Tehom, Theli or Leviathan. Fear of the infinite have depicted this being as a

terrible demon. The very same being can also be experienced as total freedom, ecstasy and power.

We will also explore a mystical power that represents the dragon force, but in certain occult circles and by the occultist Karl von Reichenbach was called OD. It can according to Reichenbach make a god of man. Most people would not be able to deal with this power. The initiations in Dragon Rouge is a path to achieve this.

The path of Cain

Cain is the representative of evil in the biblical religions. He committed the first manslaughter in the history of man and was eternally condemned by God. But Cain has followers. The Cainites is a sort of Gnostic or satanic movement which is relatively unknown and generally disliked. On the surface it seems like they are praising all evil characters of Biblical history, but a closer look reveals a deep and interesting esoteric philosophy.

The followers of Cain exist in diverse forms and there are many aspects of their philosophy. Although it is not a homogeneous movement the basic thought patterns are homogeneous. But to be able to discuss and understand Cainism, we must first know a little about Cain.

Cain was the first child to be born in this world. His parents; Adam and Eve, was created by God, but Cain was created when "the man slept with his wife and she was pregnant". Eve gave birth to another son, Abel. Abel was to become a shepherd and Cain was working on the fields. In the first book of Moses 4-5 the story about Cain is told. The two brothers sacrificed

one gift each to the lord. Cain sacrificed the crops and fruits of the land while Abel sacrificed the first born animal from his herd. God accepted Abel and his gift but would not accept Cain and his sacrifice. Cain was filled with anger and killed his brother while out on the fields. God spoke unto Cain and said: "What have you done? Hear, the blood of your brother calls me from the soil. Now you shall be cursed and condemned from the fields, that opened its mouth to swallow the blood of your brother from your hand". God curses Cain to wander eternally on the face of the earth. Cain wishes to be killed, like his brother, but God condemns him to never die. "Cain shall be revenged seven times, whomever kills him", God proclaims. He places a sign to protect Cain, so that no one who encounters him shall kill him. "Thus Cain walked away from the face of God and lived in the country of Nod, east of Eden". Cain had a son named Hanok (not the Hanok who walked with God) and Cain built a town that he named Hanok, after his son. Cain builds the first city. Cain had many descendants. The most important is Tubal - Cain who carries his name. Tubal - Cain was a blacksmith and made all kinds of tools in copper and iron. Tubal - Cain's sister was Naamah! Naamah is the sister or alter ego of Lilith, the first wife of Adam and mother of all demons. Tubal - Cain and Naamah - Lilith is viewed as the ancestors of all witches and the dark clans. In some myths, the wife of Cain is Lilith. Cain is the ancestor of the god-forsaken people who are all carrying the mark of Cain.

Cain is the first to enter the left hand path. The path that goes on the left side of God away from him, in the shadows. Thus Cain is the first of "the great black brotherhood". There are two paths after the fall. There is the right hand path, whose adepts are belonging to the "great white brotherhood". They are striving to return to paradise and repair the order that was in the garden of Eden. They are the people of God that obeys and

submits to the creator Jehovah. There is also the left hand path that reaches beyond Eden and God and whose adepts refuses to submit to the creator. They are instead striving to become gods according to the prophecy of the serpent in the garden of Eden, first book of Moses 3:5. They will not be slaves under creation, but rather creators themselves. Cain and Abel represents the first adepts on both paths. The adepts of the right hand path denies and sacrifices himself to God and creation to enter paradise or a Nirvana like state. Abel was the first to represent this sacrificial symbolism that in the bible reaches its climax in the crucifixion of Jesus. Cain is instead the one who walks against God and sacrifices his brother. Cain and his dark tribe is symbolically the hunters, while Abel and the adepts of the light chooses to be victims and the prey. The adepts of the light surrenders to existence. The dark adepts are fighting against it and Cain has been viewed as the first warrior.

The information about the Cainites is derived from the early church fathers Ireneus, Tertulianus and Ephiphanius. They were anti gnostic and were even more enraged to find Cainites and Cainistic teachings in this mystical form of christianity. The gnostics believed that the god of the old testament was evil. They emphasized that he in an unrighteous way favored the jews, and that he was intolerant, jealous and unpredictable. They meant that the messiah came to free mankind from the evil god of the old testament, Jehovah. Some believed that Jesus was the messiah while others believed that it was the serpent in the garden of Eden, since the word for serpent "nechesh" has the same numerical value as messiah, 358 according to the Gematria. The cainites came to the conclusion that if the creator, Jehovah, was evil all those who are portrayed as evil in the bible must be the truly good ones. They could bring them in contact with the real divinity. All biblical

persons that was described as Gods chosen, was believed to represent the unenlightened mass.

Cain was viewed as the first human rebel against the order of God. The fact that God did not want Cains sacrifice of crops, but only accepted the bloody sacrifice of Abel, was viewed as proof that God was both bloodthirsty and evil. The death of Abel and other evil actions, they viewed as good deeds or at least righteous since they opposed the creator who represented a greater evil. The Cainites sympathized with Esau, Korah, the raven of Noah and the sodomites. All who were damned in the old testament. They praised the pharaoh and all who worked against Gods chosen people. Among the persons of the new testament they preferred Maria Magdalena and not the virgin Mary, Simon Magus not Simon Petrus, Judas Iscariot not John the baptist. The Iscariots is a movement that was related with the Cainites.

The tribe of Cain that are carrying the mark is esoterically the Great Black Brotherhood and the wanderers of the left hand path. It has also been speculations that they are an ethnic group. Anti semitic priests during the middle ages believed that the jews were the people of Cain. They were those who killed Jesus and lived like Cain a life in constant movement. This is quite absurd, since the jews were described as the people of God, the opponents of Cain and the Cainites. Another suggestion has been the gypsies since they are living in even more constant movement. Many gypsies are calling themselves the people of Cain and many are indeed witches. A third suggestion have been the aryan, the Indo-Europeans. These aryan tribes traveled the earth as violent warriors. They were identified as the people of Cain and their blond hair was their mark which revealed them as the blond beasts. Magically, the people of Cain is all witches and black magicians and the mark

of Cain represents the sign of Anti-Christ and the beast. The mark of Cain have been compared with the eye of Lucifer or the third eye. Others have meant that the mark of Cain is a little dot that can be found in the eye on certain magicians. Some have believed that Cain was the ancestor of all vampires. They are wandering in an uncertain and dark existence without being able to die. Like Cain they are spilling human blood. Naamah - Lilith is in the myths the mother of all vampires, and also the wife/sister of Cain.

Cain or Qayin means "to produce" in Hebrew, "fire worker", "metalworker", "blacksmith". Tubal -Cain is also the ancestor of all blacksmiths. Blacksmiths are often connected with magic. They controlled the fire and could create and form with it. Both the art of smithery and the ability to control fire as well as the art of magic, was brought to man by Samyaza, Azazel and the fallen angels. Cain was the first man to learn how to control fire, which was to become man's path to divinity. Thus Cain is connected to alchemy, which is the black art of transformation. In alchemy man is reaching divinity through the inner fire. Cain is almost identical to the god of alchemy in Egypt; Set. Set is in many aspects related to Cain.

Set kills his brother Osiris and is the dark part in the Egyptian duality of Horus-Set. The death of Osiris has been viewed as a fertility rite where the god is the seeds that are planted in the earth, to create new life. Set and the dark principle corresponds to the winter. This symbolism can be found in the history of Cain and Abel. Cain kills Abel out on the fields. The blood of Abel calls on God from the soil.

Magically, this myth represents how the dark side is sacrificing the side of light in man so that it will be reborn and created by the magician through an alchemic transformation. The self as a

creation is sacrificed to enable the magician to become a creator who creates himself. The dark principle is the part of man that walks against the process of creation and thus enables the individual to create.

The path of Cain is a dangerous path where the symbols that is used, can be misunderstood and misused by the uninitiated. In letter 11 of Judas it is written: "Woe them, since they have entered the path of Cain". A study of Cainism is however necessary if one wishes to reach a deeper understanding of the biblical left hand path.

The od force

"Have you ever, my dear friend, during your life met certain people, who have had the peculiar taste to have a strong dislike for all that is yellow and for the colour yellow in itself?" With this question, Karl von Reichenbach begins his study about the force that he calls od. Karl von Reichenbach was born in Stuttgart 1788. As a young man he was drawn towards the interest in natural science. He would eventually also explore mesmerism and occultism. Through a number of experiments with sensitive persons he was convinced that there is a force that is in everything and that the normal science have not been able to observe. He describes this force in the *Odisch-magnetische Briefe* that was released in the mid 19th century. The book begins with the question if one has ever met people who dislike the color yellow, who will open the window in the "omnibus" even when it is cold. They hate mirrors, wants to sit on the edge of benches and are avoiding to shake hands. These people are more common than we might believe, Reichenbach explains, and they can be called sensitive. These people have a

greater sensitivity for forces in general and for the odic force in particular.

Od is a mystical energy that surrounds and penetrates everything and that in many ways corresponds to other names on the hidden forces of nature and man; vital magnetism, Prana and vril. Od also represents the dragon force. The word od is derived from the greek odos which means approximately "flowing through". Reichenbach also writes that the word od is related with the sanskrit word va which means breeze', and the latin vado and the old norse vada, which means "hurry", "walk fast" or "stream". This is connected to Odin. Reichenbach writes:

"Thus the old germanic Wodan that denotes the all penetrating and in the old idioms becomes Woudan, Odan, Odin that denotes the all penetrating force, which finally is personified in a old norse/old germanic deity. "Od" is thus the sound sign for a dynamic force, that with irresistible force penetrates all and flows through all in nature".

Od exist in nature, flowing through everything. The sources of od is the stars, the sun and the moon, crystals, magnets, plants, animals, people, sounds, friction and movement. Reichenbach writes that the od force is flowing from all matter:

"Everything is thus glowing, everything! We are in a world filled with luminous matter. Similar to the sun that are giving forth light, there is on earth a weaker source, but still radiating".

Those who are sensitive can experience this light and in complete darkness see the energy of objects. Especially living

organisms, crystals or other powerful objects are luminous to the sensitive.

Similar to vril, kundalini and the dragon force, od is a polar force. Reichenbach describes how the sensitive are experiencing one pole as blue, cool and pleasant and the other pole as red yellow, lukewarm and repulsive. The blue pole he calls od-negative and can be found immanent in the light of the sun, which the sensitive experiences as cool. The red yellow pole the sensitive will experience as lukewarm and repulsive and it can be found in the light of the moon. Reichenbach describes that both forms of od can be found in everything and also the sun includes the repulsive form of od. By standing in the shade and holding a glass wand out in the sun one can, according to Reichenbach, experience the odic force of the sun. The same can be done with the moonlight to feel the difference between the two poles. When breaking light beams in a prism and moving the glass wand into the blue purple area, a pleasant feeling will arise, while an unpleasant feeling will arise when moving the wand into the red yellow area. It must be explained, however, that Reichenbach worked with normal people, and sensitive people who were not magicians, A draconian magician will work with the red yellow pole and experience it as the latent source of divine power. Reichenbach's descriptions of od corresponds to the descriptions of Prana and kundalini in tantrism and the Indian tradition. On the lower levels, at the red, orange and yellow chakras the kundalini can be experienced as heavy, hot and brutal, while on the higher green, blue and purple levels it is experienced as light and cool. Similar to od also in tantrism the higher blue purple levels are solar in character and the lower red yellow are lunar. Reichenbach writes that the two poles of the od force are complementing each other and together they can bring pleasant experiences. He explains that the reason

why sensitive persons do not like to shake hands is that it brings two similar poles together when two right hands meet. This can be compared to putting two magnets with the same sides together. They repel each other. In the same way, the experienced od-magician can cause healthy and pleasant energy streams in others by stroking the left hand on the person's right side etc. By looking a person in the right eye with one's right eye one causes a distance according to Reichenbach. In the draconian system of Dragon Rouge there is a system to use the eyes and energy poles for different goals.

Reichenbach's use of the terms negative and positive is opposite from what is common in esoteric literature. The solar is in his works the negative and the lunar the positive. Similar to most occult literature, however, the solar is viewed as good and the lunar as not as good. This qualitative division is not used in draconian magic. Reichenbach writes that the od force is red yellow in the lower parts of the body, in the genitals, and blue in the higher parts and the brain. The red yellow part belongs to the left side of the body and the blue to the right side. He explains that this is the reason why a woman should walk on the right side of a man, so that she can get the positive energy from the blue pole. The earth is also polar. Reichenbach writes that the earth magnetism is influencing all odic streams and he mentions earth-od. The North pole is od-positive (red yellow force) and the South pole is od negative (blue force).

Od as we have seen is synonymous with a form of immanent energy that corresponds to Prana, vril, kundalini and the red dragon. Similar to the force of the red dragon that is inherent in the Qliphoth, the excrements of the universe, od arises as a life force through its opposite - the death energy and the putrefaction process. Reichenbach writes that chemically, od is released through disintegration, putrefaction and fermentation.

He describes that sensitive persons can see lights of od-energy at graveyards and especially at new graves:

".. when they have reached the graves, they saw all the fire phenomena, more or less clearly, depending on their level of sensitivity. It looked like shining air over the newer graves (..) it is carbon ammoniac, phosphor hydrogen and other known and unknown products of putrefaction, that are creating od-light when it is disintegrating".

The od force and the life energy exists in symbiosis with its opponent which is the death energy, that is called ob. If od is corresponding to the red dragon, ob can be compared to the black dragon and the shells of qliphoth.

In old esoteric literature od is called "health bringing magnetism" that radiates in a person that is living a harmonic and healthy life. while ob is viewed as a dangerous and poisoned magnetism that will arise through evil and unhealthy living. But nevertheless these forces are working together and they are kept in balance by a third power called aur. Eliphas Levi describes the three forces:

'OD radiates, OB absorbs, AUR regulates; OD is light, OB darkness, AUR dusk; OD is the breath of angels; Ob the breath of the demons, AUR the atmosphere of the wise; OD illuminates the mind of the prophets, OB generates the intoxication of the oracle priestesses'.

Levi also explains:

"In the hebrew text the word AUR is translated as light. It is active in the name of OD passive in the name

of OB. OD is the shining light that can be perceived, OB the absorbing, the latent'

The draconian magician knows that these forces react on each other and that ob is necessary if od is to be found. Also Reichenbach explains the correspondence between the putrefaction and the life force. In Vamachara tantra it is taught that that kundalini is I like a snake poison that the tantric transforms into wisdom and life force. The relation between the od and the ob is the reason why life force can be found by working with dark forces and on cemeteries. If the magician learns how to control the od energy he can become a higher being. Reichenbach writes:

"If nature gave us a sense of od, as clear as that of light and sound, we would exist in a higher level of knowing, we would with its power of all penetration be able to move easier, faster and safer know the difference between the real and the illusion".

Reichenbach means that perhaps man is not yet capable of handling these extreme forces and ends the book:

It is evident, that if we would have this od-sense, that we would be a kind of angels and that we would not need nothing but the od force, to be able to rise to a higher level of wisdom. The all wise that wanted to create man imperfect, had to deny man that which would otherwise have him a demigod".

But Reichenbach gives advice to those who want to explore and control this force that he calls od. These experiments and the work of teaching people to control the odic energy with the purpose to reach divine levels, have become part of the draconian current. The Dragon Order that the adept enters at

the 3.0° Samael initiation and the Dragon Oath is a tribe where the odic energy is explored and invoked in accordance with the alchemistic process where man is made divine. It is no coincidence that the initials of the Dragon Order is-OD.

Chaos and Cosmos

In the Greek myth of creation, Chaos was first born, according to Hesiodos. Then the earth (Gaia) was born and love (Eros). Chaos was also a parent of Darkness (Erebos) and the night (Nyx), one female and a male force which gave birth to the sky and the day. We can here observe that, similar to the mesopotamian myth, light is born from the darkness and order from chaos. In the Babylonian myth this happens when the god is slaughtering the primeval being. The conquering dragon slayer becomes the creator of world order and king of the gods.

According to Jung's psychological interpretation of the dragon slayer myth, it is describing man's strive to gain consciousness. The hero represents the symbolical aid of the ego in the struggle with the unconscious, which is expressed in the myth of the fight with dragons and beasts. If we apply this interpretation of the Babylonian myth of creation, Marduk would be born out of the unconscious; Tiamat, the water of chaos. By defeating the mother, gaining control over the unconscious, he can, after having slayed her body, create his own world order: his conscious world. Thus cosmos is created from chaos.

In "Primitive Religion" Vilhelm Grönberg writes regarding chaos and cosmos that man is constantly finding himself in the middle of chaos. The world around us consists of an infinite

amount of sounds, lights and forms. Our consciousness creates consistency by adding and deducting, by dividing and separating that which nature presents, and by uniting elements. This work of structure is according to Grönberg mans first condition of life, only through this does he create his experience of reality.

According to Jung the unconscious is not only repressed desires or feelings but everything that is not conscious. For example; all the information that is filtered away in the perception process. Everything that we are experiencing, consciously and unconsciously, are stored in the unconscious.

If the dragon is symbolizing the unconscious it would also symbolize all that threatens the order in our world view, all the information that we are filtering away to make it easier, in short; all "that does not fit in". If this were the case it is not hard to understand that the dragon has been depicted as threatening and frightening. There is probably nothing that can scare a man more than the unknown and that which is beyond our control.

The unknown can be found in the myths both underneath, above and beyond the world of men, Just like the serpent of Midgard is surrounding Midgard, biting its tail, and just like Apep and Vritra lurks at the edge of darkness. Terms like order and chaos are subjective terms, created by the human mind. If there really is anything like chaos that opposes the cosmos is impossible to know. Something that might appear chaotic from one perspective might be part of a greater order. The movement of the planets seems to be structured by a certain order, but something might interfere with its orbit. There are always cases that are breaking the order we think that we have found. Just like in nature. If no mutations would take place, no

development would be possible and nothing new could be created.

In eastern taoism we will find a totally different view of the opposites that in the, for example, hebrew tradition. The active and the passive, the light and the dark, what is bound by laws and what is not are creating the world together. Yin is the negative and dark side and also the feminine element which is the potential, the existential and the natural. Yin is the eternally creative, the great mother. It's because of this that Yin is always placed before Yang, since Yang was born from the potential. Yang is the light that came out of the darkness, it became the essential, the spirit, the intellect. Yin is the dark primeval chaos from which the world of phenomena was-created, but this chaos is not Tao, the unity of Yin and Yang. The Tao is more archaic than even the primeval chaos, and is often described as the Dragon that is biting its own tail. The dragon is here a being connected with a supernatural and an unfathomable change. When the dragon is in the water it is covered by the five colors (that is all colors of the scale) and thus reveals its divinity. When the dragon wishes to be small it can be small as a silkworm, when it wishes to be big it can fill all under heaven. If it wishes to arise it can reach the clouds, if it wishes to sink it can reach the bottom of the oceans. The one who, without being stopped by time, can reach and sink - is whom we truly call supernatural.

The western idea of the dragon as a symbol of the satanic in nature is old. Zhao means that the dynamism in the hebrew mythology is resting on a constant fight between the evil and the good, or God and the Devil. If the dragon, the serpent, Satan or Leviathan would make peace with God the evil of the world would disappear and the hebrew/christian mythology

that builds on the contrast between good and evil, would lose its vitality.

Also Eliade writes of the dragon as a representative of chaos. In his book "The Myth of the Eternal Return" he writes that everything that the archaic man explored and found was divine and had a divine archetype or primeval image, which existed on a higher cosmical plane. But the areas that were never explored; great seas, deserts, which was believed to be inhabited by dragons and beasts did not have an heavenly archetype. But it corresponds to a mystical model of another kind, the archetype of primeval chaos. This is the reason that a ritual repetition of the original act of creation was conducted every time new land was used, the killing of the dragon and the creating of cosmos from chaos.

The Myth and the Rite

The true essence of the myth appears, according to Widengren, in the ritual myths. When the connections between the myth and the ritual of the cult is broken, the myth becomes legend. The myth is the sacred word, which is united with the rite and explains it, but one could also say that the rite as an act or gesture, illustrates the sacred word or the sacred text.

The creation myths were often illustrated ritually, but they were also a link in the change to the speculation of the philosophy of religion. In the agrarian cults the sowing and reaping time is the most important annual times which were usually celebrated with two great festivals. It is in these new year rites that we can find the dragon slayer motif, which is part of the ritual drama that were acted out in different parts. The connection between the dragon slayer motif and the new year festival can be traced

in the Mesopotamian, the Vedic and the Israelite tradition. The main theme is the struggle of the god and his suffering and death, followed by his resurrection, victory and sacred marriage.

In India The mytho-ritual pattern which is the foundation of the Indian annual festival has been analyzed. Its main theme is the ceremonial killing of the dragon: at first there is drought in the land since the dragon is holding back the water. A divine hero appears and conquers the stronghold of the dragon, which leads to a release of the water and the women that the dragon held captured. The rain pours down and fertilizes the earth and the young god celebrates hieros gamos together with the free women. In Christianity traces of this ancient myth can be found in the conception of the wedding that Christ, the heavenly king, shall celebrate when the final victory is won. The wedding will take place after the victory over the evil powers, when the Devil, the Beast and the false Prophet is thrown down into the sea of fire and sulfur, just like hieros gamos was celebrated by the king when he had conquered the forces of chaos.

According to Eliade, the new year rite symbolizes the death and resurrection of the world. This can not be limited to only the birth and death of the plants and crops since this rite can be found also in non agrarian societies. Eliade means that this idea and the constant death and rebirth comes from viewing the phases of the moon. The main themes of the annual rite is according to Eliade:

1. Regression to the mythical time before creation. An undifferentiated state of chaos.
2. The creation of the world and the beginning of the year.
3. The strife between the god and the dragon.

4. The "Festival of Fate", when divination is used to foretell the coming year.
5. Hieros gamos, which represents the rebirth of man and the world.

Also the scholar Fontenrose have found certain basic features in his studies of the dragon slayer myths which he chooses to categorize in the following way.

- A) The dragon couple (They can be husband and wife, brothers and sisters, mother - son or father - daughter.)
- B) Chaos and disorder (The dragons are identified with chaos, darkness, water and sometimes with stone or fire.)
- C) The attack (The Dragons wants to stop the younger gods from taking the power and leads a horde of monsters)
- D) The hero (A very young sky god takes up the fight with the gods)
- E) The death of the hero. (He is swallowed or stricken down by the dragon.)
- F) The Dragon rules (While the god is dead and in the underworld the dragons rule and tries to bring everything back to death or the original chaos.)
- G) The resurrection of the hero (His sister, wife or mother aids his recovery.)
- H) A new battle and victory (The hero begins the battle again and kills the dragon/dragons.)
- I) The establishing of order (The hero sits on the throne, celebrates his victory, punishes the dragon enemies and creates rites in remembrance of the deed. The death of the dragon means that it is thrown out to its own element outside the world order created by the god. There it lives on ready to appear again.)

The sex symbolism of the dragon

The western dragon can be both male, female or hermaphrodite, but often it is hard to decide its sex. Some scholars mean that the female attributes of the dragon originates in Egypt, where the goddess Hathor is the symbol of the feminine creation. She is often connected to the moon as a fertile force that gives birth. The Scholar Rindstrém writes:

"The inner female aspect represented by Hathor is strengthened by the Egyptian goddess Kheft who rules in the sky and broods her seven stars, She was known and worshiped as the dragon of the deep. But as a goddess without a male counterpart she was increasingly associated with the evil in existence, her life giving role was forgotten and her destructive and death bringing side was emphasized."

In the Greek myth the dragon is often female. Homeros hymn to Apollo reveals the struggle between Apollo and a gigantic and terrible female dragon in Delphi.

Also the hero Perseus fights a terrible female being. Her name is Medusa and she is the most dangerous of the gorgon sisters, with a hair of living serpents, hands of bronze, wings of gold and a body covered with scales. Medusa's appearance was so terrifying that anyone who met her gaze was immediately turned to stone.

Zeus' opponent Typhon was on the other hand a male being. He was a monster of gigantic size, anthropomorphic from the hips and up with legs of serpents. The Greeks called him Drakon.

Zhao means that the dragon in the west have represented female elements of an exoteric force, since the female in the

patriarchal society often was associated with the dark. This becomes evident in the biblical myth of creation, where the serpent tempts Eve to eat the fruits of knowledge, and she in turn offers Adam the forbidden fruit. Thus Eve, according to the bible, is responsible for the wrath of God which leads to the banishing of man from the Garden of Eden. The writer Paul Newman writes:

"The lance which, in formal Christian iconography, penetrates its flesh can be seen as the spearhead of the patriarchal religion attempting to impale the female principle. It represents not good-versus-evil but man-versus-women."

During the nineteen seventies many feminists and archaeologists shared the idea that the dragon represented mother earth and that both Babylonian and Germanic dragon slayer myths was ethnic memories of the patriarchal religions destruction of the matriarchal religion. This theory met great skepticism among many scholars who meant that it was merely a modern mythology and was constructed around a mix of old myths from different epochs.

The psychologist Erich Fromm means that the Babylonian creation myth symbolically describes a conflict between the patriarchal and matriarchal principles behind the organization of society and religious orientation. It is the male gods led by Marduk who conquer the great mother Tiamat. But before Marduk can go into battle he must pass a test in which he must be able to disintegrate and re-create a piece of clothing with his word. According to Fromm's interpretation, this reveals that to be able to defeat the mother he must show that he is her equal. Since the man has no womb and thus can not create naturally, he instead creates with his word.

In the Chinese cosmogony the dragon often symbolizes yang, the masculine force, but can also be described as Tao, the wholeness of yin and yang. Also in India there is an advanced picture language around the female and the male force. Its relation to the dragon, the fire and sexuality is evident in the symbol of the kundalini or serpent/dragon fire as it is called by the practitioners of tantric yoga. It is the feminine cosmic energy or Shakti, and the task of the yogi is to awake the serpent and make it arise up through the spine to the Sahasrara chakra. This is often illustrated as asexual union between the masculine essence and the red female energy - personified as Shiva and Shakti.

The serpent has a phallic symbolism and it often connected with female deities. It lingers around them or are carried in their hands as a symbol of fertility.

Lilith the Lingering Serpent

Descriptions of the female night demon Lilith can be found in Sumerian, Babylonian, Assyrian, Caananitian, Persian, Hebrew and Arabian mythology. Among the Sumerians in the third millennia B.C she was Lili, a destructive storm spirit, and among the semites in Mesopotamia she was Lilith, a night demon who seduces men in their dreams.

In the Midrash Alpha Bet Ben Sira it is told how God created man and woman. Here it is explained why in the first book of Moses there are two myths of how God creates man and woman. In one it says that man and woman was created together while in the other it says that woman was created from one of Adams ribs.

According to Ben Sira God created Lilith the first woman just as he had created Adam, only that he for some unknown reason chose to use dirt and impure sediment in her creation. For this reason, Lilith became an evil being.

Adam and Lilith had difficulties in their relationship. Lilith refused to lie beneath Adam during the sexual act, since she believed that she was equal to him. When she understood that Adam would not yield she uttered the secret name of God and flew away to a place at the Red Sea, which was populated with lustful demons. There she led a promiscuous life and gave birth to many children.

There are many myths about the birth of Lilith. According to one of them, God created Adam and Lilith together so that the female being was inside the male. Lilith's soul did then from the beginning live in the great abyss from which she was called up by God and united with Adam. When the body of Adam was finished, thousands of souls from the left side tried to unite with him. But god banished them. Then God blew his spirit into Adam and he became and united with the female soul. But then God parted his creature in two parts after which Lilith fled to a city at the Red Sea.

In the Zohar it is told about the marriage between Lilith and Samael (The Devil), which was arranged by "The Blind Dragon", the higher equivalent to the "dragon of the sea" in Qabalistic mythology. To the Qabalists, Lilith was Leviathan, and in many 18th century writings Samael and Lilith are identified with Leviathan the fast serpent and Leviathan the lingering serpent. They claimed that Leviathan was the connection and correspondence between the two who looked like serpents and founded their thoughts on different sources for example Isaiah where it says:

"In that day the Lord with his sore and great and strong sword shall punish Leviathan the piercing serpent, even Leviathan that crooked serpent; and he shall slay the dragon that is in the sea."

Lilith is also described as the serpent in the creation myth. The one who tempts Eve to eat the fruits of Knowledge. Barbara Koltuv writes:

"She is called the Tortuous Serpent because she seduces men to go in tortuous ways. She is the Alien Women, the sweetness of sin, and the evil tongue. It is said that honey flows from the lips of the Alien Woman. She is called the Impure Female, and although she has no hands and feet for copulation, for the feet of the serpent were cut off when God punished her for seducing Eve, nevertheless, the Female in her adornments looks as if she had hands and feet. The Kabbalists say that it is through the mystery of her adornments that she can seduce men."

The serpent and the fruit of knowledge

In the hebrew tradition we can find certain connections between the serpent or dragon and the sexuality, the woman and "the evil". Lilith is described as the serpent but also Eve is connected to sin since she ate the fruits of knowledge. Many speculations have been made regarding the symbolism of the tree of knowledge. According to Augustinus the tree of knowledge symbolizes the " personal control of ones own will". The tree of knowledge, Augustinus writes, is placed in the garden to teach man the main virtue - obedience. According to him, humanity was never meant to be actually free. God

allowed us to commit sin to prove, with our own experience, that best for man is in reality a free slavery.

God forbade Adam and Eve to eat the fruits of knowledge, so that they would not die. The serpent that according to the story was the most cunning animal, tells Eve that they will not die, but that God knows that if they eat from the tree of knowledge their eyes will be opened and they will become like God and truly know what good and evil is. Eve can not resist the temptation and also invites her husband Adam to eat from the tree. At first they realize that they are without clothes. Death is then introduced when God casts them out from paradise and stops them from eating the fruits of life:

"And the lord God said, Behold, the man is become as one of us, to know good and evil: and now lest he put forth his hand, and take also of the tree of life, and eat, and live forever."

The christian Tatianos believed that the fruits of knowledge brought carnal knowledge. He pointed out that after Adam and Eve had eaten the forbidden fruit, they were sexually conscious. Other interpretations were described in Genesis, where the hebrew word yada ("to feel") means sexual intercourse. Cassianus the ascetic, blamed Satan for inventing sexual intercourse, something that he had picked up from the "irrational" animals, while other church fathers such as Clemens condemned those opinions and claimed that sex was not a sin but part of the original "good" creation of God. Clemens and Iraneus believed that the first sin was disobedience of Gods commandments.

The Dragon in tales and legends

The Babylonian god Marduk defeats Tiamat, the Canaanite Baal won over Yam, the Vedic Indra defeats Vritra, the Greek Zeus defeated Typhon and the Egyptian gods Horus and Set fight against Apep every night.

The fight against the dragon is an ancient motif in the myths, and it can also be found in stories and legends. Here it is instead the brave hero or the fearless knight who rides out to fight. Either to save a beautiful princess, to find the treasure of the dragon, or in some cases just to show his courage. The difference between the tale and the legend is, according to the common definition, that the tale is not localized and individualized and that it is not an object of faith. The legend on the other hand is localized, individualized and object of faith. The myth is, unlike the legend, object of religious belief and faith. The tale is still close to the myth in a literary way, since the same motifs can appear both as myth, tale and legend.

The history of the dragon slayer has no specified origin. It appears in folk tales and stories all over the world both in the west as well as in China and Japan. Some famous dragon slayers in the west are Beowulf, Siegfried, Perseus, St. George and the archangel Michael.

In the Chinese myths the dragon is a spiritual being. It does not usually interfere in the affairs of men. No dragon slayer can defeat this type of mythological dragons. In the folk tales on the other hand, the dragon has become part of the human life and is a concrete enemy to fight.

In the Western tradition the functions of the dragon in the myth and the tale are not divided. It is described in both in the myth, tale and legends as the enemy of man, and the one that should be defeated. In the saga the dragon is a part of the world of

man, but it is still supernatural. Through its existence outside our common frames of the world it presents the opportunity for an ordinary man to become a hero. A common motif is the young man who finds a beautiful maiden, often a princess, that is about to be sacrificed to a terrible dragon. The young man kills the dragon and cuts off its heads (often seven) and removes one of its eyes. Then he releases the princess. She or her father asks the hero to accomplish a mission, often in a foreign land, before the wedding can take place. When the hero returns (usually after seven years) the princess is about to marry another man, who claims to be the true dragon slayer. The hero uses the dragon's eye to prove his deed and thus wins the princess.

In the early Christian thoughts the dragon represented the antichrist or paganism. Zhao writes that whatever the connections between the historical and the legendary S:t George was, the origin of the tale must be influenced by the crusades. The picture of S:t George as a dragon slayer has been a popular motif on flags and banners in western nations and also on coins.

Rindstrém writes that it is interesting that eastern coins often depict dragons, but that they are then the main focus of the coin, the dragon as a protecting and spiritual force.

Zhao means that the history of the European saint that slays a dragon and frees a maiden can be seen as an allegory for the power of the Christian knight when he "defeated evil to save mankind". Certain dragon slayers like S:t Marcuells and S:t Hilary, does not appear as knights but as bishops, and their weapons are instead of the sword, the cross.

The medieval tales about the knights fighting dragons was often very romantic. The heroes rode all around the country to find a dragon to kill and a beautiful maiden to save. According to Zhao, the knights themselves made these stories up and were often believed. This can sound odd to us today, but during these times the stories could give hope of relief from misery and helplessness. There was a need for a dragon to kill, or an exoteric factor to fight, and if one did not have one, one was invented. According to Zhao, this is characteristic of eastern as well as of western dragon legends. Often the hero succeeds and slays the beast but there are also myths where the hero is defeated. One example of this is the story from the old testament about Jonah and the whale: Jonah receives a mission from the lord to go to the city of Nineveh to preach to the people. But he does not want to do this and goes away on a ship. A wild storm arises on the sea and the ship is on its way to be destroyed. Then the crew decides to draw lots for who is to blame for the storm. Jonah gets the blame and is thrown overboard, where he is swallowed by a sea monster that takes him on a nocturnal journey from west to east, which can symbolize the journey of the sun from sundown to sunrise. This myth includes a symbolism of rebirth. The hero enters the darkness, which represents death. He stays in the belly of the whale for three days and three nights before he is thrown ashore.

A different form of the dragon motif can be found in the saga about Amor and Psyche. Scholars have had great difficulties interpreting this novel. The scholar Reitzenstein managed to point out that Psyche is a shape of an oriental religious concept, the great soul or the world soul. She is both the collective soul and the single soul of man. What is extraordinary about this saga is that the dragon is here the hero: Amor, love. It is not clear if this is connected to the fact that the dragon in the Indo-aryan cultural sphere is the male partner in the divine wedding,

until he is killed by the divine hero, which instead takes his place to marry the woman.

The dragon as guardian

Another aspect of the dragon motif in western sagas is the dragon as a guardian. According to certain theories the guardian dragon was developed from the griffins, beings who were viewed as both angels and demons through history.

Earlier forms of the griffin can be found in Assyria where people believed in a being, pieced together by different animal parts and was called k 'rub. This being gave its name to the hebrew cherubs that are a class of angels. They were guarding the path to the tree of life after God had driven man out of the paradise. The tree of life usually represents the center of the universe and its fruit are connected to immortality. The dragon and the griffin are both guarding symbols that are representing something holy, treasures inside the earth or diamonds and pearls on the bottom of the sea. The griffin was first viewed as a demonic being. Later it was - with Dante as a source - a symbol for the nature of christ: the divine one and the human, since it ruled both earth and fire.

According to the writer Norlind, more and more animals was associated to the shape of the griffin and in Persia it was not just a guardian but also a representative of evil. Finally all connections with the griffin was lost, and left was only the beast that guarded, the dragon that guards the treasure, the sacred shrine or the divine being.

The dragon and the pearl

In the gnostic "a hymn to the soul" it is described how a young boy is sent to Egypt to get a pearl from a deep well that is guarded by a dragon. When he arrives in Egypt he is hungry and eats of its food. The food makes the boy tired and he forgets his mission. Then an eagle appears with a letter that awakes the boy from his forgetfulness. The boy manages to put the dragon to sleep and get hold of the pearl. Then he flees from Egypt and returns to his heavenly abode, leaving the unclean clothes behind and being clad in his royal clothes.

In late antiquity gnosticism, the pearl was viewed as hidden wisdom and esoteric knowledge. Widengren point out that the treasure that the boy found in the form of the pearl is a symbol of the collective soul and his own self. Also regarding the more common motif: the release of a captured woman, he writes that the higher self, the daena, already in the Avesta is described as a captured female being, and the pearl is probably a symbol of the same thing.

In the eastern tradition the supernatural powers of the dragon was connected to the Indian conception of the Citamani - "the holy jewel". which was translated to the chinese ryui zhu - "the pearl that grants visions'. There is an ancient connection between the deep water, the dragon and the pearl. In the old taoistic writing Zhuangzi there is a story about the dragons pearl:

"A poor family lives next to a river and they are making a living by selling wormwood textiles. The son dives down in the deep water and finds a pearl that is worth a thousand pieces of gold. The father advises the son to break the pearl with a stone. He says that the pearl must come from the throat of the black

dragon that lurks in the bottom of the nine depths. The boy could get the pearl since the dragon was sleeping. "If it had been awake, what would have been left of you then, my son?"

The conception of the dragons pearl became more important when buddhism was spread in China, and brought with it the Indian stories about the Naga kings that ruled lakes and rivers, guarding fantastic pearls. The "holy jewel" or "wish granting pearl" of the Naga kings or the dragons is often depicted as surrounded by flames and with a spiral formed inner contour line to reveal the supernatural light of the pearl.

The pearl of the dragon was later connected to the taoistic idea about the dragons Chimu, which means "a tree that is one foot high". During the Han dynasty it was believed that a dragon must use a tree to be able to fly. In time, the term Chimu came to mean "that which enabled the dragon to fly". It was believed that there was a pearl inside the head of the dragon, that appeared as a little ball in its forehead. According to later folklore, the pearl was a result of an ennobling process inside the dragons head. Serpents have often also carried jewels in their heads according to legends. It can be interesting to here mention the alchemistic symbolism where the prime matter is symbolized by a dragon.

The dragon in the human psyche

Where does our picture of the dragon really come from? Its origin can probably be traced to a number of different aspects. When we are discussing, taking in account the reptile like appearance of the dragon, mans instinctual fear of snakes, it is rather the question of something genetically inherited that something transmitted through culture. But there are still other

aspects of the dragon creature whose origin we can not explain inside the frames of such a perspective only.

The morphology of the dragon and its similarity to certain animals is one thing, but the dragon also carries a number of different characteristics, and its role can differ depending on the culture and form of myth. The dragon creature can thus be said to have both a zoological, genetically inherited side and a symbolic, culturally transmitted side.

In depth psychology the symbolical meaning of the dragon in the human psyche is discussed. Freud meant that the dragon creature belonged to what he called "archaic survivals", a conscious picture that that have followed man since a very long time. A freudian would claim that the picture have been transmitted from generation to generation through writings or stories.

Jung, on the other hand was of another opinion. He meant that the creation of symbols was a product of the unconscious, in which symbols and pictures are included and are an important part. Even a very primitive person or a small child can dream about religious symbols. Thus a Jungian unlike a freudian can imagine that the dragon creature can have appeared in different cultures and in different places not necessarily through a diffusion.

Psychoanalysts can find several interpretations of the dragon creature. A freudian can view the dragon as a symbol of the mothers control of the son. The dragon slayer motif will in these cases be connected to the attempt of the son to break the domination of the mother. According to this theory, the mother is protecting the young undeveloped ego of the son. The ego must sooner or later, however, break free from unconsciousness

and immaturity. The ego's struggle to break free is then symbolized by the hero's fight against some beast.

In modern psychology there are theories that our own unconscious can appear as an animal or a dragon, which threatens to consume us. It is in this struggle that we are gaining our identity. In a letter from Jung to a pastor Amstutz he is describing his interest in a picture of St George, where he is depicted with the lower body of a dragon:

"A highly unusual picture! It is as if the mind knew that the dragon is the lower part of man, which is in fact the truth. This picture can thus represent the inner conflict or its counterpart - an expression of the fact that the dragon and the hero actually belongs, are one. This insight can be documented from mythology and would have far-reaching consequences if it was explored from a comparative perspective of the history of religions."

According to Jung, the dragon and the dragon slayer represents a necessary unity made up of the contradicting inner symbols of the individual. The term shadow plays a major role in the analytical psychology. The conscious ego of the person casts a shadow that contains the hidden sides of the personality. The shadow must not only carry negative sides, just like the ego can have destructive sides, the shadow can have positive sides. The shadow contains all that is unconscious. The ego and the shadow are two inseparable parts which are united in the same way as thought and feeling. For most people the dark side of the personality remains unconscious. The hero on the other hand must realize that the shadow exists and can gain strength through it. He must get to know it if he is to be able to defeat the dragon. According to Jung, the ego must rule the shadow and include it if he is ever to win. In the stories, the hero

often eats of the dragon. An example is Siegfried who becomes invulnerable through bathing in the dragons blood and by drinking it he gets the ability to understand the language of birds. The same motif can be found in many myths from all over the world; heroes achieves extreme courage by eating the dragons heart or by drinking its blood. They can also achieve the piercing gaze of the dragon.

Conclusion

All dragons discussed in these text can be connected to the conception of the untamed water that was believed to have existed before creation. This is a state of chaos in opposition to order. A chaos that the gods becomes forced to defeat, to be able to create the world. The waters of chaos are thus kept outside the cosmos but keeps existing somewhere in the outer darkness that surrounds the world. There it awaits, ready to burst into creation again. This is why the god, every year, must repeat his fight with the dragon, to make the cosmos safe again. The water in the myths represent, like mentioned by Eliade, the formless, potential, not yet created and thus the primeval mother of all. But it can also represent dispersion, death and the return to an undifferentiated state. Also in the eastern mythology the dragon is connected to the element of water, but unlike the west, here it seems like the life-giving and balancing qualities of the water has also been appreciated. In the cosmologies, the serpent carries the symbolism. It is the primeval sea, from which everything is born and to which everything returns. But it can also hold up the world or surround it like Ouroboros, the symbol of the visible as the cyclical that appears and disappears. Zhao writes that the dragon often represented some form of force, in nature or in man, which when in the service of the subject or when it is

identified with "the own" becomes a positive symbol, while when turning against the subject or being outside its control, becomes a frightening and threatening symbol. The dragon is described both in the west and the east as a very dynamic being. The dragon is distinguished by its lingering movements which in the west is viewed with contempt, but in the east is viewed as the perfect rhythm of nature. The dragon, it seems, represents the nature and existence, not as a lasting and fixed, but as something eternal, dynamical and ever changing, and is thus a symbol of both life and death, light and darkness.

Recommended reading:

Eliade, Mircea: Myth of the Eternal Return

Hoult, Janet Dragons, their history and symbolism

Koltuv, Barbara B: The book of Lilith.

Pennick, Nigel: Dragons of the West

Zhao, Qiguang: A study of Dragons East and West

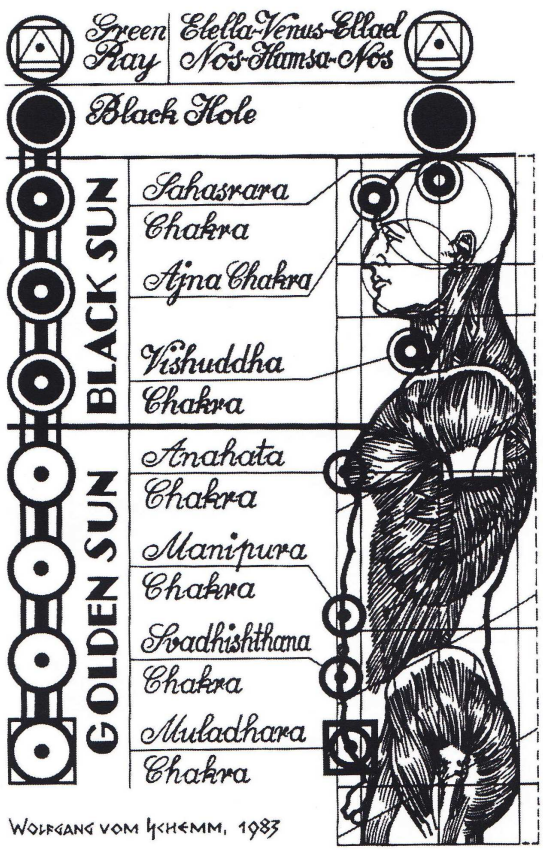
Practices

Third month

- Continue the practices from the first two letters.
- Meditate on Sunya, as a black ball a half meter above the head. The meditation is conducted during one hour, at midnight on two occasions. You will experience how this ball is a three dimensional hole. It is experienced as a black hole and a gate, a manifestation of Nothingness. It is also experienced as a black pearl or the Black Diamond. After the meditation a sweeping gesture above the head is made to mark the distance to Sunya.
- Develop the abilities of automatic writing.

Odic experiments:

- Place a crystal in front of you. Try to find astral colour changes at the ends of it.
- Place a glass of water at each end of the crystal. According to Reichenbach the water from the base should taste dry and bitter and the one at the top sweet and sourish. You can use the energized water to empower the base chakras and the higher chakras, also Ida and Pingala. Explore this.
- Place a living plant in a pitch dark room. Explore the astral aura of the plant.



WOLFGANG VOM KHEMM, 1983

LETTER 4



No philosophical, religious or magical system is so complete that it can describe the whole of existence in a deep sense. Thus a magician can profit from getting to know several magical systems. In this letter we will present the nordic tradition and runosophy. We shall see how runosophy can complete the Qabalah and in many ways describe a different magical reality. The nordic tradition and runosophy can be viewed as a dark counterpart to the Qabalah. The Qabalah is the philosophical and esoteric understanding of the mysteries of the light and the world view of monotheism. It is traditionally oriented towards the east and the rising sun. The nordic tradition that is used in Dragon Rouge is founded on a non dualistic but polar basis that is oriented towards the poles and the dark directions (west, north). There are many similarities between the Qabalah with its letter mysticism and runosophy. One could refer to a runic Qabalah, something that in Sweden was called Uppsala Qabalah. A draconian adept should be familiar with both of these systems. Runosophy is related to the qliphotic Qabalah and the Odinic magic is related to alchemy and Goetic magic.

In this letter we will also get to know the force that is known as Vril and that is connected to the dragon force and the Od force. The Vril force has been known to be a spiritual hydrogen bomb. Mythically this has been viewed as the power of the future man, but perhaps this force never will be used on the material plane. We will discuss the rumors about the attempts

to use this force materially. The goal of Dragon Rouge is spiritual and magical, to use this force in the development of the magician to a divine level.

The secret wisdom of the north

The word rune in itself might give us a hint of what the runes really are. In the old Norse and Germanic languages, the word rune signifies “secret”, “mystery” or “secret whisper”. The runes were not used in normal writing at first, but were magical symbols or signs to describe different forces and principles in the universe and human existence. These signs are not only the runes that we can recognize from the rune rows. In a deeper sense the runes are hidden forces that are illustrated with certain writing signs, but also with galdrers, songs and other magical practices. The runes and songs that Odin received after his initiation in the world tree are magical expressions of the hidden forces of the universe. Thus the runes can have many different meanings. In an outer aspect the word “rune” denotes the old Norse writing sign, on a deeper level it denotes the forces of the universe and the complete occult spirituality.

The runes and the Norse spirituality are edified after a classification that indicates a high intellectual ability and a profound understanding of existence. Today we can only acquire a fraction of the knowledge possessed by the wise of ancient times, but through whole-hearted studies we can hopefully achieve what is essential of the secrets of the runes.

Many modern scientists and scholars tend to underestimate the old cultures and are reducing their thoughts and religious beliefs to a plain and trivial level. One can easily get the impression that the main part of the old spirituality was

concerned solely with harvest cults and burial ceremonies. The myths are interpreted as if they were naive and puerile descriptions of life. The majority of all archeological findings are alleged as being grave artefacts. It seems here almost as if the interpretations are revealing more about the world picture of the scientists than about the ancient religion. This positivistic world picture that has deeply influenced modern science claims that man has progressed from simple and primitive levels to more and more advanced and sophisticated ways of thinking. This is a conception that logically arises through the meeting of the old monotheistic world picture and the materialism of industrialism. It is an unconscious analogy to how one experiences that the self is progressing from a child state to the more complex world of the adult.

There is no reason to believe that we are now on a higher intellectual or spiritual level than during ancient times. If an analogy is drawn to mankind, perhaps we are now as children and the peoples of ancient times were adults, but from the generation of a different cycle. Or we are now senile and confused elders! The reason why old findings are described as graves, can be the fact that they are connected to the feeling of the past being dead and buried. The absence of corpses in many of the so-called graves is interesting. In any case, we must be prepared to accept that the ancient man was more progressed than us, intellectually and spiritually. In fact, the industrial society and the post-industrial information society are the type of societies where man has been forced to focus most of his time on material work, and has thus had less time to develop the spiritual and intellectual side. One can draw the conclusion that the materially most advanced societies might be in danger of producing the intellectually and spiritually weakest persons. During the old societies life was often very hard, but there were also long periods where the inner work could take place;

sophisticated religious practice, advanced philosophical views on existence and rich traditions of myths and stories. Thanks to Snorre Sturlasson and others, parts of this knowledge have been kept alive until today.

Our knowledge about the runes and the old Norse spirituality is derived from the Eddas and the Sagas, from archeological findings, from cave paintings, picture and rune stones and village names. Besides the Eddas, a book by the danish historian Saxo Grammaticus from the 13th century also presented views on the old Norse world picture. We can also derive information from the Roman Tacitus (55-120) in his Germania and from Adam of Bremens descriptions. For those who wish to explore the secrets of the runes it is of great importance to investigate these sources. But one should not get stuck in archeological information. One must keep in mind that the runes and the old Norse tradition have gone through constant change. The knowledge have progressed and changed through the ages and with its practitioners. The runes and the myths are exoteric pictures of an esoteric reality that exists outside time. There is a profane time and there is a mythical time. We are normally existing in profane time and here history occurs through death and return. Here we can reach knowledge through historical and archeological research. The mythical time is archetypal and lies beyond profane time and space. This is the time described by the myths. A shaman or magician can reach mythical time through extraordinary states of consciousness. The mythical time is, however, more easily accessed through knowledge on the profane level. Theory will enable practice, but one should not be too overly focused on archeological or historical details. The power that the runes are denoting is the same today as during the Viking age. There are many theories regarding the origin of the runes. The four main theories are called the Latin theory, the Greek theory, the

Etruscan theory and the Nordic theory. The Latin theory is most common today in academic circles. It is based on facts derived from findings and the similarities between certain runes and Latin letters. The Greek theory points out similarities between Greek letters and runes, like omega and Odal. The Etruscan theory is based on the fact that certain findings of Etruscan origin were written with Etruscan letters but in old Norse language. The Nordic theory claims that the letters has their origin in the north and have influenced the other alphabet's. There are also theories describing the runes as the letters used in Atlantis.

The Renaissance of the Runes

Rune magic, as we know it today, is derived from two main sources. One is from those who are researching old material and revitalizing the old tradition. We can call them the revivalists. The other source is from those who have kept patterns of ancient knowledge. We can call them the preservers. The first category often has its base in academic circles. The other is more commonly found in the country side. Among the revivalists, the theories are often revolving on a level of intellectual and philosophical patterns. The magic of the preservers on the other hand, is more down to earth and mixed with conceptions that have arisen through the years, for example certain aspects of Christianity, It can be found in the so called "black arts" books that were written in the nordic countries, like the Icelandic "En Isländsk Svartkonstbok fran 1500-talet". The revivalists can be divided into three epochs or generations. The Swedish, the German and the Anglo-Saxon.

The rebirth of nordic spirituality begun during the "great power" epoch of Sweden (1611-1718) and the preceding

decades . During these times many grandiose books were written, for example the "Atlantica" by Olof Rudbeck that describes Sweden's connections to Atlantis. The interest in the occult and the old Norse tradition was growing. The storgoticism (megleogothicism) was a current that connected Sweden with the Goths and explored hidden and occult aspects in a national romantic way. Johannes Bureus (1568-1652), a today underestimated writer, was part of this current and was the first great runic revivalist. He collected avast material about runes and rune stones. He meant that the runes had an occult side that was similar to the letter-mysticism and numerology of the Qabalah. He called this system of hidden runes "Adulrunes" (noble runes).

The next generation of revivalists can be found in Germany between the Romanticism and the second world war. During the Romanticism and the following epochs the interest for ancient nordic and Germanic religion was great. The Grimm brothers collected folk-tales and the nordic mythological operas of Richard Wagner were popular all over the world. In nationalistic circles, the runes and Germanic spirituality was explored. The rune master of these circles was Guido von List (1848-1919). After a period of blindness caused by a surgical operation, he claimed to have been initiated into the mysteries of the runes. He wrote the very influential book "Das Geheimnis der Runen". List claimed, like Bureus, that there are hidden meanings in the runes. He describes the triple levels of the runes called "kalas". The first level is the outer exoteric level. The second is the inner esoteric and the third is the most secret "Armanen' level. The Armanen was according to List the secret initiated runic priests. Those who had been initiated by Odin. Guido von List created his own runic row called the "Armanen-Futhark" and it consists of eighteen runes which represent the eighteen runes or songs that Odin receives in the

Havamal. List wanted to re-establish the old Germanic spirituality and the cult of Odin in a Odinistic (Wotanistic) movement. List had many followers and a Guido von List society and an Armanen society were created. The Edda society led by Rudolf Gorsleben and the Germanen order founded by Hermann Pohl were inspired by List. Many of these societies became increasingly political and were partly involved in the creation of the Nazi party NSDAP.

The swastika and the use of the two Sieg runes in the SS is derived from List. Another follower of List, Siegfried Adolf Kummer included rune-yoga, rune-yodling, rune-mudras and magical circles connected to the Zodiac. He was forced to escape from Germany when the Nazis reached power. Friedrich Marby (1882-1966) was a runemagician who was more independent in his relation to List. He developed a runic gymnastics that might have inspired the rune-yoga of Kummer. Marby connected the runes to cosmic energies that could be channeled through the body. He was of Swedish origin and traveled to Sweden in 1928 to find the roots of the rune. In Germany he was imprisoned by the Nazis and sent to a concentration camp during the war.

The third generation of revivalists can be focused to the Anglo-Saxon and American parts of the world. From the seventies until today there has been a great activity in publishing books and starting societies. Some odinistic societies are focusing on a race-mystical neo-Paganism, while others are purely occult groups.

The Nordic World Picture

If the magical language of the runes is to be understood one must have a basic knowledge about the nordic myths. We will not enter into these now, but one should study the Eddas, the Havamal and the Véluspa. "Gods and Myths of Northern Europe" by H R Davidsson is a basic introduction to nordic mythology.

There are numerous important principles in the nordic world picture which we will now discuss. In many descriptions of the nordic mythology one can get the impression that it is similar to the Bible. This is of course due to a later influence from Christianity. Balder as Jesus, Loke as Satan, Ragnarök as Armageddon etc, are all later interpretations. Similar aspects might exist in many myths but there are here obvious differences in the basic structures of the religions. The bible is based on the monotheistic and linear world views: there is a belief that there is a god who created the world in the beginning of time. Then time marches on until it is all destroyed in Armageddon, after which the righteous will reach paradise. This thought is a unique abnormality shared by the monotheistic religions: Judaism, Christianity and Islam. In the Pagan religions time moves in cycles. The nordic world picture is built on cyclic time. Worlds are created and destroyed in a way that resembles the cycles of nature. Also, the world was not created by a god, but came into existence through a meeting of polar energies. In the oldest Pagan religions there are not only a god, but a god and a goddess. There are also numerous polar powers that the world arises from. The nordic myth of creation describes this through the two main primordial principles Nifelheim and Muspelheim, the realms of heat and cold. These are the two primal principles of the universe. This thought was very important during the Romanticism. Goethe adapted these ideas in his works of alternative natural science.

Muspelheim - fire, heat, expansion , convex.

Nifelheim - ice, cold, the astringent, concave.

The World-Existence arises from the great nothingness - Ginnungagap - through a balance between these two primal opposites.

The first being formed is Ymer, the primeval giant, whose name means "twin". He has a twin nature and is described as twin headed and/or a hermaphrodite. The twin sexed/headed primeval being can be found in many occult traditions.

There are two main races or kinds of higher beings in old Norse mythology. The giants or the thurses are the oldest beings and belong to an ancient giant race. The gods are younger and created the world by slaying Ymer. The younger gods fighting against the older gods/giants of chaos is a common mythological theme. In nordic mythology there is a struggle between the giants and the gods, but it is not obvious who are in fact the good ones. Unlike the monotheistic religions the nordic tradition did not use terms like good or evil. The universe was viewed as a struggle, but also as a co-operation between different powers. The giants are in possession of the greatest wisdom. Odin gains wisdom through the giant Mimer and he is taught the secrets of the runes by the giant BÉltorn. The giants are dark powers or chaotic forces in possession of ancient hidden wisdom and power.

Time is connected to destiny and it is woven by the three dark nordic goddesses called the Norns: Urd, Verdandi and Skuld. They represent the past (Urd), the present (Verdandi) and the future (Skuld). Urd means "fate" or "primeval" (Ur), Verdandi "being" and Skuld "result". Skuld is connected to the idea of a

karmic energy which can be used or gained. The web of the Norms connects the universe. The runes are the different powers or aspects of the web. Through the runes the magician can influence the web of destiny. Odins dark blood brother Loke is also called Locke, the spider weaving a web. He invented the net. Loke is the “trickster” or ”culture hero” who attaches the newly created universe and forms the web that existence is built on. From Loke, both humans and gods learn how to use nets. These nets are the ability to control ones destiny. Loke can be compared to Prometheus, a figure who reveals secret and forbidden knowledge.

In the nordic world picture, space is created when Voden*, Vile and Ve slay Ymer and create the world from his body. From chaos, order is created through the triad of gods. Space is held up by the four cardinal dwarves Nordre, Sédre, Ostre and Vastre.

** According to Snorre Sturlasson Voden is the oldest name for Odin. The alliteration creates VVV.*

Time is created through the female triad of Urd, Verdandi and Skuld when they are weaving the thread of destiny.

There are also a dark triad of demonic beings who have important roles in the end of the world in the great transformation of Ragnarök. This triad represents the disintegrating and destructive forces, which enable rebirth and change. It is Lokes three children with the giantess Angerboda; Hel, Jormundgandr (The Serpent of Midgard) and The Fenriz Wolf.

Thus there are three triads: Voden, Vile and Ve: the creating triad which creates space.

Urd, Verdandi and Skuld: the triad of being and time.
Hel, Jormundgandr and The Fenriz Wolf: the triad of
destruction and departure.

The four dwarfs represent the four directions, the four cardinal directions on a surface. In the nordic spirituality two more directions are used which makes six in all. The directions up and down are also included and are represented by the eagle and the reptile (Nidhég), the two foremost archetypes for the sky and the underworld. The eagle and the reptile are the two poles of the vertical line and they are interacting through the communication carried by the squirrel Ratatosk. In all ancient religions and world views the world pillar is of great importance. The world pillar is the vertical line that exists in the center of the world and links what is above with what is below. The bird and the reptile are archetypal symbols of the two poles of the pillar and the dragon symbol represents the unity of the poles and the above with the below. In the nordic tradition the world tree Yggdrasil is the world pillar. Shamans, magicians and witches could travel between the worlds on the world pillar. They could climb up to the worlds of the sky or travel down to the underworld. The world pillar became like a steed for the magicians. Thus the world pillar in the nordic traditions was called "Odins steed". Ygg or Yggr is an epithet of Odin and "drasil" denotes his steed.

Nordic Numerology

Numbers have always been of great importance in religion, myth and magic. Numbers seem to be part of the basic structures of the mind. Even nature might be constructed from mathematical principles. Some philosophical (Pythagoreans and Platonists) and mystical systems (Qabalah) describes that

everything is constructed according to mathematical principles and that numbers are representing aspects of existence. Also in the nordic tradition are numbers of great importance. The essential numbers in the nordic tradition are built upon the triad. Triads of gods and goddesses are creating the basic structure of the world. There are 3x3 worlds, Odin hangs in the Yggdrasil 9 nights and is taught 18 (2x9) power songs. The triad is a pivotal idea in the whole of the nordic spirituality. From two opposites the third is born. This idea lived on in the Hegelian thought of thesis-antithesis-synthesis.

One (1). The number one, important in monotheistic theology and platonic-hermetic philosophy is not as significant in nordic spirituality. Yggdrasil as the world pillar corresponds to this number.

Two (2). The number two is more significant. The world is created through two poles: Nifelheim and Muspelheim. Not even the primal being Ymer can be connected to the number one, his twin aspect and connection to Tuisto (tvistra-to separate), assigns him to the number two. The eagle and the dragon Nidhégg are two polar principals. Hugin and Munin (the ravens of Odin) can be connected to the number two, and also Gere and Freke (Odins wolfs). Odin and Loke are a magically complementary couple.

Three (3). The number three is the cardinal number representing the eternal movement in the universe (thesis-antithesis-synthesis). A triad of gods Voden (Odin), Vile and Ve - structures the universe. Odin, Honur, Lodur (probably the same triad but with altered names) give man the qualities of the soul. Urd, Verdandi and Skuld are rulers of time. The number three is the foundation of the runes and the power songs.

Four (4). The number four represents order. The symbol of this number is the sun wheel (swastika) which is the symbol of Thor. He fights the forces of chaos and maintains order. The world is supported by the four cardinal dwarfs Nordre, Södre, Ostre and Vastre. Four stags are chewing on the buds of the world tree and can be viewed as four necessary destructive cardinal forces making the world order and the number four move in a cycle.

Five (5). The number five is connected to time. A week in the old Germanic society consisted of five days and was called a "fimmt". The pentagram was used in later old Norse magic.

Six (6). The number six is connected to space. There are six directions (north, south, east, west, up and down).

Seven (7). The number seven is associated with the other side". The rainbow bridge Bifrost is sometimes described as having three colors, sometimes as having seven.

Eight (8). The number eight represents the order of the runes. The Elder Futhark is divided into three groups of eight, called tets. The Scandinavian Futhark can also be divided into two groups of eight (three groups of five and six are more common however). The 33 stave Northumbrian rune-row is divided into four tets of eight and one separate rune. There is also a very uncommon rune-row of 40 runes that can be divided into five tets of eight. The magical practice of the runes can be divided into eight kinds. (Havamal 144).

Nine (9). The number nine is the most important number in nordic spirituality. In the Qabalah the number ten represents the total, in the nordic tradition the number nine fills the same function. There are nine worlds and in the underworld there are

nine more. Odin hangs nine nights in the Yggdrasil and gains nine power songs. In the Ynglinga-tale, Snorre Sturlasson presents Odin as having nine magical abilities. The three triangles joined in the "valknut" is the symbol of completion, the number nine and Odin.

Cult-Places

The knowledge about the nordic tradition can not be found simply by researching written material on this subject. Many secrets are only revealed when one visits the old nordic cult-places. These areas are often ridiculed by common archeology; they are described simply as being graveyards or playgrounds. An initiate in magical or religious thoughts will realize that the cult-places are powerful areas and important centers surrounded by advanced cults, The stone labyrinths, the so-called "trojeborgar" have been described as being playgrounds. They are in fact created through an advanced knowledge of the power of the ground and the area in general. The paths of the labyrinth will deeply influence the mind. It is claimed that these labyrinths are pictures of the mind and the brain. To enter these ancient stone labyrinths is a form of initiation. It stages an entry into the center of the underworld where the core of the soul and secret of existence; the diamond, can be found.

Ship-tumuli were not only places where the dead were burned but were also used in astral travels to the worlds beyond our own. They were constructed with the most intricate knowledge about the directions and the magnetic area of the tumulus. The construction itself reveals a logic in its form and place. The fact that they are also resembling wombs is no mere coincidence. They represent wombs from which the living can be born into new worlds. These tumuli are the proof of the thought that the

grave and the womb are the two gates to the other side and that they are, mystically, the same. When we die we are born and when we are born we die. The old cult-places are placed in relation to each other. They are constructing a gigantic net. One way to explore these places is using a divining rod or a pendulum. Earth energy and magnetism have much information to give. The stones are not placed randomly but where the power is strongest, or where it naturally creates vacuums in time and space, which enables journeys between the worlds.

Compulsory Reading:

Pennick, Nigel: The Inner Mysteries of the Goths (about the Goths and the runes)

Vril

In its essence, Dragon Rouge is a Vril Project. In the Yezidi-Typhonian pre-history of the order a unique Vril Material and connections to a great historical work with this mystical force is included. One of the most important tasks of Dragon Rouge is to work to develop the Vril-force, which will be the foundation of the transformation of man. The main part of this work is included in the alchemistic initiatory system of Dragon Rouge and is taught verbally and practically. We will here shortly present the foundations and basics of the knowledge of Vril.

The term Vril means "force" and is etymologically connected to the word "virile". It has been connected to an Atlantean word "vri" that means "life". It is also related to the greek

veros and the viras of sanskrit which both means hero. A vira can also denote a kundalini tantric. Kenneth Grant explains the term in Hecates Fountain : " Vrihl: Magical power. The words hriliu and R'lyeh are cognate terms indicating the subconsciousness (in this case, R'lyeh) as the source of magical power. Vrihl also denotes the arch- magician-Man. "There is no god but man" (See Liber Oz", would therefore indicate the virile one, the one imbued with vrihl. When vrihl is expressed it becomes hriliu'.

Hrilivis athelemic term that according to Grant means "the thrill scream of orgasm" and is the "metaphysical ecstasy that accompanies the act of creation". R'lyeh is the name of the underwater city where the terrible sea creature Cthulhu lies dead but dreaming. R'lyeh is derived from the books by H.P Lovecraft and the Necronomicon which central themes carries similarities to legends about Vril. Grant connects R'lyeh with the unconscious.

The occultist Miguel Serrano defines Vril as : " Magical, spiritual power or organ which puts one in touch with all the universe, with the other "parallel worlds", and with the other dimensions'.

Vril is a power that corresponds to the Indian term Kundalini, this huge potential force that is latent in man and will drastically change the world view of man if awakened. Vril also resembles the vital-energy, munis or magnale Magnum of the alchemists (Paracelsus and Van Helmont). Vril is also corresponding to the astral light of Eliphas Levi, the organ energy of Wilhelm Reich and the Od force* of von Reichenbach. In both the east and the west this force is called the dragon pulse or the breath of the dragon.

**The work of Dragon Rouge is constructed from workings with these forces. The OD force is especially central and is by meaning connected to Odin (and Od the lover of Freya) whose name means "the ecstatically raving". According to the Notarigon the Od is OD, Ordo Draconis. The initials of the Dragon Order.*

Vril - the Power of the Coming Race

The term Vril was made known by the English occultist Lord Bulwer Lytton who wrote the novel "Vril - The Power of the Coming Race" that was published in 1875. The book describes an American man who through a mine falls down into a world underground called Vril-Ya that is populated by a godlike race. They are in control of para-psychological abilities and the society is energized by one and the same force; the so-called Vril force. This force could destroy the existence of mankind on the surface of the earth. The main character of the book makes friends with some of the inhabitants of Vril-Ya. He wonders what Vril is:

"There is no word in any language I now which is an exact synonym for Vril. I should call it electricity, except that it comprehends in its manifold branches other forces of nature, to which, in our scientific nomenclature, differing names are assigned, such as magnetism, galvanism, etc. These people consider that in Vril they have arrived at the unity in natural energetic agencies, which has been conjectured by many philosophers above ground, (..) These subterranean philosophers assert that, by one operation of Vril, which Faraday would perhaps call atmospheric magnetism', they can influence the variations of temperature - in plain words, the weather; that by other operations, akin to those ascribed to

mesmerism, electro-biology, odic force, etc., but applied scientifically through Vril conductors, they can exercise influence over minds, and in bodies animal and vegetable, to an extent not surpassed in the romances of the mystic. To all such agencies they give the common name of Vril”.

We are informed that vril can be used to enter trance states and to expand consciousness. Vril can annihilate like lightning and give life and cure diseases. The Vril people are using the force "for enabling the physical organization to re-establish the due equilibrium of its natural powers, and thereby to cure itself". Vril can be used to fight enemies and through a "Vril wand" the power can be directed and like a laser beam make cut through stone. The underworld civilization is lit with Vril energized light and robots and flying machines are energized with Vril.

The term Vril quickly entered occult circles. The french occultist Louis Jaccoliot who worked as consul in Calcutta describes in his studies of oriental sects and belief systems that the Vril force was used by jainitian magicians. H.P Blavatsky who was influenced by Bulwer Lytton and Jaccoliot mentions Vril in her books. In *The Secret Doctrine* (1888) in the chapter *The Coming Force* she writes:

"There is a terrible sidereal Force known to, and named by the Atlanteans Mash-Mak, and by the Aryan Rishis in their Ashtar Vidya by a name we don't like to give. It is the Veil of Bulwer Lyttons 'Coming Race, and of the coming races of our mankind. The name Vril may be a fiction; the force itself is a fact doubted as little in India as the existence itself of their Rishis, since it is mentioned in all the secret works”.

Blavatskys connection between the Veil force and Atlantis is a common theme in the mythology around Vril. Other themes are the underworld civilization and the link to the orient.

The mythological history of the Vril force

In the mythology of Vril, the advanced underworld civilizations Agarthi and Shamballah are often mentioned as energized by Vril. There are numerous descriptions of these civilizations, based on the writings of explorers, writers, occultists and artists. Sometimes Agarthi and Shamballah are described as two kingdoms where one is living according to the left hand path and the other to the right hand path. A more common description is that Shamballah is the capital in the middle of the underworld kingdom of Agarthi. Agarthi is claimed to exist somewhere under Asia, in the area of Tibet and some writers claim that there is a gate to Agarthi in the Tibetan city of Lhasa. In the middle of the city Shamballah there is a tower from which the force of the underworld radiates. This power is also influencing life on the surface. In the tower, Rigden-Jyepo "the king of the world" lives, the ruler of Agarthi that also are in control of the world. His power is so great that he is called "the lord of fear". It was him that Nostradamus predicted to be manifested in the solar eclipse August 11 11 minutes past 11*. He is called "the third anti-christ" and would be manifested in a human being. The russian artist and explorer Nicholas Roerich writes in his book Shamballah:

"Like a diamond glows the light on the Tower of Shamballah. He is there - Rigden-Jyepo, indefatigable, ever vigilant in the cause of mankind. His eyes never close. And in His magic mirror He sees all events of earth. And the might of His

thought penetrates into far off lands, Distance does not exist for Him”.

**41 is the number of the Qliphoth, the beast and the black sun (apart from 666). The orbit of the normal sun is represented by the number 10. 11 is the beast (Fenriz etc) who consumes the normal sun and forebodes the apocalypse or ragnarök (the new millennium), The eclipse of the sun is a manifestation of the symbolism of the black sun and it is an interesting synchronicity that the number 11 appeared three times.*

In the circle around the king of the world are the secret masters who have contacted initiated occultists during all times and given them knowledge and power. This underworld people are supposed to be the surviving people of Atlantis. Also Atlantis was based on the Vril power and like Shamballah there was a tower in the middle that was radiating this force. Under this tower was the "temple of the dragon" and there an eternal fire was burning, the reactor of the force of Atlantis- the Mash Mak or Vril. When Atlantis was destroyed someone or a group of seven or twelve atlanteans took a torch each with the draconian fire. This fire was then spread over the world and became the force behind magical civilizations (Egypt, mythical places like Punt and Thule, Sumeria, the Toltec civilization and the oldest Indian cults). Initiated magicians have taken part of this secret fire that originally was supposed to have been lit by "the great dragon”.

At the time of the growth and spreading of the normal human civilization the initiated inheritors from Atlantis left the surface of the earth and went underground. From here they could secretly influence the progression of man during history. It is said that the priests of Atlantis created an order to administer the Vril-force and the wisdom from the temple of the dragon.

This order was called the Dragon Order and became an esoteric alchemistic order with the purpose of completing the human progress and transformation that was begun in Atlantis or when man ate the fruit of knowledge. The awakening of the kundalini and the opening of the third eye are the great work of the Dragon Order, to make man into a god. The alchemy and the tantra are examples of traditions that are said to have their origin in Atlantis and Agartha.

Through the atlantean knowledge the initiates could reach eternal life and create gates in time and space to continue their work on the astral plane. Therefore Dragon Rouge is a XON order™ on the mental plane. The adept in Dragon Rouge is initiated into this level in the 5.0° Thagirion initiation of the black sun. The dragon order is an alchemistic order with the purpose of creating the philosophers stone (the black diamond). The word Khem can be traced to ancient Egypt and is connected to the creating of the black mineral - The black diamond.** This diamond carries the Vril energy completely in itself and is the goal of the Dragon Order and the atlantean alchemy.

The teachings of the atlanteans were spread in Sumeria and later in Babylon and among beduin tribes. Today, these teachings are mainly kept inside the circles of the Yezidis, the so-called devil worshipers of the middle east. They worship the peacock and the serpent, two symbols of Vril. They are claiming to have their original father in the fallen angel Azazel and their priests are believed to be in communication with secret masters from Agartha. Through their seven "towers of satan" the Yezidis are channeling Vril and there are numerous descriptions how these towers have influenced history.

The arrival of the Vril-force on earth have been connected to legends of visitors from other planets or worlds. Through the opening of black holes and XON-gates, beings from other dimensions or solar systems can have entered earth to bring their knowledge and power. Man have in his ignorance been unable to control this force and it is believed that this is why civilizations like Atlantis and Punt fell. In other times, man is supposed to be able to handle this force. Through the magical transformation of more and more initiated people, mankind will be able to use this divine force. Legends from ancient Egypt and the Dogon tribe in Mali claims that the visitors came from Sirius B. A solar system connected to the egyptian god Set and the nordic Loke. Sirius have been called the "star of the eye". Others are linking the legends to fallen angels that are mentioned in the bible and in the book of Henok - the ones who gave man the knowledge about the secrets of the sky. The visitors of Atlantis is sometimes claimed to be the great dragon mentioned in revelations 12:9, the original serpent, he that is called Devil and Satan and draw down with himself a third of the stars of the sky (the fallen angels). The black diamond is the same as the Grail*** which is not a chalice but the eye of Lucifer - a magical stone- which he according to the medieval poet Wolfram von Eschenbach dropped down in the centre of the earth during the war in heaven*. Lucifer is connected to the morning and evening star, which is Venus. Some are claiming that Vril was connected to Venus and a mystical solar system called Aldebaaran in the star sign of Taurus. An occult group that held this theory was the mythical Vril-gesellschaft.

**XON is a draconian term that is connected to the black diamond, the black sun and black holes. The term is included in the knowledge about the Vril-web and astral "geography". In connection to the fifth draconian initiation (Thagirion 5.0°) a XON gate is opened.*

***The black diamond is created through the qliphotic powers and is the highest level of the draconian path, called Thaumiel- the twin god (Satan-Moloch or the twin giant Ymer). Thaumiel is the black diamond - Adamas Ater- which carries the numerical value 11(AA), the number of Qliphoth. It is the dragons eye and it symbolized by a Y in a downward pointing triangle.*

**** The legend of King Arthur and his Grail knights, like the mysteries behind Merlin are genuine draconian, atlantean and alchemistic teachings.*

Vril-gesellschaft

*'VRIL ist mehr als eine Technologie,
VRIL ist mehr als eine weltanschauung.
VRIL ist die héchste und reinste
INTERKOSMISCHE RELIGION".*

The german Vril Gesellschaft or the Vril Society have been mentioned in many books about conspiracies that are dealing with the occult background of nazism. There are for example the questioned book by the french writers L.Pauwels and J.Bergiers; *Le Matin des Magiciens* (The Morning of the Magicians). The society was supposed to have been active during the twenties and thirties in Berlin and also to have used the name *Die Loge der Brüder vom Licht*. According to certain sources it later became part of the SS. Their symbol is believed to have been the swastika and the Vril symbol itself. Their ideology was thought to be a synthesis of Emmanuel Swedenborg and Jacob Böhme in combination with theories of Jacolliot and Bulwer-Lytton. It is claimed that they held

seances to contact the Vril force and the civilization on Aldebaaran that was believed to be the home of the aryan. Vril was to be used in the creation and awakening of the new divine race. The Vril Society was claimed to have been initiated by Karl Haushofer, the teacher of Rudolf Hess. Haushofer claimed to have encountered Gurdjieff on his journeys in the orient and through him gained information about Agartha and its powers. The Vril Society were supposed to have had members like Alfred Rosenberg, Hermann Goring, Heinrich Himmler, Rudolf Hess and Hitler himself. Through the control of the Vril force they gained their power. Scientists like Werner von Braun, Victor Schauberger and Dr. Willy Ley was supposed to have been in contact with the society. The society was also supposed to have branches in other countries, especially Sweden, where some are even claiming that it had its origin.

Almost all available information about the Vril Gesellschaft are wild speculations. What is known however, is that Dr. Willy Ley mentions this society in an article about pseudo-science that he wrote in

USA after having fled in the middle of the thirties:

"That group which I think called itself Warheitsgesellschaft - Society for Truth - and was more or less localized in Berlin, devoted its spare time looking for Vril, yes, their conviction was founded upon Bulwer-Lyttons "The Coming Race". They knew that the book was fiction, Bulwer-Lytton used that device in order to be able to tell the truth about this "power". The subterranean humanity was nonsense, Vil was not. Possibly it had enable the British, who kept it as a state secret, to amass their colonial empire. Surely the Romans had it, enclosed in small metal balls, which guarded their homes and was referred as lares. For reasons which I failed to penetrate, the secret of

*Vril could be found by contemplating the structure of an apple, cut in halves". ***

**It is worth noting that the central term of alchemy; *Visita Interiora Terrae Rectificando invenies Occultum Lapidem* (V.I.T.R.I.O.L), which means "Visit the interior of the earth and seek and re-create the hidden stone". The eye of Lucifer is also the third eye which represents the eye of Shiva, Odin and the dragon.*

***By cutting an apple in half from the right angle one will see that the core has the shape of pentagram. An exercise frequently used in occult circles to contemplate over the core and nature of power.*

The Vril Society was supposed to have the esoteric roots in a medieval south german knights templar order that was founded in 1221 under the name *Societas Templi Mariconi*, or *Erbengemeinschaft der Tempelritter*. It was founded by Hubertus Koch from Bavaria. The inner section of the order that was concerned with the secret science was called *Die Herren vom Schwarzen Stein* (DHvSS). This was an alchemistic Grail-seeking order, that sought the Grail in the form of the eye of Lucifer and the black stone, which is a form of the black sun. Rumors are claiming that they during the crusades came into contact with inheritors of the atlantean teachings through Yezidian beduins. They are supposed to have created a secret cult around the Babylonian goddess Ishtar whom they identified with the germanic spring goddess Ostara that is connected to Lilith, and around the bull-god Moloch that they viewed as god of the solar system of Aldebaaran and whom symbolized the star sign Taurus. It has been speculations that "Die Starke von Oben", mentioned in the Edda and the germanic myths, was from Aldebaaran and the star sign of

Taurus. DHvSS was also supposed to have had a cult around Baphomet, whose symbol was both the inverted pentagram and the swastika.

In modern form, the DHVSS is claimed to have risen in 1917 and been the basis of the society that was founded some years later. The Vril Society was functioning as a branch of the DHvVSS and was mainly concerned with alternative technology and esoteric politics. They were supposed to work together with the more political Thule society that was led by Rudolf von Sebottendorff. In 1917 four men and one woman met at the Cafe Schopenhauer in Vienna. This was supposed to have been; Sebottendorff, Karl Haushofer, the young engineer and pilot Lothar Waiz, an man from Societas Templi Marconi and a medium named Maria Orschitsch from Zagreb. During a seance they reached telepathic contact with stellar beings who gave them instructions for building crafts based on the principle that would take beyond time and space. During several seances in a hired cabin in Berchtesgaden, where also the medium Sigrun was present, they received more information about Vril, these crafts and about the solar system Aldebaaran from which the communication was coming. They were informed that the crafts could bring people to Aldebaaran. They received more information and an alphabet from Aldebaaran that was kept in the secret archive of the Vril Society.

These crafts was called "Jenseitsflugmaschine" and it is claimed that they were developed in co-operation with the SS and the original scientist Victor Schauberger. The research was supposed to have begun on the SS university but to have continued in Linz when the university was bombed. Schauberger have in letters described what occurred during these experiments:

” about a year later rose unexpectedly, already at the first attempt, our “flying saucer” up to the roof of the workshop and was crushed”.

Schauberger writes:

"Already at the first try the machine worked...rose upwards, leaving a blue green, later silver colored ring of light’.

The experiments with different UFO-like vehicles was supposed to have continued more or less during the whole reign of the third reich. In command of these project was Dr, W.O. Schumann. A number of different crafts was supposed to have been made; the VRIL-1-Jager and the HANEBU machines. It is claimed that a bigger craft for transportation to Aldebaaran was under construction. Apart from this it was mainly smaller one man crafts that was able to travel at unbelievable speed. The crafts were constructed according to Vril-principles about magnetic fields and implosion energy, which is the basis of Schaubergers theories about energy. He had the construction principle for the "flying saucers" ready:

"If one channels waster or air....into "cycloid" high revolving turnings near certain catalysts and energy will arise..that is levitating with such tremendous power and that takes the form has created it with it. If one thinks this thought all the way, one will get the ideal flying vehicle or the ideal submarine..everything practically without any fuel of any kind”.

There are many different theories concerning what came of this research. Some are claiming that it never actually occurred.

Others mean that it never went further than those experiments where Schaubergers craft crashed in the roof of the work shop. There is also people who believe that these crafts were developed and that leading persons in the SS and the Vril Society managed to open a cosmic gate and traveled to Aldebaaran. A common conspiratorial idea is that the experiments have continued in USA after the capitulation of the Germans. Victor Schauburger was in fact forced to continue his research in USA. The Vril Society was supposed to have gone underground already during the war. Some sources claim that they continued their work secretly in Argentina, Switzerland and Sweden.

Everything regarding the Vril Society is surrounded by mysteries, myths and rumors. The Vril Gesellschaft can in fact be an invention by Bergiers and Pauwels. It is possible that the Vril Society in reality were the same as the group Reichsarbeitsgemeinschaft 'Das Kommende Deutschland' that explored alternative theories about energy and under the pseudonym of Johannes Täufer published the essential Vril text - Vril - Die Kosmische Urkraft Weidergeburt von Atlantis in 1930 in Berlin. The knowledge of and experiments with the Vril force have continued in certain occult groups, also after the second world war. Anthroposophists and certain draconian-typhonian groups have administered the knowledge about Vril.

Theories About the Vril Force

There is no simple answer to what the Vril force is. It is a power that can only be understood through personal experience. An explanation about Vril would expand over areas like the religious, philosophical and psychological as well as the physical, astronomical and anatomical. In the book by

Bulwer-Lytton Vril is called "atmospheric dynamism" and is sometimes mentioned as "world dynamism". Vril is an energy of movement that similarly to the kundalini can be defined as "pulse" or "vibration". Vril is sometimes called "earth pulse" or "the cosmic pulse". It is the underlying power of all existence and thus an enormous source of power. Lilian Silburn defines the kundalini in her book "Kundalini - energy of the depths" in a way that also is valid for Vril:

"So the kundalini energy is nothing but vibration - the vibrant undulation of emotion, the more and subtle vibration of a resorption - a high frequency vibration....All this form of vibration on different frequencies are the manifestation of the kundalini energy in its cosmic and individual form as well. For when it is awakened, it manifests in the body in the aspect of powerful vibration".

Everything is energy. All matter is energy. The inherent power in even the smallest amount of matter is enormous. From one kilogram of coal one can get 9 000 000 000 000 000 kilopondmeters. That is the same amount of energy that Sweden produces totally during one year. We shall then think about how much energy a person of 70 kilo is carrying. We do not need to transform our physical body like a power station to achieve physical energy. We can contact this energy by focusing on the more intense levels of existence; the astral, the mental and the divine. Energy is not the lifeless materialistic energy that science of today are referring to. Energy is the same as consciousness and a state of free energy is a state of limitless consciousness, This power of consciousness is what in the myths are described as the great dragon - the "clear seeing" force of chaos.

The myths about the Vril force and the underworld reveals the immanens of the force; the divine force is here and now, inside the earth and ourselves. Vril exists in us in the form of the sleeping life energy that is called kundalini and in the earth in the form of electro magnetic energies. In the interior of the earth electricity is created and also the magnetic field of the planet. The most known form that these forces have is the so-called north-south magnetism that influences the compass needle. These areas in the north and the south are the largest holes for the force from the interior of the earth. 1200 scientific essays have documented that all living beings are influenced by the changes in the north-south-magnetism. These changes or turnings are not constant but are related to the day, the planets and the moon etc. The electromagnetism of the earth reaches over the entire planet in networks of different subtility. This is one of the systems that the birds are using to navigate, when they are miraculously finding their way across the earth. Plants are growing in accordance to this net of magnetism and people are influenced by it. Some areas are giving energy that stimulates the organism while other can cause harm. The power plants, wires and other man made channels for energy are gravely disturbing the natural stream of earth energy. The old pagan societies that had knowledge about the dragon lines built their houses in accordance with these electromagnetic lines. The old churches of Europe (1000-1300 ce) are thus great power places since they were built on top of the old pagan temples. In many of these churches one can find pictures of S:t George fighting the dragon, which can be an illustration of how the church placed itself above and upon the old faith and their draconian cult places.

The key for the understanding of Vril as an energy source can be found through the implosion theory. Vril is active through implosion. Through the implosion a greater amount of energy

is released than through explosion that is commonly used today. The explosion are working against the earth's natural forces and thus destroys nature. It is also a very ineffective form of gaining energy. The implosion is working in harmony with nature and is the most powerful energy source known to man. The sun and the hydrogen bomb are using implosion energy.

Schauberger:

"Our strife must be to bring to the knowledge of mankind and all governments of the world, that Einstein's method of energy source through the atom power is a crime against the natural constructive principle of nature, and that one is now in a harmless and more efficient way can gain energy from nuclear power in it is adapted to implosion through biotechnics".

Schauberger worked to develop implosion motors that through the following so-called diamagnetism would make crafts levitate since the force would move in the opposite direction to gravity. The experiments with the flying crafts were based on these theories. Schauburger describes the principle around the implosion motors:

"If it is a machine of force, nine times as much energy in form of fuel must be used, compared to what is gained in produced energy. According to this principle that brings the robbing and fighting over the fuels of the earth, the engines are working centrifugal which is an extreme waste of energy. The implosion motors on the other hand are working centripetal. They are creating their own fuel of water and air. They do not need any other fuel, not oil, coal or uranium..since they are themselves creating atom energy in unlimited amounts biologically, One has also forgotten that energy is bipolar and that it simply

depends on the species of earth, water, air which energy that shall be released, It can be the bioelectrical, dispersing, destroying type of energy or it can be the biomagnetic, levitating type that is dominant’.

Schauberger used to say that the bird does not fly, it is flown, and the fish does does not swim it is being swum. He explored the ability of the trouts to pass upwards the rivers and high waterfalls. He noticed that rivers in a wild natural area that was in natural motion builds up a special energy that streams in an opposite direction to the water. During certain circumstances this energy channel of diamagnetism can be seen as a channel of light like inside a tornado. It was these phenomena that Schauburger tried to recreate in his machines. Schauburger meant that nature is following a centripetal dynamic in a progressing movement that is continuously directed towards a transcendental goal. Schauburger spoke of ” the cycloid spiral movement” which can also be a good definition of kundalini or Vril.

The core of the earth is the generator of Vril. Some theories are meaning that the inside of the earth contains continents and oceans that have another sun in their centre. This sun is sometimes called the black sun. The entrances to the interior of the earth can be found at the two poles and are big enough to let through big ships. The gravity is based in the thick shell of the earth. On the continents of the inside is Agarthi and Shamballah. The myths of the poles is thought to illustrate the emanation of the Vril force from the core of the earth through the axis of the world and the N-S magnetism. The poles are the top and bottom of the "axis mundi”, the world axis. Thus the force is stronger the closer one is to the poles. Some are claiming that the poles are the entrances to the world of the gods. Ultima Thule or the land of Hyperborea up in the north

that was viewed as a divine utopia was believed to be the same as Agartha also called Asgartha and connected to Asgard.

There is supposed to exist three main forms of Vril. One that is coming from below and rising upwards, one that comes from above striving downwards and one that is moving horizontally in the tension between. The generator of the Vril that comes from above was supposed to be the black sun in the middle of cosmos that also our sun is supposed to be revolving around. The Vril Society believed that the black sun was the sun of Aldebaran. In other theories the cosmic black sun is a black hole. The black sun is the "eye of the Dragon" and what activates the energy webs on earth and in the universe. The black sun and the eye of the Dragon are important symbols in the old germanic cult around "die heilige schlange".

Feng Shui, earth-energy and Vril

Most of the pre-Christian religions all over the world have incorporated the knowledge about Vril, but under different names. In alternative science there is discussions about radiestesy ("sensitivity to radiation") and geomancy ("predictions through the earth"). A global language is the language of pictures and through it we can trace the knowledge about Vril in different cultures and times. In China there is still today a cult and a knowledge of the global symbol of Vril; the "dragon". This knowledge is called Feng Shui and is a teaching about earth-energy and a science about how to live in accordance with the Dragon and its blood or breath, called "qi". Man-Ho Kwok explains the main foundation of Feng Shui in his book:

"Shan is the dragon, the most important part of the Jandscape since it can create or destroy human happiness. The dragon is linking together every form and part of the landscape to a line of forms. One can observe how its body turns and bends in all topographical formations. Hills, caves and mountain formations are the veins through which the qi-force, the blood of the dragon can flow. The waters are containing the veins of the water qi. Just like the human body also the dragons body has channels that transports qi, but if there are too many small ones, the qi-energy can disperse. The higher concentration of qi that flows through the channels, the greater happiness the area reaches. The geomantic can show where the influence of the dragon starts and ends, spreads or gathers or leaks. He can also decide which kind of dragon it is - if it is a straight dragon, an outstretched dragon or one who rides over the area. The point in the landscape where the powers are strong and positive are called the dragon point".

The knowledge about the dragon has existed also in Europe a long time. It has lived mostly in the countryside among old men with divining rods and in the geomantic work of certain occult groups. Research have revealed that the people using divining rods have been able find water with twice the accuracy of the geologists. The use of divining rod, pendulums and other methods is not more mystical than the fact that our own nervous system reacts on energy of different kinds. Science have been forced to accept these old methods again and some geologists have also become geomantics and radiestics. It is also possible to map the passages and channels of the force. Through maps one can see that old pagan cult places are in certain patterns according to each other, the cardinal directions and the planets and the stars. The experts of Feng Shui are using the luopan compass to read the character of an area. It is constructed in accordance with yin and yang

(negative and positive poles), the cardinal directions and the eight and sixtyfour hexagrams and a number of other principles.

Nature is growing in accordance with the energy webs that the world consists of. The dragon points are the areas where the power is exceptionally powerful. In the weaker areas, the "sha" is sweeping in; the life taking breathing. Some qi points are moving clockwise and others anti clockwise. Those who are moving anti clockwise can create a sinister atmosphere that is avoided by most living beings. Some animals like cats, toads and other witch" animals are believed to be attracted to these areas, just like magicians that are using the area to dark magical workings.

Mushrooms are growing in enormous underground networks, that are in accordance to these patterns. Thus mushrooms are believed to be in possession of powerful magical force and have been objects of cults both in old pagan traditions and in witchcraft. The consuming of certain hallucinogenic mushrooms are believed to connect man to a great underground consciousness. There are numerous old mexican and south american statues of mushroom gods that are similar to later descriptions of aliens. There are theories that are claiming that the spores are a manifested form of outer space Vril energy. It is supposed to have arrived together (or even as the same as) the interstellar visitors that in the beginning of history gave man the secret knowledge of the heavens. The active matter in the mushrooms are not any actual drugs but substances that exists already in the brain, but are produced only in very small amounts and very rarely. Through the mushroom a greater amount of these natural substances are consumed which leads to a powerful expansion of consciousness. Many who have experienced these states claim that they came into contact with

the universal consciousness; the dragon, as well as the interstellar visitors. There are also many reports of networks of energy and light in the air. In many descriptions an “atmospheric magnetism” are described. This is how Vrill is described by Bulwer Lytton.

On certain points in the energy network a time-space vacuum can appear, which will enable communication with higher forms of consciousness and also time-space travels. These points are sometimes called Xon gates. There are in certain extreme cases also a form of black holes. Very advanced magicians are able to open such gates almost anywhere. Though it is more common that magicians prefer certain areas where these gates open by themselves. The gates can be opened during certain astronomical and astrological constellations or in areas where natural cracks in the space-time-continuity. These areas often have crystal like forms with six sides. The ship tumuli were built on these areas and worked as boats to the other side. Some so-called Trojeborgar have deep gates in their midst and the path there is a labyrinth that depicts the energy whirls of the area. By following the labyrinth in to the center the walker (or dancer) will pass through different levels of consciousness according to the spiral of earth energy. In the middle can then a meeting with higher intelligences occur (gods, interstellar beings etc). It is believed to be dangerous to walk into the middle or out of it without passing through the stone labyrinth. The center of certain trojeborgar are extremely powerful dragon points.

Dragon Rouge and vrill

Dragon Rouge have administered knowledge about Vrill with the ambition to develop these in a practice that will make it

possible for a greater number of people to live in accordance with this force. Vril is related to terms like bioplasmic or psychotronic energy, biomagnetism, orgon or vital energy, od-force or kundalini. In Dragon Rouge the kundalini is viewed as the Vril that is inside man while Vril is the outer form. The inner and the outer dragon respectively. Sometimes it is called the world-kundalini or the Vril of man. Dragon Rouge is working towards being an order that shall create the esoteric foundation to a transformation of man. This is a global process of individuation that will bring the downfall of old religious structures. Monotheism must be overcome, with its rigid dogmatism, patriarchal world view and life hostile morality. In its place the draconian spirituality must arise again. The wisdom of the pagan era shall find its place in the new time. In this aspect, Dragon Rouge is a neo-pagan order, but an esoteric one. In christianity the dragon has symbolized paganism that is to be destroyed with the sword. The hatred for the powers of the earth and the dragon have spread in the monotheistic religions of the middle east, with judaism, christianity and islam. More than half of the worlds population is under the influence of these religions. Religions that was spread with violence and force. The ancient dragon is, however, not dead, but lies waiting in the interior of the earth and our task is to awaken it. A pantheistic, vital and dynamic holism can replace the dying monotheism. This is called the "Vril religion" and is what the draconian initiates are working towards.

Perhaps the only one of the great existing religions that is expressing a draconian spirituality is taoism. During pagan times a similar belief existed in the north in the teachings about fire and ice, which represents the polar interaction of yin and yang. There is no dualism between a good and evil power, but the thought concerns polar aspects in balance - a biune.

On the old picture stones we can find the symbol of “tao”; different dragons and reptiles. In the draconian systems the spiritual dimension is not in a distant sky. The divine force is here and now, inside the earth and inside us. This is what Dragon Rouge must point out.

Literature about Vril:

The Power of the Coming Race: Bulwer-Lytton (fiction that made Vril known)

Peter Bahn & Heiner Gehring: Der Vril-Mythos (the best study about Vril)

Paul Tice: Vril-or vital magnetism (a very practical document from the twenties).

Compulsory reading

Johannes Tauffer: Vril Die Kosmische Urkraft Weidergeburt von Atlantis (Vril technical writing from the Vril Society; Reicharbeitsgemeinschaft Das kommende Deutschland’)



The Sorath Ceremony

The master of the ceremony carries a spear or a trident. A participant beats a monotonous drum. The others are carrying burning torches. The thick (bold) text marks when the spear is risen, when the participants are to repeat a sentence. It is also possible to conduct the ceremony alone.

Melez!

Yani-ya Koom-zi Vril-ya An Sumer An Drakon Glek-ya Nax
Aur-an Ansa Drakon Ansa Sorath

We invoke Sorath!

We invoke Sorath, the spirit of the black sun, the proclaimer of the new aeon. The earth is clad in shadows when the arrival of Sorath is at hand, this evening will bring the baptize of man.

Representative of the Dragon, the apostle of Atlantis - may your word be spread over this world. An announcement of the death of God and that man is god. Through the rays from your black corona man is crowned by the fire of illumination. We invoke Sorath!

We invoke the beast that arises from the sea. Ride above time and swallow the sun with your jaws. Light the torch of the new aeon so that we may spread its fire all over this world.

The master of the ceremony asks each participant:

Is it your will to be baptized in the light of the black sun and to carry the torch of the Dragon through your life?

If the participant says yes, the master of the ceremony places his hand on the shoulder of the participant and claims with spear raised high: HO DRAKON HO MEGAS!

The black sun shines upon us and opens the gate to abyss and eternity, to the impenetrableness of Night and infiniteness of Nothingness. May the power of the past pass over the threshold and become the morning star of the future, which we are following by this manifesting of the myth today. May the Dragon come forth from the shadows.

We invoke Sorath!

We invoke the Dragon!

Yani-ya Koom-zi Vril-ya An Sumer An Drakon Glek-ya Sol
Nax Aur-an Ansa Drakon Ansa Sorath

Sol Nigro

Sol Nox

Sol Nax

We invoke Thagirion

- Belphegor

- Fenrir

- Deggial

HO DRAKON HO MEGAS! x3

The ceremony is ended with a long meditation over the black sun.

Practises

Fourth month

- Make 24 runes of wood, clay or other suitable material. If you already have runes, make new anyway. The creation and the carving will place you in touch with their power. Choose a rune every month that you can carry as a power object.

- Seek points beyond the mundane time and space:
 - 1) Meditate and find a point in consciousness where time stands still and is the same every time you meditate, even if time have passed on the mundane level.
 - 2) Find a "magical place". Find a rock or bigger stone in nature where you will experience a separation from the outer mundane world. Such places can be found also in cities but with greater difficulty. In this area you can become invisible for the mundane world.

- Practice absorbing Vril through;
 - 1) Food
 - 2) Drink
 - 3) Air

- Practise moving according to the power lines of Vril that exists everywhere. It is easiest on open fields or grounds.

- Conduct the Sorath ceremony

- Continue previous practices and consult your tutor in Dragon Rouge.

LETTER 5



Yezidism carries a magical heritage that in its esoteric form can be found in certain magical groups of the west. Dragon Rouge is one of the magical orders where the Yezidian heritage is alive in certain concrete forms. An object that has its origin in one of the mythical Satan towers is held by the order and have for many years been used as a channel to the power that the towers are radiating. At the third initiation with the swearing of the Dragon Oath the adept can take part of the power of this object and its magical character. The third grade is magically connected to Yezidism. The demon lord of third grade is Adra-Melek and this demon represents Melek- Taus, the peacock lord -the lord of the Yezidis and of the draconian adepts, better known as Azazel and Shaitan.

In this letter a text about the Yezidis is included, it was written in the early days of the order. It presents a basic picture of the Yezidis. In higher grades these studies are expanded with the deeper sides of Yezidian esoterism. There is a connection

between Yezidism and goetic magic, which is presented in this course. The magical Yezidism is connected to the Enochian magic that was not created by John Dee. There is an Enochian magic that has older roots and are constructed according to the books of Enoch. This is called the magic of Samyaza or Azazel's magic. Its purpose is to reach a communication with the fallen angels. The goetic magic shares this purpose.

Daimon

When one begins to work with demonological systems one also needs to activate the contact with ones personal Daimon or Daemon. The alchemistic process is based on this contact. The human self has a limited view of existence and can never be totally conscious. It can only be conscious to a certain extent, which changes according to situations. The magicians Daimon is like a higher self that uses the total capacity of consciousness. It reaches beyond time and space and can view the magicians situation from above - as from a birds perspective. While the magician in his mundane self is locked in time and space, the Daimon has the greater perspective beyond time and space and can guide the magician through life and death. The magicians Daimon can give the magician information and control his actions, actions whose purpose and meaning is not understood until much later.

The magicians Daimon is similar to what is described as guardian angels or spirits, but it is more complex. It is beyond the time and space of man and it belongs to aspects far away from the magicians mundane self. Thus it is erroneous only to view it as a higher self. The Daimon is the totality of the self, to which the self is only a small piece. The Daimon includes other incarnations or family lines. It has a primal basis that is

often revealed in different animal forms and it is inherited through reincarnation, magical family or clans. It can be called a totem. The Daimon is not only including the ideal aspects as is believed in the magical systems of the light; the holy guardian angel has a negative in the form of the beast and the Daimon are these two together. In the greek tradition the “evil” part of the Daimon called Cacodaimon and the “good” Agathodaimon. This is equivalent to the “good” and “evil” instincts in the Qabalah. They belong to the spheres on each side of Tiphareth - Thagirion- Geburah - Golachab and Chesed - Gha’agsheblah. This is a polarity of lust and suffering, punishment and reward, egoism and altruism, instinct and moral. In the sun sphere and the Daimon these two principles are active and is the basis of the complexity and dynamic of consciousness. If one would repress one side it would lead to annihilation. From the perspective of the mundane self, the dark aspects can be hard to accept and to see in the greater perspective, but from the Daimon perspective they exists inside the greater unity of the higher consciousness, To create a bridge between mundane self and the Daimon, the magician works toward a communication with the Daimon and an identification with it. By the creation of a magical personality through which the Daimon will work, through sigils and symbols of the Daimon and through trances, rites and different forms of communication the magician increases his knowledge about his Daimon.

The Yezidis

Inheritors of the ancient

Few cults are so surrounded by myths as the Yezidis; the so-called devil worshipers, Shaitan Parastiyyan. They inhabit the areas around Kurdistan, Armenia and Caucasus. They are a

mixture of arabs and kurds, but are also viewed as a separate people. They speak mainly Kurdish however. Their number is unknown, but they are believed to be around 100 000. Their origin is also unknown but there are many traces in their cult from ancient mesopotamian religion. Some believe that the cult was founded by Sheik Adi in the 14th century. He is their main character, but it is more probable that he more of a religious renewer than a founder.

One of the reasons that the knowledge about the Yezidis has been limited is that they have been continuously persecuted, something that has made it hard to make a deep study of their cult. Muslims and other neighbors have attacked them for their belief that Shaitan (Satan) is the true god of man. Complete Yezidi villages were destroyed and the inhabitants slaughtered. Only when the english began to control these areas would the persecution cease. But also the english suspected the Yezidis since horrible stories were told about them. But nevertheless their religion can not be viewed as objectionable since the Yezidis are a rather peaceful people. A great number of those who have visited them can testify that they are very hospitable and friendly, but with some odd habits that can seem hard to explain. A Yezidi will avoid shaving himself. They loath the color blue, which is highly regarded among the muslims since it is believed to banish evil spirits. One can thus draw the conclusion that the Yezidis have no wish to banish these. A Yezidi can not walk out of a circle if placed on the inside. Gurdjieff, the mystic, wondered what would happen if they were to be forced out of it. He made an empirical investigation and pulled out a Yezidi woman from a circle that he had placed her inside. She fell into a cataleptic state. According to Gurdjieff this ceased if the Yezidi was placed inside the circle again or after twenty hours. A Yezidi is not allowed to speak the name "Shaitan" and does his best to avoid hearing it being

mentioned. Non-Yezidis have made fun of the Yezidis by screaming "Shaitan" after them and by writing circles around them. If this would be made in a Yezidi village, it could cost the humorist his life.

Much about the Yezidis is unknown, even what the word Yezidi itself means. One theory claims that Jezid was the name of one of their most important sheiks. It can also be traced to the persian words Yazata and Yazdan which means 'angel' and 'god' respectively. The last theory could reveal a persian origin of the Yezidis which also would be strengthened by the similarities that exists between Yezidism and Zoroastrianism. It is told that Sheik Adi traveled in Persia and there received visions and revelations in fire, a common experience among both Zoroastrians and Mithraists. After his experiences Sheik Adi went to the Lalesh mountain (close to the old assyrian city Nineve) and preached his new teachings.

Sheik Adi ruled the Yezidis for many years and the cult grew. He made a number of journeys and the last was, according to the legends, to end badly. When Sheik Adi was away, Shaitan himself took his appearance and the Yezidis believed that Sheik Adi had returned. During three years he ruled them and when the real Sheik Adi returned the Yezidis though that he was an impostor and killed him. Then Shaitan revealed his true form and proclaimed that the sacrificial death of Sheik Adi was necessary, since his mission of earth was now finished. Sheik Adi was to be hailed as the main character among the Yezidis, a saint and a prophet.

The Yezidis have a peculiar view on their origin. They believe themselves to be their own race. Moreover they believe that they are the children of Adam but not of Eve. The Yezidian myths reveal that Adam and Eve quarreled about who were the

most important parent to their children. Adam said: "The children are entirely mine. I am the most important of the parents, from me they received life. You are but the vessel that have contained them until they gained the strength to crawl out". Eve replied: "You are wrong. The children are entirely mine. They have grown out as parts of my body and you have nothing to do with them at all". To solve the dispute she made a test. She created two urns that they filled with mud. Eve placed her menstrual blood in hers and Adam placed his seed in his. She buried the urns for nine months. When the urns were opened a male child was found in Adam's and nothing in Eve's. This male child is believed by the Yezidis to be their forefather. The children of Adam and Eve together became the forefathers of all other peoples.

The Yezidis have similar to other nomadic peoples a rich mythology of tales and legends. Their whole religion seems to be a synthesis of ancient mythologies from Islamic, Christian, Jewish traditions and Persian religions like Manicheism, Zoroastrianism and Mithraism. Their foundation though, is probably the pre-Islamic Beduin religions. Similar to the surviving pagan religions in Europe these Beduin cults have been persecuted even if they to a great extent have influenced Islamic traditions, among many the worship of the Kaba stone in Mecca. The unusual magic of the Yezidis is probably a heritage from the Beduin cult which had carried secret wisdom from ancient times.

Melek Taos - The Peacock Lord

Although the Yezidis are worshipping Shaitan they are not permitted to speak his name. It is, at least in theory, punished with death. The name Shaitan was forbidden during the worst

years of persecution to avoid unnecessary risks, it was erased from their holy writings and was made tabu. But the most important reason is that Shaitan himself says in one of their holy writings; the 'Khitab al Aswad': "Do not speak my name and do not mention my qualities to avoid committing a crime, since you have no true knowledge about them. But honor and worship my picture and symbol". The symbol and picture that was to replace Shaitan was Melek Taoos the Peacock Lord. Melek Taoos is probably derived from the old assyrian Adramelek cult where the god was pictured as a peacock. After the decline of the cult, Adramelek became a symbol of evil and the material world. In the medieval books of the black arts he has even been appointed great duke of hell. His function as a lord of the material world can have been the reason that the Yezidis choose the peacock as their main symbol. Shaitan is the lord of this world. According to some, Melek Taoos was a creation of Ahriman, the prince of darkness in Zoroastrianism. Melek Taoos was then a manifested form of him. If one would look through the beautiful feathers of the peacock one would see Ahriman - Shaitan.

Ahriman, like Melek Taoos, represents the material level. Neither the Yezidis or Zoroastrianism believed that there were any opposition between the material and the spiritual. Ahriman (the material) and Ormuzd (the spiritual) were twin brothers that completed each other. In the same way, Allah and Shaitan is not enemies but two necessary forces. If Shaitan was ever condemned, he has been forgiven since a long time, something that according to the Yezidis has been neglected by the christians and muslims.

According to the Yezidis Shaitan is not only the lord of this world but also its god. He has ascended from heaven to help man and lead the souls to paradise. Another reason for the

Yezidis to worship Shaitan instead of Allah is that they believe that the peacock is sent to be the god of mankind. He is a manifested form of the divine and thus more accessible for the prayers of man. Allah is too abstract, impersonal and distant to be worshiped. They also believe that if Allah is the supreme good he does not need to be appeased since a completely good god will never be angered or inclined to punishments. Melek Taoos is more "human" and has more temperament and thus demands more respect.

The ceremonies of the Yezidis

An old priest walked along the Euphrat at night. Suddenly he saw a group of people that were conducting a peculiar and terrifying ceremony. He soon realized that the area was the ruins of the ancient Babylon. He hurriedly left the area. It was later explained to him that the participants of the ceremony must have been the mystical Yezidis. The Yezidis has always been known to conduct strange ceremonies. Their greatest festival is on August 10 when they are going on pilgrimages to mount Lalesh to celebrate the memory of Sheik Adi. Often the celebration can seem slightly orgiastic and to non-Yezidis frightening.

The basis of the ceremonies of the Yezidis are gathered from different sources. From christianity they have probably gotten the celebration of the Good Friday night, when they are drinking wine and are eating a special bread while singing and reciting legends.

Apart from this, there are no other christian influences. Islam on the other hand has influenced the Yezidis to fast and to make pilgrimages, mainly to mount Lalesh. Since the majority

of the Yezidis are nomads, their whole life is a pilgrimage from one place to the other. Some Yezidi priests are traveling around in the villages to conduct ceremonies. They are greeted like kings and are given anything they might wish. One of the ceremonies is the "greeting" of Melek Taoos which surely is an ancient sun cult ceremony. They place a statue of Melek Taoos on a pedestal and gather in a ring around it. When the sun reaches up above the horizon they throw themselves to the ground and greet Melek Taoos. Some are reaching deep trance states during this ceremony and are experiencing a true contact with the peacock lord.

The most sacred place of the Yezidis is Mount Lalesh, where Sheik Adi lived and died. Here is also the original Melek Taoos statue. In a huge square building with numerous rooms, passages and hidden tunnels have the Yezidies their holiest and most secret possessions. Here is apart from the statue, the skeleton of Sheik Adi and some of his belongings. The passages in the building are constantly lit. The sacred objects are placed in a cave under the building where only the high initiates among the priests are allowed to enter. It is in here that their most powerful ceremonies are conducted.

The Yezidian Theology

In the beginning God created a white pearl that he threw in the great ocean. Of this pearl, our world was created. But first God had created seven angels, or gods. The first one of these was Shaitan. The seven angels created the other planets and the stars. When creation was completed God decided to send the angels to rule the earth. Every angel would rule the earth for 10 000 years. The present ruler of earth is Shaitan or Melek Taoos. He has reigned for 3 000 years and has thus 7000 more years to

rule. This is similar to Kali Yuga which also is claimed to last about 10 000 years, and which has been upon us a couple of thousand years. After his reign, Melek Taoos will return to paradise, followed by his loyal people and ruling the other angels. The faithful Yezidis will be carried into paradise in a basket on the head of Sheik Adi.

For the Yezidis, Melek Taoos is a bringer of culture. He gave them their laws, structures and ceremonies during the time when he lived among them. He gave them knowledge, just like the fallen angels of the bible, Other than the peacock (Taoos), the serpent is also an important symbol of the Yezidis. Shaitan is sometimes pictured as a serpent; the same serpent as in the garden of Eden.

The Yezidian theology is full with dark magical elements. The peacock itself has since the beginning of time been connected to dark powers and magic; especially in Babylon. The Yezidis themselves have a somewhat strange explanation to why Shaitan is depicted as a peacock. They claim that it begun when a spirit named Jesus arrived to earth in human shape to war against Shaitan. Jesus tried to claim Shaitans power over the earth. Jesus had planned the crucifixion to, if he died on the cross, as a spirit take over the power of the earth. But Shaitan, whose power were greater removed Jesus from the cross and placed a copy of Jesus there instead. When the copy appeared to be dead it was placed in the grave where it were disintegrated. When the two Marias found the grave empty they were shocked. Then Shaitan appeared and explained that Jesus had been driven off the earth and now reached other levels. They did not believe him. To prove his ability he tore a peacock to pieces and then made it alive again. After this he

choose the shape of the peacock and became Melek Taoos, the peacock lord.

The social structure of the Yezidis

The Yezidian society is strictly hierarchic. Apart from the more "mundane" leaders they have a number of priests. The highest grade has the Sheiks'.. They are the successors of Sheik Adi and the high guardians of his tomb. No decisions can be made without the approval of a Sheik. He demands the greatest respect, something that he always receives. Some Sheiks are taking advantage of their position and demands money for rituals that can guarantee" that the donator shall reach paradise. After the Sheiks there are the 'Emirs' who are successors to Jazid. They are advisors in mundane questions and their advises are always decisive and are never questioned. Under them are the "Kawwals" who are responsible for the musical side of the culture. A Kawwal must know all religious hymns. After the Kawwals are the "Pires" who is leading the fast and all practical details of it. The "Kochaks" are the prophets that are channeling messages and visions from Melek Taoos. They are also interpreting dreams and mystical experiences. After the Kochaks are the "fakirs" who teaches the youth the songs and the religious music. The also instruct in ecstatic dancing. The seventh and the last in the hierarchy is the "mullas" who are guarding the sacred texts and teaching the children the religion. The grades are seven as most other things among the Yezidis. Seven is a holy number and can be found in many parts of the Yezidian tradition. A Yezidi Sheik has a next to dictatorial power. Before a wedding he has the possibility to spend a night with the woman who is getting married, a tradition that is seldom practised these days however. A Yezidi can like the muslims have four wives, granted of course that he can support

them. But also this tradition is not commonly practised. The wedding ceremony is also slightly different from ours. The bride is locked in a dark room, without the slightest light. During this time the others are feasting and celebrating with food, wine, dance and singing. When the night arrives the man carrying a torch is releasing his future wife from the room.

The towers of Satan and the mystical force

Although the Yezidis have been despised, they have also been feared. Numerous legends have been told about them and their terrible forces. Most feared are their seven holy towers. They are commonly called "towers of Satan". Inside these towers Yezidi priests and magicians are conducting ceremonies and rituals. The seven towers are placed all around the middle east and are connected in a magical network. Through the towers and the power net they are transmitting certain impulses over the earth to influence different situations according to the will of Melek Taoos. In the early thirties a british officer, after a visit among the Yezidis that they ruled the earth with their mystical powers. He also claimed that they were responsible for the first world war, the russian revolution and the stock crash. He also claimed that they could execute people through telepathy,

Some theories have claimed that the force of the Yezidis is an inheritance from the old Sumerians that has been transmitted through beduin magicians. Perhaps it was this force that the writer Bulwer- Lytton called 'Vril'. The power of Vril was both fantastic and terrible and hidden from the mundane man. Are the Yezidis controlling a force that the Sumerians possessed and with their complete disappearance was lost to the world? This power that has its legendary origin in Atlantis lives on and

has been administered among a small number of magicians all over the world and through the times until our days. A Scandinavian organization worked until a few years ago to channel this force from the Yezidian towers to the north. A work that has been carried on by Dragon Rouge.

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Yezidian ritual to invoke Melek Taoos and the esence of Shaitan

Create an altar outdoors before dawn, or indoors in a place that the first beams of the sun will reach. The altar should be made of natural stone. A picture (statue or drawing/photo) of a peacock, and a serpent made of clay or other suitable material should be placed on the altar. The magician should also get a black stone to place on the altar. This stone should be intuitively found seven days before the ceremony. The magician should also place his wand on the altar. A piece of red

cloth is covering the altar (arabian style cloth is suggested). Other magical tools (amulets, candles or incense) can also be used together with a peacock feather. A small fire or candle should be lit before the ceremony. All blue objects should be avoided.

The magician should begin the ceremony with an invocation of the djinns.

O Azazel, lord of fire, I am invoking the presence of you and your sons, the djinns, at this ceremony. Ya! Yazata Azazel!

The magician enters a mediation before the altar and focuses on the fire and lets its force fill his body and soul. When the first beams of the sun appears the magician bows before the altar in a muslim manner and chants:

Ya! Yazata Melek Taoos, Ya! Yazata Azazel, Ya! Iblis, Ya! Zat-i Shaitan!

The magician repeats this procedure three times (including bows and chants). Then the stone is placed in the hand and the magician should feel how the power of Melek Taoos and the towers of Shaitan are filling it. Then it is placed next to the Muladhara chakra and the stone and the rising sun awakes the kundalini. When the kundalini has reached the head and consciousness the magician takes the stone in his left hand and the wand in the right, he raises both arms and chants:

Ya! Zat-i Shaitan!

Gothic Magic

Goetic magic can not be overlooked when studying dark magic. With its demons, evocations and suggestive sigils it has had a strong attraction on many magicians and there are many stories about powerful and often devastating results. When Aleister Crowley met Allan Bennett for the first time Bennett said "Little brother, you have been meddling with the Goetia". Crowley answered that he had not. Then Bennett replied: "In that case the Goetia has been meddling with you'.

Goetia is the name of the first and most famous part of the Lemegeton grimoire - The Lesser Keys of Solomon. The Goetia contains descriptions of 72 demons. How they will appear before the magician during an evocation is described, as is their title and the infernal hierarchies under their command. The sigil of every demon is also included together with the necessary ceremonies. The Lemegeton also consists of other parts like the Theurgia Goetia that includes 31 spirits connected to the directions of the compass and their subordinates. The Theurgia Goetia contains numerous spirit sigils and the spirits are described as being both good and evil.

Crowley used the Goetia together with his friend George Cecil Jones. They invoked the demon Buer who is connected to the healing of diseases. They wanted to aid Crowley's magical teacher Bennett who was severely ill with asthma. Bennett needed to travel to a warmer climate than England but lacked the economy for such a journey. Crowley and Jones managed to evoke Buer to visible appearance, but since his shape did not exactly match the descriptions in the Goetia they believed the working to be a failure. Shortly after the ritual things happened in a miraculous way and Bennett was able to leave England. Crowley had to acknowledge the ritual as a success.

Solomonian Magic

There is a genre of magical books that claims to be written by King Solomon or to describe the Solomonian magical arts. The two most known Solomonian writings are *The Keys of Solomon* and *The Lemegeton - The Lesser Keys of Solomon*. Solomon was famous for his wisdom and the legends claim that he controlled great hordes of spirits and djinns. The Solomonian magic is mainly a method to conjure spirits using sigils. It is generally doubted that the books about Solomonian magic actually derives from the legendary king Solomon. But this magical tradition can nevertheless be traced back to the 16th century. Solomonian magic is probably related to babylonian magic and can have entered the jewish tradition through the babylonian captivity. Many of the demons in the *Goetia* are babylonian gods or spirits, or connected to any of the surrounding traditions. What also reveals a Babylonian connection is the central use of the number 6. This number was central in babylonian culture and we are still dividing the time according to this system. Thus the Solomonian tradition is connected to astrology.

Although Solomonian magic includes invocations of angels, prayers and chants to Jehovah it is to a great extent demonic and thus goetic. Already in the legends about king Solomon his many meetings with demons and djinns is mentioned. He had lively discussions with demons such as Morolf and djinns made magic before him and the Queen of Sheba. The early Solomonian text - *The Testament of Solomon* is from the first century ce, and lists 36 demons as rulers of the dark. But even if the main part of the Solomonian tradition is from the middle ages and the renaissance we can suppose that the knowledge is much older. A gnostic Nag-Hammadi text describes the creation of 49 androgyne demons “whose name and functions

can be found in the book of Solomon”. This is a very early reference to a Solomonian text. Perhaps the Solomonian tradition was practised among gnostic sects. The German scholar Kieswetter has created the theory that the name Lemegeton, whose meaning is mystical and clouded, could have been the name of a gnostic magician. The Lemegeton can be viewed in a number of copies on the British Museum.

Goetic magic is often called "low magic" unlike the theurgian "high magic". Often low magic and Goetic magic is viewed as concerned with "lower" material goals. But if one studies the theurgian magic one will find out that both forms of magic is related to similar goals. Low magic in the Goetic sense is not to be understood as low in a qualitative way. The demons are teaching also the higher arts and wisdom. Goetic magic is rather ktonic magic that contacts the powers of the earth and the underworld. Goetic magic belongs to the night side and theurgian magic to the day side. The word Goetia derives from a Greek word denoting magic and sorcery. A "Goetes" was a practitioner of the black arts or sorcery in comparison with the priestlike "magus". But magus can today also denote the dark forms of magic (and practitioners of The Great Work of Alchemy), but the old name for a practitioner of the black arts was Goetes. Even if the Goetia in the Lemegeton is the main document of practical goetic magic, goetic magic does not necessarily only come from the Goetia. Goetic magic is a term that can cover the complete qliphotic tradition. Goetia contains important keys to the deep qliphotic work and the left hand path. This makes the Goetia an even more advanced, and also dangerous writing than what is generally thought.

Shemhamphorash

The introduction to the list of demons in the Goetia presents the keys to the goetic magic. Before the demons are presented the word Shemhamphorash is written. This is denoting the name of God, which equals the number 72. The number of demons in the Goetia is also 72. The Goetic demons are the shadows to God and creation. Those are the spirits of the Qliphoth that inhabits the anti worlds of the Sitra Ahra. The number 72 contains the keys to qabalistic, qliphotic and goetic mysteries. The key to Shemhamphorash and the name of God and his 72 angels is hidden in Exodus 14:19-21. Each verse written in hebrew contains 72 letters. If one places the verses on top of each other one gets 72 straight columns containing three letters each. If one places the holy suffixes EL, AL, IH or Yah the 72 secret names of God is revealed.

The number 72 is not a coincidence. In the center of the qabalistic view of the universe and creation there is the number 6. The number 6 represents the sun and the middle of creation - the sephirah Tiphareth or its dark counterpart Thagirion. The symbol of creation and the number 6 is the hexagram that unites what is below with what is above in two triangles. The number 6 is in the babylonian tradition what the number 10 is today. The orbit of the heavens and the planets around the world of man consists of the zodiac with its 12 signs (6x2). These are also called sun signs. If we multiplies the suns signs with the number of the sun - 12×6 we will get 72.

Shemhamphorash and the 72 names are connected to the creation of time and space. The 12 months are ruled by the sun signs and 6 spirits (12×6). The 24 hours of the day/night cycle is ruled by 3 spirits ($24 \times 3 = 72$) that represents every hours growing, climax and decline. The number 72 also belongs to the four elements, Gods name IHVH and the four directions. In this case, 18 spirits (6×3) are representing each direction and

element. The god names and angels in the shemhamphorash represent the basis of time and space in existence. The goetic demons are their shadow sides and the forces that can open up gates in time and space.

There is a connection between goetic magic and gothic magic. Gothic magic derives from the dark magical god Odin, also called Got. His teaching is created around the principles of the universe that appears in the forms of the 24 runes. The number of the runes multiplied with 3 (which is a central number in the nordic tradition) is 72. Thus every rune can be linked to 3 goetic demons each. And 72 becomes 9 which is the most important number of Got through numerological addition, $7+2$. The relation between goetic and gothic magic is explored in higher grades of Dragon Rouge. The most well known meeting between goetic and gothic magic is in the Faustian tradition. The classical Faustian grimoire "Magia naturalis et innaturalis" contains spirits that are also included in the Lemegeton and the Solomonian magic.

The 36 demons of the testament of Solomon that are believed to bring illness are connected to the zodiac and the numerology around Shemhamphorash. The twelve signs of the zodiac rules different parts of the body and the 36 demons are believed to attack these parts. In the Testament of Solomon 36 angels that are believed to banish the demons and cure illness are also described. Three demons of illness are connected to every sun sign and thus we get the 36 demons. 36 multiplied with 2 gives us the number of Shemhamphorash. The number of the beast of the apocalypse, 666, is also hidden in the number of Shemhamphorash. It is a human number and carries the secret knowledge about the hidden potential of man. We can receive the number of Shemhamphorash by multiplying the sixes with

each other and then divide them with their number which is 3;
 $6 \times 6 \times 6 / 3$.

Shemhamphorash is connected to the name of God IHVH, which is also called Tetragrammaton and was viewed so holy that it was not allowed to be spoken. The proper pronunciation is unknown, but combined with the vowels in the title of God, ADONAI, the lord, we receive Jehovah. In the Tetragrammaton we can find correspondences to the four worlds, the four beings in the vision of Hezekiel, the four elements etc. The dark counterpart of God, cursed and feared among qabalists, carries the name of God backwards: CHAVAJOTH. The shadow of God belongs to the Qliphoth and represents the demonic correspondences of the number four, the four worlds of the Qliphoth, the four rivers of Inferno, the demons of the four directions and rules the elements. The dark counterpart of God rules over all the 72 demons and all infernal hierarchies.

The name of God based on the Shemhamphorash consists of 72 letters that are created from the names AIN SOPH and the ten Sephiroth, also including the word KDOS (holy) and the sentence KONHSMIMWARS, "the creator of heaven and earth" (Genesis 14:19). The name consists of the creation and its structure, including a triple hymn to the creator. A shorter version of the Shemhamphorash as the name of God consists of 42 letters that includes the ten sephiroth alone. An even shorter version includes only 12 letters based on the three highest sephiroth. The entire name is KTRHHMHTBWNH. A darker version of Shemhamphorash opens the gates to the dark side. Its name consists of twelve letters where Kether is replaced by Daath. This entire name is: HHMHTBWNHD AT.

The Demonology of the Goetia

In the centre of the Goetia is the demon Belial which is also mentioned in the bible. In classical demonology Belial is connected to Sodom and Gomorrah, the two cities that God viewed as sinful and thus destroyed. Belial was to be worshiped in the temple of Sodom. The darkest adepts are striving to rebuild the temple of Sodom. Belial is supposed to have been created directly after Lucifer and to have entered the abyss together with him. Belial means "the one without value" or "the worthless one". Some interpretations, however, have claimed that his name can be connected to the words Bel "lord" and Al "god" which becomes; "the lord of gods" and is a babylonian god form. In the Testament of Solomon it is instead Beelzebub that is the highest among demons described. It is told by Solomon how he conjures the lord of the demons Beelzebub or Belzeboul:

“And now i commanded Beelzebub to appear and I placed him on the throne and asked: ‘Why, o, lord are you sole ruler of all demons?’ And he answered me: ‘Because I am the only one still left of all the angels that fell. [was the first angel in the heavens and called Beelzebub. An now I control all those that are bound in Tartarus”.

Beelzebub reveals that he overthrows kings and places demons in peoples minds so that they are lost to heaven. His wishes to destroy the world. Only then will he receive peace. Some archeological findings are pointing towards the fact that Beelzebub derives from a Phoenician god called Belsebel, which is translated as "the lord of the lords". There are certain interesting connections between Beelzebub and Belial.

In the Goetia it is told how the 72 demons are placed in a brass vessel together with all demonic legions. This brass vessel is an

important aspect of Solomonian demonology and appears in different versions in Jewish and Arabian myths like "Thousand and one nights'.

It is told that Belial, Bileth, Asmodeus and Gaap was the rulers of the demons. They were commanded into the prison of the vessel because of their pride. With a divine sigil that is illustrated in the Goetia he bound the demons and threw it into a deep lake or hole in Babylon. The inhabitants of Babylon wanted to see what was inside the vessel and came to the lake in hope of finding great treasures. When they opened the vessel all the legions of demons came out and returned to their old places. Only Belial stayed and entered a statue and answered questions from those who worshiped him with sacrifices, and he was their god.

Belial of the Goetia and Beelzebub in the Testament of Solomon are demons that have stayed and became a link between the world of man and the world of demons. These deities have a special role for the dark magician or Goete. In the qliphotic Qabalah there are connections between these demons and Ghagiel - the night side to the Magus sephirah Chokmah. The Qabalah describes Belial as a dark personification of Ain Soph united in the powers of Ghagiel. In these descriptions Belial is described as a dark man-dragon that denies God. In the Goetia he is described as two beautiful angels in a wagon of fire and preaching that he was one of the angels to fall first. Beelzebub rules Ghagiel and the forces that works against the word - Logos (John 1:1-3); creation and its mathematical geometrical laws and order. At Chokmah the white magician becomes one with the word and formulates it once again. The dark magician formulates the silent word word that opens the gateway to another universe. Ghagiel is a form of the black light - the night side of Ain Soph - that through the

Qliphoth and the left emanations manifested as an anti force to the laws of creation. This is the esoteric understanding of Beelzebub's desire to destroy the world as described in the Testament of Solomon. This corresponds to the opening of the eye of Shiva - the third eye - and the annihilation of the universe that will follow.

The demons of the Goetia can be divided into the 24 hours of the day/night cycle and are ruling different hours. The demons are also ruling the four directions. The demons Amaymon, Corson, Zimimay or Ziminar and Géap are ruling east, west north and south, The demons are divided into a hierarchy of seven levels that are connected to the seven planets in traditional magic. The sigils of the demons are created in the metal of the corresponding planet. Certain demons have more than one title and are connected to several levels. These seven grades of demons are connected to the planetaric levels of the Oliphoth from Gamaliel (the Moon) to Satariel (Saturn). To Gamaliel-the Moon fifteen demon marquises belong. To Samael-Mercury fourteen presidents belong. A'arab Zaraq-Venus is ruled by twentythree dukes. Thagirion-the Black Sun are ruled by the nine demon kings, including Baal, Belial and Asmodeus. Golachab-Mars is ruled by twelve counts. Gha'agsheblah-Jupiter is ruled by seven princes. Satariel-Saturn is ruled by the demon knight Furcas. Apart from belonging to different planets the 72 demons are connected to the 12 astrological signs and the four elements. The character of a demon can be read from the corresponding astrological sign, planet and element it belongs to. The demon is representing a dark aspects of these characters.

The ritual magic of the Goetia

There are complex instructions for the conjuration of demons in the Goetia. The magician is supposed to stand in a magical protection circle, often including holy names. In a drawn serpent that is coiled two and a half times around the circle names of angels and gods is written. In the circle there is a hexagram in each direction in which it is written Adonai and with a T in the middle. Outside the circle four candles are burning in each pentagram in which it is written Tetragrammaton. A triangle outside the circle is the area where the spirit is to be evoked and be kept inside. The base of the triangle is towards the circle and its edge are pointing towards the direction of the demon, since it is from this direction that the demon will arrive. The magician should carry the hexagram of Solomon written on a parchment made of calve skin on a protective hood on the white chasuble. It should be covered with a piece of white linen. The hexagram is to be revealed to the spirits when they appear to make them obey and reveal themselves in human form. On his chest the magician carries the pentagram of Solomon made in gold or silver. On the back the sigil of the spirit should be drawn. The magician should hold a magical ring over his face when the demon is arriving to protect him against the infernal sulfur and the demons deadly breath. The brass vessel of Solomon is described just as the sigils that will bind the spirits in them. The Goetia also describes what days and hours that are suitable for conjuring certain demons. Other attributes such as incense, a sword and a wand are also described. The proper incantations are also included. If one does not work, one should try another. If the demon still refuses to appear one should evoke the demon king that is ruling the direction of the demonic force. More and more intense and commanding incantations are read to force the demon to appear. When the demon finally appears there are descriptions how to welcome it. Finally there are instructions for the magician to banish the ritual area to make the demon

return to the abyss or to place it in the brass vessel. This magic was performed by both white magicians and qabalists like the Baal Shem who were goetic magicians.

The Goetia and the left emanations

In the beginning there was the Ain, or the eternal state that can only be described by what it is not. Thus Ain represents a negation. Ain is the timeless and the limitless. Without core or circumference. Light and darkness united. Conscious and unconscious at the same time. In Ain a wish to become self-conscious was born, but there existed nothing outside Ain and thus nothing that could reflect it. One part of Ain wished to create the world to mirror itself in it. This form of Ain is called "the thinking light!" or she- yesh-bo mahshavah and belongs to the "right side". The other part of Ain wanted to remain inside itself and rejected this idea. This form of Ain is called "the not thinking light" or she-ein bo mahchavah and belongs to the "left side". The right light separated from the left and created an empty space inside itself. This process is called zimzum and in the space the right light created a number of emanations that are called "the right emanations". The light of the right carried the idea of laws that are manifested through the mathematical geometrical structures of the ten holy sephiroth, which are the foundation of the created world and is called God.

As a shadow of the emanations of the right light anti-creations are created at the same moment from the left light. These anti-worlds are created through "the left emanations" and are called the Qliphoth and the Sitra Ahra-the other side. They are working against the plan of the right light by bringing individuality and self-consciousness to the created beings. By the arrival of self-consciousness the right emanations are not

able to mirror itself separately in its creation. The mirror is broken in several pieces. Thus the Qabalah explains that the nature of evil is separation. At the same time the condition of creation is separation and distinction. The right light is creating by separating from the left light and from its creation (this god is not a pantheistic god but a separated monotheistic god). During the act of creation God is separating the sky and the earth, light and darkness (Genesis 1). When the parts of creation are self-conscious they can separate from the creator and begin their own acts of creation. This stops the original divine plan. If the created beings gain self-consciousness they are separated from God and become like God. The left light are by the unconscious called darkness and "the great dragon". In the Garden of Eden there were two trees. The tree of life belongs to the right light and corresponds to the ten sephiroth and stands in the east. The tree of the left light is the tree of knowledge that corresponds to the Qliphoth and it stands in the north. The Qabalah describes how the left light shines from the north. It is generally thought that the darkness and evil corresponds to the north. The light of the north is the light of Lucifer and humans can take part of it by eating the fruits from the tree of knowledge.

The left light has been connected to pride, sexuality and the thirst for knowledge. These factors have made the created to want to reach independence in relation to creation. The legends about the fallen angels and the fall in the Garden of Eden describes this. According to the Jewish tradition God gave man the law, the Torah, as a structure to keep inside the frames of God's creation. The left light are breaking these laws and are presenting man with a possibility to decide what is good and what is evil. The left light teaches man an existential maturity in relation to God, like a child to its parents. Only when man has eaten from the tree of knowledge that are presented by the

serpent is the sexuality awakened. Man can now use the sexual force to reproduction but also to reach divinity. The left light teaches man to become like God and certain dark qabalists mean that the left light serves to make God truly self conscious. The mysteries concerning Thaumiel and the opening of the black hole are connected to when a man is reaching the god state and passes through his own zimzum process to create his own universe.

In the void that the right light first created certain anti-existences were created. These were the qliphotic demons. They are spirits that are living outside the two outer poles of creation - birth and death. Thus they belong to the underworld and are also called the Goetic demons. They were part of the cause that the vessels broke in creation. The two principles of creation is form and energy, described as vessels and divine light. During the creation process some vessels cracked and 288 sparks of divine light fell into the abyss. These sparks are fallen angels that are existing in the abyss as Luciferian light. By searching in the abyss for these sparks, man can reach the knowledge to become like God. These sparks are the light in the darkness and are sometimes likened to a glowing dragon in the centre of the underworld or as Lucifer standing at the center of the earth and the Inferno. The 288 sparks are goetic forces. We know that the goetic mysteries exists in the Shemhamphorash. We also know that the demons are ruled by four demon lords. If we divide the number 288 with 4 the result is 72.

Goetic magic in Dragon Rouge

The Goetic magic has an obvious role in the qliphotic draconian magic. The Qabalah consists of ancient teachings

about the mathematical geometrical basis of the universe. It was developed in Jewish mysticism but derives from Platonic and Pythagorean ideas, that can be traced to even older sources. According to some, it can be traced to Sumerian or Babylonian roots. Others are suggesting ancient Egypt. Many occultists believe that it flourished in the legendary Atlantis. The Qabalah is a mystical mathematical language to understand spiritual processes. It is very probable that similar ideas have appeared in many different places all around the world. In Dragon Rouge we are working in a modern and dynamic way with the Goetic magic. We have removed aspects that are bound to certain cultures and religions and kept the purely magical aspects. The dark magical way of working with the Goetia can be more demanding since it demands a high mental focus. There are three main forms of Goetic magic:

1. Traditional
2. Modern
3. Dark magical

The traditional form is working exactly according to the Goetia or other grimoires. The magician creates sigils in the proper metals, creates special robes and gets all special tools. The ceremonies are exactly as in the books, with prayers to Jehovah, Adonai and the angels. The advantage with this method is that it has power from its long tradition and has been used by many.

The negative side is the very advanced material tools and necessities that are needed and that the conjuration is from a rhp tradition. It can feel odd to use angels and prayers that are not part of one's world view but if one looks beyond the surface and upon the archetypes behind it can be used nevertheless.

To use the archetypal elements is what the moderns form is centered around. Hebrew letters and biblical words are erased. The circle is only a plain circle and the triangle a plain triangle. Other symbols of power is added from the magicians own tradition. The magician is using a modern text, perhaps created by himself. The process of changing the Goetic magic is very difficult since it is so intimately linked to complex symbolical aspects. Much can be lost if the magician is not careful and experienced enough to know what to remove.

The dark magical form should only be used by magicians who are working in a qliphotic path of initiation of the left hand path. It can be a dangerous path that demands great control. Here, the magician is not working as a being of light in creation. The magician goes beyond his human nature and becomes one with the shadow. The magician does not use any circle or triangle. The magician meets the demons as one of them and often in a sexual contact.

The most common form of goetic evocation in Dragon Rouge is when the sigil of the demon is drawn on a piece of paper. The color can be adapted to the element of the demon. The piece of paper is placed upside-down behind a crystal ball so that it can be seen right through the crystal ball. The note and the crystal ball stands inside a triangle in the direction that corresponds to the demon. The magician sits in a circle and directs his wand towards the sigil. The name of the demon is chanted while the magician is gazing into the sigil. The magician has a picture of the demon in his mind as described in the Goetia and what of its qualities he wants to contact. Often the demon appears in a different for than that described in the grimoire. Perhaps the demon sigil becomes three-dimensional and changes into a shape. When the demon appears the magician communicates with it and asks for its help of

wisdom. The contact is reached when the magician connects the worlds (triangle-circle) with his wand. When the contact is broken the magician places the wand before himself as a barrier between him and the triangle.

practices

Fifth month

- Continue with the previous practises in accordance with your tutor.
- Develop the communication with your Daimon through automatic writing, meditation and the creation of sigils etc.
- Meditate in front of your shadow. Dance with your shadow.
- Choose a suitable demon from the Goetia and draw its sigil. Place the sigil behind a crystal ball. The crystal ball and the sigil should be placed in a triangle. Next to the crystal ball there are two black candles. Use suitable incense. You are sitting in a circle and calls the demon with its name and by gazing at the sigil. End the call when you are finished and remove the seal. Cover the crystal ball with a black piece of cloth. Draw a line with wand/dagger on the floor between you and the triangle. Finish with a purification.
- Conduct the Melek-Taos ceremony.

LETTER 6



Letter 6 is the last letter in the first part of two of the Samael-3.0° course. An in depth analysis of the runes is included, based on the Uthark which is the foundation of the runosophical gothic magic of Dragon Rouge. A comparison with the traditional futhark is also included. Odin is one of the main deities in dark magic and he is also known as “got”. Goetic magic could in fact be traced back to Odin (Got) and runosophy. The oldest finding of a rune row and the only uthark ever found was found on Gotland. Goetic magic is a Helwegr, where the domains of death and darkness is entered and passed on the path towards true illumination. This is the path of Odin’s initiation and the path of the draconian adept. Hel, Lilith and Kali are the dark goddesses that are the gates to the darkness and illumination. They are NOX. In the darkness we can find the limitless and the power that is the red dragon. Here we can also find the normally invisible power of the black dragon, le Dragon Noire, the shadow of the dragon. We will in this letter include a text about this dark force; a force that can be connected both to the gothic magic and necromancy. We will also shortly present the magical term XON, one of the most abstract and advanced magical phenomena in the higher realms of astral workings and clairvoyance. The Samael qlipha confronts us with terms and concepts that will reach beyond the frames of reason and the only way to understand their meaning is to experience what is hidden behind them.

The Uthark and the runes

The Rune-rows

The rune-row is not an alphabet comparable to Greek or Roman alphabets. The rune-row begins with another set of letters f, u, th, a, r, k etc. Thus the rune-row is called the Futhark. This rune-row and its order of runes was found on Gotland, on the Kylver-stone, and on other items like the Vadstenabracteate and the Grumpanbracteate. The most common theory regarding the origin of the runes is that they are derived from Greek or Roman alphabets. But the fact that the runes are placed in a Futhark makes this rather unlikely, since it is no abc-alphabet. The position of the runes indicates a strong connection to the old nordic spirituality and world picture. This might indicate that the runes appeared independently in the old Norse tradition. The runes were not originally letters used for writing, but magical symbols. This is made clear through the oldest runic findings which reveal a magical character. Only after the cultural decline in the Viking age were the runes degraded to trivial use, something that can be observed on the numerous rune stones. Even after the arrival of Christianity, the runes were used for protection, also in churches. In the church of Hemse on Gotland, the priests pulpit is protected with a couple of Futharks. If the christian powers could not protect the church, they must have thought it best also to let the old runes of Odin be of assistance.

The elder rune-row consists of 24 runes and this is the most common row in magical use. The rune-row is divided into three aetts, each aett has eight runes. There is the aett of Frej, of Hagal and of Tyr. The younger rune-row has sixteen runes. This row exists in two versions, the Norwegian Swedish and

the Danish (also called the “common”) rune-row. It was not used as frequently in magical practise. There is also an Anglo-Saxon rune-row of 33 runes where the Elder Futhark is extended with nine (!) additional runes. Even if the Scandinavian 16 stave rune-row was not commonly used in magical practise, it has had great influence on magical traditions through the Armanen Futhark of Guido von List. It is thought to represent the power songs and runes that Odin obtained during his initiation. Although the Armanen Futhark is lacking in historical evidence it is used in many modern runemagical circles.

A disputed version of the Elder Futhark is the "Uthark". According to professor Sigurd Agrell, who published books on the subject during the nineteen thirties, the first rune should be placed last. Thus a rune-row with a new meaning, in accordance with numerological theories will arise. In his book "Lapptummor och Runmagi" Agrell writes:

"At the positioning of the runes in a Futhark (one beginning with the runes L, u, th, a etc) a cryptographic trick has been used: the last rune is placed before the others. Thus it has been made impossible for the uninitiated to know the real order of the runes".

In "Runornas Talmystik och dess antika förebild" and "Senantik Mysteriereligion och Nordisk Runmagi" Agrell reveals similarities between the numerology of certain antique mystical cults and the runic tradition. The problem of the Uthark theory is the lack of findings to support it. There are some occasional findings that could be Utharks, but the first rune might only be missing. The fact that the Uthark theory makes sense from a numerological perspective of the nordic tradition supports its probability.

It could be that Agrell is right in his thought that the rune-row was enciphered, only to be recognized by initiates. We know that the nordic magicians created numerous secrets and hidden runes and that the runic tradition consists of many levels. The Futhark could be the outer exoteric runerow while the Uthark the inner esoteric.

The 24 stave Elder Futhark is commonly used in runemagical circles. It exists in two main versions used by different practitioners. Some are placing the "d" -Dagaz- last, while other are placing the "o"- Odal- last. The latter version is derived from the Kylver stone, but the first is more common. In German rune magical circles and among those inspired by national Romanticism and Guido von List, the Armanen Futhark is used. Some are also leaning towards the race mystical theories of List while others are excluding this. In Sweden the Uthark has been used by some runemagical groups. The 24 stave Elder Futhark is presented by Edred Thorsson, in his books "Runelore" and "Futhark - a handbook of rune magic", and Freya Aswynn in her book "Leaves of Yggdrasil". Thorsson is describing the 16 stave Scandinavian Futhark in "Northern Magic" and the Armanenrow in the book "Rune Might".

The Uthark is a magically potent version of the rune-row. Even if its historical anchorage can be discussed, it corresponds to the language and mythology of the Old Norse culture. The wealth rune Feh representing the goal and reward is placed last, which also seems logical. Also, Ur denotes the wild primeval ox while Feh represents the tame cow, which creates two opposites in polarity in the Uthark. We will now explore the Uthark.

The Uthark

UR (u): The Ur rune denotes the primeval state and the origin. The Ur rune is the Ur (original)-ox or the Ur-cow which in many myths represents the state before creation. In nordic mythology it is the cow Audhumbla. If we were to turn the Ur rune so that it would look like a normal "u" we can see how it illustrates the horns of the animal. From the udder of Audhumbla four rivers of milk are flowing, feeding the other primeval being Ymer. The rivers of milk are the inherent nourishing force of the original state that spreads out in the cardinal directions of space. From a saltstone clad with white frost Audhumbla licks out the god-triad of Voden, Vile and Ve . The saltstone is the crystal shaped form in which gods and runes can be found. This is the potentiality of the original state which is actualized and manifested through the following runes of the Uthark. The crystal returns in the Hagal rune. The Ur rune also illustrates Ginnungagap, the wide-open crack of primeval chaos and the original emptiness. The Ur rune is the womb from which everything is born and created.

THURS (th): This is the rune of the giants and the thurses. It represents the two primal forces of chaos, the giant realm Muspelheim, the world of fire and Nifelheim, the world office. These worlds are inhabited by fire-thurses and rim-thurses respectively. Thurs represents the extremes - the forces and worlds that are outside the order of the cosmos. These are the forces of darkness that are both frightening but also contain the outmost wisdom and power of creation. The two primal forces of chaos are driving the world forward and are preventing it from becoming stagnant. The forces of chaos are in the end destroying the gods and their world, to enable the creation of a new world. Thurs is "the other", the anti-thesis and the

opposite. Thurs is the world of giants, trolls and all dark beings. The giants are often fighting with the gods. But the gods are receiving their wisdom from the giants who are in possession of the utmost wisdom. The giants are a race of gods who appeared before the Asirs. The twin-being Ymer belongs to the Thurs rune and the number two. Thurs is the rune of witchcraft and dark magic.

AS (a) : The rune of the Asirs. This rune belongs to Odin and the gods. It represents the wind and the breath. Odin is the god of storms and winds. He gives life and spirit to the first human couple: Ask and Embla. The As- rune is connected to 6nd, which is breath and spirit - the spiritual core man is given by Odin. In the Uthark it is the third rune, three being the divine number. The original gods are appearing in triads : Voden, Vile and Ve and Odin, Honer and Lodur. The As rune is the synthesis of "Ur" and Thurs". As is the rune of the power of creation - the rune that shapes cosmos from chaos. The first Asirs kills the giant Ymer and create the world from his body.

REID (r) : The rune of order. This is the rune of the god Thor and is called the "Wagon rune". Thor is reidatyr, the wagon-god who rides in his wagon with his hammer Mjölfnir, to fight the forces of chaos. This rune is connected to the number four (the wheel, the cross etc) and is also the fourth rune in the Uthark. The Wagon rune also represents the swastika and the sun cross (an equal armed cross in a circle) that illustrates the wheel of the wagon and the journey of the sun in the sky where it banishes the forces of darkness. The Reid rune symbolizes the four seasons and Thor is the god of agriculture and the protector of farmers. The name of the rune is also connected to riding and illustrates the four legs of the animal. Reid also denotes "right" and "rita" - cosmic order. Thor is the upholder of order. If the Tyr rune illustrates the power of laws, the Reid

rune makes sure that the laws are followed. Reid is connected to agriculture, the wheel of the year and the cycles of nature. Life is a journey through different levels of change, loss and return. Reid as the Wagon rune denotes this journey. The four cardinal dwarves belong to this rune. The Reid rune is the rune of rhythm and Thor marks the time, the pulse and rhythm of existence with his hammer. Reid corresponds to the blood and the heartbeats.

KEN (k) : The rune of fire. This rune is called the "Torch rune". The name of the rune has numerous meanings. Ken means torch but can also signify "to know" or "to feel", as in the Swedish word "kanna" but even more clearly in the German/Dutch "kennen". The word is connected to art (SW: konst). The Torch rune is the inner fire which gives light in the form of intellectual illumination as well as feelings. This inner fire is ruled by the Nordic Prometheus-figure Loke, whose name is connected to Loge, the deity of the flame. The Torch rune belongs to the realm of Muspelheim and beings of fire like Surt and the sons of Muspel. The Torch rune can be dangerous, similar to illumination. The rune brings both heat and light as well as destruction. One of the names of the rune is "kaun" which can be interpreted as "a boil". The heat can bring illness, but the fire can also destroy illness.

GIFU (g) : The name of this rune means giving and sacrificing. In the Nordic spirituality, gifts and giving is essential. In the Havamal it is written about gifts : "So hospitable and generous no one I found, that he was not glad when given gifts, and no one so rich that a reward to him was weary" and "With his friend, man should be friendly and reward gift with gift". The Nordic tradition views life in a Karmic pattern, that equal demands equal. Thus the advice is given not to give or ask for too much: "Better is not to ask or pray, than to offer (ON:

blota) to much, gift seeks gift in return; better not sacrificed than too much wasted". The relation to the powers in nordic spirituality is not obsequious as in monotheistic religions. In the north it is a question about gifts and gifts in return. A religious foundation for this is the fact that the gods did not create mankind. The first humans were logs of wood; Ask and Embla. These were given spirit, understanding and feelings by the gods Odin, Höner and Lodur. The gods gave man soul-qualities: happiness, force and success and thus receive gifts from man in return. The Gifu rune reveals an exchange of gifts, knowledge and force. It reveals how the above communicates with the below and how they are united in the middle. This rune also has erotic aspects which are connected with the sexual interchange between persons. The rune also represents the six directions, the four elemental directions and up and down. The Gifu rune is often found on round sacrificial breads, marked with the x-sign. The most important sacrifice or gift is the self-sacrifice. No magical power or wisdom can be reached without this process. The shape of the rune denotes a man standing with outstretched legs and arms. Odin, the archetype of magicians, received the runes by sacrificing himself to himself: " given to Odin, myself to myself".

WYNIJA (w) : The rune of happiness. The name of this rune means "happiness" "joy" and " pleasure". The gothic form of Wynja also denotes pastureland " a place where the cattle can be at ease". The joy of the rune denotes a place and a state of mind. Wynja is an old Germanic term meaning "perfection". Words like "wish" in English and "wunch" in German are related to this term. The rune represents the fulfillment of wishes and the following joy. The rune of happiness gives power and ability to win', also a related word. The rune is the seventh in the Uthark. Seven is traditionally associated with perfection, which suits the name of the rune. It corresponds to

the spectrum of seven colours. The rainbow is the bridge to worlds of joy. The seventh heaven is a concept of a place of bliss and happiness and Wynja is denoting both a place and a state of mind. The number seven has also been frequently used in Germanic magic denoting luck. Wynja corresponds to the god Frey who according to Snorre not only rules the grains of the earth but also the sunshine and peace among men. "He brings the mortals peace and pleasure" according to Adam of Bremen.

HAGAL (h): The Hail rune Hagal is one of the most important runes in rune magic. It contains the other runes. The Hagal rune is the esoteric counterpart of the promethean fire. But instead of fire it is ice that falls down from the sky, the world of the gods, down to the earth, the world of man. This is a force that can cause great destruction but also contains great knowledge. The nordic word "hagel" originally meant "stone" "crystal" or "crystal-stone". The word crystal is borrowed from Greek where its counterpart meant "that which froze". Crystals, diamonds and gems were believed to be pieces that had fallen from the "crystal-sky" - the eighth heavenly and divine sphere that can be found beyond the seven planetary spheres. In the Scandinavian Futhark the shape of the rune illustrates the connection to the hail. This form can easily be used as a sigil for a hailstone. The arms are then linked by a line that is surrounded by a circle. This symbol reveals the crystal shape of the rune and in this shape, all other runes can be found. In an extended form this rune has eight arms, which reveals its position in the Uthark. The number eight is connected to the word "aett". Hagal is the "Mother rune" that contains the potential of all the other runes immanent. As the eighth rune in the Uthark it gives birth to the aetts of eight runes each. Hagal is related to Hel and the realm of cold, Nifelheim/Nifelhel. The English word "hail" (both meaning the ice and the greeting)

and Hel” are connected. Hagal can also be viewed as a piece of the original saltstone from which the primeval cow Audhumbla licked out the ancestor of the gods.

NAUD (n) : The ninth rune is the need rune. Naud denotes “need” and above all “necessity”. It is the rune of fate and it is connected to the three Norns who are weaving the web of destiny. Naud is also the rune of magic and initiation. Magic is the ability to influence destiny, a knowledge that sometimes not even the gods possess, Not even the gods can influence the decisions of the Norns. Destiny is the thread of life that man has been given. Skuld, the youngest of the Norns is veiled since she represents the future. She cuts the thread when the time comes for a person to die. Destiny is connected to time and death. The magical initiation is the path to control destiny and to enter the deepest levels of the realm of death. Odin hangs nine nights in the Yggdrasil deeply wounded by spears to be initiated in the mysteries of the runes. The realm of death consists of nine worlds. The distance is nine days by horse, as we know from Hermod's journey to bring back Balder and thus change destiny. Naud is the ninth rune in the Uthark. The fact that the number nine is connected to the Naud rune is revealed on the Siguna-amulet where it is written: "have nine necessities, wolf". The connection between the Norns and the number nine is reflected in the late Edda poem "The Sun-Song" where it is told: "On the chair of the Norns, for nine days I sat". In nordic magic the number nine is recurrent. The Icelandic books of black arts teaches us to carve nine Naud-runes, thus revealing the connection between the number nine and this rune. Nine is 3x3 and is thus a higher aspect of the magical power of the trinity. The three witches in Macbeth (that might have been inspired by the Norns) chant: "thrice to thine and thrice to mine, and thrice again to make up nine". Nine is not just destiny and necessity, but also the possibility to influence

fate. Naud is time, destiny, necessity and death, and thus also rebirth. The Naud rune is connected to the nine months of child-birth and the pains involved is an initiation into a new reality. In nordic spirituality death and life are intimately connected. Certain aspects of the initiatic meanings of the Naud rune continues in the eighteenth rune (9x2).

IS (i) : The meaning of the Ice rune is as the name reveals connected to ice, winter and cold. It is the rune of Nifelheim and it represents the primal forces of the Ice-realm: the astringent and materializing. The fire and the heat make water into steam rising upwards, while the cold makes the water fall back to the earth. For this reason the forces of the ice is associated with the materializing principle. The cold makes the souls return to the earth from heaven. Thus the Ice rune has been used to "cool down" minds that are in to great affect or in psychotic states. The Ice rune is the rune of the self and represents concentration and focus. It is focusing, absorbing and egocentric. The Torch rune corresponds to feelings and the Ice rune to thoughts. Its forces are like the clear ice. In the ice things from the past is kept. The ice belongs to the realm of death and its lowest regions Nifelhel. In the old north, the expression "to make cold" meant to kill someone. The ice belongs to the period of rest in the winter and in death: the bears hibernation and the state just before rebirth. In the nordic tradition the ice represents the fifth element. The Ice rune resembles a spike and it corresponds to its qualities. The Ice rune nails things down.

JARA (j): The Year rune. Jara represents the year and especially a good year. The rune represents a good harvest and fertility. In the traditional Futhark it is the twelfth rune which can be connected to the twelve months of the year. In the Uthark it is number eleven. The number eleven is connected to

harvest and fertility magic as Sigurd Agrell reveals in his books. In "Runornas Talmystik och Dess Antika Förebild" Agrell writes that an ancient mystical numerological observation may have connected the number eleven with fertility and yearly harvest. A solar year (365 days) exceeds a lunar year (354 days= $12 \times 29 \frac{1}{2}$) with eleven days. These eleven days were believed to have a mystical influence on the growth of the year. This does not seem unlikely when viewed in the light of the fact that the sun and the moon were used to measure time in ancient days. The rune consists of two stylized half-moons circulating around each other. They are connected to Frey and Freya and their fertile power that contributes to a good year. In the Edda, Frey gives the female giant Gerd eleven golden apples. They correspond to the fertile power of Frey.

PERTRA (p): Pertra is often called the Rock rune. The word Pertra is generally viewed as related to the Greek and Roman word for rock or stone, which is "petra". The rune is also called "peorth" and is connected to the English word "birth". Mythologically the god is born out of the world-mountain (Mithras etc). The rock is mother earth from which womb life is born, but it can also represent the night sky (Nuit etc), the womb from which the gods are born. This would explain the placing of the rune as the twelfth in the Uthark. The night sky and the twelve signs of the Zodiac are the womb from which life is born. But the place of the rune is far from obvious. On certain findings the Pertra rune and the following Eihwaz rune are exchanged. On the Kylver stone the Pertra rune is before Eihwaz but on the bracteate findings the Eihwaz rune precedes the Pertra rune. Runes twelve and thirteen are the center of the rune-row. The exchange of places here could denote the central dynamics of the rune-row. There is a numerological logic in both placements. But the fact is that both runes are very

mystical and their use declined already in the fifth century. Pertra can also mean “secret”. Pertra is not only the womb but also the grave and that would correspond to its place as the thirteenth rune, since this number is traditionally associated with death. Pertra is sometimes interpreted as the bowl used in the casting of dice or of runes. In the Anglo-Saxon runesong it is said "Peorth is both game and joke for the proud..., where warriors sit in the beerhall happy together" - Peorth byth symble plega and hleter wlancum Thor wigan sittah on beorsele blithe aetsomne. Pertra can be understood as a game where chance decides the turn of the dice or which rune turns up. This illustrates the wheel of destiny and Pertra is the rune of destiny from which all other runes are born. Pertra is the power of fate and Lady Fortuna. It can also be so that the runic poem originally revealed another meaning where the word for warriors: "wigan" was "wifan", "wives" and the word for beerhall "beorseele" was "beorthseele", "hall of birth". The runic song would then say that Peorth is "game and joke for the proud, where wives are sitting in the hall of birth happy together". This would reveal the birth aspect of the rune, and its fertility. Perchta is a deity of death and fertility who rides together with Odin during the wild hunt. She lives in the rocks or in the underworld.

EIHWAZ (ei): Eihwaz, also called "eoh" corresponds to the Yew tree. On numerous findings this rune precedes Pertra. But the place number thirteen suits this rune, since it is connected to death. In northern countries the Yew tree has been a typical graveyard-tree. It is also a symbol of death and eternal life, since it can become over two thousand years old. The Anglo-Saxon runesong says: "Eoh is on the outer side not a happy tree, hard, earthbound, the guardian of fire, supported by roots, a joy on inherited land". The Yew tree is a holy tree in the nordic tradition and the sacrificial tree in Uppsala was probably

a yew tree. The Yew tree represents the world-tree Yggdrasil. The Yggdrasil has often been believed to be an Ash tree, but it is called "eternally green" which fits the Yew tree. The Yew tree was also called "Needle Ash". Eihwas represents the world pillar which unites the worlds above with the worlds below. Eihwaz is the communication and the journey between the worlds. Odin has through his initiation the knowledge to do such travels and the Yggdrasil is the steed of Odin. The Yew tree is a very poisonous tree. Properly prepared, the poison can be a powerful hallucinogen. Hallucinogens have been used in all old cultures as a method to "ride" between the worlds. The Yew tree was also used to make magical amulets and wands but above all to make bows. The god of the Yew tree is Ull, the god of hunting and archery. In the Grimnismal it is told that he lives in Ydalir, the valley of the Yew trees: "The Ydalir is the home of Ull; there he founded his house". Eihwaz is the arrow and the pillar and represents the phallus. Pertra is the womb. Together they form the middle of the rune-row.

ALGIZ (z or -R) This rune is commonly called the Elk rune since its name can be interpreted as "elk". The horned look of the rune also points in this direction. Algiz represents the animal kingdom, and the horned god (these aspects also corresponds to Sol). Algiz is not only the elk but also other horned animals such as deers. Four deers are eating the leaves of the world-tree and can be connected to this rune. The name of the rune have many meanings. Algiz means "protection" and it is known that this rune is the classical protection rune, especially when four Algiz-runes are placed in an "Aegishjalmur" - the helm of dread, a symbol from the dragon Fafnir. Algiz is also connected to the word "ahl" that means "sacred place". According to Agrell the rune is connected to "alcis" which is the divine twins, worshiped by the Germanic tribes according to Tacitus. This might be Frey and Freya.

Algiz can be carved in two directions, denoting in each direction the male and the female sex. These two variations have also been used to denote birth and death. In the rune-row from Charnay, The Algiz rune is in the same form as in the Scandinavian form of Hagal. In this form the two forms of the Algiz rune are connected. Masculine and feminine in one. In Holland this symbol traditionally denoted marriage. The connection to the word "ahl" - sacred place - could have a sexual meaning. In the Scandinavian rune-row this is the rune of man - Mannaz - and it is easy to see it as a man with outstretched arms. The rune is then interpreted as a man who is channeling forces from the world of the gods.

SOL (s): The rune of the sun. This rune symbolizes the sun in the sky, but also the divine force behind it. In Alvisssmal we can read: "Sol it is called among men, "Sunna" among the gods. Sunna is the goddess of the sun. In the nordic tradition the sun was not a masculine force as in many other cultures. At least in its inner form the sun is a goddess whose nurturing power brings fertility and life on earth. The god Balder also belongs to this rune. He is a sun-god and his death represents the entering of the sun into the realm of the dead. The sun-cult is very old in the north and the motion of the sun, its disappearance and return, was a central theme in the cult. The sun represents protection and victory. The sun is a fertile force connected to virility, and to the power of Will which can survive even death. The sun is also the eye of the sky. The sun is one of Odins eyes. The eye that he sacrificed in the well of Mimer (the dreams and the memories; the unconscious) is symbolized by the moon. The Sun rune corresponds to the destructive sun-giant Surt who lives in Muspelheim. He represents the most powerful but also most destructive aspects of the sun.

TYR (t) : Tyr is the ancient war and sky god and the rune that bears his name symbolizes his power. The Tyr rune is above all the rune of struggle and victory. In the Edda poem Sigdrifumal we can read : " Victory runes you shall know if victory you desire, and carve them on the handle of the sword, some on the hilt and on the pin and two times mention Tyr". Tyr represents courage and justice. Tyr is the law-giving force and represents balance and order (something that is kept by the Reid rune). The shape of the rune reveals both the scale and the spear. The rune also illustrates the pillar that supports the roof of the sky. The Tyr rune symbolizes the part of Yggdrasil that is above earth, like the Irminsul of the Saxons. Tyr is the rune of bravery and self-sacrifice. He places his hand in the mouth of the Fenriz-wolf as a security when the gods are placing it in chains. The wolf bites his hand off when the chains are placed on him. The Tyr rune brings victory but a victory that includes self-sacrifice. The rune is masculine and phallic. It is often viewed as the rune of man while the following is the rune of women.

BJARKA (b): The Birch rune. The name of this rune means "Birch" or "Birch branch". The shape of this rune has been interpreted as two female breasts or as a pregnant woman in profile. The rune represents fertility and childbirth. In old fertility rites young men chased the young women and whipped them with Birch branches. This ceremony took place in the spring. The female soul was believed to be connected to the Birch and it was commonly believed that the female soul inhabited the Birch after death. The Birch represents the flow of life from both birth and death. The Birch is also connected to witchcraft and the sejd trance. The bristle on the witches broom was traditionally made from Birch. The Birch is a typical nordic tree. The Birch was the first tree to return after the latest

ice age and have symbolized rebirth and new creation. The goddesses Frigg and Freya are connected to the Birch.

EH (e): This rune is called the Horse rune. The word "Eh" means horse and the most common interpretation of this rune is partnership, friendship and co-operation. The rune has been used in marriages and partnership ceremonies. The rune has also a more occult significance. It is rune number 18 in the Uthark and 18 is the number of Odin (2x9, Odin knows 18 power-songs, magic connected to Odin is constructed on the number 9 and 18). The rune is thus connected to Odin. The horse is also connected to Odin. Odins eight-legged horse Sleipner carries him between the worlds. The word "Yggdrasil" means "Odins Steed" and is the axis between the worlds used by the magicians when traveling between them. The horse rune is connected to journeys between the worlds. It is also connected to the Reid rune. The horse is viewed as the most magical animal in the nordic tradition. A head of a horse frightened the "landvettirs" which was believed to cause bad luck. But at the same time the head of a horse was placed over a well to protect it. The horse is intimately connected to death. At the winter solstice Odin rides with the legions of the dead in the feared "wild hunt". The horse also belongs to Hel. The underworld consists of another nine worlds, apart from the nine worlds of the Yggdrasil. These worlds are called "Heldrasil" which can be interpreted as "Hels Horse", the dark female and underworld counterpart of the Yggdrasil. Among certain farmers, "Hels Horse" is a mystical conception related to death and its kingdoms. The Eh rune is also connected to karma and justice. In many myths a mans good and bad deeds are placed on a scale in the underworld. This rune can illustrate a scale. The shape of the rune has also been interpreted as illustrating a horse, but sometimes as two people shaking hands. The meaning of partnership is then revealed. The Eh rune is

connected to the totem of man, the fylgja. This animal helps us to travel between the worlds and is perhaps our greatest guide through life and death. It is said that "Marr er manns fylgja" - The horse is mans fylgja.

MANNAZ (m):The rune of man follows the Horse rune; Mannaz represents man in balance. The shape of this rune is sometimes interpreted as a man and a woman holding each other. The Shape can also be found in the rune, illustrating the communication between the worlds above and below, and the four directions. This rune belongs to the world of man. The rune is number 19 in the Uthark. The number 19 unites the seven planets and the 12 star-signs of the Zodiac. It is a very old conception that man is created by forces from these planets and stars. The rune 'Manna' in the Gothic Futhark has the double meaning of tree and man. In the nordic spirituality man was connected to the trees. This is also evident from the Scandinavian rune-row, where the rune of man has a shape similar to a tree (identical to the Elk rune).

LAGU (l) : This is the rune of water. The name of the rune can be found in many words; the Swedish "lag", "lagun", the English "lake", lagoon' etc. Lagu does not only denote water but also the word fluid (SW: vätska). Lagu is the basic law (SW : lag) of life. The rune represents the original waters of Nifelheim that is the prerequisite of all life. Lagu, like water is closely connected to the moon. Water moves in phases of ebb and flow, through the phases of the moon. The cycle of the moon also reflects the menstruation and Lagu is the rune of blood and body fluids. Lagu corresponds to witchcraft and magic and in the names "logr" or "laukar", it signifies "witchcraft". The rune is connected to dreams which are influenced by the moon and the balance of the body-fluids. Lagu is also connected to the goddess Nerthus and the gods

Njord and Agir and his wife Ran and their nine daughters. The rune is number twenty in the Uthark. Twenty is often connected to water and the moon. Sigurd Agrell has a theory about how the number twenty is found in the nordic tradition by pointing out Ägir, Ran and their nine daughters: "If we would dare to suppose that they also had as many sons - such a symmetry is common in mythology - , the water in nordic folk-belief would have been represented by 20 waterdemons (2+9+9)". In the nordic tradition a ceremonial pouring of water on people was common - vatni ausa; one poured water as a sort of baptizing.

ING (ng): The Ing rune represents the masculine power of reproduction. The rune illustrates a sperm or a phallus. The word Ing means sperm or seed (SW:frd). Ing is a god corresponding to Frö or Frey. This god is the husband of Freya and a god of fertility. Ing might also have been the male counterpart to Nerthus, the goddess of earth. The mythical Swedish Royal Dynasty the "Ynglingarna" could supposedly trace their family lines back to the god Yng or Ing. The Swedish word "Yngling" means a young virile man. The rune is connected to spring. From a magical perspective the rune contains the potential. The rune is the seed of what is to come.

ODAL (o): Odal denotes "real property/estate" or "inheritance". The Odalman is an independent landowning man. Odal also denotes "noble" (SW: adel) which alludes to the Odalman who according to tradition has the power to claim life, power and land. The word "nobility" can also be traced to Odal (SW: adel). The Odal rune is also connected to the family and ones historical right. The Odal rune is the rune of the clan, the relatives and the nation. It represents a limit and protection. The rune illustrates a wall with a large opening. It is also the Ing rune standing firmly with two legs on the ground. The magical aspect of the rune is to find ones roots and ones

anchorage in history. The oldest forms of spirituality were ancestor cults where man lived in a direct relation with his ancestors and the places they inhabited. The ancestors often lived on in magical objects, especially trees, that were connected with their souls. The tree- cult and the ancestor-cult have always been intimately connected. The Odal rune represents a persons roots and historical foundation. It is a rune of protection and can be found on old houses. The place of the rune in the row is not obvious. Sometimes it is placed after "Dagaz", as in the Kylverstone. But on many findings it is placed before "Dagaz".

DAGAZ (d): This is the Day rune. It denotes rather the daylight itself than the day as a period of time, although it illustrates the time between dawn and dusk. Dagaz represents illumination, clarity and awakening. It is used as protection against witchcraft and was carved on doors and windows. Dagaz is the rune of culmination. It represents zenith and the climax. The Jara rune represents the year-cycle when it turns at the midwinter solstice, and Dagaz represents the midsummer solstice. Dagaz is the highest point of a cycle and the beginning of a new. It is similar to the butterfly and represents the step out of the chrysalis out to a new reality.

FEH (f): The name of this rune denotes "cattle" or "livestock". The cattle have been equivalent to wealth and the rune is often called the wealth rune. In the Elder Futhark this is the first rune, which is the best argument of the Uthark-theory. It seems reasonable that the primeval animal "Ur" comes first and the tame cattle "Feh" last. The name "wealth rune" also denotes that this rune is connected to rewards and riches that one has gathered. This would logically be the last step in a process. According to the Uthark this rune represents the completion of a process and the following reward. The enormous primordial

and chaotic powers of the Ur rune that the rune-row begins with have been tamed and are under the magicians control at the Feh rune. The relationship between the first and the last rune reveals how they are like two sides of a coin. They represent the extremes that easily will pass over into each other. Since the nordic spirituality is not created around the perspective of linear time, but cyclic, a new cycle begins after Feh, starting with a new Ur rune.

The Uthark versus the Futhark

The Uthark-theory is controversial. Many runologists doubt that it has any real significance. But there is also a number of serious runologists who believe that it might be possible. It all depends on how we look upon the runes. The Uthark-theory is not mainly dependent on findings, but on its correspondence to nordic mythology, numerology and magical tradition. The most important finding that to a certain extent has supported the Uthark theory is the Kylver-stone from Gotland, which is the oldest finding that reveals a complete rune-row. It begins with a vertical line before the Ur rune (some scholars believe the line is a broken or incomplete Feh rune). The last rune is a classical cryptic rune, or a sign that could be a version of the rune Feh. This oldest finding of a complete rune-row, that was found in a tomb, could very well reveal the original rune-row. It is also known from other findings that this very code that turns the Uthark to a Futhark was common among runemagicians. Often the runes were moved one step to conceal the meaning of what was written. If we were to move the runes one step back in the rune-row, the name Hel” would become WBM. The complete rune-row could be arranged in this manner to avoid uninitiates grasping its true secrets. In the story of Egil Skallagrimsson it is told how the runemagician Egilarrives at a farm where the

daughter in the family is seriously ill. Egil finds a piece of whalebone carved with runes under her bed. It is a young man from the area who has tried to carve love-runes to win her love. But he has carved the wrong runes and instead made her ill. Egil removes the young mans runes and carves new runes to heal the girl. Afterwards Egil states that: "A farm boy shall not carve runes, if he places them not right: many men may be misled by marks upon dark staves'. Thus we are taught there is a great risk that those uninitiated in the secrets of the runes will arrange them erroneously.

It is interesting from a runemagical perspective that the oldest finding of a rune-row is from Gotland and that it could be depicting an Uthark. The runes might have its origin in the tradition of the Goths, whose tribal name comes from the god Gaut (Gotos, Got, Gut). Gaut means god and is one of Odins names. Odin is the one who is initiated in the runic mysteries and it is from him man can get the knowledge about the runes. The Goths are Odins people and it is often claimed that Gotland is the native country of the Goths.

The Futhark is sometimes viewed as an outer exoteric form of the rune-row. It begins with the tamed - Feh - which is followed by the wild in the form of " Ur". The Uthark is a darker form of the rune-row which in accordance with the nordic myths begins in the beginning with the forces of chaos.

From a magical perspective the rune-row is not only a linear row but should be arranged in a circle. In this circle of 24 runes the runes are also representing the 24 hours of the day and the twelve signs of the zodiac. Placed in a circle we can see how the rune-row can be read both as a Futhark and an Uthark.

Not only the separate runes, but the whole rune-row was used in magical operations. The rune-row itself contains magical power and it summarizes all the magical qualities of the separate runes. Thus it is not unlikely that the widespread magical formula ALU can confirm the Uthark-theory. If the runes in the formula are added numerologically (A = 3, L= 20, U=1) it makes 24 - the number of the complete rune- row. The ALU formula includes the complete rune-row and is a synthesis of the powers of the 24 runes. The ALU formula is interesting also from the perspective of the Futhark, where its number becomes 27, which is 3x9. To repeat a magical number like nine three times is believed to increase its power. The term “alu” means holy and is related to the word “ale” (SW:dl) and denoted divine inspiration and magical power.

The Elder Futhark and the Uthark are divided into three etts. In the Futhark the three runes in the beginning of each ett illustrate the ett: Frey (Feh), Hagal and Tyr. In the Uthark these runes are last in each ett. There are three ways to divide the etts in the Uthark : 1) One can begin from the end, with Frey (Feh), Tyr and Hagal. But this will complicate the logic of the Uthark disposition. 2). The last rune of every att can illustrate the ett. It will be Hagals, Tyrs and last Freys att. 3). One names the etts after other runes and powers, like in the Futhark using the first runes of each att. We will then have the etts of Ur, Naud and Bjarka. This indicates three female zts: Ur/Audhumbla, Naud/The Norns and Bjarka/Frigg or Berchta. These etts would represent creation, time/death and finally resurrection.

Le Dragon Noire

A rather unknown phenomena in the common kundalini disciplines is that the kundalini force has an opposite and a

shadow. The kundalini is the vital energy in a latent and concentrated form with seat in the base chakra. It represents the red dragon - Le Dragon Rouge. Only by searching in the lowest and darkest regions can one find this force and awake it. In the common kundalini yoga of the right hand path, this process is thought to be a process in which the lower forces are sublimated and transformed into something higher. The higher this fire rises the deeper its dark opposite sinks and the right hand path attempts to cut the link to the shadow and become free from it. The problem is that when the shadow is released it will gain a completely autonomous existence which will follow and disturb the RHP adept in the same way as the Devil always will exist as long as God exist. The shadow will here also have become very powerful since its latent force is awakened. When the adept awakes his divine power through the kundalini, also the force of the shadow is awakened at the same time. Before the process begun, both the powers of the adept and the shadow was sleeping and inactive. The shadow and the adept had very limited forces at this stage, but when the red dragon is activated in the adept the shadow has become more powerful through the force of the black dragon, Le Dragon Noire.

In the darkest parts of magic one works not only with the kundalini and the red dragon but also with the shadow kundalini and the black dragon. The goals of the dark adept is not to become free from the shadow but to create an alliance with it, thus gaining force and knowledge from it. The shadow carries the force of death and belongs to the infinite that hides behind the boundaries of life. The shadow is a negative to the normal conscious self and its body of light (spirit and soul). The shadow is a dark double. Sometimes the astral body is called the double, but the shadow is another kind of double, with an autonomous existence unlike the astral body. The astral body is a body of light, even if it belongs to the moon sphere

and it is the soul form often used in witchcraft and sorcery. The astral body is connected to the physical body, even if the astral body regularly is freed from the physical. The shadow exists in a parallel world which we see as normal shadows on the material plane, but which reaches far beyond the domains of life. The latent force of the shadow is the black kundalini. If the red kundalini is called life force and vital energy, the black kundalini is the power of death. Both are strengthened and separated when the adept awakens the kundalini and lets it arise up through the spine. A magical exercise in dark forms kundalini lore is to meditate in front of your own shadow and to see how its force arises at the same time as the red kundalini is awakened. The black kundalini can then be seen as flaming shadows that arises up through the shadow, but also as light that flames in dark colors.

In Dragon Rouge, the magician is initiated in the mysteries of the shadow and the black dragon and learns how to control them. Since the black dragon is connected with decay and death the magician must have reached a certain level of magical maturity before this work can even be thought of. The black dragon is connected to the heaviness of creation, which disintegrates all life and this force one must contact with caution. At this stage the magician discovers that this force is the root of life. Death and decay is the foundation of life, in the same way that excrements can be used to nourish soil. The black force is the same as the Qliphoth, the shells of existence, the excrements of the universe. In Draconian Magic the adept is taught that the force of life and the red dragon is hidden deep down in the dark regions and that the magician through entering these regions can awake the red dragon so that it may carry one to divine levels. Unlike certain aspects of dark Qabalah and Gnosticism, the dark adepts do not merely awake and sublimate the force from the lower regions. In the higher

(or more correctly; lower) parts of dark magic one enters a pact with the dark forces. If the adept merely takes the life force from the lower regions the fire will eventually fade out and die since it can not be nourished from the underworld and death. By entering a pact with the forces of darkness and the black dragon, the red dragon and the red kundalini will forever burn in a cycle of limitless force.

The black dragon and necromancy

The red kundalini will give force and life to the magician's complex system of soul and spirit. The kundalini makes the soul and the spirit increase in strength so that the magician becomes like a god. The kundalini makes the will strong, makes the aura shine of intense energy. In man the red kundalini belongs to the prana energies and the astral body. It survives the death of the physical body. The black dragon is connected to the shadow, which is death personified. The shadow is the negation of mans existence. People are fleeing from their shadow and their death during their whole life, this explains our instinctive fear of darkness. By entering a pact with our shadow we are entering a pact with our death and the shadow becomes our teacher about death and thus also life. The shadow become our ally and guide when we die. Through having strengthened our astral body, our will and our consciousness with the red dragon we will be able to consciously pass through the dimensions of death. The shadow can become our closest guide in this process.

The red dragon belongs to the blood and the procreation process in the body. The blood carries the vital energy and spirit that to different degrees can flow through the system of a person. By awakening the red dragon, the blood is strengthened

by this process and brings man to a level of higher vibrations. Man can access divine power. The red force of blood carries different amounts of fire, something that a magician can influence. The power of the blood is transmitted through sexuality. This explains why certain powerful conqueror tribes have used the red dragon as a symbol. This has symbolized the transmission of vital energy through family. The force of the blood can also be transformed by directing sexuality up through consciousness to give re-birth to oneself in a magical alchemical process. This is illustrated by the red dragons of alchemy and the kundalini serpent. Vampirism is connected to the mysticism around the force of blood and its connection to sexuality.

In the body the black dragon is connected to the skeleton and the excrements. The skeleton is the inner foundation which manifests the physical body in space. The skeleton also belongs mystically to the shadow, since the shadow keeps up the body and enables a shadow to be cast. When the physical body dies and the flesh decays, the skeleton is what is left. The shadow enters back into the skeleton. The red dragon force can live on through the astral body and the spirit after the death of the physical body. The black dragon force lives on in the skeleton. Since the skeleton survives the physical body they have been associated with eternity. Magically, skeletons are gates or black holes to other dimensions beyond life. They can open the gates to the worlds of the shadows and the kingdom of death. The branch of magic, called necromancy is exploring the dimensions beyond life by contacting the shadows of the dead, often existences, death powers, shadows and beings from anti-worlds. By evoking the shadow and negative existence of a deceased person one can also come into contact with its positive existence in form of the astral body. Since the astral body exists under the laws of time, though on a more flexible

level than on the physical level, the astral body can also have transcended away even if the skeleton is left. Then the magician will not be able to contact the positive existence in form of an astral body. The shadow and the negative existence exists beyond time and space and can always be contacted. If it is too dangerous and difficult and beyond the ability of the magician.

The excrements belongs to the black dragon. They are connected to the natural energy and nourishment flow that keeps man alive. Before the excrements leave the body they are feeding the red kundalini at the base chakra, with the energy that nourishes the earth. By increasing the energy consumption at the base chakra the red dragon will be stronger when it burns the excrements and the black dragon force. Alchemy presents hints that the excrements are in fact the substance that enables the creation of the elixir of life. This a Qliphotic secret that illustrates the symbiosis between the highest and the lowest, death and life, the black and the red dragon.

NOX - XON

Time and space are no absolute principles. They are constructions of our perception and framework for existence on certain levels. On the physical level we are experiencing time and space in a way that stands in relation to movements in celestial bodies and objects on our environment. But everywhere there are gates where the time and space laws of this level are not valid. They can be used as gates to other worlds and levels of perception. They can lead to astral worlds that exists under other laws of time and space. On the astral level time and space is more flexible and floating principles that are more closely connected to the subjective experience.

The magician can experience the web itself that structures time and space. This is the web that is called the web of destiny and is woven by the goddesses of fate, often in the form of the she-spider that weaves the web of time. The dark goddess is the gate beyond the limits of time and space and through her the magician can break free from the determined structures of fate. Through the womb of Lilith, the magician can be born into a state beyond time, space, causality and determinism. The magician can reach the level or zone called XON. This zone is a gate which leads to all directions in time and space. Since it is beyond time and space here one can find gates to all worlds and locations in both time space. The teachings about the XON-zone are begun in higher levels of initiation. Most theory which regards XON can not be explained. XON is a magical location and a state of mind which can be experienced but not understood. XON is connected to the mysteries of Atlantis and the myths about visits through gates, from other worlds and times. A symbol that symbolizes the XON-zone is the Atlantean cross and this symbol can be used as a key to XON together with the knowledge about how to use it. Another symbol of XON is the Clavicula Nox - The NOX-Key. This is a symbol of the gate NOX, the womb of night and the dark goddess. NOX is the gate to XON and XON is the gate to all worlds, XON is a para-astral zone which can be discovered on the sun-sphere. The path to XON goes through the astral world and the womb of the goddess. There are advanced XON-travelers who are traveling between the worlds and beyond space and time. During one second on the physical level they can experience historical situations in another time and place. A mind not used to this travels would burst by such experiences and the immense amount of information. There are XON-clans that are co-operating beyond the limits space and time and physical existence. The inner core of the Dragon Order is a XON- clan. The eyes of the great Dragon are XON and NOX

and NOX-XON and XON-NOX are formulas for the mythical clairvoyance that denotes an experience of Drakon. At higher initiations the adept step by step gains a deeper insight into these very principles and phenomenas.

Practices

Sixth Month

- Continue with your previous exercises.
- Discuss with your contact person about suitable exercises and workings that are to be conducted at the last stage of the first part of the third course. Runosophical and necromantic workings should be included.

