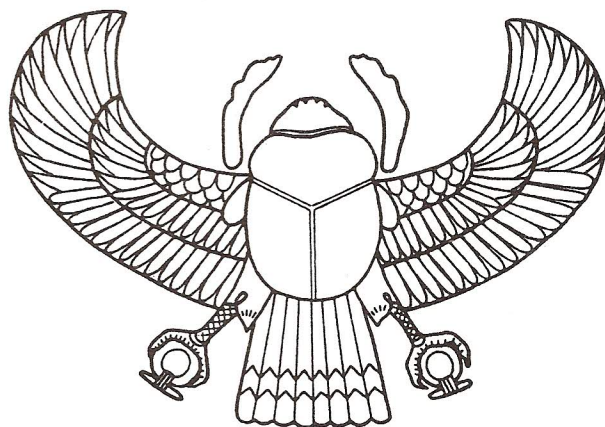


DRAGON ROUGE

Magical course 1.0



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LETTER 1

THE DARK MAGICAL PATH



Welcome to the Dragon Rouge letter course 1.0!

Unrelated to your past experience with magical techniques, the beginning of this course will symbolize the first step of a consciously chosen entry into the dark mysteries and an awakening of the Dragon Power, assisted by the individual and group workings of Dragon Rouge.

The 1.0 course is divided into six stages, which are meant to be the foundation for an initiation program stretching over at least six months, but more commonly 12-18 months. After having passed through the course you should have the basic knowledge that is demanded for being initiated into the first degree of Dragon Rouge. You are not forced to slavishly follow the exercises but are encouraged to use your own intelligence to exclude exercises that you get stuck with for too long or exercises that you can too easily accomplish. We do, however, recommend that you follow the basic outlines, since they correspond to the workings of this level.

You cannot apply for initiation until after at least six months' work with the course. The initiation will be done together with your contact person or other representative of Dragon Rouge. If you live far away from any of our lodges you can also do a self-initiation, if your application has been granted. You will personally receive the initiation ritual in either case. After the first initiation you will have the possibility to take part in more advanced workings of the order. You can also begin the next magical course 2.0 after your first initiation.

We will now discuss some common terms and thoughts of basic magical practice. Deeper descriptions can be found below in the course or can be completed by your contact person. As a rule, you should send your contact person a mail every month to update your current progress, but we would like to add that your contact person is assisting a great number of adepts, so you are encouraged to formulate your questions in a short and focused manner and to have patience. Our contact persons are assisting the letter course students on their free time, as a free service to the initiatory growth of the Dragon Rouge.

The Purpose of Initiation

In the first magical courses, you are supposed to learn certain basic magical techniques and to try methods that we have worked with in Dragon Rouge. Later, you will probably discover that there are certain techniques that are easier to learn and that are able to present you with stronger results. You can at a later stage choose to focus mainly on such techniques.

Often, a longer period of regular practice is needed if one is to reach tangible results, but already from the first meditation, ritual or dream working you will notice small changes in your consciousness, in your experience of existence and of yourself. The very fact that you are taking the step to begin magical practice is to take a firm grip on your will in a new way. Most things that we do every day are purely routine since the body needs it or because we feel demands of performance from our surroundings. Some magicians will experience difficulties, at first, to do something that is completely chosen by themselves. This is often connected to the fact that we are so used to perform tasks in relation to our surroundings. Nobody will make you do anything magical and nobody will thank you for doing it - this discipline you create yourself - if you have the will for it.

In Dragon Rouge we have chosen to construct our magical work from an initiatory structure. There are many reasons behind this decision.

1. Dragon Rouge is a unique path that in a systematic and controlled way is working with the forces of chaos and the dark side of existence. Our purpose is not to annihilate ourselves by blindly stepping out into chaos. We do not worship the destructive principle, but are using the destructive forces to sharpen our consciousness and our will. In order to work with chaos, a certain form of inner order and structure is needed. The magician is dissolving with his/her left hand and is creating with his/her right hand, but he never lets everything disintegrate all at once.

2. Through the magical course, the magician will, in a systematic way, become familiar with techniques that those who founded the order have worked with for a long time and thus have gained a deep insight. The different degrees can be compared to the different levels in, let's say, Martial Arts: to be able to work successfully with certain things, you might need the knowledge of the levels beneath.

3. The initiations have a very important function for you as a magician, since you can build up your work and focus your will around them. It is always you who will decide the time and the depth of your own work, and your experience of the initiation will also be dependent on the energy and focus that you have invested into it. From experience, we can say this much: the initiations are generally far more powerful than expected and they will become a form of connection points when the Dragon Power is opening new gates through the work of the magicians will.

It is also important to point out that the magical work includes everything that takes place in the adept's life and is expressed both on the outer and the inner plane. Everything that you do consciously on this level: the work that you do, the projects that you follow through, the knowledge that you gain, the people that you meet are more or less parts of your magical work. It is a lifelong process - and perhaps even longer.

The 1.0° Lilith degree connects to the earth sphere, the material level and creates an opening in the mundane world, which enables the magician to enter the draconian path. The magician creates a crack between the worlds that enables him/her to enter new states of consciousness. Through the initiation into 1.0° Lilith, the magician enters into the cave of Lilith and thus opens the gates to the astral worlds.

Even though the initiatory system of Dragon Rouge is based on the dark tradition, other magical subjects will also be presented in this course. A magician must have a broad and deep knowledge about magic in all its forms, also of forms that is not directly connected to the dark tradition. One reason for this is that certain dark spheres are of such a character that the magician must during a long time slowly move closer to them, through years of initiatory practise, to avoid being swallowed by the dark forces.

The Will as Weapon

Man is probably the only animal that has made death his ideal. All other animals are fighting to survive. The religions of light have tried to escape the fear of death through the instinct of death, Thanatos. Dark magic is often defined as evil magic, depending on the jealousy and fear people are feeling towards those who allow themselves to truly live. Most people do not want to see the constant struggle in their surroundings: the struggle for a career, the struggle for influence, the struggle for love and the hard struggle for peace. They are not conscious of the fact that the will is the weapon of the magician.

The magical training is a sharpening of the will, which gives it an edge that can cut through all unnecessary resistance. The magician learns how to work with his/her will in all aspects of life and to thrust it into his/her goal at the right time, and at the right place. He or she knows what is important and what is not important and where to focus energy and where not to absorb it. For a magician,

it is always about being one with one's will, and to act accordingly. This is the Draconian path. The initiation is mainly focused on getting in contact with one's higher will (we will return to this later). It does not matter if the magician's will is realized or not since he/she will be forced to live according to it. To live in such a way will transform and develop the magician magically, and that is what really counts.

The will of most people is weak and without focus, which forces them to submit to those with stronger will. Success in life is not just about talent and knowledge, but about the will to succeed. As an old saying goes: "Nothing in the world can replace will. Talent cannot. Nothing is more common than talented people without direction or focus in their lives. Geniality cannot. Unrecognised geniuses are very common. Education cannot. The world is filled with well-educated people that have reached nowhere. Will and determination are the only factors that alone can cause miracles."

The Guardians of the Amoral

Christianity has fought very hard to teach people what is right and wrong. Pagans all over the world were supposed to be transformed into pious Christians, even if violence was necessary to convince them. The Christian church had a monopoly on "Goodness" and all other religions or philosophies were, according to this narrow frame, created by the Devil to lead people astray. The Christian concept of what was good and evil soon became a useful tool of power; if people did not do what state and church had ordered, it was evil. The foremost moral rule in Christianity has always been obedience. Only through blind obedience towards the authorities could the individual hope for salvation. Even now when Christianity has begun to lose its grip on people many of its moral concepts have survived.

Christianity is a sharply dualistic religion. Only "good" and "evil" exists, "right" and "wrong". Since Christianity is constructed on ethics of duty, no nuances can exist. Unfortunately, reality is not that simple. It is quite impossible to narrow all actions into "good" and "evil". How, for example, would one view an evil action that produces good results? From the magical perspective of Dragon Rouge, the problem with the moral concept of Christianity is that it claims to be universal. For a dark magician, there is only a subjective moral teaching. This does not mean, however, that the magician does not follow and respect collective agreements, since those are needed if people are to be able to co-exist and create things together. The term subjective ethics is often misunderstood as being immoral. The difference between subjective and objective ethics is that with subjective ethics the individual personally distinguishes and chooses what is right and wrong and also personally takes full responsibility for all actions, while objective lets "duty" decide what is right and wrong and thus disclaims ethics personal responsibility as long as one follows what one has perceived as the common rules. Most persons are probably based on a combination of these two perspectives, with a tendency towards one view.

The men of the Church have viewed human sexuality as dirty: the Devil is believed to be constantly tempting people to commit sin and the only function for sex is to breed children. All pleasure makes people forget the divine. But for most dark magicians, pleasure is the meaning of sexuality, since pleasure increases the will to live and the dark and light teachings agree that sex increases it. The difference of opinion inherent in these views is that the teachings of light see only the danger while the dark magician sees the meaning behind. According to the religions of the light, the will to live is the root of all evil and all suffering. Thus they preach that people should live as controlled and plain as possible so that the will to live disappears. Everything that gives spice to life should be avoided since suffering follows joy, thus joy is viewed as evil. For a dark magician the will to live is a prerequisite of real existence. Thus he/she seeks to enjoy life. Many of the thoughts behind hedonism can also be found in the dark lore; what is truly good is true joy. Through joy the will to live increases. The individual is transformed into a more alive and more intense person by experiencing true joy and satisfaction.

Suffering has in many religions been used to scare people into obedience. The sinful person was threatened with hell or a rebirth into a life full of suffering. Proponents of Christianity thought

that they could force people to love through fear of God, but a forced love is not real and is hence worthless. It is only capable of creating conflicts between ideals and instincts, between what one "should" love and what one actually loves. The crusades or the witch burnings are examples of the dark side of this 'God fearing moral of love'.

Only those who are true to themselves can truly love. The dying martyr is an interesting, but potentially dangerous, symbol. The idea of complete self-annihilation for the sake of others is an unbalanced and destructive ideal for man, both for the individual and for the world. The dying martyr does inevitably cast a very destructive shadow; a shadow that we as heirs of Christianity must consciously confront and possibly integrate, to avoid being controlled by it. Christianity has lost its grip on man in certain areas, but it has left an inheritance: fear often means more than love.

The Voice of Harpocrates

In an old Egyptian manuscript, one can read, "thou shalt know that all battles can be won through silence". Silence has always been one of the most difficult states for man. The creation of sounds has been the highest priority, even if a longing for silence also has existed. All magical, philosophical and religious traditions have emphasized the importance of silence. The four basic principles of magic (called the four pillars of the Temple of Solomon) is TO KNOW, TO WILL, TO DARE and TO KEEP SILENCE. In silence, there is a force that lies beyond speech and the dimensions of sound.

The student of magic must learn silence. There is no demand that always the student should be less talkative or silent in that regard, but he must be able to be so. An important exercise for the magical student is to be completely silent and not speak at all for certain periods of time. During these periods the magician should avoid contact with other people, partly because it is easier to be silent alone and partly to be able to hear what silence has to communicate. It is best if one can do this exercise outside in a forest or other natural area. When one is able to be silent for hours, or even a day, the period can be stretched out to several days. This may sound like a long period, but is actually brief in comparison to the magicians who leave civilisation for months or years to enjoy complete silence.

The next step is to "turn off the inner dialogue," which is, for example, emphasised by the magician Don Juan in the books by Castaneda. The constant inner conversation of thoughts that dominate man's mind keeps one firmly stuck in the ordinary, limited perception of reality. By shutting off these thoughts, the mind is opened up to a new reality; it is, in reality, rather easy to shut off the mind and silence the inner dialogue. But it can feel like a very difficult task, since we are often dependent on our confused thoughts. We believe that thoughts are our identity, our self; but the truth is that they hinder us from seeing our true being by their incessant flickering and babbling. If each and everyone would be fully conscious about the chaotic movements of his or her thoughts, madness would follow. But as mentioned above, it is far easier to calm the thoughts that are generally understood. It is enough to try to catch them. A Zen story illustrates this:

A monk asking for teaching told Bodhidharma:

--"I have no peace of mind. Please release my mind,"

--"Place your mind in front of me," Bodhidharma answered, "and I will release it."

--"But, when I try to find it," the monk said, "it is nowhere to be found."

--"Look!" Bodhidharma yelled. "Now I have released your mind."

As humans, we have a need to reflect ourselves in others. This need is especially strong during childhood and early adulthood, the time during which we shape the image of ourselves. But we also

have a need for an inner room in which we can be isolated and alone. Different individuals develop this inner room to different degrees; a magician, in time, builds up an inner temple. One must unlearn the tendency to mirror and reflect oneself in others constantly. A magician must be able to differ between other peoples' images of him/her and the personal inner image.

The ability to keep silent on all levels assists and protects the magician. The silence becomes a gate through which one can travel to other dimensions, but silence also becomes a shield and a sword. Through silence, the magician may obtain new knowledge and wisdom, because in this silence Harpocrates, the god of silence, is whispering secrets that may never be spoken.

The Inner Temple Construction

On the physical level, the magician uses magical rooms that open up gates to spheres or dimensions beyond the mundane mind. Rooms can be temporary, like when the magician uses a magical circle – the circle becomes a magical space enabling contact with other realities – or they can be permanent, such as cult places, special magical temples, rooms or altars. Also the magician should mentally and astrally should the magician create magical rooms, or focus areas, which can be entered when accessing the magical states of mind. The room can correspond in part or totally to the physical magical room or to some cult place. In this case, the magical room becomes an astral counterpart to the material room since this can enable the limit between the astral and the material to decrease. The magical room can also be completely imaginary and be constructed around a fantasy, mental picture or something from a dream or astral vision. The astral room is often called The Inner Temple, or The Astral Temple and it is a place where the magician goes during meditations, dreams and astral journeys to rest and gain power.

Breaking Fatigue

Fatigue has become the most common disease among people today. But this fatigue has nothing to do with physical exhaustion or a natural state of tiredness; it is of a psychological character and leads to indolence, lack of will and inefficiency. What causes this form of fatigue and what can be done to remove it?

It is important to note that fatigue has spread mainly in the major posts of modern civilisation, in the big cities. One exists in a different psychological environment in a city compared to living in the countryside; those who live close to nature are surrounded by a limited amount of objects designed and built by man (houses, roads, etc). The natural shapes (the fractal forms of nature with its inherent element of chaos) are instead dominating. In cities, the opposite is true.

The objects created by man reflect the mental structure, which is characteristic of mankind. In a city, in which man constructs the majority of forms and shapes, a tangible collective mental structure is created and upheld through man's creations. People in the city are forced to live in this artificial structure. Mental fatigue arrives when one continuously must uphold this created structure, to be able to live in it. These forms need more mental energy; they demand more of the mind because of the fact that they are created to represent certain ideals and conceptions. Natural shapes leave to the beholder to individually create meaning and purpose with them. Thus, one is creative and active in relation to what is perceived. One of the prime examples of a massive feeding of created structures that causes fatigue is television.

For many people, this fatigue may have a special function. A certain safety can be found in this unawareness, it is less demanding to let oneself be controlled and not have to deal with one's life and its purpose. It is easy to understand, but not good, that people who are forced to live their life

locked inside soul-killing structures escape in this way. For the magician, fatigue is one of the greatest enemies. The magician's goal is to control life and individually create the personal situation. Great amounts of energy and clarity are needed to achieve this.

One of the first tasks for the magician entering the dark path is to begin the deconstruction of the structures that control him/her. The magician must make conscious the structures in which he/she exists and unconsciously influenced him/her. In this manner they can be controlled and, if necessary, annihilated. Through being conscious of how one is controlled one is liberated.

The magician can now create individual structures since he/she is no longer controlled by the old structures. By personal creation, the magician has an active and creative attitude to his/her own life, and thus fatigue has no possibility to stain the mind. Fatigue is a heavy cloud over the mind of the stricken and prevents from seeing what is outside this dark sphere. Fatigue also prevents the magician from opening the mind to receive visions and magical experiences. Passivity on the earthly level leads to passivity on other levels.

One of the most unfortunate damages caused by fatigue is its influence on dreaming: to dream is a psychic process, but mental fatigue makes the dreams muddy and unclear. They become harder to remember and impossible to control. For the magician, control over dreams is an important goal, but fatigue must first be conquered. Also, magical results in general are influenced negatively by fatigue since the magician risks losing faith in his/her own abilities. Often, magicians battling fatigue work even less magically, but should be doing the exact opposite to prevent being swallowed up completely by fatigue. *By actively continuing the magical work, the magician is constantly battling fatigue.* It is the actions – not the results – that are most important in the life of the magician. Magic is the path of action – to do is magic. By forcing oneself to be active, one will automatically reach the desired results.

Most people waste too much energy on exaggerated emotional storms. A magician must carefully avoid wasting any energy on meaningless situations and occurrences in life and in one's surroundings. All energy is needed in the magical work and the great goals of life. Negative feelings suck the magician as a vampire and leave nothing left. It is quite interesting that magicians who do curses in a state of rage rarely reaches any results at all. They have wasted all energy on themselves and their rage. By not wasting energy on petty things the magician is able to direct it towards the initiation instead and reach an even level of power and awareness.

The structure mentioned above, in man's surroundings, creates a lid over the life force. By easing this structure, the life force is released. One must be independent of all ideas, conceptions, norms and conventions that make up this structure. Only then can one awake the inner energy – the force that is symbolised by the Dragon. One can use meditation, hypnosis, creative work, dreams and magical work. Academic measurements of Tantric Kundalini awakenings have presented concrete results that this force is real and truly can burn away fatigue.

The most suitable place for such workings is out in nature; at night, with only natural shapes around, the magician will more easily be able to open the mind for the Dragon. It is through these wild forms that the outer Dragon appears.

Examples of methods to be used when fighting fatigue.

- Strive to do every action (and non-action) actively and consciously. Even sleeping should be an active and planned action based on a formulated purpose. When resting, the magician can ask himself/herself if it is really necessary and needed or a sign of passivity; one should use every opportunity for creative actions. Bodily rest can be reached also when reading and mental rest can be reached when doing physical activities. During meditation, focus on this purpose: to develop and open up the mind it is also possible to gain mental and physical stillness. However meditation must never be an excuse for indolence; meditation should never practiced in the sleeping area.

Every action should be active and have a purpose that the magician can stand for.

Since watching TV may easily lead to passivity, the magician should avoid large doses of it and carefully choose those things that are really deemed as worth seeing. If the purpose for watching is recreation, one should ponder if this is actually the best way to reach it. A completely passive receiving of empty entertainment often has a negative influence on dreaming. But there may, of course, be times when the magician will need to temporarily shut down and close the gates, and in this cases it might be useful, as might any other meaningless entertainment. A magician should not, however, constantly engage in such meaningless actions. It is also important to give time to non-action, in which the mind can rest and creative impulses may freely arise. Examples of such non-action are: sit on a calm place in a natural area and simply gaze upon the sky or into a forest without any preconceived purposes for doing so.

- Another important aspect for keeping one's energy level and focus high is light. Light and fresh air are important factors for removing fatigue. A day is ideally begun with a walk. It is also recommended to increase physical fitness since bad physique can cause fatigue also on the magical plane.
- Bad eating habits may cause tiredness and fatigue. Vegetarian food gives certain lightness since the body does not have to use as much energy for digestion. A change to vegetarian food will have a positive influence on the Kundalini and astral workings since it generally contains a higher amount of prana and nutrition.
- A magician must not waste his/her life force on petty things and situations. By allowing oneself to be sucked dry by such matters, the magician degrades himself and all that he or she knows.
- A magician must use his/her life force to reach his/her goals. The lack of meaningful goals leads to passivity. One should constantly have concrete goals so that one is always busy progressing towards something. One needs both large goals as well as small ones. By working towards them and by reaching them, one will have proof of one's own force and possibility to fight fatigue and passivity. The magician will be as one with his/her actions and with the present here and now. To act goal-oriented is not equivalent to living in dreams of the future.

First month exercises

These exercises are scheduled month by month, but this does not mean that they must end after one month. Here, you will find basic exercises that are useful throughout the magical initiation. They are to be viewed as suggestions for practise and it is recommended that you try them all. But they are not to be viewed as limitations; if you wish to add or remove some, which is of course possible it can be discussed with your contact person. What is pivotal is the development of certain abilities (focus, concentration, awareness, willpower, etc.) The course can be finished in six months, but generally will take at least a year or more. Depending on your previous experience, you will find a time frame that is suitable by discussing this with your contact person. One should avoid the "all or nothing" attitude: if one is not able to do daily what was planned, one should do as much as is possible. What cannot be done one day will be done the next. It is better to do something than nothing. But, again, one must be wary towards indolence and fatigue.

Week 1 - 3:

- Basic exercises of will and concentration: write a thorough list describing what you wish to accomplish through magic and why you want to be a magician. This is only for personal use so complete honesty is demanded. During the time of this course, this list will be the foundation for regular (daily, if possible) meditations over the will and one's ambitions. The list is altered as one progresses on the magical path.

- Regular meditations (at least 15 minutes a day) to silence the inner dialogue: try to find a period each day when you can get away. Sit comfortably with back straight.

1. Try to *relax* every muscle. If you are very tense, it can be good to stretch this area first. One can also tighten every limb, one at a time, while breathing in, then exhaling and releasing the tension simultaneously.

2. Be aware of your *breathing*. Is it slow or fast, high up in the chest or deep down in the stomach? Take a few deep breaths to fill the chest, keep the breath in for a short while, then exhale. Then proceed to find a deep, even breathing. One should be aware of the periods in between the breaths. In these basic meditations the breath should be even and calm and one should not influence the breath too much.

3. Try to sit *completely still*. Choose one posture and keep it during the entire session. When trying to silence the inner dialogue, the mind will focus attention on all kinds of disturbing sensations: like itching, uncomfortable position or strong impulse to move. Try resisting these impulses. Experience them and leave them behind and they will eventually disappear.

4. Silence the *inner dialogue*. Let the thoughts flow away and attach no awareness to them. Try focusing your mind on something else, like the breathing. Experience how your consciousness becomes clearer and lighter (avoid falling asleep).

- Begin writing a dream diary. Write down your dreams every time you awake since this will build a bridge between your dream mind and the waking consciousness. Stay in bed for a while thinking about your dreams and avoid thinking about something else. If only fragments are remembered, write them down. One can also try waking oneself up in the middle of the night and immediately writing down what was dreamt. This will lead to more tangible dreams and one will remember more of them. The first step towards successful dream work is to devote energy and time to discover them.

Week 4:

- Continue the daily meditations and the dream diary.
- Conduct a concrete action that demands courage and will (it is important that this is something that you truly want): contact someone you have wished to meet for a long time, demand a promotion at work, go skydiving, stop smoking, stay awake several nights, exceed your personal record in something at which you are excel, do something that you are lousy at but in which you would like to be excel. What you will do is not as important as the fact that you must exceed your limitations; the deed is what matters.

Compulsory reading:

Qabalah, Qliphoth and the Goetic Magic by Thomas Karlsson.

Recommended reading:

Journey to Ixtlan and *Tales of Power* by Carlos Castaneda
(as well as the other books in the series).

The books by Castaneda and his initiation into the magical reality through the Indian magician Don Juan has received an undeserved bad reputation due to their popularity among hippies and drug-liberals. In fact, these books are both fictionally well written as well as magically deep and can be a good introduction to dark magic.

Castaneda was an anthropologist and he sought out Don Juan to write a Ph.D. paper about the use of medicinal herbs among the Yaqui Indians. The two initial books are less systematically arranged and are mainly constructed around Castaneda's consumption of hallucinogenic plants. Don Juan agrees to teach Castaneda about the plants if he also agrees to receive teaching about other things. He is more or less tricked into beginning a magical apprenticeship, and the following books are constructed around this magical initiation.

In the third book, *Journey to Ixtlan*, Castaneda begins the more systematic tale about this initiation process, beginning with the first meeting with his teacher. This is why we recommend this to be the starting point.

LETTER 2

KUNDALINI AND TANTRA



The first letter focused on the most basic will and concentration techniques. In this letter we will turn to more concrete magical practices. The basic exercises are extremely important in the early stage since they will be the foundation for one's ability to perform more advanced magical workings later.

To awaken the 'inner Dragon'

Dragon Rouge was founded to awaken and consciously channel the Dragon force; behind this idea was Thomas Karlsson together with other magicians in the early history of the order.

Through the years, many magicians have contributed with their own experiences. The Dragon force is hard to describe intellectually. The best way to gain a real understanding of it is to work with it personally. One of the most basic exercises for awakening the Dragon force is Kundalini meditation; it was developed in Indian Tantrism, but similar techniques and conceptions can be found in several mystical and magical traditions all over the world. In Dragon Rouge, the Tantric tradition is viewed as an important source of information. The tantra explains the *Kundalini* both in the form as a potential slumbering force within man and in the form of *Maha Kundalini*, 'The Great Goddess', outside man. 'The Great Goddess' is basically equivalent to what we call the Dragon, it is the energy of the Universe, the reason behind the rhythms of life. The inner and the outer Dragon are actually one and the same force.

Energy and consciousness are 'two sides of the same coin'. *Shiva* represents the principle of consciousness in Tantrism and *Shakti* that of energy. The divine principle is thus divided into two: a feminine, active (*Shakti*) and a masculine, passive (*Shiva*). The highest state is, however, beyond this duality. In reality these principles, *Shiva* and *Shakti*, are in a perpetual dance in which they are united. In the Goetic Qabalah these principles are represented by *Lucifer* and *Lilith* and in the Gothic Qabalah, these principles are represented by *Thors* and *Byrghal* (this will be discussed further on in the course).

The Dragon is, in reality, neither feminine or masculine, but in the world of myths the Dragon is often feminine. One can find several reasons why the draconian element is associated with women – something that we will return to. These concepts are deeply rooted in human consciousness, thus it can be easier to contact the Dragon through these attributes. In Dragon Rouge, we do not mean that there is any quality that 'purely objectively' is masculine or feminine; what in different times and cultures has been perceived as feminine or masculine exists as a potentiality in both sexes.

Sushumna: the middle pillar of the magician

The spine, or the foundation of the Tantric is associated with the mythological mountain *Meru*, a cosmic central mountain which represents the *axis mundi*, 'the world pillar'. Thus the spine is the centre of the magicians body – a miniature of the 'centre of the world', and the axis around which his or her energy and consciousness can both focus and be transformed.

Nadis are the term that yoga literature uses to describe those 'veins' or 'channels' that transport the vital energy through the body. The nadis that are most important at the awakening of the kundalini are called the *sushumna*, *ida* and *pingala*. The central channel is *sushumna*, which is inside the spine.

All three flow from the lowest chakra, *Muladhara* (see below), Sushumna is the only Nadi that is not connected the sensory organs. On each side of Sushumna is the Ida and Pingala. They represent aspects of the Kundalini force that is commonly associated with water (cold) and fire (heat); these two sides must be balanced if the Kundalini is to rise through the Sushumna.

Sushumna is connected to the spine and its central channel, while Ida and Pingala are connected to the parasympathetic (right side) and the sympathetic (left side) nervous system respectively. The entire area from the pelvis to the navel is rich with nerves from both nervous systems and a great deal of these nerves flow into the genitals, on both men and women. It also connects with other nerves that are spread into the right and left hip, leg and foot.

When the vital energy moves in Pingala it is experienced as hot, but when it moves in Ida as cold. This can partly correspond to the fact that the sympathetic impulses (Pingala) accelerate the heartbeat while the parasympathetic (Ida) calms it. The same is also valid for other organs, their activity increases through the impulses that flow through the sympathetic system while they slow down through the parasympathetic impulses, which creates an experience of heat and cold respectively. An experience of these two nerve streams is one of the first sensations that occur at the awakening of the Kundalini.

Generally, it is often slightly easier to awaken the sympathetic stream, the fire aspect, but it is important that the magician also strives to channel the energy through Ida. Different breathing techniques, visualisation of fire and sunshine or water and moonlight and a focusing on the right or left side of the body can be of assistance to balance the Kundalini force.

To awaken the Kundalini, the magician needs to find a balance between the two poles. Sushumna is the third and middle Nadi in which the Kundalini force, the vital energy, arises towards the brain, causing a heightening of consciousness. The two poles grow into each other constantly and are not static but dynamic and variable.

Ida:

Water
Moon
Cold
Concave
Contraction

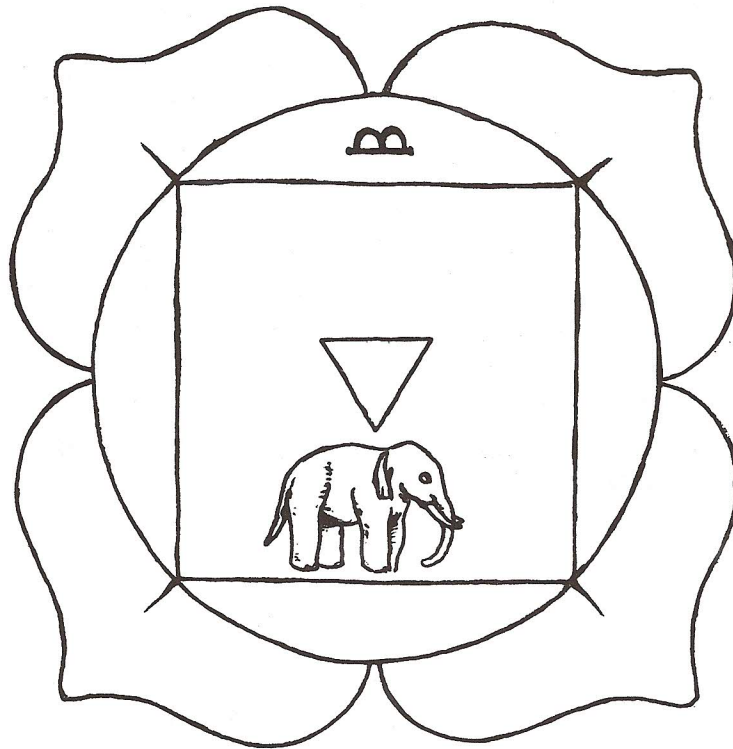
Pingala:

Fire
Sun
Heat
Convex
Expansion

The Chakra System

Vertically along the sushumna there are a number of *Chakras* or “lotus flowers”. The amount varies in different traditions, but commonly seven main Chakras are mentioned. They can also be described as centres in which the cosmic energy exists in latent form.

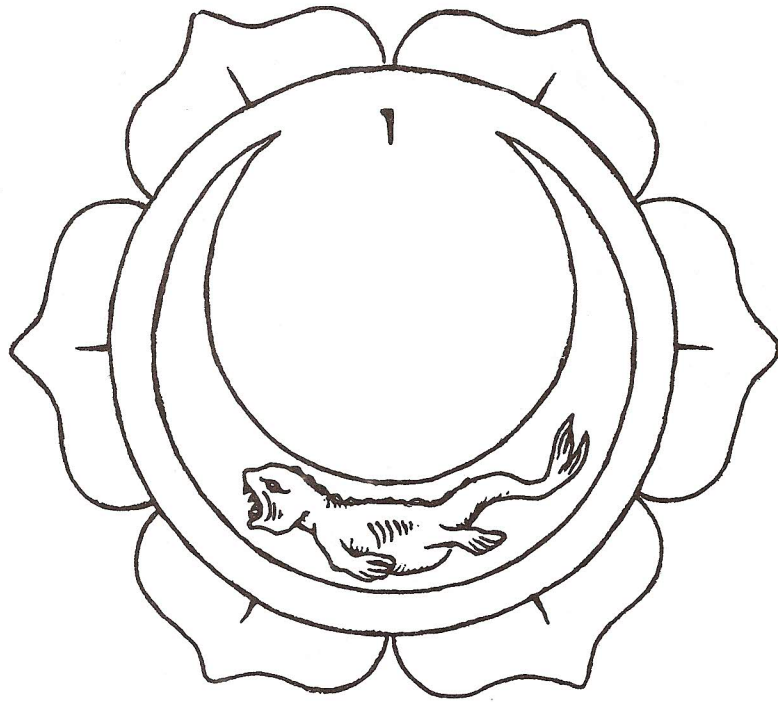
In Tantra, the different Chakras are associated with certain symbols and their activation is connected with levels of consciousness. Here follows a description of how they can be visualised and something about their symbolism.



The first Chakra, Muladhara (*mula*: ‘root’), is the seat of the inner Dragon. Here, the Kundalini force, or vital energy, rests. It is located between anus and the genitals and is visualised as a red lotus with four petals. The yellow square in the middle of the lotus symbolises the earth element and includes the image of an elephant. This chakra is associated with the force of matter, inertia, the birth of sound and the sense of smell. In the centre of the square there is a triangle pointing downward, symbolising *Yoni* (the female sex and Shakti). The Kundalini force is symbolised by a sleeping serpent, coiled three and a half times around a *Linga* (Phallus symbolising Shiva) and its head blocks the gate to Sushumna. The mantra of this Chakra is “*Lam*” and it is associated with physical need such as food, sleep and partly with the sexual drive. If compared to the Qabalistic system it corresponds to the Malkuth/Lilith level on the Tree of Life and Tree of Knowledge.

The magician meditates on the Chakra and visualises the red lotus blossoming; this releases the volcanic dragon force which rises upward.

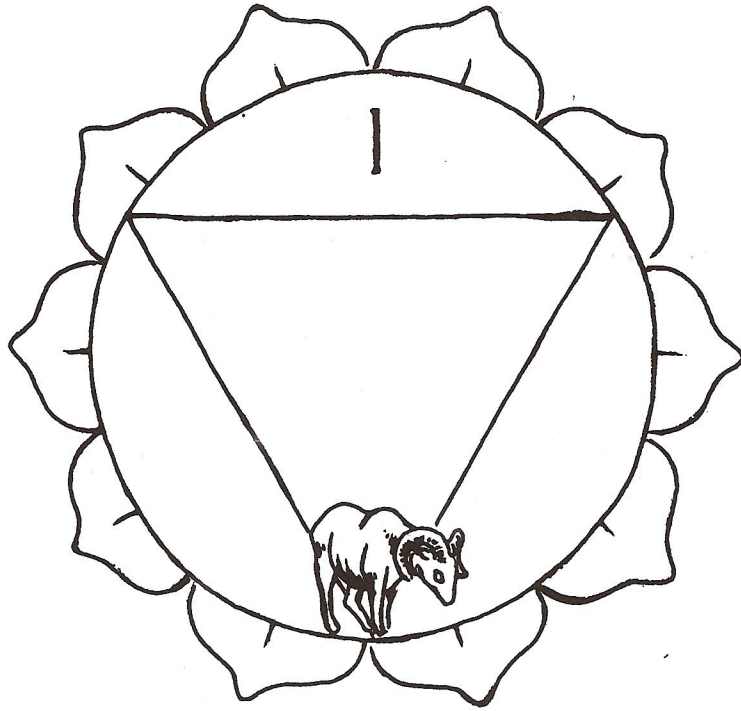
The mantra LAM is chanted.



The next Chakra, Svadhistana, is located slightly below the navel (at the bladder/genitals). It is symbolised by an orange six-petal lotus and its element is water. Inside the lotus there is a white crescent moon and a sea monster. The Chakra is generally associated with the hands and the sense of taste. The mantra of this chakra is "*Vam*" and it is associated with sexuality, lust, pleasure and creativity. If compared to the Qabalistic system this level corresponds to Yesod/Gamaliel. On this level the magician experiences astral touch and emotions (mundane and astral and often sexual.)

The magician visualises how the orange lotus opens and blossoms and the dragon force flows through it upward.

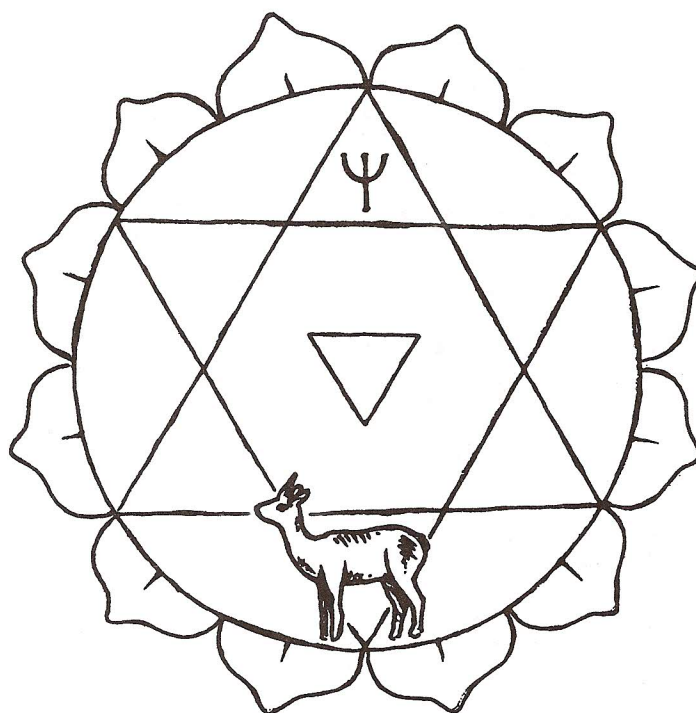
The mantra VAM is chanted.



The Manipura (*mani*: “jewels”, *pura*: “City”) Chakra is located around the solar plexus and is symbolised by a yellow ten-petal lotus. Its mantra is “*Ram*” and the element is fire. Inside the Chakra there is a red triangle and a bull, an ox or a ram. The Chakra is associated with the sun and the sense of seeing, it is also sometimes associated with aggression and will. On this level the awareness of astral journeys is activated. Together with the next Chakra, Anahata, this sphere corresponds to Tiphareth/Thagirion.

The magician visualises the fire, how the lotus beams in red, and allows the energy to arise to the next level.

The mantra RAM is chanted.



The heart chakra, Anahata, is located in the centre of the chest and it can be visualised as a green twelve-petal lotus. The mantra is “*Yam*” and its element is air. Inside the lotus, there is one downward and one upward pointing triangle which constitute a six pointed star (the connection point between the lower and higher levels). In the centre of the star there is a golden downward pointing triangle and further down an antelope. The Chakra is associated with the blood system, the sense of touch and movement. On this level, the magician reaches a state of understanding. Together with the previous Chakra, Manipura, this sphere corresponds to Tiphareth/Thagirion.

The magician visualises how the lotus opens and beams in green and how the force is channelled upward.

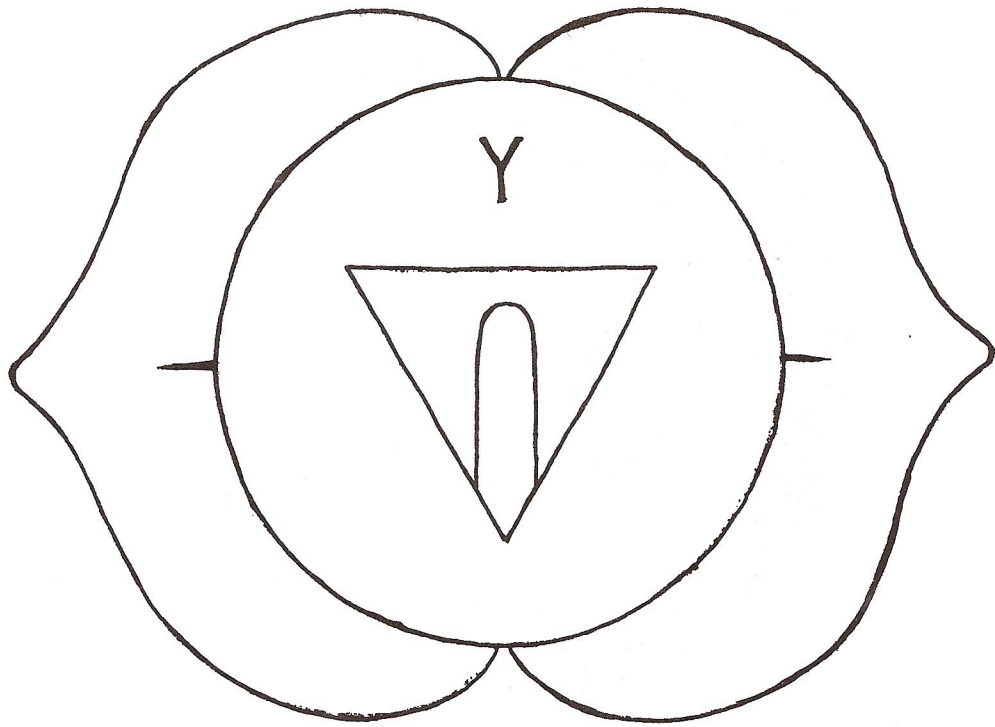
The mantra YAM is chanted.



The next Chakra is Vishuddhi ("the chakra of purity") and it is located at the throat/neck. It is visualised as a blue lotus with sixteen petals. The mantra is "Ham" and the element ether; inside the lotus a downward pointing triangle can be found which holds a white circle containing a white elephant. Vishuddhi is associated with the hearing and the skin, here the magician experiences astral hearing and clairaudience. Qabalistically, this sphere represents the abyss and the hidden eleventh sephirah, Daath. At this chakra, the magician often reaches a strong change of consciousness; it is as if he/she passes to the other side, when the energy reaches the third eye.

During meditation, the magician visualises the opening lotus and how it shines in a deep sapphire blue light.

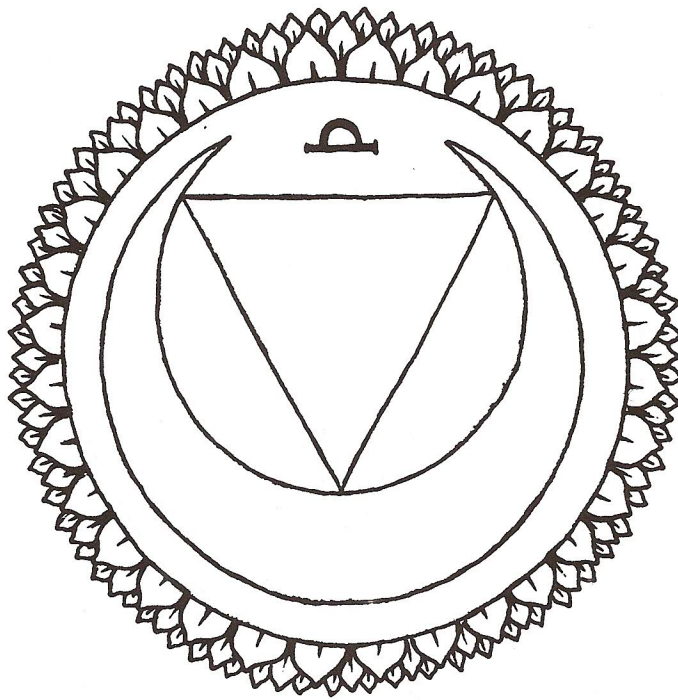
The mantra HAM is chanted.



The Ajna ("to command") Chakra is symbolised by a purple lotus with two petals, placed between the eyebrows. Inside the lotus, there is a white triangle pointing downward and in its center a white Lingam. This Chakra is not associated with any element but transcends them; the chakra is called "the third eye" since the magician at this level achieves astral vision and clairvoyance. This and the final Chakra represent Kether/Thaumiel, the eye of Shiva which destroys the universe or Ayin, the eye of Lucifer. This will be dealt with to a greater extent in later letter courses.

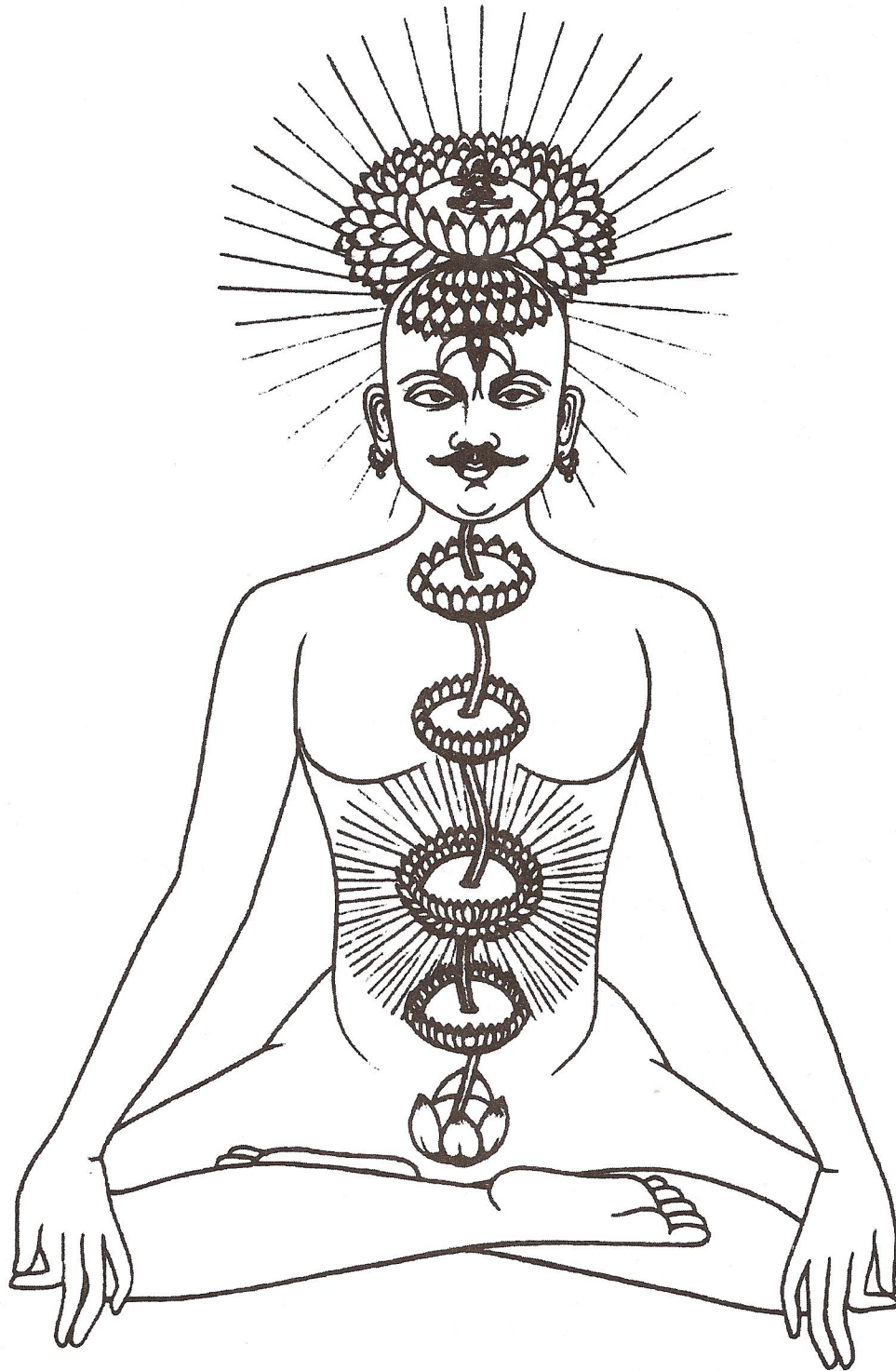
The magician visualises a dark purple lotus opening and how the consciousness and all mental processes change. The magician enters an eternal "here and now", in which time and space ceases and all limits are erased. Everything glows in a mystical light.

The mantra AUM is chanted.



Sahasrara, at the top of the head, is not really a Chakra but rather an 'opening', which is the end result of the awakenings of the other Chakras. In the center of the Lotus, there is a crescent moon encircling a triangle; here is where unity between Shiva and Shakti, energy and consciousness, takes place. Sahasrara is compared to a lotus with a thousand petals, beaming in red or white. When the Kundalini force reaches this level, total bliss or *Samadhi* ("one with God") is described; liberation and a melting together with the absolute is achieved. This is the goal of all light magicians, but dark magician can find a gate to states which are even higher and deeper. An advanced dark magician can reach "beyond God".

According to Dragon Rouge, there is a black Chakra beyond Sahasrara called *Sunya*; additionally, there are also three secret Chakras behind the third eye called *Lalana*, *Lalata* and *Golata*. There are also certain lesser Chakras in the body, not mentioned in this description. Three dark, and possibly dangerous, Chakras under Muladhara, the lowest Chakra, can be explored by skilled dark magicians. A detailed descriptions of these additional Chakras is accessible at higher levels of initiation.



In Yoga literature, three "*granthis*", or knots, are described. These *granthis* limit the kundalini energy when it strives upwards and thus can cause problems for the magician. The first *granthi* is found in the Muladhara or Svadhithana chakra, the second in the Anahata chakra and the third in the Ajna chakra. The three knots are thus linked to the genitals, the heart and the brain. Practically, individuals may have more or less tough blocks in different chakras and body parts, something that can be linked to everything from one's way of life to psychological or existential/spiritual/magical complexes.

The detailed descriptions of the chakras as coloured lotus flowers with a certain amount of petals, with inscriptions on them are focus objects to strengthen the concentration and increase the sensitivity in certain parts of the body. The ideas behind the chakra system can be traced to those states in which yogis experienced the centres as whirling and shining discs or flaming lotus flowers.

The Indian writer and yogi Gopi Krishna claimed that chakras in reality are concentrations of nerves in circular formations. In the chakra areas, there are, according to him, thick centres of nerves, which can be perceived very tangibly by the mind as soon as the kundalini arises. But it has also been claimed that the chakras are astral or etheric. To C.G. Jung, the chakras were first and foremost *mandalas*: representations of different worlds or of our consciousness in different levels. Jung wrote; "Chakras are symbols. They symbolise very complex psychic factors which we at the present are unable to express in other ways than through images."

In Dragon Rouge, we leave it to each individual to personally investigate these areas. The terms "astral body" and "etheric body" can be traced back to theosophy, but they are not once and for all defined and different schools may ascribe to them different meanings.

Prana and Pranayama

Prana is the name of the life energy that according to the tantra is flowing through the subtle body and is also connected to the breathing. It is the energy which upholds our life and our consciousness. When discussing kundalini energy, one often means a larger potential energy source, which in most people is in a sleeping (unconscious) level.

Pranyama is a breathing technique which is a part of kundalini yoga and aims to control the body and the mind. Pranyama is mainly based on *prana* and *apana*, which are two ways of breathing. Prana is the current that moves upwards in the body and apana is the current that flows downwards. When these streams flow through the ida, man becomes concentrated and introverted; when they flow through pingala, the opposite occurs. Through pranayama, the yogi learns how to regulate breathing and he/she seeks a direct experience of the life pulse, the organic energy that is released through the in and out-breath. This process helps to increase the individual mind and lift it to "higher" or "greater" states.

The term *prana* can also refer to both the cosmic universal energy or the bodily life force. The nature of prana differs, depending on which level one focuses.

To Use the Dragon Power

Many who have felt the overwhelming and ecstatic experience of the Dragon Power have wondered what will happen next: how will this force and experience be used? When the Dragon Power flows through ones being one experiences the utmost control and power over existence. It is common that one in ones first experiences becomes so exalted that one forgets to direct the force to some particular goal. One often loses the sense of time and might forget to keep the focus. In the long run it is useless to only gain quick and ecstatic sensations of the Dragon Power; the power must be integrated with ones normal life and be used to enhance it. The first thing that one should accomplish is to annihilate the sloth and fatigue that plagues most individuals in our society. One cannot reach any significant magical goals until one has learned how to control these aspects.

One uses the Dragon Power to enable the most important part of the path of the Dragon: action. A magician who enters this path must continuously act creatively in a way that benefits the magical life and goals. Fatigue is the main enemy of the magician; it should, in time, be completely removed by the illumination of the draconian force, to give room for creativity and force of action. The Dragon Power can be used to get things done in the mundane life, but above all it is used to further the magical progression. It grants the power to break those barriers that prevent magical abilities such as clairvoyance, clairaudience, astral projections, etc. The less power a magician has, the weaker the magical abilities will be. Thus, it is of great importance for the magician to achieve, experience and use the Dragon Power.

Kundalini Meditation and Astral Travel

One way to achieve astral projection is to use the meditation process of how the kundalini passes through the Chakras and awakens these. At the first chakra, the power and focus to be able to do an astral journey is awakened. At the second chakra, one begins to become aware of astral influences, feelings and impulses. At the third, one gains memories of past astral journeys and how it feels to leave the body. At the fourth chakra, one gains an understanding of how the surroundings function. At the fifth chakra, one gains the ability to hear sounds and voices from the astral plane. At the sixth, one gazes visually into the astral worlds and at the seventh and last chakra, one leaves the body completely and, hopefully, consciously.

When the magician awakens the Dragon Power and comes into contact with the different Chakra levels, he/she will simultaneously enter into contact with with corresponding forces outside himself/herself. These outer forces can be contacted in heightened states of mind. Encounters with dark forces can be both fearsome and grandiose; already, at an early stage, the dark magician must acquaint himself/herself with such forces to be able to deal with them, there is otherwise a risk that they may become 'vampiric phantoms' which appear randomly in dreams. The term nightmare comes from involuntary contacts with dark astral beings. The mare was just such: a sexual demoness. If the magician contacts these forces consciously, they will instead be turned to positive aspects of the dark magical progression.

Second month exercises

Some of the more basic exercises may at first glance appear dull. This is, however, a good thing, since one should at an early stage achieve a firm magical discipline which will fill one's future magical workings. Basic will-exercises make it possible for one to be able to deal with the demanding methods that one at later stages of the magical initiation will use; for example, prolonged workings, fasting, sitting out in nature, etc.

Week 1 – 3

- Conduct the Dragon fire meditation (meditation to awake the Kundalini) once a day. Find the time of day that suits you best. The Dragon fire may awaken by itself during a successful meditation, but you can also use different techniques to raise it. First, it is very important to master the 'normal' meditation described in the first letter, to calm the mind and the thoughts. One can also focus on the chakras, one at a time, before beginning to actively awaken the force.

After an introductory meditation of at least ten minutes, begin to focus on the Muladhara Chakra. Feel how this Chakra acts as a 'magnetic' power pole that is in contact with Sahasrara, the other pole. Visualise a fire that grows with every inhalation. See how this almost electric energy, in the form of a red serpent, arises from the Muladhara and streams through the Sushumna, then through every chakra and up to the head. The force spreads out to every nerve and cell, it enhances the senses and opens consciousness.

At first it might simply be visualisation, but soon you will also begin to feel the energy more tangibly in your body. It can be experienced in many different ways: as heat or even as cold streams. Often it is experienced as pulsating and vibrating. Use the Dragon fire meditation to increase the power of your soul, strengthen your will and create awareness in your dreams.

- Make notes of your experiences from the Dragon fire meditation. Also more subtle experiences are valuable. Be aware of your physical and psychological energy level at different moments and how it is influenced by: food, sleep, breathing, physical exercise and other things that you do. Philosophise over how you could strengthen your physical and psychological strength in your mundane life and in your magical work. It could be about not wasting energy in unnecessary situations, but it could also be to increase the inflow of energy.

- Continue to write down dreams.

- Write down the results from last month's will exercises. Make a list of things that you want to reach and what you want to get rid of: write down two paragraphs with ten things each that you want to achieve and to overcome. Make a ritual to make your will come true: plant the note with positive wishes in the earth, outdoors, or in water (sea, lake, river, etc). Then burn the note with negative wishes.

Week 4

- Meditate on the first item on the list that was planted, during your daily dragon fire meditation.

Recommended literature:

Kundalini: The Evolutionary energy in man by Gopi Krishna.

A case description of a kundalini awakening. The book also contains psychological comments by James Hillman, though these are of lesser interest. The book is mainly interesting for the descriptions of experiences of the kundalini force.

Additional recommended reading:

Yoga: Immortality and Freedom by Mircea Eliade. An academic classic about yoga and tantra. Contains much valuable information and gives a deeper understanding and overview of these systems.

Serpent of Fire: A Modern View of Kundalini by Daniel Irving.

An easy-to-read book with many case descriptions and interesting questions.

The Kundalini Experience: Psychosis or Transcendence? by Lee Sannella.

Lee Sannella started a kundalini clinic in California in 1974 where he helped people who had experienced sudden kundalini awakenings. The book contains several descriptions of how different people are said to have experienced the kundalini and how it has affected them physically and psychologically. This book has, together with the works of Gopi Krishna, emphasised the debate around the dangers with kundalini awakening.

Chakra & Kundalini Workbook by John Mumford.

A basic practical book about kundalini yoga, containing several exercises and images, such as Yantras.

Tantra: The Path of Ecstasy by George Feuerstein.

A good and serious introduction to Tantra. A thorough theoretical presentation and a good deal of good illustrations of Mudras and Yantras etc. Good compliment to more obscure texts.

LETTER 3

DREAM CONTROL AND ASTRAL MAGIC



We will now enter into a deeper level: the worlds of dreaming. It is very important to be able to control one's dreams since this, in the long run, can present one with very valuable and interesting magical experiences. The world of dreams can become a never-ending source of new information and can also decrease barriers that prevent one from leaving the body and entering the astral worlds.

One method is to find gates in dreams; they can appear in almost any form and one will learn to find the gates that suit best. One could, for example, use a mirror, window or water as a gate. Also doors or natural openings have frequently been used, often opening into an unknown darkness. One enters into this darkness and will enter a classical astral tunnel, something which many people have experienced.

These methods might of course appear spontaneously in dreams, but by learning to control one's dreams, one can create an easier way to access them. When one has managed to work through ones barriers and become a more frequent astral traveller, one will find it easier to use the classical methods of visualisation, by visualising the body from a normal awake state of mind.

Dream Control

A major part of one's life is spent sleeping, normally with very little knowledge about what actually takes place. One of the most important tasks for the left-hand path adept is to work with dreams to gain control over this dark side of consciousness. To develop dream control, the adept must work hard to make the dreams conscious. The first task is to write down the dreams every time one awakes in the morning.

Before going to bed, the magician should remember to write down a chosen theme to dream about. It could be basically anything: a place, a person, or some occult symbol. The moon is a very powerful symbol that resonates well with the dream state. The magician should meditate on the chosen theme for about fifteen minutes before going to bed. A note with the theme should be placed under the pillow.

To enable a breakthrough into the dream consciousness, the magician needs to change sleep routine once in a while. One should get used to sleeping on the back, for example. This sleeping position stimulates lucid dreaming, while sleeping on the side or stomach gives more rejuvenating, dreamless sleep. It is also recommended to experiment with changing the sleeping hours. It can be enough with some hours here and there, but one must then change it back and forth not to get caught in a new sleeping habit. It can also be good to extend the sleeping hours for a period, to about 10 hours. The sleep will, in this case, become less deep and one will remember the dreams more easily. One should be vigilant not to get caught in laziness, however. Magical work demands higher efficiency on all levels. To be able to penetrate the structure of mundane life, the magician must break his/her normal living pattern. All new acts will help achieve this and to break the circle of limitations.

The Astral Plane

Other dimensions, a form of “middle” worlds existing between the material plane and the divine, or between life and death/the other side, have been an important topic among magicians, occultists and mystics since the beginning. This dimension has in western Esoterism been referred to as the astral world. The shaman visits these worlds through drum journeys, the Tantric during deep states of meditation. Ordinary people visit these worlds – more or less consciously – in dreams.

The astral dimension could be compared to an enormous net containing energy and consciousness, in which the conceptions, memories, fantasies, dreams and thought forms of all living people are gathered. This plane does not follow the same laws as the material plane; it is much easier to shape and form and, even if time and space is not as strictly law bound, it exists in a more liquid form.

The gate to the astral plane can be via man’s conscious/unconscious; our mundane self is like an island surrounded by the sea of unconsciousness. C.G. Jung compared this to the top of an iceberg: the small part is that which is visible above the surface. In the layer that is closest to the surface, we can find the personal unconscious that might carry repressed aspect of one’s own personality and hidden memories. The deeper one gets, the further we move from the subjective aspects; we begin closing in on the conceptions of the collective unconscious, which Jung described as archetypes. Everything that exists under the surface – well, the whole sea really – can be likened to the astral plane.

The Dream as a Gate to the Astral Plane

During sleep we let go of the control over our mundane consciousness and are filled with new energy. During this recovery process, our soul, or astral body, separates from the physical body and enters the astral dimensions where it can create and experience dreams. Our unconscious mind possesses greater creative power than our mundane, awake mind; on the astral level, the creative power of the unconscious is fully active.

When the magician begins to create a link between his/her awake self and the dream self he/she will start to become conscious of how the astral processes work. The first important step is to become conscious in a dream. To achieve this, the magician must put much energy and attention to the dreams, the motivation and the will is the force that will enable *lucid dreaming*. A lucid dream is when the dream self is conscious that it is dreaming and begins to experiment with the dreams in different ways. If the magician glances at the hands, for example, they will stay clear, but if one attempts to focus on something it will quickly melt away. It takes some work to be able to keep thought forms focused.

It is now that the magician must begin to work with the dream to find a gate out to a conscious astral journey. At first it might be interesting to ‘play around’ in one’s own wonderland and to create objects in one’s surrounding. But, in the long run, this is a waste of energy: it is important to take the next step – out of one’s subjective dream.

Almost anything can become a gate: mirrors, windows, doors, water, but also an unknown object that suddenly appears might seem to have an inherent power within itself. The magician should try to enter or follow such an astral object. One could also try to perceive the astral energies around one’s self as a form of floating energy in order to become aware of the astral body.

The process from lucid dream to astral journey is very tangible: the dreamer is confronted with a very strong energy and the surrounding no longer changes according to the will of the magician. It is instead very vivid, even clearer than on the material plane. Objects may appear to be radiating and the colours are stronger. The vision is sharp and detailed. It might feel as if one is floating or flying around.

The most powerful way to travel is to leave the physical body while fully conscious. An astral projection can be created by deep meditation or trance, or through what is generally known as ‘sleep-paralysis’. ‘Sleep-paralysis’ is a natural state, but it can appear frightening. Many non-magicians may involuntarily find themselves in this state; the magician strives to reach sleep-paralysis. It is a state

when the physical body sleeps while the mind is awake. At first it may feel as if the mind is caught in a 'paralysed body'. Using various techniques (relaxations and mantras) the magician can then learn to consciously separate his/her astral body from the physical body.

The astral journey that begins with a conscious separation and then is located on the material level is referred to as an out of-body-experience. It is a very concrete and powerful experience and might occur spontaneously if one has an accident, trauma or at death.

We can find several examples of people who during near death experiences have seen their physical body from the outside and have been able to describe what was said and done, even though they were in a coma. During out of the body experiences one can experiment and control things in the material world; there are examples of people who have in this manner done 'astral espionage'.

This is also the dimension where one may come across souls of the deceased that still dwell on the physical level for one reason or other.

Astral Journeys

It is not uncommon that the magician experiences how one astral sense awakens at a time. One can, for example, hear and feel astral energies, but only see a compact darkness as if the eyes were shut, or the sight may be sharp but one has no astral hearing. But one's first impression of the astral may be an almost physical feeling. In the astral, the senses are not separated like they are here, and they do not adhere to the same laws as on the physical plane. This might be hard to grasp in the beginning, however. The astral body can take any form, or none at all, but the astral traveller will at first, by habit, feel like he/she is in a lighter form of the mundane body.

The astral senses can be opened even if one is still in the physical body: for example, during Kundalini and Chakra meditations. During such workings, it is common to experience one astral sense at a time: first sight, then sense, then hearing, etc.

The two most common methods for astral travel is: to visualise that one is floating out of oneself, or to visualise the astral body outside one's self and then send one's consciousness into it. It is often easier if the body is in a new or unusual situation; thus, many who have experienced out-of-body experiences might have had a fever, exhaustion or been in other demanding or extreme physical states.

At least once a week, one should devote at least one hour to develop the ability to travel astrally. The magician should focus the will and create a strong focus during the exercise. In the early stages, the desire for result can also become a block. It is most important, however, to do the exercise. Often the result may arrive at a later time, but the experience is still a result of the magician's exercise of the will.

It is not uncommon to experience something akin to electric vibrations, roaring noises in the ears, rapid heart beating and other phenomena when the astral body is released. Often magicians become so distracted or scared by these first signs that they do not continue. This is a problem since these symptoms are harmless and only signs that one is progressing and is near the goal. It is also common to experience going through a tunnel.

When attempting to make a soul journey it is suitable to lie on the back, and one should have closed eyes. Then, one should tighten every muscle in the body, inhale deeply and keep the breath in. When it is no longer possible to keep the breath in, the magician exhales and relaxes the muscles. The body will become warm and relaxed. The thoughts should be crystal clear even if the body is numb. Body and mind are on totally different levels. For every inhale the mind becomes lighter and clearer, while every exhale makes the body heavy and relaxed. Mind and body starts to separate until the astral body is released. It is not unusual that one encounters different kinds of mental barriers here; the mantra "TORZODU" is used to pass through all barriers.

When the magician travels on the astral plane it will at first mainly be on the side of light. It is impossible to exactly define what the difference is between the two sides, of darkness and light.

The side of light, however, could be compared to a group of islands. One of the islands is our mundane world. By astral travel the magician may travel to the other islands, which are astral worlds of the light side. The dark side is the sea and it is here that the true treasures can be found. The magician must learn how to dive down into the dark dimensions to retrieve them. While worlds of the light feel bright and airy, the dark spheres feel heavy and powerful.

It is not unusual to become lost in the astral worlds. After a while, though, the physical body will pull the astral body back. In occultism, there is something known as the 'silver cord'. This is a link that exists between the astral body and the physical body. It pulls one back if one cannot return voluntarily. This thread only disintegrates at death. Certain extreme situations, like accidents, might prevent the silver cord from pulling the body back. People who have just died may also wander astray on the astral levels. If they have no idea about the other side, they might have trouble realising that they have died and they might fly around and seek things that are familiar to them. Magicians, shamans and mediums have during all times helped lost souls find their way to the next level.

Astral Journeys to the World of the Dark

The descriptions of astral journeys that one will most generally encounter in occult literature will no doubt be about the worlds of the light. The typical astral journey will be into a light, heavenly sphere above oneself. Most scholars in the west who have investigated astral phenomena have coloured their work with Christian theories based on a theosophical description of reality that is based on the thought that the physical world is the end of a cosmic chain of emanations. This esoteric paradigm can be traced back to neo-Platonism and monotheistic religion. According to this point of view, we are in a reality that is characterised by material heaviness, division and manifoldness, as well as mental darkness. The counterpart is a light, bright world of ideas that is characterised by unity and mental clarity. This description of reality is partly correct, but is ignorant of the huge dark worlds that western Esotericism refuses to acknowledge. Modern Esoterism of the light is constructed on a philosophy inspired by neo-Platonism and modern enlightenment-Christianity in which hell has been abolished and replaced with a pessimistic view on life on earth. According to this philosophy there is no objective hell and no personal Satan, but it is the absence of the heavenly good and God that causes this world to resemble hell. Earthly life and the material plane is the lowest plane. Demons and spirits belong to astral worlds closest to this world. The higher man climbs, the more good and bright worlds will be reached. An older form of Christianity meant that the earthly plane was not the lowest, but that underneath the earth there existed dark infernal regions that stretched as deep into the darkness as the heavenly worlds stretched up to the light. In this paradigm the words below were gradually more terrible and the inhabitants more and more dark and powerful, but also more condemned. In the centre of the underworld was Lucifer who was gnawing on the bones of the worst criminals. The evil ones, such as those unbaptised and non-Christian, ended up in the underworld. Besides the moral dualism, this description of reality is more complete than that which is commonly used in western esoteric literature. During all times, shamans have been aware that there is not just worlds that stretches up to the heavenly spheres of light, but also underworlds that go way down into the dark. World paradigms have always been used to propagate certain types of societies and political ideas; hence this striving for spreading rational knowledge and mental enlightenment blended with religious conceptions about heavenly spheres, which was inspired by the enlightenment age in the 18:th century. The heavenly spheres of light were conceived as identical to the levels of enlightenment of the psyche and reason. Modern western esotericists have reflected this in their texts and scholars who have explored astral travels have also echoed this heritage. As a result, many left hand path systems have moved away from astral travels and denounced astral magic as right hand path magic of the light. Nothing could be further from the truth.

Inspired by a shamanic approach, our empirical occultism and our deep explorations of the Qliphoth, Dragon Rouge has charted parts of the astral plane that few occultists have ever reached. We have demonstrated that it is possible to travel astrally to the dark worlds. To be able to explore the dark worlds we must first see through the conception that the worlds of light, which has been a sole focus for modern occultists, has anything to do with mental illumination. The worlds of the light can be as illuminating or blinding as the dark worlds. To come to an understanding of the relationship between the light and the dark astral planes, we can view the universe in musical terms, which in the occult tradition has often been done, following the example of Pythagoras. Our mundane world is somewhere in the middle of the musical scale, with higher and lower tones above and below it. The light worlds are characterised by higher frequencies that can be perceived as lighter, while the dark worlds are characterised by lower frequencies that can be perceived as heavier. There is always a danger when trying to describe what characterises the dark and the light worlds since subjective views might influence the description; however, certain characteristics seem to be recurrent. The dark worlds are not just dark and full of dusky and red colours, but contrasts extremes on all levels. The dark dimensions are not just hells, as stated by medieval descriptions, but also worlds of lust, pleasure and ecstasy, in which pain and lust exists side by side and often pass over into each other. The light shines brightest in the dark and the underworld is home to both shadows and flames. While the heavenly worlds of the light are characterised by sexlessness, which is illustrated in the biblical myths where all angels have the same sex, the dark worlds are characterised by extreme sexual expressions in which demons appear with gigantic phalli or where caves appear as female vaginas. While entities in the worlds of light appear sexless, dark beings like Baphomet can appear as a hermaphrodite. Entities expressing extremes of life and death appear on the dark side: skeletons and walking corpses, pregnant women and sexually attractive beings. The landscapes are full of extreme differences between height and depth, such as extremely high mountains and deep valleys and seas. The difference between the worlds of the dark and the worlds of the light is reflected by art and philosophy in the terms "the beautiful" and "the sublime". The sublime feeling consists of both dread and obsession; it arises in front of the great. The feeling before the beautiful is soft, light and pleasant. The philosopher Edmund Burke described beauty as round, soft, pleasant and often in pastel colours, while the sublime was sharp, hard, great and in dark and greatly contrasting colours. To reach the worlds of light all contrasts and polarities must be polished away (paradoxically most commonly at the price of a strict moral dualism which condemns the dark worlds) to gradually reach higher and subtler frequencies that strive towards complete unity and harmony. In this unity all that is individual and deviating is polished away. The dark worlds enhance the contrasts and extremes that causes them to be perceived as warlike and chaotic, but in them a deep unity can still exist that contains all differences, like the colours that a diamond can reveal. In the worlds of light, a mild and harmonic music can be heard, while the dark worlds are expressed by deep, rhythmical, atonal and disharmonic sounds. The dark magician must have a good knowledge about both worlds of the light and the dark, but it is in the dark worlds that the magician's individual divine existence can be reached. The worlds of the light demand that the individual existence is annihilated, as when the light adepts of Yoga become one with God in *Samadhi*, or when the western adept enters a mystical unity, *Unio Mystica*, with God.

In esoteric literature, the astral level designates the middle worlds that lies between the human plane and the higher divine planes. These middle worlds consist of fantasies, dreams and other dimensions and gates to other worlds. Different beings and entities populate these worlds and people have encountered demons, angels, natural beings and also what is referred to as aliens here. People who have passed away will inhabit these planes for a longer or shorter time, depending on needs or wishes. Ghosts are generally believed to be astral bodies that have become stuck if the deceased has been strongly bound to a specific place or task. When a person dies the astral body generally dies as well and the person's life energy and consciousness rises up to the highest limitless worlds where every trace of the individual melts away and disappears. After being left behind, the astral body generally sinks

down into the dark astral worlds, where it will live on as an empty shell, or a character without content. Among individuals who have used a large amount of energy to keep up their outer appearance, their shell can live on as a vampire that keeps its appearance by sucking energy from others. But, according to alchemy and the dark mysteries, the character and the spirit can live on through the keys that exist in Khemeia, the black art. The dark parts of the astral plane are also where man's shadow can be found. This shadow is the counterpart and twin of the astral body. Most people fear their shadow and project all negative feelings onto it, but for the dark magician the shadow becomes an ally that assists the magician during the initiatory process. During journeys to the dark worlds, the magician meets the shadow and it helps the magician to explore the darkest corners of the dark realms. During higher levels of initiation, the magician is united with the shadow. In the dark worlds there are also totem animals that the magician can contact or relate to. During shamanic underworld journeys, the shaman meets the totems; the parts of the astral worlds where one can encounter ancestors, totems and the dead are the dark astral worlds closer to this world. The further away and down one travels, the more abstract and grotesque experiences will become. In the less distant dark worlds the magician may wander in organic underworlds, but in more distant dark worlds, gates will open beyond time and space leading out to the black limitlessness of chaos. Through our practical explorations of the dark worlds and our charting of the Qliphoth, we have collected a unique body material for practical astral work including the dark worlds.

To be able to visit the dark worlds, the magician must first explore the dimensions of light. It is more dangerous to visit the dark worlds and it is important that the magician feels focused in the astral body before visiting the dark worlds. One can, like the shamans, use low frequency drumming to visit the underworlds. If the magician enters into a OBE (Out of Body Experience) in a familiar milieu, like the bedroom, black holes or flesh like openings should be sought, perhaps shining in a deep red or green glow (also other colours can be seen). The magician should look for what appears as dark water pools or shadows that will be used for gates to underworld travels. During an OBE one will often see a pulsating light, it is probably a gate to the side of light. The magician should avoid such, if the journey is directed towards the dark worlds.

Before we move into the exercises for the third month, it is important to point out that astral journeys may take some time to achieve, and as has already been mentioned, the results may arrive when one least expects it. The result will appear because of the workings of the magician, however. According to the Swedish doctor Göran Grip, every fifth person has experienced an OBE. But if one actively works towards achieving an OBE or astral journey, the chance increases drastically. Astral journeys will gradually become stronger as well. In a full astral journey or OBE, one will experience everything more clearly and more strongly than in normal life on the material plane. Some astral journeys might be vague and remind of dreams or fantasies, but still have a good magical value since they, in any case, provide a view into hidden aspects of the magician's existence.

Third month exercises:

Week 1 – 2:

- Continue with daily meditation to silence the inner dialogue and practice a regular Kundalini awakening a couple of times a week.
- Meditate over Dragon Rouge astral sigil before going to sleep.
- Consciously follow this process when falling asleep. When you enter the sleep state, a form of mental tunnel will open between waking consciousness and dream consciousness. Attempt to enter the sleep and dream state consciously. Be aware of all images and sounds that might appear as well as changes in consciousness. Direct your consciousness towards interesting visual experiences.

Week 3 – 4:

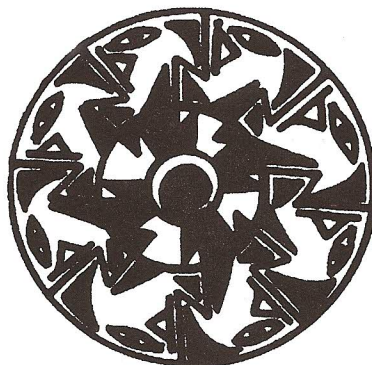
- Conduct daily meditations on the enhancing of consciousness. Do the dragon fire meditation to expand your mind. Experience how all sensory input is strengthened and how your mind stretches out, outside your body, and almost embraces and touches objects outside your own body. These meditations will lead to an enhanced state of consciousness that will make you more aware in your daily life and also open up your mind for extraordinary impressions.
- Wake yourself up by an alarm clock, or magical colleague (at least four times per night) two nights in a row during this period. When awakening, concentrate on achieving astral visions in the dream when you fall asleep again.

Recommended reading:

The Art of Dreaming by Carlos Castaneda

The Ultimate Journey by Robert Monroe

Astral Travel by Carol Eby



D.R. Astral Sigil

LETTER 4 RITUAL MAGIC



The function of the Ritual

The ritual is one of the traditional methods that a magician uses to invoke and evoke gods and demons, for manipulative magic and much more. Often, magicians will receive astonishing results, but a ritual may also fail. Failures are most common for inexperienced magicians who are not yet in full understanding regarding the basic functions of the ritual. The ritual *in itself* does not create the result. The ritual is the medium through which the magician can express his/her will for him/herself. When the magician through the ritual has confirmed for his/her whole existence that a certain result is to be reached, he/she will instinctively act in a way that enables the reaching of the goal. The magician places him/herself in such a relation to the goal that the road will be as short as possible. For example: a magician conducted a money ritual the evening before going to his boss to ask for a raise. He lit golden candles, burned cinnamon incense and invoked Mammon. The next day he received a raise beyond his wildest dreams. Through the ritual, he instinctively and partly unconsciously acted in a way that enabled him to reach his goal, which was to influence his boss in the desired direction.

One could dismiss this as a typical example of ordinary psychology where the individual in question gains confidence through the ritual and thus acts in a more decisive manner when speaking to his boss. This may be true as well, but the goal was reached. When a magician conducts a ritual it does not matter if “supernatural” powers are included or if it is only psychology, as long as the desired results are reached. The ritual strengthens the thinking and acting of the magician since it concentrates the energy and focuses it towards an expressed goal.

Manipulative magic of this kind is only one form of magic (even if it is what most people may associate with this word). Some magicians may be good at manipulative magic without in any way having developed their mind. The misunderstandings regarding magic are mainly a result of the general public’s lack of knowledge regarding history. Magic is, from a historical point of view, one of the most important attitudes to existence. Magic is about developing, sharpening and making conscious the individual will. Unlike the religious attitude - which is concerned with submission to different powers and with supplication - the magician works to develop the individual ability. Magic is also different from, or goes beyond, the positivistic tradition of science that claims that everything is determined through cause and effect; thus magic cannot be explained using logical theorems. Magic is (unlike this form of science) not based on the thought that man is determinate, but that each individual carries the conditions for an individual will within. Magic defends itself against both one-sided rational thinking and dogmatic belief.

In Dragon Rouge, ritual magic is often used as an aid in more deep magical initiatory processes. The suggestive force of the ritual has a powerful effect on one’s whole being, on both conscious and unconscious levels. Often, rituals may initiate processes that draw many things to the surface. The magician may also notice an effect of rituals in dreams. In dark magical rituals, often a great amount of energy is released. This can have an overwhelming effect on the magician’s consciousness and his/her experience of himself/herself and existence in general. Light magical rituals in an opposite way, can bind energy and create order and structure. The dark magician is continuously in a process of breaking free from unconscious (individually chosen, personal) structures. Thus, he or she can also construct light magical rituals in certain situations. This is especially for situations in which one wishes to bind energy. The magician needs a balance between the right and the left side, the light and the dark. It would be meaningless to work solely with the dark disintegrating force. To be able to create and cause change, one needs both aspects.

Some people may have a natural tendency to get stuck in behavioral patterns and unconscious structures while others may have a tendency to seek chaos, change and development. The dark magician creates balance and co-operation between light and darkness – while most esoteric systems do not even recognise the existence of the dark side (which does not mean it ceases to exist.) The dark magician must consistently work to wake up from the sleepwalker orthodoxy that, in most individuals, grows stronger with time as more and more of their energy stagnates.

The same applies to incantation rituals: it is not the sigils, the figures and the incense *in itself* that conjures the entity; they are merely a code with which one contacts the parts of the mind that must be opened if an experience of the being is to be possible. The different attributes of the ritual help to concentrate the mind and to place it in the right state. The attributes will change corresponding to the consciousness levels and astral sphere of the entity. For this reason, it is pretty useless to try to call in water undines on *Golachab* (the world of fire). They represent different phenomena and demand different attributes that correspond to their specific qualities.

If a ritual, or other magical work, is to be successful, the right actions must be directed towards a goal that is somehow within the reach of the magician: or, as Aleister Crowley claims in his magical postulate, “Any required change may be effected by the application of the proper kind and degree of Force in the proper manner, through the proper medium to the proper object.” Crowley mentions as an example of a magical operation doomed to failure making rain in Sahara. Such a ritual would be a mere waste of energy. The magician should use his/her force in the most constructive way and not view the ritual as something that replaces actively doing something in other situations. The right conditions must be present if a ritual shall be meaningful and what the magician then accomplishes through the ritual is to enhance the conditions and place oneself in the right position in regard to these.

Evocation and Invocation

Ritual magic is a great deal based on invocations and evocations. The magician conjures the names of different spirits that can service the magician or grant different gifts. The terms invocation and evocation have their origin in the Indo European root “vac-.” In the Indian tradition there is a goddess called Vac; she is an embodiment of this word and is the primordial force that carries all gods. In Latin we can find the words vocalis that is behind the word “vowel”, as well as the word voco that means “to call” and this is the word that is behind the terms invocation and evocation. If we add the prefix “in” we receive the word invoco that means “to call out” or “to call forth”. Invocations are characterised by being conjurations of higher powers, to make them present in a more abstract manner, while the evocation strives to call in a spirit in a more concrete way.

The four directions and the four elements

In magic, the world is commonly parted into four elements that represent certain qualities. The elements are fire, air, water and earth. This division is still coherent, even if many these days view it as the four forms that the elements can take.

Fire: plasma form

Air: gas form

Water: liquid form

Earth: solid form

The four elements correspond to the four cardinal directions (south, east, west and north) and a great number of other principles and symbols in occultism. On the magician's altar, there are a number

of objects or magical weapons that correspond to the four elements. These magical weapons are: the wand, the chalice, the dagger and the pentacle. Besides these magical weapons, there are other additional magical objects that the magician might have on the altar.

The number four often represents a form of “balance” and “unity” as an image of the material plane and its elements. Man orients himself through the four cardinal directions and generally divides things into four: four primordial qualities, four elements, four colours, the four fold caste system in India, four paths of spiritual development in Buddhism and so on. The circle represents the ideal completion, while the number four is its natural minimal division.

According to C.G. Jung, the number four, in many religious and esoteric systems, is 3+1, so that one of the units are in a special relation and in some way deviates, such as for example, the element of fire in relation to the other three. If the fourth element is connected to the other, “The One” is the result, denoting unity. Jung meant that Christianity removed the fourth principle, which corresponds to the Devil or the shadow and only kept the triad (Father, Son and Holy Ghost), which is why Christianity is unbalanced.

The Symbolism of the Altar

The four elemental magical weapons on the altar:

- **WAND:** Fire. Phallus. The true will of the magician.

Is raised during invocations and will ceremonies.

- **CHALICE:** Water. The Cauldron. The Womb. Dreams and their fulfillment.

The magician drinks from the chalice in order to become what one wills and dreams. Is used to change and re-create the magician in the ceremony. It is most commonly filled with purifying water, red wine, stimulating drinks (tee, coffee, Yohimbe, Kava-Kava, Damiana etc) or magical potions.

- **DAGGER (SWORD):** Air. Purification. Mental power and focus.

Power over unwanted energies and unwanted elements in the magician and in his/her life. Is used to cleanse rooms, the altar and the magician before and after workings.

- **PENTACLE (THE SIGIL; THE PENTAGRAM):** Earth. The manifestation of spirit and power in the earthly plane. The soul of nature and mother earth.

Shield towards unwanted energies and a gate for desired energies.

The Magical Fire

As a first step in ritual magic the magician must learn how to use “the magical fire”. This can be done by visualising how a fire is burning in the hands. By breathing deeply and focused and by directing the consciousness towards the palms of the hands, the magician may feel how they begin to vibrate with a strong energy. The energy can be experienced as a form of magical or astral fire. These fires can be used in most situations; they can be used to banish and cleanse oneself by draping one’s aura in them and they can be used to cure illness. In curses the fire can be directed towards a picture of the victim and the fire must have been loaded with an aggressive character. Only after much training will the fire become strong. The magician must be able both to see its flames and feel its heat. The more kundalini that has been awakened, the more fire can be raised in the hands.

The magician should work towards having the magical fire as an automatic ally in dreams and astral journeys. One should try dreaming about the fire. The deeper one gets into the unknown

spheres, the more important it becomes to have this fire as a protection and weapon. If attacked by a hostile force, the fire is used to annihilate the enemy.

Every time the magician experiments with and uses the fire it becomes stronger. Just as its power increases with the awakening of the dragon power, it can be used to awake the kundalini. In that case, the magician sends the fire into the Muladhara chakra at the base of the spine and draws it up through the body. This can be done in connection with astral or auric sex, where only the aura around the erogenous zones is touched to receive orgasm

The Rituals of Purification

Light magic tends to indulge in a fixation on purifications and protection circles that are to defend the magician from the forces that he/she is calling. In dark magic, the magician strives to meet the forces as an equal, but at the first stages, different forms of protection should be used. A beginner should use circles for the more demanding operations since he/she might not yet be powerful enough to encounter the forces without it. One creates a circle by drawing one in the air using the magical dagger or wand. A circle can also be made with chalk, coal or salt.

The banishings are important also in Draconian magic. They mark and delimit the ritual, they open and close the gates; they can act as mental and astral protection barriers or shields. It is also important to strengthen one's energy and aura before and after dark magical workings.

After these words of explanation, it is also important to point out that banishings and purification are important for successful magical work. If the magician is unable to free himself from negative and unwanted energies, the magical work will be far less effective and, perhaps, even dangerous. Abramelin points out the importance of purity in his advice to the magus: "Get used to purity as much as possible, both of the body and of the robe, this is very important since the spirits, both good and evil, love cleanliness". If the magician does not follow this advice, the rituals might become a hazard. Instead of contact with the desired spirit, all rituals would open up to damaging and sick energies. Often, these energies take the form of thoughts and emotions. A magician who suddenly is struck by destructive and negative thoughts might have forgotten the banishings.

One of the best ways to purify oneself is to take a long bath; in the water one should put purifying oils such as rosemary or lavender. One can also dust the aura using a feather or the magical dagger. But, using the magical fire is the most effective way to banish and purify oneself. To awake this fire, it is suitable to read the Dragon invocation; then, the magician stands up and visualises how he/she is standing in the middle of a burning fireball. This fire burns away all negative energies from aura, body and soul. Here are two examples of purification rituals:

Purification ritual 1:

The magician sits down in the middle of a circle made with seven white candles. He/she meditates on the present thoughts and emotions. The negative aspects of these are written on a piece of paper. Then the magician proceeds to meditate on them and tries to see their origin. When their origins are found the magician burns the note and places the ash in a little box. Then the purifying incense is lit and the magician cleanses the aura with a feather or dagger. The magician breathes in some of the incense through the nose and chants: "FIFALZ FABOAN EOLIS PIAP ETHARZI." Then, the magician goes outdoors to bury the little box containing all the negative emotions and thoughts.

• **Purifying incense:** Verbena, Fennel, Lavender, Valerian, Menthe, Basil, Rosemary and Isop.

Purification ritual 2:

This is a ritual mainly to banish a certain area. The ritual is thus best conducted after the magicians personal purification. This ritual is based on the Enochian magic, purifies the astral atmosphere, the cardinal directions and the elements.

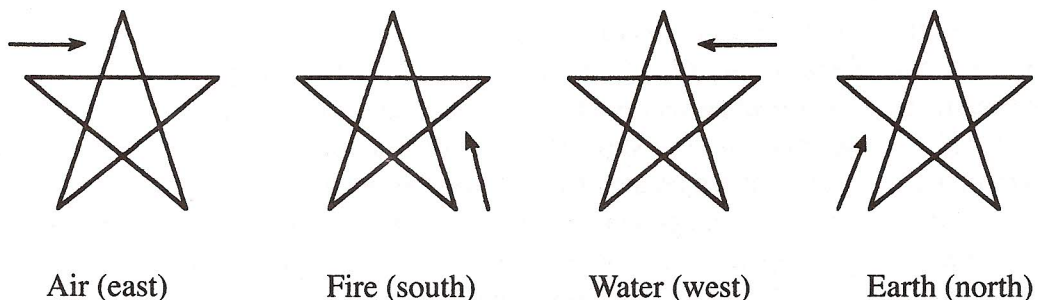
The magician lights a white candle and sage incense. He/she takes the magical dagger and moves it through the smoke. Then, the magician directs it toward the east and draws the banishing pentagram of air and says: "I invoke thee Bataivah, king of air, so that you may let your breath sweep like a fresh wind through the skies of the east. Let your storms banish all unwanted clouds. O Bataivah, let your wind be clear as the thought."

Then the magician turns to the south, draws the pentagram of fire and speaks: "I invoke thee Eldprnaa, king of fire, so that you may let your flames cleanse the south from old ash. Let new fires burn and consume all unwanted waste. O Elprnaa, let your fires burn like the heat of emotions."

The magician turns to the west, draws the pentagram of water and says: "I invoke thee Raagiosl, king of water, so that you may let your waves cleanse the seas from rotting algae. Let the waters flow and carry away all unwanted rubbish. O Raagiosl, let your waters surge like the stream of creativity."

And, finally, the magician turns to the north: "I invoke thee Ikzhikal, the king of earth, so that you may let the old dirt be rejuvenated and get new fertility. Let old compost decay and become pure energy to your soil. O Ikzhikal, let your soil be rich as being itself."

The ritual is ended with a brief meditation on the white candle.



To open magical gates through meditation

Besides the dream work, the magician must learn how to meditate. It is of pivotal importance if one wishes to be able to control the mind and enter into the dark worlds. At first, meditation will help the magician to develop concentration and will power, but eventually the meditation will increase the Para psychological abilities and will take only a brief meditation to be able to enter the proper state of mind and reach the desired goals. The object of meditation is, at first, not as important as the fact that one is meditating. One could begin by just trying to relax and calm the mind, perhaps listening to some music that one feels is suitable in complete darkness, with eyes shut. The entire consciousness should be embracing the music and all other thoughts and feelings should be dismissed.

When this procedure begins to feel very natural, the meditation can evolve to focus on occult symbols and words that are chanted slowly during deep exhalations.

Mantras

A mantra is a sound or phrase that possesses a sacred power. Already during the Vedic times, there existed an idea regarding “mystic sounds”, so-called *mantras*, of which the highest was *Om* and was identified with the Brahman, the Veda and all the greatest gods. But, it was mainly in Tantrism that mantras began to be used as a technique to reach higher states of mind. By repeating the mantra in the proper manner the yogi wished to receive its ontological essence, assimilate the deity or the state of consciousness that the mantra represents. The mantra can be used to increase concentration or to focus the mind on a specific subject. Mantras can, especially when worked with during longer periods, act as powerful magical tools.

Mandalas and Sigils

Just like mantras, mandalas act as instruments in meditation that help the magician to uphold concentration. The word *mandala* means “circle”. A mandala is often created by one or several concentric circles that surround a fourfold space.

A mandala can appear in many ways, the simplest form is the *Yantra*, a form of diagram that is constructed by a series of triangles surrounded by circles. The downward pointing triangle symbolises *Yoni*, the female principle Shakti, and the upwards pointing triangle represents the male principle Shiva. The *Bindu* in the centre represents the undifferentiated Brahman.

Magical sigils are often based on the circle and the number four. According to Jung, the mandala is like the magical circle and the associated quaternity (number four, square, cross etc) the most common symbol of the Self. The Self-archetype in Jung’s terminology stands for both, “the unity of all that we are,” (something far beyond the mundane self) and, at the same time, something more than this – the force that enables us to continuously evolve.

For Jung, the “Realisation of the Self” means basically two things: a complete development of the individual, and valuable experiences of something that is beyond the individual personality.

The magician does not only use sigils that are constructed from circles, but also uses a great deal of asymmetric symbols that are created from a word or image. The function of the sigil is to act on the subconscious level. If the magician wishes to reach magical power he can first write down POWER and then, step by step, turn these words into an abstract sigil. In this way, the words and the letters will not be limited to the outer conscious level but can begin to act on an inner, unconscious level. In the same way, the magician can create a sigil from a magical name. See below:

MAKT
MKT
MK
T

MERLIN
MERN
MEN
L

To call upon and awaken the Dragon through ceremonies

Beside the purification ceremonies (that are suitably conducted in the morning and at night,) the magician should work hard to awake the inner life force and energy through Dragon rituals, kundalini meditations, ecstasy exercises (through dance, drumming, etc) and similar things.

The most pivotal meditation in the dark magic of Dragon Rouge is the tantric kundalini awakening. There are, however, numerous ways to awaken the inner Dragon. The feeling can differ from person to person and time to time; it is always an overwhelming, ecstatic experience. When the force is totally awakened, the kundalini serpent arises up along the spine until it beams through the head; the serpent has, at this stage, gained wings and has become the Dragon. It may feel as if ones whole being, all thoughts and feelings explode and as if the body is flowing with electricity. The magician feels how he is one with the total power. Often, this is a long process. If any phase goes too fast, certain side effects may appear, such as high fever.

To awake the kundalini, the magician can visualise the red glowing serpent coiled down at the genitals. The breathing should be made deep enough to reach the serpent and through the oxygen it will gain life and the inner fire will arise, more and more. The fire will rise up through the body like the flames of a volcano.

Awakening the Dragon is the most important task for the dark magician; this work will continue in different phases from the beginning to the end of the magical initiation. When the magician has fully awoken the Dragon within, the total force has reached a usable stage and one has become a God. Now, the promise made by the serpent in Gensis 3:5 is fulfilled: "...when you eat from it, your eyes shall be opened, so that you shall become like God and understand what good and evil is."

We will now present the Dragon Invocation that is commonly used in Dragon Rouge, both individually and in group workings. The ceremony should be conducted regularly at the magical altar but is also well suited to be performed at power places outdoors. The experience of the Dragon force can vary depending on where and when it is conducted. Generally, the results are stronger the further away from human habitation and other human influence one can get.

As a rule, dark magical rituals and ceremonies should be performed desolate places that will contribute to the feeling of the sublime, the feeling that arises before what is both beautiful and fearsome. Deserts, moors, mountains, dark forests, desolate shores and places near swamps are suitable environments. The magician may also conduct the ceremonies at graveyards and burial places, in deserted houses or in ruins. But, a personal dark magical temple, even if only a dedicated part of a room, is important, and probably where the magician will do most magical workings.

THE DRAGON CEREMONY

The magician faces west, and on a table or altar seven candles are burning. Suitably a statue or picture of the dragon is placed within sight. The room is filled with incense (musk or dragon's blood powder) and suitable music is used (like the overture to Tannhäuser by Wagner). The magician raises the wand and chants the invocation:

MELEZ!

I, NN, invoke the Dragon; the lord of the ancient Atlantis, dweller in the abyss in the depths of my soul. I invoke the Dragon. Rise up from the deep oceans. Come forth from the darkness. May your fires enlighten the obscurity of my being.

LEPACA KLIFFOTH MARAG TEHOM KAMUSIL NOGAR LEVIATHAN
RUACH MOSCHEL NAGID THELI!

Let the flames from your jaws be the power of my existence. I invoke thee, the most ancient of the ancients. O'Tehom come forth from the shadows, rise up from the black sea of chaos and annihilate the lies we take as truth. I conjure your power so that it will be as one with my being. Unto me, wanderer on the draconian path, the life giving and death bringing flames from the jaws of the great Red Dragon.

TEHOM HAROMBRUB ROGGIOL BURIOL MARAG ABAHIM
THELI IPAKOL LORIOL!

HO DRAKON HO MEGAS!

The words that are chanted are power words, demonic names or names of the Dragon. After the invocation, the magician is meditating in a standing or sitting position, on the Dragon force that is arising within and in the room. The atmosphere around the magician, during and after the ritual, can be felt as both hot and cold at the same time, and it often becomes thick with power and mystical presence. The magician can at times sense how the atmosphere is "breathing". This is called "the breath of the Dragon".

Correspondences For Ritual Magic

Planet: Sun

Day of the week: Sunday

Demon of the sun: Sorath

Demon of Sunday: Surgat (conjured between eleven and one at night)

Qlipha: Thagirion

Kings of the Goetia: Paimon, Beleth, Asmoday, Bael, Belial, Balaam, Vine, Zagan, Purson

Colour: Yellow, Gold

Metal: Gold

Stone: Diamond, Topaz

Incense: Frankincense (*Boswellia carterii*)

Animal: Lion

Bird: Hawk

Sign of the Zodiac: Leo

Rune of the Gothic Qabalah: SOL

Favours: Daemon workings and communication with the higher self. Power, success, honour, long life and wisdom.

Planet: The moon

Day of the week: Monday

Demon of the moon: Hasmodai

Demon of Monday: Lucifer (conjured at night between eleven and twelve, or between three and four)

Qlipha: Gamaliel

Marquises of the Goetia: Gamigin, Amon, Leraikhe, Naberius, Ronove, Furneus, Marchosias, Phenex, Sabnock, Shax, Oriax, Andras, Andrealphus, Kimaris.

Colour: Silver

Metal: Silver

Stone: Pearl, crystal, rose quartz

Incense: Yasmin (*Jasminum grandiflorum*)

Animal: Dog, Crab

Bird: Owl

Sign of the Zodiac: Cancer

Rune of the Gothic Qabalah: MAN

Favours: Dreams, fantasy, astral journeys, giving birth, eroticism, paranormal abilities, witchcraft.

Planet: Mars

Day of the week: Tuesday

Demon of March: Barzabel

Demon of Tuesday: Frimost (also called Nambroth. Conjured between nine and ten in the evening)

Qlipha: Golachab

Counts of the Goetia: Botis, Marax, Ipos, Glasya-Labolos, Ronove, Furfur, Halphas, Raum, Vine, Bifrous, Murmur, Andromalus.

Colour: Red

Metal: Iron

Stone: Ruby, Jasper

Incense: Pine (*Pinus silvestris*)

Animal: Ram

Bird: Falcon

Sign of the Zodiac: Aries and Scorpio

Rune of the Gothic Qabalah: TIDHER

Favours: Courage, fight, war, defense, energy, power.

Planet: Mercury

Day of the week: Wednesday

Demon of Mercury: Taphthartharath

Demon of Wednesday: Astaroth (conjured between ten and eleven in the evening).

Qlipha: Samael

Presidents of the Goetia: Marbas, Buer, Botism Marax, Glaya-Labolos, Foras, Gaap, Malphas, Haagenti, Caim, Oso, Avnas, Zagan, Volac.

Colour: Orange, yellow

Metal: mercury, metal mixture of silver and gold

Stone: Amethyst, turquoise, opal

Incense: Sandalwood (*Santalum album*)

Animal: Monkey

Bird: Magpie

Sign of the Zodiac: Gemini and Virgo

Rune of the Gothic Qabalah: ODHEN

Favours: Journeys, intelligence, communication, writing, education, medicine, traveling between the worlds, altered states of consciousness.

Planet: Jupiter

Day of the week: Thursday

Demon of Jupiter: Hismael

Demon of Thursday: Silcharde (conjured between three and four in the morning)

Qlipha: Gha'agsheblah

Princes of the Goetia: Vassago, Sitri, Ipos, Gaap, Stolas, Orobas, Seere.

Colour: Blue

Metal: Tin (pewter)

Stone: Sapphire, Lapis Lazuli

Incense: Cedar wood (*Cedrus atlantica*)

Animal: Elephant

Bird: Eagle

Sign of the Zodiac: Sagittarius and Pisces

Rune of the Gothic Qabalah: THORS

Favours: Luck, success, social status, honour, money, riches, political power.

Planet: Venus

Day of the week: Friday

Demon of Venus: Kedemel

Demon of Friday: Bechard (conjured at night between eleven and twelve)

Qlipha: A'arab Zaraq

Dukes of the Goetia: Agares, Valefor, Barbatos, Gusion, Eligos, Zepar, Bathin, Sallos, Aim, Bim, Astaroth, Folcalor, Vepar, Uval, Decarabia, Crocell, Alloces, Murmur, Gamori, Naphula, Havres, Amdukias, Dantalion.

Colour: Green

Metal: Copper

Stone: Emerald, Carbuncle

Incense: Rose Wood (Aniba rosaedora)

Animal: Cat

Bird: Dove (Raven on A'arab Zaraq)

Sign of the Zodiac: Libra and Taurus

Rune of the Gothic Qabalah: FREY

Favours: Love, sex, eroticism, pleasure, marriage (also magical marriages), battle and struggle that are related to sex or love, perversions, sexual magic.

Planet: Saturn

Day of the week: Saturday

Demon of Saturn: Zazel

Demon of Saturday: Silcharde

Qlipha: Satariel (can also be related to Daath)

Knights of the Goetia: Furcas

Colour: Black

Metal: Lead

Stone: Garnet

Incense: Myrrh (Commiphora myrrha)

Animal: Ibex, Tortoise

Bird: Raven, Vulture

Sign of the Zodiac: Capricorn and Aquarius

Rune of the Gothic Qabalah: LAGHER

Favours: Karma, punishment, old age, wisdom, death, inheritance, property, alchemy, elixir vitae, the transmutation of metals, rebirth, black and dark magic, necromancy.

Fourth month exercises

- Create a magical altar. You should also acquire the four magical elemental weapons. Get a statue or image representing the Dragon.
- Initiate your altar by conducting purification ritual II followed by the Dragon ceremony with the purpose of awakening the force and manifesting it in your magical weapons.
- Practice dreaming exercises. It is possible to program one's dreams and to do conscious dream acts. Concentrate on dreaming about your hands and to become conscious about it in the dream. The hands are the bodily parts that represent action. The hands are a good symbol for this goal, and the result might lead to the ability to act consciously in dreams. Be patient. Fast results are rare.
- Meditate on your breathing and explore how you can alter your mood and your inner energies by changing your breathing. Explore how you can increase your energy and concentration by altering your breathing. Perform a physical action (like running, other training, or sex) and exceed your previous records through proper breathing. Generally, breathing with the stomach is most powerful. One can place one hand on the belly and one on the chest to see if the chest is moving. During proper stomach breathing, the chest is not moving. One can also use deep stomach breathing to calm oneself down from stress. Try this in practice. For example, drink several cups of coffee or tea until you start feeling stressed; then, attempt to calm yourself down using only breathing. Perhaps you can even make yourself fall asleep. Finally, combine breathing meditation with Dragon Fire meditation; sit in front of the altar with only a red candle lit. Use dragon's blood or musk incense.

Recommended reading:

Liber Null & Psychonaut by Peter Carroll.

This is a good basic book about magic that is based in the so-called Chaos Magic that was popular in the eighties. It describes sigil magic and other purely practical exercises. A problem with Chaos Magic, however, is that it's deep relativism which claims that it is more powerful to smash up a computer than to conduct a black mass, if you are a modern computer oriented person. In *Dragon Rouge* we on the other hand view religious symbols as archetypal and that they exist on the deepest levels of man's psyche, no matter what time or culture. Recent modern phenomena will not reach the same deep levels of our mind. Thus, we believe that traditional antinomistic rituals and the conjuring of dark entities has a very deep effect on ones initiation, while the Chaos Magical rituals will only superficially influence the magician.

Further reading:

Liber Kaos by Peter Carroll

Magick by Aleister Crowley.

The most important character in modern magic is probably Crowley and his *Magick* (Book 4 and *Magick in Theory and Practice*, there are several editions) is a good introduction to magick and it's philosophy. One should remember, however, that Crowley wanted to create his own religion and that he mainly focuses on the light tradition, even if he called himself the "Great Beast 666."

We also recommend reading Crowley's other works, as well as C.G Jung and his followers for a psychological perspective, and philosophers such as Herakleitos, Plato, Plotinus, Fichte, Nietzsche and Bergson, to mention a few.

LETTER 5

THE QUABALAH AND THE DARK MYSTERIES



Few occult philosophies have been more important than the Qabalah and in Dragon Rouge the Qabalah is an important pillar. The Qabalah is an esoteric philosophy that was developed in Provence and Spain during the 13:th century by Jewish scholars, but the roots of the Qabalah can be traced back to the Greek and Hellenistic philosophy. Some are of the opinion that the Qabalah has its origin in ancient Egypt or even in the mythical Atlantis. During the last years the Qabalah has become something of a trend and it has been re-interpreted in a manner that would probably make the old masters turn in their graves.

The Tree of Life is one of the most important symbols in the Qabalah. Although developed in Qabalah it can also be connected to Platonism, Alchemy and Hermeticism. The Tree of Life illustrates the *Sephiroth* relationship to each other, as well as the structure of man and creation. The symbol itself consists of ten circles, Sephiroth that are linked by twenty-two lines or paths. The circles represent the numbers one to ten and the paths correspond to the twenty-two letters of the Hebrew alphabet. Other alphabets, the twenty-two Tarot cards and astrological symbols have also been connected to the paths. Notwithstanding the meaning of the symbol, many occultists lack knowledge about the Tree of Life on a deeper level. Many gaze blindly upon the actual construction of the Tree and which correspondences can be attributed to its different parts. Several different versions of the Tree of Life have been created, but the most common was made by the qabalist Kircher in his *Oedipus Aegyptiacus* from 1652. Other versions are known to exist. By comparing the different versions we can gain a deeper knowledge about the Tree of Life and the ten Sephiroth.

The term Sephiroth (Sephira in singular) has numerous meanings, but can be translated as “numbers”. The Sephiroth are ten divine primordial numbers. Their signification is far deeper than being just numbers for mere calculation, the Sephiroth are cosmic principles, divine emanations, worlds, and above all attributes of God. In the text *Sepher Yetzirah* from the 4th century the Sephiroth are mentioned chiefly as numbers, while in the Bahir they are compared to divine attributes such as force, energy, light and wisdom. The Sephiroth are also called emanations since they beam and flow from the divine origin.

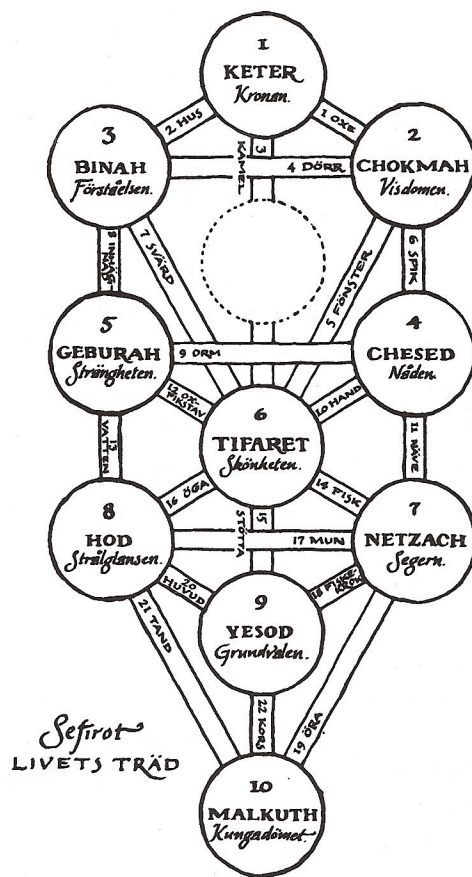
The Sephiroth are emanations that exist in everything, great and small. The first Sephira corresponds to the initial phase in everything and the last Sephira corresponds to completion and the final manifestation. Between them are the other Sephiroth that symbolize various levels of manifestation. They are different phases of creation that are not temporary but continue to exist as individual worlds and partial levels of creation. The complexity of the term Sephiroth is revealed by the numerous names that have been given to it: *Orot* (“Light”), *Dibburim* (“Utterings”), *Kohot* (“Forces”), *Shemot* (“Names”) and *Marot* (“Mirrors”). The ten Sephiroth are:

1. *Kether*, The Crown. The primordial principle.
2. *Chokmah*, Wisdom.
3. *Binah*, Understanding. Intelligence.
4. *Chesed*, Mercy. The force that unites.
5. *Din* or *Geburah*, Severity. The Judging and disintegrating force.
6. *Tiphareth*, Beauty. The harmony that balances mercy and severity.
7. *Netzach*, Victory. Passions and Instincts.
8. *Hod*, Glory. Reason and intelligence.
9. *Yesod*, The foundation of the procreative forces. Sexuality and dreams.
10. *Malkuth*, The Kingdom. The material world.

The ten Sephiroth can be used as symbols to describe both great and small. In different tables of correspondences the ten Sephiroth and the Twenty-two paths represent everything from stones, plants and colours to gods and cosmic principles. No Qabalist would claim that the universe is constructed exactly like the Tree of Life; the Tree of Life is simply a map and illustrates the most fundamental structure of existence, and like all maps it is based on simplifications. But it is a most brilliant map that has been used by a great number of mystics and magicians to gain knowledge about the mysteries of the universe. The Tree of Life is based on a universal number mysticism and can be applied to all myths from all times. The first numerological primordial principle on the Tree of Life is the trinity. The trinity represents being, non-being (Nothingness) and coming into existence. The trinity also represents man, woman and child, or plus, minus and zero. In a process of knowledge the trinity represents the thesis, antithesis and synthesis. On the Tree of life, the trinity is arranged in a triangle and the Tree of Life consists of three triangles. Besides these three triangles that amount to the number nine (3x3=9) there is the tenth principle which is a reflection of the first principle of the tree. Numerologically the number ten is a reflection of the number one and initiates a new cycle (11, 12, 13 etc, instead of 1,2,3). The number ten represents the world of man, a reflection of the divine world that corresponds to the number one.

According to the Qabalah the physical world is a reflection of the divine, but at the same time only a small aspect of the entire existence. Beyond the physical world there is, so the Qabalists claim, numerous worlds and dimensions that they have attempted to chart in a systematic fashion. The Qabalah reveals that neither man or the universe works like a machine but as an organism that consists of many layers.

The Sephirotic Spheres



The highest Sefirah on the Qabalistic system/chart that is referred to as the Tree of Life is *Kether*, which means “crown”. It is from this Sefirah that everything emanates, and everything shall return to Kether. It is the original spark that arose in the *Ain Soph*, the primordial limitless state that existed previous to the Creation.

From Kether the next Sefirah emanated, *Chokmah*. This word means “wisdom” and represents the active and masculine part of the mind which is characterised by inspiration and the revelation of inner knowledge. From Chokmah, Binah emanated. *Binah* is “understanding” and it is feminine and passive. Chokmah and Binah are the primordial father and mother that together gave birth to the remaining Sephiroth.

Chesed follows Binah and it is “mercy” or “compassion”. This Sefirah is straight below Chokmah, and belongs to the right and masculine side of the Tree of Life. Together with *Geburah* Chesed constitutes the next opposite couple on the Sephiroth.

Geburah is the “strength” and “justice”, while Chesed corresponds to God’s mercy. *Geburah* is God’s wrath. Many Qabalists believed that the dark forces had their origin in this Sefirah. The evil was then not separate from God. It was on the other hand expressions of God’s anger.

The next Sefirah is in the centre of the Tree of Life and its name is *Tiphareth*, which means “beauty”. *Tiphareth* balances the forces of Chesed and *Geburah*. In itself, *Tiphareth* corresponds to the sun and the heart; it is the pivotal force in existence and in man it is mainly represented by self-awareness. There are obvious parallels between this world and the principle that C.G. Jung referred to as “the Self”, whose symbol is the mandala (a symbol of the sun). The difference is that Jung meant that the Self integrates the conscious and unconscious sides of the individual, something that is reminiscent of the view in *Dragon Rouge* of how the goal on this level is to integrate *Tiphareth* with its shadow side *Thagirion*.

The seventh Sefirah is *Netzach*, “victory”, which mainly corresponds to emotions, *Netzach* is also the impulsive and instinctive behaviour. Its opposite is *Hod*, “glory” which is the sphere of the intellect and analysis.

The hot and emotional atmosphere of *Netzach* is balanced by *Hod*’s cooler and more thoughtful, by the ninth Sefirah *Yesod* (Jung’s “ego” or “I”). This sphere corresponds to the moon and is associated with the ego and the lower aspects of consciousness.

The entire Creation and the Tree of Life is completed through the last Sefirah, *Malkuth*, the kingdom, which is the physical (body) and the material world.

The Four ‘Worlds’

The Qabalists divided the Tree of Life and the ten Sephiroth into four worlds. Furthest down was Assiah, the world of action or completion, which only consisted of *Malkuth* and thus was our material reality. The following three worlds each consisted of a triangle of Sephiroth.

Above Assiah was *Yetzirah*, the world of formation or configuration, which included the lowest triad of Sephiroth, that is: *Yesod*, *Hod* and *Netzach*. Above was *Briah*, the world of creation that involved the next triad.

The three supernal Sephiroth above the abyss belonged to the world of emanations, *Atziluth*. As implied by the names of the four worlds they represent four stages in the manifestation of the *Ain Soph*. The highest world, *Atziluth*, was the original thought of Creation. The manner in which the Qabalists explain this world reveals influences from the teachings of Plato, since it is described as a form of idea-world. On *Briah* the plans of Creation are structured and developed, but it is at *Yetzirah* that the actual sketches and shaping takes place. The final completion is on Assiah.

The Qabalists associated the four worlds with the traditional four elements. *Atziluth* was fire, *Briah* was air and *Yetzirah* water. The last world, Assiah, corresponded to the element of earth.

Reaching the higher levels also meant that one was enriched with more subtle souls. The Qabalah

has three main soul forms; they are *Nefesh*, *Ruach* and *Neshama*. The first one is granted at birth. Also animals have this soul and it has been called "the animal soul". Man may, through an understanding of higher values acquire the other two souls.

The lowest form, *Nefesh*, rules our senses and our instincts; it also rules the basic physical processes. *Ruach* is the middle soul and its qualities are moralic and ethical. It is the ability to make a distinction between good and evil. *Neshemah* represents the mystical cognition and the final understanding of God and the cosmos. The *Neshema* was viewed as a spark of God himself.

The positions of the three souls in relation to the Sephiroth has caused some problems and different Qabalists have presented different solutions. The *Nefesh* has either been placed on Malkuth or Yesod. Most agreed that the *Ruach* belonged to Tiphareth. *Neshamah* was placed on any of the three supernal Sephiroth. Generally it was associated with Binah, but many Qabalists thought that man could reach even higher spiritual levels and placed *Neshemah* in Chokmah or Kether.

Besides these three souls, the Qabalists had additional ideas regarding the soul. They also mentioned the *Zelem*, the "image". This concept they found in Genesis 1:26 where God says that man is made into "His image". The Qabalists believed that this was the individual principle in man. Through the *Zelem*, each man is unique. But, the *Zelem* disappears at death. Commonly, the *Zelem* was associated with *Zel* "shadow" and some Qabalists meant that the Shadow was a projection of the *Zelem*.

The Tree of Knowledge and the Qliphotic Spheres

According to the myth regarding the Garden of Eden, there were not solely the Tree of Life, but also the Tree of Knowledge, and it was associated with the dark side. The Serpent in the Garden of Eden lurs man to eat the fruits of knowledge in Genesis 3:5, so that they might become like gods. In dark magic, the adept works above all with the Tree of Knowledge and its ten levels. The adepts of the light side generally condemn these worlds. The dark antipoles are called *Klipot*, *Kelippot* or *Qliphoth* (sing. *Klipa*, *Kelippa* or *Qlipha*), which mean "skin", "bark" or "shells". The *Qliphoth* constitutes some sort of leftovers from creation. They are banished from the Tree of Life through certain cleansing processes but are constantly tormenting man from their own demonic anti-world. Sometimes the *Qliphoth* appear in the shape of evil temptations and occasionally as actual demons that man must protect himself against. The *Qliphoth* arises in connection with the primordial, evil worlds and their destruction, but has in some interpretations an even more primeval existence than God.

The Qabalists generally view the judging side of God, Geburah, as the main factor behind the creation of the *Qliphoth*. This has been described in a manner that is reminiscent of the rebellion of Lucifer against God and his order. This confirms the impression that, from the beginning, Geburah already has an independent existence that corresponds to Satan or Samael. Geburah breaks out of the Sephirotic unity and declares: "I shall rule". It is forced back into the Sephirotic balance, but certain parts of its force escaped. These parts of Geburah turned against God and began their own emanations, which the Qabalists describe as a mockery against the divine worlds. Just like the worlds of the Sephiroth are ten in number these emanations consist of ten dark anti-worlds. The primordial, demonic couple, Samael and Lilith, who represent the *Qliphoth*, rule them. The Qabalists refer to the *Qliphotic* worlds as bastards and claim that they correspond to the act of creation, but in the form of illegitimate sexuality.

The *Qliphoth* are called the excrements of creation and are occasionally associated with the material world and sometimes to something that is even lower and worse in the Qabalistic hierarchy. Certain Qabalistic scholars want to connect the *Qliphoth* with the Assiah or Asiah, the lowest level on the Tree of Life to which the Sephirah Malkuth belongs. But, at the same time, the ten *Qliphotic* anti-worlds correspond to the entire Sephirotic structure with all four planes. The ten *Qliphotic* worlds are populated by demons and evil beings.

In *The Qabalah Unveiled* by the 19th century Qabalist and Hermetic S.L. Macgregor Mathers, which contains a collection of Zohar texts originally published in Latin by Knorr von Rosenroth, Assiah and the evil worlds are described thus:

"The fourth is the Asiatic world, OVLM HO-ShIH, *Olahm Ha-Asia*, the world of action, called also the world of shells, OLVM HQLIPVTh, *Olahm Ha-Qliphoth*, which is this world of matter, made up of the grosser elements of the other three. In it is also the abode of the evil spirits which are called "the shells" by the Qabalah, QLIPVTH, *Qliphoth*, material shells. The devils are also divided into ten classes, and have suitable habitations".

Around speculations on the Qliphoth and the ten anti-worlds a whole demonology was developed, both in Jewish and Christian Qabalah. Every Qlipha represents a negative aspect, or evil anti-pole, of each Sephirah and is populated by demons, instead of the angels that are associated with the ten Sephiroth. The ten Qliphotic worlds and their demonic rulers are generally believed to be the following:

<u>Qlipha</u>	<u>Demon Ruler</u>	<u>Anti-Pole to Sephira</u>
1. Nahemo	Nahema	Malkuth
2. Gamaliel	Lilith	Yesod
3. Samael	Adramelek	Hod
4. Hareb-Serapel	Baal	Netzach
5. Tagaririm	Belphegor	Tiphareth
6. Galab	Asmodeus	Geburah
7. Gamchicoth	Ashtaroth	Chesed
8. Satariel	Lucifuge	Binah
9. Chaigidel	Beelzebub	Chokmah
10. Thamiel	Satan and Moloch	Kether

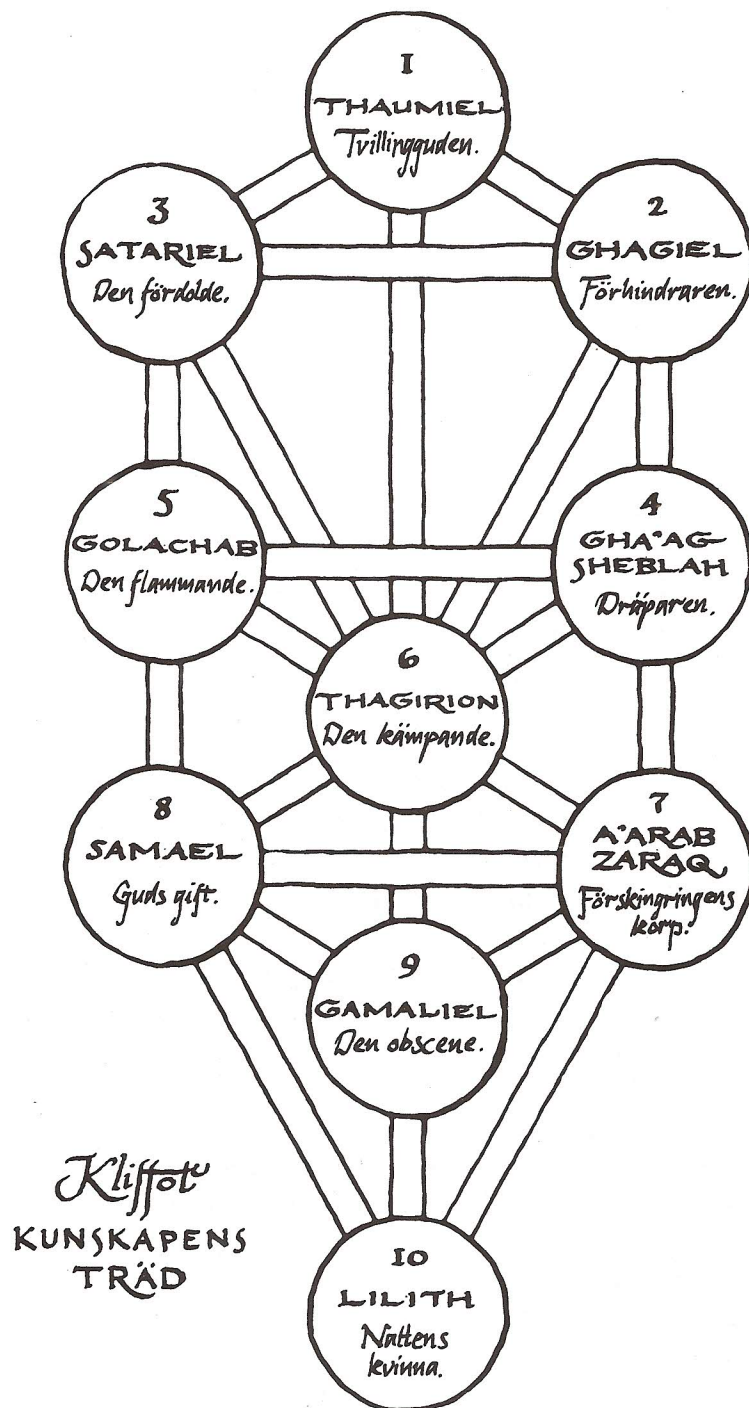
If we explore the theories regarding the Qliphoth in depth we will find that they are more than merely destructive and negative worlds. They are the force that offers man the power and the knowledge about how to become divine. Man fears change and to take on the responsibility that increased power brings and thus avoids the dark side. For the dark magician the dark side is tempting and it is a source of knowledge and power.

The initiations of Dragon Rouge are based on the Qliphoth and the Tree of Knowledge. The Qliphotic initiation is a unique path that in a systematic and controlled manner works with the chaos forces and the outmost darkness. Under the surface of light occultism the dark tradition can at times be hinted, often as warnings and unspoken insinuations. There are three main levels of knowledge, of which the first is our mundane knowledge and the information presented by the common science. Under this level we find the light esoteric knowledge that has been transmitted through the common occult societies. Under this level we can find the dark esoteric knowledge.

1. Exoteric knowledge: the mundane science
2. Light esoteric knowledge: the light tradition
3. Dark esoteric tradition: the dark tradition.

The dark path of initiation is indeed rare since it leads out into chaos, and few individuals are able to tread this path. The light esotericism leads back to the divine unity, while the dark esotericism leads beyond the divine. The Qliphotic initiation is draconian in a dual sense: draconian is generally

translated as "harsh" or "severe" which is a suitable signification also of the draconian path. It is harsh, but it leads to worlds of singular beauty. The appellation of the path as draconian also indicates its direction; the light esotericism leads to a unity with male gods of the light like Jahve or Marduk. The dark esotericism on the other hand leads out to primordial dragon entities such as Leviathan, Tehom or Tiamat who existed long before the gods of light and who exist in the infinity beyond the divine light. To the initiated adept on the Qliphotic path, the darkness of infinity is a hidden light, so infinitely brighter than the light of the gods that it is thus perceived as darkness.



Alchemy and the Dark Mysteries

In Paradise lost by Milton Lucifer declares that: "One who can maintain consciousness unchanged of time and space, a consciousness that is its own dwelling and in itself, can make a heaven out of hell and hell out of heaven". These words illustrates the goal of dark magic: to develop a higher consciousness that is independent from outer influences and can create freely whatever it desires. This is the Chepera-consciousness in the egyptian alchemy. Cheper means "to be", "to exist". This is the consciousness that survives death and can live forever in a free existence.

Alchemy is one of the purest systems to reach this consciousness. Even though it was distorted during the middle ages, there are still some valuable fragments left of the original practice of alchemy. If one is looking for the pure alchemy the search must begin in Egypt where it has its origin. The ancient Egypt was called "*Khem*", which means black. Khem was the rich and exuberant soil in the Nile valley which was essential to agriculture and therefore to the whole civilisation. For the Egyptians black was a symbol of life, nourishment and creation, and not representing evil and destruction as in christianity.

Khem was also a phallic god who represented fertility. In his town Khemmu many ancient alchemical documents have been found, one is "The divine art of gold and silver production" by Zosimus. The god Khem was closely related to the egyptian devil Set. Set was the father of the science that was called Khemeia - the production of the black powder. The magicians of Egypt tried to produce a black powder that was supposed to have enormous magical powers. When the arabs and the Sufi-mystics adopted this work they added the prefix "Al". Thus the ord alchemy was born. The primary goal of the alchemists was to produce the "elixir vitae", the elixir of life which was the same as the black powder. Also worth mentioning is that the original meaning of the word elixir is powder and not fluid, as it later was believed.

Alchemy is the dark art to reach the eternal life and to create yourself. The god Chepera symbolized this work in Egypt. He was the consciousness that sets itself free and through this creates itself. It is said by Chepera in the egyptian book of the dead 24:1 "I am Chepera that has created myself." The egyptian mysteries taught the student to become an independent being that could live forever without getting annihilated in Nirvana or being enslaved by the eternal cycle of nature.

The student of the dark mysteries of Egypt learned how to trancend down to the world of the dead and get knowledge about life and death. Through this knowledge the student could maintain consciousness through the process of death and choose what would happen next. Many magicians choose to be reborn as their own sons. Concerning this it is written in a text about Chepera: Praise Chepera, you that lower your wings and rests in the underworld, you who were born as your own son". Chepera is the symbol of the alchemical process of development; when you enter the darkest parts of your psyche to find the secrets of your true being to be able to create yourself. This is a psychology that got a modern form through C.G. Jung, who himself studied alchemy. He spoke about the underworld as the collective unconscious in which we have to travel to gain knowledge about ourselves. This knowledge helps us to go through the "individuation process", where one frees oneself from the collective and becomes a free independent being.

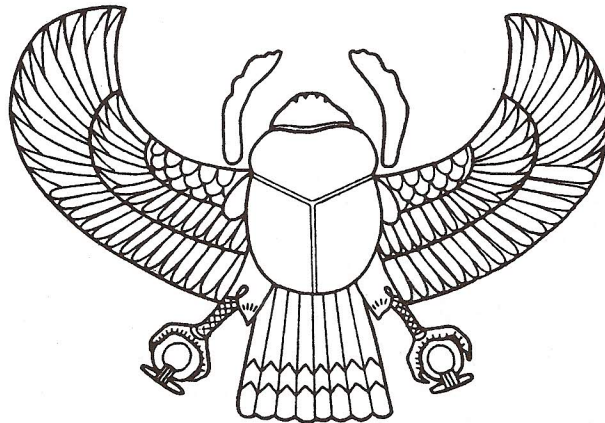
This knowledge has always existed among the wise men and women, even if the knowledge has been clad in different symbols. It is important to remember that psychoanalysis is clad in symbols just as the Egyptian mysteries with its pantheon of gods. The true knowledge is reached when one gets in behind the shadow of these symbols and reaches a personal experience of knowledge.

Chepera-meditation

Chepera is an important god in the dark Egyptian alchemistic mysteries. Chepera follows the magician through practically the entire dark initiation and reveals himself continuously in new shapes. In higher magical courses the work with Chepera will be deepened, but you are advised to start the work now, by careful meditations on the image of Chepera. Acquire an image or a statue of Chepera (the one below for example) and place it behind a black candle, the sole source of light. Meditate on the image of Chepera and repeat the mantra:

KHEPER-A KHEPER KHEPERU

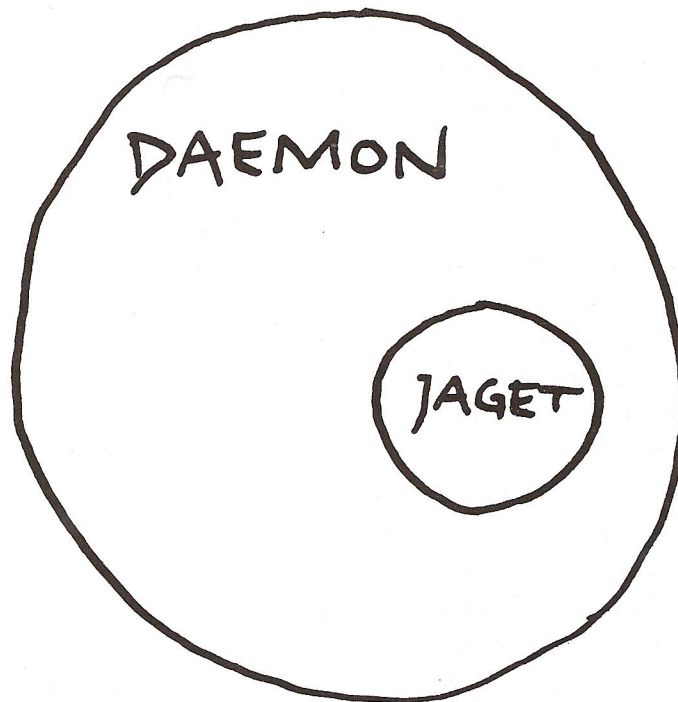
These words have their origin in an ancient Egyptian scroll and it describes how Chepera is the creator existence "I became the creator of all that came to be created". The word have a deep magical significance and may take the magician into a deep trance in which Chepera can be encountered.



Man's Individual Daemon

This is a subject that you should discuss with the tutors within the order. Your individual Daemon can be compared to your Higher Self or what C.G. Jung referred to as the "Self". Man's Daemon is a superindividual power that encompasses much more than the mundane mind that one at first identifies with. Thus, the Daemon can be said to be something that is man, but also a power outside man. For a magician on the higher levels of initiation is one with the Daemon.

The first steps when working with the Daemon, is to find the name that will designate the Daemon and put Daemon before it. One can for example compose a name oneself that includes abilities that one associates with ones Daemon, like strength. One can use a magical language like Enochian, and call oneself something like Daemon Ugear (strength in Enochian). The magician can also choose a mythological name, like Lucifer, but with caution since there might quite a few who are using the same name and confusion might arise when invoking the deity Lucifer. Another method is to shorten a magical sentence, similar to how one creates sigils "Daemon with Knowledge and Power" might become Daemon DAKNOPOR. Names may also appear in dreams or during meditations to be channelled. The work with the Daemon is the most pivotal in the whole initiation process and it is taking place with the guidance from magicians and tutors in Dragon Rouge.



Demonology - The Science of the Dark Powers

Since the beginning of time man has feared the powers that hover in the dark corners of existence. There has been a feeling that they are superior and beyond our structured lives and ourselves. Anytime they can break the frail walls that man has built to keep them out. In this article we shall discuss who and what these powers are and how man should relate to them. To understand the dark powers is the purpose of demonology.

Demonology is an ancient science. Numerous attempts to schematize the dark side has been made in order to control the forces of chaos. One of the earliest forms of demonology is the sumerian. Here we can find the galla-demons, terrifying beings like Udu, Asag and the dragon Huwawa. The reason for their appearance were sought as well as where they originated and how they could be mastered. While some magicians tried to banish these powers, others learned how to use them.

The babylonians had an even more pronounced demonology. The dark science is represented by many books, *Surpu* and *Maqlu* and many others. Pazuzu and Lilith and other demons are mentioned in these books. The demons are placed in different groups and are called alu, gallu, maskims, etimmu and utukke lemnuti (the last meaning "the evil demons"). They all originates from the ancient of the ancients - the dragon Tiamat, that represents the original darkness and the chaos that exists outside creation. Tiamat is identical with the egyptian dragon Apep (also called Apophis), the greek Typhon and Leviathan of the jews.

The demonology that arose around the exploring of Tiamat, the core of the dark powers, can be found in the qabbalistic speculations on the Qliphot. Qliphot is according to the Jewish mystics the eleven powers that the dark side consists of. These eleven powers is represented by eleven ruling demons: Satan, Moloch, Asmodeus, Astaroth, Beelzebub, Lilith and others. They correspond with the eleven beasts that Tiamat brings forth in the war with the gods. This war is a metaphor for the two fundamental concepts of existence; the dark disintegrating power and the contracting power of light, which constantly are transforming each other.

A magician must work with the dark powers to disintegrate his/her limitations and through this find magical power and abilities. The forces of light are used when a magician reaches divinity and becomes a creator. According to the wise men of the babylonians a group of seven demons called "the seven ones" existed. They represented the seven heads of the dragon.

During the middle ages numerous books of demonology were published. These so called "grimoires" or books of the black arts were often claimed to be written by Solomon, and the *testament of Solomon* and the lesser keys of Solomon, *the Lemegeton*, are filled with names and characters of demons. In these writings, traces of the old mesopotamian demonology and the one developed in qabalah can be found. Here it is described how one can conjure the demons and use their powers to make ones own life better. Invaluable information can be found, but the books are distorted by Christianity and medieval superstition.

What is a demon really? A demon is a power that for some reason has come to exist on the dark side of existence. What actually can be found on the dark side differs from one tradition to another. In Judaism, for example, many old Babylonian and Sumerian gods became demons and were ostracised to the deepest levels of darkness.

A demon is not an evil being in itself. Man's fear for unknown powers makes the demon seem evil and terrifying. When the power is confronted and when we get to know it, it is more beautiful and powerful than frightening. Man uses, is aware of and has knowledge about only a very small fraction of his own being and man is even less aware of what exists outside the self.

The little we know is called the side of light - what is already bright and visible. Modern man has convinced himself that this small part is all that exists. But since ancient times man has had a feeling of the darkness that stretches out to infinity beyond this conception of the world. Deep inside man knows that this is how existence really is and fears the enormous chaos that arises beyond the horizon of reason (scientists who are attempting to understand and describe our existence are often more naive than people in general - who, unfortunately, with great trust in authority, are blindly relying on the scientists knowledge about existence). But chaos does not have to be something negative or destructive. It can be the outmost source to creative power. Everything has its origin in the original chaos.

A dark magician follows the dark powers of chaos and annihilates the limited concept of the world and of the self, to reach the outmost power and freedom. When a dark magician has reached this point the totality of the self is used. Entering the darkness he/she finds principles and forces that takes the forms of demons. Since they represent real existing principles (unlike "angels" and "gods" who represent idealistic principles,) they are often frightening at first. Since man's reason has caused an alienation from reality it can be a terrifying experience when it is experienced in its true form. But the dark magician sees through the thick layers of morality and ideals that has caused the alienation from reality. This makes it possible to get in contact with and to handle the demonic powers, which can be enormous energy sources.

Methods For the Opening of Gates

The dark magician's work with the forces of the other side takes place partly through the invoking and evoking of these powers, and partly by personally going into the other side. In both these methods it is important that the magician learns how to open astral gates into the dark side. These gates can be found everywhere. The magician must become aware of where and how. A gate can be found in a shadow, in a crack, between two notes of music, between two thoughts and so on. But the gate is not necessarily there at the same place the next time. But generally, one is often able to use the same object, area or phenomena several times.

The dark magician must develop his/her skill to find astral gates and also learn how to use various methods. One recommended method is to sit and meditate in a dark room with only a black candle lit and then cross the eyes so that one will see two candles. At first the two candles are moving,

but the magician should work towards stabilising them; then the focus is moved to the area between them, where energies can be seen going back and forth.

To open gates, the magician can use different formulas, incantations and mantras; a powerful formula is "ZAZAS ZAZAS NASATANADA ZAZAS", frequently used by Aleister Crowley. Another very powerful formula is "LEPACA QLIPHOTH" which is often used in Dragon Rouge to open Qliphotic gates. Another good mantra is "ZODAMRAN".

One can also meditate on syncops, the spaces between notes and rhythms. Here the magician can find gates. Shadows and mirrors can of course become perfect gates. When the magician has opened a gate, he/she should try to pass through it. One could for example visualise how the gate is swallowing you, or in the case of a mirror, one can try to exchange image with the reflection. Every magician must patiently try what methods works for him/her.

To "walk in the shadow" is a complicated, but very rewarding method. The magician takes a walk at night with eyes half-closed. One should here visualise walking reversed, that is, visualising moving the left leg when actually moving the right leg and so on.

When one has succeeded in experiencing the other side, either by travelling there astrally, or if one invokes or evokes it, often, a strange cold appears together with a pale white energy mist. In this mist one can see images from the other side and as an exercise in astral vision, the magician can try to see this mist appearing in the dark. It is common that one breaks through the gate completely first in dreams and, when finding gates in dreams, they are easier to pass through.

Demon Conjurations

When the dark magician becomes slightly more advanced in the work with the forces from the other side, it is time to focus on them in the form of demons. Demons are personified powers that represent different qualities. The word "demon" can be traced back to the Greek "Daimon" which denoted a helping spirit or mans higher self/consciousness. Only at the arrival of Christianity did the Daimons become "evil" demons. The demons are the forces of the dark side. They exist outside of the light structures and can move freely in Chaos. When the magician contacts them, he must first have opened a gate to the dark side.

There exist many methods for working with the demonic forces, the most famous but also most difficult method is the straight conjuration or evocation. Here the dark magician will experience the demon as more or less physically present. A dark magician must have reached a certain degree of openness and strength before such a working can succeed.

At first the dark magician will use simpler, but quite effective, methods. Perhaps the magician will choose a demon from some of the Grimoires, the Lemegeton or the Grimoirum Verum. The magician will research the demon in books to learn more about its character. For a love ritual, the magician might choose ZEPAR. Then he meditates on the demons name and sigil until he feels the presence of the demonic force.

It is important to banish and to cleanse oneself after demonic workings. Those who do not listen to this advise might be surrounded by dark forces that may become uncontrolled; such a situation may lead to tiredness, depression and illness.

At first, the magician should only turn to the demons to gain knowledge and power. And then he can contact such demons as BUER, VAPULA and such. Below are presented six suitable demons. To find more we recommend the student to research the old grimoires. *Qabalah, Qliphoth and the Goetic Magic* by Thomas Karlsson contains important information about such work and a great deal of demon sigils. A more advanced dark magician will encounter demons during his/her workings and astral journeys and will receive directly from them the sigils and names that are needed to contact them.



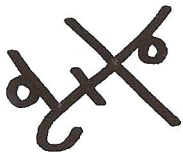
IGUL



ADRYPAQAL



THYGAIL



XAM-HADIOR



KHENBANOR



RATZIGOL

It is important to bear in mind that the old grimoires and books on the black arts are full of Christianity and superstition. This means that one must read them with this in mind.

One of the most basic methods to contact a demon is to gaze on its sigil until it sticks on the retina. There after gaze towards a black surface and will see the sigil appear in white while chanting the demons name. A more advanced magician may use only this method to fully conjure a demon, a beginner will use it to contact the force on a more basic level.

One can also make a special incense which suits very well for demonic workings. Such an incense can be made from: Wormwood, Hemp, Pepper, Aconite and Mugwort mixed in equal parts. Both Musk and Dragon's Blood powder are very good for dark magical work. A powerful traditional incense is the Qliphotic incense that is used in Dragon Rouge in Goetic and demonic workings.

The Qliphotic incense:

Thorn apple (Datura stramonium)

Henbane (Hyoscamus niger)

Thistel oil (Carthamus tinctorius)

Wormwood (Artemisia absinthium)

Mugwort (Artemisia vulgaris)

Monks's hood (Aconitum napellus)

The best way to conjure a demon is directly through a gate that one has opened, perhaps using the method with the black candle. The magician chants the demon's name into the gate until the presence is felt. The force then takes an astral form that the magician may perceive if the astral senses are properly trained.

An easier but also effective methods is to paint the demonic sigil with white water resistant colour in the bottom of a dark bowl filled with water. On each side of the bowl two black candles and proper incense is burning. The magician chants "ZAZAS ZAZAS NASATANADA ZAZAS" while he gazes down into the bowl, and moves his/her finger into the water and draws the sigil in the water. Then he looks upon the sigil with a relaxed gaze until it becomes three-dimensional, starts moving, and takes the shape of the force.

In the old books of the black arts the workings are often lengthy and very complicated. In reality, very little is needed. It is enough if the magician is properly focused, mentally open and has the proper will power, to project the demonic entity. The complicated rituals do have the function of aiding concentration, however.

Demonological and mythological correspondences

Qlipha	Demon ruler	Mother Habur's/Tiamat's child according to the Enuma Elish
Thaumiel	Satan and Molok	Giant serpents with poisonous blood/dragons clad in hoods
Ghagiel	Belsebub	Horned Serpent
Satariel	Lucifuge	Mushussu-dragon
Gha'agsheblah	Astarot	Lahmu-hero
Golachab	Asmodeus	Ugallu-demon
Thagirion	Belfegor	A raging dog
A'arab Zaraq	Baal	A scorpio man
Samael	Adramelek	Umu-demon
Gamaliel	Lilit	A fish man
Lilit	Naamah	An ox man

Rivers in Nifelheim

Regiments of hell according to the story of Dr. Faust 1587

Svöll, Gunnrá	Lacus Mortis – Sea of death
Fjörm	Stagnum Ignis – Pool of fire
Fimbultul	Terra tenebrosa – Land of darkness
Slid	Tartarus
Hrid	Terra oblivionis – Land of oblivion
Sylg	Gehenna
Ylg	Herebus – The underworld
Vid	Barathum – The abyss
Leipter	Styx
Gjöll	Acheron

Fifth Month Exercises

Week 1 – 3:

- "Man know thy self". Work with your Daemon and your magical personality by meditating and reflecting on your present personality, how it has developed and changed through the years and how you want it to progress in the future. Create a magical self that differs from your mundane identity. The magical self represents all your hidden abilities and the qualities that you want to acquire. The magical self will be a channel for and at a later stage, one, with your Daemon. The name of your magical self will thus be preceded by the term Daemon.
- Find or construct a magical name. It may appear suddenly in your mind, in a dream or through a long process. You might be addressed by that name in a dream, or if a special object in a dream is strong (like an emerald), that might be your name, in this case "emerald". One can also construct a magical name through a formula that one is using or through different words that correspond to ones magical self. Strength, Ability, Patience, Occult knowledge, Will power and Illumination will become DAEMON SAPOWI. One can also name oneself after mythical figures or gods, but in that case, some confusion may arise when one is invoking oneself. One can change the magical name if necessary.
- Create a "soul mirror". Write down all your character traits, both positive and negative on two lists. Then meditate if the negative aspects are truly negative and if the positive are truly positive. Try to keep the lists of equal length. Any imbalance in this regard might hint of an either very positive or very negative view on oneself. Then take the positive list and plant it at a power place outdoors. The negative list is burnt and buried in another place.
- Construct a ritual in which you, using your magical name, are invoking your Daemon, your guardian spirit. It may be something like this: I NN Invoke the spirit, the power that constantly watches over me and guides me on the path of life and magic. I call thee... (here one describes ones daemon and its characteristics)...who are leading me with your wisdom and strength... etc. It demands a certain amount of fantasy and intuition to be able to create a good Daemon ritual.

Week 4:

- Choose any of the techniques that are described in the chapter that describes the opening of gates. Then choose a demon that you intuitively feel are suitable (in *Qabalah, Qliphoth and the Goetic Magic*, by Thomas Karlsson, there are many to choose from)
- Be aware of any communication from your Daemon through dreams and experiences.
- Keep looking for your hands in your dreams.

Recommended reading:

Nightside of Eden and *Cults of the Shadow* by Kenneth Grant.

Grant was a late pupil of Aleister Crowley and he has written very interesting books about dark magic. Grant may be inclined to enter into far fetched numerological trails, but these books are nevertheless a must for a serious dark magician.

And try to get hold of the classic books of the black arts such as:

- *The Book of the Sacred Magic of Abramelin the Mage*
- *Fourth Book of Occult Philosophy*
- *The Key of Solomon the King*
- *The Goetia: The Lesser Key of Solomon the King*
- *The Grimoire of Armadel*
- *Grimoirum Verum*

These books are not originally written in English but there are generally translations available. The classic *Three books of Occult Philosophy* by Henry Cornelius Agrippa is also a valuable addition to any occult library.

LETTER 6

GOTHIC RUNOSOPHY AND THE DRAGON POWER



The runes and the Old Norse magic have an important position in dark magic. The North has been associated with the dark mysteries and the Gothic tradition. The rune magic of Dragon Rouge can be called Gothic magic and corresponds to other dark traditions; it is not an attempt to revive the Asatro. Gothic magic is not merely a rune magic that is focused on the old ancient rune symbols; the Gothic magic is adapted to the darkness and the dark traditions. This creates a distinction between Gothic magic and the forms of rune magic that is associated with Asatro and a desire to solely re-create the Old Norse tradition. Gothic magic can't be bound to a specific god or place, but is focused on a mythical dimension in which man becomes divine.

The Runes

The runes have both a light "divine" and a dark "demonic" side. What dominates a specific rune can be understood from studying the rune itself. The second rune in the Uthark (to get to grips with the Uthark theory and how it can be used magically, you can read *Uthark – Nightside of the Runes* by Thomas Karlsson), which is called 'Thurs', is a very dark rune. It is the rune of the night forces and it can be carved and visualised to contact these. The rune symbolises the gate to the dark spheres and one can use the galder "Thurizaz". The rune of Thurs should be used with care and respect. It can release enormous powers that may be fatal for man. In old northern witchcraft it was often used in curses, one could for example draw thirteen Thurs runes and put them under the door of ones enemy. In the Edda the power of this rune is described. In Skirnismal, Skirner (servant of Frej) threatens the giant daughter Gerd:

"Thurs thee I carve
and three sticks:
fornication, ardour and impatience".

Apart from the rune of Thurs there are also other runes that are suitable for contacting the dark forces. If a magician wishes to contact the energies of Nifelheim, the ice rune is the one to draw (carve). As a formula the name of the rune "Iss" is used. The forces of Muspelheim can be conjured through the flame rune, which is activated through galdring (chanting) it's name "Kaun". This rune is also connected with Loke.

The Uthark

- 𐌺 - The Ur rune. *Ur*. Primordial force, Ginnungagap, emptiness, the womb.
- 𐌻 - The Thurs rune. *Thurs*. Nifelheim, Muspelheim, giants, demons, dark magic and the gate to the other side.
- 𐌼 - The Asa rune. *Ass*. Odin, Wotan, the gods, breathing, Prana.
- 𐌽 - The Wagon rune. *Reid*. The wheel, the four elements, the earthly, travel, Thor in his wagon, force in movement.
- 𐌾 - The Torch rune. *Ken*. Loke/Låge, the original fire, the divine spark, the quintessence.
- 𐌿 - The Gift rune. *Gifu*. Sacrifice and gifts to the powers, exchange of forces.
- 𐐀 - The Happiness rune. *Wynja*. Harmony and happiness. The divinity of seven. Power through happiness. The spectrum, the seven beams, the rainbow and the bridge to the heavens, Bifrost.
- 𐐁 - The Hail rune. *Hagal*. Forces of heaven that crashes down to earth, Destruction, but also seeds to rebirth.
- 𐐂 - The Need (distress) rune. *Naud*. Wisdom through sacrifice, lust through suffering, Odins nine nights of initiation in Yggdrasil.
- 𐐃 - The Ice rune. *Iss*. The self, Ego, completion, an astringent force.
- 𐐄 - The Year rune. *Jara*. Good harvest, cycles and rebirth, Frej.
- 𐐅 - The Kliffrune. *Pertra*. Stability, inner force, the goddess Perchta.
- 𐐆 - The yewtree rune. *Eoh*. The cosmical axis between heaven-earth-Hel, journey between the worlds, Death and change, arrows.
- 𐐇 - The Elk rune. *Algiz*. Protection, learning and force.
- 𐐈 - The Sun rune. *Sol*. The phallic power of the sun, the horned god.
- 𐐉 - The Tyr rune. *Tyr*. Power of the warrior, higher order.

- Ɓ - The Birch rune. *Bjarka*. Frigg, prosperity, anima and the female soul.
- ᚠ - The Horse rune. *Eh*. Co-operation, trust, journeys.
- ᚡ - The Man rune. *Madr*. Man as microcosmos, the 12 zodiac signs + 7 planets. Man as god.
- ᚢ - The Water rune. *Lagu*. Purification, growth, life energy but also the moon, night, sleep and dreams, Ten times Thurs and the twofold (deuce).
- ᚣ - The Ing rune. *Ing*. Insemination, the mysteries of the seed and the divine birth, man being reborn as a god.
- ᚤ - The Odal rune. *Odal*. Property (land), agriculture (fields), family and people
- ᚥ - The Day rune. *Dagaz*. The day between dawn and dusk, the light as child of the darkness. 3 in 20, alt 2.
- ᚦ - The Wealth rune. *Feh*. Reward, goal, accomplishment, wealth, its numerical value includes the numbers of all runes.

The Rune Cross and the Seven Chakras - The Seven Rune initiation in Esoteric Gothicism.

The father of esoteric Gothicism, Johannes Bureus (1568 - 1652), was very early in developing a complete system for using the runes for initiatory purposes. The most important symbol of his system of runic initiation is the rune cross. It consists of the fifteen runes that constitute his magical rune row of Adul runes (Adul runes = noble runes). They present the sixteen runes of the younger Futhark with the last rune removed. Bureus did not find it necessary to have two runes for the letter R. Some of his rune signs he got from the stenographical Hälsinge runes, which enabled him to create runes that worked as each other's opposites. The two arms of the rune cross consist of runes, mirroring each other. The right arm consists of the runes T.R.O.N (faith), which represents one of the qualities that the adept must have. The other arm consists of: Ä.F.U.L and the first rune denote honour and Bureus interprets the meaning of the left arm as "honourable". Faith and honour are the two arms on the adept's path toward spiritual arising.

The Seven Rune Height, the vertical pillar of the rune cross is the most important of the Adul rune system. These runes illustrate a path of initiation consisting of seven steps, which can go upwards (*ascensus*) and downwards (*descensus*). The task of man and the adul runic adept is to advance from from the bottom rune Byrghal up to the god rune Thors. The connector in this process is Odin who is represented by Haghall. In Bureus book *Cabbalistica* this seven-rune height can be found in many versions. It is connected to the alchemical process and its seven steps towards the elixir. While the nine rune width illustrates the "collector's" (Odin) outstretched arms the seven rune height here reveals his upraised length. Thors is the head and Byrghal is the feet. The body in between reveals the five runes that are a ladder the "five rune ladder" between the divine and man, five steps on the ladder.

These five steps on the ladder help Byrghal to climb up to the Thors rune. This climb is in the Adulruna Rediviva illustrated with symbols where Byrghal is combined with five runes on its way to Thors. This path is the uprising or ascensus that is the goal of the adept. The five steps of the ladder are woven together to form a symbol. This symbol is the "arrow" and Bureus connects this symbol to the hyperborean Abaris in the Greek Mythology. This arrow is also a wand or a magical staff carved with runes carrying mystical qualities. In connection with illustrating the arising, Bureus reveals that the goal is a unity of Byrghal and Thors, man and God. This is not described as a total oneness with God, but rather is man keeping his characteristics, illustrated by Byrghal, but on a higher level. The symbol with Thors and Byrghal united is frequently used by Bureus in many versions but in the Adulruna Rediviva he reveals a special version that "shows the unlimited force, that those are granted, who are with God united".

The descent begins in Thors and is fulfilled in Byrghal to begin the arising again to be united with Thors. Byrghal is interpreted as containing two gates. These can illustrate how the divine sinks down into matter to enter out of a gate into the world and then return into another gate on the way towards the divine level. For man, the two gates of Byrghal can symbolize the birth and death, the womb that takes us into the world and the grave that takes us out of the world. The descent begins through the Thors rune, the door from which all good gifts come, the Kyn rune represents the highest kingdom of the divine, Haghhal is called the one who accomplishes the divine will. Man or Manna is the divine bread and Idher is the regret, which follows guilt. The Sun rune represents temptation and Byrghal the cage where man sits in chains and is threatened with death. The one who sits in this cage desires a saviour and that is doubted only by those who has not understood that life is the greatest reward. Bureus who equals Odin in the Yggdrasil with Jesus on the cross, was strongly influenced by Christianity in his time, but if one looks underneath the surface one will find that the basis of Bureus philosophy is based on timeless occult and heathen truths. In the Cabbalistica the meaning of the initiatory Seven Rune Height is developed. It represents the alchemical process to create the elixir of life.

Calcinatio	-	(Byrghal)
Sublimatio	-	(Sun)
Solutio	-	(Idher)
Putrefactio	-	(Man)
Destillio	-	(Haghhal)
Coagulatio	-	(Kyn)
Tinctura	-	(Thors)

On the same page in the Cabbalistica the alchemical process the Adul rune is numbered together with the Seven Rune Height. 1. sublimatio, 2. descensio, 3. distillatio, 4. calcinatio, 5. solutio, 6. coagulatio, 8. cæratio, 7. fixio. Why seven comes after eight is not clear, but since this is written by hand, it can be simply a mistake. Secret Adul runic and Hermetic significances in this change are not impossible. The Seven Rune Height is also a hermetic path of illumination. The adept raises up above the darkness of ignorance *tenebræ* (𐀀) through *spendor* (𐀁), *lumen* (𐀂), *lux* (𐀃), *luminaræ* (𐀄) and *modus entis* (𐀅) to *principium absolutæ primum* (𐀆). The seven runes are on a two grade scale where the three bottom ones (Byrghal, Sun and Idher) are connected to the evil side (Mala) and the four on top (Man, Haghhal, Kyn och Thors) belongs to the good (Bona). The Seven Stave Height also describes man and his construction:

6 - 1: Unum
5 - 2: Mens
4 - 3: Ratio
3 - 4: Opinio
2 - 5: Natura
1 - 6: Corpus
Byrghal

The meaning of the number seven in practical Esoterism is recurrent. In the Tantric tradition seven is connected to the Chakras or energy zones that exists in man and that through the spine are connected to the Kundalini arising. The Kundalini is equivalent to the goddess Shakti who denotes the force and who can appear as the frightening goddess Kali. Kali and the Kundalini when resting on the material level gives birth to the material world. In the same way does Byrgher represent the level of dualities and the material level. Byrghal is also associated to the goddess, in this case Frigg or Freya. Thors is the point of unity and represents Shiva. The couple Thors and byrghal phenomenologically represents Shiva and Shakti. The seven runes can be compared to the seven Chakras and can be used as Gothic letters describing the seven levels through which the Kundalini or the "Red Dragon" arises. The Red "Lindorms" on the runestones that are encircling the runes are all illustrations of this primal energy.

BYRGHAL. *Muladhara.* The base level or the "cage" as Bureus also calls it. This is the material level and the cave or cage where the Kundalini or the life force lies resting. This level is associated with the goddess Shakti or Frigg or Freya. Freya is the goddess of the Seidr and the Seidr is the heat or boiling energy that brings the magician into higher mental levels. The Seidr represents a kundalini awakening. The name of the rune Byrghal is connected to "börja" (SW = Begin), "the one who begins", which can be interpreted as if this level begins the initiationsprocess and the arising of the Kundalini. The name of the rune is created by connecting *byr* and *ger* or *kär*, since this the rune of the house, the father country and the "borgare" (townsman), as *bur* means borgare.

This rune represents man, the spirit that has entered matter and the microcosmos. Byrghal is the opposite of the Thors rune. While the Thors rune or the god rune represents the highest levels of unity and illumination, Byrghal represents darkness, opposites and duality, matter and the world of senses. In the duality of Byrghal one can find Muladhara where the root of the two serpents Ida and Pingala can be found. In his *Cabbalistica* Bureus mentions Byrghal as the *Binarius Daemon*, in opposite to the Thors rune that represents *unitas deus*. In the same text he reveals how this rune in its duality consists of the sun and the moon, the day and the night. It is important to stress that Bureus does not view this rune as evil or negative. The goal is to bring this rune up to the Thors rune; to make man and matter divine in the same way, as Shakti is not disintegrated in Shiva in the Vamacara Tantra.

SOL. *Svadhithana* is associated to the lower functions of the soul and the astral plane. Both Svadhithana and Yesod/Gamaliel in the Qabalah who represents similar levels are usually connected to the moon, so the Sun rune being placed here can at first appear odd. We must, however, remember that Tantrism are constantly changing the solar and lunar symbolism since the Kundalini represents a bipolar dynamical force. And Bureus meant that the Sun rune does not merely denote the sun but also "sel" the soul (*beatus anima*) something that is generally associated to the Svadhithana. The sun rune reveals the sun closest to Byrghal, while the Thors represents the highest sun.

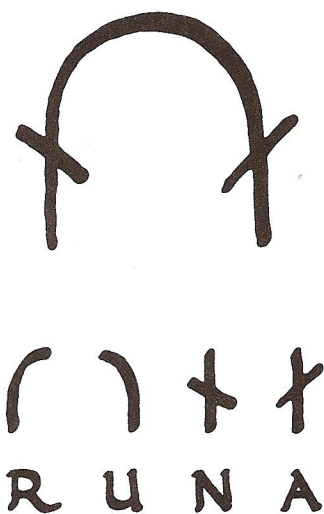
IS. *Manipura.* This Chakra is usually connected to fire and the solar plexus, thus also this correspondence might seem slightly odd. Once again one must bring in the concepts of the Tantra and its dynamical bipolarity. And the IS rune is connected to similar qualities as the Manipura Chakra, namely will and control.

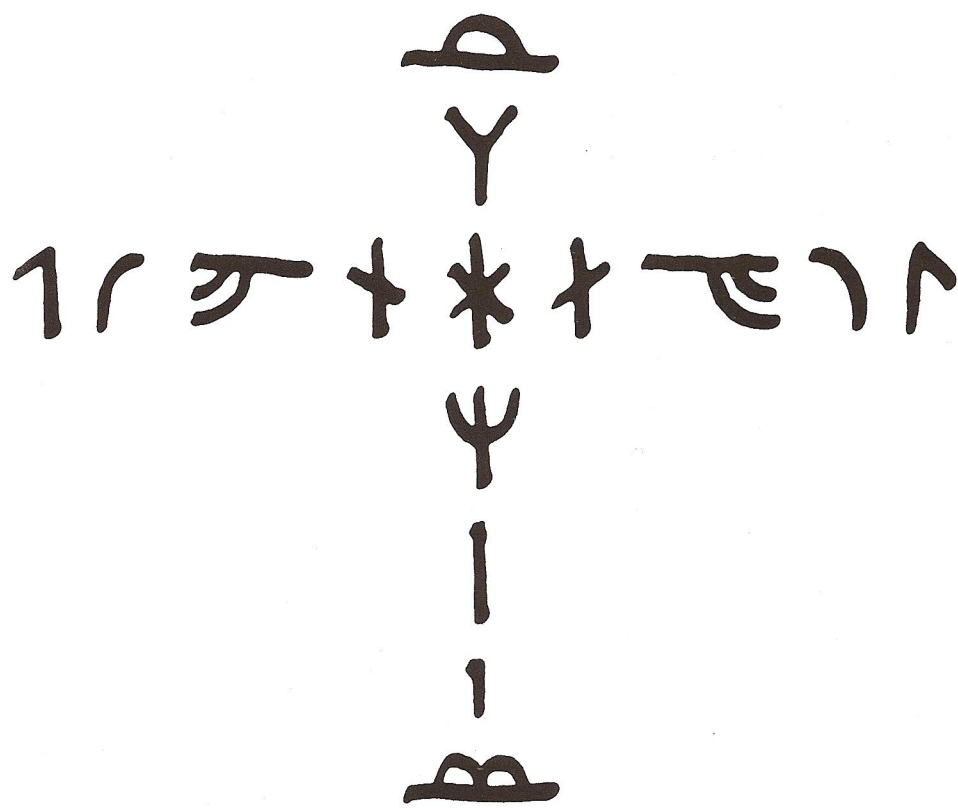
MAN. *Anahata*. The man rune is connected to the meeting between Frey and Freya, between the male and female. Also Anahata is a meeting of polarities and Shiva and Shakti. Anahata controls the heart, lungs and arms something that the rune clearly illustrates. In the symbols where Bureus reveals the arising of Byrghal through the other runes on this level the symbol of a heart appears.

HAGHAL. *Vishuddi*. This is the abyss between above and below, between head and body. Haghhal is associated with the goddess Hel who lives in the abyss. This level corresponds to the dark night of the soul which precedes illumination. Haghhal carries the secrets of all other runes inside it as a seed and is the mother of all runes.

KYN: *Ajna*. this Chakra is named from a Sanskrit term meaning "to know" and has been given the meaning "to command". Ajna is referred to as the "centre of commandment" and works as a communication central for the human body and soul. Kyn is related to the word "kunna" (SW = To know) and "konung" (SW = King) and the relation to Ajna is evident. In certain yogic texts this centre is called the "ruler gland". When the Kundalini and the sexual energy are sublimated to this point the adept reaches a great power. The connection to sexual energy are revealed since Kyn means "kön" (SW-sex). Ajna is located between the eyebrows and unites the impulses from the right and left brain half. That two become one is illustrated in the Y shape of the rune which reveals how the impulses from the right and the left brain half is channelled through the spine and vice versa. Ajna is the centre of illumination and is connected to the Third Eye. Kyn also means torch which is a symbol of illumination.

THORS. *Sahasra Ára*. Thors is the godrune and Bureus interpretation of the name Thor represents the later Old Norse name of the sky god Tyr, whose name means "god". In the handwritten Cabbalistica Bureus mentions this rune as *unitas deus*. Thors represent Shiva and there are interesting parallels to dark Tantrism. The adept should not flee from duality but unite them with the divine level to gain divine power. And Thor is not a final state but denotes similar to Sunya, a gate to states of consciousness beyond this world. In a bind rune representing the word RUNA Bureus illustrates that the goal of Adulruna is to enter through the gate of Thor.





Runecross



Seven Rune Height



Wand of Abaris

The Path of the Dark Magician

To become a dark magician means that one through voluntary sacrifices gains a greater control over ones existence. One learns how to use different principles, phenomena and forces to change ones own situation. The magician encounters these principles, phenomena and forces in the form of demons and dark divinities.

Although one will enter into an increasingly active communication with these forces, one must never doubt the fact that it is from oneself that all ones magic arises from. A simple invocation of an entity is rarely enough to reach a good result. A magician must inevitably dedicate all the power and attention on the issues that is to be changed.

To Accumulate Power

It is of pivotal importance to accumulate magical power. Since the primary goal of dark magic is to awaken the Dragon, the strength and power in itself is the main object. This is what enables the magical progression towards divinity. The magical force is revealed in will power and the ability to do and create. Without this power the magician will hardly be able to enter the other side, and if he would, he would probably be destroyed.

To accumulate force and power is something that a magician is working with constantly. This is why an adept must not waste energy on life's petty conflicts. To constantly engage in small conflicts is solely negative to the magical development. The energy is needed for more important things. A negative form of "pride" which makes someone constantly feel discontent, hurt or mistreated will only lead to weakness. A dark magician strives to take full responsibility for his reaction to all events in his life. There is in reality only one enemy of a magician, and that is him/herself. By conquering oneself, one may conquer the world.

Avoiding meaningless magical actions is a good way to save energy; some magician instantly wishes to conduct love, money or curse ceremonies, but these will probably fail since the magician lacks power. Instead of accumulating power, it is lost through such careless magical behaviour. A magician should focus on magical workings that are self-developing.

A magician accumulates power through objects in his/her surroundings, which is why one must train ones intuition to judge the quality of things. One may find power objects anywhere, a stone, branch or other object that one instinctively feels has a special power. These objects are then used to empower meditations, ones altar or room. One should take walks to train ones intuition. Many times these objects have a special look also physically.

A magician must also learn which places that take power and which gives energy. It is highly unsuitable if ones altar, bed or ritual area is in an area that takes energy. One can use a pendulum or other form of divination to investigate ones important areas.

The Seven Points of Power

If a magician is to gain control of his/her life, an insight regarding the seven power points must be reached. This is a work that may take a long time and grow into a magical habit that follows the magician through life. Of course, man is connected to numerous points in existence, but realistically, we will focus on the seven most important. From these points man receives life force and they are first seemingly attached to objects or people in ones life.

In reality they go much deeper. A point that is seemingly attached to ones partner may go down deep into a cave of unknown instincts. The dark magician must find these points and follow

them into the darkness. When reaching the source, the magician will gain a true independence of what was previously viewed as the power source.

Now the dark magician can draw power directly from the source itself, instead of being dependent of the superficial gates that seemed to be sources. This must not mean, however, that the magician should or must get rid of the objects/persons, one has solely ceased to be dependent of them.

To find and control the seven points of power is a pivotal and long-term process of initiation. But at all stages, it is a true draconian method to reach freedom and magical power.

The Wisdom of Insanity

"Insanity is the highest form of wisdom. It does not know the boundaries of reason and is not limited to false ideas of right and wrong, good and evil. It is there like a free spirit of the deepest knowledge".

The gospel of insanity 2:1

Daemon Deshemal

We have all heard the stories about the mad genius. Why are people with great knowledge and creative energy often on the border of insanity? And a more important question: What is insanity?

When one is for the first time observing an unknown phenomenon, or action, that one do not understand, it is easy to dismiss it as being illogical or even stupid. With that approach one has alienated oneself from the possibility of finding the meaning with the phenomenon. Then one is deprived of something that could have been of great importance. This attitude characterized many of the early scientists that studied foreign cultures and religions. When they did not understand the meaning of the rituals and ceremonies that they encountered many declared them as being proofs of childishness and superstition. This approach did not help science at all. A re-evaluation was needed when an increasing number of scientists saw these rituals actually having an effect.

The people who were bold enough to try to understand new and foreign phenomena brought human evolution forward. But often they were disbelieved and thought to be insane. Their theories have been seen as dangerous and they have been abolished. The communist dictatorships have placed people with new ideas in mental institutions. The Christian church burned, as long as they could, everyone with new ideas. Except actual brain damage or defects since birth, insanity can be defined as the knowledge and states of consciousness that is outside the ordinary limits.

The writer Edgar Allan Poe wrote the following about insanity: "People have called me crazy; but the question is if not insanity is the highest form of intelligence - if not most that is honourable - if not all that is profound - comes from deranged thoughts - from states of mind that has been heightened on the cost of the ordinary intellect". A dark magician must bring his consciousness outside the ideas and conceptions of the world that everyone is brainwashed with since birth. The hidden power sources and magical abilities can only be obtained if one is open for all that is beyond the conventional and accepted. A dark magician must not be inhibited and left with the old conceptions or as Friedrich Nietzsche says: "...one has to reevaluate old values".

The true dark magical initiation to "the left hand path" takes place on the third qliphotic level. This level is the qlipha *Samael*, which represents insanity. Here the adept is initiated into a deeper understanding of the dark mysteries; an understanding beyond all conventional words and conceptions.

Samael, is the dark counterpart to the Sephira *Hod*, which represents the ordinary intellect and the light initiation. On *Samael*, the adept starts to understand the gigantic black powers that to the mind of an ordinary person would appear as frightening and insane; such powers that H.P. Lovecraft described in a very expressive way, for example *Azathoth*, the dark god of insanity in the middle of chaos.

Since the process of dark magic is to become a creator instead of a creation, a dark magician must always search among the irrational and impossible. That is the only way to reach divinity.

The quite insane and very creative artist Salvador Dali said: "One must systematically create confusion - it releases creativity. All contradictions create life". It is the experiments with the unusual that can create new things. If one keeps the old conception of the world and the old ideas that one has been taught, one can never progress. Therefore every man who has the ambition to progress must seek knowledge among things that are regarded as insane, since it is often true wisdom.

The Gospel of Chaos

1. Chaos. Feared through all times. The existing structure falls apart and the unknown waits outside. Man's fear of chaos is based around the fear of uncontrollable changes where the result is unknown. In myths and religions the forces of darkness have represented chaos, at night attacking the human society in an attempt to destroy it.
2. Chaos is the original state of existence. It is the darkness that existed before creation, all the impulses that in a structured form creates a thought, what is unpredictable in nature and everything beyond our reason and understanding, hidden in the mists of mystery. Magic is the art of change, therefore magic is knowledge about the effects of chaos.
3. Chaos is the term of the force itself and the effect of something beyond. This beyond can never be clearly defined and never in itself be experienced. The only thing that can be experienced is the force and its effect.
4. Everything originates from chaos, but chaos has no origin. When the things in our structure finally are destroyed they enter the unstructured origin to perhaps later reincarnate through being re-structured. Chaos is breathing. For every inhale the power contracts itself and things are created, but with the exhale the power is lost and the existence ends. A magician must be familiar with the in and exhaling of chaos if great magic is to be reached.
5. Chaos is the backward-striving force in everything that exists. Existence is a contraction of the force. After the contraction comes the disintegration. What we call God is the first existence in the contraction. The Devil is the first existence in the disintegration. The Devil seeks chaos, thus it becomes his abode.
6. Chaos is the power of man. When man questioned existence, a negating evolution towards chaos begun. The evolution of the thought is the disintegration of the ordinary existence. "The tree of knowledge is not the tree of life". The thought is the fastest manifestation of chaos. It is born out of chaos and strives towards chaos. The perfection of the human thought is its transcending into chaos.
7. Chaos can be experienced anywhere, at anytime, in special moments when time and space cease to exist and are replaced with a crack through which chaos can be seen. Chaos is then seen as a fast movement of all that exists in the middle of emptiness, as a lightening flash at night that reaches into the soul of the one who is seeing. This movement is the Dragon, Tiamat of the Sumerians, Apep of the Egyptians. Those who have experienced chaos for a moment, receives a vision of the inner being of all that exists. This is the light of illumination, the fire of hell, the fire of the Dragon that burns the soul.
8. Chaos, as a force, can be used by a magician who has experienced it or who is familiar with its rhythm. Chaos can then be directed into any object and cause effect through its natural pulse and cause the changes and transformations the magician wishes.

9. Chaos manifests itself through phenomena and courses of events in a never-ending stream. If a magician is not to disappear in the enormous powers of chaos he must work with and through these streams; he must learn how to manoeuvre his/her situation in an effective way where the power-flow of chaos is used.

10. In the end chaos consumes everything that is not powerful enough to resist. A magician must therefore continuously increase his/her inner power, his/her personal magical power, to avoid the final annihilation. In the final meeting with the "beyond" a magician must be able to stand up in the decisive battle for his/her existence.

11. Chaos is everything's future and everything's origin. We exist in the small drop that was washed ashore and is now on its way back into the black roaring ocean.

Sixth month exercises:

Week 1 – 3:

- Reflect upon what the seven points of power might be in your life.
- Meditate on the names and symbols of the runes of the Esoteric Gothicism, the seven stave height. Suitable in connection with a Chakra meditation.
- Find a power place where the outer Dragon (Vril, earth power) is strong. Meditate and absorb the power into yourself. Let the outer Dragon strengthen the inner Dragon and allow the power place to empower the Dragon Fire meditation.
- It is very powerful to conduct "utesitta", to spend a night or more outdoors in nature at night. It will inevitably sharpen ones senses and unconscious fears and fantasies may be more visible. The new environment will make it easier to break ones limitations and one will be more open for extraordinary experiences. Ideally, one will not encounter other people during ones nightly working outdoors.

This utesita can be conducted together with the Odin ritual that is found below. After having stated your purpose and asked the tree for its approval, at the end of the night, you cut of a branch from the tree. The branch should be enough to make 24 runes from. Then saw off 24 wooden coins to make runes on. The runes can be carved, painted or burned. Choose one rune that you feel strongly for and visualise it during the Kundalini meditation.

Create one extra amulet with the chosen rune and hang it around your neck. This rune will thereafter be a seed and magical focus point during the burial ceremony and initiation.

Week 4:

Conduct the magical burial ceremony described below.

Recommended reading:

UTHARK – Nightside of the Runes by Thomas Karlsson

Odin Ritual

This ritual is conducted to gain knowledge regarding the runes as signs of the powers and secrets of the universe and to open their gates and channel their forces. The magician sits down under a tree, or inside one, at dusk and draws the Naud rune in the six directions (north, south, east, west, up and down.) Then the meditation on the Yggdrasil begins. The magician meditates on Odins nine nights in the Yggdrasil and galders/chants:

- NAUDHR YGGR NAUDHR RUNA

Magical Burial Ceremony

Treading the dark path brings a new way of looking at life; the dark magician ceases to be captured in time and instead exists in an eternal "here and now". The magician lives every moment as if it was his/her last. Not in a desperate manner, but with a controlled awareness about each and every moment's inherent greatness. When a magician is initiated into the dark path, it often takes place through some form of death or burial ceremony. The magician will experience how he/she leaves an old and weaker life behind and is born into a new and better. Sometimes this occurs through a mental process, but sometimes through actual ceremonial rituals. It can begin one morning just after waking up; the magician attempts to enter fully into the feeling of how this day is his/her last on earth. This is a time of ransacking ones mind and soul. During the day one should try to see and experience everything one last time all those things that was associated with life. Then one writes down a resume of ones life, in which both the good and bad aspects are included. Towards the evening one meditates with a candle, thinking about what one would have liked to have done differently, until the light burns down. A half hour before midnight the resume is burned. The magician enters a pitch black and cold room and shrouds him/herself in blankets. As if dead one should lie down, completely still and experience how the old life rots away, until only a strong feeling of black emptiness is left. In this black emptiness, the magician plants a seed that contains the new life. In this mental seed, the plans for the new life is planted through the magician visualisation and will. After a while, the magician experiences how new life flows through the body and soul and when this feeling has reached a peak, the magician arises and removes the blankets. One performs a death/burial ritual at those times in life when one feels that one must change or enter a new phase of progression. Since the life of the dark magician reaches out towards chaos, his/her life is not imprisoned in routines, as is the case for most people. For the magical adept it is very important to break the mundane living pattern and the daily routines. Only when these are penetrated can the magician open up to the extra ordinary experiences. One of the most important routines that the magician must start working with is, as mentioned above, sleeping. It can be a good start to force oneself to stay up for a couple of nights to get to know and train ones extra energies. It is also a good way to examine ones self-discipline. This will also bring the magician into states of mind that may enable dream control and lucid dreaming, and to receive energy from beyond the circle of limitations. Although the magician is constantly working to break routines, he/she must not become a chaotic individual. To encounter the forces of chaos the magician must be on top of himself. Often, one must combine the magical life with a mundane life. And the general view of Dragon Rouge is that occultism without any anchorage in ones physical life may lead to a dangerous escapism. A magician should use the magical force and the occult knowledge to enable a better existence for himself and those near to him. A magician must be able to exist in the "here and now" and to balance both worlds. The foundation of dark magic is to replace inability with ability, fear with courage, indecision with will and weakness with power. This can be hard, and to acquire these abilities, the magician must show that he is suited for them. This is something that can only be done by forcing himself to possess them.

The Initiation

When you have properly worked your way through the first magical course, you have the possibility to be initiated into 1.0 Lilith in Dragon Rouge. To begin this process, you must first send an application to us. Write at least one A4 about your work with the course, your experiences and thoughts. Additionally, write at least one A4 where you describe your views regarding the Draconian Magic (what the magic is, the Kundalini force, the nature of the Dragon and other themes). You should also give us your magical name. The letter is sent to:

Dragon Rouge
Box 777
114 79 Stockholm
Sweden

After being granted initiation in Dragon Rouge, you will receive a diploma. The initiation ceremony should be conducted by one of the tutors, but can also be conducted by yourself, if you live too far away. In both cases, the initiation ceremony will be sent to you.

We recommend that you begin the next level as soon as possible after your initiation to keep the magical current active.

HO DRAKON HO MEGAS!

