INTRODUCTION

Following the success of the first limited edition of The Rokkrbok, the decision was made for the release of a second, expanded edition. Whereas the first edition dealt with Rokkr beings on an elemental level, and, thus, only included Hela, Loki, Iormungand and Fenrir, this second edition expands the scope by considering the Rokkr beings within the context of the septenary; thus, including Angrboda, Surt and Nidhogg.

What is presented here, is the basis of a system of magick that prior to recently, had little exposure. It draws on the authentic roots of paganism, but instead of trying to revive old forms, it reinvigorates them with modern insights. Thus, this system is both ancient and modern, and as such there is still much to written in its regard.

The workings and rituals contained in this galdrbok barely scratch the surface of this tradition, but time, space, and the esoteric nature of much of the material, does not permit any inclusion here.

The nature of the Rokkr Path, and the use of the magickal forms invoked, is not for the faint hearted; the niceties of modern political paganism, and the New Age are torn asunder, to reveal the true darkness and true brutality of the Pagan way of life. Consequently, it is requested that the Rokkrbok is disseminated with care, and that nothing be reproduced or stored electronically without prior consent from Shadowlight Kommunikations.

Reports of experiences, both successful, and unsuccessful, with the procedures, and entities presented in The Rokkrbok are most welcome, and may be included in future boks.

Gydja A°A°1
1997 CE

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* No moral right has been asserted as regards the authorship of this book.
* Special thanks to all those who have contributed material to this second edition.

....A°A°1, Andrasta, Asynia, HDB, WG.

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"The Victory Is Within"
"Ours Is The Law Of Wyrd, Other Than That There Is No Law"
"It Is All In Her"

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* AAI

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THE ROKKR PATH

The Rokkr is a name given to those beings from Norse myth who belong to the oldest pantheon in the koznos. According to the legends through which we derive our understanding of our ancestors’ beliefs, the first beings that came into their own existence were giants, who are commonly known as Jotuns. The first giant was the androgynous Ymir, from whom all the other giant races descended, and from whom the conventional gods also, eventually, came. In the myth we have, the Jotuns appear as the enemies of the gods, and often of kozmic order also. They are, generally, ill-treated by the authors of the myths, although occasionally concessions are given to their intelligence, their wisdom, their virility and their immense antiquity. The Norse myths speak of two distinct families of gods, the Vanir and the Æsir, who were the older and younger pantheons respectively. However, the Jotuns represent an even older pantheon, one that is so ancient that their memory as gods is totally non-existent.

The fate of all deities who find themselves replaced by another pantheon, they become demonized and placed at odds with the current, new, gods.

Rune author Jan Fries quotes from a source he describes as the book of the Forgotten Ones in explicating this fate:

"The bright gods did replace us on your altars,
the dark gods hid us in their temple veil.
The starred ones stirred within their awakening-time,
and cried our call of returning unto man.
We come, flesh-children,
through the midnight portal,
to the noon tide mountain,
to the waking mind.
Know us, and embrace us, and be whole."

The Jotuns are, consistently, referred to as giants, their name itself means "great eater", implying both their love of food, and their immense size. This is not, however, a purely Norse archetype. In Greek myth, the oldest race of gods are known as the Titans, and are often noted for their immense size. Similarly, the biblical record refers to a pre-diluvial period when a giant race existed. This provides a series of different scenarios to explain the presence of an elder race of giants. One suggests that in an primeval period of human history, our spiritual and unconscious make-up dictated that the gods should be envisioned as of immense size, although this need gradually declined as history progressed. Another scenario could suggest that, in the act of demonizing older pantheons, the human psyche projects them as giants, either as a concession to the immense power they held and continued to wield, or as a symbol of the threat the new pantheons saw them as presenting. A third scenario theorizes that at some early period of human history, there was a pantheon of gods who manifested as giants, in what could be termed "reality",

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and were more intimate reflections of nature and the kozmos, than the more recognizable gods are, or ever were.

There are certain consistencies and parallels between the respective giant races, which could suggest a trans-cultural religion now largely forgotten. It appears to have been of a predominantly matricentric nature, with a powerful Death and Dark Goddess underlying all reality. In the Northern version She is the Jotun Hela, in the Greek She is the Titan Hekate, and in the Celtic she is the giant hag Cailleach. With Her, is another consistent image, the trickster friend of mankind who brings wisdom and fire. His Jotun form is Loki, while in the pantheon of the Greek Titans he is Prometheus. A third image is the World Serpent who encircles the world providing stability and instability.

The various Jotun pantheons also seem to be a more mature form of reality than their more modern inheritors. Paganism is fundamentally balanced, however, the more recent forms of it have a thoroughly polarised format, in which the life and destroyer aspects of the kozmos are relegated to completely separate deities; which often leads to the moralistic habit of relegating destroyers into stereotypes of being evil. The Jotuns, however explicitly possess within themselves the two aspects. This is exemplified no better than in the figure of the Dark Goddess, often associated with bird of prey totems, who is the destroyer who brings life. She represents a full cycle of existence, being the kozmic mother who brings forth all being from her primordial womb, sustains it, destroys it when its time has come, and then welcomes it back inside her womb, to be reborn again. All Rokkr entities are both givers and takers of Life. Iormungand, the world serpent, who is of us, as water is of us, but whose movements shake the world; the fiery Surt whose primal fires stir our spirit, but will also envelope our entire world in the end; the vast chthonic dragon Nidhogg, who chews at the roots of the World Tree and so endangers the kozmos, but who is also the life-affirming energies that flow within, and animate, the land.

Such is the nature of nature and the nature of the kozmos. There is nothing in existence that gives life without taking it eventually away. There are no benevolent forces. There is no malevolent force. There is no god, or goddess, who loves, and there are none that hate. Love and hate do not exist in the workings of the kozmos, at best, there is attraction and repulsion, and they are embodied and expressed by the Jotuns and the Titans.
THE NATURE OF THE ROKKR PATH

The Rokkr Path of Northern magick is a path that is seldom explored. Little is published on its nature and ways, and it is glossed over by the more mundane practitioners. This is, essentially, an aid for the initiate, for it encourages the discovery and development of the path by the individual on an individual level. While many may turn to books for answers, the Rokkr Path provides only slight glimpses, a mere taster from which the onus is on the individual to explore and then find the goal on their own.

The Rokkr Path uses the dark magick, and the dark deities, of pagan Norse mythology. This definition of dark implies no form of morality, for the path understands that all morality is relative, and therefore irrelevant in any real definition of magick. The Rokkr Path cannot even be defined as being of the Left-Hand Path, for such a description has engendered a moralistic and limiting usage. The Rokkr Path is, therefore, essentially, Sinister, as exemplified through its embracing of both the perceived Left and Right hand Paths.

The term Dark refers to the nature of the Rokkr entities, for they are hidden, although for many they have been willfully, and wishfully forgotten, from everyday eyes. Although their energy and influences are evidenced in every facet of existence, and the kozmos, they themselves lie deep beneath, and within it; deep within the Earth, and beneath and within the human consciousness.

Another definition of the Path is Shadow, for the Path and its entities, represent the Shadow-aspects of the Æsir, and Vanir, gods. The Shadow self is neither good or evil, it is beyond such human limitation, instead, it is the soul behind every living thing. The Shadow animates all living forms, it inspires, it motivates, it weaves wyrd, and it frightens the unwary.

While the Rokkr Path, specifically, recognizes those dark entities, this does not necessarily imply rejection of light deities. There is no need to denounce the other side, as one would as a Christianity derived Satanist. Nor does the Rokkr Path proscribe against utilizing the light gods, in fact a number of the light gods aspire to be as dark as Rokkr; Odin himself is a darkened deity.

The traveller of the Rokkr Path recognizes, and perceives, the whole; by understanding, and drinking, of both the dark, and light, they can see further in their life. Therefore, an adept is able to perceive with much greater depth, clarity, and longevity, for they can see beyond the fickle present, and far into the future.

The techniques and ideology of the Rokkr Path is perceived by those who are morally minded, as evil, negative, and thus basically, albeit simplistically, black magick. Using their reasoning, this is indeed true, for the followers of a Rokkr Path have no qualms about cursing or raising of destructive energies, but neither do they have qualms about blessing and raising protective energies. The Rokkr Adept has no need for
those creeds common amongst contemporary occultism, "an it harm none, do what thou wilt", or the guilt infused threats which claim that "bad stuff rebounds on bad people", for we understand that no matter what one does, in life, or magick, it will ultimately have an adverse effect on someone whether it was intended, or not. Likewise, we know that destructive energy will rebound only if it has been poorly (wyrdlessly) directed; a true Rokkr Adept does not direct poorly.

The Rokkr Path represents freedom. The freedom to explore a realm that has been barely scratched. Freedom to see more than others can see. The freedom to play the Web of Wyrd, to direct the destiny of one's self, and of history itself.

THE ROKKR PARADOX

The fundamental essence of the powers of Rokkr, and, thus, of the magick thereof, is Paradox. Each entity possesses a character and significance that, initially, appears to be a contradiction, those traits that appears out of context with their other aspects. It is this Paradox that confuses those who approach the Dark Ones unwarily and with misconceptions; it is this Paradox that makes them attribute singled layered morality to that which is beyond any morality.

Hel is a Death Goddess, and yet she is the destroyer that brings life. She embodies Death and yet this Death, far from its negative connotation, is a source of wisdom.

Loki is a god, and yet he is still of Jotun origins, he is the Blood Brother of Odin, and yet he brings about the god's destruction. The sphere of Loki is the Sun, initially a very strange attribution for a Dark entity, and yet therein lies the Paradox for it is a reference to the mystical Black Sun, just as Hel rules beneath the subterranean colours and hues of the Sun at Midnight.

All Rokkr entities possess, and are powers, of both death and destruction. Little wonder then that those of Nazarene distorted traditions dismiss them, calling them Qiippothis, seeing only the single-layered, and rejecting the Paradox. The Paradox is that all Rokkr beings, through their destruction, bring life, growth, and wisdom, and to a greater degree than the other gods may.

The greatest Paradox lies in how one perceives the actual existence of Rokkr entities. Tradition defines the existence as being Everything and Nothing; they exist, and yet do not exist, they are merely symbolic, and yet, they are certainly very much real.

Paradox is not a license for incredulity, nor for twisting reality to suit ones means. There is a distinct order to the Chaos of Paradox, a method to the madness; every Paradox has a purpose, opening a window to a greater truth.

Paradox is one of the forms that Rokkr Magick utilizes to cull those that are ill-equipped for its strenuous path; it unsettles those who perceive and understand in simplistic processes, bringing obstacles, detours or the madness of the Abyss. However, for those true adepts it teaches the nature of the multi-faceted kozmos, where nought can be taken as it
appears, where change is the only constant. By understanding this Paradox, the adept acquires a greater understanding of both their personal, and collective, Wyrd, and therefore, an appreciation of the realities of myth and magick.

ROKKR MAGICK AND RACE

Rokkr magick, by its very nature, and by definition, is a magickal form, and a tradition, of the European peoples; or for those who are romantically inclined, the Aryan, Teutonic or Nordic peoples. It is a major strand in the vast web that forms the Shadow aspect of the entire Western psyche, and as such, the forms and images used, and indeed, all aspects of Rokkr Tradition, are contained and continued in the Blood of Europeans, and only in the Blood of Europeans.

Rokkr magick is embodied in archetypal images and utilizes various states of mind, that exist only within the European soul. These are engendered by the same genetic inheritance that gives us our distinctive facial, physical and attitude characteristics. Hela, and the Rokkr beings, flow within our Blood, and dance around the helix of our DNA. Without this inheritance, any attempt to utilize Rokkr forms may result in temporary and delusional, success, but it will eventually destroy that individual. This is not, however, an indictment against non-European peoples, because the same is also true of those superficially-European people, who have degenerated in the mire of the modern plastic, and consumerist society. Should they dabble with those elements of Rokkr magick that merely fit their passing fancies, they too will be similarly destroyed.

Rokkr magick is the darkest of magicks, because it dances so close to the Abyss, facing those parts of the kozmos, and the human soul that have been hidden by convention. And thus those not suitable, or honourable enough, to experience the Abyss, will instead suffer the madness of the Abyss.

It is a sad fact that like nearly all tenants of life, the many forms of pagan European magick, whether they be Celtic, Anglo-Saxon, Teutonic, or Nordic, have, to some extent, been belittled to the state of another commercial property. With this state has come an infection of these ancient traditions with the politically correct, and thoroughly alien, maxims of egalitarianism and globalism. Allowing for anyone to use Western magick, stating that anyone can use, and abuse, the forms and archetypes of the Western psyche. This essentially American invention, devised only to incur greater audiences, and, therefore, greater commercial success, has no place in authentic magick, ignoring, as it does, the required genetic inheritance necessary for any form of magick to work, or to be of any consequence.

Because Rokkr magick is an exploration, and implementation of the shadow aspects of the European psyche, no one except Europeans can do this. This common practice in contemporary magick to open magickal traditions and systems to all comers regardless of race, or ethnic extraction, is fundamentally a mistake. The various forms of magick are not simply societal
abstractions, but reflections of the ethos, and the soul, of particular peoples and cultures. The needs that each system fulfills are the needs of the specific people, and races, who carry these needs through their genes, inherited from their forebears. Consequently, the European magickal systems will, ultimately, only work for those who carry the specific needs in their genes. There may, initially, be a kind of placebo effect, where the system appears to work, but within a long-term context this will not amount to anything.

"Genetics form one of the matrices that enable the entity to operate through many levels of function in manifestation... Science instructs us that we inherit something of our ancestors, as was common knowledge to the ancestors themselves... It might be not too wildly imaginative to suggest that there could be no better way of perpetuating a spiritual revolution in a fallen world than to plant its seed within the blood of the following generations."

R.J. Stewart
(Power Within The Land)

The modern society has bred an atmosphere in which people, rather than being labelled racist, will shy away from taking stands on matters racial, or from categorically stating that their culture should not be tainted by the unwelcomed hands of other races. In this tepid atmosphere, members of other races, and cultures, are begrudgingly accepted into magickal orders and organisations which should be of a pure European nature, despite the inappropriateness of such an inclusion.

Rokkr initiates however, state categorically that our ways are, exclusively, for those of European blood. This does not make the Rokkr tradition and magick racist, it merely makes it non-globalist, and proudly and solely European. We honour our magick, our tradition and archetypes, and, in return, we do not desecrate the inherent integrity of other cultures by dabbling with their traditions. To do so, would lessen both our power, and their power.

The Rokkr Tradition, while being uniquely European, in so much as the definitive archetypes and forms are European, is part of a wider tradition, that of the Dark Goddess, and her cross-cultural Rokkr kozmology. The magick of the Goddess is global in its scope, as are most pure mythological strands, and the Rokkr kozmos also finds its parallels in many other mythologies and belief systems. And thus, for those who feel inclined towards Rokkr magick, no matter what their specific race, there will be an expression of the Dark Goddess and of Rokkr kozmology appropriate to their race.

Thus, those not of a European extraction, need not pursue European forms, but rather enrich themselves by discovering, via their own intuition and admonition, the Dark Goddess and Rokkr beings that flows within their Blood.

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ROKKR MAGICK

There are a few basic techniques in the practice of Rokkr magick, which form the basis on which any elaboration can be taken from. The techniques are relatively simple and free in form, leaving the onus upon the individual to expand on them and increase their efficacy, on an individual level. A Rokkr system returns to a purely pagan form of practising magick, where the overriding point is atunement with nature, and the kozmos, not the rigorous following of ritual hyperbole, and the pointless dictates of past dabblers in magick.

Rokkr magick possesses nothing in common with the grimoire and masonic brands of magick and ritual that have wielded an inordinate influence over contemporary magick; even over the many intended expressions of pagan magick. Rokkr magick does not feature either the pointless costumed dramas of masonic-based magick, nor the redundant methods of grimoire magick, exemplified by the ridiculous practices of banishing and the cajoling of entities. Instead Rokkr magick's free-form style and procedure allows one to flow within the cycles of nature and the kozmos, attaining that atunement within a state of acceptance and empathic equality.

EHWE

Ehwe is a form of communication with Rokkr beings, and in particular Hela, through the use of the Fly Agaric mushroom. After consuming the mushroom, whither it is eaten, smoked or drunk, the worker writes or dictates prose and messages that are super-naturally inspired. The transmission is invariably rapidly received input, and thus the worker scribes without any precognitive thoughts, or perhaps any understanding of what is being transmitted. In effect, Ehwe is the same thing as the practice of automatic writing, as used by such modern occultists as the mystic Austin Spare, in his vitriolic text The Anathema of Zos, or Aleister Crowley, in the formative work of Thelemic magick, The Book Of The Law.

The sacred mushroom and the altered state that is induced, will provide either concepts, thoughts and magickal theories that are, for the worker at least, either entirely original and previously unheard of, or affirms and reorders concepts already held which had previously not been fully formulated. The Ehwe transmissions can vary in their potency and impact, manifesting as a clearly audible voice, or as simply just an impression or sensation of a message. They can also vary in the style in which they are delivered, either with the being speaking in the first person, or with the worker relating in the second person.

The nature of these workings, being individual experiences within an empowering form of reality, can often lead to the worker wishfully receiving ego flattering declarations from the perceived transmitters. Often this assumes the form of a messianic mandate, where the entity, confers, or promises, a degree of importance that the worker possesses, or will soon possess. This is particularly prevalent in the current death
phase of the Western Aeon with the proliferation of messiah-based cults and sects. Aleister Crowley's workings with the Thelemic spirit Aiwass, conferred on him the role of Prophet of the New Aeon, and the Holy Chosen One. Likewise, the very disreputable communication between the Egyptian god Set and former Church of Satan priest Michael Aquino, also conferred the title of Magus, and the mandate to instigate a new Aeon; this being despite the fact that the previous Aeon had only lasted half a century.

Although Crowley's sincerity and strength of vision on the whole far exceeds Aquino's credulity, both made the mistake of perceiving such mandates as a totality, and both chose to believe them outside their context. The context within which workings are experienced is the only context in which they apply. Any working is nothing but a learning experience, and mandates, which do commonly occur because of the individual nature of workings, are nothing but the acknowledgement of an individual progression on an individual level. The next test is in whether the worker recognizes this acknowledgement for what it is, because if they misconstrue it as a mandate they fall short of attaining true understanding, true magick, and true adeptship.

The use of Ehwe, and its various associated forms produces a closeness with the deity image, and in some regards, a way of seeing the deity as having an actualized existence; this encourages a kind of oneness with the respective deity. The worker realises that they are talking with and to the deity, but also that the deity does not exist in the way that most would expect a deity to exist. It is not simply a matter of the deity being merely a symbol, or simply an aspect of the self, as the image of Satan is perceived within contemporary Satanism, because as an expression of the Eternal or acausal energy, a deity or archetype does have an actual existence. It has the potential to become a source of power, knowledge, and insight, rather than a mere bogeyish image used to shock or scare the mundane. Herein lies the paradox; the deity has an existence, yet it is not actualized, and so theoretically does not exist. In effect, it is Everything and Nothing. The nature of the Eternal, and those entities that manifest as expressions of it, are beyond everyday definitions of what constitutes existence, and the concrete laws of reality that take effect on our surroundings. However, when we are mature and evolved enough to realise that everything we perceive as real, is as substantial, and as real as dreams, the twilight existence of the gods becomes just as real, or in fact often more so, as our everyday life.

A secondary form of Ehwe is one in which the Fly Agaric or other entheogens are not used, and instead the sigil, or the image, of the appropriate entity is held in the mind's eye, as in pathworking, thus, inspiring the transmission.

It is often apposite to avoid editing any transmitted Ehwe text, other than minor grammatical correction, as frequently an entity will encode, or secrete, a message of significance in the specific delivery. This may not be clear at the time.
of the first reading, but can be gradually made evident over periods of years. It is important in all revelational forms, such as these, that one doesn't give a single interpretation of a working, but instead be willing to come back to it even a decade later.

PATHWORKING

Pathworking, like Ehwe, is a method of connecting with the Eternal, and with the collective European unconscious. Like dreaming, it presents a nexion through which one can access, and be accessed by, acausal energies, what are more commonly identified as gods. As Ehwe is more commonly referred to as Automatic writing, so also Pathworking is vulgarly known as Astral travelling.

Pathworking involves the meditation upon a sigil, rune, or such like, and the exploration of its meaning and symbolism, by entering the magickal world it represents, via the use of visualisation and the imagination.

To Pathwork:

- Reproduce the chosen image to approximately A4 size, on a piece of card.
- Sit or lie comfortably in an alert position.
- Clearing your mind, concentrate on the image for up to ten minutes, allowing the image to fill your consciousness.
- Close your eyes and visualize the image on a door, set of curtains or something you relate to as an entrance.
- In your minds eye open the gateway and enter the realm.
- Observe and explore whatever is encountered, let the images rise spontaneously from the unconscious, do not force them.
- Ask questions of people and creatures you meet.
- Workings can last from a few seconds to in excess of thirty minutes. If a working appears to have been milked of all its input, then depart.
- Once a working has concluded, return through the door, closing it behind you, and back to a normal state.
- Consider the images you have encountered, their meaning to both you personally, and on historical, or magickal levels.
- Record your entire experience in as much detail as possible in order to keep it fresh in your memory.

It is suggested that if you wish to undertake Pathworkings of the runes and sigils of the Rokkr entities considered in this work (Ear, Wolfs Hook Cross, Ior, Kaunaz, Isa, Sowilho, Naughiz), you do not study the examples given here in great detail. This ensures untainted experiences, drawing entirely from your own cerebral nexion, and unconscious.

The Pathworking experience can be enhanced by the use of a pre-working ritual or invocation, appropriate entheogens, or aural soundscapes designed specifically as an aid to magick; such as the works of Ghoti-Gydja A°A°I, or the D. N. A. When using entheogens, it is suggested that workers be proficient in unaided workings before using them.
In the Rokkr Tradition, a number of runes from the Futhark act as excellent gateways, through which to enter the realms of the Dark Goddess (the realms being every world and every region of the magickal kozmos, as She is manifested in every one of them). As a general rule, runes that have the form of a window, or entrance, in their design, such as Othalaz (ᚱ), Ingwaz (ᛒ), and Dagaz (ᚴ), are the most immediate gateways, although, they are not the only ones. Some of the runes used for such purposes, and in particular by Helish practitioners are:

Hagalaz:

This rune comes in two variations, one in which it has a shape similar to the common "H", and the one illustrated which bears a likeness to the rune of the World Serpent, ior. Hagalaz is one of the most commonly ascribed runes to Hela, and its form represents the World Tree, surrounded by the six traditional directions. As such Hagalaz allows one entrance to all of the nine worlds of the Northern kozmos.

Ear:

Ear is the most potent symbol of Hela, although, in the mainstream fields of Northern magick, it is not recognized as a magickal gateway. However, the continual sacred practices of Helish practitioners has imbued it with this potential and consequently has become one of the most effective keys to enter the astral.

Aesthetically, Ear represents the World Pillar, and the World Tree, as well as a multitude of Dark Goddess symbols stretching back into the twilight realms of prehistory.

The runes provide an inexhaustible source of opportunities for a Rokkr adept. Within them is an entire system of magick and self development, which draws on the accumulated layers of archetypal energy that millennia of use have imbued in them. The ways in which this archetypal energy can be used and manipulated are, basically, reliant only on the strength of an individual's imagination.

A program of magickal initiation, and then progression can be implemented by progressing from rune to rune in a word of a suitable nature. For example, to gain an understanding of the nature of Wyrd, an initiate can, gradually, work through the runes of Wunjo, Elhaz, Raidho, and Dagaz, dedicating a week to the exploration of each rune. At the completion of the program, the insights and impressions gathered can then be checked and compared against hard fact and text. They can then be even further explored, and elaborated, through such techniques as runic numerology.

* * *

(13)
As with all ancient alphabets, the runes have a numerical system that underlies the letters. The Norse texts are full of numerical knowledge and lore, a field often intrinsically connected to astrology, astronomy, and the precession of the equinoxes. The process of runic numerology gives the chance to explore, and reveal, secrets held within words, which may not always be immediately apparent. Fundamentally, it takes the role of lormungand and illustrates how everything in the kozmos is interconnected and related. It facilitates understanding of how seemingly disparate things can be joined on a more fundamental level, and confirms how more recognisable forms share a common reality.

In runic numerology, numbers ending with '1' imply a holy name, an honour shared by Loki (61), Fenrir (51) and Nidhogg (91); 61 is also the number of a weapon called Gaois, while 51 is the number of the Thorih weapon. Fenrir's moon-chasing child Hati, has the value of 41, and both lvalde, the father of Volund, and the wise etiness Hyndla have the value of 91, which is shared with Bifrost.

Hela's number 53, is also the number for the war god Tyr, Munin (memory) one of Odin's two ravens, and the word Wihtyan (to make sacred). It is also the number of Hlaut (blood) and Vitski 'rune magician'. There is a subtracted difference of two between Hela and Her lupine brother, Fenrir (51); and an added difference of two between Hela and Ehwe (transmission) at 55.

Several numbers over 100 relate to the shamanic travelling up and down the World Tree, and the World Axis. Nithsong has the value of 102, as does the sacred enclosure Vebond, while Loki's equine son Sleipner is 107. Mordgud, the guardian of Hela's gate has the value of 105, which she shares with the manifestation of Hela known as Menglad, as does Verdandi the Norn of the present. The Helish blessing Helauja has a value of 101, as does Kozmos, while Hela's great hall Elvidner is 111, and the well of the world, Hvergelmir is 118.

What is however one of the most remarkable aspect of runic numerology is how it connects so well with Rokkr magick. The seven principle Rokkr deities have numbers that reduce down to seven different numbers between 4 and 10, with absolutely no overlap, and with relevant implications.

Ten is the number of potential force, in reference to the wouivre dragon energies held within the land that Nidhogg is an expression of.

Nine is one of the most sacred numbers in Norse magick; it is the number of worlds, the number of nights Odin hung upon the World Tree, the centre of the eight directions and eight winds, while in the instance of lormungand it represents her encompassing of all life and existence, the Nine worlds, and all directions.

Eight is the number of balance as manifested by and within Hela. She represents a balance in nature as the Dark Goddess and a balance within Herself is seen in Her face. The number
of apposite words that reduce to 8 is also important to take note of. These include: Rokkr (44), Gothi (44), Gydja (62), Urda (35), Veleda (89).

Seven is the Luck of Loki. Six the number of the Master of the Aeon, Fenrir. Five is the universal life, and expansive manifestations, that flow from Angriboda's womb. Four is the primal creative force of Surt, and his fiery world the place of dry earth, Muspelheim.

<table>
<thead>
<tr>
<th>Number</th>
<th>Rune</th>
<th>Numerical Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>꧇ FEHU</td>
<td>Unity</td>
</tr>
<tr>
<td>2</td>
<td>꧇ URUZ</td>
<td>Two horns</td>
</tr>
<tr>
<td>3</td>
<td>꧇ THURISAZ</td>
<td>Triadic enclosed energy</td>
</tr>
<tr>
<td>4</td>
<td>꧇ ANSÚZ</td>
<td>Universal creation (Surt)</td>
</tr>
<tr>
<td>5</td>
<td>꧇ RAIODH</td>
<td>Universal life (Angriboda)</td>
</tr>
<tr>
<td>6</td>
<td>꧇ KAUNAZ</td>
<td>Divine intelligence (Fenrir)</td>
</tr>
<tr>
<td>7</td>
<td>꧇ GEBO</td>
<td>Lucky seven, a gift (Loki)</td>
</tr>
<tr>
<td>8</td>
<td>꧇ WUNJO</td>
<td>Balance (Hela)</td>
</tr>
<tr>
<td>9</td>
<td>꧇ MÁGALAZ</td>
<td>Nine worlds (Vormungand)</td>
</tr>
<tr>
<td>10</td>
<td>꧇ NAUTHIZ</td>
<td>Potential force (Nidhogg)</td>
</tr>
<tr>
<td>11</td>
<td>꧇ ISA</td>
<td>Static force</td>
</tr>
<tr>
<td>12</td>
<td>꧇ JERA</td>
<td>Twelve months, harvest</td>
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<tr>
<td>13</td>
<td>꧇ IWAZ</td>
<td>Unlucky, destruction-creation</td>
</tr>
<tr>
<td>14</td>
<td>꧇ PERTHRO</td>
<td>Involution spirit enters matter</td>
</tr>
<tr>
<td>15</td>
<td>꧇ ELHAZ</td>
<td>Destiny</td>
</tr>
<tr>
<td>16</td>
<td>꧇ SÓWILHO</td>
<td>Divine power</td>
</tr>
<tr>
<td>17</td>
<td>꧇ TÍWAZ</td>
<td>Wisdom, immortality</td>
</tr>
<tr>
<td>18</td>
<td>꧇ BERKAND</td>
<td>New beginning - new nine worlds</td>
</tr>
<tr>
<td>19</td>
<td>꧇ EHWAZ</td>
<td>Sun and Luna, transmission</td>
</tr>
<tr>
<td>20</td>
<td>꧇ MANNÁZ</td>
<td>Actualized force</td>
</tr>
<tr>
<td>21</td>
<td>꧇ LAGUZ</td>
<td>Flow, facilitation of will</td>
</tr>
<tr>
<td>22</td>
<td>꧇ INGWAŻ</td>
<td>Connection expansion</td>
</tr>
<tr>
<td>23</td>
<td>꧇ OTHALAZ</td>
<td>Wyrd number, the acausal</td>
</tr>
<tr>
<td>24</td>
<td>꧇ DAGAZ</td>
<td>24 hours in a day</td>
</tr>
</tbody>
</table>

Using the above system, the additional runes of the entire modern Futhark can be given the following values:

25 ꧇ AC
26 ꧇ AESC
27 ꧇ YR
28 ꧇ IOR
29 ꧇ EAR
30 ꧇ CWEORTH
31 ꧇ CALC
32 ꧇ STAN
33 ꧇ GÁR
34 ꧇ WOLFSANGLE
35 ꧇ ERDA
36 ꧇ UL
37 ꧇ ZIÚ
38 ꧇ SOL

(15)
THE ROKKR GEMSTONES

OBSIDIAN: HELA
Predominantly black varieties but also green and blue with red patches. It is a very strong stone that induces change, and causes reflection on one's true nature. It causes balance and connects the physical and mental, thus it is the perfect shamanic Hel-stone.
Types: Natural, tumbled polished
Worn: Neck
Cleansing: Running water
Element: Earth
Area affected: Base of the spine
Characteristics: Change inducing, brutally honest

ORTHOCLOASE: IORMUNGAND
Also known as Moonstone, this stone comes in colours that vary from clear, blue, grey, through to pink. It is regarded as having both a positive and negative influence.
On purely physical levels, it can assist menstrual tension and pain, and balance one's emotion and gender polarity.
Types: Cabochons
Worn: In pocket, groin area
Cleansing: Salt bath
Element: Water
Characteristics: Emotional, irrational, intuitive, artistic
Plant: Wild flowering plants, ivy
Name derivation: Greek "ortho"-right, "klaio"-cleave

ONYX: LOKI
The onyx comes in mainly black, grey, and white varieties. It balances gender polarity within individuals, and enhances the concentration and wyrd. It brings personal control and a strengthened destiny.
Types: Cabochons, spheres, tumbled polished
Worn: Round the neck on a long cord
Cleansing: Running water
Element: Fire
Area affected: Solar Plexus
Characteristics: Lokian

BLOODSTONE: SURT
Bloodstone comes in the shades of dark green or grey/green with flecks and spots of red. Also called Heliotrope, it is an enhancer of vitality and strength, and stimulates wouivre energy. Also a powerfully psychic stone capable of producing instant results.
Types: Cabochons, tumble polished, spheres
Worn: Above the heart
Cleansing: Running water
Element: Spirit
Area affected: Heart, spleen
Characteristics: Aids inner guidance and idealism
Name Derivation: Greek "helios"-sun, and "tropos"-turn
TOURMALINE: FENRIR

Tourmaline comes in several colours including black, pink, brown, blue and red. It gives a variety of physical results, balances the endocrine system, aids sleep, and balances one's polarities. It improves understanding and communication with others and has a powerful grounding capability. The blackest variety of tourmaline is a symbol of the mysterious, helping to clarify abstract thoughts.

Types: Natural, cabochons, facets, crystals
Worn: Round the neck on a short cord
Cleansing: Salt bath
Element: Air
Name Derivation: Historical
Area affected: Throat
Characteristics: Healing, grounding, protective

HAEMATITE: NIDHOGG

Haematite is a shiny black, but silvery stone. As the name suggests, it incurs positive affects on the blood system and activates the spleen. It strengthens both the physical and the ethereal body, and enhances personal magnetism. It is a powerful stone for those attracted to it.

Types: Facets, cabochons, tumble polished
Worn: As a headband, otherwise around the neck
Cleansing: Rock salt bath
Element: Chaos
Areas affected: Pituitary gland, base
Characteristics: Improves emotional stability
Name Derivation: The word means blood-like

AMETHYST: ANGRBODA

Amethyst comes in varying hues of violet, with the deepest colour usually at the top of the crystal. It dispels anger, assists headaches, insomnia, and will balance and stabilize sexual polarity. Amethyst is particularly adept at opening the crown power point, allowing insight into the inner world of the Rokkr.

Types: Crystals, spheres, cabochons, facets, tumble polished
Worn: As hair beads or ear rings
Cleansing: Rock salt bath
Element: Ice
Area affected: Crown, pineal gland
Characteristics: Transmutative, inspires meditation
Name Derivation: Greek "amethystos"-unintoxicating

* * *

(17)
The seven Rokkr gemstones can be utilized in a similar way to much of contemporary gem and crystal practice. They enact an extremely important function as a concrete manifestation of the corresponding entity, and can thus put a practitioner in direct contact with that force through mere body contact. The energy of the corresponding deity, and any magickal work with that deity, can be stored within all of the stones, and they then become a repository of power, suitable for further application and direction at a later date.

When choosing a Rokkr stone for specific personal shamanic use, the Rokkr advice differs little from other authorities. A stone should speak to you in its own particular way, it has to have an ability to impress upon you its importance. A new stone or crystal should appeal to your spiritual aesthetics, as well as your visual. Become familiar, as much as possible, with a stone before deciding on it, it should indicate to you that it will be willing to be with you for some time.

As with all things magickal, the purchase of a new stone or crystal is an instinctual act, guided by forces and energies beyond the usual blandness and blindness of consumerism.

CLEANSING
The seven Rokkr stones are adept at absorbing energy, and so can either originally come with metaphysical baggage, or accumulate unnecessary stores of refuse energy as the result of constant use. Therefore, it is important to, periodically, cleanse the stones.

There are four basic methods of cleansing:
1. Running Water: Holding the gem under warm water (neither too hot, or too cold, as that will cause damage) for several minutes, while visualising the cleansing process. This act is best performed in a stream or the ocean.
2. Salt Bath: An earthenware container is partly filled with sea-water, or with purified tap water to which is added rock
salt. The stones are submerged, for up to twenty four hours, or for a specific length of time that has some significance to the corresponding entity. This cleansing can be enhanced, further, by leaving the stones beneath a full moon, or, with deference to the appropriate deity, beneath the dark moon. A Rokkr stone should not, however, be left in direct sunlight, while some practitioners prefer that their personal stones and crystals never see sunlight. Direct, prolonged, exposure to sunlight can damage many stones, for example, an amethyst will lose some of its colour if left in the sun.

An alternative to salt water is fresh water, and tap water too a lesser extent, which often becomes purified, enhanced, and empowered if a stone has been cleansed in it. This water can then be drank as a tonic.

3. Burial: The burying of stones for a specified period is a literal earthing of them. Any excess energy becomes absorbed into the ground, just as an adept will likewise release any superfluous energy by redirecting it back into its tellurian source. The most apposite places for a burial are recognized power points, places where magickal energies have an obvious impact. A stone can be left buried for up to several weeks, or for as little as a couple of days.

4. Incense: A good amount of a stone’s corresponding incense provides a thorough cleansing, as well as charging them. The most applicable incense is a free-form incense, rather than sticks or cones. This produces the necessary amount of smoke with the stone placed above the burner, where they are, thus able to absorb all the inherent energy.

CHARGING

The methods of charging a stone or crystal are often quite similar to those used in cleansing, it is simply a matter of specific intent. Stones can be charged through submersion in water, which can be enhanced by the addition of an apposite scent or oil, and they can likewise be incensed or buried. A most powerful method of charging is "blooding", in which the stone or crystal is charged via the application of freshly-drawn blood, usually performed in a ritual setting.

Charging can also be performed by transmitting a personal force into the stone via meditation, in which ones own wyrd, life-force, and energy is concentrated into the stone over a lengthy, and intensive, period. This is can be enhanced with appropriate visualizations, in which the energy is visually seen entering the stone.

Another methods of charging, which can be used in charging other magickal implements, charms and talismans, is by using a geode. A geode is a crystal-lined cavity within a rock, in which an object can be comfortably placed to be charged. The most potent, and relatively common, types are amethyst ones, which provide a powerful charging force. Like other methods of cleansing, and charging, stones or objects can be left in the geode for a twenty four hour period, or an appropriately magickal length of time.
THE ROKKR ENTHEOGENS

Modern pagan magick, rather than being the continuation of ancient magickal forms, frequently represents the, relative, morality, and conservative methodology of the modern society and its distorted manifestation of the Western ethos. In one instance, this is illustrated by the multi-cultural melee in which magick exists, and in another by the way in which the spectrum of pagan existence is only selectively embraced. In contemporary paganism, the use of stimulants is predicated, not by their ancient use, but by societal conventions. Thus, authorities will often self-righteously decry the use of the gifts of the gods, suggesting that they are a short-cut into initiation, or delusional. This moralistic tone is carried through into the entities that are channelled by many in the New Age, who, strangely enough, share the sentiments of both their channelers, and conventional society as a whole.

In contradistinction to convention, the use of inebriants, stimulants, and hallucinogens was a centrical element of all pagan belief systems, and this usage is carried through into Rokkr magick. Wherever civilisations have emerged, a sacred entheogen has always been there, underlying this evolution, and, according to the revisionist scholar Terrence McKenna, it was as a direct result of sacred drugs that civilisations developed. He posits that mushrooms of the psilocybin genus encouraged human evolution, by increasing visual acuity and sexual activity. This primeval significance was then carried through into shamanism, and from there into the many mystery religions of the world.

This concept, that of a substance being the foundation of culture, is found at the core of Greek civilisation, in the Rites of Eleusis, and a number of other more obscure mystery religions. The Rites of Eleusis were the focus that gave the Greek civilisation its wyrd, and impetus, and at the core of the mysteries was a hallucinogenic sacrament, identified as the ergot fungus by many scholars (including Albert Hofmann, who isolated LSD from ergot), but also regarded as the more common psilocybin mushroom by Terrence McKenna.

Various other identifiable drugs, most of which are still in use today, bore great significance for the ancient world, including marijuana (a sacrament taken in the Indus valley, Egypt, Greece, and Rome), lysergic acids, nutmeg, atropine, and significantly the opium of the opium poppy. The poppy in particular has played a specific role in the development of specifically European culture, having been an essential part of some of the earliest Neolithic, and Bronze Age religions. Traces of this founding principle of religion, culture, and ethos, have been found in places as diverse as the Alps, and the Atlantean colony of Tartessos in Spain.

One of the most important of all hallucinogens is the Fly Agaric mushroom, which is associated in Rokkr tradition with the Dark Goddess Hela. Like Hela, the Fly Agaric can be seen as the primeval matter from which all its kin descended. As Hela is the dark mother, so too the Fly Agaric is humanities
first hallucinogen, from which others can symbolically claim their use descends. With the prima material Fly Agaric there are six corresponding Rokkr entheogens, these are those that are most commonly available, although there are other sacred substances that are more difficult to synthesise. There are also a number of other minor herbs which can be used for the psychotropic effects they produce, and can be attributed to the seven Rokkr entities arbitrarily. The Rokkr Gifts can be divided into two categories: Gifts of the Goddess, and Gifts of the God. The gifts of the Goddess are those that are born and nourished by the dark womb of Her earth, while the gifts of the Gods are those developed or synthesised by humankind, assisted by the inspirational spark of the fire god. Neither of these gifts is more superior than the other, but they do have distinct differences and characteristics. The Gifts of the Goddess are raw, and untamed, their effects can never be totally predicted, whereas the Gifts of the God, by virtue of the creative process, often have their edges removed, and so are scientifically predictable.

The entheogens of the seven Rokkr entities are:

Fly Agaric (Hela): The most famous and recognisable mushroom in the world, the Fly Agaric has a history of use throughout the world, dating back to the dawn of time. It is used as an aid to shamanic initiation and travelling, inducing coloured visions, euphoria, and the deep sleep of the Death Goddess. It is considered exhaustively, as pertaining to its magickal and its spiritual relationship with Hela, in the appropriate chapter (see pages 32-36).

Cannabis (Jormungand): Still the most universally popular of all recreational drugs, cannabis has been used in Egypt, the Himalayas, Greece, Rome, Asia Minor, and by the Scythians of 1000 BCE, who harvested it on the banks of the Volga river. It is the source of fibre, fruits, industrial oil, medicine, and intoxicants. The hallucinogenic principles of it can be consumed by smoking the leaves, or the resin, both of which can also be eaten, as can Bhang, a drink made with water or milk in East India. In Europe, cannabis first emerged in the North, and came to be used as a material for ropes by Roman sailors, who borrowed the technique from the Gauls. Cannabis is considered to be one of the sources of the broomsticks of medieval witches, which may be a cloaked reference to their use of its hallucinogenic properties. With mugwort, it would be burned to aid divination, and it also appears in a number of witches’ love spells. The effect of cannabis is generally aqueous, producing euphoria, inner joy, and profundity. With highly potent doses, or depending on the constitution of the consumer, both vivid visual, and aural hallucinations can be experienced.

Mescaline (Fenrir): Although it is a New World hallucinogen, with no previous use in Europe, mescaline is an apt drug for Fenrir. There is an immediate, albeit tenuous, cognition of the term masculine with mescaline, and it does indeed have a masculine energy. It is derived primarily, from two types of
cactus, *Trichocereus pachanoi* (or San Pedro), and *Lophophora williamsii* and *diffusa* (known more commonly as Peyote). The mescaline experience is typified by euphoria, kaleidoscopic coloured visions, and can last, depending on the source, for several days. Mescaline is the basis for several designer or synthetic drugs, such as MDA, MDMA (aka Ecstasy, XTC, Adam), MDE (aka Eve), and 2-CB (aka CBR), which were all developed through the chemical manipulation of the mescaline molecular structure. Thus, mescaline can be seen as a gift of the god, because, although it occurs naturally, it contributes to the creation of other synthetic gifts.

**Lysergic Acid (Loki):** The grandfather of all synthetic drugs Lysergic Acid Diethylamide is a suitably god-given gift. It was discovered, and synthesised by Dr. Albert Hofmann, based on the molecular structure of ergot, a fungal disease of rye grass. Ergot, *Claviceps purpurea*, has a considerable history that stretches from Greece, where it was used at Eleusis, to the rye fields of central and northern Europe, where it was frequently responsible for poisoning entire villages when it contaminated bread. It would provoke muscle spasms, and was recognized as a plant connected to spiritual forces. Because ergot is an unforgivably dangerous substance, with the side-effects of consumption including gangrene and atrophy, it is far more appropriate and practical to use LSD, its synthetic twin. LSD produces irrepressible euphoria, vivid psychedelic visions, and general well being. It has the fiery nature of Loki, and can also act as an emotion amplifier, increasing a particular state of mind, whether it be positive or negative in nature.

**Opium (Angrboda):** As Angrboda reflects, to an extent, Hela's maternal nature, so too, her entheogen mirrors the role of a primeval sacrament, like the Fly Agaric mushroom, from which civilisation obtained its beginning. Evidence suggests that humankind were aware of the opium poppy and its effects from an early period of our collective history, and associated it and its effects with the Death Goddess. It was the plant of the Cretan goddess *Spes* (or Elpis), ruler of the underworld, and sleep, who is depicted in the Ear rune stance. Traces of its sacramental usage were also discovered in Andalusia, by the archaeologist Elena Whishaw. There, a neolithic cave was found containing several skeletons sitting around one female one in an obvious ritual setting, while the heads of poppies laid strewn around the floor and in baskets.

Opium is a soporific, it creates a state which is similar to the hypnogogenic condition that occurs just prior to sleep. In this state, the imagination is given wide range, and the unconscious opens to the dream world. In some regards, it is a return to the level of existence known before birth, or an advance to the similar state that occurs following death. It further raises the libido, and increases the pain threshold. The poet Samuel Coleridge had opium to thank for writing his finest poem "Kubla Khan", an example of its profoundly mind-expanding nature. Opium is the source of several derivatives also, including codeine, morphine, and heroin.
THE ROKKRBOK

ROKKR MAGICK

Mead (Surt): Although it is not technically hallucinogenic, potent mead is an inebriant, and can be brewed in such a way that it develops hallucinogenic properties. Fragments of Fly Agaric can be placed in it during its fermentation, as can a number of the minor psychotrophic herbs. Such potent mead can be referred to as Mjöd, the name for the strong mead used by the Norse berserker warriors.

Datura (Nidhogg): The infamous species of datura has several varieties, but the most prevalent one in Europe has been the Datura metel. It has been used in all six continents, with a number of cultures holding it high esteem. It has a chaotic nature, which finds an Hindu application in its association with Shiva, god of destruction, and a Mexican one, where it is called the Torna Loco, or maddening plant. The divinatory effects of datura were utilized by Greek priestesses, and by medieval witches, who used it as one of several psychotrophic ingredients in their hallucinogenic flying ointments; while the Navajo use it to identify magickally important animals. Because of its violently chaotic nature, datura corresponds to Nidhogg, the great chthonic dragon. This is further highlighted in Taoist legend, where datura is regarded as one of the circum-polar north stars; in Rokkr astrology, Nidhogg is the constellation of Draco, which entwines itself around the stars of the north pole. The effects of datura intoxication are hallucinations, dizziness, blurred vision, and slurred speech, and it has been used to treat diarrhoea, fever, skin diseases, and mental disorders. Any use of datura is however punctuated by memory loss and often recall of the experience will be fragmentary; consequently, it is important to record any results at the time they occur. Datura can be smoked, or taken internally (which is, inherently, more dangerous) as a drink, or as a salve like the traditional flying ointments.

* * *

OTHER PSYCHOTROPIC ROKKR HERBS

Nature abounds with herbs, of various strength and values, that can alter the perception, and allow the gateways of the netherworld to open. These psychotrophic herbs have variably been used throughout magick, standing on the thin line that exists between toxicity and the hallucinogenic. Psychotropic herbs, like their considerably more potent correlatives, can be attributed to the seven central Rokkr beings.

Belladonna (Atropa belladonna): One of the most famed plants of traditional witchcraft, Belladonna means beautiful lady, a reference to its use in making eyes dilate, which in Italy was considered the height of beauty. Belladonna, or Deadly Nightshade, is used to induce astral travel and visions, and to reduce pain; it was often taken by medieval witches just before they were burned. Bacchin wine was often infused with Belladonna, and it was an ingredient of flying ointment. The English name for it, Dwayneberry, derives from a Scandinavian root meaning trance, and so it aptly corresponds with Hela.
Calamus: Calamus has a history of use in China and India and amongst some Native American tribes, in initiation into manhood. In small doses it is a stimulant, and relieves stress, centres the mind, while in larger doses of over 10 grams it is hallucinogenic. Calamus can be taken as a tea, used as an incense, consumed raw or dried, or smoked. It corresponds to the Rokkr masculine principle, Fenrir.

Damiana (Turnera aphrodisiaca): A euphoric and aphrodisiac, Damiana induces genital and urinary muscle spasms, producing a flow of blood to that region, similar to sexual arousal. It has specific use in Tantra and other forms of sex magic, thus connecting it to Fornungand. Damiana can be smoked, but is usually taken as tea, with 10 grams per cup.

Hellebore (Helleborus niger): Like sundry other psychotropic herbs, Hellebore was used in flying ointments, and scattered roots on the ground would help one become invisible. When it is used in an incense, it can invoke frenzy, but in contrast the pressing of fresh Hellebore against one's forehead will alleviate headaches. It naturally corresponds to Heia.

Henbane (Hyoscyamus niger): Yet another ingredient of flying ointments, Henbane has had prolific use in magickal European history. Pliny stated that four leaves of Henbane in a drink would cause lunacy, while Homer described magickal drinks in his works that had similar effects to Henbane. The effect of Henbane is soporific, preceded by unclear vision, distortion of shapes and unusual hallucinations; the resulting sleep is punctuated by dreams and hallucinations. Henbane corresponds to Angrboda.

Juniper (Juniperus communis): Used commonly as an ingredient of gin, Juniper is an hallucinogen and relaxant, used mainly in incense, and as a tea. It facilitates the opening of the gates of the acausal, enhances second sight, and can attract powerful energies; thus, requiring great stamina and effort. Consequently, it corresponds to Fenrir.

Lobelia (Lobelia tupa): Lobelia is a euphoric and was smoked in peace pipes by Native Americans, evoking psycho-sympathy between groups of people, helping in understanding (similar to the synthetic, MDMA). For smoking, one part of Lobelia is used with every five or six parts of tobacco; it can also be added to spearmint, or chamomile tea. Because of its effects on group dynamics and spirit, it is associated with Surt.

Morning Glory (Ipomoea violacea): There are several types of Morning Glory, of which Ipomoea violacea is but one. It has had extensive use throughout the new world, where it is one of the main sacred hallucinogens for several tribes; it was used by both the Aztecs and Mayans. The seeds of the Morning Glory contain lysergic acid dihydroxyethylamide, and lysergic acid amide, making the effects similar to LSD, with trips of up to 12 hours, punctuated by euphoria, psychedelic visions, and inane grinning; it does, however, produce nausea in the early stages of consumption. Seeds are ground and infused in a tea, alternatively, the seeds can be eaten. Because of its lysergic acid constituents, the Morning Glory is associated with Loki.
Passion Flower (Passiflora incarnata): With effects similar to opium, the Passion Flower acts as a sedative, and alters perception, allowing the imagination great leeway; in larger doses, it has the capability to be hallucinogenic. It can be taken as a tea, or used as an Incense, while if it is smoked its side effects become increased. Because of its opium-like qualities, it is associated with Angrboda.

Scullcap: A tranquilizer, Scullcap calms the mind, enhances concentration and clears confusion. It was used historically in meditation and visualisation, while contemporarily it is a common ingredient in health supplements. It can be smoked, but it is most efficaciously taken as a tea, with 25 grams per 600 mls of water. Scullcap corresponds to Hela.

Valerian (Valeriana officinalis): Also used in modern health supplements, Valerian is a muscle relaxant and tranquilizer that heightens sense of touch and can be used in conjunction with meditation, visualisation, and massage. It is similar, in active constituents, to valium, and can be taken as a tea using 5 grams of powdered root to one cup of water. Valerian corresponds to Hela (as is implied by its other common name, Heliotrope), and also to Volund, the Rokkr smith, because it is known as Velandsurt (Wayland's Wort).

Wild Lettuce: Used by Native American tribes in dream-work, Wild Lettuce is a mild sedative and narcotic-analgesic, with similar constituents to opium. It is a native of central and southern Europe, and is used in pathworking, and meditation. It can be smoked (25 grams per person), or taken as tea. The opiate effects of Wild Lettuce attribute it to Angrboda.

Wolfsbane: Also known as Monkshood and Aconite, Wolfsbane is another ingredient of traditional flying ointments. It has a number of alkaloids, including aconitine, producing nervous excitement, hallucinations and strange sensations; resulting in unconsciousness with weird dreams. It is viciously toxic, however, and one milligram can kill. In classical mythology, it was regarded as the saliva of Cerberus, and thus in Rokkr lore Wolfsbane corresponds with Fennir. It was also known as Auld Wife's Hood, connecting it to Hela and the Norns.

Wormwood (Artemisia absinthium): Sacred to Artemis, Wormwood was known as the mother of all herbs in the classical world, while its English name derives from the word wermut, meaning spirit mother. It produces numbness, reduces pain, calms the mind, and was used for manufacturing the liquor, Absinthe; which became banned in the nineteenth century because of its dangerous and habit forming properties. Wormwood corresponds to the great worm, Nidhogg.

* * *

There are several other plants and herbs which possess the ability to open the doors of perception, some of which have a history of Pagan European use, and some that do not. These include: Ayahuasca (or Yaje), Cherry Laurel, Coca, Foxglove, Ivy, Kava, Mandrake, Mugwort, Nutmeg, Pandanus, Psilocybin, Rue, and extracts of the Yew tree.
THE ROKKR SEPTENARY

The Rokkr kozmos, and the Rokkr entities themselves, are, essentially, chaotic. As such, they cannot be limited to any kind of classification, or any specific psyckozm (or mental map). The Rokkr kozmos exists within an ever-changing stream of Wyrd, constantly changing, unfettered by mortal concerns, or mortal predilections. This kozmos is, momentarily, understood as the World Tree, Heldrasil, but the Tree is as much a manifestation of Wyrd as Wyrd itself is, and, as such, the World Tree is constantly growing, and continually evolving; as all trees do.

In order to be understood by human minds, the Rokkr beings can be attributed to the nine respective worlds of the Norse kozmos. This is, however, no guarantee that the beings will necessarily manifest in those particular worlds when visited shamanically, for they may have flowed on with the stream of Wyrd by then; as it is supranatural manifestations of nature, have more important roles to perform than merely waiting for mortals to arrive in their realm. The nine worlds are:

Hela: Helheim (Luna)
Iormungand: Midgard (Venus)
Fenrir: Svartalfheim (Mercury)
Loki: Jotunheim (Sol)
Angrboda: Asgard (Jupiter)
Surt: Muspelheim (Mars)
Nidhogg: Nifelheim (Saturn)
Volund: Ljossalheim (Uranus)
Ran: Vanahem (Neptune)

Excluding the last two worlds and beings, as minor players in Rokkr kozmology (albeit, significant in their own right), the planetary attributions to the seven worlds results in a complete and seamless septenary system. The Septenary grants the traveller an understanding of the Rokkr kozmos, by being a way their enormity can be comprehended. It thus provides a psyckozm which can be used as a method of self development, as a way of connecting with the kozmos. It does not, however provide a rigid, concrete encapsulation of Rokkr energy, but rather a glimpse of it.

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(Saturn—+—Nidhogg)
(Mars—Surt)—+(Jupiter—Angrboda)
(Sol—+—Loki)
(Venus—Fornjörg)—+(Mercury—Fenrir)
(Luna—+—Hela)

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The pathways of the septenary tree, of which there are 21, allow for travel between all seven spheres; unlike the paths of the quabbalistic tree of life. Each of these pathways can be attributed a rune appropriate to its nature.

Luna - Mercury = Elhaz
Luna - Venus = Perthro
Luna - Sol = Fehu
Luna - Mars = Tiwaz
Luna - Jupiter = Thurisaz
Luna - Saturn = Nauthiz

Mercury - Venus = Jera
Mercury - Sol = Uruz
Mercury - Mars = Kaunaz
Mercury - Jupiter = Ingwaz
Mercury - Saturn = Ehwaz

Sol - Mars = Raidho
Sol - Jupiter = Ansuz
Sol - Saturn = Wolfsangle
Mars - Jupiter = Bertho
Mars - Saturn = Isa
Jupiter - Saturn = Mannaz

Venus - Sol = Sowilho
Venus - Mars = Iwaz
Venus - Jupiter = Laguz
Venus - Saturn = Othala

Each of the pathways corresponds to an atu from the tarots produced by the Order of Nine Angles (The Sinister Tarot), and the Order of the Dark Fyr (The Tellurian Tarot). Their imagery, particularly in The Tellurian Tarot, is often borne out of Rokkr kozmology, and a number of the cards, including Hel, Death, and Sacrifice (see page 45), relate specifically to Helish and Rokkr themes.

0: Luna - Mars = The Fool
1: Mercury - Mars = The Magickian
II: Mercury - Jupiter = Magistra Templi
III: Mars - Jupiter = Magister Templi
IV: Mars - Sol = Master of the Earth
V: Sol - Jupiter = Mistress of the Earth
VI: Sol - Venus = The Lovers
VII: Luna - Sol = Change
VIII: Mercury - Venus = Sacrifice
IX: Mars - Saturn = Ether
X: Luna - Saturn = The Abyss
XI: Mercury - Jupiter = Desire
XII: Sol - Saturn = Revelation
XIII: Luna - Venus = Death
XIV: Luna - Jupiter = Hel
XV: Luna - Mercury = Deofel
XVI: Mercury - Saturn = The Tower
XVII: Mars - Venus = The Star
XVIII: Moon - Mars = The Moon
XIX: Venus - Saturn = The Sun
XX: Jupiter - Saturn = Aeon

Nota bene: Copies of the Tellurian Tarot are available from Shadowlight Kommunikations, as a deck for $40us, and also as a special spiral bound, and colour laser-printed edition for $85us.
The Bok of Hela
THE BOK OF HELA

The main body of material in this work is related to Hela, simply because it is She who underlies all Rokkr existence, and because She embodies all that exists in the kozmos. When considering Her importance, one finds that of all the Rokkr entities, it is probably She who has been the most maligned and disregarded. She appears as but a mere footnote in many of the ancient texts and in contemporary magickal literature when instead, she should be recognized as the most primal of all gods, the foundation of the kozmos.

When one does endeavour to illustrate the power and nature of Hela through the written form, one is faced with problems of presenting all that She encompasses in just one attempt. In the mythology through which Hela is, initially, presented to us, She is described as the child of Loki, and Angrboda, and is said to have been given the realm of the underworld; or sometimes thrown into it by Odin, depending on the level of patriarchal attitudes of the author. In reality, Hela was the ruler of the underworld, and thus, the wyrdic Goddess of Death, aeons before the relatively recent arrival of Odin’s Iron Age religion. But even though this new religion usurped many of Her aspects and practices, they grudgingly conceded that She possessed more power than all the gods, and that all gods were subject to Her. But, as is the nature of the Dark Goddess, She remained for the most part hidden from the mundane and unaware world. It is only the tale of the death of Balder that gives Her an active central role in all Norse mythology.

Hela takes the forms of a young, sexual woman, the mother, and the crone, just as Her Greek counterpart Hekate does. In the crone form, half of Her face is lividly white, while the other half is black, empty, or decaying. The three forms and the face of the crone, illustrates the polarity and paradox imbued in Her. She is a Goddess of life and death, sexuality and wisdom. She is the hidden balance to all things visible.

Implicit in Her hidden existence, are the functions of the Dark Goddess, and therefore of Wyrd. As a Dark Goddess, Hela is the Shadow aspect of Prima Mater, withal she is the light aspect also, manifested in such fertile forms as Hlodyn, and Nerthus. She is hidden from all those who attempt to seek Her without Wyrd, for She is a representation of the greater manifestation of Wyrd.

Wyrd is unexplainable in simple terms, and, thus, can only be experienced to be fully understood. It is the destiny of both individuals, and nations, an all pervading energy that maps history, and the aspirations of homo-galactica, and yet it is much more and much less. To try to define Wyrd touches but one singular aspect of it. However, the human condition requires expressions of the indefinable in order for them to be understood, and so Wyrd can be expressed as a cosmic Web, the weaver of which is Hela.

Through Her manifestation as Wyrd, Hela is a means to the experiencing and partaking of it; in doing this, the Helish
become instrumental in its actions, and so act as agents of Prima Material nature. While none can hope to fully control the powers of Wyrd, the Rokkr Path facilitates the means to understanding personal Wyrd, directing it, and thus, doing likewise with the collective Wyrd. The Helish understand the patterns of history, and the many strands of Her Web. Seeing and understanding the past, they are able to both perceive the future, and experience fully the present. Thus, Wyrd is the law of natural-order, other than that there is no law.

To access the power of Wyrd is to touch the true power of Prima Mater, to be one with the Earth; for Hela is the soul of Mother Nature. It is She that animates all life, and the kozmos, through Her Darkness. She destroys and brings life, She is the Destroyer and Creator, the Mistress of Paradox.

HELISH SHAMANISM

The means to accessing the power of Hela and of Wyrd, is a shamanic one. She is the Goddess of Rokkr shamans, the Dark Woman of Knowledge, to whom initiates go to be reborn within her womb, and sup of Her essence. To travel to Her chthonic realm, to the rivers of Elivagar, and the Hall of Elvidner.

In the Underworld, Wyrd is manifested as the labyrinth and it is through this that the shaman is initiated into Her. As the Weaver of the Web, and possessor of the labyrinth, Hela sits at the centre of it. She calls the shaman towards Her, but calls only those who are worthy of receiving her aegis, her ungandiz. Paradoxically, She walks beside those who She calls, urging them on, but not aiding directly in anyway.

The magick of the Underworld is one of freedom; there are guidelines that define its basic nature but it is manifested differently according to ones own nature, and Wyrd. Once Underworld has been experienced, in this instance as defined in Norse myth, the path becomes increasingly individualized. In effect there is no one true way, no gospel, no limits.

HELISH DESTRUCTION

Like all Rokkr entities, Hela possesses a destructive, and entropic nature. More than any being from Rokkr kozmology it is expressed by magickal practices, the use of the Nithsong.

The Nithsong or Nidding Pole was a pole of up to nine feet long, used for cursing; a horse's skull was mounted upon it, and insults and curses were written along the shaft in runic script. Triple Thurisaz runes and triple Isa runes were most commonly used, to induce susceptibility to further magickal attack. The Nithsong would then be positioned so as to face the vardlokkur's target or enemy. The chthonic power of Hela would be channelled, through the Nidding pole, like a flow of electricity, from deep within the earth, and out through the skull to the detriment of the enemy.

The Nithsong is definitive Rokkr magick; a perfect example of Hela's significance and power, and the place of malicious magick in the old Norse world. It exemplifies the difference between today's image conscious paganism, and the authentic, realistic paganism of yesteryear.
THE NATURE OF HELHEIM

Helheim, the world of Hela, has suffered a great amount of misunderstanding, even amongst those who follow an otherwise authentic Pagan or Norse path. This is a continuation of the misconceptions of Hela and the Dark Goddess in general, that are held by the majority of contemporary Pagans. Helheim is described, by them, as a place of stagnation, a place where the wicked are sent. This idea comes from Snorri Sturluson, and while he has his value as a source, his facts are often inconsistent, distorted, as well as infected with the modern attitudes of his time. Snorri Sturluson was a Christian, and as such his versions of Northern mythology often reflects a distinct Christian influences.

The basic perception of Helheim is a cold, stagnant, place where those unworthy of residing in Valhalla are sent. These unworthy are people who did not die in battle, an honourable warrior death. However, it is logical that not everyone is a warrior, and not all warriors die in battle. While our pagan societies often celebrated the warrior, it was, by no means, the only occupation, so those who had another role therefore had another destination in the afterlife. This ideal of the negativity of not dying in battle and the glories of heaven-based Valhalla, was a comparatively recent addition to Norse kozmology. It was not, as is often presumed, the fundamental tenant of the Norse belief system, but was only instituted in the Viking period. The Valkyries, previously connected to the Death Goddess, were pressed into service as psychopoms for the battle religion, and indeed, Valhalla was originally known as Valholl, the realm of the Great Vala (volva), Hela. This does not mean there was no place in this realm of the dead for warriors, for all the dead were originally subject to the Death Goddess. One pertinent illustration of this is seen in modern Rokkr workings, where an initiate came across a field in Helheim where dead warriors continued as in life. This is mirrored in Norse legend in a tale in which Hading, son of the irredeemable cad Hafding, travelled to Helheim:

He went through a dark land, and black were the mists about him, while the air was ice cold. Then he came to a road which was daily trod by many feet, and he walked on until he reached a swiftly flowing river which was filled with sharp and pointed weapons. With his guide Hadding crossed the bridge, and came to a plain where two great armies contended in battle. Thus did many men who were sword-slain upon choose to live in Hel, where they performed again their deeds of might and fell without fear."

Death, no doubt because of Christianity's fear and denial of it, is perceived as a negative state, and thus, Helheim's definition as a place of the dead appears to evoke negative connotations. Death in the Pagan mind, was not negative, and neither did it have moral connotations, instead, it was just another phase, necessary for continuance within the kozmos, and consequently, all pagan pantheons have a deity of death.
Death is connected, ultimately, with wisdom, and thus when the dead are collected together in one place, this becomes a pool of immeasurable wisdom. All past experience and all the accumulated knowledge that life gives, is gathered together beneath the ground. This is why the Underworld is the source of all knowledge in every Pagan tradition; the Achaean hero Odysseus had to enter Hades, the Underworld, to consult with the spirit of the Theben prophet Teiresias on how to return home. Likewise, in Norse myth, when Balder was troubled by a series of nightmares foretelling his death, none of the Æsir gods could understand their meaning. Odin was determined to discover the meaning, and so travelled down to Helheim. Here he came upon the grave of the renowned volva Erda (or Heid), and summoned her spirit to answer his questions, which she did before realizing who he was. The volva, aside from being a manifestation of Hela, was a pinnacle of Norse magick; no one was more respected than a wise woman of such a stature, and yet she is buried in Helheim, a place supposedly for the useless, or wicked. Furthermore, her wisdom is even greater than that of Odin, for despite his borrowed knowledge of the runes, and a few other magickal collectables, he has to ask the assistance of the dead of Helheim. Which intimates that Heid, the volva, is indeed Hela, for elsewhere Hela has more power than all the gods, and so too here.

When Balder is killed by Hodur, he goes to Hel, and not to Valhalla, as one would expect of the child of the chief god. Balder is of course, not wicked or evil in any definition of the word, thus the perception of Helheim as the realm of the despondent and evil proves not very accurate at all. And in Helheim, Balder suffers no torment, in fact he is a guest of honour, sitting in the favoured high seat, beside his blood-cousin Hela. Mead is brewed for him, and rather than being a dismal place, Helheim is described as furnished with benches and platforms decked with gold. When the Æsir gods had laid Balder on his funeral pyre, they placed with him his horses, and hounds, so he would want for nothing. As he lay there, his wife Nanna died of grief and so the gods also placed her on the pyre with him. They were then both reunited in Hela’s halls with all their possessions and pets. Neither were they alone, for though they were not permitted to leave they were visited by Hermod, who bought gifts from Asgard. The favour was returned by Nanna, who sent Frigg a linen smock, while Balder returned Draupnir, the ring Odin had placed upon the funeral pyre.

Similarly when the great Valkyrie Brynhilde died, the poem "Heireid Brynhildar" illustrates her going, not to Valhalla, as one would expect of a Valkyrie, but rather to Helheim, to return to the primal womb of the Dark Goddess once more. The Underworld, Helheim, is the Helish source of all knowledge. It is here that a shaman travels to sup of the Dark Goddess, to drink of Her inspirational mead, and to dine with Her at Her golden tables.
THE GIFT OF HELA

While all Rokkr entities are, in some way, connected to an hallucinogen or drug, none are more closely linked than Hela is to the Fly Agaric mushroom. Of all nature's more sinister creations, none has had the longevity, and prominence, that the Fly Agaric mushroom has had. Even to this day, it is one of the most easily recognized of all its genus, and yet its innate magickal qualities remain practically unknown to most people. Despite this, the mushroom evokes an almost mythical and certainly sinister umbrae; many is the time a watchful parent is heard to warn their child against playing with the large red toadstool. And with good reason too, for, although humankind has used its power through the centuries, it is a highly toxic plant, with the ability, and one could say the desire, to kill.

The Fly Agaric (*Amanita Muscaria*) varies in the colours in which it is found, ranging from the yellow/orange variety in eastern, and central America, to the more traditional blood-red cap, speckled with white warts, found throughout much of the world. It has a thick truncular stem with a bulbous base and a ragged collar beneath the cap. The chemical structure of the sacred mushroom has three components, ibotenic acid, muscimole, and muscazone. It was originally thought that the active principle was muscarine, however, scientists in Japan and Switzerland isolated ibotenic acid and also the alkaloid muscimole as fulfilling this role. The drying process common in Fly Agaric usage transforms ibotenic acid into muscimole, and reduces the levels of the more poisonous muscarine; to a slight extent.

Although it is now found throughout much of the world, the Fly Agaric had its origins in the northern hemisphere, from the furthest reaches of Asia, and Scandinavia, to the North American continent. The earliest fully documented use of the mushroom comes from the religion of India, where it appears to have been attributed to and deified as the god Soma—Soma was regarded as a secret name of the goddess.

The Aryans introduced the cult of Soma to the Indus Valley approximately 3500 years ago. At first, Soma was merely the name of the sacramental mushroom, consumed in the magickal rites of the Aryans, but gradually he evolved into an actual deity. The sacred text the Rig-Veda describes him as the son of Parjanya, the god of thunder, it also contains 120 hymns that are devoted solely to him. However, with the passage of time, the psychoactive aspect of the Soma cult faded and the sacrament was replaced with non-hallucinatory substitutes.

Prior to only recently, there was no concrete evidence to confirm that Soma was actually *Amanita Muscaria*, but in 1968 a interdisciplinary study put forward enough ties to confirm that Soma was indeed a mushroom, and the only viable option was the Fly Agaric. One such link is the characteristics of the mushroom's hallucinogenic principles, which allows it to pass through the digestive system, while still retaining its potency. The urine of a mushroom user can then be reinfibed, to much the same original effect. There is a mention of this

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in the Rig-Veda, where it states: "The swollen men piss the flowing Soma. The lords, with full bladders, piss Soma quick with movement."

The Finno-Ugric Koryak people of Siberia also employed the drinking of mushroom imbued urine; this would usually be the recourse of the poorer members of the tribe, who, unable to store up their own supply, would gather around the houses of the rich, and wait to catch the flow of urine in bowls. The Koryak's mythos refers to the sacred mushroom as wapaq, and it is considered a gift from the god Vahiyinin (Existence). The legends tell how Big Raven caught a whale but because of its immense size could not put it back in the sea. Vahiyinin told him to eat wapaq to help him, and spat upon the ground, and the tiny wapaq plants emerged. Big Raven ate the wapaq and became strong, saying "Oh wapaq, grow forever on earth". Big Raven then instructed his people to learn from the wapaq and to observe how the wapaq could teach them. The Wapaq are spirits who give strength (The Hindu god Indra used Soma for the same purpose) they wear red hats, which are the mushroom cap, upon which the spittle of Vahiyinin dried and congealed as the cap's white warts.

The shamans of Siberia would dry fragments of the mushroom beneath the sun, and either eat them whole or as extracts in water or reindeers milk. A modern alternative which has been suggested, is to add the fragments to a pint of vodka, and leave it for one month, after which the mixture is filtered and drunk. When the mushroom fragments are eaten whole, they are first moistened in the mouth, to form pellets; which is not a wholly pleasant experience, given the taste of the Fly Agaric mushroom. Siberian shamans would consume the mushroom prior to a seance, thus inducing an ecstatic state. A state in which they would progress through a variety of different activities: rocking silently, speaking to spirits, dancing, singing, spontaneous movements, convulsions and rest.

The Fly Agaric appears to have also enacted a fundamental role in Norse shamanism. Michael Howard, author of Wisdom Of The Runes, suggests that it may have been used as an aid to solitary initiation into the Odinic mysteries. "During this period his or her spirit would have been liberated from the physical body...." Elsewhere he states that, upon eating the mushroom, a shaman is able to see and speak with the spirits of the Fly Agaric; who are described as being: "squat and of a brown leathery complexion with domed heads, wrinkled faces and thin arms. Their bodies possess no legs and are rooted in the earth." The description is not all that dissimilar to the how the Koryak describe their wapaq spirits. Howard also gives an account of contemporary use of the Fly Agaric by a group of Welsh pagans "...a small gathering of modern pagans met at an ancient circle of stones next to a stream in the countryside. They gathered wood for a fire, lit it, and took the sacred mushroom. They then invoked the elementals of the earth, the faeries, gnomes and elves. Slowly they paced around the fire, with the women of the group singing a low, wordless chant.

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"After about fifteen minutes, they saw by the light of the fire five small figures sitting cross legged in the nearby long grass. One of the group heard the music of pipes in the distance. The women then evoked the spirits of the water and the group heard splashing sounds coming from the nearby stream and laughter like small children. There was also the sound of tinkling bells."

The vivid description is in keeping with several millennia of shamanic practices and accounts in which the Gift, instead of causing hallucinations, has successfully opened the doors of perception to the unseen spirit world. The fact that all participants saw the five small mushroom figures proves the underlying reality of the experience.

While the above account illustrated the non-denominational nature of the Fly Agaric, with no specific deity invoked as part of the rite, other than Nature herself, in conventional Norse magick the sacred mushroom is associated with the Æsir god Odin. Contemporary magickal writings attributes the Fly Agaric mushroom to:

- the Ansuz rune
- the Aesc rune
- the god Odin
- the Berkano rune

Essentially, the mushroom is given an association with the shamanic practices of Odin and/or Odinists; with both Ansuz and Aesc being runes of Odin. The ascription of the mushroom to Berkano comes from the rune's correspondence to the birch tree, under which the mushroom grows particularly well.

However, in Helish Tradition, the Fly Agaric is associated with Hela. There is no doubt that it is a shamanic tool, and while Odinic Shamanism is the more acknowledged form within Norse magick, it is not the only one. The Rokkr Shamanism of Hela is another viable form, and, as such, utilizes the Fly Agaric mushroom. This is aptly represented in the ascription of the Berkano rune, as the rune is a symbol of the goddess, forming, as it does, the breasts of Berchta; a manifestation of Hela as a maternal goddess.

Those who follow a shamanic path of Hela refer to the Fly Agaric mushroom as "The Gift", for it is a gift of the Prima Mater, and of Her very soul Hela. Hela Herself has described the status of the mushroom, saying:

"The Gift is mine
The Gift is twice
The Gift since time"

"The Gift is twice" refers to its use by both Odinists and the Helish, as with all things, it is at the very least two-fold in nature.

"The Gift since time" confirms its existence as the primal hallucinogen, humankind's first touch with eternity. It also recognizes that the original association is with Her, or Her various prehistoric equivalents.
The Gift acts as a magickal key, with which to communicate with Hela. It brings Her closer to Her initiates, though She is never far away from those who are of Her. It opens up the senses to Her wisdom, and opens the Underworld to those that would enter.

The Gift brings the initiate to the Abyss, to attempt the labyrinth, but it is not however, a short cut to initiation. It allows a traveller to see only what they are ready to see and nothing more. And thus, someone who has not achieved the required evolution, prior to partaking of the Gift, will see quite differently to someone who spins the Web of Wyrd with skill and adeptness.

The Gift dissolves the external pretensions of grades and degrees; the easily acquired role of Magus or Ipsissimus in some paltry order, or society means nothing when encountered with the reality of the Underworld's magick. If someone who sports such titles possesses nothing but vacuous esoterisms, and lavish robes, as many do, they will be inevitably thrown to the wind, there external amounting to nought. Those real adepts, however, work with Her power, weaving both their web and the greater Web, individual parts of the whole.

Much of the ancient lore and techniques from the shamanism that the Helish Tradition represents are continued, in their own inimitable style, within Native American Shamanism. When the original inhabitants of the American continents arrived, after travelling across the Bering Strait ice bridge, they brought with them the shamanic traditions of Northern Europe and Asia. And with them came an understanding of the use and kozmology of the Fly Agaric.

The Maya of Guatemala called the mushroom Kakulja-Ikox, or lightning mushroom, because of its connections with the god Rajan Kakulja, the Lord of Lightning. The Quiche-Mayan called it Kaquija, but also used the term Itzelocox, meaning "evil or diabolical mushroom", intimating its supernatural powers. Recently the mushroom has been found to have religious usage amongst the Ojibway people of Lake Superior, Michigan, where it is used in a traditional annual ceremony, and referred to in Ojibway as Oshtimisk Wojashkweado, or "red-top mushroom". In the Mackenzie Mountains of north-west Canada, it is used by the Dogrib Athabascan tribe as a shamanic sacrament. Here a neophyte's first mushroom experience represents initiatory dismemberment: "I had no volition, I had no power of my own. I didn't eat, didn't sleep, I didn't think - I wasn't in my body any longer." Their second experience is their meeting with the eternal: "Cleansed and ripe for vision, I rise, a bursting ball of seeds in space... I have sung the note that shatters structure. And the note that shatters chaos, and been bloody... I have been with the dead and attempted the labyrinth."

A more modern account of Fly Agaric use is given by Peter Carrol, founder of Chaos Magick, in Liber Null & Psychonaut, where he describes taking a handful of fresh mushroom. About one hour later, he had a vision of an entity with a "glowing segmented body, surmounted by fabulous diaphanous wings. It
rotated itself before me so that I could inspect it for some moments and then was gone." Only after he had gone mushroom collecting for a second time, and had seen the maggots that can infect them, did he realize that he must have ingested a number of them, and they had manifested as the winged being. This author can testify to a similar experience in which the consumption of the mushroom resulted in a vivid dream of the Fly Agaric maggots. One could conclude that the maggots, in feeding on the Fly Agaric, develop hallucinogenic properties of their own; this does not, however, make the sight of them any less unpleasant.

THE DISABLOT

Although the ancient use of entheogens may be one practice many of today's image-conscious pagans and new neo-breeds of wiccans choose to ignore, it is nothing when compared to the desire for a moralistic pagan past. Many pagans, beset with contemporary standards and morality, wishfully believe that sacrifice, both human and animal, was not part of pagan culture. As a result, their consumer brands of paganism are often without any integrity or relevance because they choose to ignore what is, in fact, a integral part of all forms of pagan mysteries.

In the Iron Age practice of Viking religion, sacrifices of hung warriors were given to the Æsir god Odin, while blood-sacrifices were offered to Thor, and at an earlier period of history, to Tyr/Twisto. In the Celtic regions, rituals such as those that invoked the dark god Cern Cruaich required an altar to be covered completely with human blood, while human entrails would used for augury. The most notable examples of pagan sacrifice are the notorious Celtic wickermen, in which hundreds of victims were packed and then set alight.

However, the sacrifices most pertinent to this discussion are those offered to the Dark Goddess, the disablot. Two of the most familiar forms from the Northern mysteries were the crushing of victims beneath new boats, to sanctify them, and to win the favour of Hela's stormy aspect, Ran. The second example are the offerings to Hela who were first strangled, and then left to descend into Hel, by sinking into Denmark's enveloping peat-bogs.

What is most significant to consider about human sacrifice is that, throughout its history, the victims were invariably male; and it is only under the patriarchal influence of this present culture that this has changed in the common mind. In the worship of both Kali and Shiva, by law only male animals were offered, while the Thuggees, the Kali-worshipping thugs of central India, would only kill men, and women had nothing to fear from them; a point that was, inevitably, lost on the makers of the pulp Indiana Jones movies. This belief in the use of male victims, and the sanctity of females, appears to be based on the understanding that, to ensure the fertility of a group, a high supply of females were necessary, whereas males were expendable; and indeed too many males would prove to be detrimental to the gene-pool, or breeding stock.
This same tenant appears in England's sinister traditions, maintained into the present by some magickal groups, where a young male was chosen for sacrifice every seventeen years to ensure kozmic balance. The opfer was made an honoury priest, and would have intercourse with the Priestess as a symbol of the Hiera Gamos, or sacred marriage between goddess and god. He was then sacrificed, usually through decapitation, to the dark goddess, Baphomet, and his head would be displayed for, usually, a night and a day. In death, the opfer would become immortal, part of the kozmos, and so the sacrifice was often undergone willingly.

Not so willingly was a similar seasonal rite, known as the Barley Dream, with Somerset origins. The victim (sacrificial king) would be brought into a field of corn, made to drink a draught containing cannabis, belladonna, and various other hallucinogenic plants (see pages 20-25), and then his wrists would be cut. Then, while in this phantasmagorial state, the opfer would slowly dream himself into the corn, merging with the goddess. It is interesting to consider that whereas men had to die to ensure the fertility of the land, women could do exactly the same during menstruation. It was held that a menstruating woman could protect a field of crops by walking around it, or simply exposing her genitals within it.

The seasonal killing of the corn-king is, however, a widespread cultural fixture, with its most suitably Helish form occurring as Liebestod, Love-Death. Liebestod took place when the temporary consort of the goddess, or goddess-incarnate, was no longer needed by the eternal goddess, when his heli or geafla (his divine force) became exhausted, and she would kill him. The most famous example is Atilla the Hun, who is seen as Atli/Elzel in the Nibelungen saga. He married Queen Grimhild, Hela made manifest, but on their wedding night she killed him, and the wedding bed was soaked in blood.

A second form of sacrifice is the self-sacrifice, a ritual suicide. The perceived realism of the modern world, and of modern Satanism, has engendered the attitude that death is a negation of all life. This is evident in the image-conscious Satanism of America, where, in an attempt to improve public image, proponents vehemently deny any interest, or relevance in death, choosing instead, to enact a pretence of revelling in life.

The Helish, however, while revelling in life, also realize the cyclic regenerative nature of death. Death is understood as inevitable, necessary, and most importantly, the formula to the creation of a new life, or rather the continuation of the current life in a new state. Therefore if someone should feel that it is indicative of their Wyrd to leave this level of existence, they do so, and with the appropriate amount of ceremony. The ultimate disablot is one in which the offerer is also the offering.

Disablot is not necessarily something that needs to be held up as a centrical act, but rather acknowledged for its place in traditional paganism. Where the cycles of life and death, and the Death Goddess were not mere abstractions.
HELA MEDITATION

1) Sit in a comfortable, cross legged, position, with your upper arms close by your sides, and your lower arms resting on your thighs.

As this is a meditation of Hela, it is essential that you sit upon the naked earth, with nothing artificial separating you from the energies within the land. The most appropriate day for this meditation is Saturday, or for a lunar emphasis Monday.

a) Face the direction of South.

b) Clothing should be comfortable, and entirely black, or with a brown belt or sash.

c) Inscribe the Ear rune upon your feet.

d) Have prepared a bowl of soil. The soil should be rich, and free of impurities; failing that it should come from a place that you perceive as sacred. The soil bowl should be earthen ware, or if possible, lead, inscribed on its side should be the Ear rune.

e) If you have some available, apply the essential oil of Hela to your body.

f) The Helish incense Storax may be burnt, if it remains visually unobtrusive. If Storax is unavailable, Musk or Sandalwood will suffice as a substitute.

g) Ensure a large image of the Ear rune is in view.

2) Control your breathing, slowly calming the functions of your body, until you obtain a peaceful constant.

3) Remove all mundane and exterior thoughts from your mind, leaving room to concentrate on the task in hand.

4) Focus on the soil in the bowl, meditating on its power, and the possibilities manifested in such a small sample of such a larger whole.

5) Feel the connection between the soil in the bowl and the Earth on which you sit. Sense the power of the greater earth run up your spine and connect with the soil within the bowl. Then feel the power return, through your body, into the ground.

6) Merge your consciousness with the soil in the bowl, and explore it; at all times concentrating on the image of the Ear rune.

7) Merge with the Earth beneath you, using the Ear rune as a gateway. Pathwork within the Underworld, seeing all its beauty, and feeling its powers of transformation.

8) Return to a fully aware state, and contemplate on what was perceived in the working. The power of this helish meditation will stay with you for at least a day, and at the most several lifetimes.

***

Additional notes:

Because of the Helish energies invoked, this meditation is the most shamanically inclined of all within this work, and, as such it has a considerable degree of sanctity surrounding
it. It should, therefore, not be performed excessively.

Initially this meditation should be performed with a clear mind, having abstained from over-eating, sexual activity, or other stimuli. However, if it has been successfully executed once, it may be experienced while under the influence of the Helish hallucinogen, the Fly Agaric mushroom.

***

SHIELDS OF HELE VISUALISATION

This visualisation is a simple means of engendering Hela's protection. It affilates the practitioner with Her and will incur Her graciousness in time of strife, or when Her magick is about to be wrought.

-Face South, and visualise eight pentacles surrounding you. Six span your field of vision, before and behind, one above you, and another below you.
-The pentacles should be black, with a silver Ear rune upon each one. Alternatively, the pentacles can be silver, with a rune of black.
-Feel the power that the surrounding pentacles emit and give to you, feel the extent of your protective field.
-Chant the following:

By the power of Hela,
lor, and Fenrir,
Loki, Angrboda,
And Nidhogg.
Ear before me,
Ear behind me,
Ear above me,
Ear below me,
Ear around me,
Ear within me,
Ear without me,
Ear protect me,
Hela!

-Let the pentacles fade from your consciousness at their own behest. Even when no longer visible, their power and aura of protection will continue to be notably felt.

Additional Notes:
This visualisation can be used any time one feels the need to create sacred space, or to centre oneself. Its elaborate form creates a suitably formal method with which to begin a ritual, proving more efficacious than the now rather redundant casting of protective circles.
The visualisation can be further enhanced by making use of the corresponding Helish elements.

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(41)
RITE OF THE NITHSONG

The use of the Nithsong or Nidding Pole is one of the most elaborate methods of cursing within Northern magick, and is, consequently, the sole preserve of trollkonan, kveldrida, and the myrkida, or more simply put, the practitioners of Rokkr Magick.

The intention in using the Nithsong is to commit alfreka, to anger the earth spirits of an enemies' land and property. As such, the erection of the Nithsong, and the rite itself, must occur on or in view of that land.

Preparation

-Select a long wooden pole, of about nine feet/2.75 metres. Ideally, this should be made of Yew or Elder, but if this is not available others will have to suffice. It should also be natural unprocessed wood, and derived from a live tree; when doing so, appropriate gratitude and respect should be shown to the tree.

-Acquire a horse's skull from a farmer or butcher. This is a vital ingredient for this form of magick, so there can be no substitute, other than the skull of a sheep or cow, in total desperation.

-It is vitally important that your curse has a very distinct purpose, and target. The new-age practitioners of magick do have a point when they say that negative magick will return back to you; it certainly will, if it is unfocused, unwilled and not directed specifically.

The Rite:

-At the site of the rite, prepare the Nithsong. Carve on its length a concise, but poetic, curse that succinctly defines all your wishes and intents (this should later be read as an invocation). Also include a number of short sharp curses and insults that express the anger needed for the curse to take effect. Add malicious bind runes, including images of triple Thurizas, and the triple Isa runes.

-Carve the following sigils designed to provoke a foul mood. These sigils are from the Kreddur Manuscript, a magickal text discovered in Eyjafjördhur, Iceland, which is thought to date from the seventeenth century.

-Carve the Ottastafur (terrorstave). This formula may be the derivative of a 200 CE original. A spear-head, dating from that period bears the runic word Djingar which evolved into the Icelandic word otti.

-Carve this sigil, a stylized figuration of eight (a base number of Hela) Thursaz runes, elaborated on by this author, from a Galdrarbok original.
-Other runes, bind-runes and sigils can be added on personal preference.
-The runes, having been carved, must be coloured (reddened). Traditionally, this was done with blood, although mainstream practitioners, who possess a tendency to be squeamish, often replace it with a soil or vegetable extract. However, hlaut, or blood, is far more appropriate, as it binds any magickal act directly to the participants. Either, prepare some blood before the rite, or cut yourself at this time; the latter is far more potent. Use the blood to stain the runes, following the same direction in which they were carved, and repeating their meaning in your head as you go.
-Paint an Ear rune upon the horses skull with black paint or ink, and then colour it with blood. Mount the skull upon the erect nidding pole.
-Face it in the direction of your enemy, holding it firmly chant:

\[\text{Hela beneath me, Hela within me} \\
\text{My anger is your anger} \\
\text{Your spite is mine} \\
\text{Curse the one who doth me harm} \\
\text{Arouse, to anger, the Landvaettir.} \\
\text{By Hlaut, by Nithsong, by Alfrekr.} \\
\text{Hela!}\]

-Standing beside it, recite the poetic curse that has been carved upon the pole. Then intone:

\[\text{Sprend manns Hoc, flijde tuii boll} \\
\text{Sprend manns Hoc, flijde tuii boll} \\
\text{Sprend manns Hoc, flijde tuii boll} \\
\text{Boll tuii flijde, Hoc manns Sprend} \\
\text{Boll tuii flijde, Hoc manns Sprend} \\
\text{Boll tuii flijde, Hoc manns Sprend}\]

-Visualise the terratic energy of Hela flowing up out of the earth, surging through the Nithsong and streaming forth from the eye sockets of the horse's skull. Visualize it infecting the property of your enemy. Perceive further and see how the disruption wrought by the Nithsong might take form, and the way your enemy will be undone.
-Bring the rite to completion with a clear cry of "Helauja", and thus insuring that the destructive energies raised here are separated from your everyday existence and your everyday self.
-Leave the Nithsong in its position, for as long as appears to be necessary, but for at least eight days. It can be left indefinitely to further enact change on psychological levels when discovered.

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(43)
SELF-DISABLOT RITE

The varying circumstances under which this ceremony can be performed necessitates a simple free-flowing procedure which can be adapted to suit individuals.

The Self-Disablot Rite is an individual experience, unless one wishes to be disposed of by their Kult, and as such the best method of sacrifice is hanging. Any suicide notes, and explanations are the duty of the individual, but they should act in such a way to have dialectic reverberations. The Kult should, of course, be well aware of the celebrant's decision and meditate and perform suitable rituals simultaneously.

The most suitable day for this rite is a Saturday, and for even greater Helish implication, on the 10th of July.

-The celebrant should dress in either their ritual garments, or something appropriate for the occasion. With them should be a bottle of mead, or some other sacred drink, while runes should be painted all over the body.

-The rite area, having been decided on, is decorated. Helish incense is burnt in abundance, while images of Hela are set up around the tree. The tree should, preferably, be a Yew or an Elder.

-Prior to the actual ritual procedures, the celebrant should consume a lethal amount of fresh Fly Agaric mushroom. When this begins to take effect the rite begins.

-An invocation to Hela is made, which may be one previously composed, or more appropriately and more magickally powerful a spontaneous one that arises at that moment.

-The celebrant stands upon their platform, and anoints their entire body with the essential oil of Hela. As this is done, they reiterate out loud what they are about to do, and what its purpose and intent is.

-Placing their head in the noose, they sip the mead and say:

She brings me Death with Her Gift.
It's kiss is oh so near.
She knows who I am...
Whether I am ready for Her.
To feel that cold warm hand,
Her hand that is Death and yet
The hand that is life.

-Swallowing the last of the mead, the celebrant says:

Gladly shall I drink mead,
in the Highseat of Hel.
My life-days are ended.
I laugh as I die.

-Having done this, the celebrant steps, confidently, off the platform, and falls towards Hel, where they travel fully and completely into the Underworld, and flow within the power of Hela for the penultimate time.
- A Disablot cannot be allowed to fail. Once the decision has been made, it is irreversible; and should the celebrant back out, they are cursed and dishonoured, and, therefore, become suitable offerings for a disablot.

- The onus is on Kult members to retrieve a celebrant's body, and to comply with their wishes with regards to post mortem details and public notification.

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Atu VIII: "Sacrifice" from The Tellurian Tarot.
WIHYAN SAL: A Helish Funeral Rite

(To sanctify the soul)

This is a full funeral rite, specifically for followers of the Helish path, it is of little relevance for warriors who
desire to dine in Valhalla (they would do better to pursue a
Lokian path). This rite, in order to be performed up to the
letter, requires 'privileges' that may not be allowed under
the common law of today's societies, but it has been written
on the fancy that we are free to dispose of loved ones as we
wish.

To be worthy of receiving this funeral rite, the deceased
must have pursued an exemplarily Helish life, having played
the Web of Wyrd, made obvious contributions to Helish lore,
and in all things furthered Her influence. If they have not,
this ceremony will prove to be of detriment to their soul on
arrival in the next world.

-The deceased is dressed in their complete magickal attire.
With them is included all their personal magickal implements
and their galdrbok. The Ear rune is painted upon their feet,
forehead and chest.

-The body is placed in a coffin. The coffin does not need to
be a manufactured one, and should, in fact, be a simple and
functional wooden box, preferably made out of elder, or yew,
but this is not a very likely eventuality. The coffin's wood
should be left in its natural, unprocessed, state, or simply
painted black.

-In the deceased's cupped hands is placed a small dead bird.
This acts as a totemic guide, or fylgja, for the departed on
their way to the Otherworld, and also a sacrifice to those
who have already made the journey to that realm. Furthermore
it acts as a symbolic reminder to the living of the fleeting
passages between life and death.

-Hemlock flowers, elder and yew seeds, and several large Fly
Agaric mushrooms are also sprinkled in the coffin. These all
symbolize the transformative, life-creating powers of death,
and the new growth and birth inherent in the passage between
the two states.

-On principle, it is best that the deceased is not buried in
a conventional cemetery, amongst the enemy, and the mundane.
Ideally, they should be buried near, or within their home or
magickal work-place (if it is owned by them), or on any Kult
owned land, if such a luxury exists. If neither is feasible,
an isolated and sacred place, which will not be disturbed in
the foreseeable future, should be sort out. If an energetic,
and powerful, Kult exists, it could be of mutual benefit to
acquire a body of land for the express purpose of interring
departed members.

-The full coffin is placed, with the lid still open, beside
an adequately deep hole. All rite participants surround the
coffin wearing, full magickal attire, with Ear runes painted
on their left hands, and Ear necklaces hanging around their
necks.
-The designated Gothi opens the rite by casting the Ear rune in the air above the coffin, and intones:

    As the wheel does turn
    And the Web is played.
    Hela claims another of Her children.
    Our brother/sister . . . .
    Raised in Her embrace
    Goes to meet Her face to face.
    And to see all that has been,
    But glimpsed upon
    In the halls of Elvidner.

-The Gothi then recounts the deeds, and achievements, of the deceased, and then calls upon the others to recall what they remember of the deceased.
-The Gothi approaches the coffin, places a arm-ring upon the deceased arm and whisper their final goodbye into their ear.
-The others follow likewise, bringing a small gift, and each whispering into the deceased's ear.
-The Gydja faces the Kult, and the deceased, and intones:

    Go from us now . . . .
    Traverse the Hel-way, nights all nine
    Cross over Gjoll and greet Modgudr.
    Enter through Helgrind
    To dine upon the golden benches of Elvidner,
    To sup the mead of Hela
    Drink fully of Her my friend.
    Become one with Her as we will become.

-The lid is placed on the coffin, and the Gydja carves on it the bind rune of Hela, saying:

    We enclose you for but a moment
    When your eyes open Helheim shall welcome you.
    Let none disturb your body or their pain shall be
    As the rivers Elivagr.
    May Hela welcome you.

-The coffin is lowered into the ground and covered with soil as the Gydja and Gothi repeatedly chant:

    South Winds begin to blow
    Sweep the body down below
    The Winds blow, and the billows black
    Sweep the body landwards back.

-The grave is surrounded by stones, and a young yew tree is planted in the centre.
-A minne of mead, or wine, is drank by the Kult, the remains of each cup is poured as a libation upon the grave.

* * *

(47)
Additional notes:

This rite requires the burying of the body, it must return to womb of Prima Mater. A cremation is not an option for the earth-loving Helish.

The gifts, and whispering, to the deceased is in emulation of the gift of the ring Draupnir, and message, that the Æsir god Odin gave to the dead Balder.

The concluding South Winds chant is based on a traditional verse from "The Harp Song".

As is traditional in the funereal customs of many European peoples, the rite can be followed by further celebration and reminiscing of the life of the deceased, by holding a feast in their honour; ensuring that a place is set for them, and that they receive a portion of the meal.

* * *

There is death in all life
There is life in all death
And to Her are we all subject
And to Her we all return
Make my journey swift
on Naglfar's bow
Make my return pleasant
To Her homely womb
Let me see those golden halls
And softened benches
Let me see the glory
Of the Queen of the World.

* * *

HELSONG

Sing a Song, for She who is the Goddess,
The Goddess that brings me to my knees
To worship at Her Gate.
For Her we traverse Elivagr,
By Mordgud, Over Gjall.
To sup of Her, To touch Her raiments.

For Her we taste the ground weaned Gift,
And drink the sour mead.
For Her we sit betwixt the shrouds,
Beneath Her moon, beneath Her stars.

Beneath the Sun At midnight,
Beneath its hues.
The Sun few see,
but the few do marvel.

* * *

(48)
PATHWORKING OF EAR

Blackness everywhere.
A white bear running is the only relief from the darkness.
   The bear tears apart and devours a man.
The man's soul is grasped by a black robed skeleton.
   Grabbing the soul's arm,
   the skeleton forcefully leads him to a boat.
The pervading darkness makes it difficult to discern the
nature of the waters - whether river, stream or sea.
The boat is oared by a young, fair, bearded man.
   It beaches.
The skeleton again grabs the arm of the soul
   and takes him towards a cliff face.
A large raven lurks atop the entrance of a cave.
   Inside a few men sit playing dice.
The soul is met by a crone.
   She is decaying,
   Her flesh hanging from her skull,
The rest covered by a rotting black robe hanging in shreds.
   She grabs the man...
   Violates him...
   And with a kiss powerfully sucks
   the remaining life-force from him.
He stands limp, weakened further by the vampiric ordeal.
The crone transforms into a slender young woman,
   with long lack hair,
adorned in a tightly fitting white dress.
However, half of her face retains the decay of the crone.
   She leads the man before a throne of skulls...
   And sits upon it, smiling.
The soul takes a sword and in desperation
   strikes the woman through.
Laughing, she transforms back to the crone,
   And repeats several times:
   "No man can escape his destiny"
   "No man can escape his destiny."
The soul turns and walks down one of the many narrow
tunnels,
   But comes to a dead-end.
These are the tunnels of missed opportunities...
   Of stunted destinies...
   And now it is too late to travel them.
The soul looks upward and sees a vision of Valhalla.
   It is the vision of what might have been.

W.G

Comment:
One can never kill Hela once the lots of Perthro have been
thrown: the paths are there to travel or forego. The man had
the wyrd of a warrior to follow if he so chose but ended his
days by an accident. He did not pursue his Wyrd, but Fate
pursued him.
PATHWORKING OF EAR

The curtains bear Ear enclosed with a circle.
Parting them I find myself in a tunnel with two exits,
one of green one of blue.
Taking the blue, I emerge in a valley,
Sides encrusted with blue and white crystal.
Following the valley I realize there is no goal
beneath this blue sky.
And descend subterranean steps.
I spy a river! I recognize, so turn away
and enter a room, carved out of the cave wall.
It is a long hall, set for a feast but deserted.
Warming myself by the fire,
I find a wooden Ear rune has appeared in my hand.
I press it against a nearby door which opens,
to reveal a square shaped tunnel.
At its end lies a vast labyrinth far beneath me.
I make my way to the centre which is a huge circular hole.
Falling into the hole I discover a room of 38 doors,
on each door is a rune from of the Futhark.
The Ear door opens onto a fast moving subterranean river.
I jump and land in it,
It is bitterly cold, but its current pulls me quickly
towards the end.
Before me lies a solid black wall,
I find an entrance and enter what is first ghostly with
flickering forms,
but then firms as a long cave, hung with stalactites.
Between them I walk towards a throne on which Hela sits.
To Her right lies Garm,
and on Her left is the glow of Balder.
Her power is strong, intimidating me.
We talk together; Her presence less intimidating.
The Helish Way is revealed, the rituals formulated.
Tracing Her rune over me with a icy finger, I depart.

Comment:
Shamanism is not an easy path to travel, this working is a
long and laborious journey but if it is not undertaken in
its entirety the goal will not be achieved.
The nature of this working necessitates the exploration of
the Underworld, and so there was no point in remaining above
ground in the crystal valley.
Two rivers are encountered; the first had been seen in a
previous working and so was avoided, while the second is one
of the Elivagar, the twelve freezing rivers that flow from
the Spring of Hvergelmir in Nifelheim.
Hela's Hall Elvidner is a place seldom visited by mortals,
but those that are of Her are welcomed. It has a skuggi, or
shadow, nature that remains indeterminate for those that do
not belong, but solidifies for those that do.
PATHWORKING OF EAR

The rune stands straight out of the ground,
white almost luminous
in the still of the night.
Hela!
She bursts from the rune
in a swirl of black and white.
Falling back inside the glyph,
She struggles through the warm rich soil
and out into the silver light of the moon.
The Goddess is strangely beautiful
in Her stark white burial shroud,
long youthful fingers are cupped and offered.
In Her hands lies a small brightly coloured dead bird.
She drops it to the earth and walks off into the trees.

H.B

Comment:
Earth presences itself as an expression of Hela, but also
there is a Luna emphasis as befits the Dark Goddess.
The dead bird is a fylgja, a totemic guardian, or a guide,
the spirit of which escorts the dead to Her (see: The Wihyan
Sal Funeral Rite on page 46).
Hela having given Her child the key to reach Her, departs.
It is for the adept to follow at their own will, She calls
but the call is only answered by those with the strength and
courage to experience the Underworld.
EHWJE OF HELA

I am the paradox of the kozmos
The eternal female of male and female
Black and White are within me, as are red and green.
The Maiden and Crone, with rotting flesh
    and seductive beauty.
He who approaches me may repel with horror,
    Not at my rotting flesh, but at my beauty.
I am the young maiden whom men desire
to their own self-destruction.
Better for them that they behold me in the state of age
    than youth.
The woman who approaches me does so in
    bliss and understanding.
The moon drips my blood,
and those that are my kin sup that blood in ecstasy.
Lay down beneath the darkened skies
    and contemplate each and every star,
and the moon in all its phases.
I am girl with starry splendour and the radiance of luna,
    that sends men mad with desire.
Reach out into the cosmos for me,
    For I am never-ending.
I am within all, and yet without.
A part of the All, and yet apart, a paradox that cannot be
discerned except by the grace of my Gift to those who
comprehend me with their inner being.
For I am presenced within those who call my Name,
    And seek the Eternal Feminine,
within themselves and within all Creation.
I am She within whom the radiance dwells,
Yet my nature is misunderstood and slandered by the moral
idiocies and mortal limitations of man.
Who sees nothing but black and white in conflict,
    and not conjoined.
For does not Balder himself stand with me,
sharing my grace, awaiting the great Noontide,
    As my guest,
That there may proceed the new on the death of the old?
And where could there be new ground without Me?
For I am also the mother who suckles the newborn,
    For the dawn of a coming day
    that shall be of greater splendour,
But not before the utter agony
    that comes with the pangs of birth.
Maiden, Mother, Crone, Maiden, Mother... unto Eternity
I am the manifestation of the kozmic law of death and
rebirth and regeneration,
And it is all one and the same without difference.

***

R.G
EHWE OF HELA

Invoke the dead,
With night's cold hands upon the doors of reason.
Pain and Death,
Mortal fears for mortals,
There are no easy answers.
Life gives and takes life's picture of the past,
They drift still,
In memories half buried.
The graves of the young and hopeful,
Who like the old and hopeless,
Death steals the sweet breath from their lips.
Lick the spittle that drools from an open wound.
A fatal wound in life.
Caste upon the waters,
Cool and ripple,
Free below the surface the skeletons of effort
and black supreme.
She waits no more in the Darkness,
A glowing spark of light.
Once again She offers the Gift,
A small round dead bird.
Its chest swollen with death or pride.
It drops to the earth,
To rot and turn to dust that blows away.

***

H.B

I devour my children
Like Annis and Lilith
But with the devouring embrace of a mother
An exquisite pain that brings Death
As the prelude for Rebirth.

R.G

Are you an ascetic to deny yourself
the abundance of the Earth?
Partake and deny yourself not.
Am I not Crone, and maiden and Mother,
Offering the fullness of Myself
For those who dare approach?
Sup from my fullness.
It is yours for the asking,
Who enter my cavern.

R.G

I am pregnant with the future
Light from Darkness.

R.G
EHWE OF HELA: WITHIN HER

Night stretches out, lengthening into an Eternity.
The silence follows likewise, echoing and growing.
Growing upon itself till a state of clamour.
   And outside the wind whistles yet again;
Finding it's way into every crack.
The God of the Wind's a miserable character,
   So malicious and yet with the intent
   of a blundering child.
But enough of him for through the smoked haze,
   Through tunnels cerebral,
   I hear a choir calling.
Yet again She has come to me.
Her journey planned and considered;
   Beginning as a thought,
   Beneath the ground,
   She entered the Gift,
   She entered my hand,
   And entered my mouth.
Such a journey of but one part of Her,
   And yet that part,
Once within me becomes a totality.
That which was but a shard of Her presence,
   Blossoms, Expands,
   Filling every part of me so that I cannot
   -if I felt such a desire-
   Shut her out.
For She is already within me and bides Her time
   till She departs.
   And yet when She leaves,
   She'll still remain;
Deep rooted, a grip on my soul.
   A voluntary slave am I,
   Welcoming Her clasp,
For such a clasp brings me freedom.
   Freedom to understand, to know.
With Her I see past the inconsequential veils,
   Deep into the true nature of All.
   Of Her All, of Mater's All,
One in the same as I am the same.

She guides me through Her maze,
   Calling me towards Her and yet walking beside me.
Beside me yet behind me, all around me yet within me.
I choose not to resist Her call,
   Resistance is useless,
   Yet this is not defeat,
   This is not submission,
   It is playing the game,
   Playing the Web.
   For when I see with Her,
   Play with Her,
   Dance with Her...I touch Eternity.
Eternity, that which She is,
Spirals before my touch,
Spinning away like my train of thought.
Both are Immeasurable yet precise.
For with Her Gift I sense,
I touch, I feel, I hear,
And I taste Eternity.
What has been and what will come.
It echoes in my senses like a familiar friend,
Returning again to the point of departure.
Reliving, Returning, Replaying,
As has been, is, and shall be.
And yet every times She plays the Song,
The notes dance with anewed deftness,
Time wised and wary,
Yet filled with the primal energy of a new birth.

It is all in Her.
Within Her eye that Eternity spins,
Within Her veins the blood of Ages boils,
Rises and falls.
Within Her folds the Web is spun,
Within Her the Web is played,
Within Her am I playing.
She brings me Death with Her Gift.
Its kiss is oh so near,
And yet it is a Gift and She the Giver.
She knows the power.

The potency of the Gift and She knows who I am...
Whether I am ready for Her, for that touch of Death,
To descend and rise like a bursting ball of seeds.
To feel that cold warm hand,
Her hand that is Death and yet the hand that is Life.
And have I attempted the labyrinth,
Have I sung The note?
Is it for me to answer such questions,
For She knows and none need know besides.
Whether I have I do not know,
But this I know for She has told me:
"Cry not from the mount when the peak is achieved,
Mark it not with a grandiose banner.
For those that truly play, that truly spin,
That truly shatter structure,
Need not cry it aloud.
The victory is within,
Within My soul,
Within your soul.
So without the glory is hollow,
A vain posturing.
Glory without that which is without
But Glory within that which is within,
And that which is not to be known
For all Her ways are as precious as Amber,
Sacred and secret.

(58)
THE BOK OF IORMUNGAND
The Bok of Iormungand

Iormungand is the aquatic child of Loki and Angrboda, and, in a distinct contrast to its parents and siblings, its form is serpentine and monstrous. Iormungand is the World Serpent who lies in the sea surrounding Midgard, her tail gripped in her own mouth. According to Asir-centric mythology, Odin had cast the serpent into the world sea, in an attempt to soften and postpone the inevitable blow of Ragnarok; likewise, Loki was bound beneath the Earth, while Fenrir was chained in the Gulf of Black Grief.

In both traditional and contemporary Norse literature, the Midgard serpent is giving many different names, and variants of spelling, with the most frequent ones being: Jormungandr, Jormungand, Midgardormr and Iormungand; as well as a number of kennings such as The Encircler of all Lands, Twisted Bay-Menacer, Holm-Fetter, Deadly-Cold Serpent, Stiff Land-Rope, The Coiling Eel, The Sea Thread, Steep-Way's Ring, Coal-Fish of the Earth, Sea-Bed Fish, The Water-Soaked Earth Band, and Fjorgyn's Eel. The name Iormungand has the most significance for those wishing to utilize the World Serpent's energy and wyrd in magick; this is because the name has the same source from which the serpent's rune lor also derives its name.

The image and symbolism of Iormungand is remarkably almost universal. Assuming the more cosmopolitan name of Ouroboros, she is distributed throughout the world, in a vast number of cultures and belief systems, from Europe to Asia and even to Africa. In most instances the meaning remains the same, that of an eternal cyclic force, destructive in essence, but also essential as a part of nature's regenerative process. These fundamentals are also true of Iormungand, a reality that now even some practitioners of contemporary mainstream paganism have grudgingly admitted.

Beyond Northern kozmology, the principle appearance of the Ouroboros symbol is in Gnosticism, where she sometimes bears an aphorism that calls her Hen To Pan (The One, the All). A most pertinent example of this idea is found in the papyrus of the Alexandrian alchemist Kleopatra. Here, she showed the World Serpent, while above it is a doubling with a text stating:

"One is the serpent which has its poison according to two compositions, and One is All and through it is All, and by it is All, and if you have not All, All is nothing."

The paradoxical concepts of the All and the Nothing find a common context in the Rokkr perception of Everything and Nothing, the way in which nature, the kozmos, and the Eternal, are seen as existing. The venom of the World Serpent, and the Serpent herself, are symbols of the universal solvent, or the elixir
of life that "passes through all things", the unchanging law that connects all parts of existence and creation. This role of the bridge between all realities is expressed in at least one alchemical manuscript which depicts her body half-black, symbolizing earth, darkness, and the night, and half-white, representing heaven, light, and day. A similar ideal is seen in Orphic kozmology where the World Serpent is Aeon, circled around the Kozmic Egg, and representing the life span of the universe. This myth has its origins in the mythology of pre-Hellenic Greece, where the Kozmic Egg was the progeny of the goddess Eurynome, and Ophion, the wind serpent, which coiled itself around the emerged.

As is current throughout most mythologies, the children of Loki, and Loki himself, have a two-fold nature. With first a surface character and characteristic layer, and a second one which reveals the overwhelming, and integral source of power that lies behind each figure. With Hela, the second layer is the very soul of Prima Mater, for Loki it is as the flame of inspiration, and with lormungand it is the alchemical ideals of the universal solvent and the cycle of life, but also the kozmic force and power, defined in modern terminology as entropy. Within contemporary Satanism entropy is often given the all-embracing name of Satan, however when using a purely pagan viewpoint, a name derived from European heritage and culture is far more relevant, and thus entropy is lormungand and lormungand is entropy.

Lormungand causes change, and so to instigate this change, her nature is chaotic and disruptive. Because of her chaotic nature, lormungand is an oft times unstable, and malevolent, force, as her presence throughout history illustrates. When great periods of instability arise, be it a war, revolution, or natural or man-made disasters, they illustrate lormungand thrashing her tail upon the world shore. This is a necessary action, Benito Mussolini acknowledged this when he said that "Blood alone moves the wheels of history", and so, the blood that lormungand spills enables history to march onwards, the thrashing of lormungand's tail prevents the waters of human-kind from ever growing stagnant and complacent, and ensures, as all the Rokkr do, that life is never predictable.

The necessity of lormungand is shown in Norse mythology by the very fact that the gods can never truly capture, or bind the great serpent. Furthermore, Wyrd itself does not allow lormungand to be destroyed. The poem Hymiskvitha, from the Poetic Edda, tells the story of Thor's fishing trip with the giant Hymir. Using the head of Skybellower, a huge black ox, Thor caught lormungand on his line. But, as he tried to drag her up from the waters of Midgard, Hymir, in what obviously was an appreciation of Wyrd, cut the fishing line, allowing the serpent to escape, and, thus, fulfill her role.

Hoped, yet the worm had fallen beneath the stroke;
But the wily child of Lake
WAits her turn of Ragnarok.
Iormungand is an expression of chaos, she is entropic, but she is still controlled. She is not the force of a mindless kind of anarchy or nihilistic destruction, but is rather yet another vital strand of reality in the labyrinth that forms the Web of Wyrd.

Thor in a macho act, was trying to destroy a vital part of nature, and nature itself, as manifested through Wyrd, would not allow such an act to occur. The Gods are the products of Nature, not vice versa, and as such they are subject to her laws, will, and Wyrd, in the same way mortals are. When Thor did finally slay Iormungand on Vigrid's plain at Ragnarok he too lost his life, proving that the removal of the force of the serpent incurs a disaster of far greater proportion than her continued existence provides. Thor presents a persistent image of a god vainly struggling against the Rokkr, and more specifically the Feminine Rokkr aspects, as if he suffers an inability to face these parts of his psyche. His attempt to catch Iormungand was not the first time she had made a fool of him. When he, Loki, and Thiaizzi travelled to the capital city of the Jotuns, he challenged the giants in a strength test. He was told to lift the cat of the Jotun king, Utgard-Loki, but after much exertion he could only lift one paw; it transpired that the cat was Iormungand. Next Thor boasted he would wrestle anyone in the castle, but his competitor was a toothless old woman, who defeated him easily. She was Elli, the prima material force of Age, which no man can defeat. In another incident, Thor tried to cross a river that was being made to rise by the giantess Gjalp, who was standing astride it and letting her menstrual blood surge into the water. The river symbolized the wise-blood of the Goddess, but Thor, as a god of little brain, instead saw it as a threat and so hit Gjalp with a boulder, breaking her back.

THE MAGICK OF IORMUNGAND

The rune of Iormungand is lor, from the Fourth Aett of the Anglo-Saxon Futhark; it expresses many of the attributes of Iormungand, but also introduces other sides to the serpent's nature. In contrast to the destructive, and entropic, nature of Iormungand, lor the rune has a beneficial and accessible aspect, and this is where the every day magick of Iormungand has its source.

The magick of Iormungand and lor is protective and binding in nature, this is expressed in Ivy (Hedera Helix) the plant associated with both the World Serpent, and the rune. Like the serpent it symbolizes, Ivy entwines itself around life, causing change by bringing death, and subsequently allowing new life to begin. All this time, the Ivy remains evergreen (eternal) and constant in an act of initial paradox, a plant of death, but also a plant of life.

Ivy displays the contrast within Iormungand by acting as a protector as well as assassin. When Ivy grows upon the outer walls of a house it protects the inhabitants from malicious magickal attack, be it of a human source, as in a magickian using the Nithsong, or a curse, or from a more supernatural

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entity. In imitation and intimation of the protective powers of lormungand and Ivy, are the traditional Norse decorations and carvings used on buildings. They evoke the protection of lormungand and Ivy through serpentine and entwining designs, ensuring the safety of the inhabitants.

A more malicious aspect of lormungand's magick is the use of Binding Magick, which invokes the respective Rokkr powers from the Ivy's two sided nature. Defining malice, of course, depends on the practitioner's intent and their perception of what is personally right and wrong.

Binding Magick has a well documented, scholarly existence, though not necessarily always connected with Ior, the Ivy or lormungand. It was often used in battle in the Viking Age to render enemies helpless. Odin, as Father of Victories, had particular patronage of a binding known as the Herfjottur or War-fetter, which would confuse a victim or enemy in battle, making them vulnerable to attack. As with the Nithsong, the Thurisaz and Isa runes were often used to enforce a binding. In most instances, the binding is only a psychic one, which is applied in the same manner as a curse, but with a result equal to an actual physical binding on either the body, the mind, or even both.

Bindings related to war and battle would evoke Odin, Thor and Tiwaz as patron deities, and use the Thurisaz, Tiwaz and other applicable runes. However, those used by magicians or vardlokkurs, especially those with Rokkr inclinations, would invoke lormungand, in place of a deity as such, and use the runes of Ior and Nauthiz.

Nauthiz is a relevant rune because, when overlaid with its reversed image, and consequently intensifying its power, the Ior rune is formed. Nauthiz is the rune of necessity, of the Need-fire, and infer the necessary nature of both lormungand and all Rokkr beings. Nauthiz is also the corresponding rune of Nidhogg, the chthonic dragon-twin of lormungand.

THE SERPENT MOTHER

The gender of lormungand is not an issue that has yet been discussed to any great extent or resolvement. In many of the authoritative works on Norse Magick, and runes, the serpent is referred to with the non-gender specific "it", and sometimes, although rarely, a careless author may even attribute lormungand as male. However the mysteries and lore that have been inherited through Rokkr tradition holds that lormungand is female, and not only that, but she is a manifestations of the eternal feminine as the Great Mother.

The first point is the polarity of Ior, which is Feminine, furthermore, the polarity of the Nauthiz rune is, similarly, Feminine, and doubling it, as it can, to form the Ior rune, strengthen this polarity. The polarity of a rune implies the gender, or at least the nature, of the relevant entity; for example, Hela's rune Ear has a Feminine polarity, while the rune of Thor, Thurisaz, has a Masculine one.

Secondly, the serpent motif is a widespread symbol of the Prima Mater. In Sumerian-Babylonian mythology, the mother of
all life is Tiamat, the vast salt water ocean symbolized as a huge kozmic serpent. She joined with Apsu, the sweet-water ocean, and in so doing, brought into being the first stages of the kozmos. Ultimately, in a mirroring of Thor's attempt to kill Iormungand, Tiamat was killed by the sky-god Marduk; although she is by no means dead or absent from our reality, because she is the foundation upon which we walk. An almost identical tale is told by the Aztecs of central America, in which the creatrix Ciapactli existed before all creation as a monstrous alligator swimming through primordial chaos. Life and the kozmos was created when her body was divided, by two serpentine gods, her lower body falling to become the earth, and her upper body rising to become the heavens. Again as in Sumerian myth, Ciapactli continues to live after her primeval death, and at night she can occasionally be heard crying and sobbing, wishing all life would die back into her. Similarly in the creation myth of the Chibcha of Colombia, Bachue, the primeval mother, originated in the waters of a huge lake, to which she, and her son, and lover, returned as dragons after the creation of the human race. Nu Kua, the creator goddess of ancient China, was also serpent bodied, while the Incas perceived the earth as Mampachá, a dragon goddess who lived within the mountains.

As a symbol of Prima Mater, the serpent expresses the true nature of the Goddess:

"It is often assumed that the mother goddesses of the ancient world were large, ample bodied, friendly, fertility figures. This is seldom true. The great goddesses of pagan religion were often terrifying and mysterious beings... in many ways the attributes of ancient feminine powers or archetypes reveal a deep insight into reality"

R.J Stewart
(Celtic Gods & Goddesses)

Iormungand then, as a direct manifestation of Prima Mater, brings a balance of gender to the Elemental Quadruplet, the Feminine Earth and Water, of Hela and Iormungand, in perfect balance with the Masculine Fire and Air, of Loki and Fenrir.

Because of this, Iormungand is associated with the sphere of Venus as the sphere of unadulterated, unfettered Feminine energy in the kozmos. This is not, however, the simpering or patronised manifestations of the Feminine usually associated with Venus, like the romanticized love goddess, who bears no relation to the fundamentals of the kozmos, but more to the sexual predilections of men. Instead, the Feminine of Venus is that imperceptible, unknowable, and uncontrollable force that, with the equally unknowable Masculine force of Fenrir, flows and interacts throughout the kozmos. It is pure energy so strong and over-powering that, like Wyrd, it can never be seen, or experienced in its entirety, for to do so would be to bring madness, and then death.
1) Sit opened legged, with the soles of your feet together, in emulation of the lor rune. This is best performed near a large body of water, if this is not possible a swimming pool or similar domestic utility will suffice.
   a) Face the direction of North. The best day is Friday.
   b) Clothing should be comfortable, with a combination of blue and black, or entirely black with a belt or sash of blue.
   c) Inscribe the lor rune upon your genitals.
   d) Obtain a chalice or cauldron, made of metal, preferably copper. This should be set at the centre of a pentacle inscribed with the lor rune.
   e) Fill the chalice with water. Ideally, this should be salt water, but if this is unavailable fresh water will suffice. It must however be natural water from a stream, lake or river, and not chemically treated.
   f) If available, apply the essential oil of lormungand to your body.
   g) Ensure a large rendition of the lor rune is within your field of vision.
   h) The incense of lormungand may be burnt, but it must not be visually obtrusive.

2) Control your breathing, slowly calming the functions of your body until you obtain a peaceful constant.

3) Remove all mundane and exterior thoughts from your mind, leaving room to concentrate on the task in hand.

4) Meditate upon the Water within the chalice, letting your consciousness enter it. Flow with the Water, appreciate both its destructive and healing powers.

5) Concentrate on the surface of the Water, visualize the lor rune shimmering in it like a reflection. Let your mind wander within the Water, and around the rune, as it explores the powers of lormungand.

6) In a subtle (Hamr) state attempt to scry the water while still concentrating upon the lor rune.

7) Continue the meditation, exploration, and scrying until you feel you have seen all there is to see. Let yourself slowly descend back to a fully aware state, do not rush it. The power of the Meditation will stay with you for at least a day, at the most a lifetime.

Additional notes: A useful exercise following the meditation is to have a swim (or bath), re-experiencing the sensations of water that were encountered in the meditation.

Initially the meditation should be undertaken with a clear mind, having abstained from over-eating, sexual activities, or other stimuli. However, once it has been mastered in its basic form, it may be tried while under the influence of the lormungadan entheogen Cannabis — although, if inexperienced with stimuli the post-meditation swim may be inadvisable.
IORMUNGAHNDAN RITE OF VARDTRAD

A vardtrad is a tree, or a plant, planted beside a house, often during construction, that acts as a guardian for that house, and its inhabitants. The World Tree was the vardtrad for Odin's hall of Valhalla, while another famous one is the ancient tree that stood besides the Pagan temple at Uppsala, Sweden. This Rokkr rite, however, uses the protective powers of Iormungand, and the Ivy (Hedera Helix).

The purpose is to bless, and protect, a house. It does not need to be a new house, or one under construction but should be one in which a lengthy stay will be made. It is important also that this house is a home.

Preparation:
- Acquire a fresh Ivy plant, either purchase one from a plant supplier, or take a cutting from an already existing plant. In the case of the latter, ensure that the source is free of blight and also free of any toxic pesticides. It is helpful, also, if the cutting is taken from a source plant in a place of visibly sacred importance, such as a neolithic site, or a place of obvious telluric energy.
- Designate an area around the house where the ivy should be planted; ideally this should be a doorway or window as these are the primary entrances, but entire walls, or sides of the house, are equally viable.
- The rite is most appropriately performed on a spring Friday and between 10:30 pm and 4:30 am. Although the former is not vitally important, the latter is.

The Rite:
- Gather at the designated site, dressed in full magickal garb, and with attendance by all Kult and/or family members. The purpose of the Rite must be understood by all, and, most importantly the children should be made aware of the plant's sanctity, and the protection engendered by it.
- The incense of Iormungand should be burned, and a cupa of sanctified water should stand nearby.
- The Gydja, bearing a lor rune upon each of her hands, holds the ivy in her hands. The Gothi, with the same lor markings, holds a large, and sturdy, knife. The rest of the celebrants gather in a half-circle round the site (all with similar lor markings).
- The Gothi turns to face the celebrants, and with the knife, casts the lor rune above them, and facing North Intone:

  "Iormungand
  Midgardsormr
  Loki's spawn
  To thee we call
  Binder and bound"

- Taking the knife, the Gothi digs a hole for the Ivy, piling the excavated soil carefully to the side.
The Gydja moves forward, and placing the Ivy into the hole, intones:

A Bind to protect
A Bind to hold
With the power of lor
The Serpent below

She then takes a handful of soil, returning it to the hole, as she does so she whispers a personal chant for protection to the plant.

The Gothi does similarly, followed by each celebrant. Each whispering their own chant, until the hole is full.

The Gothi takes the knife, and slowly incises the bind rune of Iormungand on the soil surrounding the Ivy; the bind rune's centre marking the plant stem.

He passes the knife to the Gydja, who carves the lor protection rune, and an Unga/diz bind rune, on the side of the building. As this is done, she clearly vibrates the word "UN-GAN-DIZ".

Lead by the Gydja, each celebrant takes a handful of sacred water from the cupa, approaches the Ivy, and taking one sip, pours the rest upon the plant.

A chalice of mead, or any other sacred drink, is handed to each celebrant, and the protection of the house is toasted.

Taking the knife once more, the Gothi again casts the rune of Iormungand (but this time using a reversed construction), and proclaims: "lor"

In unison the celebrants reply "Iormungand".

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PATHWORKING OF THE IOR RUNE

Across the water is a dark gloomy island.
Squeezing through a window, I fly over the water.
After a time I dive into the sea.
Filled with vegetation but no life.
Flying out of the water, I head towards a cliff pathway
upon the dark island.
I follow the path, it evolves into stone steps,
leading on to a ruined battlement.
Within the battlements are the burnt remains of a castle.
I descend into the ruins.
To the right of me is a huge but empty throne.
From it I survey the extent of destruction.
The thought occurs that Ragnarok may have taken place.
I cry out, voicing my thought in question.
A disembodied voice replies "Yes",
the sound echoing throughout the vast hall.
I spy a door that leads outside.
Walking through it I encounter a pleasant garden,
comfortable warm sun beams down.
The castle walls are alive with ivy.
I wander through the garden and further,
looking for Balder.
Following a winding stream, I encounter him
in the form of a waterfall.

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Comment:
The working reflects the cyclic nature of the ior rune and
of Iormungand herself. Initially, the scene is one of placid
desolation, followed by the full impact of destruction, seen
within the castle. Ragnarok has occurred.

Diving into the sea, the worker had expected to encounter
Iormungand, but this didn't occur for they failed to realise
the extent of the destruction, and even the subsequent death
of The Serpent (she having had died at the hands of Thor).

After the destruction witnessed in the castle, Iormungand
symbolically turns full circle and the rebirth occurs. Death
bringing Life. The Ivy is the plant of Ior, illustrating new
growth, and Iormungand as Life from Death. It is interesting
to note that this working was performed in 1993, and it was
not until the 9th of November 1994, that the working was re-
read and the significance of the Ivy seen.

The Voluspa describes the post-Ragnarok scene: "green now
for evermore; the waterfalls flow, and the eagle flies". It
also mentions that the new gods meet on Ídavelli (a field in
new Asgard) and "speak of the huge world-circling Snake", so
Iormungand is certainly not forgotten and possibly very much
alive (in spirit at the very least) "the dragons of darkness
come flying there, Bright snake from the world below".
PATHWORKING OF THE IOR RUNE

A man approaches another and slays him. He tears out his victim's heart and sucks the blood from it. He kneels, digging frantically into the earth. He tries to dig his own grave, but makes little progress. He has gone completely insane. He shoves his head into the hole and eats the dirt. Another appears and decapitates the lunatic.
He holds the head aloft...
And begins to tear the flesh away from the skull with his fingers.
He eats the brain...
Forming a hollow which can collect blood from the corpse...
And serve as a drinking vessel.
He refreshes himself on the blood of his victim. The vestiges of the head are taken to a stone altar and mounted upon it.
He raises his arms and calls upon Iormungand.
As he does so a leering grin appears on the torn remainders of the head resting on the altar.
A crack opens in the earth...
From which comes the head and part of the body of a giant white worm.
Insanity overtakes the man.
He skewers himself upon his own sword.
The worm returns to its abode.

W.G

Comment:
The Old Wurm is so unfathomable; so alien to the mind that attempted communication brings insanity to those uninitiated into Rokkr Mysteries. The Wurm is the guardian of the abyss, which occultists aim to cross to emerge as adepts. It brings confrontations with the deepest parts of the self. Here the Wurm is a chthonic counterpart of the World Serpent.

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PATHWORKING OF THE IOR RUNE

The earth's surface is brown dry rock, the hills and valleys are pock marked with holes. A desolate wind plays its melancholic song across the openings. Inside, at the end of a tunnel, is a cacophony of birdsong, and a fierce light shining from a nexion like fissure.

H.D.B

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IORMUNGAND EHWE

We are all of water
The Serpent a part of our very Being
Our Natures are Serpentine
The depths of our Unconscious
Underneath the facade of Ego
Lies the Old Wurm
And She is us
Chaos from which Order proceeds to Kozmos
Kill the Wurm and the Kozmos slides to Nothingness
The tail is unleashed and
The world bears the lashing
Of She who keeps all in place
And all in flux.
Flow with her tides
As part of your Self
Unleash Her fury
And be also peaceful in contemplating Her omniscience.
She is the roll of the thunderous waves
And the calm of a, still lake
She captures us in Her embrace
The Eternal Feminine -
That which devours and destroys
And inspires and loves.

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(70)
The Bok of Fenrir
THE BOK OF FENRIR

Of all of Loki's children, it is Fenrir who until now has maintained an enigmatic, and elusive position; his status as mere monster has not befitted him with those attributes that goddesshood gives Hela, or that mythological familiarity has given lormungand. And yet, Fenrir has found his followers in those who identify with his violent, and restless character; even when this appeal seems more motivated by a vacuous love of violence than any real understanding of his nature.

Fenrir is the lupine child of Loki and Angrboda, and he is the manifestation of unadulterated masculine energy in Rokkr kozmology. His most frequent form is that of a wolf, a wolf so monstrous that when he opens his mouth, his jaws reach to both Heaven and Earth. Following his birth the Æsir realised the threat that Fenrir posed to them and to kozmic order, so at first they sort to restrain him through affection. Tiwaz, the original god of war, befriended the young pup, and feed him. But as Fenrir steadily grew, the Æsir's attempt at over riding his fundamentally Rokkr nature failed, and they were left with no alternative but to try and chain him. The Gods attempted to chain him with a chain called Laeding, and then with one called Dromi, but Fenrir broke both of them easily. The Æsir gods were then employed to forge the strongest of all chains in the kozmos, and so they created a silken bond, Gleipner, made from:

* the sound of a cat's paw
* the hairs of a maiden's beard
* the roots of a mountain
* the dreams of a bear
* the breath of a fish
* the spittle of a bird

These items are all intangible objects, on Earth at least, and since they do not exist, the bond could not be broken by anyone or anything, other than at the appropriate time; that time being Ragnarok. Essentially, Gleipner was forged out of Wyrd, and is permeated by that kozmic force. It has the same intangible unknowable characteristics as Wyrd itself, and as Wyrd is beyond any definitive definition, so too it would be impossible to ever acquire the items from which Gleipner was made. Thus, because the bond was forged from Wyrd, it has a set purpose, and a set time allowed, which is dependent upon the whim of Wyrd only.

The Æsir gods persuaded Fenrir to go with them to Lyngvi, a desolate isle in the middle of Lake Amsvartinar, The Gulf of Black Grief. Here they asked Fenrir if he would let them try to bind him one more. He warily agreed, but only on the condition that one of the gods put their hand into his mouth as a matter of honour, and so ensure he would be released if he failed this test of strength. Only Tiwaz had the courage, and the honour, to accept the Wolf's conditions, and so when the Gods dishonoured their agreement, and failed to release
Fenrir, Tiwaz's right hand was bitten off. With Fenrir now bound by Glaipnir, it was attached to a chain called Geirgia, which was pushed into a hole in a massive rock called Giall. As a final indignity, Fenrir's mouth was prised open with a sword, and there he remained until Ragnarok.

At Ragnarok Fenrir was indeed unleashed, and as Wyrd broke his chain, he ran onto the plain of Vigrand, where he killed his blood-uncle and light-aspect nemesis, Odin, ...for there dies Frigg's delight. However, Fenrir suffered retribution too, and was killed by Odin's vengeful son Vidar, who tore his jaws asunder, and drove his spear into his heart.

Fenrir himself was not childless, for in the times before he was bound, he had fathered the wolfen children of the Hag of Ironwood (the forest east of Midgard). They were Hati and Skoll, the wolves who pursued the moon and sun respectively; Hati's attacks on the moon are seen every month, as it waxes and wanes. Finally at Ragnarok, in the sky above the Vigrand field, they both captured, and devoured their goals. Neither of them are listed amongst the dead of Ragnarok, and thus it could be conjectured that, as polarity requires, they must live on into the Regeneration of the world.

Fenrir is a representation, like the Wolf's Hook Cross, of unchangeable fate. There is an aura of fatality surrounding him that the gods sense, and none more so than Odin, because it is, primarily, his existence which is subject to Fenrir's violence. Odin, engendered as he is with afreskr, the power of second sight, as well as the wisdom of Mimir's Well (for which he had exchanged one of his eyes) and an understanding of the runes (for which he hung for nine days upon the World Tree) was well aware of the fate of the Gods. And further to this, because he had sought out the wisdom of the dead Volva whose understanding of Wyrd surpasses that of the mere Æsir, Odin knew that his son Balder would be slain, that his poor unwitting brother Hodur would commit the act, that the Rokkr forces would break free of their bonds and destroy the gods, and that finally he Odin, would die upon the massive jaws of Fenrir.

Thus, the binding of Fenrir with Glaipnir is nothing but a postponement of the inevitable, it is merely an instance of the gods, and Odin in particular, performing, and realizing, their role. For, although the Fate incurred by Fenrir may be unavoidable and unchangeable, it does not necessarily mean defeat or resignation. Life is about fighting, fighting even if the odds, and even the outcome, are against you. This is the ethos of our ancestors, the ethos that is sadly lacking in much of today's world.

Fenrir corresponds with the planet of Mercury, and sitting as he does opposite the Feminine sphere of Venus, Fenrir is, thus, the embodiment of pure Masculine force in the kozmos. This is the all pervasive, unrestrained force, that operates as a function of the polarity of the kozmos.

* * *

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FENRIAN MAGICK

The magick of Fenrir is, therefore, a combination of these two aspects, of understanding and working with, not against, Wyrd, and an appreciation of what authentic Masculine energy is. For unlike his siblings Fenrir's magick has little minor application, but is instead of a far grander magnitude, that of Aenonic Magick.

Simply put, Aenonic Magick and all that it entails, is the manipulation of acausal energies to either:

1) aid the Wyrd of the current existing aenonic civilisation and the current aeon (for example, the Western civilisation of the current Western Aeon).

2) create a new aeon, and a subsequent aenonic civilisation.

3) distort, or disrupt, the existing civilisation, and its Aenonic forces.

It is the latter that has greatest significance for Fenrir and our existing Western civilisation and Aeon. According to Rokkr correspondences, Fenrir is associated with the season of winter, and the Western Aeon is entering its final winter stage. As such, Fenrir can be seen as the patron, or symbol, of this stage, and is a pointer to both the events that will occur naturally, as befits this stage, and the options open to Rokkr adepts in their endeavours to alter this Aeon, and to either hasten, or retard, its demise.

The specific choice is entirely dependant on an individual adept, there are no set rules. Considering that this current Aeon has, approximately, in excess of 500 years left to run, and the Western civilisation just under 400 years, there is no reason why to speak symbolically, Fenrir can't be chained for a little longer. His release and the consequent death of this civilisation, and Aeon is inevitable, there is no doubt of that, one only needs but a drop of Wyrdic insight to see that. But, if the right steps are taken, then a pre-Ragnarok Regeneration of the Western mind, body, and soul, could very much be possible. This would provide an lasting influence on the next Aeon (and its civilisations), just as the Hellenic Aeon has had on the current Western one.

Alternatively, however, the Rokkr adept has the option of unleashing Fenrir at this point in time, in order to perhaps quicken the demise of this civilisation, and, thus, ensure a entirely new civilisation, devoid of the negative influences of Western civilisation, in the next Galactic Aeon. Perhaps such an action is premature, considering the length of time left to run, however, temporal unleashings can also be used in order to enact the energies required for regenerating the current Western Aeon and civilisation.

Such temporal unleashings could be:

- the disruption of capitalist money markets, thus, removing the financial control of plutocracy.

- the attacking of those pinnacles of capitalism and American influence, such as fast-food outlets, sports franchises, and soft-drink manufacturers.
-the promotion and support of perceived enemies of the West. For example, Islamic fundamentalism is a potential, albeit a dangerous and volatile pawn, that can be manipulated towards specific advantages; the danger however, lies in the ability to remain in control, and to metaphorically keep Fenrir on a taught leash.

- the support of extreme right-wing, and left-wing political, groups to aid disruptive attitudes and behaviour. The nature of these groups, and the people they attract, ensures that they would easily self-destruct, or disintegrate, once their usefulness had run its course.

- the support of radical eco-terrorists, and other ecological minded groups.

Such temporal unleashings assist the disintegration of the existing power structures - those that can be regarded as an example of the distortion of Western Civilisation's original Wyrd and ethos - while maintaining the basis from which a better world can be rebuilt upon.

However, such actions can not be undertaken frivolously or on a whim. They require an appreciation of Wyrd, on both the collective and individual levels. All intentions, all goals, must be clearly defined and all actions and reactions should be understood by the instigators. In other words, they must be adepts in the true meaning of the word.

** **

For any further information concerning Aeonic Magick, see various manuscripts from the Order Of Nine Angles, including Aeonic Magick: A Basic Introduction and Aeonics The Complete Works.

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FENRIR MEDITATION

1) Sit cross legged, in emulation of the Wolf's Hook Cross, but also ensure that you are comfortable. As befits Fenrir, it is appropriate to be elevated to ensure you're surrounded by the element of Air; a sanctified platform outside is most appropriate, but a large table will suffice.
   a) Face the direction of West. The best day is Wednesday.
   b) Clothing should be comfortable and entirely black.
   c) Inscribe the Wolfs Hook Cross upon your throat or head.
   d) Prepare a dish containing the Incense of Fenrir (see correspondences), this may be in powder, cone, or stick form, but must readily produce smoke.
   e) If available, apply the essential oil of Fenrir to your body.
   f) Ensure a large rendition of the Wolfs Hook Cross is in your field of vision.

2) Control your breathing, slowly calming the functions of your body until you obtain a peaceful constant.

3) Remove all mundane and exterior thoughts from your mind, leaving room to concentrate on the task in hand.

4) Light the incense and watch the smoke rise. Let it form into shapes and images. Explore the significance of the shapes, understand their moods and emotions.

5) Concentrate on the sensations of Air; see how the smoke interacts with it, and let yourself rise with the smoke, letting yourself become one with Air. But always being aware of the presence of the Wolfs Hook Cross.

6) In a subtle (Hamr) state let your mind wander; consider the past and present of humankind, explore the possible future both idealistically and realistically. Formulate the tactics needed to achieve this. Visualize the means that will contribute to achieving the end, and visualize the end being achieved.

7) Stay in a meditative state till the incense is exhausted and let your self slowly descend back to a fully aware state, do not rush it. The power of the meditation will stay with you for at least a day, and at the most a life time.

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Additional notes: This meditation may be repeated, as often as deemed necessary, to aid direction and insights, however, should it become habitual, or escapist, it will loose all of its potency.

Initially, this Fenrion meditation should be experienced with a clear mind, having abstained from over-eating, sexual activities, or other external stimuli. However, once it has been mastered in its basic form, it may be tried while under the influence of the Fenrion hallucinogen Mescaline.

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PATHWORKING OF THE WOLF'S HOOK CROSS

The door opens upon a mountain in the distance, framing my view.
Beneath it lies a lush green forest.
Besides the forest runs a pure blue river.
The Sun is bright, hanging high in the sky.
Suddenly the picture changes.
The river runs red with blood.
Dismembered bodies float towards me through the bloody tide.
High in the sky the huge head of Fenrir appears.
Jaws widening he grasps the sun and consumes it.
Like a rapid twilight the sky darkens.
All that remains beneath the blackened sky is a band of silver lying across the horizon.

Comment:
This working shows in its most simple form the destruction of Ragnarok and the role played by Fenrir.
The pathworker had an overwhelming impression of impending doom before the instigation of Ragnarok, a sense of fatality and predestiny.
Still after the Doom of the Gods there remains the promise of the rebirth and regeneration in the silver band that lies upon the horizon; as the old saying goes, every cloud has a silver lining.
PATHWORKING OF THE WOLF'S HOOK CROSS

A white wolf howls.
The warrior covered in furs, armed with sword and shield
walks past the wolf.
He comes upon a river of blood,
paddling up it a short distance upon a log.
The log tips over, and he swims ashore.
The shore is ice covered.
The blood from the river drips from the warrior
upon the ice,
He walks towards a forest accompanied by the white wolf.
A huge oak stands in his path,
but clefts apart to allow him to pass.
He comes to the outskirts of the forest.
It is a barren forest of black trees,
as if scorched by fire.
At the outskirts, a corpse hangs upside down
from a tree branch upon a wolf's hook.
The warrior does not enter the bleak forest.
A raven appears, swoops down towards the warrior,
and the warrior merges consciousness with the raven.
The raven ascends, flying over the forest.
In the skies, Asgard appears ablaze.
Loki appears strangling a serpent.
He uses the dead serpent to strangle a warrior.
The whole universe now appears engulfed by fire.
A black wolf emerges,
of such immensity its blackness seems to fill the universe,
making it all look like a black void.
The only exception to the blackness is a gap of red created
by the enormous mouth of the wolf as it opens.
The opening of the mouth sucks all creation into it
like a black hole in space
consuming everything that nears.
The void-like blackness gives way to a sun and blue sky.
A large tree appears,
its roots stretching downward
through the now clear blue void.
Sea emanates from the void,
its waves lapping against the tree.
A naked man, woman and child stand silently before the tree.
The Sea gives way to blossoming land.

Comment:
The carcass of the serpent used by Loki to kill a warrior,
and the man hanging by a wolf's hook represent the repressed
seed of self-destruction inherent in all as the catalyst for
change.
Fenrir appears as a void or a black hole making the kozmos
implode. From the destruction, the creative process begins anew.
I find myself upon a hill.
It leads down into a valley, and a stream follows it.
I follow the stream through the valley.
Above the cliff sits a house, rickety but intact.
It is a magickian’s house, filled with implements of magick.
In a painting a burning city flames against a night sky.
Three warriors stare out from the foreground.
I continue my journey to a temple at the end of the valley.
It is in the form of an equal armed cross.
A long grey and dark room, with two off shoot rooms.
Both light and golden.
An altar sits at the grey rooms end, hang with drapes.
I will the drapes untied, and they fall together,
forming the image of a winged horse, riderless,
lying towards a vacant horizon.
At the temple’s entrance robed people enter in procession.
They walk to the altar and stand around it in a half-circle.
An old gothi enters the temple, robed, staff in hand.
I enquire what they are doing.
He replies "We must continue the cycles of time".
"Do you wish to release Ragnarok?"
"Yes" he replies.
He mounts the altar and faces those assembled,
holding two bowls,
and pours the contents into a larger bowl.
From the left bowl flows a Red liquid,
from the right a Black.
In one golden room is a bronze statue, a figure bound.
In the second, another bronze statue,
but I am prevented from seeing it.

Comment:
The Wolfsangle or Wolfs Hook rune is often associated with Fenrir. Essentially it is a rune and tool of great detriment to wolves, having been used to capture and torture them. In this working, however, the rune appeared reversed, and as a result the working unleashes, rather than restricts, Fenrir.
The focal point of this working is the group who could be described as Rokkr adepts, who are ceremonially presencing acausal energies. As the gothi, who may in fact be Odin or a shadow aspect thereof, says, "we must continue the cycles of time". Their actions invoke Rokkr energies intended to bring the civilisation/aeon to its necessary end.
The liquid poured into the bowl are the two most prominent colours of Ragnarok. They are also the colours of Fjalar, the giant’s red cockerel, whose crowing announces Ragnarok, and a similar rusty-black cock in Hel that does likewise.
The equal armed layout of the temple is in the form of the solar cross, a shape used in rune divination, and precursor to the swastika. The light and dark rooms reflect an obvious polarity, while the first bronze statue is the image of Loki bound.
the bok of loki
the BOK OF LOKI

As the father of Hela, Fenrir, and Iormungand, and a blood brother of Odin, Loki represents the true embodiment of all that underlies the very essence of all the Rokkr forces, the spirit of paradox.

Loki was the son of the giant Farbauti (Gruel striker) and the giantess Laufey (Wooded Isle), who is sometimes known as Nal, and was conceived when his father struck Laufey with a lightning bolt. This lightning set Laufey, the wooded isle, alight, and from this fire Loki emerged; thus, Loki is fire, born of fire. Both his character and nature is shaped by the genes of his Jotun parents and the method of his conception, and thus from his birth he displays the fiery character that eventually brings about the destruction of the entire world. Fire is both friend and foe. It is an aid to humankind, and yet, it has the inherent potential to totally destroy everything it touches.

Primarily, Loki appears to have been a fire god, with the name of a Jotun fire-spirit, Loge, being cognitively similar to Loki. As the mythology of the Æsir developed, he acquired new status and new roles. He became a blood brother of Odin, and would often be counted amongst the Æsir despite his etin blood; although the Æsir themselves are of Jotun stock, Odin being the son of the etin Bor. Eventually Loki grew into one of the most popular folk figures for the Nordic peoples, and accumulated more tales and legends than Odin, or even Thor.

Like all Rokkr entities, Rokkr tradition presumes that the existence of Loki predates the myths through which he is now known to us, and that he is part of a pre-Æsir pantheon that held sway before the Iron Age introduction of the Æsir. One, paradoxical, concession to this concept is his slightly masked presence in the Norse creation myth. After the kozmos was formed from Ice and Fire, the descendants of the primal being Ymir were a trio of gods who created the first humans, each imparting a particular gift. The three are referred to as Odin, Vili, and Ve, but elsewhere they are known as Odin, Hoenir (bright one) and Lodur. Lodur, whose name means fire, has been identified, by some scholars, as Loki, and the gift he gave to Embla and Ask, the first woman and man, was blood and a blooming complexion. The gifts given by Loki-Lodur are the sum of what it means to be human, and it is because Loki understands what it is to be human that he can give them to them. Blood, to stir within us our human lust for life, and the blooming complexions for when we laugh.

Another similar legend calls the primeval being Fornjotnr, to whom were born three sons: Hler (water), Kari (air), Loki (fire) and a daughter: Ran (the sea). From these primal gods descended the three etin races, from Hler came Mimir, Gymir, Grendel, and the sea giants; from Kari came Thiausi, Thrym, Beli, and the storm giants; and from Loki the giants of fire and death, Hela, Fenrir, and Iormungand. In this myth, Loki is given absolutely no dependence on the Æsir gods, it is a far more ancient tale, remembering the times when Loki was a
supreme god of the old Rokkr pantheon. What is also of note is the presence of the terrible goddess Ran, who manifests as an expression of the Dark Goddess.

Loki is described as being handsome, dashing and attracted to the goddesses of Asgard, the feeling being mutual. He is quick witted, hot tempered and spiteful, but not necessarily malicious. Essentially Loki gives the impression of being an exuberant youth, he rarely ever contemplates the results of his actions, but if cornered he is able to escape relatively unscathed. As the blood brother of Odin, he is safe from the respite of the other gods, and so he gives the impression of a spolit child.

While the gods and the goddesses of Asgard are sombre, and purposeful, aware of the fate that awaits them, Loki is the court jester, leaving a wry smile on the face of every god. Often however, the humour is at the expense of others, as in the Lokasenna (Loki's Mocking) from the Elder Edda, where he insults every one of the Æsir. He calls Odin a transvestite, who dabbled in magick and would award victory to cowards; he accused Freyja of sleeping with all the gods; and boasted of seducing Sif, the wife of Thor, and Skadi the wife of Njord. Notably though, these taunts are not vicious unfounded lies, but instead all possess a kernel of truth. Odin did, indeed, award victory to several cowards, he also indulged in transvestism on a number of occasions, and his explorations of magick have always been second-hand. Likewise, it is likely that Freyja, as the Vanir fertility goddess, had slept with all the gods, and given his mischievousness and charm, it is very probable that Loki did seduce Sif and Skadi. Further to this, Loki claimed, in the Lokasenna, that he had also had a child by the unnamed wife of Tyr: "Enough Tyr, you know that your wife mothered a son by me." It is apposite to note that Loki also had an affinity with Skadi, as when her father the elf-jotun Volund-Thiazzi, was killed by the Æsir (instigated by Loki), she threatened them into giving her a husband, and making her laugh. Her heart was cold and full of rage and it was only Loki's cavorting with one of Thor's goats, with his testicles tied to the goat's testicles, that made Skadi, and the rest of the gods, laugh until their sides ached. This image reflects an ancient archetype, which may infer sexual links between Loki and Skadi, in which the humorous display of genitals incites fertility. In Japanese myth, Amaterasu, the sun goddess, would not come out of a cave, and only the lewd dancing of the shaman goddess Uzume, exposing first her breasts and then her vagina, peaked the curiosity of the sun and brought her out. This imagery is mirrored in the carved Sheila-na-gyg figures, found throughout Ireland. Despite the joy that he had given her, Skadi was responsible for causing Loki the most pain when he was bound by the gods, by placing a venomous serpent above his head.

Loki's caustic comments about the sexuality of Odin could, perhaps, be a self conscious reference to himself, for Loki has the most peculiar sexual exploits of all the gods. Not only does he sire Hela, Fenrir, and Iormungand, two of which
are a wolf and a serpent no less, but he is also transsexual and bisexual. When Asgard was in the process of being built by the giant Hrimthurs, Loki transformed into a pretty mare, and lured Svadilfari, the etin's horse, away, to ensure that the building of the god's home would not be completed by the allowed time; and so they would not have to pay the prize of Freyja's hand in marriage. As a result of this coupling with Svadilfari, Loki gave birth to a cloud-grey foal, with eight legs, called Sleipner. He grew to become the swiftest horse in the nine worlds, and Loki gifted him to his brother Odin, for his own special steed. At Ragnarok, Odin rode Sleipner into battle, and thus as Fenrir killed the All-Father on the field of Vigrid, it may be presumed that he likewise, killed his equine half-brother.

Further to his accusation against Odin, Loki himself never evinced any aversions to transvestitism. He frequently stole Freyja's magicial cloaks to travel through the nine worlds, and dressed up as a bridesmaid to accompany a disguised Thor also in bridal garb, to the wedding of Freyja and Thrym.

THE CHILD

The sexuality of Loki is a true expression of his freedom, unhampered as he is by moral paradigms, and also expresses his gender paradox, in that he is inextricably bound to the Feminine, to Prima Mater, both literally, and symbolically. Loki bears the surname Laufeyson, a reference to his mother, not his father, illustrating wherein his power lies, in the Feminine. It also adds weight to the idea that Loki may have been part of a previous, possibly matricentric culture where descent was matrilineal. Likewise, Kaunaz, the corresponding vulva-shaped rune of Loki, has a feminine polarity.

Loki is a central part of Prima Mater, and as such there is a method to his madness, an order to his chaos; while his actions often seem sporadic and unplanned they are in fact an expression of Prima Mater. As Hel, his daughter, manifests as the dark, and left-hand soul of nature and the kozmos, so Loki is its light, and right-hand side. He is the child who is not afraid to dream, or to create the dreams of others, he is the irresponsibility without which the world, and the Æsir, are stagnant and reflective. He is the innocence that is unafraid to point out that the emperor has no clothes, or perhaps, more to the point, that Odin likes women's clothes. He is laughter, that snigger in the corner, the witty aside, the remark that stings, but also induces discovery. He shows both the Gods, and humankind, that we, as children of Prima Mater, cannot afford to take ourselves too seriously all of the time.

THE INSTIGATOR

As with all Rokkr entities, Loki embodies a very dramatic and destructive type of change, however, the difference lies in his role as the instigator of this change. The onus is on him to cast the first metaphorical stone, to which the other Rokkr beings respond in kind.
The first major act of change is the creation of the means to destroy the Æsir, the fathering of Hela, Iormungand, and Fenrir. The giantess Angrboda, The Distress Bringer, was an apt choice for the mother of his Jotun children, she was his Outlander wife, while faithful Sigyn was his wife in Asgard. Angrboda later became a Jotun spy in Asgard, disguising herself as Freyja’s maid; she may also be the mother of Gerda, the wife of Frey. Sigyn had two sons by Loki, the twins Váli and Vindri. Further to these five children, and excluding the unknown child of Tyr’s wife, Loki also had two daughters by his first wife, the goddess Glótf (Glow), who were the hearth goddesses Elsa (Embers), and Einmyria (Ashes). The birth of the Rokkr children of Loki sets in motion the procession of events that ensures the inevitability of Ragnarok, it is the initial stage in the definition of a new cycle of Wyrd.

The second stage occurs with the death of the light aspect of Loki, Balder. Balder, the shining son of Odin and Frigg, was prophesied to die in his youth, and so Frigg his mother, sent messengers throughout the nine worlds, extracting oaths from every living thing that they would not harm Balder. But the mistletoe plant was not asked to make a vow, because it seemed to be so insignificant and frail, and unable to be of any threat. With nothing capable of harming Balder, the gods used to throw things at the Shining God, and watch as they glanced off him with no damage. However, Loki, disguised as a crone, was able to learn from Frigg that the mistletoe had not taken the vow, and so brought a sprig to where the gods were playing. He gave it to the blind god Hodur, who was the brother of Balder, and offered to guide his hand, so that he too could join in the fun of the god’s game. The tiny sprig of mistletoe struck Balder, and he fell down dead.

In revenge, Hodur was killed by Odin’s new born son, Váli, The Avenger, and with Balder he went to Helheim. Here Balder sat on the right hand of Hela, until the cleansing flames of Ragnarok had finally died, and when he and Hodur returned to the upper world.

The third stage encompasses the binding of the four focal Rokkr beings, although it is important to point out that not all the events of the stages necessarily occur concurrently. Hela was given the domain of the vast underworld, Iormungand was thrown into the Sea of Midgard where she encompassed the world, Fenrir was chained deep within Amsvaltnir, the Gulf of Black Grief, and Loki was also chained beneath the earth. The Æsir gods, having been angered by Loki’s mocking in the Lokasenna, and with the death of Balder still fresh in their minds, set out to punish him. Odin, from Hlidskiölf his high seat, was able to see where he hid, in the form of a salmon, and sent a group of gods to catch him. Captured by Thor, he was dragged into a dark cave by the gods who brought his two sons Váli and Vindri with him too. They transformed Váli into a wolf and he attacked and killed his brother. With Navri’s intestines, they bound Loki to a rock, and turned the bonds, once they had tightened, into iron. Skadi placed the baneful serpent above the bound Loki, so that venom dropped onto his
face, making him writhe in pain. His loyal Sigyn sat beside him holding a bowl to catch the beads of venom, but whenever she emptied the bowl, a few drops would fall on him, making him shake the earth as an earthquake.

The fourth stage is the unleashing of the Rokkr entities, particularly Fenrir and Loki, because the feminine powers of Hela and Iormungand already possess a high level of freedom. Fenrir, empowered by Wyrd, breaks the bond of Gleipnir, and Loki similarly breaks the iron bonds that bind him, and in a completion of this Wyrdic cycle, the destruction of Ragnarok ensues.

Each of the four stages is a direct result of the express actions of Loki, and each action incurs change. Every action enforces the new cycle of Wyrd, every stage being a separate wyrdic cycle within a greater one.

THE PROUD

Loki is fiercely proud and self-assured, none amongst the Æsir, Vanir or Jotun can compare to his self-possession; if vanity was a crime, Loki would be guilty. Essentially Loki's nature in this respect is Faustian/Luciferian/Promethean, he is the man who would, and will, be god. Coming of pure Jotun stock, he worked his way up to achieving the god-hood of the Æsir, the divinity that, for some, is offered by the world of Asgard.

His is the fierce spirit of Homo-Galactica. If one were to rename that divine spark, inherent in Western Civilisation, that desires to reach the stars, one could call it Lokian. As the possessor of this divine spark, Loki also imparts it to those others who would be gods; it was within the blood and blooming complexions he as Lodur gave our primal parents Embla and Ask. Loki is the Light-Bearer, the god who ignites the divinity inherent within all beings, shaking the sullied mind into action.

Like his aquatic daughter, Iormungand, Loki is a universal archetype found throughout many cultures of the world; he is in fact several archetypes. He is the Bound Teitan, like the Greek Prometheus, or the Hebrew Azazel; the Trickster of the plains Indian Coyote, and the Greek Hermes; the Shapeshifter of the Celtic Taliesin; and the Light-bearer of Lucifer and Prometheus. He is the closest, of all the Rokkr, to humanity because of his humanity; more than any of the other gods his characteristics are inherently, and obviously, human.

Loki's cross-cultural archetypal forms help provide deeper understanding of those aspects of him that are merely hinted at in our myths. Prometheus is a Teitan, the elder race like the Nordic Jotuns, and although the relationship between him and Zeus is far more vociferous than that of Loki and Odin, he was similarly bound as a punishment. However, what is of interest is that Prometheus echoes the archetype's forgotten role as primal creator. In one myth, Prometheus is credited with the creation of the human race, from clay and water, an act similar to the hand Loki, as Lodur, had in our creation on the shores of the primeval sea.
Beyond the obvious European trickster archetype of Hermes, Loki's cultural cousins are most prevalent in the mythology of North America, where the trickster has even persisted in the modern figure of Brer Rabbit. Across the continent, this archetype is known as Raven, Blue Jay, Coyote, Rabbit, Mink, Great Rabbit, Nanabush, Glooskap and Spider. Remarkably, the characteristics are always similar, he is both crafty, and a bungler, his reckless activities often result in the loss of life, he frequently never learns from his mistakes, although there is always a great truth revealed in his naivety. Like Loki and his sexual foolery with Thor's goats, the American trickster figures are often connected with sexual vulgarity. In one story, Great Hare told his anus to watch some cooking food while he slept, but when he awoke the food was gone, so he punished his anus by burning it with a fiery brand. As a result, his intestines fell out, and Great Hare had to sew his anus back together with a length of string; which is why the human anus has its wrinkled shape. Often, the trickster is left to perform those peculiar jobs that the other gods consider to be beneath them. But he is beyond such snobbery, and self-consciousness, because he is fully aware that every task in the kozmos must be performed for it to function and continue.

Loki's strong trickster aspects also makes him one of the most recognisable, or perceivable, Northern deities. He will often make himself manifest in vicious, although inevitably innocuous, mishaps, such as making a computer crash when he is the subject being written about, or by presenting us with challenges from those bizarre people who, consistently, fail to grasp his nature. Likewise, often naming someone or something after Loki can ultimately prove detrimental, with one pertinent example being the active volcano in Iceland which bears his name. However, as with all Rokkr deities, the risk or threat that Loki poses is more apparent for those who are not of him. Loki never stops his trickery, but for those who are aware of him, and one with him, it is often in more of a friendly, well-natured way, with a glint shining in his dark eyes.

The myriad of aspects possessed by Loki, for no god is as diverse as he, are listed as kennings in the Skaldskaparmál: Son of Farbauti and Laufey, of Naf, brother of Byleist and Helblindi, father of Vanargent (Fenrir), and of lormungand, and Hei's and Nari's and Ali's relative and father, brother, comrade and table-companion of Odin and the Æsir, Geirrod's visitor and casket-ornament, thief from giants, of goat and Brisingamen and Idunn's apples, relative of Sleipnir, husband of Sigyn, enemy of gods, Sif's hair-harmer, maker of mischief, the cunning As, accuser and tricker of the gods, contriver of Baldr's death, the bound one, and wrangler with Heimdall and Skadi.

Loki is also the god of lightning, the god of the southern or auster wind, and a god of transformations. He has several favoured animal forms, the salmon, the fly, and the falcon, but his most applicable form is the spider. Not only is the
spider one of the totemic animals associated with the Native American tricksters, but it is also an animal with a strong connection to the Goddess. Most importantly, a Swedish word for spider, *lockke*, suggests a linguistic origin, or perhaps a derivation of the name Loki; although it should be pointed out that other sources are the Old High German words: *lauga*, *loug*, *lauc*, *louc* (fire), and *lugin* (to lie).

THE SUN GOD

One of the least recognized aspects of Loki is his role as a solar god. Although the Sun is typified in Northern Europe as a goddess, there are a number of incidents in mythology which speak to Loki's solar aspect. In his sexual cavorting with Thor's goat, he is the Sun that warms the icy heart of Skadi, personifying winter. Similarly, when Idun the goddess of spring and holder of the apples of immortality, was taken away by Thiazi to his home in Thrymheim, and the world fell into perpetual winter, it was only Loki who rescued her, and returned the seasons to their natural course.

However, Loki's most appropriate correlation to the Sun is in his androgynous, hermaphroditic aspect. With his Feminine polarity and indeterminate sexuality, Loki is an example of the androgyne, that state that cultures around the world all aspire to.

The primeval Life-Force, upon leaving the Prima Material undivided Lunar womb, is divided into its varying degrees of Feminine and Masculine energy. The intent of adeptship is to rebalance these disparate amounts of energy, and this occurs within the fiery sphere of Sol. Just as the Moon represents the primeval undivided gender, so too the Sun represents the genders, but rejoined. The sun is the great kozmic crucible, in which the alchemical process of individuation takes place and where all opposites meld into one penultimate vision of reality. It is where the universal solvent of lormungan's venom, and the venom of Skadi's baneful serpent, joins with the energy of Mercury, and returns all matter to its primal lunar state; as illustrated in Kleopatra of Alexandria's two alchemical diagrams on page 60.

This then establishes a perfect quadrilateral system which utilizes the four primary planets. The two most powerful and significant of the planets, the Sun and the Moon, instead of being competing bastions of Masculine and Feminine, are in reality both symbols of the unity of the polarities. Linking these two spheres together, pillar-like, on either side, are the two spheres of divided gender, Mercury and Venus, which, thus, forms the continuous cycle of adeptship, leading from primal unity, into two separate parts of the whole, and then to the new unity of the perfect androgyne. It is apposite to note that the traditional sign of the Sun, a single dot in a circle, is a common symbol of androgyne. Astrologically, the circular structure of the sigil symbolizes infinity, bearing within it a solitary seed of unmanifested kozmic potential, namely human life itself.
LOKI MEDITATION

1) Sit in a kneeling position with your legs beneath you in emulation of the Kaunaz rune. Ensure that you're comfortable in this position.
   a) Face the direction of East. The best day is Sunday.
   b) Clothing should be comfortable, and a combination of black and red, or entirely black with a belt or sash of red.
   c) Inscribe the Kaunaz rune upon your chest.
   d) Prepare a candle or a small altar fire. If a candle is used it should be red or black, and of a simplistic and functional design. If fire is used, it should be within a black earthen ware bowl, or a metallic gold one. The fuel should be pine chips, and pine resin to assist the the aroma.
   e) If available, apply the essential oil of Loki to your body.
   f) Ensure a large rendition of the Kaunaz rune is in your field of vision.
2) Control your breathing, slowly calming the functions of your body, until you obtain a peaceful constant.
3) Remove all mundane and exterior thoughts from your mind, leaving room to concentrate on the task in hand.
4) Light the candle, or fire, and concentrate on the flame. Meditate upon the nature of fire, its destructive aspect and its symbology of illumination.
5) Let the flame evolve into the form of Kaunaz. See it take on humanoid characteristics and become Loki.
6) Let your consciousness enter the flame, and merge with Loki. Dance within the flame, understanding its nature.
7) Stay in a high meditative state until the flame decides extinguishes itself; alternatively, if the candle has much to burn, descend into a merely contemplative state until it burns out. Following that, slowly arise to a fully aware state.

The power of this fire meditation will remain with you for at least a day, and at the most a lifetime.

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Additional notes: It goes without saying that the meditation requires adequate ventilation, and basic safety precautions should be taken into consideration.

Initially, this meditation should be undertaken with clear mind, having abstained from over-eating, sexual activities, or other stimuli. However, once it has been mastered in its basic form it may be tried under the influence of the Lokian hallucinogen Ergot (Claviceps Purpurea) or other chemically derived, and more readily available, gifts, such as Lysergic Acid Diethylamide, and Dimethyltryptamine.

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(89)
PATHWORKING OF KAUNAZ

Beneath a black sun,
on a barren black pebbled ground,
burns a ring of fire.
Struggling free of the flames is a large Butterfly.
It too is black,
except for a large spot the colour of fire,
on each wing.

HDB

***

Comment:
The association of Loki and the sun is reiterated with the
presence of the Black Sun.
The butterfly represents the sinister beauty of Loki and
creativity born of his fire.

***

PATHWORKING OF KAUNAZ

I sit before a fire.
Several children also sit around it.
A blacksmith at his foundry works his metal
with hammer and anvil.
A brilliant being appears.

WG

***

Comment:
Kaunaz is the rune of controlled or creative fire,
symbolized by the flame of a torch. The working showing the
symbols of this creative fire.
Loki is the brilliant being, known as he is primarily as a
fire-god, and the deity of this rune.

***
THE JOTUN

I am he who comes at the end of this Age
to destroy the world
that a new one might arise.
Do not misunderstand me.
Nay, few there are who can indeed understand,
for I am he who destroys to create.
I cast upon the waters of Chaos the Ship of Nails.
The waves splash the shore of the decaying.
The corpses fester amidst a festering
world ripe for destruction.
The Fire of Muspelheim, Surt-The-Black.
Cataclysm approaches. Garm, Fenrir.
The wolf is unchained, poised to devour.
The dead arise from Hela's realm,
ready to strangle the living,
but they who are not really alive.
For the dead of Hel have more life than these.
The chains of Loki are broken, for I am the same Prometheus.
There is a mystery in me that few comprehend.
It is I who give light to the world,
The fire of very Creation, But who also gives the Dark
When the allotted time Cycle has arrived.
Rejoice you dark ones,
For a new light shall burn once the glow of Muspelheim and
the Waters of Iormungand subside.
And there shall be the Earth Resplendent
All is new. Yet that which was shall rise again
For the Old Gods come forth once more in a new splendour.
And my children shall see greater days
under the spirit of the Ones who returns
when The Power decrees it.
My sword pierces the Earth
and what arises is not water but blood
For that is the deluge that faces the old.
The Old Serpent flays her tail and there arises the Red
Elixir that is the life of the world.
I reach into the Void and pull forth a new creation upon the
rotting corpses and decaying gods,
And the filth of the present.
He who triumphs is He who lives from a time before
and returns again and again to restore Balance.
He who says this is evil understands not
nor shall you prosper.
The green Tree does prosper again
from a soil more fertile by the Water of Life,
And death is but a prelude to renewal.
I see an Earth
cleansed of the filth and decay of the gilded coins
And once again the Soil & Blood
Return in plenty.

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(92)
THE TRICKSTER

He who is the Trickster of the Gods,
Yes, the same who is the Great Trickster
There is in me a profundity.
I come when least expected
To throw out of Balance that which is itself Unbalanced
that Balance may be restored.
For I am One who grants the Chance of Life
And takes them away at a whim.
I am the Great Tragedy and the
Great Comedy of Life.
All is in me,
And I am in The All,
For we are one and the same.
The ebb and flow of all that exists beyond number and name.
The sudden death where happiness reigned a moment before.
Sadness and Laughter
And it's all the same on the Kozmic Wheel.
I throw off convention.
I am the God of he who rebels.
There is no nicety about me - I am rude
And arrogant and joyful and tragic.
Throw the dice of Perthro
Where there is chance there is life
but also death & Hela's embrace.
Dark & Light,
for Hela my child is my counterpart.
Logi, the Brilliant One who sires the Dark
- Death from Life
And Life from Death.
You comprehend me not?
It is a paradox.
A contradiction.
An absurdity.
I am all of these.
I am the Jester in the Court of The All.
All of life is the great joke
And I am the Great Joker.
I scream my laughter
until Naglfar sails upon the Sea of Infinity
For that is from where the end comes
And I laugh my laughter of Fate.

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(93)
THE LIGHT-BRINGER

I am called by other names
Lucifer and Prometheus.
I am the spark that gives humanity to humans
without which you would be no more than
the crawlings of mud.
I bring the Fire that ignites the mind.
The creative, raging fire that illuminates the world.
Sparks fly and genius is born
That which alone creates Civilisation.
I am the Bound Giant Unbound
For the binding of me is not an act of gods
but a human act by those who cannot endure
the brilliance of my fire.
They are blind yet will be blinded by my brilliance.
They who enchain me shall suffer for the sake of ignorance.
They who unbind me shall know glories greater still
and shall reach to the gods themselves.
Infinity is their destination
And my fire within you shall never be quenched.
I liberate that which is within -
The Gift of the Gods which must yet be wrested from them,
For nothing that comes not from struggle is worthy,
And only then can man reach for his destiny.
Just as the serpent's venom pains me,
I see with eyes of greater clarity through the pain
And I am strengthened.
And as I writhe my agony shatters complacency
For in the suffering there is strength unconquerable.
And they who endure shall triumph in splendour.
Reach down into the dark recesses -
here is my Light that you might understand.
THE BOK OF ANGRBODA
THE BOK OF ANGRBODA

The more primeval the aspect of Rokkr tradition, the more difficult it becomes to find relevant information, and it is even more difficult to counter simplistic definitions. Such is the case with Angrboda, wife of Loki, and mother of Hela, Fenrir, and lormungand. In contemporary Norse literature she is regarded as nothing more than the hag who gives birth to Loki’s spawn, however, in Rokkr lore, Angrboda is the mother of all life.

Conventionally, Angrboda is the Hag Of Ironwood, whom Loki retreated to when the world of Asgard was unwelcoming or too staid. The Ironwood, or Iarnvid, is located in the east, but is also said to be in Nifelheim, beyond Mordgud’s Gjallarbru bridge, but before the Garm-guarded Helgrind, the entrance of Helheim. When she was heavy with her children, Angrboda retired to a dark cave in Jotunheim and so brought the final greater wyrd cycle of the world into being. Some say that she fostered Loki’s ambition to become chief of the gods and that she likewise, constantly sought to lure Freyja from the safety of Asgard. Loki was thus, the chief instrument of her designs, and with him she shared a love for hamfarir, shape-changing, which she imparted to Fenrir and Hela.

THE THRICE-BORN

Angrboda did not remain brooding in Ironwood, but instead assumed several names and forms, and so manifests throughout the nine worlds as Gulveig, and Hyrrokin. As Gulveig-Hodur, the thrice-born, she came to Asgard in her maiden form, and became the maid of Freyja, while spying for the Jotuns. She became so trusted by Freyja that she assumed the role of the messenger of the Vanir goddess, often travelling through the nine worlds in the form of a crow, as Ljod or Lofn (praise), the love messenger of the Asynia. But when Angrboda finally achieved her aim of luring Freyja away from Asgard, the Æsir gods reacted adversely, and blamed her further for the sense of witchcraft that seemed to permeate their air. Thor, ever ready to assail the Dark Goddess, went forth and sought her out, finally bringing her before the Æsir. A large pyre was built, and Angrboda-Gulveig was thrown onto the fire, where the gods held her, spitted on spears, until they thought she must have been consumed. But like a phoenix, she stepped out of the smouldering pyre, unsinged and radiant. The Æsir gods again tried to burn her, to no avail, and then a third time, with as little success. The third time, Loki took the heart of Angrboda, which was momentarily scorched, and swallowed it, partaking of his lover, and, thus, cementing their plans against the Æsir. Unsuccessful in their three-fold attempt to kill her, the Æsir gods gave Angrboda the additional name of Heid, meaning glistening, or glowing. Heid is also one of the names of Hela, and of the volva who relates the details of the Voluspa to Odin. Because Angrboda-Gulveig was mother of Gerdr, Frey’s wife, she was afforded the protection of the Vanir gods, and thus the Æsir’s attack on her was seen as an
attack on the Vanir. The Æsir refused to pay the Vanir their recompensive wergild, required by families of murder victims in the Northern justice system, and so the first war between the two families of gods began. Angrboda had achieved one of her goals, the enmity between the gods.

Freyja Aswynn has suggested that the three-fold burning of Gulveig gave birth to the three focal Norns, Urda, Verdandi, and Skuld, who, she claims, came to the fore soon after. But although this is archetypically true, in that the Norns were derived from a singular dark goddess of Wyrd (like Gulveig), to associate their birth explicitly with this myth does the disservice of suggesting that the Norns did not exist prior. Other myths clearly state that the Three Norns were weaving Wyrd from the dawn of time, and predating the arrival of the Æsir and Vanir by decades. If anything, wyrdic legends that depict the derivation of the Norns are reminders of when the goddess of Wyrd was the all-powerful goddess of life, death, and regeneration.

THE HURRICANE

Angrboda's next appearance before the Æsir gods came as a result of the wyrdic action of her reinvigorated lover Loki. When Balder had died, and the gods were preparing to launch Ringhorn, his funeral ship, they found that the mass of fuel and gifts that had been heaped upon it made it impossible to move. Helpless, they sort someone strong enough to push it, and so resorted to calling for Angrboda, whose strength was known throughout the nine worlds. As the force of the strong eastern winds, which send ships westward into the deadly sea realms of Ran and Ægir (Ægir is the Northern name for Gymir, the concealer, Angrboda's husband, who can be entrusted like the sea to keep secrets) Angrboda is called Hyrrokin, and it was as Hyrrokin that she came to launch Ringhorn. She came upon the funeral scene riding on an immense wolf and holding two writhing serpents as the bridle. She offered to give her assistance if the gods would hold her steed in the interim. Odin ordered four of his Berserkers to perform the task, but they failed, and in mockery, Hyrrokin deftly and simply tied it up in a matter of seconds. She then lent her shoulder to Balder's ship, and pushed it with such ferocity that the sky and earth quaked, and fire blazed from the rollers on which it sat. For some reason, this upset Thor, who, true to form, tried to knock her down with his big hammer; embarrassed by Thor, and his penchant for pellucid Freudian symbology, the gods managed to restrain him, and avoid a most inappropriate faux pas.

This manifestation of Hyrrokin provides a thoroughly Rokkr image. She rides upon an immense wolf, the Rokkr symbol for the Masculine (although not always exclusively so) which is held by reins of serpents, the Rokkr symbol for the Feminine (although, again, not exclusively). Her power is, blatantly, superior to that of the Æsir and Vanir, something which even the Æsir-loyal retellers of the tale cannot disguise, and in fact, appear to concede. Her relation to Hela is evident, in
that, through the launching of the Ringhorn death ship, she acts as a psychopomp, sending Balder on to Hela and Helheim. The funeral of Balder is one of a number of incidents where the differences between the Dark Goddesses are blurred, and they appear to be one and the same. Hela seems to possess a more than passing resemblance to her mother, both choose to manifest as both maidens and crones, both are connected with the name Held, and they both have their abodes in the northern regions of Hel.

Angrboda, for whom the affair with Loki was as for purely wyrdic purposes as it was for him, was married to the storm-giant Gymir, with whom she gave birth to the beautiful Gerd, who would later marry Frey, and thus secure the wyrdic Sword of Victory for the Rokkr forces. Angrboda was also mother of the solar and lunar wolves Skoll and Hati, by her own lupine son Fenrir. As Ragnarok approached, Angrboda returned to the ironwood, where she constantly fed her ravenous wolfen twins on the blood of men:

"In the east she was sea that aged old woman, in Jarnrid
And there she nourished the posterity of Fenrir;
He will be the most formidable of all, he
Who, under the form of a monster, will swallow up the moon"

(Pfeiffer's tr.)

THE MOTHER OF ALL LIFE

In explaining the image of Angrboda, the goddess authority Patricia Monaghan says of her: "It seems that Angrboda was a form of the goddess of mortality, for her children circled the world of men (Iormungand) so that they could not escape their fate (Hela) or the inevitable end (Fenrir) of the entire creation." This superbly explains one of her aspects, but it fails to explore another, that of the fecund goddess. Angrboda is surprisingly fecund with her children we know of including Hela, Iormungand, Fenrir, Skoll, Hati, Manigarm, Gerda, and Beli (the father of three sons, all called Grep). But one of the least known children of Angrboda came when as Ljod, the messenger of Freyja, she was sent to Rerir, grandfather of Sigmund, who with his queen was without child. She brought an apple for the queen, who soon conceived, but the child was not born until he was seven years old. He bore the name Volsung and became a great and just ruler, taking Ljod-Angrboda as his wife. With Volsung, Ljod-Angrboda had three children, the twins Sigmund and Signy, and another son. The twins became the central characters of the Volsung Cycle, in which Angrboda's nature is clearly inherited by them and the successive Volsung generations. By his sister Signy, Sigmund had a son, Sinjötle, with whom he had a number of adventures and displayed the Rokkr gift of transformation, both turning into werewolves. It is often ignored that Angrboda generated one of the greatest hero dynasties in Norse mythology, with her lineage including her grandsons Helgi Hundingsbane (also known as Sunlit Hill, Sharp Sword and Land of Rings) Hamund,
and the great hero Sigurd, lover of the Valkyrie Brynhilde (Burning Hel), on whom Wagner's immense operatic cycle "The Ring Of The Nibelung" is centred. It is interesting to note that Sigurd's lover, Brynhilde, would often assume the form of her grandmother-in-law's totem bird, the crow, and travel by the name Krake (crow); the Rokkr predilections for shape-shifting having been passed on through the mystical marriage of Sigurd and Brynhilde.

The vast progeny of Angrboda is a mythical memory of her manifestation as that creative feminine force that underlies the creation, and the continuance of the Norse kozmos. It is typified by Angrboda's element of ice, and first appears in the opening moment of Kozmic creation. The vast vaginal void of Ginnungugap, out of which the kozmos emerged, is the womb of the Feminine, rimmed by the vulva of the Dark Goddess; an image repeated in Hindu kozmology by Kali's primordial womb of Chaos. This fertile imagery is most aptly represented in the lewd Sheela-na-gyge carvings found throughout Ireland, in which an ugly female figure, smiling licentiously, holds her vagina wide open with both hands. The derivation of the name is given variously as "hag" or "giant" (the word "gyge" being the Norse name for "giantess", according to goddess scholar Dorothy Myers), both of which apply suitably to Angrboda, as both giantess and hag.

The second manifestation of Angrboda in the Norse creation myth is as the primeval-cow Audhumia, who licks the block of ice from which Buri, the father of the human race, emerged. The name Audhumla means "void darkness", and, paradoxically, "nourisher", both of which again infer the fertility of the Dark Goddess. But, it is more than just cognate names that connects Angrboda to Audhumla. By runic numerology, Angrboda has the value of 95, which reduces to 14, while Audhumia has the value of 86, which, likewise, reduces to 14. This is the number of involution, of spirit entering matter, and reduces further to 5, the number of universal creation, the very act that Angrboda and Audhumla embody.

The expansive nature of Angrboda is further exemplified by her element, ice. It is ice that has carved and created much of this world, over the aeons that it imperceptibly moves. A vivid reflection of this is found in the Irish creatrix-hag-winter goddess, Cailleach Beara, who was responsible for the carving of mountains and hills, and the creation and moving of monoliths. Like Angrboda, the Cailleach is thrice-born in her sisters, Cailleach Borus and Cailleach Corca Duibhn, and can eternally renew her youth.
ANGRBODA MEDITATION

1) Sit in a comfortable cross-legged position. The day most applicable for this meditation is a Thursday.
   a) Face the direction of East.
   b) Clothing should be comfortable and entirely black, with an ice-blue belt or sash.
   c) Inscribe the Isa rune upon your abdomen, directly above the navel.
   d) Have prepared a pentacle on which rests a large slice or block of ice. It should be large enough for you to scry into and feel its coldness, and blemishless enough to observe its interior.
   e) If available, apply the essential oil of Angrboda to your entire body.
   f) The incense of Angrboda should be burnt if it remains visually unobtrusive. It should not interfere with your view or appreciation of the ice.
   g) Ensure that a large rendition of the Isa rune is within your field of vision.

2) Control your breathing, slowly calming the functions of your body, until you obtain a peaceful constant.

3) Remove all the mundane and extraneous thoughts from your mind, allowing you to concentrate on the task in hand.

4) Focus on the ice, exploring its shape and contours with your mind, sensing the coldness it gives off, and the change it is capable of achieving.

5) Feel the connections between this primal element and the entire kosmos. Perceive how it has brought so much of our world into existence.

6) Merge your consciousness with the ice, and explore it from within itself. Feel its sensations and power. Sense its antiquity and the force of time relative to ice.

7) Allow your view of the interior of the ice to form into a vast ice-carved chamber, lit with an eerie blue light. Pathwork within this realm, exploring the beginnings of time that are recorded here, before going on to meet the great mother of the Four.

8) At the completion of the pathworking slowly return to a semi-conscious state, and contemplate on the power of ice and the images from the working.

9) Return to a fully conscious state and contemplate still further on the results of the working and on the immense power of Angrboda. The power of an Angrbodian meditation will remain with you for at least a week and at the most several lifetimes.

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Additional Notes: The water derived from the melting ice of this meditation can be put to a number of uses. By virtue of the melding of consciousness, it has healing potential, and can be used in elixirs, or potions. It can also be used as a charm, or as holy water for sanctifying sites.

(100)
EHWE OF ANGRBODA

I am Mother, and my essence is ice,
   From me comes forth worlds,
    and all that is in them.
     I create and destroy
      with the force of my breath.
       Unto eternity is my girth,
        and in my hands stars form.
         I am open to all, and closed.
For from my open womb all things proceed,
   And all things return.
   I am known by Three,
   For my Three come from within me.
   I am old and care worn,
     My face creviced,
      My body torn.
But in my clasp are all things.
   I am that which has always been,
   By other names am I known.
From the void of my own vagina was I born,
   From my own teats was I sustained.
   My tongue has carved the world,
    My hand has crafted with ice.
      Blue am I, and livid too.
For my coldness seeps through my warmth,
   And all I sustain.

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(101)
THE BOK OF SURT
THE BOK OF SURT

In Rokkr kozmology, the planetary sphere of Mars, and the element of spirit is ruled by Surt The Black. The origins of Surt seem to have been at the very beginning of the kozmos, amongst the first primeval fires of Muspelheim. This primacy has been interpreted as signifying that, in the pre-Æsir and pre-Vanir pantheons, Surt was originally a god of some great importance, perhaps in partnership with Hela.

Surt rules from deep in the dales of Muspelheim, the home of dry earth, and is also its sentinel, standing at its gate and brandishing his fiery sword.

"Great Surtur, with his burning sword, Southward at Muspel's gate kept ward, And flashes of celestial flame, Life-giving, from the fire-world came."

For Muspelheim is the realm of creation, and destruction, out of it emerged the sparks that were set in the sky as the stars, and two fire-disks that were harnessed to a twin set of chariots and travelled across the sky as sun and moon. As such, Surt also possesses this creative potency, his is the fire of invention, but more importantly, he is the spirit of such creation. In Rokkr kozmology, Loki is identified with the element of fire, and thus while Surt is a potently fiery being, it is the spirit that underlies this existence which is better appreciated as his element. Surt is the summation of the Rokkr spirit, his very essence is one of creation and destruction. He exists from the beginning of time, it is his realm that brings forth the stars and the sun and moon, it is from his realm that the primeval fire arose to meld with the primeval ice of Nifelheim in the void of Ginnungagap, but it is he who finally destroys all that Nature has created. At the end of the battle of Ragnarok on the field of Vigrid, Surt throws his fiery brands throughout the heavens, earth, and the nine worlds, setting the entire kozmos alight.

"Fire's breath assails The all-nourishing tree, Towering fire plays Against heaven itself."

All life is destroyed, except for those few who are hidden within the hollows of the World Tree, and those other beings who are purest expressions of Wyrd. Surt also survives, for as fire he cannot be destroyed by fire, and the Rokkr spirit of creation and destruction must continue into the new world as a manifestation of kozmic law.

Surt, and his many children, the sons of Muspel, were in a constant state of enmity with the Æsir gods from the dawn of time. Understandable given the premise that they were of the old gods who became superseded, and subsequently demonized, by the Æsir; as is often the case with emerging mythologies.
This animosity was further enhanced when Odin attempted to enter Muspelheim, in search of the lunar mead which had been brought into the fiery realm by Ivalde. The mead of the moon had been given to Suttung, the paramount son of Surt, and in return, Ivalde was given the hand of Gunlod, the daughter of Suttung, in marriage. But, Odin sneaked into Suttung's hall, which lies deep within a mountain, and has one entrance in a vast abyss, guarded by a fierce dwarf. Assuming the guise of Ivalde, Odin seduced Gunlod in order to find where the lunar mead was hidden. Once Odin recovered what he sought, and had used Gunlod, he fled, and for this was known as Bolverkin or Evil-Doer. It was this indignity upon the Sons of Muspel and the family of Surt, that ensured they would wage war against the Æsir on the field of Vigrid at Ragnarok.

The kozmos is essentially justice-seeking, as is the Rokkr spirit exemplified by Surt.

Several points reflecting the important role of Surt, both in instigating the fire the consumes the world, and as a god of some primacy and significance, are mentioned by the Vedic scholar Richard Thompson, in his book "Vedic Cosmography and Astronomy". He describes Surt as "the king of eternal bliss, at the southern end of the sky", and remarks on similarities between him and the Hindu kozmic serpent Ananata (Infinite), or Sankarsana, who also destroys the world with fire, and is known as tamasi (dark), just as Surt is known as The Black. Thompson also quotes one source that says "there are many of good abodes and many bad; best is to be in Gimli with Surt". Gimle is the name of one of the few places in the world that survive the fires of Ragnarok, and shelters the survivors in the regeneration that follows. Appropriately, it is at the southern-most point of the sky, the domain of Surt, and thus it is apt that he is described as residing there in the new-time, having himself been reborn in his own fires.

THE SWORD OF VICTORY

As the sentinel of the gates of Muspelheim, and the leader of the Hordes of Muspel, Surt possesses one of the greatest magickal weapons ever brought into existence, his sun-bright flaming sword, the Sword of Victory.

In Norse kozmology, Volund-Thjasse was the elf-Jotun black smith who forged the remarkable Sword Of Victory. Volund is, often incorrectly, given as the smith of the gods, a Nordic equivalent to the Greek Hephaestus, however, while there was a period in which Volund worked for the Æsir, his allegiance lies with the Rokkr forces.

Volund was the son of the elf Ivalde, who had been set by the Æsir to watch the Well of Hvergelmir, and the Rivers of Elivagr. Ivalde later revolted against the rule of the Æsir, and took refuge with Surt and the fire giants, in the dales of Muspelheim. This instigated a battle between the clan of Ivalde, and the Æsir, which was known as The Winter War, and ensued for many years, and through many generations. Amongst the forces of Ivalde were his two sons, Volund and Aurvandil the Archer, his daughter in law Groa, (who was the spouse of
Aurvandil and his grandson the greatest Rokkr hero Svipdag. To begin the war, Fenja and Menja, the two nieces of Volund who turned the handle of the World Mill, turned it with such immense ferocity that the poles of the world shifted and the greatest chaos that the world had then known occurred.

Volund went into his forge, consumed with anger and wrath, and set about forging the greatest weapon since the dawn of time, the Sword of Victory, with which he intended to bring about the destruction of the Gods. It shone as brightly as Sol, the Goddess of the Sun, and was able to cut through anything in the world. With it, he also forged a magickal ring that would multiply, until it formed a chain that could bind the wind.

With the Sword being such a potent weapon, forged from the very essence of Wyrd, it became a prized object that was much sought after, and was possessed by many beings. The first was the wise-god Mimir, who remained loyal to the Æsir and knew the harm the Sword of Victory could do to them. So he travelled to Volund's forge in Nifelheim, and bound him with chains. He took both the Sword of Victory, and the Ring of Winds, and secreted them in a cave in the darkest depths of Helheim; originally, Mimir was a goddess of memory.

Many years passed as the winter war ensued, and Groa, the mother of Svipdag, died, after being abducted and raped by Halfdan, the Æsir's champion. With this indignity performed against his family, Svipdag pursued the war with the Æsir, and Halfdan, and his patron Thor, in particular. He had many adventures and campaigns, where he journeyed through out the world, and deep into the Underworld. On one occasion he came to Mani, the deity of the Moon, who told him where the Sword of Victory was hidden. He travelled past the mountain of Hvergelmir, over caves in which the Jotuns guarded treasure, and down the Helvegr. Over snow and ice, over mountains and crevices, until he saw the glittering plains of Hel. Passing by the hel-hound Garm, he arrived at the crystal bridge of Gjallarbru, where he was challenged by Mordgud, the guardian of Hel, and then passed deep into Hel, and to the cave where Mimir had hidden the treasures of Volund. Mimingus, Mimir's son, slept guarding the treasure, Svipdag attacked and bound him, and took the Sword of Victory and the Ring of the Winds down from the wall. Holding his magickal prizes, he hastily made his way back to the overworld, retracing the way he had first come.

With his two new weapons, Svipdag began a renewed campaign against the murderers of his mother. The Æsir god Thor took his hammer Mjollnir, and went forth onto the battlefield to help Halfdan, his son. In the heat of the battle, Svipdag's father Aurvandil sorely wounded Halfdan with an arrow, which he later died from. Seeing this, Thor stormed through the battlefield towards Svipdag swinging his hammer, but Svipdag attacked Thor, and with one stroke sliced Mjollnir in two, cleaving the head from the handle. Thor, now weaponless, ran from the battlefield, overcome with dread, and humiliation, taking the dying Halfdan with him. In Asgard the gods waited
with trepidation, for they knew that Svipdag the Shining One would soon come with the Sword that had been forged to bring their destruction, and lay Asgard to waste.

However, before he would come to Asgard, Svipdag undertook another journey in which he rescued Freyja and Frey from the three giants called Grep. After much effort, because Freyja was under a lethargic spell, Svipdag managed to give her the ability to return to Asgard, although he had fallen in love with her, and she him. And so, Svipdag travelled, with the Sword of Victory, to Asgard to meet again with Freyja. He was unable to sleep, so great was his desire for her, for it was Hela's will that he should reach Asgard. And so he made his way to the walls of Asgard, unhindered by the guardian Heimdal, until he was met by Odin, who challenged him and then allowed him to enter, for no stranger could enter, save he who bore the Sword of Victory. Svipdag and Freyja were then married, and peace between the Children of Ivalde and the Æsir was cemented. As evidence of this, Svipdag gave the Sword of Victory to Frey, the brother of Freyja.

Frey fell in love with the giantess Gerd, who after much cajoling agreed to marry him if her father, the giant Gymer, was given the Sword of Victory. The wife of Gymer was Angrboda, the mother of Hela, Fenrir and Iormungand, and it was due to her machinations that her daughter Gerd brought the Sword of Victory to the giants. As her other partner and lover, Loki, taunted Frey: "Treasure gave you to Gymer with which to buy his daughter and the Sword of Victory also. Lo! when the sons of Surtur come over ironwood, in sore distress you shall indeed be, for then you shall know not, O unhappy one, with what weapon to fight."

Gymer, who as keeper of the Sword is known as Egther, sits guarding the goat-herds of his wife Angrboda. On the dawn of Ragnarok, he is visited by Suttung Creator of Illusions, the son of Surt, who comes disguised as Fjalmar, the red cock of Hel. To Suttung is given the Sword of Victory, and he takes it to his father Surt. From the South, Surt storms onto the battlefield of Vigrid, leading the Sons of Muspell, and gripping the Sword of Victory in his hand. And as prophesied by Loki, Frey battles with Surt, and he dies upon the blade of the Sword that was once his. Beside Surt fights his wife, Sinmora, who possesses yet another magickal sword, the only sword that is able to kill Vithofnir, the cock whose crowing warns the gods.

* * *

The Sword of Victory is a tool, a concrete expression, of Wyrd, it is a sword whose actions dictate the destiny of the gods and the koznos. Thus, like the Norns, Volund is a deity of Wyrd, a forger of fate. He is it can be reasoned, another male counterpart of Hela, the primal singular deity of Wyrd. They both share connections with the shaping of Wyrd, Volund forges it while Hela weaves it; they are both attributed as rulers of elfin, and faery realms, many megalithic sites are
known as entrances to Volund's world, while Hela is known as Queen of the Elves; and both are connected to labyrinths and the inherent serpentine-draconian energy within them.

As a symbol of Rokkr wyrd, the Sword of Victory provides a magickal formula that can be used. Such a technique has been developed by the German rune magickian Karl Spiesberger, as a runengymnastik rite for success. This helish version uses the Armanen runes of Tyr (symbolizing success, development, and the form of the Sword), Sig (symbolizing victory and the solar power of Svipdag), and the Anglo-Frisian rune Ear, the rune of Hela, which connects the user with the deepest flows of Wyrd within the kozmos.

1) Assume the runic posture of Isa, standing vertically, with your legs together and your arms at your sides. As you do this, sing the vowel of "iiiiii", until an altered state is achieved, and then vibrate a personal mantra or formula designed to empower magickally. A chant suggested by Spiesberger is "Vibrating in the primal field of force, I am one with its wyrd".

2) Assume the runic posture of Tyr, standing straight with your arms at a 45-degree angle pointing downwards. Forcefully, vocalize the runic formula "Tyr, Tyr, Tyr, Tyr, Tyr, Tyr! Might waxes, well-being spreads, and luck increases - the fruit of the fight: Victory! Sieg!"

3) Having vocalized "Victory! Sieg!", assume the Sig-Tyr posture, feeling a wyrdic energy vibrate from around your heart, out to your raised hands, as well as engaging your power points in the head and genitals. Vibrate the words "Sig-Tyr" three times. Note that this posture is the Ear form used specifically in Helish magick.

4) With your hands, form the posture of Sig (Sowilhol, at eye level, and then forcefully chant "The might in me is victorious!"). This should provoke a sensation of an oscillating power, flowing between your heart, and your hands.

5) Now change your hands to form the H-rune posture, palms facing each other, and chant the sound of "Haaa". Following that say "The success-bringing force of Wyrd stream into me!" Lower your hands so that the thumbs are in front of the heart, and forcefully chant "Success-bringing force of Wyrd works within me!". Turn the palms so that they are facing outwards, while keeping the thumbs touching, and clearly say "Success-bringing force of Wyrd works through me!"
6) Bring your left hand to the solar plexus, and lay the palm flat on your stomach. Feel the power flow from deep within the centre of your body, through your left hand and out through your right. As this occurs trace the Hagalaz rune in front of you with your right hand, visualizing it floating three, or four feet in front of you.

7) Grip both shoulders in the Ear Death Posture (known more conventionally as Osiris Risen) and slowly vibrate the sound "Eeeaaaaaaaaa".

8) Clear your mind of all extraneous thoughts, while keeping the Ear Death posture, so achieving a state of contemplative silence. Retain this posture for the Ninth Step.

9) Visualize any cause and effect you desire to occur, both in this world, or personally, seeing all the results coming to fruition. Alternatively, vocalize a magickal request, or affirmation releasing your accumulated wyrdic energy.

10) Release your arms from the Ear Death posture, and return them to your sides, in the Isi position. Forcefully declare "Wyrdic might leads me to my hidden goal". Understand and be aware that your goal or desire has now been achieved.

11) In conclusion, release the excess energy by placing your hands on the ground, and returning it to the Goddess. Spend some time meditating before returning to the mundane.

Additional Notes: This working transform the practitioner's body into an expression of the Sword of Victory. In effect, it uses the morphic form of the sword as a nexion, that taps into the powers of Wyrd, and therefore concretes the desires and goals. The Sword can be visualised as having been thrust into the earth, and thus draws of the powers of Wyrd flowing tellurically within the earth. Alternatively, the Sword can be held skyward, thus, drawing Wyrdic energy from the starry kozmos.

    * * *

The passage of the Sword of Victory, from being to being, provides a succession of seven phases, each of which can be attributed an element, and a septenary sphere.

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    * * *
SURT MEDITATION

1) Sit in a comfortable, cross-legged position. If it seems appropriate, a large sword can be placed across your lap, as an expression of the Surtian spirit; although if this proves to be cumbersome, or distracting, it should be eschewed. The most applicable day for this meditation is a Tuesday.
   a) Face the direction of South.
   b) Clothing should be comfortable and entirely black, with a red, or orange, belt or sash.
   c) Inscribe the Sowilho rune upon your forehead, directly over the site of the third eye.
   d) Have prepared a pentacle on which rests a large crystal or crystal sphere. It should be large enough for you to scry into, and clear and blemishless enough to observe its interior.
   e) If available, apply the essential oil of Surt to your entire body.
   f) The incense of Surt should be burnt, only if it remains visually unobtrusive. It should not interfere with your view or appreciation of the crystal.
   g) Ensure that a large rendition of the Sowilho rune is in your field of vision.
2) Control your breathing, slowly calming the functions of your body, until you obtain a peaceful constant.
3) Remove all the mundane and extraneous thoughts from your mind, allowing you to concentrate fully on the task in hand.
4) Focus on the crystal, exploring its shape and contours with your mind, sensing the strong energy it is capable of giving off.
5) Allow the crystal to fill with a reddy-tinged cloud of smoke, swirling within it with a sense of determined and concentrated purpose.
6) Visualize the smoke surging forth from the crystal and swirling around your head, making you feel euphoric and light-headed. Revel in the feeling of being lost in the swirl of Wyrdic energy.
7) Let the smoke enter through your mouth and flow through your entire body, filling you with its sense of purpose and Wyrd.
8) Appreciate the Rokkr spirit that the smoke engenders as it fills your being. Meditate on the machinations of the power of Wyrd, how it underlies all existence, and how you could learn to flow with it, and thus puts its power and impact to your benefit.
9) Slowly return to a fully conscious state and contemplate further on the powers of Wyrd. The power of this Surtian meditation will stay with you for at least a week, and at most a lifetime.

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(110)
THE MEAD OF SUTTUNG

The skaldic mead of the moon enacts a very important role in Surtian mythos, with the name of Suttung, Surt's primary son, meaning Mead-wolf. This suggests that beneath the Æsir-told tale of the bringing of the mead to Muspelheim, may lie a myth of far greater antiquity, in which the inhabitants of Muspelheim were the rightful inheritors, or guardians of the lunar mead. As such, it is apt to regard mead as a sacrament specifically for Surtian, or indeed, generally Rokkr, ritual and magick.

TO MAKE ONE GALLON OF WOLF-MEAD

Ingredients:
2 quarts of water
2 lbs of honey
Half a cup of lemon peels (or 3 teaspoons of malic acid)
1 tablespoon strong tea (or 1 teaspoon of tartaric acid)
½ teaspoon of grape tannin
1 teaspoon of yeast energizer
1 packet of mead yeast
Psychotropic additives (amounts will vary depending on which type of additive is used; see pages 20-25)

Equipment:
One gallon jug
Brewing pot
Primary fermenter (glass)
Tea strainer
Plastic brewing spoon
Empty wine or spirits bottles
Corks or caps

Stir together the honey and water in the brewing pot, with a slow gentle temperature. Add and stir in the lemon peel, and tea (or their chemical substitutes).

When it has reached a hot temperature, add the grape tannin and yeast energizer.

Skim off any froth that rises to the mixture's surface and allow it to cool. When tepid, pour the liquid into a primary fermenter and let it cool totally for 12-24 hours.

Strain the mixture into the one gallon jug, and mix in the yeast. The yeast should be premixed, with one packet to four ounces of 80° water, and stood for ten minutes before adding it to the mix. Any additional psychotropic herbs can also be added at this time.

Place a fermentation lock on the gallon jug, and leave it in a dark, even-temperatures and undisturbed place for a few days; remembering to clean up any leaking foam.

After several days, the mixture should become clear, with some sediment forming on the bottom. Transfer the mixture to another container, ensuring that the sediment remains in the first jug. This is best done with a siphoning tube.
Top off the jug with some purified, or distilled water (a little water from a sacred site is most apt here), lock it, and leave it for a week or two.

Continue to transfer the mixture if there is more than the most modest amounts of sediment. Once it a month has gone by with no sediment, the mixture is ready to be bottled.

The bottling can be done with as much ceremony as you feel is needed. The whole batch can be given a collective name, or each of the bottles can be individually named. Runes, or sigils should be written on labels for magickal purposes, or etched onto the bottle itself, if you have such equipment.

Allow the mead to age for at least three months before any use. When opening the first bottle of mead, an offering of a libation should be made to Surt, Suttung, Bil, or the patron deity of your choice.

* * *

Addendum: If it is not possible to brew your own mead, many small breweries and wineries produce their own mead. Another possible substitute includes one of several alcoholic sodas that have appeared on the market in recent years. They often include herbs, and are designed for the more environmentally and health conscious individual.

* * *

Orter of ræsi
thanner rydr granar
vargs ok ylgiar
ok vapr litar.
That mun æ lifa,
nema old farisk,
bragninga lof,
ed a bili heimar.

(112)
THE BOK OF NIDHOOGG
Deep within the earth, in the misty, chthonic, netherworld of Nifelheim, lies the great dragon Nidhogg. It lies, coiled around the well of Hvergelmir, from which all the waters in the world flow, and chews on the roots of the World Tree, so that it constantly dies and is reborn. The dragon's attention wavers only when it stops to gorge itself upon the corporeal remains of the dead (for its name means corpse swallow, or the lower one), and to hear the pronouncements of Wyrd when the volva speaks.

Nidhogg is the chthonic counterpart of the aquatic serpent Lormungand, but unlike her, and all preceding Rokkr beings, the origins of Nidhogg are totally obscure. The dragon, like the World Tree on which it chews, appears to have arisen out of Wyrd itself, having no creation, no creator, suggesting at least that they both began their existence so remotely in the subconscious that they have gone beyond the need for any explanation. Certainly, Nidhogg has gone beyond the need for definition. It is beyond gender, it is neither feminine, nor masculine, but not as in the undivided lunar nature of Hela, or the androgynous solar nature of Loki. Instead, its nature is so incomprehensible, so chaotic, that it is simply beyond any such definition.

Consequently the element associated with Nidhogg is Chaos, and a total summation of its nature, while the corresponding planetary sphere is the chaotic Saturn. Nidhogg is, further, represented by the traditional constellation of Draconis, as it winds its way around the North Pole, just as Nidhogg is coiled around the axis of the world tree.

Nidhogg is in continual, and torrid, communication with an eagle that sits amongst the highest branches of Heldrasil, the World Tree. Ratatosk (branch-borer) the squirrel runs up and down, back and forth, along the tree, exchanging insults and gossip between the dragon and the eagle, hoping to stir up trouble between the two. Ratatosk plays the same role as Loki does amongst the gods, causing trouble between powerful forces, but, at the same time, communicating between hel and heaven, and, thus, assisting the flow of the kozmos, and the flow of Wyrd.

Although Nidhogg's continual chewing upon the roots of the World Tree will eventually shake it to its core at Ragnarok, as is its intention, and although it is a force of absolute chaos, the dragon still performs a pivotal role in Northern, and Rokkr magick. The dragon is an embodiment and expression of the geomantic energies that run throughout the earth, and in particular along ley-lines, and at the sacred megalithic sites that populate western and northern Europe. These earth energies are often regarded as dragon energies, because like the dragon, their power is forceful, almost unknowable, and resides deep within the earth and in stones. One of the most famous of such places is the so-called Saint Michael's line, which runs directly through a number of dragon-related sites in lower England.
These energies are known as wouivre, and although related to Nidhogg, they are the serpentine energies of the Goddess in Her draconian manifestation. The wouivre are akin to the eastern concept of the Kundalini, which is raised up through the body, altering personal patterns of energy, matter, and spirit. The figure of the labyrinth, as an actual, physical design, mirrors the subterranean or acausal fields of dragon labyrinthine energy that exist within the earth. The process of travelling around a microkozmic labyrinth in a meditative state, evokes the macrokozmic energies, and induces a change of consciousness, and perception. As the literal form of the labyrinth mirrors the acausal, so the acausal form mirrors the labyrinth that exists as the human mind. When one evokes the energy of the acausal labyrinth, the dragon energies in the nexion that is the mind, are similarly activated.

To invoke the wouivre, through the walking of a labyrinth, the labyrinth used need not be a traditional, or established one – although the years of existence will induce a greater sense of the Eternal. For where ever a new labyrinth is laid out, the wouivre are drawn towards it, and the ond and Wyrd of the site will be both increased and enriched.

The vast axis of Heldrasil is a macrokozmic representation of the human spine. So just as Nidhogg, gnawing on the roots of the tree, sends its energies reverberating throughout the the trunk and branches, and to every berry and seed, so too, when wouivre energies are awaken at the base of the spine, they rise up through the body and impact through out it.

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(115)
I walk into a large garden.  
There is a river, with a waterfall –  
Ear glistens within it.  
Behind the waterfall – a cave  
Walking through the cave I reach a passage,  
Spiralling downwards – anticlockwise.  
I reach the end of it and enter a wasteland.

*  
A.N  
*  

I wander into familiar surroundings.  
Into a cave, a giant troll-like figure stands guard,  
Eventually letting me pass.  
I walk down the spiral passage.  
Nearing the end, the ground starts to rumble.  
I find myself riding a giant white serpent.  
Exiting the passage, I fall off,  
and the serpent slithers down a giant hole into the ground.

*  
A.N  
*
NIDHOUG MEDITATION

1) Sit in a comfortable cross-legged position. The day most applicable for this meditation is a Monday.
   a) Face the direction of East.
   b) Clothing should be comfortable and entirely black, with a black belt or sash.
   c) Inscribe the Nauthiz rune on the base of your spine and on all other power points on the body.
   d) Have prepared a piece of haematite resting in a bowl of ink or some other black liquid. The bowl must be large enough for the liquid to swirl when agitated, and there should be enough room in the liquid and the haematite for them both to be scryed into.
   e) If available, apply the essential oil of Nidhogg to your entire body.
   f) The incense of Nidhogg should be burnt, if it remains visually unobtrusive. It should not interfere with your view or appreciation of the black sphere.
   g) Ensure that a large rendition of the Nauthiz rune is within your field of vision.

2) Control your breathing, slowly calming the functions of your body, until you obtain a peaceful constant.

3) Remove all the mundane and extraneous thoughts from your mind, allowing you to concentrate on the task in hand.

4) Dip your left forefinger into the black liquid and move it widdershins so that a vortex surrounds the haematite. Focus on this vortex, flowing with it as it runs its course around the stone, observing the chaotic order it creates.

5) Understand the primacy of the Chaos, how it is the state from which all matter and life evolved.

6) Allow yourself to drown within the sea of Chaos, merging your consciousness with it, until you are no longer in your body but instead totally transported to the dawn of time.

7) Allow yourself to swim within the Chaos until it becomes peppered with flashes of existence. Watch as these small flashes grow to become the building blocks of creation, as galaxies, nebulas, stars, solar systems and planets form against the chaotic backdrop.

8) Let the entire history of the kozmos and all time flash before your eyes, seeing how you personally are a part of it all, and composed of the same matter as everything else. In completion, slowly return to a semi-conscious state, and contemplate on the origins of the kozmos as revealed to you.

9) Return to a fully conscious state and contemplate still further on the results of the working. The power of the Nidhogg meditation will remain with you for at least a week and at the most several lifetimes.

* * *

(118)
INVOKING NIDHOUGH

As has already been discussed, a connection exists between Nidhogg and Hela, in that both are linked to the streams of energy that flow through the earth. The following ritual is based on this connection, with Nidhogg being presenced even though the ritual is considerably more Helish in nature, and structure.

This group ritual should be performed at a large site that resonates with magickal energy, ideally on a mountain, or by the sea; a place where the elements meet to merge. It should be relatively private, and accommodating enough to allow for elaborate ritual structures. The ritual can have up to eight participants and at the least four. Prior to the undertaking of this ritual, normal preparation and concentration should occur, with daily meditations and abstinence from inebriants of all kinds.

A ring-bound octagram should be laid out on the ground, at a diameter of 20-30 feet. At each point of the octagram, a small fire should be built, beside which banners relevant to each participant should stand.

In the centre of the circle, a larger fire should be built. The octagram, and outer circle may be made with flammable material. Going into the centre of this the circle, a spiral can be scratched, or outlined.

Participants all need to prepare some form of offering, usually a traditional Helish bread known as holienzopf, made into the shape of pigtails and figures. A bottle of mead, or some other sacred liquid should be obtained, as well as a goblet. A staff of 1-2 metres, in the shape of the Ear rune should also be made, along with flaming torches.

The person assuming the gydja role for this ritual should have a strong and tuneful voice, while other participants must have clear, and precise invokative voices. Make-up of a Helish nature should be worn by all participants, especially the gydja.

All invocations in this ritual must be prepared personally by each individual, usually derived from previous ehwes and pathworkings.

THE RITE:
- Upon the stroke of 12.00, the first torch is lit, and the ritual begins. An oration is read by the leading gydja/gothi as they light the fire on the octagram's southern-most part.
- Moving widdershins the torch is taken to the next point of the octagram, (or to the eastern quarter if only four people are involved). Another oration is read, and the fire of that quarter is lit.

(119)
- The torch is taken to the next point, an oration is read, and again the fire of that quarter is lit.
- This sequence continues for the remaining five points, and then when all the points have been lit the participants make their way around the circle widdershins, to all meet at the southern point.
- The leading gydja/gothi takes the torch and sets it to the outer circle so that it catches alight.
- The gydja and gothi walk into the circle centre following the spiral pathway. Using the Ear-shaped staff, a dragon-eye sigil is carved into the sand beside the central, but unlit, fire. The gydja stands in the Ear posture, her arms uplifted in honour to the Goddess, while the other gothi/gydja kneels before her holding the Ear shaped staff.

- As the gydja sings the rune-song of Ear, the Ear staff is plunged into the earth to awaken the earth dragon, and this chant is read three times:

  Cum saxum saxorum
  In duersum montum oparum da,
  In aetibulum
  In quinatum - DRACONIS

- After this, all participant walks the spiral path carrying a bundle of wood, which they place, teepee like, on the wood pile. When enough wood has been placed, it is lit.
- Once the fire is fully ablaze, the spirit of Nidhogg will manifest in the flames as a firedrake, but also assuming any form it chooses. Hela may also choose to manifest.
- On receiving the blessing of the Rokkr energies through a manifestation, a single goblet of a sacred drink is poured. In alphabetical order (or reversed alphabetical order), each participant approaches the fire individually and sprinkles a little of the liquid as a libation, and then takes a sip of their own. Their offering is sacrificed in the fire, while a personal prayer/chant can be said/sung as it burns, before a closing sip is taken.
- After all have made their offering, one participant douses the octagram with an accelerant, and sets it alight.
- All participants remain until the fire extinguishes, using the energies raised for whatever purpose they desire. Runes can be cast, meditation engaged in, and magickal implements and talismans can be charged.
- When the fire goes out, all participants retire to reflect on the experience, adapting the energies to the creation of art or music that reflects it.

***

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<th>Quarter</th>
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<td>Kelp</td>
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<td>Hemlock</td>
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<td>Lovage Root</td>
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<tr>
<td>Fly Agaric</td>
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<tr>
<td>Lysergic Acid</td>
<td>Pine</td>
<td>Pine</td>
<td>Priest</td>
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<tr>
<td>Mescal</td>
<td>Narcissus</td>
<td>Narcissus</td>
<td>Master of Temple</td>
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<th>Magickal Application</th>
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<tr>
<td>Dark Shamanism, destructive magick.</td>
<td>Pentacle: Mirror</td>
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<tr>
<td>Unleashing potential via pathworking.</td>
<td>Sword: Sword</td>
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### Appendix I: Rokkr Correspondences

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<th>Key Body Points</th>
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<td>Genitals</td>
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<tr>
<td>Mousa/High Priestess</td>
<td>Youth 14-28</td>
<td>Feet</td>
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<tr>
<td>Warrior</td>
<td>Adulthood 28-48</td>
<td>Heart (Chest)</td>
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<tr>
<td>Magus</td>
<td>Old Age 48-70</td>
<td>Throat (Head)</td>
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<th>Numerical Value</th>
<th>Second nature</th>
<th>Metal</th>
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<tr>
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<td>117 (9)</td>
<td>Nidhogg</td>
<td>Copper</td>
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<tr>
<td>Dark Goddess</td>
<td>53 (8)</td>
<td>Angrboda</td>
<td>Lead</td>
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<tr>
<td>Trickster</td>
<td>61 (7)</td>
<td>Surt</td>
<td>Gold</td>
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<td>The Beast</td>
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<td>Garm</td>
<td>Iron</td>
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<th>Clock Times</th>
<th>Preferable Day</th>
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<td>Friday</td>
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<tr>
<td></td>
<td>Aquilo</td>
<td>01:30-04:30</td>
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<tr>
<td>Obsidian</td>
<td>Auster</td>
<td>10:30-13:30</td>
<td>Saturday</td>
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<td>Africus</td>
<td>13:30-16:30</td>
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<td>Onyx</td>
<td>Solanus</td>
<td>04:30-07:30</td>
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<td>Eurus</td>
<td>07:30-10:30</td>
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<td>Tourmaline</td>
<td>Favonius</td>
<td>16:30-19:30</td>
<td>Wednesday</td>
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<td>Cautus</td>
<td>19:30-22:30</td>
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<th>Tides (English)</th>
<th>Tides (Anglo-Saxon)</th>
<th>Light Aspect</th>
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<tr>
<td>Midnight</td>
<td>Mid Niht</td>
<td>Thor</td>
</tr>
<tr>
<td>Uht</td>
<td>Ofanverth Nott</td>
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<tr>
<td>Noontide</td>
<td>Mid Daeg</td>
<td>Nerthus</td>
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<tr>
<td>Undorne</td>
<td>Ofanverthr Dagr</td>
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<td>Morgan</td>
<td>Balder</td>
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<td>Undernoon</td>
<td>Daeg Mael</td>
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<td>Midaften</td>
<td>Odin</td>
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<td>Nighttide</td>
<td>Ondverth Nott</td>
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<th>Runic Half-Month</th>
<th>Symbol of Aeon</th>
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<tr>
<td>20th March (Northern)</td>
<td>Berkano</td>
<td>Dragon</td>
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<tr>
<td>10th July</td>
<td>Uruz</td>
<td>Horned Beast</td>
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<tr>
<td>1st April</td>
<td>Ehwaz</td>
<td>Eagle</td>
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<tr>
<td>14th October (Northern)</td>
<td>Wunjo</td>
<td>Sun</td>
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### Element

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<th>ANGRBODA</th>
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<th>Ice Blue</th>
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<tr>
<td>SURT</td>
<td>Spirit</td>
<td>Sowelho</td>
<td>Masculine</td>
<td>Within</td>
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<tr>
<td>NIDHOGG</td>
<td>Chaos</td>
<td>Nauthiz</td>
<td>Neuter</td>
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<td>Alder</td>
<td>Henbane</td>
<td>Sagittarius/Pisces</td>
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<td>Bear</td>
<td>Juniper</td>
<td>Mistletoe</td>
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<tr>
<td>Saturn</td>
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<td>Beech</td>
<td>Snakeroot</td>
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<td>Steel</td>
<td>Civit</td>
<td>Haematite</td>
<td>Eucalyptus</td>
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### Preferable Day

| Thursday | 95 (5) | Drum: Drum |
| Tuesday  | 40 (4) | Torch: Candle |
| Monday   | 91 (10) | Orb: Sphere |

### Light Aspect

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<th>Dark Mother</th>
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<tr>
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<tr>
<td>All</td>
<td>Earth Dragon</td>
<td>Kozmic</td>
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</tbody>
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**APPENDIX II: GLOSSARY**

*aegir* - terror

*alag* - on-lay

*alfreka* - desecrate, to drive away elves

*blaeti* - sacrifice

*bok* - book

*cennan* - to know (AS)

*cnawan-lac* - perfect knowledge (gnosis) (AS)

*cupa* - font-like basin for ritual purpose

*disablot* - sacrifice to a goddess or goddesses

*disir* - goddesses

*drasil* - horse or steed

*dream* - dream

*ehwa* - eternity (OHG)

*ehwe* - transmission

*eis* - ice ([E])

*Elivagar* - the twelve rivers of Nifelheim

*Elvidner* - the hall of Hela

*ermin* - whole, universal (OHG)

*etin* - giant

*feigur* - bound to die

*flyfot* - swastika (AS)

*framsyn* - far-sighted

*fyiglia* - follower, guardian spirit/totem

*fyIGHLyka* - female manifestation of fyiglia

*galdr* - magickal spells, chants.

*Gastropnir* - Guest-strangler. The wall around Lyfjaberg.

*gaun* - cupped hands

*gina* - charged with sacred potency

*Gjall* - resounding river of Helheim

*Gjallarbru* - the name of the bridge over Gjall

*Gothis* - Priest

*Gyja* - Priestess

*Hagziisa* - hedge-sitter, root of hexe

*hallagaz* - full of sacred potency

*hamfarir* - shape changing/mutable body form

*hamingja* - mutable magickal energy

*helauja* - blessings of Hela

*Heldrasil* - the World Tree

*helish* - literally holy, derived from the Danish heilig

*Helvegr* - the Hel-way, road to Helheim

*hexe* - witch (MG)

*hiaut* - blood

*hollenzof* - Hela's bread

*holt* - forest

*hurgar* - holy place

*howe* - burial mound

*Hrinthurs* - frost giants

*Huldu* - Hela's wood nymphs

*Hvergelmir* - the roaring well in Nifelheim

*iorth* - the Earth

*kannjan* - knowledge (G)

*kna-leikr* - perfect knowledge (Gnosis) (Q1)

(124)
*kunnandi - knowledge (Ol)
*kunta - cunt, vagina of the goddess (ON)
*kunte - cunt, vagina of the goddess (OF)
*lekjaz - enchanter (OHG)
*lindhorm - carved dragon-like patterns
*loegr - invasive magick
*Lyfjaerg - Mount of Healing. The abode of Menglad.
*mattr - personal beneficial force
*mogen - personal magickal power
*minne - memory toast
*nithsong - cursing pole, also called neidstang
*Nyrrir - weavers, the Norns
*Odainsakar - the regenerative form of Helheim
*ofreskr - second-sighted
*ond - the vital breath
*orlog - fate or destiny
*radha - read, interpret runes and portents
*rame - ice
*rjoda - to reddn
*rokkr - twilight, shadows, obscurity
*sal - soul
*Seligen - women of the goddess Frau Saelda
*sigr - victory (ON)
*Sindur - dusk (a giantess of that name)
*Sjora - female water spirit
*Skogsra - female wood spirit
*skuggi - shadow
*the Gift - a name for the Fly Agaric mushroom
*thurs - giant
*tliufi - the depths, the Abyss (OHG)
*Totrunar - necromancer (OHG)
*Troumrater - interpreter of dreams (OHG)
*ungandiz - magickally protected
*ur - prefix meaning primal or proto
*valnad - alternative Swedish name for the fylgia
*vardogr - alternative Norwegian name for the fylgia.
*vardtrad - protective plant
*vardlokkur - warlock
*volva - wise woman, seeress
*waelceasig - the raven, root word of Valkyrie
*whaz - sanctified
*whihyan - to sanctify
*wod - divine inspiration
*woivre - earth dragons (Kundalini)
*Zauberer - sorcerer (MG)

AS- Anglo-Saxon
G- Gothic
IE- Indo European
MG- Modern German
OF- Old Frisian
OHG- Old High German
OICE- Old Icelandic
ON- Old Norse
APPENDIX III: RAGNAROK

The following extracts, from the *Voluspa*, depict Ragnarok, the centrical act in Rokkr magick. Translation by J. Simpson.

In the east in Ironwood sat the old hag,
Fenrir's wolf-brood rearing
Of whom would come one to destroy the sun,
In troll-like shape appearing.

He gorges on lives of death-doomed men,
Reddens the skies with gore;
The summer sun darkens, wild storms arise—
Do you seek to know yet more?

Gay on the burial-mound Eggthir harped,
Guarding the old hag's herds;
Above him crowed the bright red cock
In the forest of the birds.

And Goldencomb crowed for the gods, to wake
Heroes in Odin's hall;
But another cock crowed down under the earth
The rusty-black cock of Hel.

Garm barks loud at the gates of Hel;
Bonds all break; the wolf runs free;
Much knowledge have I, and I see far off
The doom of the gods of victory.

Kinsmen dishonour their kinship's bonds,
Brother fights to slay brother;
All grows cruel and harsh on earth,
No man will spare another.

The age of halberds, the age of swords;
Every shield now smashes;
The age of storm-winds, the age of wolves,
Before the whole world crashes.

Destined death is proclaimed aloud
By the ancient Gjallarhorn;
Heimdall blows loud, and high aloft
Is raised that warning horn.

Yggdrasil trembles, that towering ash,
Loud groans that ancient tree;
All those who tread the paths of the dead
Feel fear; the giant breaks free.

Garm barks loud at the gates of Hel;
Bonds all break; the wolf runs free;
Much knowledge have I, and I see far off
The doom of the gods of victory.

(128)
Hrym drives from the east, his shield held high;
    The Great Snake lashes the sea,
    Writhing and raging in monster's rage;
    The Ship of the Dead rides free;
    The eagle will shriek, and with yellow beak
    Will slash each dead body.

The Ship comes from the east, and Muspel's men
    Are coming across the sea;
    Monsters are coming, and all the wolves;
    The steersman is Loki.

How fare the gods now? How fare the elves?
    All Giant-Land shall roar;
    Cliff-dwarfs groan by their doors of stone—
    Do you seek to know yet more?

Surt comes from the south, and fire he brings,
    Branches and twigs to ravage;
    From his sword light blazes to be a sun
    To all the gods of carnage.

Heroes now tread the paths of the dead;
    Trolls to ruin tumble;
    The skies are split and are torn apart,
    Rock-towers crash and crumble.

Then comes the second sorrow of Hlin,
    When Odin goes forth to fight
Against the wolf (bright Frey fights Surt),
    For there dies Frigg's delight.

Then Odin's son shall face the wolf,
    His son, the mighty Vidar;
He drives his sword to the monster's heart,
    Take vengeance for his father.

Then comes Thor to meet the Snake,
    Strikes it dead in his wrath—
All men shall flee from their homesteads then—
    Nine paces Thor steps forth
With ebbing strength, away from the Snake,
    Dauntless in face of death.

The sun grows black, earth sinks in the sea,
    The bright stars fade from the sky;
Fires and fumes are raging; to heaven itself
    The flickering heat leaps high.

Garm barks loud at the gates of Hel;
    Bonds all break; the wolf runs free;
Much knowledge have I, and I see far off
    The doom of the gods of victory.

(127)
Yet I see earth rise from the waves again,
Green now for evermore;
The waterfalls flow, and the eagle flies
Hunting fish along the shore.

The great gods meet on Idavoll;
They recall the high deeds done,
Speak of the huge world-circling Snake,
Of the old runes Odin won.

And once again in the grass are found
Draughtsmen all of gold,
The wondrous draughtsmen the gods had owned
In the earliest days of old.

Fields will spring up though no seed is sown,
There is cure for each sorrow sore;
Balder will come, and with Hodur shall dwell—
Do you seek to know yet more?

I see a hall all thatched with gold
Stand fairer than the sun;
There just men shall live and rejoice in bliss
While endless ages run.

The dragon of darkness comes flying there,
Bright snake from the world below,
Flies over fields with a corpse on his wings—
Now must she sink low.

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APPENDIX IV: GUIDED PATHWORKING

Guided pathworking is one of the most popular contemporary forms of practical magick. It provides a framework in which the practitioner of magick, particularly the beginner, can experience various kozmic worlds and forms. Visualization as it occurs in guided pathworking is not based specifically on any ancient technique. Instead it stems from the practice of vivid belief, in which the culture's mythological cycles and sequences were so entrenched within the collective mind that they maintained a sense of permanent reality.

Because such a connection with the cycles of the kozmos is no longer a part of Western society, the use of pathworking and visualisation are basic ways that we can connect back in to this cycle of mythic reality. The following pathworking, intended for a group performance, introduces workers to the basic archetypal structure of the underworld, providing them with a formula within which they can experience, and later on use, the powers of Hela's realm.

The pathworking should be undertaken in comfortable place, with participants sitting in a circle around a central table or pentacle, on which each person places a token or talisman that represents them. One person should be given the task of reading the text, or it can be recorded on audio tape before hand. A recording of this pathworking, with other pieces of shamanic music, is included on an audio accompaniment to The Rokkrbok. Send $8us to Shadowlight Kommunikations.

Following the completion of this pathworking, full records of the entire experience should be made, and then discussed with the other participants.

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As we sit in this room, we begin to slowly sense the power of The Lady as She makes Her presence known. The sounds of the underworld seem to rise up from the earth and begin to shake the walls that surround us. Slowly the room dissipates and we find ourselves seated around a stonelined hole in the ground, a well, beneath the night sky. Surrounding us is a ring of standing stones in the centre of a large clearing that is bordered by dense forest.

(Pause)

Looking into the well, we see that the water is black like shining obsidian, perfectly still and unmarked by ripples. In its surface, we can clearly see the images of the stars and constellations reflected from above, and in confirmation we look up at the sky and see these same stars. We observe which stars appear, and note their placing.

From one bright star, a silver beam of light shoots forth, heading across the night sky towards us. Streaming across the horizon, it enters the centre of the well, making the black waters part and disappear like smoke. With the waters gone, we discover that the well contains a spiral staircase which descends deep into the earth. Its steps are carved out of the rock of the well and are worn by the centuries. The
steps circle downwards, but their destination is obscured as they disappear in the murky gloom below.

One by one, we enter the well, and single file we begin to make our way down the steps, into the earth. Feeling our way along the circular wall of the well, we discover that its surface is pleasantly warm, emitting the power of the earth. The steps beneath us also give off a comforting warmth, which seeps reassuringly through the soles of our shoes. Above us, we see the hole of the night sky gradually recede as we descend deeper and deeper into the earth. The heat from the well rises until our bodies can sense its energy filling each of us with a sense of power and a sense of things to come.

As we reach the bottom of the staircase, we come upon an oval shaped opening, just wide enough for only one person to pass through at a time. It seems to be both a natural cleft, and a carved gateway, for above it is a single sigil, carved into the rock. Individually, we acknowledge the sigil and breath it into our essence, realizing as we do it that this is the gateway to the outer realm of Hela, and to enter requires the dedication to continue until we reach Her inner sanctum. One by one we make our way through the entrance and find ourselves in a huge cavern which reaches off into the distance. It is hung with stalactites, while the questing roots of trees push through the roof. Barely four metres from where we stand flows a raging river, its opposite bank can only just be seen, and its water is as black as ink. It is impassable and appears to flow in an arc, surrounding a vast island. Both the river's point of origin, and its destination cannot be seen, obscured by a silvery mist that hangs in the distance. The entire chamber is lit with a silverish glow, but this glow does not appear to have any source. We stand and pause for a moment, as we take in this underground realm which we have entered.

Suddenly across the raging river a causeway of calm water seems to magickally rise, as the rest of the river rushes on before and after it. Flashes of silver dust seem to dance above the calm water as a tall figure on a small boat steadily pushes her way across the water towards us, holding a single oar. She is dressed in a flowing cape that obscures her features, apart from her white chin that can just be seen beneath the hood. She is a psychopomp, and will grant passage across the river. As she lands on the bank and steps off lightly, leaving one foot on the bow of her boat, and we see that she is carrying a basket under one arm and we crane our necks to see what it holds.

She faces us and declares that all must traverse the river alone, and all must offer something in return for the honour of passing the way few mortals may ever come. One by one we approach her and whisper our offering. If she accepts it she reaches into her basket and gives us a gift, before ferrying each of us across the river, where we wait for the others to cross over.

(Long Pause)

(130)
When all who have been accepted are gathered on the bank, the psychopomp takes her oar as a wand, and waves it before our eyes at the mist that swirls around us. With a sweeping hand she silently reveals the image that has now appeared out of the mist. It is a mass of nine pathways that spiral in on each other rising into a tower. These pathways are so convoluted that there seems to be hundreds of them. While the paths appear to be of human construction, they give a strong impression of being strangely organic, seeming to breathe with a life of their own. At the end of each pathway is a door bearing a faint sigil. Without using words, the psychopomp instructs us to each select a path, follow it, and to enter the rooms that lie behind each of the doors. We are to each experience a different reality in the room that Wyrd selects for us. She tells us that at an allotted time we will be called from the room to rejoin the group.

Called from our rooms, we find ourselves at the bottom of the paths standing before another being who assumes whatever shape we first see it as. The being bids us follow it and we travel along a winding path that slowly begins to turn into a trench, carved from obsidian, which gradually grows deeper and deeper. Finally we find that the trench has become an enclosing tunnel and we are now fully enveloped in a passage of stone. The silvery light still surrounds us, but now it fluctuates flashing on and off. We travel through the tunnel towards a tiny point of light ahead of us.

Reaching the end of the tunnel, we are confronted by a sheer wall of polished obsidian. Two blazing torches sit at either end of the wall, casting dancing shadows across the shiny stone. The guide instructs us to gaze into the stone wall and scry for visions. As we approach the wall the being begins to shimmer, its body becoming translucent as it fades into the shadows.

(Pause)

When we have all scryed into the wall, it suddenly opens, parting like a giant door. Before us is a long throne room, in which mist swirls amongst stalagmites that border an aisle leading to a distant throne. Up ahead, shrouded in the mist sits Hela herself. We know that we must approach her as individuals, to ask Her what we need to know, and to receive what She desires to impart. And then to leave when She bids us to, or when our Wyrd informs us to.

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Additional Notes: Workers should make precise records of all sigils encountered, especially those seen collectively. They can be used later for additional pathworkings, ensuring that this singular experience becomes multi-faceted, and is used as an inspirational source long after the event.

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APPENDIX V: ASTROLOGICAL PATRONS

Rokkr magic is usually based on the use of patron deities who are chosen by a practitioner, or the entities themselves choose the practitioner. When choosing a patron, one of the best ways is to see which deity applies to your astrological signs. All Rokkr beings have astrological components ranging from planets, stars and constellations. These correspond to birth dates, giving those born under them their patronage.

HELA: The specific planet associated with Hela is the Moon, and so this corresponds to those people ruled astrologically by the Moon, namely those born under the star sign of Gjall (Cancer). Hela is also associated with the constellation of The Nightmare (Pegasus) which is a lost sign for anyone born between March 13 and April 1. Similarly the constellation of Elivagar (Eridanus) is a sign connected to Hela, and aligns with people born March 1-12, April 1-18, and May 9-15.

IORMUNGAND: The planet of Iormungand is Venus, and thus, she corresponds to people with the signs of Fimbultuthul (Taurus), and Svol (Libra). Iormungand is also found in the sky as the classical constellation of Hydra, which is the lost sign for people born August 16-23.

FENRIR: The planet of Fenrir is Mercury making him patron of people with the signs Gunnhthra (Gemini), and Fjorm (Virgo).

LOKI: The planet of Loki is the Sun, and he thus corresponds to people with Ylg (Leo) as their sign. He is also found in the twin constellations of Loki And Garm (Canis Major/Canis Minor), which is the lost star sign for people born between June 28 and July 7, and July 18-25. Loki can also be seen in the Naglfar (Argo Navis) constellation, as can Hela, which is attributed to people born July 8-17, and September 22-28.

ANGRBODA: Angrboda’s planet is Jupiter, which gives her the rulership of people born under the zodiac signs of Geirvimiul (Sagittarius) and Sylg (Pisces), although this is also ruled by the planet Ran (Neptune). Angrboda further appears as the classical constellation of Andromeda, which is attributed to people born between April 2-9.

SURT: The planet of Surt is fiery Mars, giving him rulership of the signs Leiptr (Aries), and Slidr (Scorpio), although this is also governed by the second planet of Hela (Plutos). Surt also appears as the classical constellation of Bootes, which is the lost sign of people born from October 12-26.

NIDHOGG: The planet of Nidhogg is Saturn, and so rules over the signs of Vid (Capricorn), and Hrid (Aquarius), although this is also ruled by the planet Urd (Uranus). Nidhogg also appears as the constellation of Draco, which is aligned with people born July 26-August 7, and December 17-23.