

:Volsungadrekka:

The Dragon and the Awakened Psyche



**Published exclusively for members of the
Order of Apep**

By

DV Graal

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I. Introduction

The title: *Volsungadrekka* is an Old Norse term for the drink of the Volsungs, this is a kenning for the Dragon's Venomous Blood. Sigurd drank and was able to understand the speech of birds. This activity is synonymous with an awakened psyche and of interest to the Order of Apep.

Following the call to conduct workings to re constitute the Order of Apep from Fafnir, I set about bringing into focus the mysterious figure of the Dragon from the Germanic world. A creature that has suffered in much the same way as Apep did in Egypt, from very bad press. Armed with the Drachenknut as the personal symbol of my quest, I conducted the first of a series of workings to focus on our patron egregore, this commenced in the very early hours of the morning on the 21st of November.

In order to define the Serpent and Dragon myths in the world, I found that it would be incomplete without the indigenous mythology of the Germanic peoples. Physically, their reminders survive on memorial stones all over Scandinavia as entwined beasts marked with Runes and the preserved wooden dragon headed prows of the Viking longships.

The oral tradition has also survived in the form of Folktales and mythology. These literary sources offer a wealth of information and I have drawn upon both the Anglo Saxon and Old Norse in this study.

Other areas within the scope of this work have been brought into focus for the first time, to meet the objectives of the Order Work. Therefore, an understanding of the concept of Time as viewed by the Germanic peoples and how such a view can be used as a matrix for Recreation and

Remanifestation.

The journey and experience that is called initiation is also examined from the perspective of the myth of Sigurd and remanifested through the conscious application of the nine-fold pattern that is our Order symbol. Also, included are the lore of the psychosomatic mind body soul, and an assessment of the role of the Dragon as a fetch animal and the immortality of the awakened psyche are explained through the lens of the Dragon.

First and foremost, this is a working document that you are encouraged to use. There are many specific technical terms mentioned that should be understood by the individual using the Reading List at the end of the booklet. I have deliberately avoided making comparisons to other traditions and mythologies in order to remain focussed on the Germanic reptilian and the context in which it is found.

II. Time and Space

Our understanding or perception of Time in the post-modern era is based upon the Classical world's view of linearity. Linearity is the procession of steps, stages or phases that follows a set pattern. It is ordered and fixed and therefore does not allow for the heretical process of the non-linear activity of transformational magic known as the Left Hand Path. Such activities are the application of consciousness, The Black Flame.

Linearity may then be defined as a process of nature and natural cycles, natural law or the Law of God and something that we must stand contra

world is quite fixed on the future but without any idea of the past, they simply live in the self-gratifying NOW and I await the disastrous consequences with a sense of dread.

Linear time as it reckoned today is based upon the observation of the diurnal path of the sun and creation myths have reflected on this. Those magi that really understood the tides and cycles of the worlds watched the stars at night and saw that the Dragon protected the invisible pole in the guise of the constellation of Draconis. In the Germanic tribes where the whole society was based upon the Heroic, the power of the Dragon had to be forced underground as the adversary of super-men. Even so the sun worshippers of monotheism finally won the day and branded the gods of self-illumination, daemons and forced them to go underground as well!

The archaic Germanic view of time on the other hand is quite different. Based upon the three principles of:

Urdhr - Ideal reality

Skuld - Non-Past, shall

Verdandi - Turn out or become

These principles may also be understood as

Urdhr - The Ideal

Skuld - That which is conditioned by the Ideal

Verdandi - Moment of Absolute freedom

These concepts may be illustrated using the indigenous Germanic symbol of the Valknutr:

Here the Past and Non Past are aligned vertically whilst the Moment of Absolute Freedom is to the side and outside of the Time Space continuum.

Taking this understanding further, Urdhr, the Norm of the past or origin is the Ideal Reality, the Wellspring or origin of *wyrd* or *orlog*. This may help to explain why in his book *The Well and the Tree*, Paul C. Bauschatz suggests that the three wells of Germanic mythology; Urdhr, Mimir and Hvergelmir are really one well seen from three different perspectives.

By establishing good reviewing skills and assessing those things that have past, we are able to see those events, good and bad that have been essential to our development and look to recreate them.

Verdandi, the Norm of the Present, establishes the turning out or becoming as a direct result of the Ideal Reality, this is the moment of absolute freedom and this is the realm or sacred space where the initiate operates. The complete freedom in the present must be used positively to effect transformation.

As initiates, we are controlling elements but are also the aim of the transformation; it then follows that we must consciously control by putting process into place to identify this proving experience. So SHALL it be!

Skuld the Norm that is often missing in the tales of the Nornir and literally means "shall". It has been mooted by Glenn A. Magee in his article *The Well of Urth and the Will of Man (RUNA Issue 9)* that the final element of the Germanic concept of Time was not of interest to the Germanic people, hence Skuld's scarce appearance.

The concept of Non-Past the realm of expectation and potential may be understood as potential or the wellspring of dynamic potential. For those that understood Don Webb's *Uncle Setnakt's Essential Guide to the Left Hand Path*, the first stage of Chaos is sown with the seed of Victory. The other stages are the aspects of becoming, the journey the initiatory steps. Only by following the map of ourselves, and working at it ceaselessly do we truly become who we are. In the words of the German mystic, Guido Von List "use thy destiny, do not strive against it!"

Associated with the concept of time and of importance to the Order of Apep is the concept of space. Within the Germanic tradition, there are two distinct terms; *Ginnung* meaning void of illusion is similar to the *Mehen* of Egypt but not quite the same. This is the cosmogonic root of creation in the North.

The other type of space is the sacred space Old Norse - *ve*, it is also a state of being, *wihaz*, and any ritual working should be approached as a direct contradiction to our perceptions of Time and Space. Dependent on the state of mind of the individual, time may be either side stepped rather than accelerated or decelerated. If the state of *wihaz* is entered deeply enough, there may well be a sense of sheer terror achieved. This is not a venture for the faint hearted and definitely not for the uninitiated. Through cultivation of the sacred space within the Self, comes the connection with the following spirit or Fylgja, the magical link between phenomenon and numinous.

To summarise this process, in order for the initiate to work any magic, there must be an aim, this aim is conditioned and determined by the ideal and ALL of its elements. Through a process or journey that is experienced through the very soul and proved out and tested in the flesh.

This is the transformation as understood of the paradigm of the Dragon.

III. The Dragon and the Dead

The Dragon is often associated with the dead and much study has been carried out by the academic world on the folklore associated with the Dragon. Of particular note is the work of HR Ellis Davidson in her essay *The Hill and the Dragon, Folklore 61 1950*. Reproduced in *Gods and Myths of Northern Europe*.

In this essay Davidson states that the Dragon was “regarded as the guardian of the burial mound, and so it is described in the Old English poem *Beowulf*:

Ancient in years, he mounts guard over the heathen gold; yet he is not one whit the better for it.

2276-7

Davidson also implies that the soul of the man buried in the mound transforms into a dragon to guard his booty. In the *Voluspa*, Nidhoggr the dragon is seen as one that is devouring death, which gives the initiate a clue to one of the Dragon’s many mysteries and how transformation may be effected using the Dragon.

Davidson also suggests that the “vigorous life” imbued within the Dragon is indicative of the importance it held in the rituals concerning the dead.

As to where this Dragon originates, this may be as elusive as from what roots Yggdrasill rises.

There are several possible conclusions that may be drawn:

- 1) Nidhoggr is an aspect of Jordmungandr.
- 2) The Dragon pre-existed and survives *ragnarok*.
- 3) The Dragon just appeared at some point in the cosmogonic process.

Indeed, the last verse of the *Voluspa* 57 which are last words written in the Edda reads as thus:

*Now rides the Strong One to Rainbow Door,
Powerful from heaven, the All-Ruler:
From the depths below a drake comes flying,
The Dark Dragon from Darkfell,
Bears on his pinions the bodies of men,
Soars overhead, I sink now.*

The Listian phrase of, "Fear not death it cannot kill you" seems quite absurd until the mythology surrounding the Dragon is understood.

Heroic cultures the world over viewed death as a transitory phase in the cycle of rebirth and the Germanics were no exception. In the myth of Sigurd, Sigmund is said to *aptrborinn* (reborn/afterborn/remanifest) through his son and bloodline. This is suggestive of a form of reincarnation of certain attributes of the soul.

If you have Warriors that train regularly with real weapons facing each other in real combat, they know the risks but also the skills to survive. Place into this equation a belief system that honours those killed in battle and you have an indomitable force that are fanatical about warfare with unquestioning heroism.

In this context the function of the Dragon is that of destroyer of the physical and some metaphysical aspects of the psychosomatic complex, as with all things intrinsically runic though, there are many more mysteries hidden therein.



IV. The Scaly Skin of the Awakened Psyche

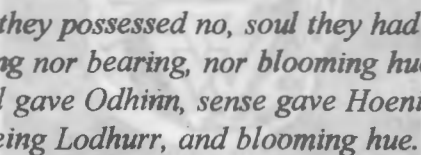
For some the following may seem to be rather technical in nature. However, no study of the awakened psyche would be complete without reference to the soul lore. Indeed, if we are to truly live our lives and understand the Birth-Life-Death-Remanifestation cycles, we must be conversant with such technical matters. Then we may undergo the immortalisation of the Hero in the minds of the people and attain a certain state of Isolate Intelligence.

What I am really saying is that if Fafnir was thought to be a heretic for suggesting reincarnation in the old regime, then they would be setting up the stake and lighting the tinder for me!

On a more serious note, a study of the awakened psyche has to have a foundation and others and myself have worked this foundation over the last few decades so that a more realistic understanding may be recounted.

The primary source information relating to the psychosomatic complex is taken from the notes of a lecture delivered by Ingrid Fisher to the Rune Gild in 2001.

Voluspa 18;



*Sense they possessed no, soul they had not,
Being nor bearing, nor blooming hue;
Soul gave Odhinn, sense gave Hoenir,
Being Lodhurr, and blooming hue.*

Odhinn gives *ond* the soul also known as the breath of life. Hoenir infuses *Odr*; this is the experience of ecstasy or the faculties to understand this *experience*. Lodhurr gives *lik*; complexion and appearance. Lodhurr the 'wanderer' is oft times compared to Loki whilst this fails the etymological test, this does not discount him.

So far we have three aspects of the complex:

Ond Life breath

Odr Faculties to *experience* the ecstatic

Lik Complexion and appearance

Then we are introduced through Odhinn to other faculties associated with cognosis; *hugr* meaning mind and *minni* meaning memory. These are the names of the ravens of Odhinn; *huginn* and *munnin*.

Hamr, the image forming metaphysical substance that the initiate may use for shape shifting. In some cases in the myths, the malevolent beings created by Odhinn with Loki performing *ergi* or ritual homosexual magic take on their own wills and when loosed upon the realms or worlds, are capable of destroying the gods themselves.

Hamingja understood as luck as a metaphysical element similar but not the same as karma. This luck can be generated by doing heroic things or acting in a truthful manner. It is also similar to the *fylgja* as it is thought able to pass along family and clanic lines, Father to son; Sigmund to Sigurd.

The *sal* or soul is thought to be the shadow self. Or the realm of past ideas not used or dead. This area of the complex is also The Dragon's Lair.

The *fylgja* or fetch is the following spirit that has to be experienced by the individual. It can be seen in three variations, animal, real or imaginary, contra-sexual or as a symbol that projects from persons of great power. This is the *Valkyrie*, but also the horse and of the utmost importance!

All these components make the Rune master exaltation of *:ek:* or "I am", a sort of quasi-divine ego. The essentials for this ego survival are still the subject of my ongoing investigation and experience.

Each part of the soul also corresponds with one of the nine worlds and it is useful for those that have a distinct interest in the Germanic tradition to explore this further. Although for our purposes the *sal* is the focus as it is the home of Nidhoggr and the well Hvergelmir.

Further references to the fetch but specific to the serpent or dragon are found in the 1935 Cambridge University Press publication: *Dreams in Old Norse Literature and Their Affinities in Folklore*, Georgia Kelchner examines the dragon and snake as a fetch animal in dreams.

"The viper or snake fetch figures both as an evil or hostile person, as in Gísla Saga Súrssonar, and as a descendant, as in Biskupa Sögur"

To dream of snakes in this context indicates both the evil or hostile intent but also a descendant. Kelchner continues:

"Norwegian folklore gives us what may be the converse of this: To dream of snakes always means something good"

"A Dragon from a Danish story, standing for plurality of robbers, or their intention, is the only affinity found with the dragon fetch of the Fornaldarsögur"

From the *Fornaldarsögur* in a verse suggestive of divination by dreams we hear:

'that a hideous dragon has dragged them (two little brothers) to its lair in the forest'. The same summer the boys are carried off by robber.'

Therefore, the appearance of serpents and/or dragons in dreams was a highly subjective view that was regional as opposed to any specific lore.



V. The Dragon's Blood

In *Studia Germanica*, S. E. Flowers draws particular reference to the Old Norse terms of *Blod* and *sveiti* meaning Blood and Venom respectively and the manner in which they are almost interchangeable terms. Indeed, the blood of the Serpent was thought to be full of venom and his conclusion is that such terms were archaic even to the Germanics.

Sigmund, the father of Sigurd and head of the clan of the Volsungs is the only one to be able to consume the poisonous blood whilst his kin are only able to stand the blood on their skins. This cursed bloodline is a

reminder to the dangers of treading the path of the initiate, only the noble may do so?

Later in the text of the *Volsunga saga*, Flowers comments on the manner that Reginn tells Sigurd to dig a ditch and stab Fafnir as he crawls over it. The ditch would drain the blood in this case called *sveiti* (venom) away from him. Odhinn also advises him to dig such ditches. Both images are conducive to Howes, Barrows and other ancient earthworks surrounded by ditches.

This coupled with the tale of *Beowulf* finding his foe, Grendel's blood causes swords to melt, so even in the Anglo-Saxon tradition we have some continuity, located in such a place gives us a hint at the Dragon power contained within.

The Old English terms of *blod* and *attor* are then blood and poison respectively. Flowers' conclusion suggests that in "*Germanic myth, the blood of worms in general and Fafnir in particular is venomous*"

During my performance of the Grand Initiation, I used a hill fort dating from the Iron Age, the earthwork atop of Highdown hill in West Sussex, quite overgrown but commanding a perfect view of the horizon 360 degrees. The session I used it for was the seventh, which is quite reptilian in itself. This earthwork is exactly as one would expect from the descriptions in the story of *Beowulf*, surrounded by a ditch and therefore an ideal outdoor working area.

What I am trying to encourage here is an interest in the magical landscape that surrounds the initiate and making use of it.

From the *Rune Kevels, Spring-Summer edition 1997*, Edred Thorsson commentates upon the operant uses of Land-wights in magic. The *Olafs saga Tryggvasonar* from the *Heimskringla* recalls a Sorcerer sent to an island prior to an invasion force. Upon his arrival, "He saw that all the mountains and hills were full of land-wights, some big and some small." "Then a big Dragon (*dreki*) came down the valley, followed by many serpents, toads and adders that blew poison against him."

To quote from Edred's commentary;

"It should be noted that the idea of the landvaettir was certainly imported.. ..by the Norwegian settlers."

"This is further evidenced by the fact that the serpent or dragon heads commonly used on Viking ships were intended to drive off the landvaettir of countries being invaded. This is why Icelandic law was later to mandate that the dragon heads be removed from the ships when they approached Iceland itself."

Such was the power associated with this mythic creature that the Warriors and warlords adorned their ships with its image to strike fear and terror into the inhabitants of the invaded lands.

The purpose of the Dragon and other wights therefore serves the function of strength and security to the sacred space. This would be a static dynamic, whilst the terrorising aspect of the Dragon would be the active dynamic.

VI. The Dragon's Heart

At the very "heart" of the Germanic Dragon is the Nine-fold articulation of RUNA in Old Norse. Within Chapter 12 of The Book of Leviathan, *De Magie* is the reference to the Magus Word of Stephen E. Flowers: RUNA.

"The ultimate Rune is the objectification or objectifying of the ultimate subject. This would be entry into the ring of RUNA and attainment of the omnijective perspective."

The objectifying of the ultimate subject, our Self is the quest for the Dragon and its mysteries; the Dragon has the omnijective perspective that is sought. This is the icy, distant and detached reptilian view that we seek to achieve or attain as a constant state of being. Within the myths of the North, the figure of Sigurd is worthy of exploration in conjunction with this articulation.

What follows may be understood with some degree by all and at the same time only truly understood by few. This is not done in order to confuse, but by the very nature of RUNA there exists a myriad of further mysteries. Also, as the majority of the work is specifically associated with Runes and the study of them the terms are quite technical. I have attempted to explain these terms as best as the English language permits, although the real understanding comes from working with them both operatively and illustratively.

a's Heart

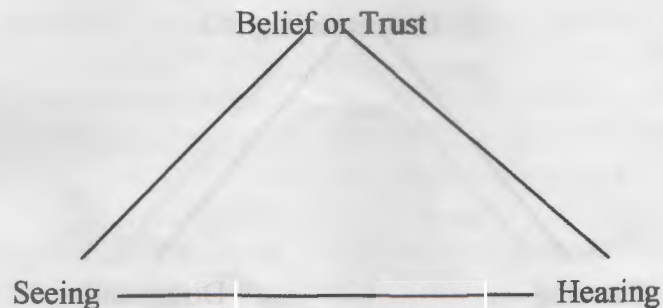
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The triangle of the Subjective perspective:

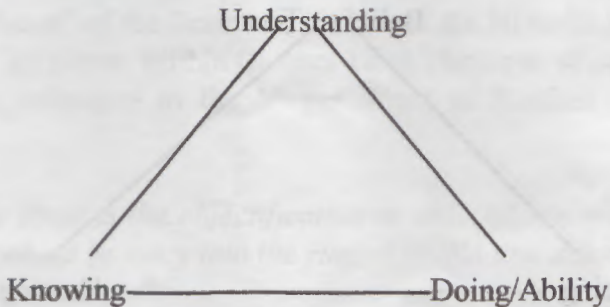


This mode of thought is quite simplistic in that the subject sees and hears things or nature and believes or trusts in them. This state of being is ruled by the five physical senses of smell, touch, sight, hearing and taste. This secret has been shielded from the masses as a mind control technique by the Monotheistic faiths first and now by the Media. This mode of thought or perspective readily doesn't allow the subject to question as they believe and trust in what they are being told.

In the myth of Sigurd, he is fostered at an early age to his maternal uncle Reginn, (meaning advisor) who teaches him Languages, Strategy in battle using *tafl* and the exoteric form of Runology.

Sigurd experiences three realities: *Reynd* meaning experience or reality. By seeing and experiencing the staves, the angles their shapes and numbers he achieves a certain trust in the glyphs. *Reynsla* meaning experience or reality. By hearing the language of the Runes, and how they articulate, he experiences them and speaks them. This allows for the third reality through *Run*, the magical letters now have a certain relevance and truth for him and a third experience or reality is achieved.

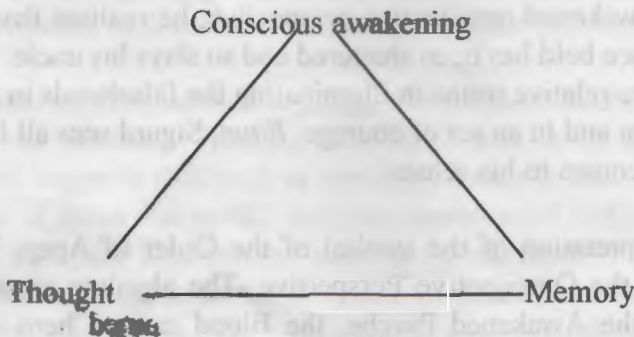
The triangle of Objective perspective



Taking the knowledge of the subject and activating it through doing requires ability and a certain amount of trust in one's Self. This enactment process leads to a deeper understanding of the subject or Self.

Sigurd has a certain amount of knowledge provided to him by his *Runi* meaning male advisor and in this context, Reginn also meaning advisor has taken Sigurd's knowledge to a new level through the further experience and endurance he becomes able to prove himself or *Reyna* and it is up to Sigurd through the rite of passage of becoming a man to activate it. A certain link with the numinous is required and he is afforded magical gifts in the shape of the sword symbolising manhood and a horse signifying power. Sigurd avenges his Father's death and journeys to hinderfell on his horse. He undertakes his Runic awakening and connects with his following spirit or fylgja. She, Brunhild, teaches him the esoteric Rune knowledge. This is his connection with *Runa* meaning female advisor/feminine mystery.

The triangle of Omnijective perspective



Memory is very important to the awakened psyche in that memories arise out of experience of actually doing something. These experiences are of life and it is important to remember this when approaching the transformative process of initiation. Like many, I believed that at the age of sixteen, I knew more about the world than my parents, then by the age of twenty one, they had really caught up with me! This analogy demonstrates that wisdom comes through experience and age working in concert and that the self-delusion that a teenager has falls away through experience of life. Thoughts balanced with memories are the two halves of the brain communicating with each other and this communication is known as Hrafnmal meaning the speech of ravens. The birds of Odhinn symbolising the faculties of mind and memory are this gods primary faculties as they are ours.

When Sigurd slays his own Dragon of delusion, Fafnir, he also partakes of his essence or blood from his "heart" this allows Sigurd to understand the "speech of birds" and he becomes as the Dragon, consciously aware. Therefore, in the Old Norse terms, he investigates through both sides of his brain "talking" and pries into the mysteries of his life, this is *Ryna*. It

is through the work of transformative magical acts or Galdor that he becomes fully conscious, *Raena*. Sigurd remembers the words of Reginn through this awakened omnijective perspective, he realises that the trust that Reginn once held has been shattered and so slays his uncle. The trials of his past have relative truths in illuminating the falsehoods in the words afforded to him and in an act of courage, *Raun*, Sigurd sees all for what it has been and comes to his senses!

My own interpretation of the symbol of the Order of Apep, is of the attainment of the Omnijective Perspective. The absolute consciousness contained in the Awakened Psyche, the Blood stained hero - the Red Magus. Rather than three separate ways of thinking, we are able to see that there are connections between the levels and offer something of great value and use in the noble path of seeking the Dragon and our future states of being.

In the words of Boris Balkan from the film *The Ninth Gate*:

*"I am entering uncharted territory, on the road that leads to equality...
... With GOD"*

VII. The Dragon's Lair

The mythic accounts from the Eddas suggest that the Dragon was more than just a demon of immense proportions as the Egyptians documented Apep.

Located in Niflheim, an icy realm recounted in the myth of the making of the worlds, a misty cold and dark place of stasis. Within this realm is Hvergelmir, described as the source from whence all rivers run.

Dependant upon the source and translator, the number of rivers that are named varies, although my preference is for 40 names as it is the number of degrees required to divide a circle into nine equal parts.

Brian Branston in his *Gods of the North* Thames and Hudson, translates Hvergelmir as meaning “roaring cauldron” and is a geyser. This interpretation suggests that well or spring is dynamic and active rather than a realm of stasis that would share the attributes of Niflhel. Branston goes on to compare Hvergelmir with the greek myth of “Okeanos”. However, the comparison doesn’t explain why there are two concepts, both complimentary. In the North; Hvergelmir and Nidhoggr whilst in the South, there is only the term Okeanos.

Nidhoggr meaning “Dread Biter” is at Hvergelmir under the third root of the world tree: Yggdrasil. Nidhoggr gnaws at this root promoting new vigorous growth.

Grimnismal 35

*More wriggling Worms
Writhe under Yggdrasil
Than any stupid ape would suppose:
Goinn and Moinn
-they're Graftitnir's sons-
Grabakr and Grafolludr
Ofnir and Svafnir
Shall always I think
Tear at the twigs on its trunk*

Grimnismal 36

*Yggdrasill Ash
Has troubles of its own
More than any man knows
The stag bites above,
On the side it rots,
While Nidhoggr gnaws beneath.*

In the *J. I. Young translation of the Prose Edda*, Nidhoggr is translated as “striker that destroys” and the snakes named in the *Grimnismal* as:

Goinn Living in Deep earth

Moinn Dweller on a moor

Grafvitnir Grave Wolf

Ofnir Grey back

Svafnir Field burrower

All of which are suggestive of reptilian descriptions and attributes that the initiate may use.

In later times, the Vikings took on the archaic custom of naming or engendering Dragons with their swords is also of note at this point. Whilst Sword was associated with manhood, it was not the weapon of the common warrior but that of the Noble that fought within the Warlord's retinue. It was therefore a symbol of nobility as the cost of a sword would

be much higher than that of the long handled axe. Not only that, but the craftsmanship and skill of the sword maker was much higher than the normal blacksmith. Bearing in mind that Sigurd's sword was made from the pieces of the blade of his Father Sigmund, this is reminiscent of the pieces that make up a damascened blade.

Names for swords are recounted in the *Skaldskaparsmal*:

Nidhoggr - mean striker

Fafnir - embracer

Guest moin - moor guest

Goinn - Living in deep earth

Such blades looked to contain the Dragon or Serpent's spirit by their ingenious construction. The Sword would have been made from several pieces of metal for lateral and longitude strength and for the keen sharpness. The working of these pieces together made the blade of the Sword patterned with swirls and scales like the Dragon itself.

The Dragon's Lair is also the abode of the bound Loki. However, unlike the other beasts in the mythology that are sired by Loki, there is no reference to the lineage of Nidhoggr, unless we take it as an aspect of the World Serpent.

However, taking the view that this Dragon was pre-existing and that Nidhoggr in the Edda survives Ragnarok, like his counterpart Jordmungaendr that heralds the doom by blowing clouds of poison into the sky. It is by this poison that Thor succumbs to the Serpent and falls back nine

steps whilst the Serpent remains.

Loki himself is bound in Hvergelmir and the venom of the Serpent drips onto him, again suggestive that the Dragon or Serpent is not of Loki's brood, although the serpent is indicative of something operating outside of natural law.

Nidhoggr is also said to be the devourer of the dead or those images and ideas that are dead in the psyche of the living initiate and the complete souls of those that are uninitiated upon physical death. This image is suggestive of an essential process and that it is essential to the realms of the living. Indeed the comparisons drawn earlier in the funerary associations bring this function back into focus.

Therefore, Nidhoggr is performing a primary function of rejuvenation or remanifestation whilst the well spring of Hvergelmir boils with the potential of creation. In the making of the worlds in the Germanic myth is due to the realm of stasis or ice - Nifleheim interacting with Muspellheim the realm of fiery dynamism. What caused Nifleheim to interact with Muspellheim across the Ginnungagap? My answer to this is potential, the same potential that spews from Hvergelmir.

The other more visible serpent in the mythology is that of Jordmungandr, the great serpent that rings the world of Midgard and Loki tempts Thor into fishing for it.

Recounted in *Gods of the North*, Brian Branston translates the *Gylfaginning* passage relating to the World Serpent and Odhinn's only interaction with it:

“ So the Allfather sent word to the gods to kidnap the whelps and lead them to him, and when they did come before him he cast the serpent into the deep sea, where it now lies completely ringing the world. For the old dragon so increased in length and girth that he came full circle and now grips his tail end in his jaws.”

This description of the world serpent is also a reminder of Okeanos or Ouroboros of the Greeks, the “tail-biter”. Odhinn demonstrates the action of throwing the vanquished into water that is another reminder of the activities of throwing captive booty into water, as identified in *Valknutr, 9 Lays of Power*. By the same token, he is casting an idea that is dead into the depths, akin to the function of Niflhel and Nidhoggr’s purpose of eating the “dead” ideas.

Jordmungandr, translated as the “Great Magical Staff” and as Flowers suggest in his commentary on the seal of the nine angles, is indicative of the temporal cosmos and the medieval planets found in John Dee’s work of 1564, *The Hieroglyphic Monad*, from the Dragon Rouge archive.

Therefore it may be seen as the guardian of the connection between the planets and the realm of the fixed stars that so often perplex us. (Kurt Randolph, *Gnosis*, Harper and Row, 1987).

Indeed as stated earlier, the serpentine dragon is in the night sky as Draconis and is the guardian of the Pole (Magical Staff). That rings the world from above.



VIII. Biting the Tail

Rather than write a set of conclusions or summary. I would like to quote from memory some words of wisdom in a posting by Nikolas Schreck on the Order of Apep Elist:

“The Dragon will only yield its secrets to those that have played the game by the rules”

These rules are values and personal ethics or authority. This is a noble calling and only the honourable and true follow this path. Such is the journey on the Left Hand Path that it is the LIFE's work and it goes without saying that this work is without end.

"En er hiartblod Fafnis kom a tungo hanom -ok skildi hann fugsrodd!"

IX. The Reading List and Bibliography

Time and Space

The Well and the Tree, Paul C Bauschatz,

This work is fundamental to understanding the Germanic concepts of Time and essential for anyone working on the Runic Left Hand Path.

RUNA Magazine, Eormensyl Hall, London England.

Subscriptions are available through BM Sorcery, London or available through selected sources in London, Atlantis Bookshop is the best bet. Probably the most balanced periodical on encompassing all aspects of the Germanic Tradition, it gives clarity and definition to the Magus word of Runa and provides a more holistic view. The majority of authors are working initiates and this lends to its weight and depth.

Uncle Setnakt's Essential Guide to the Left Hand Path, Don Webb, Runa Raven Texas

This book teaches you many things and among the important ones, personal authority and taking control of your life and its direction.

The Secret of the Runes, Guido von List, Translated by Stephen E. Flower's, Destiny Books, Vermont

This is a technical examination of the work of a profound Master and

Mystic. Well worth it for the translation alone.

Green Runa, Edred Thorsson, Runa-Raven, 1996.

The terms of Wihaz and Hailgaz are given a full assessment, items of equal importance including the Fourfold and Threefold symbolism in the Germanic Tradition.

The Dragon and the Dead

Gods and Myths of Northern Europe, H.R. Ellis Davidson,

A martini extra dry of a book. Essential for understanding the academic interpretation of the mythology.

The Scaly Skin of the Awakened Psyche

RUNELORE, Edred Thorsson, Samuel Weiser, 1987.

If you wish to examine the Runes in great detail then this will give you everything that you need to get you started. Not just an exoteric assessment but esoteric examinations of the subject matter therein.

Valknutr, 9 Lays of Power, Valgard, Eormensyl Hall Press, 1998

To quote White Dragon magazine's review, "if Edred Thorsson's work is your Horn of Mead then this is for you". Explores aspects of RUNELORE but of particular interest is number lore.

Dreams in Old Norse literature and their affinities in Folklore, Georgia

Dunham Kelchner PHD, Cambridge University Press 1935.

HR Ellis Davidson can be forgiven this is a purely academic work that gives serious insights to the Lore of the Soul. Probably impossible to find, my copy is a photocopy from the Library of UCL.

The Dragon's Heart

The Book of Leviathan, A survival manual of the soul, 8th edition, Various Authors, Temple of Set Inc. various years

Currently being assessed for the Order of Apep, there are many important texts contained in this manuscript. Inspirational and very difficult to put down.

Runarmal I, Stephen Edred Flowers, Runa- Raven Press, 1996

The Magus Word of S.E. Flowers explored in great depth without too many references to the characters in the FUTHARK. A universal book that offers insights not contained in his purely runic books.

The Story of Sigurd the Volsung and the Fall of the Niblungs, William Morris, Ellis and White, 1877.

Although a dated book, it has stood the test of time as being one of the best treatments of the mythology associated with Sigurd. The story of "How Sigurd awoke Brynhild upon Hindfell" is just full of useful operant magical technology and will reward an awakened reader.

Icelandic-English Dictionary, Cleeseby Vigfusson, Clarendon Press, 2nd

edition 1957

Icelandic is so similar to Old Norse that **grammatically only one page of changes is necessary from the Old Norse and Modern Icelandic terms.** The nine Old Norse articulations of Runa are found within its covers, anyone who is serious about working in the Germanic Paradigm must have access to this or better still if you have the resources and the time learn Old Norse!

The Dragon's Blood

Studia Germanica, S.E. Flowers, Runa-Raven Press, 2001.

This work is fundamental to understanding the broader social context of the Sigurd myth its bibliography is worth the price.

The Dragon's Lair

A brief note is apt here; if you are not conversant with Old Norse then you should get as many different translations of the Edda as possible. This will give you a more rounded understanding. Also, the Fafnismal, Volsunga Saga, Voluspá and Skaldskaparsmal are found in the Edda's and they are necessary for understanding the Dragon Fafnir and the heroic figure of Sigurd.

Edda, Snorri Sturluson, (Trans. Faulkes): Everyman, 1995

The Prose Edda, Snorri Sturluson, (Trans. J. I. Young) University of California Press

The Elder Edda, Snorri Sturluson, (Trans. Auden and Taylor): Faber, 1969

Gods of the North, Brian Branston, Thames and Hudson, 1980.

An excellent work that examines the cosmology and nature of the ancient Germanic world.

