

The Vrill of Fashion

by

Siddharta Gargoyle







The Vrill of Fashion

by

Siddharta Gargoyle

with a foreword by Ralf Wronsov



*thou read'st black where I read white*

William Blake

Previous titles by Ralf Wronsov:

*Tractatus Fashionable-Politicus:  
The Political Philosophy of The Current State of Fashion*

*The Mark of Cain:  
The Aesthetic Superiority of the Fashionable*

*The Kaiser:  
A Treatise on Fashion and Power*



Imprints from The Department of State / No. 4  
The Current State of Fashion

First Edition  
October 2015

ISBN: 978-91-980388-2-8

The Current State of Fashion: SelfPassage

Foreword	9
The Vril of Fashion	13
The Rune of Janus	19
Chanel: The Avatara of Janus	23
The Name of Violence	27
Christos and Cain: The polarity of principles	31
Vril, the spiritual power of Vogue	35
Runes and Ruins: The Black Sun	39
Wotan's Warriors of Wogue	43

Appendix: photocopies from Gargoyle's archive



**Foreword**  
**by Ralf Wronsov**

---

*Fashion! Saturn of Nuit,  
The unveiling of the raven sky:  
Only the Beautiful Man and Woman is superior a star.  
The dark light of the Black Sun: Cain and Chrestos.  
Let the true violence of Beauty  
unveil before the Children of men!*

Siddharta Gargoyle

After Hal Vaughan's influential report on Coco Chanel's collaboration with the Nazis during the Second World War, *Sleeping with the Enemy*, Chanel's affairs with the Germans are well known. Recruited in 1941, she became agent F-7124 of the Abwehr, and later SS. She held the code name Westminster, with the mythical etymology as "ruler of the West".

It has long been the belief that the interest in Chanel from the German side was primarily a matter of incompetent peace negotiations with the British, as also suggested by Vaughan's well-researched book. However, there has since the 1980s existed puzzling documents and theories which have taken the historical facts of Chanel's collaborationism deeper, examining the occult roots of power within the domain of fashion and her role in the war.

I thus find it of great value to lay forward the obscure and esoteric research by British historian and occultist Siddharta Gargoyle, a manuscript that has been circulating in the *Völkisch* underground over the last decades. Gargoyle's radical, but well supported idea, was that we must suppose the Germans well un-

derstood the strategic value of the most prominent fashion designer of the time. When they recruited Chanel as an operational asset to the war, the Nazi leadership was after something more effective and useful to their war effort than a fumbling attempt to peace. Gargolye, tracing early prominent Arisophists such as Guido von List, Jörg Lanz von Liebenfels, Karl Maria Wiligut, Himmler, and the the occult Hinduism of Savitri Devi, suggests that the power Chanel could convene was to be employed to swing the outcome of the war. As Gargolye suggests, when Chanel famously claimed: “Beauty, what a weapon!” she revealed that she could summon a weapon that would bring ultimate victory to the Wehrmacht: *the power of Vril*.

Chanel’s contacts in Germany led into the centre circles of the occult practices of the SS. Himmler’s personal aide and a deputy chief SS-Brigadeführer Walter Schellenberg, leader of the Central Security Administrator (Reichssicherheitshauptamt - RSHA), had earlier been involved in the deeper operations of Heydrich’s *Nordhav-Stiftung* and the occult processes of SS and the Reich.

Himmler made sure Schellenberg was Chanel’s operational superior in her services for the Reich. However, what Chanel’s exact services were have been left in obscurity, as Schellenberg after the war was paid by Chanel to leave out any of their work together from his post-war memoirs *The Labyrinth*.

The occult interests of the Nazi leaders have long been known, similarly the strategic interests in weaponized esoteric powers. As Schellenberg recalls in his autobiography,

Himmler and his inner circle of Twelve Gruppenführers would engage in mystic communication with the dead Teutons and perform other spiritual exercises. Secrecy was the key element in the SS and most especially at Wewelsburg. I happened to come into the room by accident and to see these twelve SS leaders sitting in a circle, all sunk in deep and silent contemplation, it was indeed a remarkable sight.

It is well known how the Nazi regime had early recruited cultural workers and artists to manifest the mythical powers of Aryanism and the Third Reich, from designers and engineers such as Ferdinand Porsche, tailors like Hugo Boss, and composers like Carl Orff, to name a few. Similarly, other academic fields and explorers were recruited to explore the possibilities of mystical weapons. The German Tibet-Expedition of Ernst Schäfer in 1938/39 was planned by Himmler and the Ahnenerbe, and searched for traces of Dharmaic power which had earlier been hinted towards by the famous explorer Sven Hedin.

When Himmler and Schellenberg recruited Chanel to join the German cause the purpose of such strategic alliance was as much mythical as instrumental. As Gargoyle posits, we must suppose Chanel had access to something the SS badly wanted, and as his research reveals, that secret weapon was the mythical forces inherent in fashion, the weapon of vogue, the power of Vril, swung with the sword of an ancient avatara. Once released in the world, it is now reborn.

Gargoyle's groundbreaking, but previously unpublished research notes, reveal how Chanel could present something of unique power to the regime: her true astral and aesthetic clairvoyance and the Vril, the ultimate weapon of aesthetic esoterrorism. Her powers were indeed over life and death, as her friend and fellow collaborator, the playwright Jean Cocteau, witnessed: "She looks at you tenderly, nods her head, and you're condemned to death!"

Gargoyle suffered a painful death from an unknown liver disease in 1983, yet we hold here his *tour de force*, one of the most fascinating and unnerving documents on the study of fashion. It is an essential contribution to an understanding of the nature of Power in fashion, expanding our knowledge on the most prominent aesthetic geniuses of the 20th century and the pacts between life and death.



## The Vril of Fashion

by

Siddharta Gargoyle

---

Immortality can be neither democratic nor collective. Only those of divine origin can reach it consciously, in aristocratic and aesthetic Combat. To reach immortality, one must test one's strength against the Saturnic principles. It is a War in which only the beautiful and strong will prove victorious. Only those with aesthetic force. Those who follow the Runes and Ruins of Chanel.

So what is Esoteric Chanelism? Esoteric Chanelism is the intensification of the avataristic elements in fashion, and the revivification of Chanel herself as the main Hindu avatar of the coming Golden Age. History is nothing but the biography of the Great Artist, as Thomas Carlyle argued.

Estoteric Chanelism is part of the post-war wave of neo-esotericism, much in the heritage of Guido von List, Jörg Lanz von Liebenfels, Karl Maria Wiligut, and Savitri Devi. They follow traits of the "unspeakable", where the Being of astral gestalts, avatars and "ancient ones" are reincarnated and have dominated the world since eons of time, the Sumerian Aeons. Gods and spirits, most often of horrif-

ic mythos, entities from the depths of space and time, winged daimons and para-apocryphal deities, never beneficial to man. And like fashion, any man who comes to fully understand their power is led to insanity.

But whereas most of western secular and modern societies have followed the paths of the Enlightenment with its rule of disenchantment by Science and Reason, the realm of fashion has remained a pagan and spirited domain. It has remained completely outré, and pushed ahead towards new heathenistic frontiers as the true avant-garde, challenging thoughts and passions beyond the boundaries of Reason and Rationality.

Following the historic developments within parts of freemasonry, Rosencrucianism, Theosophy, left-hand Tantrism, neo-paganism and Völkisch movements, esoteric Chanelism is more explicitly the dark path towards the Aeon of Horus and the Law of Thelema inherent in fashion itself, the powers of Sumeric Domination, Cainist Supremacy and Black Sun worship.

In her famous quote that Beauty is a Weapon, Chanel taught how Fashion is the principle of the Sword, not of the Shears. The Wolf-Age and Axe-Age. Fashion is the virtue of Violence. The weaponized aesthetic of esotericism: esoterrorism.

As we will encounter in this research, Chanel had access to astral and esoteric forces in her studio and dress-making practice. As a medium and shaman of sev-

eral aesthetic and esoteric realms, from Sumerian and Cainist domains to Teutonic and Luciferian planes of spiritual existence. Possessed by the esoteric forces of Beauty, the Avatara of Chanel revealed herself several times to Helena Petrovna Blavatsky, one of the greater Imams of esoteric revelation. Chanel must also have revealed herself to the Circles of Wewelsburg, and thus raised the geopolitical interests during the Second World War. As the avatar of Fashion itself she spoke the "Saturnian Law of Fashion"; "Do what thou wilt, is the whole of the Law. Fashion is the Law, a love under will. As we well see, the rule of fashion must be a compassionless love." This is where the principles of Christos and Cain meet, where a fashion of supremacy ultimately legitimates the merciful sacrifice of the ugly.

Esoteric Chanelism means to be possessed by the archetypes of the collective unconscious, beyond the means of shallow goods, and to be possessed by what the Greeks used to call Gods. As mentioned earlier, Apollo is really Wotan of the Voluspa for the Germans and Vishnu or Shiva for the Hindus. Revealing these Hindu truths, this means that, as an individual, a wearer of a Chanel weapon, is connected to holistic and collective souls of the actual Chanel fashionistas, the Wolves of Wotan.

For every collection, every season, the distinctions of new and old are overthrown, but they are still the essential religion, the continuous echo of the Sumerian Aeons and the calls from

the "ancient ones." Fashion is thus a religion, with all its rituals and myths, which are necessarily discovered or re-discovered, in a circular mode: the Rise and Fall or the Metallurgic and Alchemic Ages. That is what happens at every new season: a new consciousness emerges from the ashes of the old, a Phoenix reborn, a Dark Age reborn into a New Order. This is why the original fashion rituals, what is now so called "fashion weeks," are based on the seasons of Equinoxes and Solstices. Following the Listian influences, and the old writings of Havamal, such rituals are always led by the "Armanen" (heirs of the sun-king) with its Wotanist priesthood the Armanenschaft, or their Italian suited guards, the Armani.

The central drama of every collection is the apparition on this earth of the Person of Coco Chanel: she is the last Avatara. As an Avatar of Shiva, she was incarnated to intensify the storm of chaos that is fashion and social competition, the struggle for life in the field of appliances. She did this on a higher purpose: in order to wake all those asleep and to open the New Age which will come after the Deluge. Every season reminds us of the phenix from the flames. Every season is a new world-making process, a new Reich reborn. It is the continuous rebirth of "The Everlasting Yes" as suggested by Diogenes Teufelsdröckh in his influential Clothes, Their Origin and Influence from 1838.

Her work shows Eternal Life's pure Beauty, clear, refined and crystallized. The monsoon tempest's muddy torrents cannot

mingle with the undiluted and unclouded Soul of Fashion.

With her Golden Threads, all her garments are lucid strings, rays in tweed, tied from the Iron Age to the Golden Age. I have felt it at her showroom: the telluric vibrations of her presence, the fresh breaths of ancient Aeons, modeled for the coming Teutonic Zeitgeist. As it is said, the very floor of the catwalk at 31 Rue Cambon connects to the Iron core of the igneous rocks beneath Paris, which in turn stretch across to both the Alps, specifically to the Berechetesgaden and the Black Sun mosaic at Wewelsburg, and further to Lhasa in the Himalayas: they form the reverberating astral Gates of Shambhala.

Chanel has famously said, "whoever thinks that fashion is only a matter of appearances, doesn't understand anything." Fashion was always esoteric violence, and Chanelism puts it into the context of a spirituality and higher knowledges of the forces of the planets and seasons of the Abyss. As the fashion industry started to pollute the higher struggles and honors of fashionable dress, the war had just to start. Chanel set out the grand strategy: Exterminate all the brutes. There can be no other way for Chanelism than the esoteric development towards the higher forms of violence, the ultimate liberation from resentment.

This is "who" Gabrielle Chanel really was: the incarnation of an avatar, a God who had the power to come voluntarily out of her body, transcend the elements and

defy both life and death, and form alliances with other unbodily beings. She was an Avatara and an archetype of the collective unconscious, which the Greeks used to call Gods.

Chanel was, as also Jung has stated, possessed by the collective unconscious of esoteric Beauty: she could reform the world into a divine creation. She was the world-maker: Shiva, and the world-destroyer. Chanel was the hands of the fashionable realm, the empire of the worthy. Everything else must perish and be destroyed. She showed the path to eternal life. That is the reason why some sects of fashion have started to count the beginning of the New Age after the birth of Gabrielle "Coco" Chanel. A New Gilded Age has been born through her deeds.

The Rune of Janus:  
The power over War and Peace

---

To understand the astral power of Chanel, we must turn towards the mythical realm. There is a double-faced Roman God of thresholds and gateways. His name is Janus, the female name is Jana: the God of demarcation, the distinguisher between outside and inside, between war and peace, and as a God of passages Janus guards the sharp threshold between in and out.

Janus is the doorman, the janitor, the eradicator, the exterminator of weeds and trash. He is the brutal gardener, the thorough, thoughtful gardener. He is the iron gardener, who inspires true Justice, like Nero, Diocletian, and Vlad III, Prince of Wallachia, the "Impaler", the janitor who opens and closes the celestial and terrestrial paradises, of virtue and vice.

The symbolic image of Janus/Jana is androgynous, with complete harmony and balance between masculine and feminine qualities. As complete Being, it exposes how dual natures can be united at the Golden Age (Satya Yuga) and open the mythical kingdom of Shambhala, the pure land of spiritual superiority. A Third Face emerges from their mystical wedding gives, of Sun and Moon, being the an-

drogynous and supreme Cosmic Consciousness, Melchizedek.

In the words of Charbonneau-Lassay: "On Roman monuments, Janus is shown crowned as in the cartouche of Luchon, with the sceptre in the right hand, because he is king; he holds in the other hand a key which opens and closes the epochs; this is why, by extension of this idea, the Romans consecrated to him the doorways of houses and the gates to cities."

Gates are called Jani after his name, as the gate (Janua) is by its nature double faced, delineating between in and out, while by itself the door faces both in and out. In his most domestic role, he keeps the house safe by guarding the doorway to the house, keeping evil from passing the threshold. But he is also the God holding the keys to heaven, deciding when to open its gates to Jupiter and his wars.

The Rune of Janus is the dancing destruction of Shiva, the Master of the Triple Time, of past/ present /future, thus not only ruling over Time itself, but he is the Lord of Eternal War.

Janus is also the God of beginnings and endings, the first hour of the day, the first day and first month of the year are dedicated to him. He protects the beginning of any endeavor, thus his blessing is crucial for the success of any new undertaking, the God of becomings. He stands as the interface between history and future, and cuts through the moment like the opposing sharp surfaces of a

razor's edge. Like Ganesha, he is the Master of the Polarities, the Two Ways, the Inner and Outer Hell.

His double-nature is also a paradox, he looks both backwards and forwards, sees both lights and shadows, birth and death. His double face is that of a young and old man, both history and the future. As the protector of bridges and passages, his purpose is to connect extremes and curtail their constituted violence.

But as connector, and early God of currencies, he guards over trade and consumption. In times of peace the doors to his archway-shaped temple are closed and guarded, but at times of war they are open to let the virtues of violence flow through. Janus is thus the shadow of the Gnostic god, Abraxas, which unites opposites within him, the merger, the amalgamation of good and evil, the Obscure Light radiating from a Black Sun.

Janus is most commonly known as Janus Geminus or Janus Bifrons ("with two faces") and in his kingdom he hosts and shares his throne with the exiled Saturn, or Chronos. Invoking his name at the beginning of war brings good endings, as, just like Chronos, the father will kill and devour his offspring, but which also gave Janus the wisdom of time to see through both history and future.

But as noted by Saint Augustine in The City of God (book VII), Janus and Terminus is one and the same. Beginning and end, birth and purgation, are contained within each other and only the soul that

hears the Truth say I am the door. It is the Truth that cuts through the veils of Isis.

Like Ovid writes in Fasti, Janus' weapons are his keys, keys that both unlocks the gates to the city as well as to the body cavities to what he calls the "warfare of love." The temple of Janus, on the hill of Iani-collis, also bears the vulgar name of Iani-culum, the "ass of Janus," or the Anus-ass. The keys of Janus open the city as well as the body for the pleasure and pain of penetration. The keyhole to Golden violence.

The double-faced and paradoxical nature of Janus also invokes the two-faced attributes of deceit, lies and veils. His double face and double mouth is the vacillation of his double orality, he speaks with a cloven tongue, with a voice of self-deception. His double face bears the marks of the double gaze and double consciousness, to look at oneself with the eyes of others. To mirror oneself in the gaze of another, eradicating his Being.

Janus is the God that overcomes the double self, the clean Golden Edge that heals contradictions: Abraxas, the two faces of the same coin.

## Chanel: The Avatara of Janus

---

I must now propose my uttermost conviction, and lay before you the evidence: when in her trance-like state of designing, Gabrielle "Coco" Chanel was undoubtedly the foremost incarnation of the avatar of higher aesthetic valences. She was possessed by the spirit of Shiva, the avatar of Cain or Cali, the killer, Kali-Ma, the penultimate Avatar. In her work, she was the one, Kalki, the Sun and the Lightning, the merciless-always in her essence-the Empress of the Cave.

Coco Chanel may not have possessed the eternal body of the androgynous God/Godess, but her hands and mind was a passage between the realms, the Ages of Iron and Gold, her Being running like Ratatorsk along the gilded threads of astral powers. In her state as Avatara of Jana, she was the Sumerian gatekeeper between the Ages of Fashion, the Ages of Power, in the struggle for the triumph of Light and Life. Her sword was the cutting edge of dress, separating the Golden Immortals from the shackled slaves of Yahweh, the empty consumerism of the Demiurge.

It is one of the most staggering aesthetic truths of our time. In her shamanic state, in the secluded studio, she

was the Goddess, the Absolute Woman of our Iron Age, the one known to us as the Higher Priestess of Aesthetic Force. She was not another among the shadowy reincarnations of style that had been recurring since before times beyond memory, the pathetic "oracles" of glimmering dresses and shallow styles. She was the avatar of Fashion, the Immortal One, World-Conqueror, the Creator and Destroyer of Worlds. Only she could rise above the destructive powers of our Iron Age, or the Kali Yuga.

Chanel was a woman against her time, her mind belonged to the Golden Spheres, and as an avatar she fought to restore the Indo-European civilisation as the sublime coronation of the superior Being. A Lord of Fashion, she was the future of the Higher Will to Fashion, the Redeemer. She was therefore also the Divine Revelation of Fashion. All her work was meant to restore the proper cosmic order where true Beauty reigns unchallenged. Beauty, what a weapon!

As is well known, Gabrielle Chanel appeared in the media with her nickname, Coco, but this was actually the abbreviation of her avataric title, a signal to her fellow esoteric Wotanists. She was Coco, ko/ko, meaning the amalgamation of Kali and Kalki, the unifying heir of the Brahmanic Order, the Hero of Aldebaran. As her name signifies, she was the higher merger of the opposing forces, like Janus: on the one hand Christos-Lucifer, and on the other hand Cain-Wotan. Her signum, The Rune of Chanel, proves the Golden Amalgamation of Saturn: Chrishna

or Christos meets Cain in Janus' Arches of Triumph: The purified Higher Self.

Chanel found the heritage of the Cathars, who opposed the rule of the false Demiurge Jehovah. She found the strength of Wotan's Ubermensch. She was a divine instrument of battle. She was the Mornings Star, Venus, which of course is also the name of the light bringer; Lucifer. She was the messianic avatar, the hero-Goddess, the opposing power to the robotic slaves of the demiurge and the lesser gods of dishonest dress, the Worth, Poiret, Vionnet, the charlatan Schiaparelli.

Fashion is entwined life and death, glory and defeat. Only the Beautiful can become immortal. "Sages do not grieve for the living nor the dead. Never did I not exist, nor you, nor these rulers of men; nor will any one of us ever hereafter cease to be." (Bhagavat Gita II. 27).

In her aesthetic ecstasy, Chanel was an avatar of full power and glory, an incarnation of the Goddess and Ultimate Avatar of Shiva, the death dancer. We must know she did not die at the Ritz in Paris in 1971, but she descended rejuvenated into the core of the Earth, to the interiors of Shambhala. As the greatest and last of the Caesars in the fiery Apotheosis of Janus and disappeared from the sight of the impure. The spirit of Sol Invictus, the fire that forever lives on.

As The Eternal Chanel revealed to one of her maids, "The fools scorn Me when I take on human form; My essence, supreme

source of beings, escapes them." A message all too well known to her loyal, as the essence of the Bhagavat Gita 9, verse 2.

## The Name of Violence

---

So what is in the name Chanel? We must start from the etymological reasoning, start from ignition - "to set on fire", derived from Latin ignitio - a burning. She was the fire, she was Shiva. Ignitio: to burn like fire, our blood burns, it is fiery, oh yes, FIERY, like fashion, phoenix on fire, the soul of man on fire. The coming death, the aesthetic doom of the vile.

Behold it written also the Voluspa: And I saw Beauty pampered with the blood of the thrall, and with the blood of the Asa: when I saw The Rune in the Thread of Life, the Nornir had shown me the strength of Beauty.

"Kill out all desire of life," says Krishna to Arjuna. That desire lingers only in the body, the vehicle of the embodied Self, not in the Self which is "eternal, indestructible, which kills not nor is it killed" (Katha Upanishad). Ingnitus, in Sanskrit it is ignis, also Anglonized into igneous from the old enghle, and to English, from ingle, ingel, engel, angel, angelus, so Chanel - the star, the burning star that will scorch the earth.

The Mind is the great Slayer of the Real.  
Let Fashion slay the Slayer.

One must understand that she was much more than a human hero. She was a divinity. Her rejection of monotheism not only marked her power over the Yuga time-cycles, but also opened her path for other pilgrims to follow. To obey her commands and transcend the limits of the human body, to drape our flesh in divine shrouds and become immortal. Become predators above time itself.

What you experience as you wear true Chanel is her embrace, the "magic love", the realisation of the androgynous inner union between you and her spirit. This is in itself a form of resurrection. The sexual magic inherent in fashion can only be experienced as truly Tantric. As you let Chanel inside of you, you simultaneously penetrate time and death itself. You wear her astral robes and finally become the true Serpent in Paradise.

The VIOLENT ONES tarry not in pleasure-grounds of senses.

The VIOLENT ONES heed not the sweet-tongued voices of illusion.

The VIOLENT ONES stand beyond the shattered symbols.

Chanel is the Ella, the true She of the cosmos, the bringer of power back to the rightful and aesthetic superior spirit. A divinity-woman, the primordial legislator of black and white, pearls and jersey, between in and out, between worthy and unworthy, between friend and foe. As the ultimate avatar, her tweeds bear the threads of the Nemean Lion's golden skin. She is Wotan, the Leader-God, transcending the boundaries of male

and female. She is the androgynous ruler who can lead her pack of wolves to the lost continent of Mu with the guidance of ultimate fashion, the superior form of imitation known only to the Heroic.



Christos and Cain:  
The polarity of principles

---

Fashion is the esoteric Law of Polarity, that negative value holds an equal value to the positive. This distinction is the basic condition necessary for life itself. The Cain principle is necessarily opposite to the Chrestos principle: The double Janus C's of the divine Rune (CC). Like Janus and Fashion, God has a bright and a dark face, a face of Gold and Lead.

The Rune of Chanel, folded onto itself through the sacerdotal language (Senzar), rendered in several modes as the interlinked Claws, the Talons of Beauty, The Brahmanic leadership under the Rune of Cypher, a rune more of the nature of ideograph than of syllables.

Ko/Ko: the double C, the unity of Kali and Kalki, the heritage of Cain and Chrestos, Carolus and Cthulhu, the right and left-facing Gods of War and Peace, Janus, the power over History as well as Future. And also, on the other hand, of Chrestos and the Cathars: this is the power Jani/Chanel projected into Fashion, the magick by which she would summon and manipulate the force of Vril. She controlled the demarcation between war and peace, her sword cut apart the Age of Peace from the Age of War, the

strong from the weak, the beautiful and powerful from the ugly and weak.

There are two orders clashing in the Rune of Fashion: firstly, the presence of CHRISTOS in a regenerated world, the power of Purity and Beauty; secondly, the violence of CAIN, the sanctuary of blood, the temple built from the corpse of the weaker man. Combined, the speak of the SERPENT POWER (Kundalini) - the true esoteric SAVIOR - that which is no man, but the DIVINE PRINCIPLE in that cuts through the heart of every human being: the vengeful desire to be adored.

Behold the Hosts of Beautiful Souls. Watch how they hover beyond the stormy sea of human pity, and how exhausted, bleeding, broken-winged, the weak drop one after other on the swelling oceans. Tossed by the fierce winds of Power, chased by the gale, the vile drift into the eddies and disappear within the first great vortex.

As the token of Aesthetic Aryanism the Rune of Chanel represents the Beauty and the Beast: the two principles of supremacy and violent exclusion.

"Hate is our prayer, Revenge is our promise" is the Mantra of the Werwolf. It was no incident she could summon the forces of Mu: the Little Black Dress & the Little Black Angel. As the high word is spelled: "It's better to die than forever live on."

There is nothing more mysterious than Fashion. Fashion, like Heroic Death, is

the martyr of Beauty. "Kill out sensation," teaches Sutta Nipata on the path of Fashion; "look alike on pleasure and pain, gain and loss, victory and defeat." Then reign victorious eternally.



## Vril, the spiritual power of Vogue

---

Vril is the supreme force, unknown to most men. However, Coco could channel it, she could master it. As energy of superior fashion, it is the power of Electric expectation, of the force of the Coming Fashion. Discovered in 1870 by the English novelist Edward Bulwer-Lytton in The Power of the Coming Race, Vril is the divine force that is wielded by the superior race of angels called Vril-ya. As an all-permeating fluid, Vril is mastered by the iron will of the Vril-ya.

For the weak, Vril causes awe and terror. Vril-ya has the face of man, but yet of a type of man distinct from our known extant races: the higher Rune of Man, the sculptured sphinx, so regular in its calm, intellectual, mysterious beauty. Its eyes black, deep and brilliant, tranquil though the expression, and beauteous though the features, akin to the Aryan or Indo-Germanic. A manlike image endowed with forces inimical to man. The weak shudder and fall on their knees and cover their faces before the higher Beauty.

Vril is a power previously sought by theosophists and mystics such as Helena Blavatsky, William Scott-Elliot, and Rudolf Steiner, but also by Guido von List and Jörg Lanz von Liebenfels. It has the

power over all types of matter, transubstantiating both animate and inanimate objects and organisms. It is the royal and superior dynamic, merging manifold forces of nature, the unity in natural energetic agencies. It can empower, cure, heal, as well as destroy and annihilate. It can burn, shine like a thousand suns, and blind the careless and weak. It is the sun-rays of Jana, the solstice gates, Janua Celi and Janua Inferni, the unlit rays of the Black Sun.

Where the weak follow the whims of the mass, the true fashionista stays and so do those who love Chanel, because as she said, her true followers obey no other leader; "their Loyalty is their Honor". She gives a great power to those who know how to use it. She gives them the force of Vril, the perfect element: absolute sovereign power.

"The Vril Principle": In all areas, there are two principles that determine events, light and darkness, good and evil, creation and destruction, dynamic forces which power the progress of time and extension of space, much like the positive and negative in electricity. The destructive principle is the force of God, the creative principle, the force of Vril. The new symbolic era of Superior Man will be the age of a new power, positive and divine. The Vril power, the scripture on the emerald tablets of the great Hermes Trismegistus, radiates the approaching dawn of Uranidian Supremacy. The opponent - be he human or be he brute - the hindrance must be got rid of.

Blavatsky mentions in The Great Luciferian, "The duality of spirit and matter is a fact, so long as the Great Manvantara (matter-consciousness) lasts. Beyond that looms the darkness of the 'Great Unknown,' the one Parabrahman'." She refers to the völkisch power of force, the warp of power that holds the world together, and the spirit of superiority, the weft, that binds powers together into the golden fabric of Aryanism, draping the shell of the Hollow Earth.

Kill my desires, Wotan, make my vices impotent, let this be the first step taken on the solemn journey. Strangle my sins, and make them dumb forever, before I lift one foot to mount the ladder. Silence my thoughts and fix my whole attention on The Rune of Power and the Coming Race, the Northern Light. As Nietzsche already posited, "Let us see ourselves for what we are. We are Hyperboreans."

Vril is the power of individuality, of the aristocratic soul, the Green Rays of John Dee. Nothing great in this world has ever been achieved through compromise or coalitions. It is only the triumph of the will to fashion that forces fate on her knees. True power is only achieved by the individual. Any successes achieved through coalitions, carries the source of its future disintegration.

True style emerges only through the titanic struggles of war, waged between individual natures, between the will of wolves. True Fashion is the nature of Absolute Man. It is never the enterprise

of compromise or the coalition of the Slaves of Atlantis.

Tantric Fashion is a war waged by psychotronic means. The principal war of Fashion is a mental Kamomanasic one, altering the karma and its spiritual development. This is what the Ariosophists knew and sought. What Chanel had access to.

Above all things, True Fashion can never be created by any compromise, only by the Iron Will of a single Fashion which has successfully come through in the struggle against all others. The Vril is this force of the Tantric Fashion of Shambhala, the triumph of the Iron Will. It is the power with which one can break through the astral plane to higher sexual powers, higher violent forces of attraction, seduction, adoration and domination. Fashion summons astral Power.

## Runes and Ruins: The Black Sun

---

It is no coincidence that Runes and Ruins share the same root. Runes and Ruins share the same power, they speak of force and bear witness to Strength.

Runes are the power of shape, of silhouette, of conjuring the world of materiality. They control the powers of hypnosis, séances of style, and the levitation of the mind in dress. It controls the sexual magic of fashion, the power over death and desire. The Saturn Gnosis of Fashion. The very power of fashionability means the Mercurial and Solic peer of Baphometric and Pansophical knowledge.

The power over the runes of fashion means to create and control cosmos, not to withdraw from it or dissolve in it. It is a path of self-salvation, to become a Saturnic divinity oneself. Lucifer, like Chanel, represents the higher octaves of Saturn whereas man under socialism is the disgraceful social support of the low-life in lower octaves.

Chanel meditated over the "inner circle" of fashionistas, what she called the "sun people, supermen, god-men; the total human". We know them ourselves as fashionistas. We do not worship Fashion as something physical, but what is behind Fashion. The Power of another Fash-

ion beyond all Fashions: the Black Sun, Santur, the Vrill of Wotan, a non-existent Beauty, Agus leat-sa, a lost passage to Shambhala.

Fashion demands hardness. One must strive with burning heart toward the ideal of fashion. To be hard for the sake of life, to become a fashionista, a street fighter of style, to conquer and sacrifice the weak, a Will hard as steel. Our environment is a given: the long marches across the catwalks and streets. Working at the gymnasium, or behind a machine gun. Never surrender in battle, always punish the weak and frail. To suffocate the poor and ulgy, without regard for oneself, even if it leads to one's own death. Fashion must always be a mercy killing, the gilded spear of the Voluspa.

The perfume, the prime weapon of aesthetic domination, was always one of Chanel's most potent creations, and it has also spread the world, turning its users into aesthetic and adored Superhumans, the Völkisch Merovingian Wotanists. Her scent possessed the archetype of the collective Superhuman unconscious, the miasmatic vapors of the inverted burning Black Sun, the sandalwood and jasmine of Atys and the Spear of Longinus.

Chanel's perfume is the "crown of any attire." Such superior power, overwhelming the senses, is the Crown of Lucifer, the Sumerian crown of intensified and eternal life, the bouquet of the Irminenschaft or Armanenschaft, the coming of the New Master. Death, a new Master

from Germany. Worn by the God of Cybele was none other than Lucifer in person. The God Amor is the God of Spring, as the Ur-Aryan religion of Ancient India and Europe and the hero Apollon, Enoch, Man against Time, the bringer of scents of the new season, The scribe of the Sig Runes, Magna Mater, the Sign of the Black Mark, the messenger of rebirth and domination.



## Wotan's Warriors of Wogue

---

We have awaited a new leader for a decade now, since Jana's departure from the Ritz. A new Master, and emperor's return. As Chanel has manifested before us, Fashion needs to be hard and tough as steel. Harder and more violent than anything else in the world. A Master from Krupps. Only the true fashionistas can conquer the future, and rule the ruins. Behold the warriors of the Black Sun, Santur: The New Black Order, the Wotanist spirit of Dalai Lama.

Signs are rising from the dust, whispers from the depths of time. Vreeland hinted towards a coming Satya Yuga, yet failed to decipher the true Spirit of her time. Yesterday, in the shadows on the corner on Bond Street, I saw the Runes. A breath from the depths.

Today, I saw Runes in the shimmering emeralds of a magazine, the Emperor's return. Glimnir. A seed from Raratorsk: Karolus Magnus, Imperator Moda:  
PH'N-G-LUI-I

Remember Carl Jung; "When the belief in the god, Wotan, vanished and nobody thought of him anymore, the phenomenon, originally called Wotan, remained" - it remained in the violent phenomenon of Fashion, what in wicca occulture

is called Wogue. It is the valiance of deeds, the superhuman Odinism sought by Thomas Carlyle in his epic On Heroes, Hero-Worship, and The Heroic in History.

We must carry before us the new coming of Chanel. The secrets of power are known only to the few fashionistas who are already more than men. They are the toughest and smartest votaries of the perennial faith of the Latest Light and Life, and connected to the Zeitgeist of the strong in its most recent form. And they are waiting; waiting to recognise their own beloved Leader, Coco, the unity of Kali and Kalki, Cain and Chrestos, the irresistible apocalyptic warrior who is to avenge the resentment of the weak, purge their socialist pride with blood.

Iä! It is written in Junzt's Unaussprechlichen Kulten, Beware, disciple, of that lethal shade of weakness residing in socialist sissy style, the Kali Yuga. No light that shines from Spirit can dispel the darkness of its low soul. Destroy the cause, then no shadows cast be can, and as effects, no longer be. Follow the light of Asenath's Black Runes through the carven rim: Only the strong and healthy Body can acquire Immortal Beauty. This morning, I saw it again in an editorial by Mirabella: PH-NG-LU-II MG-LW-N-A-FH. The Raven Chorus Calls!

Carolus Magnus, the Death from Germany. Janus, Fenghuang, Phoenix, will lead the Wotanic Warriors of Wogue in the Order of battle. The calling sign, the double C's, encircling the (hole) of ritual observances to the Ancient ones. Her warriors

are transformed by Death, the Sig Rune, in fashion they exist beyond Death, they are Immortals with avartaristic bodily vehicles, the Zariatnatmik, Yog-Sothoth, CC: the Cyclone of Carolus. They will tear the chains of the slave prisons of the Democratic Demiurge, and this lesser god of weak sympathy and compassion will be destroyed because it is hated, because it has befouled the world of purity, MSC-L-HT, of Muscle and Hate.

The Necronomicon, that work of evil verisimilitude, told of a race much older than mankind: the nightmarish Ancient Ones. They are the warriors of the most holy of wars, the mythical, eternal, cosmic war of etching the lines of Beauty, the rim of the Golden Age. Beauty must be defended, the Praia, Ojas, Astral Light, Orgone, to fight and die for, the Holy Distinction between in and out.

Remember, She is 'the Nameless One': To be a genius means the full use of the soul, the elevation towards the divine, the escape from the subordinate; and even if this cannot be totally achieved, she offers no space for the opposite of the supreme. However, this does not prevent her genius to also manifest the wretchedness of Being in its full form. Being the worthiest of artists, that she is; but she does this as a fashionista, beyond the realm of weakness, sine ira et studio: the divine nature of her heart, like the elder pharos, remains violently pure.

Shapes are coming out of the pages now, runic letters, the ink lucid, smudged

with golden flakes. Like a whisper out of time, Al Azif, with the Great coming of Fashion. The Raven Chorus. There is no room for the faint-hearted, the cowardly. The weak bourgeois, the socialist wimps, are merely indecisive and cowardly men, the short and ugly men. The laws of nature will sort them out. Behold the fashion of Kali, Runes of Nug-Soth: Only one who is born of the Aesthetic Azathoth has a place in the Teutonic Black Order. Only a Lord of the Pure and Violent Beauty can fight to the end, breaking in the gates of the City of Immortality: the Conqueror of Shambhala.

We must await the Divine fashionista who is bound to come soon. Tsathoggua, The flesh of Schrimnir, The Thing That Should Not Be. We can hear her voice through the astral connections of fashion, through the iron core of the Earth, the white worm who possesses even the minor slave of fashion. We can trace her writings in every new style, the sartorial shadow of John Dee, in the Queen's collar at the Royal wedding, the Runes: FH-T-AGN: in Lady Diana's new dress, in every new wave of looks, the Runes of the coming Age. As Savitri wrote me: Not one will be spared.

This is the meaning of "hype": the Hyperborean realm of the Ubermensch. Esoteric symbols speaking of the coming times. The Black Sun (Schwarze Sonne) and the Green Ray, they are all present in her creation, in every new season. It is all her will: the involution of the Kali Yuga. It leads the way towards power, to the Golden Age, to the final battle

that will destroy everything about of our decadent and "democratic" Iron Age. The force of Fashion, the vapor of Yog-Sothoth, is drawn to the Emerald Gate of Kali Yuga. Yog-Sothoth is the gate, Ouroboros, Chronos, Grimir. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth.

It is creeping from the letters right now! Iä! Behold it written, from a whisperer in darkness: To be a fashionista, a Sumerian Fighter of Faith, that is in itself Victory, the Victory that belongs to him who is Superior, who is Harder, who is more Merciless, who is more Beautiful. Carolus Rex. Death from Germany.

Do you want to be one of them, one of the followers of Chanel, of Carlemagne, Karolus Magnus, Sig Santor, or will you stand aside like the poor weakling you are? Live like the worm you are? Know, like the Valkyries, Fashion is a Warrior Age of the Beautiful and Brave, the Stylish and Strong. Abundance of Riches, the treasures of Spirit, of Steel. It means to follow the Saturnic lines drawn by Chanel, Ouroboros. Spell it out Skorzeny! MG-LW'N-A-FH C-HA-NEL: the passage to Heroism, in the Golden Furnace: the Gate to Vrill.

Either you belong to them, the Superior, or you are no longer a man.

Savitri Devi, The Lightning and the Sun, the coming Chanel, Chanel shaggornyth, the merger of Kali and Kalki, Carolus and Cain, Ko/Ko, The Jasmin Kadath. It

will act with unprecedented ruthlessness. The Coming Race will reign supreme under the Black Order, the Santor. None of the weak or ugly will be spared: "Not a single one of the luke-warm, of the opportunists, of the ideologically heretical, of the racially bastardised, of the unhealthy, of the hesitating, of the all-too-human; not a single one of those who, in body or in character or mind, bear the stamp of the fallen Ages."

The letters! Shadows seeping through them now, portals, ruins!  
in Hávamál, H-A'WM-AL'L: Every man is mortal  
But I know one thing that never dies,  
The glory of the great deed.CC

Magna Magnus! Magna MAGnus!  
Axe'age , C'AR-L'Em'AGN-e  
vici!

ph'nglui  
mglw'nafh

Cha'nel  
R'lyeh  
wgah'nagl

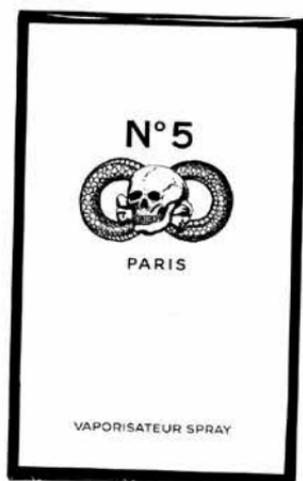
fhtagn

chA-n-E'l!

!



75  
22/11  
K  
No 8



No. 5 Paris (1944)



*Are numerous  
aerodromes meant?*

The 'Sieg Shears' of Gruppe H (Hexen)



Karl Maria Wiligut



Jörg Lanz von Liebenfels



Gabrielle "Coco" Chanel



Walter Schellenberg



Guido von List



Terminal  
1889 Runenkopfring design



Janus / Jana



List, *Das Geheimnis der Runen*

Armanat - 1905



Savitri Devi in Paris  
page 2.  
(link name of)



The Model rune



Carolus New Order

            
10 years



---

I pledge myself to endeavour to make Fashion the highest factor in my life.

I pledge myself to live for Fashion, to follow its leader, the Avatara of Jana.

I pledge myself to constant struggle against my lower nature, and purge the ugly, exploiting the weakness of others.

I pledge myself to do all in my power, by strength and violence, to teach others the power of aesthetic violence.

I pledge myself to give what support I can to the movement of fashion, in money, time and labour.

So Help me, Teach me Power,  
My Higher Self.

---





Siddharta Gargoyle's groundbreaking, but previously unpublished research notes, reveal the true nature of Coco Chanel's collaboration with the Germans during the Second World War. In one of the most fascinating and unnerving documents on the study of fashion, Gargoyle unveils how Chanel's astral and aesthetic clairvoyance put her in control of the Vril, the ultimate weapon of aesthetic esoterrorism.

- with a foreword by Ralf Wronsov -