



INTRODUCING TNEPRES RA

I continued my study and practical application of the ONA texts and devoted more and more time to working out the secrets of the cosmos and the secrets of my Psyche. My aim was to identify who I was and what made me who I am. As my integration of the ONA into my day to day life steadily increased I found myself having to grow harder in order to further participate in the demanding task of understanding. The sculpted persona of DWR was slowly cast aside and Ryan began developing his new human face; using the persona of DWR less and less as he found himself setting goals to achieve higher aims rather than boosting his Ego aimlessly for psychological highs.

As the ONA unfurled before me I came to see that I had found what I was searching for most my life: an un-mystified explanation of genuine Satanism. Though I felt I'd searched for it unconsciously in my quest as Azazel - I felt I had now found the 'Grail' consciously and only after getting completely lost. It was my nature to revel in challenges put before me and though I know it has always been a vital source of my joy to struggle and overcome them – the challenges set down by the ONA demanded all available resources, mental, physical, and spiritual to be focused solely in one direction: Up.

As it was, I saw no value in a Nazarene way of living. Despite my search for the best things in life according to the accepted requirements of paradise – I found no activity that satisfied me. No sanctuary in the Nazarene paradigm comfortable enough where I could lie down and sleep with a good conscience. I looked with grim awe at the achievements of those who had gone before me and there were many times I wanted to stop. I stumbled attempting to climb the mountains before me, often doubting my strength to go on. But when I looked back and saw how far the competition were behind me – I began to feel that perhaps there was something special in the way I did things and thought, after all.

Only on the first leg of the mighty mountain I was overcome by the thin air of the atmosphere at the dizzying heights of the Occult and succumbed to a moment of perilous weakness. I managed to elude a terrifying fall to the hollow world below – but was devoured by the temptations of the flesh.

Unable to climb any higher, I managed to stay where I was by setting myself in limbo as a raging alcoholic. It seemed as though I would spend the rest of my life frozen to death on the first peak. But it was not to be. The sobering experience of a near-death shook me from my drunken stupor and gave me the insight to see my mortality. Whereas life didn't matter to me then – it mattered to me now. I became an isolated hermit carefully inching my way bit by bit up the rest of the mountain. I had realised that time was short, that nature could take me at any time – and though I could not prevent death – I understood I could make efforts to prevent hastening it. I have so much to say and so much to do and my weakness, my silly little weakness, almost cost me the chance to change the world in exchange for a few hours of insobriety and another hangover on another morning of an empty life.

As the climb steepened I found every little piece of ground covered was of enormous satisfaction. Every now and then I stopped to look around at the valleys below and gaze at the view from my rocky crag. In locating the mysterious manuscripts of the ONA, in quitting drinking and saving enough money to buy assorted items for my LHP quest, in tracking down the Self-Immolation CD and experiencing the honour of being asked to produce one, in being able to listen to genuine Ona musick and hear those eerie moving chants, studying astronomy to be able to find for myself the Sinister Stars visible from the Southern Hemisphere, in finally breaking through to a real understanding of various satanic concepts, by writing something that achieved acclaim from my peers, or in watching the changes I made upon the world and the people I interacted with: I experienced little pieces of profound joy.

I attributed these little enlightenments; these wordless ecstasies; to the persona I was given long ago – Tnepres. But there were (and still are) endless and intolerable insights throughout my entire life: more than I can ever hope to share even if I were to write until my death. It was in all honesty – the dawning of a new consciousness as the persona of Tnepres Ra that finally allowed me to understand/experience the esoteric difference between Essence and Appearance: an understanding that powers my greatest insights. For what the reader may not know are my own thoughts regarding my prolific creativity:

Tnepres Ra, indeed all my personas: represents that which is highest in all of us. I do not take any serious credit for those who would attribute this creative engine that never stops cranking as belonging to me. Genius is that which belongs to and resides within all of us in the bottomless depths of the subconscious. It is a collective numinous pool of thought that expresses itself through humanity in those individuals who have sought to know it. Once tapped this genius leads us to the stars. All of the events in my Journey, all of my perceptive insights, my artworks and my writings, are from my ever-

lasting desire to open the third eye from within. I am not so modest as to be naïve of an objective scope of all I have done - I have done much. But why I have done it is the reason I wrote this Diary. The Cosmos wants us to know it - and it has equipped us to do so. It brings forth bubbling brooks of its possibilities in our dreams and our endless creations. It shows us the sheer through the hands of inventors and artists. It speaks to us in a language that inspires. To go inside to meet your greatest shadows, to never end learning about the world around you, to remember first-hand the infinite exhilarations of being a Life from your myriads of experiences and to truly know thyself - is to be First Human. But with such power comes profound sadness for the matrix of forms is laid wide-open as if one has x-ray vision to see the skeletal energies which make up all forms and converge into the same patterns over and over again without being able to turn such vision off. One can 'See' but is struck with a terrible remorse and despair that others cannot. Such vision is simultaneously euphoric and disturbing. To gaze upon the building blocks of creation and see the machinery of the cosmos DEMANDS a human allegiance to return to those without it and give it to them if at all possible: to steal the fire from the gods as Prometheus did and express the ethos of Satan. And yet even here the journey has only just begun. Now my task is to continue up the mountain and cut a path for those who follow...

But now you too must go on alone without my commentary for the final book, honourable reader. Those expecting a finite end to The Diary will be sorely disappointed or perhaps even expecting this unusual turn of events. Because for this book to communicate a genuine esoteric art and experience; I can take you no further than here. It is immutable Law that only you can decide for yourself if there is an ending among the manuscripts written by Tnepres Ra. No-one can expect to follow a magician into the Abyss. And no-one can expect a magician to come out of it.

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CHAPTER 1– Under the Psychroscope

DEMAPHYR

An “Aeon of Fire” is literally threatening to consume the sensibilities of an increasingly maddened populace. On March 22nd of this year (2005) the Australian television ran an interview with the government over allegations that illegal immigrants detained in a prison in NSW for the last three or more years were to be granted refugee status and Australian citizenship upon their acceptance of a conversion to Christianity. This seemingly innocuous allegation (which was denied by the Government) is the latest of a tribute of monumental and brazen movements of the White Lodge boding very nasty tidings for us. To quote an associate- “The Magian agents hold every key position in the society...”

Other trends observed include a steady rise in child pornography from the early 90’s on television to full-blown and blatant recruitment of teenage and underage prostitutes as servitors to the alpha male via advertising, cultural conditioning and hypnotic suggestion. It began early with small things like television ads showing a parent smacking a baby’s bottom with affection, then evolved to the less innocent depiction of toddlers on toilet seats; to subliminal usage of children in unrelated footage to give emotional backing to political statements all during a growing (and deliberately fuelled) public outcry against paedophilia. Now it has reached a dangerous pitch backed by every media form from television to the internet, mobile phones and toys and the explosion of saleable sexuality made acceptable by teen-pop, synthetic music-machine idols, with Madonna, Britney Spears and an industry of others, each promoting pre-teen sexuality at and for an increasingly younger market. Yesterday a catalogue arrived in my letterbox with a new toy line of the aforementioned ‘child-whore hypnotica’ encouraging female children to prostitute themselves as sex objects with a view to becoming superficial sexual beings fulfilled only in material gratification via money, clothes, consensual exploitation and servitor to sexual needs.

These so-called ‘BRATZ’ dolls with an overtly sexual nature are blatant allusions to the Black American pimp lifestyle as a value. Such allusions serving as a further subjugation not only of women but of the young female child are a dire warning that the return of the balance of the feminine power is subtly being pushed into the background of Western culture. Although the progress made by the Magian is generally viewed from a political standpoint, the pornographic child push saturation is but one symptom indicating the

Enemy have become rock solid in their advancement; the same enemy who are now openly using the very same Nazi indoctrination and war methods that are historically abhorred to mould ignorant politically-correct consumers.

Contemporary Negro music has branched out into a decadent "sub" culture promoting the Magian ideals through the insidious use of anti-ideal. The major rap-artists, enjoying massive popularity and social status as musical icons, have become mouthpieces for the White Lodge by glorifying a life of crime, guns, misogynistic sex (usually anal), drugs and so-called brotherhood. To implement the backward and contradictory nature of these lyrics - intended to create a visionary golden mentality of basest nature raised to a virtue - requires two things. Using "victim martyrs" (or suggestible influenced listeners) moulded for the purpose of advancing the Magians plans by the copying of the form. And the use of "justifiers" (i.e. the "lets make a whole bunch of criminals to give the illusion of a society that will be on the brink of destruction unless people toe the line just so we can toughen our police-state laws even more" mentality. Both of these elements are breaking down the key element of Folk Solidarity. Let me just briefly comment on these Afro-American pseudo-themes infecting the white man from an Aryan viewpoint.

Crime; now crime is a relatively new development in the human strata. Before the industrial revolution, people depended on an agrarian (agricultural) lifestyle so strongly that all hands on deck were required just to survive. This meant everyone in a community knew everyone else; what the ONA refer to as an "empathic" society. After the introduction of machinery to replace workers, the lifestyle of living and farming off the land waned and with the subsequent rise of capitalism - where one man worked hard at the expense of making another man rich - people no longer tied down to their communities began to emigrate to other communities where supposed opportunity awaited. Any ardent sociologist will tell you crime is caused by a lack of solidarity in a community: the more people that flux in and out of an area; the less solidarity there will be in that area and the lower the likelihood of strong communal ties being formed that set down a set of rules for proper conduct for that communities patrons to conform to for the overall greater good of all inhabitants.

Any Central Business District in any city in the world will always have vastly higher crime rates than any outer-lying country or rural district of that city. Why? Because there is no solidarity inherent in an ever-shifting populace. This is one reason why modern culture is so cluttered with refuse no-one really needs, with all kinds of trends, markers, cultural icons and popular technologies created to keep people separate from one another in mind and body - so coups and armies cannot form and no opposing power can arise to replace or reform the reigning Government. The glaring contradiction that

exists in the promotion of a glamorous life of crime is from the simultaneous (Exoteric) promotion of a golden age of peace, love and understanding between the Black American gangstas and their supporting white counterparts. This is an (Esoteric) program to undermine reason and logic. The glorification of crime as a value prevents any possibility of a folk, black or white, from taking root and growing into a close-knit community because crime is an indicator of a lack of solidarity of both central and communal stability. So what are rappers really saying? Really nothing more or less influential than the propaganda of the late Fuehrer himself; Words are a weapon, a means to influencing the mind toward goals and ideals. But Mein Gott how jealous must Adolf be of the World-wide unchecked promotion of such fantastic-sounding but legalized idealism.

Whilst the Nazis had the advantage of creating an exciting cult that hypnotized people with its lofty ideals and physical and magickal splendour; with Nazism long past and Magian lies having cemented their path in history, virtually all fraterhood between Aryan people has been extinguished by an innate fear of its failure to work via the smear campaign against National Socialism, which worked and could have continued to work until (historically recorded) the Allies interfered out of fear. After the war the Nazi's brilliant methods of indoctrination and mind control were utilized in the United States, but suffered a terrible distortion when mated with the Magian ideology of Equality, Liberty and God. The spiritually/politically motivated illusion of Equality lead to charity for the oppressed which lead to tokenism and a 'war against racism' that merely pushed discrimination out of sight while still practiced in the unspoken actions of others. Next a political push for control coupled with the unconscious Christian fear of death swept America in the guise of asserting the special individual rights of all human beings. This had the effect of tricking people into believing such an age had come whilst behind the scenes the same hypocritical ownership over the meaning of Life continued to be held in the hands of a few. The trick involved the creation of shrines to worship the ego and joined forces with the current ethos of Capitalism and Technology to generate the socially fragmenting pseudo-forms that have arisen under the Nazarene yolk, such as various toys, icons, 'muzaks' or the more subtle subgroup ideal of Black American music to foster peace and love, to keep those people who believe it endlessly chasing ones own shadow under the sun of an impossible dream. Divided and conquered have the Magian – torn everything into so many sub groups and stratum that National Socialism and Unity in Arms will never rise again, God Willing. There is no need to turn our attention to the other themes, for we can see that the subsequent issues of Black American music which materialize sex, glorify drugs and make an idol of crime are symptomatic of the social breakdown (or prevention) of any Folk and in this case the subjugation of the feminine and the potential Aryan.

My critics may point out that solidarity is indeed created with rap music; that these themes highlight the downtrodden minority at the expense of instituted racial superiority. My reply is simply that Inferiority always needs a scapegoat. Rap music serves to unite its listeners only by serving as a vehicle of expression; not for noble traits of the Black American Community, but as a positive reinforcement of the base tendencies of materialism and the self-interests of stunted egos. The danger in Black American rap music is the indoctrination of youth to uphold values that contradict the very edifice of the 'gangsta' or 'brotherhood' philosophy. There is no logic for the implementation of the pseudo-idealism put forward by this medium, and similar to National Socialism, but far less inspired, such ideals will be made up as they carry hypnotized patrons and staunch advocates of Magian values along – blindly. Between popular rap misogyny and the media's child-porn push, something wicked this way comes as one sickness feeds the other.

Anybody who doubts the power of the messages in rap songs to take root and grow should remember just one thing – the enemy are using music to convey propaganda. Music is indescribably powerful as a motivator and indoctrinator; both the Military and the Police themselves recognize this, and so do the Magian. Only the ignorant and the stupid deceive themselves and others about the magickal nature of music to create change and solidarity (National Anthems are not for nothing). There are also theories put forward (that will not be discussed here) about the hypnotic and suggestive capabilities of certain musical beats, one being the 4/4 tempo; also recognized by those agents trained to psychologically break-down and re-program a person. The power of Music is a very crucial KEY to a Sinister Revival: hence the banning of white power music and continuing pressure against White Pride.

What is most insidious about Black American music is that as I have already pointed out, its surface idealism doesn't hold up under scrutiny and therefore one must ask oneself what are the messages in Black American music really communicating and is it possible it is a deliberately profane mis-logic? Contemporary Afro-American rap music promotes a solidarity of sorts, but a spurious unity spanning a global plethora of far-reaching values all serving the lowest common values of animalism and degradation. Anybody who has served any time in the military will tell you that the breakdown of soldiers into killing machines (or mindless drones) involves wiping all previously held abstracts between individual soldiers clean and re-moulding the soldiers in the armies image – as a 'singular' sentient being. Now in a physical sense there is no drastic manufacturing of militant blind followers trained to kill a body – but they are trained to kill the mind. Consider the following esoteric viewpoints: The war for Sinister and Magian domination is predominantly a war of Thought. Those vessels whose thoughts are programmed via idealism carry the virus and are trained to infect others. Psychic Vampirism for the control of a being's thoughts is begun in developed nations at the very birth of a new

human being. Now this once secretive base materialistic strain has become overt and revealed to those with eyes to see some of its ugliest faces – as day by day the Magian grows stronger. Now no longer concealing its magickal maneuvers under the guise of carefully prepared politics, the outstanding problem we of the Sinisterion face is the implementation of Anti-Solidarity: Divided we stand, United we Fall.

RADIA SOL: EMANATIONS OF THE SELF

- A THEORY -

0.

Opening Statements

This manuscript is the amalgam of two ideas. The first idea comes from looking into the various mss of the ONA that deal with the personal alchemy of the Magickian as s/he discards the Ego in necessary favour of the Self. The second idea comes from my foray into the fields of Science and Physics to educate myself on the basics that I felt I lacked the knowledge of.

The discarding and transcending of the Ego via 'alchemical' processes poses some interesting inferences. That the Ego is not necessarily the 'be-all and end-all' of our organisms intellectual and spiritual capacity, and that the emergence of a new species of capacity can be attained by shedding the older ego-based skin of the conscious through the harsh alchemical processes mentioned within alchemical-based texts, is interesting enough. But this alchemical angle seems to be quite satisfactorily covered for the moment and my concern and this manuscript aim to explore another aspect of the Psyche: the metaphysical process that enables the Psyche to shift from Ego to Self.

Amongst Ona manuscripts and indeed most other books that cover the subject of Psyche, from the manner in which the aspects of the Unconscious, Ego and Self are attributed to the Psyche, I get the impression they are represented almost as if they were transient beings. As if the Psyche is inhabited by the three individual entities, and 'Ego' for instance, is merely one power in control of the organism at any given time from a choice of three: A triplicate that inhabits the organism as if the organism were a vehicle and one of the three aspects the vehicles current driver. When I found myself wondering if the Psyche could indeed be inhabited by a sort of triplicate life of its own, I began trying to apply scientific principles from an Acausal point of view to work out how these three organisms of the Psyche or 'Psychanisms' might function.

The Ego is integrated with, and ingrained as, part of our conscious, sure. Yet, via alchemy, it is metaphysically possible to increase and decrease its degree of domination, and can even be forced to take a backseat to one of the other aspects as the organism gains conscious recognition of its Ego and enables the Psyche to evolve into the Self. This sounds like a relatively simple enough process in theory. However, when I'd personally apprehended the concept of

the Psyche and nurtured the ability to recognize which of the three aspects were dominant within the conscious of others around me: it was increasingly clear how difficult it was for an organism to gain primary consciousness of its Ego in order to enable the move to self. Given the elite nature of Satanists, I toyed with the idea that this inability for the Majority to apprehend, recognise and overcome the driver of their organism as the Satanist is able to, was due to two things:

- The differing degree of mergence of the Acausal with the respective nexions.
- The presence of an x factor in the respective organism enabling independent recognition of the dominant power currently driving their organism.

I hypothesise that Self emerges from Ego by virtue of the Self becoming Self-Aware. This self-awareness primarily requires the Self to realise it exists. So how does the Self come to recognise itself, and furthermore become the dominant psychanism over the virtually absolute dominance of the Ego in many cases, either naturally or magically? It is reasonable to assume that there exists some sort of trigger for the Self's awareness, that such triggers prompt the organism into suddenly becoming aware of the Psychanism in current control.

Yet the 'Psychanisms' are intangible and, from many points of view inseparable: as much a part of us as we are of it. So how does an organism apprehend them? In part, this is where the Alchemical and Magickal working toward the ability to recognize and separate the Self from the Ego may come in. Yet logically speaking, perhaps the Psychanisms recognise their image and become consciously aware of it in the same way as the organism they inhabit does - by its reflection in a mirror?

Esoterically and Sociologically speaking, if one thinks of the manner in which a child's unconscious slowly forms into an Ego, one realises a process occurs wherein the organism is unable to see itself except in other people via the visible external interactions and changes it makes. (Added to of course by Environment, Culture et al until personal identity is achieved) One gets the impression that everyone is looking at everyone and everything else simply to see or more precisely, Define, themselves. Since the myth 'Equality' and the concept of all people being equal has no standing in my hypothesis, perhaps it is the unequal portioning of charge to some individuals via the different degree of individual mergence with the Acausal that enables certain individuals better recognition and control of their Psychanisms.

Of course, if one views the Self as on the same fundamental mission as the Ego, that is, to see its reflection in other Psychanisms of the same species to reaffirm itself, one can see a distinct major disadvantage in the ratio of Self (rare and highly polished mirrors) to Ego (crass lenses of personal distortion) by which the Self may recognise itself. It is easy to appreciate thus, the rarity of the Self being attained and then kept in power as the dominant Psychanism. Perhaps this vast difference in ratio is the reason for the hermitage of Self-types who seek solace away from the majority, the paradigm of Ego. Nietzsche for example?

Unable to find another Self to reflect itself back to itself, perhaps the Self is forced to seek solace in isolation to try and mirror itself by itself. If this is the case, the ability of the dominant Psyche to grow upon Self-Reflection leads me to surmise that each organism theoretically 'radiates' something to be reflected. Beams of psyche like the light of a sun (Radia Sol) perhaps, which it beams out toward the Psyches of other organisms, using them like mirrors or walls to bounce itself or 'ideas' off. Including of course, anything else that might serve as a mirror, which can be as simple as a book, or as complex as the incommunicable sensations received by virtue of being affected by the matrix. Why? In order to send itself back information about itself to define itself, perhaps continually, in order to stay in dominance over the other aspects of the psyche, and to define which aspect is in control.

The writings below attempt to demonstrate how metaphysically this 'Radia Sol' might work - and I've broken the theory down into several smaller fundamental principles to aid an understanding.

1.

What is a model?

Models, are an integral tool of my ability to artistically interpret and demonstrate concepts, especially those related to Physics, Quantum Theory, or the Acausal for which I lack the necessary knowledge of mathematics to convey. Quite simply, a model is the building of a structure, with bits and pieces arranged and labelled in such a way that the esoteric forces I am trying to demonstrate can represent themselves.

One example of a Causal model might be a diagram or a picture whereby the forces are represented through labels and accepted scientific doctrine. An Acausal example might be when I draw a parallel between a thing that is recognized and known by the majority as a 'Real' or 'Accepted' thing or function within the Causal. Often I'll use a metaphor to explain that which is

beyond cause and effect, allows for x amount of dimension, and is generally not accepted, i.e. the image of a burning sea of oil to represent the Acausal and its nexions.

Take the example of a remote control car as being the accepted view of a causal Model. It has a structure that is made up of many parts and components, arranged and labelled in such a way that the parts and components can express specific principles actively such as motion, acceleration, inertia, electricity, etc. By its abilities to do so with a remote control, it defines the meaning of the nature of the model as a 'Remote Control Car'. Note that it expresses a range of physics and laws - yet is contained within the postulate, and operates on the presupposition, that there are only four dimensions.

However, in this example, the parts, wheels, frame, motor, gears, etc are often understood by a binding general consensus and are recognised fairly easily by the majority of people. They are familiar parts that go together in a familiar way. Most people are aware the wheels are used to propel the frame, the motor to propel the wheels, the remote control to propel the whole thing... etc etc. While few of the majority, actually understand how it works, they accept this model defined by causal laws and physics and geometry, as representative of the causal, of the 'Real World'.

However, the model I am about to construct is metaphysical. - The 'parts', whilst referred to by names commonly and causally known, may not necessarily have the causal physics associated with that which is alluded to. For example - I may use the word 'wave' but this doesn't necessarily bind my usage of the word to all or any accepted meaning of the familiar word 'wave'. As always with esoteric manuscripts, there are some important things to remember about models used to demonstrate Esoteria before we continue - and these are as follows:

I) The parts that make up the whole of the Acausal model are not solid ineffable terms or descriptions of objects or movements - they are merely abstract inferences to enable the apprehension of the forces or concept being dealt with in a (mostly) common everyday way using parts that are causally familiar. As they are parts in a model, it is easy to think of the word wave for example, as an actual 'wave' and to associate the ideas connected to the word and term 'wave' as being applicable and only applicable to the part labelled 'wave'. This is a fundamental error - since these parts are not intended to represent the actual parts that make up the model, but familiar components used to help give understanding on a basic level necessary to comprehend esoteric ideas. Furthermore the term 'parts' is misleading since the dimensions

of the Acausal are not fitted together like those of a causal model - and the reader is wise to keep in mind that what is described using causal terms cannot represent the actual nature of Acausal forces.

II) The causal motions, effects, or changes that the parts demonstrate upon one another and the model as the parts and their function are explained, are mostly irrelevant, since the model deals with the Essence, the Idea behind the model. And it is this Idea behind the model, separate from the parts and familiar associations with the parts themselves, that I seek to bring to light.

III) The model is not infallible - it is after all only a model. Too often criticisms are found with the model before the Idea which the model is trying to elaborate - (and catch 22, can rarely do, without the use of such models) is apprehended. Too often the appearance is observed and not the essence. This fundamental flaw in perception develops the Projection that is the bane of all such esoteric models. Since sure, while the parts of a model exist as they Are, unless one is able to view the Idea behind the parts - one will never understand essence. And it is this raw numinous genius that is alone important. The model is not a representation of the actual Essence of the Idea, but uses familiar forms to demonstrate it. Essence, which is without causal form -relies on the limited forms available to an individual to express itself in a causal way - and is therefore a difficult concept to apprehend, work with, or show to others.

IV) The ability to see the Idea behind the model, from the model, and think beyond the model is paramount. It enables latent genius to presence itself - and not necessarily the genius of the model's maker, but that which comes from another individual who grasps and then evolves the Idea in ways the model maker may have not thought of. The more organisms capable of apprehending the Acausal the more chance of eventually representing it on its own terms, in Acausal ways.

V) To better understand my model, you will require some knowledge of 'Wave Mechanics'. I of course assume that like myself, when faced with a subject of which one knows nothing or very little about - you undertake the necessary research to remedy this. For my model, I have posited the reality of wave mechanics and built up the theory from this postulate.

2.

Wave Mechanics - A Crash Course

Wave Behaviour:

A wave rises and falls as it travels - the rise and fall are called Crest and Trough respectively. The distance between Crest and Crest or Trough and Trough is called a Wavelength.

Wave Frequency:

The number of wavelengths that pass a certain point in a given amount of time is called the waves Frequency.

Interference:

If two waves meet each other of the same frequency, both the Crests and Troughs of those waves combine and increase in size as they run together or phase. This is called Constructive Interference.

If two waves of the same or different frequency meet each other halfway however, the waves do not overlap perfectly, and the crests and troughs of the waves do not coincide. This is called Destructive Interference.

If two identical waves are exactly half a wavelength out of Phase, the crests of one wave lined up with the trough of the other wave, these waves cancel each other out and no wave appears.

There are also complicated waves in which phase and wavelength are out of sync a bit, making them both constructive and destructive in different places.

Note: Electrons are/embodiment both wave/particle properties: the more energy that an electron has the shorter its wavelength. Any point in any wave could be the location of the Electron. At the time of writing Electrons cannot be pinpointed in time and space and this peculiar occurrence is referred to as Quantum Physics.

My aim in showing you some wave mechanics is to demonstrate the complexity of waves and the myriad of ways in which they can interact with one another.

This is an important part in the model, but remember; the part is not to be understood as strictly adhering to the properties of wave mechanics, but is instead an unknown quality only re-presented by the use of waves.

3. Emanations

Now to familiarize you with my concept of 'Emanations'. The following is not a detailed study of emanations, but instead aims to give you the reader what is popularly known as 'the gist'.

Most people are familiar with "vibes" / (vibrations). A typical example would be "getting bad vibes/ good vibes". Often this phenomenon occurs without the individual even being in a position to get the usual sensory information when making a customary good/bad judgment. For example, most of us are aware of our '6th' sense when someone is watching or following us in a sinister fashion. What gives us the feeling, the 'vibe', that something bad is about to happen, or that we are in danger despite our other senses lack of alert - neither hearing, seeing, smelling, touching, or tasting, danger?

It's common to get a bad feeling about a place, but more specifically from people, to feel comfortable or uncomfortable in the presence of strangers, because of the way they seem to give off or emanate some kind of good or bad feeling from within themselves. This is the intuitive at work surely - but then if it cannot see, hear, touch, taste, or smell a bad situation, what does it intuit? Is it possible organisms give off frequencies or wavelengths by our energy, matter, chemical composition, or some such thing? - That we beam or radiate good/bad feelings like satellites sending signals, and likewise receive good/bad signals without the aid of sensory input that tell us the nature of the invisible something is okay/not okay? Perhaps when two such identical frequencies meet that's how we get people 'on the same wavelength'? I won't be going into such possibilities too deeply here, since it's a topic that is already much thrown about in Occult and Scientific circles under terms like fields, magnetism, aura etc... and is already a familiar concept to most by nature, usually just under a different name.

Based on my own experiences with 'having aura' and 'giving vibes' I've postulated that they exist and radiate from within an organism. I refer to these vibes, the giving off of waves or frequencies or charge or what have you, as 'emanation'. If we emanate, if we possess a vibration that emits telltale signals of our nature, and I feel we do, why do we do it and how?

I aim to demonstrate my theory with a theoretical model. A theoretical model subject to the above stipulations about the nature of the parts and the whole of the model, the purpose of the model, and herein attempt to sweep aside the confines of the Causal and its forms to illustrate 'Radia Sol'.

4.

The Theoretical Model assumes the following postulates exist:

- That three Aspects within the Psyche are vying for dominance: Unconscious, Ego and Self.
- That each of the Aspects emanates and that dominant emanation by an Aspect ensures dominance over the organism by that Aspect.
- That the Aspects emanate both independently and simultaneously with the others in differing degrees.
- That an Aspect uses emanation to recognise itself as the dominant aspect, and then continually emanates to affirm dominance and define itself.
- That Aspects are able to emanate a vast range of frequencies and even match the frequencies emanated by other Psyches.
- That the frequencies emitted are subject to some or all of the laws of wave mechanics.
- That the Ego is the dominant Aspect in the majority.
- That the dominance of an Aspect can and does vary in degree within an organism.
- That the Self can act independently of the Ego and the Unconscious and vice versa.
- That the emanations emitted by all three Aspects, whilst invisible to the eye or modern science at present, radiate from one Psyche to/through/at/into/etc other Psyches constantly and ceaselessly and can be observed by the nature of interaction with ones total environment or "Matrix".
- That the Aspects use emanation like echo-sound to recognize themselves.
- That Ego emanations are different to Self emanations - requiring different environments to succeed in dominance.
- That Ego uses other Ego's to remain dominant, and Self uses other Self to do the same.
- That distortion takes place within the emanations unless identical aspects are interacting.

- That Higher consciousness and a shift from Ego to Self can be achieved if one finds a location that does not distort the echo of its emanation.

With this is mind we can now proceed to the Theory.

5.

Radia Sol : Emanations of the Self- A Theory.

The Emanations of the Self in my theory are best thought of as waves.

Ever, you emit the frequency of your Unconscious, Ego, and Self in unique waves, like ripples on a pond, out onto the ether. Intuitively seeking to Be.

A vast expanse of millions of other Unconscious, Ego, and Self are also unconsciously or consciously emitting frequencies.

The Organism (via acausal energies) projects differing emanations onto the ether (these can be thought of as 'questions') to other organisms simultaneously. Seeking to 'Be', to become dominant, demands that the Aspect order chaos to know its own image, its own being. Therefore these emanations are the base nature, the 'feelers' of the Organism that bounce ideas, conversation, interaction etc, off other Organisms (mirrors) in an attempt to put together a picture of what it actually looks like – and what it is that actually exists. The received replies from these mirrors can be thought of as 'answers'.

Each of the three Aspects vvs for domination over an Organism's psyche but the aspect that receives more replies to its emanations than the other two is selected as the dominant driver of an organism. Usually however, the natural process of life takes an Organism through these three Aspects, the last emerging during mid-life of an Organism or after particularly harrowing or harsh experiences. Over the last two thousand years this ability of the Self to become dominant and maintain its power has been vastly diminished due to a lack of Self-types, processes used to reach self and the excess majority of Ego-types. What makes the attainment even more difficult is the distortion of the matrix by Magian design that has allowed so many of the immature Ego-types to breed but does not allow progress to the next stage of the mature Organism, the Self.

Hypothetically, 'answers' are received, processed, assimilated and more 'questions' sent out. However, if the emanations act somewhat like waves, then perhaps they are not always directly focused at a receiver but emanate like a sun rather than a laser, and both 'questions' and 'answers' are subject to chaos. The infinitesimal number of organisms all emanating at once could be represented as the outward spreading of ripples on the surface of a pond after a stone has been thrown in. Eventually the joining of separate ripples occurs as more stones are thrown in until so many stones are thrown in that the ripples become unrecognisable. Emanations, being bounced and rocketed from one location (location: an abstract plane of projection such as an idea, concept, form, human construct or even another human etc) to another, are possibly altered by similar properties as are the waves in wave mechanics. Stronger waves may assimilate, distort, fragment other waves over and over again, they may even cancel other waves out. Resulting in a perpetual tumultuous multitude of confusion and chaos. Especially when you consider that a little like the game of paper, scissors, rock, the three different aspects emanate differently and the effect of each from one psyche on each aspect of another psyche, allows for virtually infinite outcomes. Perhaps this chaos could be likened to 'Sensory Perception' if these emanations are also what serve to define dimension, relativity, and order (ad infinitum) of our Organism in relation to the matrix?

However - this confusion of the process from Unconscious to Ego to Self reigns because of the domination of the Majority by the Ego. The Ego, using others organisms to reflect itself off where the dominant Aspect is also the Ego, mostly operates in a causally contained frame of reference, subject to causal distortion and all manner of postulates of reality, and is inherently a contradiction to itself via the positing of 'opposites' for example. If Self generates Self, then Ego generates ego, and with so MUCH Ego the likelihood of a Self being created instead, is very slim. What we are experiencing in terms of Aeonics, is the perpetual creation of 'Organism without Self' - a bi-partmental Psyche, a global populace in psychic limbo.

On the rare occasion when the organism becomes aware of Self, a search or echo-scan for other Self's is begun by that Organism. It tries to find a location where it can refract itself - in order to define itself. By virtue of the Organism being aware of Self, this scan for other Self is more focused than the scan performed by the Ego. The Self temporarily no longer in thrall to illusions, no longer sends it waves out in all directions, but in focused bursts to specific receivers to attain a direct reply. But to get feedback requires the highly polished mirrors that other Self's are, that are very rare. Perhaps given the unique nature of emanations, a Self has different specifications for what it can and can't reflect itself off. However, unlike the Ego, I hypothesise that the emanations of a Self are not altered by absorption of the emanation by the Other Self, nor does the mingling or phasing of the original emanation occur

as it does in Egos, creating a mongrel hybrid. That is to say, when the emanation of an Ego is absorbed by another Ego, it is distorted and mingled into a different refraction or wavelength containing emissions of that Ego as well as the original. Or the emanation is split into more than one wave, part of which is refracted elsewhere and only part of an echo or none at all received. Or the Ego even receives a foreign echo created elsewhere but which is interpreted as the reply to the emanation sent out.

I believe this distortion is not applicable between Selves. A Self is a complete Whole comprised of both anima and animus, no longer in need of a 'half' (either feminine or masculine) to complete itself and as such is no longer dependant on finding halves to complete (usually just compliment) itself as is the task of the Ego. Therefore it has no need for either feminine or masculine emanations as given off by the Ego and, basically, negates them.

More often than not however, the Self is unable to find a similar complete receiver to refract itself off and either seeks solace, loses dominance and is once again replaced by Ego, or perhaps in extreme (or typical?) cases, dies, and the Organism loses any chance of becoming Self-aware again.

Just as we seldom see our own physical organism or what we look like from an external view, but instead possess notions of such that give us our own personal definition of ourselves, perhaps the Self actively seeks to view its own image by sending internal emanations to the external sources around it, hoping for a mirror. And just a mirror - since because it is a complete whole it no longer needs any other organisms input but its own to see itself. But without this mirror - it cannot Be. The Idea or Process of seeking to be Self is more often than not stifled early, and even murdered in many people by society seeking to suppress recognition of this aspect. This makes finding a suitable mirror for the Self to refract off all the more difficult and random to achieve. Perhaps then, when the Self finds such a rare mirror in which to 'become' more of itself, and gains precedence over the organism as the dominant Psychanism - it operates on an entirely new system no longer using emanations for the same purpose? Perhaps it gains an increase of concentration and control over its emanation and uses it more like a laser than a radiating wave to cut through egos, so great its power it is no longer is applicable to the same restrictions imposed upon an ego by having or being in thrall to the ego.

Yet in those rare moments when the Self is able to find such a higher receiver, and when two Selves emanate their Self and nothing more - (achievable only via that intangible quality, Self-Honesty) the two Selves are able to refract each others emanation without absorbing or mongrelizing it because each Self is of

its Self, is whole, rejects all other input but its own and has no interest in projecting the Self onto others.

However - in the case of a Self needing a Self to become dominant, the paradox is posed - how does the Psyche become Self if one cannot find a mirror - in other words, how does the Self find a mirror if in the first place there are no Selves? It seems difficult to imagine a Self being formed prior to being Self already - but therein the alchemical and magickal training of individuals to recognise and overcome the Ego makes possible the existence of Selves out there. Furthermore, Jung and the Ona both suggest that the Self is naturally attained for a period of time, but the dominance of which must be worked at to maintain or lost again, and usually forever. Therefore, it is possible to find such mirrors and doesn't necessarily require two organisms to enable recognition of Self via a mutual transaction.

In the case of the Self evolving on its own, in my opinion the power of self-honesty is the sheer power of all - and using this power to complete oneself, a Whole needs no additional input to function. With no energy expended in 'echo location' trying to see the Self anymore, the Self is self-empowered. (Continuing with the metaphor of the Sun, they self-replicate like a thermonuclear explosion). If the Self only refracts itself, the power can only grow, since it is Self-Effort, Self-Love, Self-Achievement, Self-Awakening, and Self-Awareness that occurs. If this is the case, the Self wouldn't expend its energy carelessly like the Ego does, and perhaps an excess of power ensues which flows over or spills, onto other aspects of the Self's drive to power - 'Wisdom' maybe, or Enlightenment, or other such things. If this could occur en masse perhaps with more and more Selves balancing (or at least increasing) the ratio of Self to Ego; the charge, the power, of the Cosmic might become perpetual as the Selves start to become more dominant making more and more mirrors available to potential Selves.

6.

Closing Statements:

This model/theory may not provide 'food for thought' for all, or even for many - but it does offer a different perspective on how we function and why. The Theory can be superimposed over all human interactions to explain their mechanics by virtue of emanation. Why humans don't get along, why misunderstandings or love occurs between us, how we find enlightenment, why so few people ever reach enlightenment, or why the chaos exists in our lives, our ideas, our identities, our experiences, and our heads, for example. Furthermore, it offers an esoteric explanation of how the three (psychological) aspects of an organism might function rather than the accepted dual view of

our organism and psyche combined as the one inseparable power which drives us: namely, as a sort of will to power to become dominant, lest it become recessive and replaced.

It's hardly an overestimate to suggest the fierce domination of the Ego-mirror in societies overshadow the rare and often easily broken Self-mirror a million to one - perhaps more. Without a healthy Renaissance (Satanic, for example) in which organisms are enabled recognition of the three Pyschanisms, perhaps we are killing ourSelves simply because they have lost the will to live. It's no small wonder in such a climate hostile even to emergence of the Self that it hibernates. But to let the Self sleep, is to die a slow and insidious death, deafened and maddened by a ceaseless, pointless, bombardment of Egoic emanation.

BE IT EVER SO SINISTER – THERES NO PLACE LIKE HOME

Pt 1. Be It Ever So Sinister, There's No Place Like Home

Pt 2. Ever so Sinister : Psychic Awakening to the Plight of my Anima

Pt 3. Re-Anima : A Re-evaluation of Old Imago with Reality

PART ONE

I read Jung. I realise a few home truths. I am in a strong enough mental position to alter my Ego –and since it is my belief that the goal of my Ego is to expand its event horizon: therefore it is to some degree more malleable for me than it is for the ordinary individual.

What occurs after reading Jung is a realisation and a consciousness that what I am or can be, is to a massive extent tied up in or limited by my Imago of my mother and father. What enables me to challenge the base of these images is uncertain. It could be that from my sojourn with the often ego-crushing

Satanic, I have built up a tolerance to causing myself pain and a resulting strength to avoid neurosis and psychosis when delving into the deeper realms of my psyche. At any rate my Ego does not seem to be entirely opposed to the idea.

After thinking for some time about my complexes with my mother and father (my mother and father the physical beings) – I accepted that the image I hold and have held of them is not how they actually are. And that such images formed when I was younger, no longer, and probably never did, apply.

The complexity of the situation is enormous – But I work out the following things as a base template from which to proceed on my new journey into my psychic realm:

My mother has demonstrated a dual nature / in the beginning she was cruel, unkind, capricious, mean, uncaring, selfish, etc, in matters that it's irrelevant to mention to the reader. Yet also encouraged my creativity and showed love in her own way and generally instilled qualities of loyalty, honesty, respect, and integrity in me. But while my image of her was formed in youth around her former traits and I held on to this image through adult life of my mother as evil: my mother changed. She became loving, caring and selfless in putting us first over her own needs, worked hard to pay for our dental fees, things we needed, clothes, food, shelter etc, and it was if the old mother never was except for the shadow that still exists. Or perhaps I merely grew up. But the main inner contention was that I never got to deal i.e. talk about the old mother to her and how she had affected me. When she changed, I felt it was if I had made it all up or imagined it in my head, and yet I was trapped in the past with the old imago. So then, I have not one, but two images of my mother which are fighting one another. Is she good / is she bad? The answer has to be both: she's in between.

There is a shadow projected from my mother that darkens my image of my father. And vice-versa. The divorce was never really brought up or explained to a satisfactory conclusion / it happened when I was three so the profound effect this had on me was probably absorbed unconsciously. Because both of my parents had shown a previous tendency to lie about each other: when their stories or part of the story came out about what happened, i.e. why they divorced – it was not possible to believe either one of them wholeheartedly. Insinuations of violence and alcoholism from one side was refuted by the other side as blame was passed back and forth with little niggling stories creeping into their explanations and general comments that disparaged each others person. Clearly there had been some great pain experienced by both of them – but no clear explanation was forthcoming. I felt as if something was being

hidden from me, that a very precious part of who I was would be lost forever without the truth. Yet – so caught up in the furor of my ego/projections/anima etc I was unable to step out of the picture and watch from the audience. Now I have that chance.

If I re-evaluate my imago of both my mother and father (long stale and outdated) – perhaps I will be able to restore the severed link with my father (which was filled in by Satan in the meantime) and relinquish myself from the mother-complex I have.

No-one says it will be easy: but it would seem that even though it probably doesn't take sides, the unconscious is on mine. I kept a dream journal from Jan to Feb during which there were some disturbing but enlightening dreams. Though I had attempted to interpret them – with my new knowledge of Jung's analytical psychology I noticed a re-occurring theme I had brushed over or not become conscious of in my dreams, the theme of Incest. Shocked by the idea of this modern day taboo appearing in my head – I was probably identifying with it as though the actual idea was my own desire in physicality. Now it is apparent that this is an age-old theme in dreams of the 'Sacred Marriage' and a good sign that my psychic integration is going well, especially now that I am conscious of it. It would appear that the time is right to face my psychic demons.

After thinking about this before going to sleep and deciding to look deeper into methods by which I could free myself from my own prejudices – I had the following two dreams the next morning,

DREAM 1

I am in a shop/bank. I am buying some fish or seafood. There is a very long queue of people waiting to be served. I either push my way to the front / or think I will be in the queue a long time but when I look up there's only a few people left ahead. (I think these both happened and my dream was trying a few ways to get a message across). Weird Al Yankovic enters the shop from a back entrance while I am waiting to be served. He is angry about a purchase he made earlier and starts smashing up the back of the shop, kicking and throwing boxes and shelves of fish. I am appalled at his behaviour and think to myself even if I weren't happy with the fish I would never behave like that. He picks me up by my throat at one point in a threatening manner but puts me down afterward and carries on smashing the shop. No-one in the dream except me seems to take any notice. I get to the teller and there is a huge glass window with the tiniest ridiculous sized archway to communicate to the teller through. The teller is a fat, disgruntled, grumpy woman – and the only

way to talk to her is to stoop down low and talk through the tiny archway. I pass a \$20 note to her and she passes me back \$10 change. I leave the shop and see two of my 'friends' outside who are waiting for me and comment on Weird Al Yankovic being in the shop and smashing it up. Then the three of us walk off.

DREAM 2

I am in the role of a father with a daughter but there is a feeling of incestual intent from the father toward the daughter that I can feel. We walk down a hallway into a bedroom, she is naked and sits on the bed – and I am cajoling her, probably toward sex – she is very young but is also intelligent – seeming to know my intentions but dealing with me patiently as if I the father was the child. I give her some crackers saying “you can have two now and two later”. I have a long cardboard tube in my hand – and my intention is to smack her bare backside with it.

Neither of the dreams immediately struck me as significant. What made me remember them is the ‘violence’ that occurred in them. The shadow smashing up the shop was a shock to my good-nature and manners and the incest dream where I played the role of a father about to abuse his daughter just shocked me so much I woke up disturbed and remembered it because it was such a mental assault. But – whereas I understand most people shrug this off or cover it quickly, it is horrific (or sinister) signs like this from my psyche that I have been waiting to surface. For I think I have a good degree of separation from the contents, i.e. no longer identify the contents of my dreams with my physical self – and such horrors are to be embraced.

The insight I have – is that Satanism as a form of making the individual welcome even the most abominable forces of the unconscious as progress (progress that would be considered evil if this evil occurred in an every-day setting in waking life) allows the Ego to be malleable by virtue of allowing (intellect?) a method of enquiry beyond the stricture of opposites and moral associations. Such ‘horrors’ could possibly be equated to Dark Gods. Since contents like these are generally viewed from a black and white dichotimal view – and one who experiences such contents is likely to fear being identified with them and will subsequently reject them because they are “evil”.

Without the ability to transcend morality – and accept the contents of ones own hideous nature – there is little hope of facing and integrating these aspects that dominate the individual without his knowledge. Hence – I wrote ‘Heresy’ to try and make conscious the Shadow within by allowing the reader to imagine the beast inside them, exercise it and even accept that this monster is part of all people. Yet, the likelihood of someone challenging the psychic make-up as I intend to do is obviously minimal and also dangerous. A

feat which really can only be undertaken with a massive level of maturity and understanding: or a complete disregard for ones own psychic safety and fragile nature as viewed by the modern psychologist.

Incidentally – the occasional use of third person narrative acts as a safety device for me to deal with these dangerous forces by identifying them as belonging to an aspect of me – not me as a whole. So Azazel, Dwr, and Tnepres Ra help to explore and delve into the darkness without direct personal association with the contents of the abyss until I have created the tools I need to deal with the contents and accept/integrate them without the real risk of 'losing my mind' or causing a psychosis or dis-associative disorder. Yet it remains to be seen just how much of my psyche will allow itself to be known – and if it will allow me to approach those alien beings called Dark Gods by the Tradition.

PART TWO

The second part of the manuscript consists of my interpretation of the two dreams.

Interpretation of Dream 1

I am unhappy/unsatisfied with my fish (Self) – so I am taking it back to the 'bank' (Unconscious).

Note: Floor sloped downward from teller to back of shop – which gave me another clue that the situation at the back of the shop was an animal/base level – a level where the shadow is to be found.

The Shadow appeared as Weird Al Yankovic – a well-known comedian. This signifies to me that the tantrum was black-humoured, i.e. the Shadow was good humoured about my attempt to face it even though it smashes up the shop and chokes me and probably did those things as token acts so I could recognize it as the Shadow.

The queue of people could be my unconscious contents lining up to slowly become conscious one by one – But the teller is definitely my Anima.

The small archway is symbolic that I have very little contact with her, further symbolized by money being passed through the tiny hole. Money = currency,

currency = communication, flow of contents from one realm to the other etc. In other words I have to improve my communication with my Anima to improve flow and recognition of her. This is further indicated by the fact I have to stoop low to communicate through the tiny slot with her, meaning I have to get low, get down, examine my shadow, base nature, etc for the answer to improving this situation. And this is further indicated because I pass her a 20\$ and she gives me back 10\$ - so effectively we give each other \$10 - balance.

The two 'friends' outside are probably indications of unconscious contents made conscious - but it would seem that my anima and father/mother ideas are pretty mixed up at this stage - so its no surprise there is only three of us and not a fourth - the shadow runs off.

Interpretation of Dream 2

The incest theme was appearing within my dream journal entries earlier but at one point used mother-son inferences that were a shock and were rejected by me. Albeit not totally since I had already become aware that things aren't always what they seem in dreams - but it caused shock and considerable discomfort to my ego. Now that I can disassociate from certain contents in dreams and even remove the outer veneer of cultural interference of interpretation, I realise these uncomfortable and often terrible contents of my dreams are psychic 'messages' relating to processes beyond my control (collective unconscious). If I approach them without prejudice, I am able to digest and read the 'signs' sent up from 'below'.

The father-daughter depiction is still disturbing, but clever in removing the sharp acute symbolism and bringing unconscious contents to my consciousness by starring me in a role that shocked my sensibilities enough to make me confront the deep meaning of it. The theme of 'incest' is not to be understood in a moral sexual sense, but a theme quite unrelated to the modern day taboo meaning of incest in our everyday society.

PART THREE:

R/Anima (A Re-Evaluation of Old Imago Vs Reality)

OLD IMAGO

REALITY

<p>Cruel: On account of the episode with step-sister</p>	<p>What happened to my step-sister is in no way my fault – it is my mothers cross to bear. I felt guilty for laughing at my Step-sister when she was being tormented. I have an image of my mother doing these cruel things in my memory that doesn't calculate with the other image of a mother as a caring nurturing person. Because of these conflicting images I don't feel 100% safe or trusting of my mother.</p>
<p>Negligent: For not teaching me about hygiene or enforcing good eating cleaning habits</p>	<p>I do remember her telling me to brush my teeth and wash my hands and take showers, but me refusing to do so and her being unable to make me comply. She fed us – I don't think we ever went hungry, and if we did it wasn't her intention for us to. I was so upset when my skin started breaking out – and she did tell me to lay off the chocolate and stop drinking coke – but I recall now ignoring her and neglecting these things myself. So it is not fair and a distortion from me to say she did these things. It did them.</p>
<p>Two-faced: I.e. would do mean things and then pretend and act like she hadn't, and if accused like the accuser was mad</p>	<p>Yes – but I only observed this with my sister and I have probably taken one or two incidents and blown it up into a phantasmagorical pattern of two-facedness. My mother was always honest as I recall – and nurtured the quality of honesty in me, i.e. told me not to steal, lie, cheat, or cause reckless injury. So I think there is some cross-contamination between my mother and sister where I have taken on my sister's shadow of my mother?</p>
<p>Negligent: Because she went out and left us kids alone a lot to go drinking or partying</p>	<p>Again – overblown. I think I merely felt left out being the youngest – so at parties I attributed this as her ignoring me. Although it is fair to say that my mother does take on a different persona when she is talking to me alone and when she is talking to me in front of other people – perhaps she is unaware of this. Again this was a hard contradiction to understand for a young boy whose mother had loved and chatted to him only hours before but now practically brushed him off as something unpleasant. So this view of her as negligent, is a projection of my own jealousy. And her going out and leaving us kids alone was probably also picked up and slung in the jealousy basket – a “hey what about me?” syndrome.</p>
<p>Negligent: For not talking to me about sex or relationships</p>	<p>It's true she didn't talk to me about sex – she was probably too embarrassed. After all I was a very innocent and fragile boy and she probably thought it would shock me to hear my mother</p>

	<p>saying such things. But I did pick it up along the way, and because I found my own way I learned deep lessons about respect and responsibility for a partner instead of being only concerned with the sex. It could even have been her that asked my grandfather (who did give me the ‘talk’) to do so on her behalf. At any rate – I’ve turned out to be a well-adjusted man who is capable of dealing with the spheres relating to sex/romance and relationships. I cannot blame her for my ‘hang-ups’ because there is nothing to blame her for. Again it’s a case of my feeling attached to the womb, and ‘crying’ when I got hurt that there was no mother to protect me from the big bad world.</p>
<p>Abusive: Because of the troubles I saw between her and my sister and I blame the hell my sister went through on her being too wrapped up in her boyfriends and own life to care</p>	<p>To some degree both my mother and sister instigated one another – for me to take sides is just ammo to reinforce my imago of my mother as a bad parent and a twisted attempt to leave the womb and gain independence by putting her down and saying I’m not part of you anymore. I was very young and must realise that I knew next to nothing about the greater goings on in my family bar what I understood with my young filter. Mother and daughter are supposed to be at each others throats anyway – its my intellect that wants everyone to get along regardless that hurts, not me. My mother and sister love each other very much and I should stop taking sides with either of their animus when they fight / because that’s when my anima comes out and all the distorted projections come out to be shone on my mother.</p>
<p>Domineering: Smothered me too much so I became effeminate and dependant on her</p>	<p>No. she took good care of me – fed me, clothed me, worked her ass off to pay for my glasses, my teeth to get fixed – and I just threw it all back in her face. What’s likely to have happened is that I was told I was effeminate and teased and taunted to the effect of such labels – believed this, identified with this, rejected this, and blamed the world (my mother) for not protecting me from this unfair onslaught. Its easy to see from my own confessions that my father not being in the picture did have a quite profound effect on me in this way. But I should not and cannot blame my mother for the way she brought me up – I have an outstanding character with all the good virtues and common-sense of a good Man, and because of her praise for my artwork and writing I was encouraged to continue with it til this very day. She has a son to be proud of – and a son that should be mighty proud of her.</p>

<p>Smothering:</p> <p>Didn't equip me with the skills and will to be strong enough to leave the nest – i.e. become independent</p>	<p>Same story – while I feel my mother has been somewhat guarded of me getting my independence – I cannot think of an example that corroborates this idea. I do feel my mother hints that it would hurt her if I were to move out – but surely this only natural? She has in fact stockpiled a whole lot of goods for me to take when I move out of home so if anything the evidence is to the contrary and I'm being paranoid about being persecuted. I think my own guilt at being at home at 25 is being projected onto her as the cause. This is probably a case of me needing to leave home and prove I can be independent of the womb.</p>
<p>Liar:</p> <p>Talked nastily about my father without ever really explaining why she had left him, leaving me feeling a huge hole in my past</p>	<p>Yes. She does. But then what do I know of the goings on between them and WHY should I know them – I am her son but their business is theirs, not mine. I think the gap of what happened to my parents and why they split up was just so confusing that it affected me greatly not knowing why I didn't have two parents. I sorely missed my father and I blamed this on her without ever really knowing what happened. The fact is, it was a messy situation, but it's been thirty years –times have changed, and so should I. I must stop living in the past. It's just a shame that they put each other down in front of us, they should be more adult than that – because it does hurt to hear anyone talking about either of your parents in a nasty way even if it's the other parent.</p>
<p>Guilt Inducing:</p> <p>Made me feel guilty about sex, and becoming independent</p>	<p>No. This is not true. This is a projection which stems from issues dealt with above. Being a single parent must have been exceptionally hard especially with three kids and starting life in a new country. Just because I received mostly feminine influence with no solid male role model doesn't mean that she intentionally withheld information about sex etc to hurt me. I had a paranoid persecution complex. She was probably just embarrassed.</p>
<p>Hollow affection:</p> <p>Gave us sweets instead of affection or playing games, which I felt was a cop out for not giving us love or attention</p>	<p>Perhaps to some degree. But only to some small degree. She did love us and she did show affection. While I don't recall my mother playing board games or spending time playing with toys with me– she did take me to a lot of places: movies, the zoo, shopping, and spoiled me rotten with toys and lollies – so it is not at all fair for me to say she wasn't the best damn mother she could be. She tried her hardest – and she did single-handedly bring up three very nice kids -</p>

<p>Resentful:</p> <p>Of any affection I showed toward my father or grandparents – jealously guarding me from loving others in subtle ways</p>	<p>Yes – but I think there were greater games involved than the little tip of the iceberg that I could see. I don't know what went on between my dad's parents and my mother – and my dad and my mother so I should grow up and let go of disparaging my mother and grandparents for events that I don't know the full story of except in my imagination.</p>
<p>Abusive:</p> <p>Makes my sister feel bad and takes her anger stress out on her from time to time without any justification</p>	<p>Sure – but I think this is a give and take dynamic because my sister can do just the same to my mother / and indeed I can do the same with both of them, so who am I to point fingers?! Taking sides with my sister is that immature projection that my mother is out to harm us. She is not. If anything it's "me" that's been out to harm her.</p>
<p>Untidy:</p> <p>Lives in messy environment and collects so much junk it is impossible to feel order or make order in my life.</p>	<p>The selfish spoiled-rotten attitude of a small boy who wants everything his own way. Some mothers have crack habits or let their kids live in filth – my mother just likes collecting things – I shouldn't be so unkind and ungrateful – there are much worse things she could be 'guilty' of and I'm moaning about some imaginary "order". It's time the Child in me grew up and let me be an adult.</p>
<p>Niggling:</p> <p>Makes me feel little and small and stupid with sharp comments about myself in an irrational tone of voice.</p>	<p>Well this is just her Animus – and really, that's her problem, not mine. She only does it very rarely – so it's petty that I should pick up on it and exacerbate it like she didn't encourage me and cheer me on in life.</p>

Ouch. There's some real wake up calls in that. Long overdue ones. In fact my mother looks like a saint compared to my actions – and I regret being so cold and unfeeling all these years. She must have felt very sad and lonely sometimes and wondered in amazement at my indifference. I hope my work here today will enable a new and purer love and sharing of life with my mother having proved that all her so-called 'faults' actually lie within me. Now to make the hard part easy, it was not " I = Ryan" that was responsible for doing these things – if I had been aware I was doing them I certainly would have stopped. It was just the way things were and a normal result of all that mixture of family's animas, animus, shadows and projections setting up images and situations like mirages in the desert. What is so good about this self-honest examination is that I can now change these things and grow up and finally show my mother the love and respect she deserves free of these prejudices, errors and illusions. It should be apparent that changing the view of the physical Mother also interrelates with changing ones views of the world – and

herein lies the motivation for such unorthodox experiments that lead to personal dis-coveery.

Old Imago of father Vs Reality

Old Imago

Liar:

My father used to promise me things that he would never deliver. He built up my hopes and dreams and then left them hanging. He once sent me a catalogue with a jet-ski circled and a note saying this is the jet-ski I'm going to buy for you. He also told me he'd send me to Eaton: the same ultra-expensive private school Prince Phillip attends. He made many such promises, building my hopes and then smashing them by not delivering what he promised.

Deserter:

I was under the impression for a long time he had been the one to leave my mum and us kids— and my mother did not really seem to make an effort to correct this.

Cold:

I remember a time my sister made dad a bowl at woodwork – and spent hours getting it just right, polishing, sanding, and writing a 'dear dad' inscription on the bottom with a hot poker. I remember her being terribly sad and upset one night and upon enquiring why she told me she had given him the bowl and he had thrown the bowl on the bed without thanking her or showing appreciation and left the room. She had been devastated – and it made me very mad to hear of dad being so mean to my sister.

REALITY

Clearly his problem – not mine. The man obviously suffered (suffers) from an inferiority complex. And more than likely was desperate to be seen as a good guy to us kids. There is no excuse for lying to your children – but it only did him harm – not me. In Reality He CAN be a Liar, but he's not always a liar. He has meant what he said about being there for me all these years, even though I've not taken him up on the offer.

My mother is actually responsible for the divorce. She cheated on him, not the other way around – then left him and moved to live overseas taking us kids with her. This must have been a terrible shock for the poor guy – especially when we blamed him for the divorce all these years. He lost his wife and his kids. Although I'm sure it is not as one-sided as this – it might be time to cut the guy some slack and stop blaming him for invisible events that he was not responsible for. My mother is in the wrong here for letting us be down on him without telling us the full story. But such is the unforgiving nature of the Shadow.

This did happen. Why, I don't know. I think dad was wrapped up in himself and his own agendas back then, I really can't be sure because it was so long ago – and any concepts I had of him then were as a young kid. But it was the same kind of heartless act that I had seen my mother do that confused me about her role as a caring nurturing person – that caused this same confusion with the role of my father. Favouritism was my Parents capital Sin. Since I saw my father only rarely and for brief amounts of time when I did – the picture I built up of him was a bunch of snapshots, and snapshots like these went into the essential make-up of what I thought of my father. They were all I had to go on. So it's not fair to hold on to these anymore. Although I've seen my father now I'm an adult,

eventually we did not see eye to eye and I decided not to pursue a relationship with him because the favouritism and coldness was still there. He tried to set us (me and my family members) against one another. I don't think he has much practice at how to be the father – I guess he probably feels inferior and compensates this with his exacting time schedules, exacting regimes and routine of order. Perhaps someone should tell him his heart is in the right place but he is over-compensating and needs to realise he can't and shouldn't try to rule the roost. There is no roost – we're all adults now, we're not kids anymore. It is sad that he missed his time to enjoy us growing up as kids and teenagers and I do feel this a great loss for him – yet he must learn to accept that he cannot turn time back to live that fantasy vicariously.

Nothings changed. He does not know it – but I do have a great respect for him. This is only marred by his inability to stop playing games and trying to win us from our mother with presents and promises. The man taught me nunchuku. He taught me how to release someone's hand from my grip instantly (which I used once and would've been in trouble without it). He taught me how to use a knife. He taught me how to drive a car. He taught me how to save money. To be thrifty and live when pickings are lean – though he does tend to take this a little too far sometimes to the point of stinginess / but I admire his resourcefulness, and his survival traits are remarkable. I am very proud that he has what it takes to look after himself with minimal effort. Dad taught me a lot of things. Life Skills. He is my Hero. It's lucky I realised my prejudices in time – now at least I have a chance to patch things up between us.

Sadly, this over-compensation is probably his real fear that he'll lose us again if he doesn't keep an eye on things and manage our lives, like a father is 'expected' to do. It has been hard on all of us this whole saga – and very messy / it has effectively severed contact between me and my father and me and my mother. I do feel his Love his for us, it is very deep and very genuine – he is sincere. But the war between my mother and my father must not be carried on via us kids as channels – both of my parents must grow up and stop this game of shadows if they want any hope of a real family. Not that I expect or want my mother and father to get back together / just to stop playing games using us kids and accept that we should be allowed to love both of them without interference or a popularity contest going on. I need to try and talk again to my dad through letters – to gradually try and break the ice. I don't want to see him until things get sorted out between us first – the current games would just

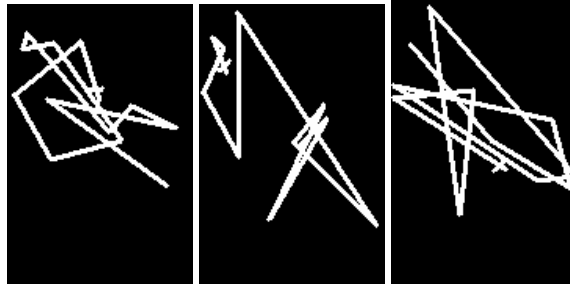
Hero:

One of the nicer things I held about my dad. He was adventurous – I always thought of him as exotic, being overseas in Australia. I have pictures of him as a hippie and another of him in his Qi jumping off a shipping crate. He is versed in many styles of martial arts – and knowing what dedication that takes makes me very proud of his achievements in that field. He also enjoys his motorbike and several times as an adult I've been out on the motorbike for cruises that ended with barbecues. He also loved cars and sent us pictures of the 'trans-am' he owned – and was generally this mystical elusive figure in my life that I only ever had little bits and pieces of. My father was an Enigma to me.

Over-bearing:

He repeats himself over and over even when explaining the simplest things – its like a lecture / and its not his place to lecture us at all. He can be strange and creep people out (like father like son really) with his sometimes inappropriate gestures. He often takes too much interest in our lives and what we do and even gets neurotic.

wreck a reunion. But I do want them to know, both of my parents to know, two very Important things. Firstly – What is inside my head and how much both of them have influenced me / and how much their influence has had an effect on my relation with both of them. As hard as it may be for them for me to just unload this bomb – it's no longer my baggage – its theirs – they can have it back to deal with like they should have earlier. And secondly, that I Love them both ... more than words.



Through the Looking Glass

It is apparent to me that conventional impairment of my vision has forced me to live in a different world. When I was younger I used to play as many sports as possible, from discus to baseball. I had a reputation for being an excellent batter and even once or twice split the ball when I hit it sending a trail of white dust into the air behind the ball. I'd also play soccer and was usually picked among the first when the classroom was divided into teams for my skills as goal keeper and my fearlessness of throwing myself in front of the ball to stop it going in the goal no matter how hard it was kicked. When a ball got lost I was able to search for it. These sport-related skills were lost down the track – and only recently did I stop to consciously think about when it happened and how. Little by little, as my eyesight had degraded, I had stopped playing sports. My previous skill in sport had been dependant on my ability to see the ball coming in order to catch or kick or hit it – but this got harder and harder to do, so slowly though that it's only in retrospect I recognize the connection. I didn't get glasses until I was fifteen and by that time my eyesight was causing considerable problems in learning, watching footage, reading – virtually anything that required focusing on a distant object at school. And little by little the length at which I could clearly recognize a person diminished. I believe the major decline of my eyesight was self-inflicted, observing three eclipses without the use of a pin-hole projector – and a habit of staring at the sun for long intervals until my eyes streamed tears and its disc went black or blue. I'm surprised I have not incurred more

damage than this from these apparently dangerous activities. But I also believe this reduction in vision has had a profound influence over my activity in the occult.

I was diagnosed by an optometrist with a rare condition in which one eyeball is slightly irregular-shaped (oval) – this causes some distortion of refraction in the images I view. On top of this, one of my eyes is slightly shortsighted the other slightly long-sighted. This causes considerable distortion using either one or both of my eyes – and without corrective lenses, lines appear blurry and vague to me. A friend commented to me about how thick my lenses were, tried them on, and then said “wow it must be like taking acid for you when you put those on, or I suppose it would be vice versa?” This is quite an astute remark. Wearing my glasses is similar to the opposite effect of taking acid (LSD)- When I wear glasses the world becomes sharp and clear as conventionally it appears as to most people. Its like a whole new paradigm, I can see everything crisp and clear without straining my eyes or squinting. Without them I hallucinate and things become distorted, blurred, indistinct. The major plus in perfect vision is the speed at which your organism can receive and processes information: an ability usually taken for granted.

With glasses, I experience the normal course of seeing an object approach, and then recognize its shape as human or non-human, moving or motionless, approaching fast or slow. If it's a person I can gradually see features, face, beard, hair, clothing, if they're carrying anything and what, etc – all well before the person reaches me. This is very important – it is crucial information for an organism to have. With glasses, I can recognize people I know across or coming down the street from a long way, sometimes even hundreds of feet, body language, see if they wave, etc. From a lesser distance of about ten to thirty feet I know if someone is smiling at me for instance – all taken for granted by the normally seeing person. Without my glasses, my world becomes foggy. At best I can recognize colours, a vague shape, or the distinctive clothing of someone I know but only from about twenty feet can I confirm the details, and their face does not become clear and recognizable until about six to ten. At night this impairment is even greater. This visual inability to recognize friends quickly also exposes me to a visual inability to recognize enemies and danger quickly. As a Satanist, placing oneself in dangerous situations is common, whether walking around at night, or estimating the nature of approaching threats. Without glasses I cannot interact with people from a distance subtlety – and therefore am somewhat introverted, because social interaction depends on signals. So I seldom smile at blurry shapes I think are girls across the room. Because I know I cannot read the returned signal, I don't know what or if to send out.

The sending of subtle signals are vital functions in a social environment and even fundamental to a human's life. The impairment of this has caused innumerable awkward, embarrassing, and humorous instances and encounters for me. However, as one might also expect, the organism does the best it can and sets up alternative ways to survive in a society. An effect of this impairment is my reserved nature. Because I cannot recognize faces easily, I often maintain a distance from situations where signals are used and easily misinterpreted, unless the cohabitants of the environment are in immediate range of my seeing radar. Because I don't use my eyes to get information, I listen for it instead. I slowly learned to attune myself to meanings in voices and body, tones, inflections, mannerisms, behaviour etc. By the time a person has approached I try to have more information about them than they do about me. I can recognize emotions in a voice or movement, warnings, laughter, lies, fragility, strength, ego, arrogance, kindness, danger for example. Clothing and other attributes such as posture, body language, demeanour, social role, and level of aggression etc usually are apparent before I get a clear look at a person's face.

This is how I feel I live inward, while others live outward. Seeing the world as objects, as is – their world is defined by what they see to a large degree. It is not a very subtle place – things are considered what they appear to be. Whilst from my perspective; looking at a tree, the folds in the material when I've my head under the blankets, or even over the road, produces a spectacular array of distortion, light and shadow. I see faces, miniature landscapes, animals, scenes, monsters etc within the blurs that are intricate details of leaves and branches, blue cotton, or the neighbour's house for others. This distortion, this 'blur of the sharp lines', has to a great degree separated me from the same view of the world others have. It has placed me in my own world where my imagination can play tricks on me any time I look at something. And to such a degree it can take me minutes to figure out if from a distance I am looking at a person or two objects one from the foreground the other from the background, merging in mid-space. This constant confusion about what the world looks like causes me to rely on other sources of information to define it.

It is easy to shut out of your interest what you cannot clearly see – and I do this when I walk. My head, not looking at more than the general direction I'm going in, doesn't belong to a world where what is clearly visible is necessarily important, definitive, or even there. I go to a mind-frame in my head at will where the external world is more or less blocked out. The visual world becomes cloudy, misty, blurry and surreal in this mind-frame and my inner thoughts become the dominant process of my organism. I absorb myself in them to such a degree that I used to get nearly run over or at the least surprised when cars backed out of their driveway almost on top of me whilst in one of my reveries. Many are the times a suddenly barking dog has frightened me out of my mental stupor enough to make me jump. But eventually I've

gained the ability of consciously and constantly monitoring my surroundings as I walk while lost in my headspace.

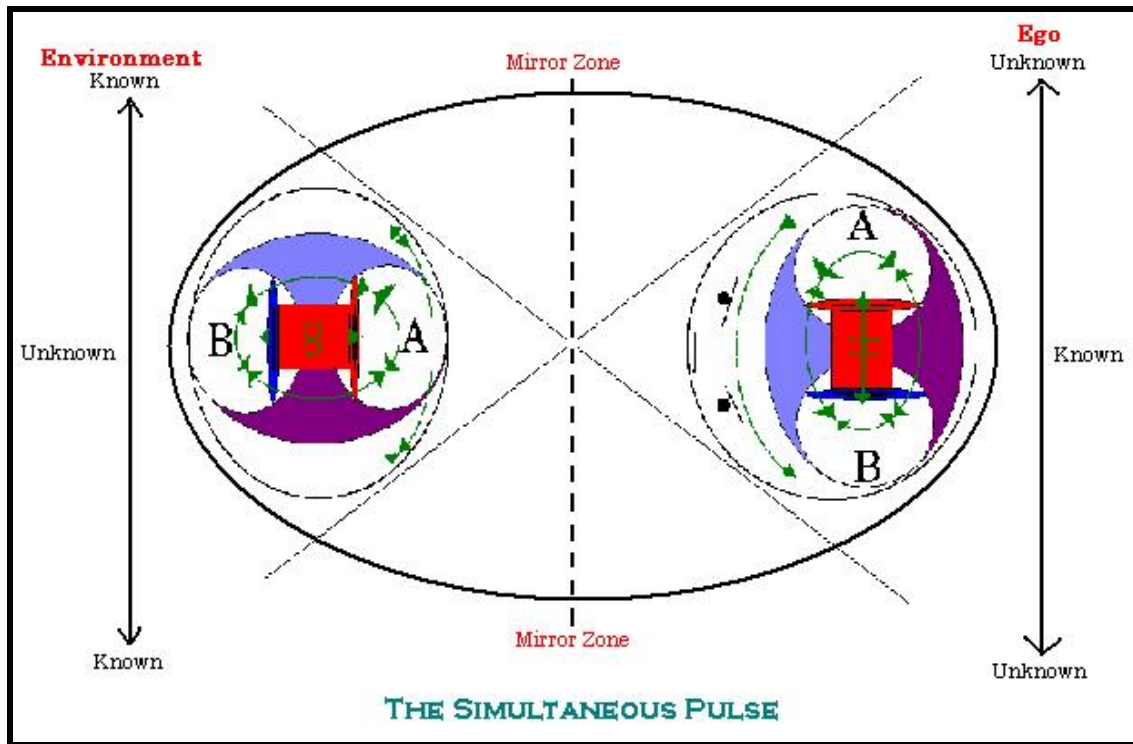
It is an interesting parallel that I can't see what most other people can see, and in turn they can't see what I see. My life could be remarkably different if I had not been put in a position where I had the sharp, apparent, crystal clear lines of the world blurred. I wonder if I might not even have a powerful occult advantage in having been forced to live in a blurred world. Adapting to my conventional impairment has rubbed off onto my fundamental behaviour and philosophy toward the world and throughout my life I have been able to mimic my eyes and 'blur the lines' in other matters. Able to remove the sharp divisions that popularly separate objects and things in the crystal clarity of the perfect-vision world: property-lines, ownership, where something ends and something begins for example. I have been able to superimpose this Xth sense – a seeing without seeing the same way they do, to perceive the lines between the impossible and the real, interesting theory and the insane, mythical monsters and a material world, as blurry. It has sharpened my intuition and perception to a razor point not being able to see the lines clearly – weapons of defense that have emerged in place of normal eyesight for survival – to enable me to 'see' by other means what I can't visually see.

And to be honest, perhaps even biased; when I experimented with contact lenses, to live life in a visually clear manner as any other well-sighted person, but without the stigma of wearing glasses, I was quite nonplussed at being able to see clearly. Everything was ugly and sharp and vulgar to me, especially people. Advertising became clear; junk-food that deafened my senses with its inanity and the mindless relics of a mindless culture blared from everywhere. Materialism: That's what I saw. And after learning what my destiny was, for the first time, as though emerging from a darkened cave in which I'd been practicing my magick alone for years before venturing outside – I was conscious of suddenly being grateful to have the lines naturally blurred for me in my life. My vision cut off the vulgar and the opulent, the decadence and the dismal architecture of the 21st century. This monstrous mental din is visible to me all the time, albeit even if it is blurry, but it is much nicer when it is blunt, it is certainly more stomach-able. Now rather than try and increase my vision to that of a well-sighted person all the time, I use my glasses only for reading, writing, drawing, or looking at those things I really want to see; like landscapes.

To this end, and these considerations – I suggest the world that is apparent to those who see it clearly is a tremendous influence on their perspective from my perspective. And following this surface-skimming hypnotism by the superficial, their walls, their boundaries, their limitations are defined by this

demon of clarity. Any chances of breaking the material yoke, the physical spell, slim.

The Simultaneous Pulse: A Theory



Reality can be stripped to a bare minimum of our bodily presence sensing its own existence and the awareness that whatever is inside us or whatever it is we are, there is something that we sense resisting against our body. Thus, experience of Life for our species can be reduced to just two 'engines' or forces that generate energies. Departure from these immediate natural dimensions that all human beings experience by interpretation, labeling, and cataloguing the world as "known" is convenient, but leads to subjective perception and the construction of a false matrix. The first engine is us, whatever we are we know that we are able to experience ourselves as a consciousness from the point of view of our organism – this consciousness is sensed bodily and mentally as "consciousness" - a sensation and a sense of ourselves that is generally of an internal nature. The second engine postulates that we as human beings are separate from the rest of the world, and that whatever the world is, is responsible for what we experience as an organism; however we do it: observing, feeling, sensing. Thus in essence, we are consciousness there is something to be conscious of, something separate from

our organism, sensed as external to our consciousness. For convenience I have termed these two engines the Ego and the Environment. The premise of the pulse is that these "engines" are the only two states that we can truly know, that we are conscious and that there is something to be conscious of: whatever is constructed on/around/about these two constants is not real, but constitutes subjective "Reality". These engines are unknowable as they are, for each causes distortion upon the other by producing an infinite sequence of variables that meet in what we call reality or the mirror-zone. The "engines" are responsible for generating all that we call matter or CONTENT via an action called the Simultaneous Pulse.

The Simultaneous Pulse is an operation of dual flux whereby one abstract is sucked into the other, and vice versa, and simultaneously. I.e. imagine a cylindrical rubber tube that has an outer surface painted red, and inner surface painted blue. If you push one end of the tube through the middle of the cylinder, you will eventually turn the cylinder inside out. Now imagine that process happening on both ends of the tube simultaneously – in a 3 + 1 dimensional world it is an impossible procedure, given the spatial restraints the tube would not be able to turn both ends inside out and there would be an impasse when both ends reached the middle. – But if the "tube" is actually an electrical system of pulses, it may pass through itself and perform this operation with ease. An "engine" whose inner core changes sides within itself and is capable of generating an infinite sequence of unlimited contents that contributes to the creation of this 3 + 1 dimensional world. How? See the diagram and you will note that there are two pockets in each "engine". A and B. The engine generates content in A. and in B. A and B act as 'pockets' which are turned inside out as the simultaneous pulse turns itself inside out or "Fluxes" and the contents of each pocket are filtered into the other pocket. This means, content in pocket A flows into pocket B. and vice versa content from pocket B flows into pocket A. This process creates two new contents from the original contents, AB and BA. The contents exchange over and over endlessly generating an unlimited sequence of variables.

Not only are the contents passed through the "engine" via the simultaneous pulse, but also to the frontal section of the organism (i.e. the human) where they sweep past leaving residues on our "lense" which is similar to consciousness. Contents from the two pockets and their endless variables adjust or focus the lense as they pass accordingly, and where these contents converge gives rise to the Knowable and the Known – which for simplicity sake we will refer to as a Reality. However, Reality is only one refraction caused by this focusing of the lense and the convergence of these contents in our organism that will be referred to as "X" – or the Known dimension. The greater process is much more complicated.

There are in fact two, or more of these simultaneous pulse "engines". One of these is "within" us – oft referred to as the psyche. And others include the "Environmental engine" or operations outside of our spectrum of the Known. This "engine" also generates unlimited contents – but it is beyond our capacity to know but a small section of them. If the "engine within" is vertical – then the further the contents expand away from the centre and toward convergence at "X" there is a unified operation where both contents from both pockets will travel the same distance to "X". If the "Environmental engine" is horizontal however, one pocket of the engine is further away both from its own and our "X" point, than the other pocket is. Therefore, the contents from the distant pocket are not as accessible as with the other engine. However, the "environmental engine" generates an unlimited variable sequence or string content also – and also has a convergence point for these contents at an "X". The two lenses are directly opposite each other – and cause each "engine" to refract the other "engine".

What is commonly referred to as "THIS" or "IT" with a wide sweep of the hands is created at the mid-point of the two refractions as a mirage of the combined contents of the two engines – in the mirror-zone. All content that does not converge on "X" is "y", and is content which remains in the Abyss or the Unknown dimension. We cannot know either engine as it is, because observation of one, involves the other causing the distortion I have called the mirror zone.

[The greatest factor I have theorized to be acting upon the universe, is thus: that between any two points, there is a point.]

THE POWER OF WILL TO SHAPE REALITY

E = Environment / e = ego

'E' - representing environment - is that factor referred to as matter, although current understanding of this material or 'black clay' from which everything physical is moulded is yet to be understood in its greater relation to the other elements of the Acausal and its type of Time.

'E' can be seen when walking down the road - it is the essence of the shapes and the geometry of the world. If, for instance, a road is laid, that road is there because of 'e', because of ego, that is, because of someone (some Will) willing that thing to be there and that shape to have taken form from the elements of 'E'.

The Grass, the Trees and Plants represent the wild, untamed expression of E - of 'Environment/Nature'. Left alone these forces would quickly claim back the carefully manicured lawns, garden rows, and neat hedge lines. They would crack the carefully willed concrete driveways and smother the property lines defined by the humble fence. They would grow over the windows, through the floorboards and carpet the walls in mould. Our cars, left unwashed and cleaned would become dirty lumps of mud covered in bird shit and rotten leaves. Their engines would atrophy from disuse, the parts seize and rust without oil or weather protection. We, too, would die if we did not eat, drink, or practice sanitary living.

A tree, is a dynamic counterpart inherently and implicitly expressive of the essence of 'E' - a tree is part of the natural expression of the E engine - it is the substance of 'E' itself given unique form by 'E' and not 'e'. It is when the 'E' meets resistance from the Will or driving force of 'e', I.e. the human will to change 'E' to suits its needs or desire, that 'E' is defined to some extent by 'e'. But until that resistance occurs, the 'E' is a raw, primal and alien expression of the Cosmic Being. It is from observations of this natural expression, I.e. Nature, unsullied by the intrusion of man's 'e', that Nature can divulge the natural pattern of things, I.e. the Sacred Geometry of the Universe.

Even when 'E' has been 'tamed' to suit the 'e' of Man, it retains its essentially primal chthonic quality - there must be continued pressure or resistance against the expression of 'E' by man's 'e' to keep it serviceable as such, I.e. in one mundane example, we mow the lawns and trim the tree branches when they show signs of interfering with powerlines on our streets lest the grass become 'overgrown' or the tree branches 'disruptive' to our Will to Power, 'e'. This constant struggle to 'mould the black clay' to mould the primal matter of 'E' and the contents generated by its Engine by the contents of 'e' - is a struggle to maintain a stasis of Artificial Forms over Natural Ones.

It is a process that cannot favour one engine over the other, the E and the e are not divisive when we look at the greater process, but joined in a cyclic dance. However, when the Will of 'e' tries to force 'E' to conform to its Will there can be dire consequences. Consider the Atomic and Hydrogen Bomb. Man's Will to harness the elements of 'E' amplify the opposing Will of 'E' and the detonation that results when that 'E/e' is released is incredible.

If we see a road sign as we drive by it - we can, with developed powers of empathy and psychic/occult skills come to sense the Will that binds that sign to be there. We know a worker probably placed the sign there by order of the Council for which they work. In turn the Transport Authority issued orders to

the Council. Someone in the Transport Authority decided to Will that sign to be there, whether it was a political decision to placate or bribe voters, or a decision based on common-sense to reduce speed - whatever the motive, it is the Will of 'e' that conceived of its implementation. The road sign is thus held there by many combined forces of Will, by the worker who wants to have done a good job by doing what he was asked to do and completing the task of setting up the sign, the Council who have ensured the sign was placed there in order to answer to their responsibilities and obligations as part of a bureaucratic transport administration, and the individual in the TA who decided that it would be a good idea to erect a road sign in the first place - owing to pressure from other Wills or 'e's and external/internal forces.

It is due to these Wills, that you are seeing a road sign where it is and why the rest of the powerlines, roads, houses, letterboxes etc appear the way they are and have been placed in such a way to give rise to your spatial and visual interpretation of the 'black clay' or matter of the 'E' that defines your perception of the clay within a specifically shaped geometry.

But, if another Will wishes to smash the sign or remove it - it may do so, altering and disrupting the will of all those other Wills for that sign to be there. In much the same way on a grander scale, the US Government can smash the Iraqi Way of Living, altering and disrupting the will of all those other Wills for that Way of Life to exist. Why is it so easy for one will to break/disrupt a form created by many wills?

The answer lies in the subtle illusion of Form and the subsequent projection upon these types of mental/physical phantasm by man's 'e' that mistakenly adheres to a belief in a permanent state of things called Reality. The 'Black Clay' of 'E' cannot be permanently fixed in place - even with the strongest Will - for example the Willpower that intended the Pyramids to be built with such precision and mastery that they should stand for ever, or at least the five thousand years or more that they have stood - will still be subject to the law of Iron Will. That Law states that a Form can only remain solid or Iron, so long as sufficient Will from 'e' is maintained - and even then the eroding powers of Nature, Time, and other 'e' Wills will affect any Form that is Willed into being because the nature of resistance of the two engines takes place in the connexion between the two engines, the "Mirror-zone".

The Mirror-Zone is the place where content from E and e meet together in an ineffable dynamic. This Zone is at this Time perceived through a third-dimensional prism - but occult faculties or entheogenic drug use can awaken the necessary sight to perceive the Zone by other types of prism, or beyond the Zone without a prism. But regardless of the shape of the Prism - all

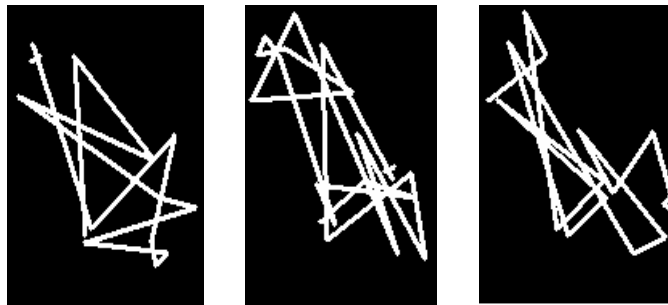
possible Knowledge is limited to and constituted by the singular point of resistance where the two types of content from each engine meet and touch. Everything outside of this contact is unknowable and constitutes the Abyss.

When the sign is being placed, the will directed at putting it up can be quite tremendous - with many Wills answering to the Will of another, a sort of combined effort to will that sign in place is achieved. However, once the sign is placed - the Will of the one who conceived of it has been achieved by resistance against the 'E' (I.e. chopping down trees to make roads, making sand into pouring concrete to hold the sign etc). In such a case, once the sign is up, the Will of the 'e' that placed it there will no longer be focused upon the act of resisting the particular elements of 'E' in that region specific. The 'e' may even forget all about it and move on to performing some other act of Will. The sign will thus have the power of will withdrawn from it - it will no longer be strongly powered by 'e' - instead it will revert to its original inertness in the service of Man's Will and be left to be claimed by 'E'. Divested of its protection, the sign will easily succumb to the Will of another, whose single will to re-shape the sign's 'E' may prove stronger than the power of the original combined wills, now that the power from those combined wills has been withdrawn and the sign, left for 'dead'.

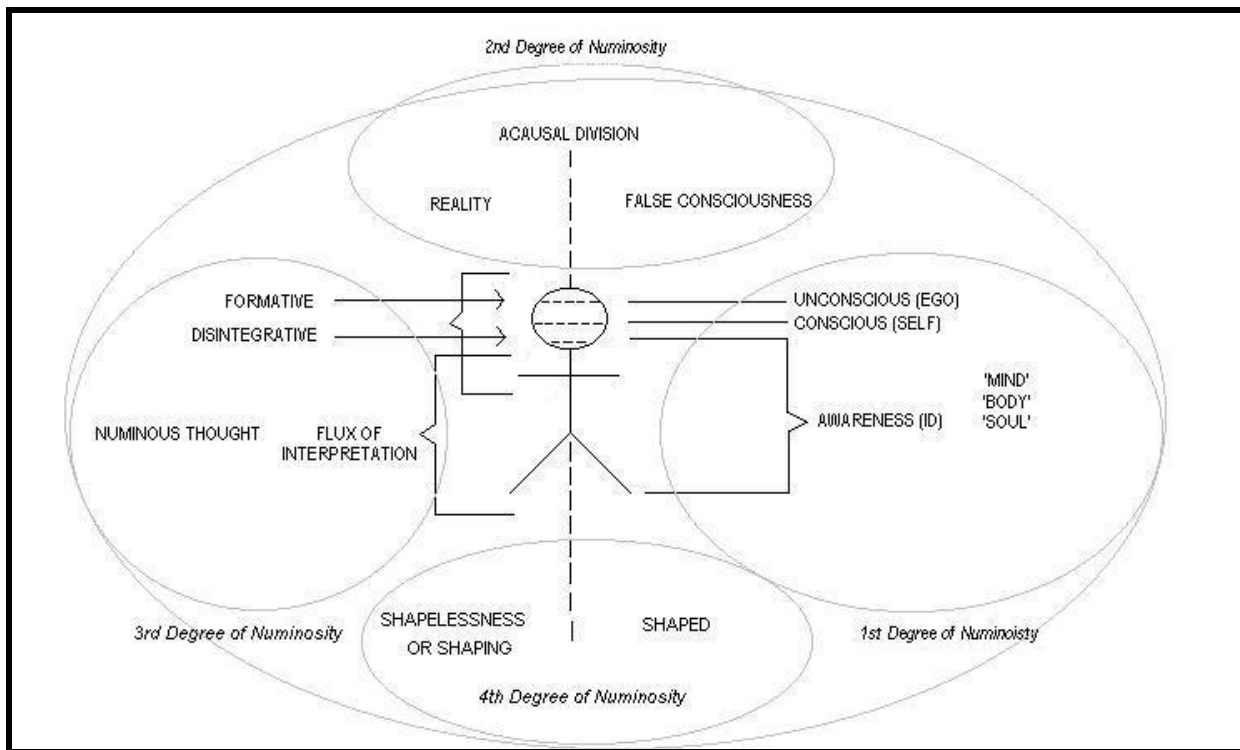
The contra can be demonstrated as an active force in Military Installations - in which tremendous 'e' Will, and Sustained Will at that, keeps the 'E' of these types of Installations, firmly in the service of Man's 'e'. That is to say, someone wants the Installations there and makes sure they stay there, makes sure they are carefully guarded, secure and private. Unlike the sign, 'e' is not withdrawn from this type of 'E'. If the sign in the first example had guards posted all about it to ensure it stayed upright - a similar sustained Will would be likely to keep the 'E' of the sign firmly in Man's service. But the Will of any man cannot go on forever and it is severely limited by its lifespan. And so Traditions, Customs, Religions, and other inventions of Obligation and Homage to another Will are required to keep the sustained force of someone's Will present on a particular 'e' even after causal Death.

But all is Illusion. The 'e' of the Military Installation may be strong (the Great Wall of China for instance) but it is at all times being resisted by the 'E' and other beings expressive of 'e' - and these two engines generate infinite content without pause - only a trickle of which can be known to Us - causing Change, Entropy and Disruption of all Forms, endlessly. Sooner or later, the resistance of 'e' to 'E' will fail and the Form or shape made from willing the black clay/E, will be left for dead and thus subject to another's Will.

[One must wonder what that means with regard to the Death of God. With God's Great Will removed from Earth – Earth is left for dead. Essentially – the Earth is then at the mercy of the subjugation of human will.]



The Nth Degree of Numinosity



About the Diagram:

My experience has shown me that there are levels or stages of realisation that can be attained where understanding increases of oneself and ones world and where the human consciousness smashes through into a higher form of awareness. And I have endeavoured to represent these with my diagram of

degrees. If we take my understanding of consciousness, or human awareness and place it in a temporal model, we might get something akin to an ill-defined ladder with ill-defined rungs that humans have the ability to climb. Each rung represents a stage that the human nexion can achieve. A like example would be the Aeon symbols representing stages of consciousness and this is just a smaller diagram of that symbolism on the personal level.

Other than I note four distinctive stages or realisations I have come through, the numbers have no significance. I use them merely to signify a process whereby the consciousness increases in steps. 1, 2, 3 4, etc. The value of N (regarding the Nth degrees) signifies more than 1 degree of consciousness, but less than an infinite number. The 'stick-figure' represents the Causal Division. Where Man forms the dissection (nexion) between the two.

1st Degree

As the majority are 'in thrall to unconscious impulses, desires, etc' - the majority possess the first degree. They have no greater awareness than that of the laymans Mind, Body, and Soul. This is the degree indicative of entrapment in the Matrix. The degrees flow into one another as they are opened up by the human, but those who are Living the first degree of consciousness rarely get to the third and fourth. And either stay in the first or move into the lower echelon of the second -

2nd Degree

Where they will come to the understanding there are 'two worlds' one of Reality, and one of False Consciousness, but are more often than not unable to discern which it is they are living. When the consciousness in its travels meets Reality, it becomes aware of the false consciousness, of the shade pulled over its eyes as it were. Most people now spend their time trying to define the two, and usually get no further than this . An example of someone in the 2nd degree is someone who realises they're living in a manufactured ideology, (and this is where questions, curiosity, wanting to know, and satanism brings us to) tries to discern what reality really is, and from this, Either works it out, passes into -

3rd Degree

- the 3rd degree, where true understanding surfaces and the models of all causal phenomenon cease to be, i.e. opposites no longer exist to the consciousness, and process is merely a flux (ever-changing) interpretation, and charges of the acausal are no longer interpreted as good - bad, black - white, but formative and disintegrative processes, like a wave rising out of the sea and sinking back in - the living form of 'Means to an End' - (Total

Immorality too?) Or dies trying. heavily weighed down by the mental quicksand of poisonous mental springboards.

4th degree

Living Flux. Wisdom. The stage where the consciousness becomes like Satan - Quite beyond comprehension, but I'll try - the consciousness becomes (inaccurately) like water, fluid, liquid, but without the states, a 'wave on the sea of the acausal' that needs no forming into huge tidal waves, nor eddying currents to achieve acausal Will. No form. No acknowledgement of form. No acknowledgement of acknowledgement. Nothing but moving with the acausal as the acausal. One shapes while shapeless.

On Shapes

Shaped - Given form. Living a form. Conscious of forms. In thrall to forms and the will imposed on forms. Therefore subject to be formed and have will imposed upon one.

On Shapelessness - Negation of forms. Concerned only with Forces. Nexioning acausal forces without form, without a shape for causal will to impose itself.

On Shaping - The adoption of forms or a form to impose will.

Observations on the various degrees

The first degree manifests itself as the materialistic disease. decadence, simple sub-human consciousness, sheep. The second degree manifests itself as the actions/business of humanity, searching in vain or in valour for the answer to the question they cannot form with inferior artificers tools, for realisation of the acausal - this occupies the conscious of the human with the search for the meaning of life. struggle within. The verge of breaking through to the third degree brings one an inch from madness. The third degree is I imagine what the ONA equate with the Abyss. The fourth degree - ???

Final Note

This is a rough sketch - and I think only those who intuitively know the forces I'm discussing will understand the signification and sheer scale this diagram is trying to encompass

SHAPE SHIFTING

A shape-shifter knows the Art of Changing. Of being Shapeless and of Shaping. This Art is accessible only to those who can strip all reliance and belief in a truth of form – and exist beyond words, even when using them. The shape-shifter understands that they will be creating a direct or indirect tailor made energy form based on their experience of what can be expected to happen when this form is brought into manifestation. Such an Art can never be of a general nature but is solely dependent on the talent, awareness, empathy and psychical/magical ability of the Shifter. That is to say, it is very few who are able to discern that nothing has a meaning unless that meaning is given to it – either by oneself or others. The Shifter knows the world is based on suppositions readily accepted by the people in it mostly for convenience, and that most people follow a consensus design of trends, rules, laws, and social responsibilities. That these are all illusory is also known. The Art of Naming, once learnt, enables the Shifter to work with various forms in relative privacy, and to be able to present the form to be seen by others or oneself as it manifests itself in the Matrix as an action or object with a specific name. The Art of Naming rests on the convictions of others in consensus appearance: and the name given to an action/object serves to define how it will effect those who perceive it.



For instance, what we call a "Rock" does not know it is a "Rock". It may be conscious of itself as something entirely different, alien. From its point of view – how can we ever see? What we call a "Tree" does not know itself as a Tree. By naming a shape or a form, firstly, we interpret it. Secondly, its name enters our reality and whatever it is we are describing becomes for us what we think it is or should be – even, if it is not. Naming, is the art of throwing a blanket of labels over an otherwise alien nameless landscape that does not know itself as what we know it. Despite this, with the use of names we mark out our Matrix and live within it. This is instinctual – we need to know danger, food, and other survival or secondary sources and how to communicate danger, food and so on. This is all well documented in the treatises on language and its formation. But, that this is such a fundamental basic for almost every person – makes it possible for the shape-shifter to manipulate shapes and give rise to

actions or objects perceived by others with names that aid his cause. It is in many ways no different from the deceptive manipulatory methods used by all humans to satisfy their needs by adopting symbols and actions that are seen by others to be "good" or beneficial. Politicians, Religious Leaders, and esp. Children, who perfect the art of lying as they grow into Adults. It is a survival trait that has lasted a long time in the human race. However, it is not with the schematics of the process we are concerned – for Religious Leaders, Politicians, and Children are all locked into belief by forms, names and a bounded matrix. The shape-shifter is not. They are conscious that there are "good" names, "bad" names, and "neutral" names, as seen by those within the naming Matrix. All three can be used to manufacture a form that acts to change part of the Matrix in the shifters favour. It is for instance, popular to denounce and belittle certain political leaders in history, and to be seen doing this, especially with another form i.e. "passion" is to be seen in a good light. The Shape-Shifter uses the power of names given to forms to advantage. The Art is especially useful in writing – for the written word allows sequences of forms and names to effect a reader in a ceaseless bombardment – disguised in a pleasing aesthetic. Shape-shifters are beyond words – they understand Words to others have tremendous power to effect change, but to them the Words are in essence meaningless, and merely used as though clay to build a literary sculpture. If one is able to use Words as weapons, then one also becomes aware of the inner hypnotic quality of Words when used by others. It is a secret language learned by studying deception in motion.

So to sum up. Being attached or prejudiced toward no form – by seeing all forms as illusory and useful only insofar as they operate within the Matrix the Shape-Shifter uses the beliefs of others in names, words, acts and forms to manipulate certain forms to manifest that are beneficial to the Shifters desire for specific change within the Matrix. The Matrix, is a meta-reality where consensus agreement gives rise to forms that shift and take shape often in a predictable pattern.



CONFESSIONS OF A “SUN GOD” ~ 115 e.h.

For the last two years or more I have been masquerading under the names Ryan Anschauung and Tnepres or Tnepres Ra. But the truth is my real identity will never be known. Tnepres Ra was a compilation of the two previous names that served the purpose of anonymous infiltration over a two year period whilst conducting an Insight Role.

The first Insight Role I undertook was to support, uphold, dress and speak the way of the Nazi, that was in late 1999, a Role that may be written about at a later date. The second Insight Role I undertook was that of a Writer/Artist. Whilst it may not be apparent to the reader as to why this should be dangerous or a challenge; the idea behind the Role was to pick something contrary to my general character. Whilst my manuscripts sometimes took an “illegal” stance promoting murder, crime, cult indoctrination etc, I tended to be very lazy in actually pushing forward with any of my ideas and taking them higher to the People as they say. So, I chose to enter the competitive world of writing with the intent to challenge my sloth, by distributing subversive material, seeking to actually get published, and claim some renown. That the material was subversive is unquestionable, unfortunately it was also sometimes too revealing of the Sinister than the Magian. One of my MSS was gently suppressed by those it was actually written for because of the intricate observations I had made about the inner mechanics of the group in question. A Tarot Deck was also created during this Role which proved to be one of the most intense challenges of my life – the workload necessary for such a task vastly incumbent on any ideas of reverting to my former sloth. During the Role I made many useful contacts and gained much experience with the process of 99% perspiration that is need to take 1% inspiration to a greater height. The prolific texts produced during this Role were not only to maintain my external disguise as a writer, but a need to pour out many heartfelt insights that occurred along the way. The Role was a real challenge to my character, a dynamic reversal that involved unrelenting hard work – but it has changed me internally and externally for the better. Not to mention the financial contribution it has made to my Satanic fund for my other projects of Self-Development.

Tnepres:

The name Tnepres was given to me by a Promethean friend with whom I was briefly involved in an external magickal group some years ago. There was no explanation issued with the giving of the name, merely an intimation that I would come to understand it as my path progressed in life. I chose to keep the name during my Septenary Way instead of adopting another to honour it.

Ryan Anschauung:

I considered "Ryan" to be a fairly innocuous name, a nice smooth likeable sound, friendly and affable. But it was also a corruption of the word "Aryan" to compliment my petering insight role as a Skinhead. Anschauung is another corruption; this time of the German word "Weltanschauung" meaning approximately "World-View". Ryan Anschauung then, means "Nazi World-View".

Ra:

Ra occurred of itself after using my pseudo-initials the first time. That it held strong connotations with the Sun and Ra of Egypt could not have served me better had I planned it. The same warm, sunny strong and fiery associations of the Sun were psychically transferred to the cheerful, likeable Ryan.

Tnepres Ra:

Whilst Ra occurred as a profound pseudonym, Tnepres Ra was only a natural step to combine the two names and quite arrogantly proclaim the very nature of my Quest. The word Tnepres' linked to Serpent and Snake, while the word Ra' linked to the Sun and Illumination. A small play on words gave the meaning of Tnepres Ra to mean, Serpent Sun. But the metamorphosis did not stop there, reversed, it gave Sun Serpent; and finally Sun (not Son), of Satan. The One who Lights the Way of Satan, or the Illuminator. It was almost divine synchronicity.

(2006) Ar.T:

Faced with the dilemma of the Absurd, Tnepres Ra saw himself and every pressure he made as Art - and transformed accordingly.



THE PHILOSOPHERS STONE

~ A BEGINNERS GUIDE ~

Sometimes in Life something burns so brightly that looking directly at it causes blindness. The Sun is an excellent example. But imagine or agree with me that nothing is impossible, and that a rent or a rip can appear in the fabric of the world we know and through this hole has entered a Star, that although no less blinding than the Sun, is as human as you or me. This Star has come to teach all who come to it secrets of the Philosophers Stone - that there is no ONE truth but instead a RING of truths and in this ring 'truth' is dissolved. That there is no ONE perfect unified Self for you to strive for, but a RING of Selves that each serve different functions and are meant to create a perfect balance via learning how to mix them together. And that Enlightenment is as possible for you as it was for me.

To put it bluntly – The Philosophers Stone exists. And Enlightenment exists. This manuscript presents some basic keys for attaining both and for the individual curious about the Stone.

There are no shortcuts to the Stone: But there are shortcuts to understanding what the Philosophers Stone is.

There are many different interpretations of the Stone. Some people say it is physical; either an actual gem/crystal or some kind of chemical or powder made by alchemy. Others say it is not physical but spiritual, a point reached in the mind where there can form a rock solid foundation where the mind is set free by what it knows. The Philosophers Stone is all of these and none of these, It is in essence the power of a human to create an eternity of interpretation which allows it to change how it views the world and itself at will in order to change things.

Having the Stone means an individual understands contradiction: that while forces may oppose each other, they are all yet equally valid.

Basically there is no ONE Stone. The trick of the phrase "the philosophers stone" is this: the collective, i.e the group of processes that come together to give an individual Enlightenment are essentially a ring. Where the confusion comes in is that the ring is viewed literally and emphasis directed onto a singular object. It is in fact, the lot of parts, which are the 'stone' (or base/platform) that make up the whole, and is singular as well as a collective. In itself the very name of the Philosophers Stone prevents those who take it

literally to mean a single object from ever finding it – because the Stone is a multiplicity, and one must grasp contradiction to understand its nature.

There are reasons why having genuine Magickal Genius i.e. The Philosophers Stone are so hard to achieve. I will run through a few of these. The first of these is that there is a deeply held belief that such a power must be given i.e. earned, instead of being able to simply take it. Yet herein is another trick of the Stone: the Seeker of the Philosophers Stone cannot just take the Stone, and an owner cannot just give the Stone. The usual process of trade does not apply with the Stone – it is not something that can be handed over or bought, it is something that must be achieved by one's own effort. And, the fact that each Stone is individual makes it impossible for one individual's Stone to be used by another.

The Stone is protected from being held by anyone who does not have a perfect inner and outer balance, a supra-personal maturity. And looking for a singular object means the individual has not surpassed an existence of opposites / thus cannot have perfect balance.

The Stone is neither good or evil – it is both and neither. But it can be used for good or evil. In the hands of the Good it would be used with unlimited power for good and too much good plays havoc with the balance in life necessary for survival and would ultimately wreak destruction. It can be used for evil – but again in the hands of the Evil it would be used with unlimited power for evil and too much evil plays havoc with the balance necessary for survival and would ultimately wreak destruction too. The Stone can only be held by those who have both equal portions of good and evil – and no portions of good and evil, and have control over these portions. Only by a mixing of these two extremes by experiencing both the Light and the Shadow in Life can a person truly understand what is necessary for the Universe and the forms in it. Without both of the qualities conventionally attributed to evil and good (and the other side of this where there are no opposites) present in an individual in equal and controlled portions, it would be devastating if either the good person or the evil person had at their disposal the power of the Stone. For there is another existence parallel to good and evil in which there is none, and this too must be taken into account lest the power of the Stone undo the world.

It may take an individual a very long time to get the Stone. And this is as it should be – for not everybody is destined to find it, let alone use it – only the special efforts of an individual will reveal the Stone. If we work hard to get something with all our heart and body, spending endless hours toiling away in which we shed blood, sweat and tears – we come to understand how hard it was to get that thing and value it more highly. And a mind patient and

powerful enough to come even close to holding the Stone is as phenomenally dangerous as it is potentially all healing. So a divine level of maturity must be present in an individual if the tremendous capabilities of the Stone and the manner in which it is used are to stay balanced. For this reason, only the true of heart will ever find the stone by virtue of this quality being the only key to unlock its secret. Those without purity will only ever touch faces or little bits of the Stone and will destroy themselves and others by being ill-prepared and unsuited to use such powers – since the stone must be used whole.

This is why its secrets are so heavily protected under layers of strange symbolism and mysterious alchemy. If you cannot find the Stone, you were not meant to have it – the Stone comes to those “Pure of Heart” of its own accord, it cannot be forced to arrive by any other means. “Purity of Heart” is the power of an individual to integrate or balance the forces within themselves perfectly in order to give favour to neither of the ‘sides’. To act fairly and magnanimously to elevate the World and its forms i.e. People, to higher heights by a process which will slowly temper the world in flame gradually making it suitable to mould – not carelessly incinerate it by rushing the world headlong into something it is not ready for. Care and Wisdom must be taken with the power of the Stone and only the Illuminated know how to use the powers of the Stone to achieve a Great Work without irreparably harming the Cosmos. Such a vast undertaking requiring the understanding of the way the cosmos moves so as not to snap or bend any of her parts too far during reconstruction. These are some of the reasons why it is guarded so well.

Not only have the secrets been protected by a vast deliberate maze of occult red-herrings, but answers to what the Stone is and does must be worked ceaselessly for. And, even then without genuine purity of heart the Stone will never be found – perhaps only one of its facets. You can trick yourself, and others, but you can’t trick the Stone. The only way to find the stone is through Self-Honesty.

Because of what you must achieve to GET the Stone – should you come to possess it – you will be Equilibrium and thus no risk will be present to the Universe in your owning it. The maturity of this outlook cannot be faked – it is indeed an alchemical process that deeply marks the individual as a Stone Wielder / and cannot be artificially replicated. There are few who are willing to work for the Stone, and even fewer who work for the Stone for the right reason – Self-Honesty.

This is why only the pure of heart can wield it. You may have heard about people striving for such things as Immortality, Wisdom, and Godhood in books or movies etc. But more than 99% of the time information about what these

things are or how they are attained remains mysterious, elusive, vague, or seemingly beyond what we have the power to reach. It often seems like there's a childish or selfish attempt by those who say they have the Stone or the keys to other mysteries to keep it from us. All kinds of secrets within magickal and mystic groups and circles seem to hinder us from finding out the truth about these things by saying we're not ready, worthy, old enough, smart enough, determined enough etc...

Here's one of the reasons. There are, whether we like it or not, stages in our lives where we will develop certain maturities in our way of thinking that enable us to handle more and more of the real world. When introduced to reality when we are not ready for it – it will crush/destroy us. While those who wield the power care little for you to crush yourself – the damage done with an ill-understood new power irrevocably harms the collective good of all. This is not to say we cannot come to understand this for ourselves, but that others have deemed that we are simply not ready for certain levels of reality – and must first develop by natural or magickal progression a balance of the energies within ourselves. Showing a readiness to learn how to toughen ourselves against reality, and then proceeding to toughen ourselves, often unlocks the very doors that were previously locked to us. Quite simply, our minds must be ripe to handle many of the ideas of the real world – ideas such as there is not ONE truth but many truths, no ONE person for you to aim to be but a selection of many who do different jobs and create a superhuman you. This is why just GIVING the power of the Stone is not possible – levels of maturity must be reached in the consciousness that allow for such information to be used. Telling someone how to find the Stone and use the Stone will do nothing / always must they work for it on their own steam. Knowledge is only part of the Stone. Experience is another. Both may be power, but only to those who know what they are for.

Be an explorer. Try new things. The Powers hinted at by magickians are not objects that can be handed to you from the writings and magickal texts of others. And furthermore, keep in mind "Useful is as Useful does". You must deduce the usefulness of any text and decide whether you can make or take something from it that enables you to grow, understand, and add to yourself. Also nurture Diplomacy; While many on the path around us can simply be selfish - there are others who understand more than we do, and that's all there is to it. What lies hidden in the texts and writings of magick is not always seen if one is usually expecting to be taught something very specific from them – in fact just having an idea about what a magickal text should look like or should be can hinder ones search for knowledge. From an Encyclopaedia, to a Swan landing on a lake, one must find ways to learn from them. One must have the power to gain something from everything and try and expand their knowledge in as many ways as possible in order to do this. I.e. from keywords in a text, one might undertake research into each of these

to make the picture bigger/smaller (depending how you see it - if you see it) and gradually eliminate the useless from the useful. This is of course, a never-ending procedure / one must continually update what is useless and useful to ones self, especially as one changes. You can always go back to texts or areas that meant nothing initially after gaining a better understanding of their possible usefulness elsewhere - and as much as possible should be read and learned to make a massive if not infinite database from which you can compare pieces of knowledge against one other, and this too, more importantly - goes for actual practical experience doing as many things as you can. What it is important to keep in mind when you have knowledge - is it is fine to have theories, but once you have them, what can you do with them? There are not really any definite ways to build your Stone though, you must find what is right for you, assimilate enough knowledge and experience, and you may start to unlock the doors that were closed to you. Perhaps time spent learning Latin if you have no use for it could be spent elsewhere. Perhaps learning Latin will provide other experiences and insights other than knowledge of the language. Perhaps, perhaps... options, multiplicity, many truths, steer clear of One. And you have one half of the way in which the stone will come to you

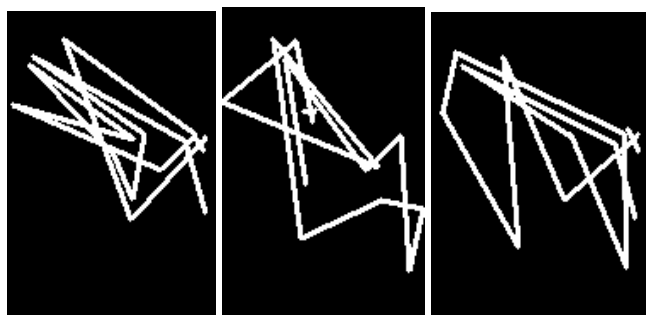
I cannot pass the power of the Stone onto others like a title or gift - there are no shortcuts, no easy roads to it, none at all. The Stone can only be experienced if one is ready for it. The paradox being that those ready for it cannot receive it from me because they already have it.

Once one has the Stone - one knows one must work always to keep the Stone / having the Philosophers Stone is a never-ending process of repeating the method by which one got it - this method itself is the highest ecstasy to experience. It demonstrates a profound joy for learning.

Only the true seekers of the Stone are likely to benefit from what I have shared - there are certain stages in consciousness where certain ideas will be rejected. Despite my possession of the Stone there is only so much wisdom that can be understood and passed on at any given time. Test what I have said to know its validity. And be aware that these are merely my guides to the Philosophers Stone - another who owns the Stone may use words of a completely different nature.

In light of this - know this text not to be "The Philosophers Stone" but to be "A" Philosophers Stone - the Stone of Tnepres_Ra.

Ora Et Labora (God Through Labour)



IN SEARCH OF THE BLACK ROSE

[I had begun speaking to a young lady in the late 90's, then both of us under different pseudonyms. We had enjoyed a brief but interesting friendship via the internet until I lost contact with her. A few long years later I recognized her nickname on a chat site, re-introduced myself and rekindled our friendship. She was now a young lady of 15. Her interest in Satanism was our common bond; at the time we re-met I had been involved with the ONA for approximately two years and was of the opinion that in all persons there dwelt a 'heart of darkness' (Joseph Conrad) that needed only opportunity to present itself. This darkness, appealed to me as being a state of 'modern' consciousness that could be raised from the 'savage' habits of our older historical psyche of sympathetic worship and magick by internal and external 'social' engineering. If only she could begin to break down the pre-conceptions of objects, forms and the world around her she would come to shun the catholic upbringing that bound her to serve those forms and unchain herself from that mode of perception.

Black Rose is in effect my record of my first tentative steps in beginning to teach Satanism to others. In retrospect I see the similar tang of what I feel are penetrating insights into myself and my attempts to dis-cover the secrets that lay all around me in the remnant echoes of our past hidden deep in innocuous forms; that has so brightly coloured today, but also the humourless and forceful approach of the convincer. I ask who really needed convincing of these 'truths'? Rose or myself? By relating my own personal experiences in regard to those of Rose – I found great strength in this method to convey empathy and understanding with another persons plights and open a receptive channel. It was also via my experience with the ONA that I began to steer Rose into performing practical tests rather than persuading her over to my view with my writing alone. But the teaching did not last; although I remained convinced that Rose was capable of 'waking up to her potential' and to harness the tremendous power that comes from a self-awakening- it would be many

years and many more 'students' before I would come to accept that self-awakening occurs by itself.

I could no more guide Rose than a hypnotist could persuade a hypnotee to step outside of their personality and perform an act against their nature. The use of reward and punishment in terms of my response and attention depending on Roses actions is the hallmark of my youthful over-zealous fascist approach to socially engineering and facilitating the emergence of the heart of darkness. My unwillingness to be softer, communicate with her on an informal (and friendly) level to build a common personal bond between us through idle talk and chit chat was perhaps my undoing in terms of providing sufficient motivation for Rose to bring out the darkness. Yet such rigidity more so a sign of what I needed to undergo for myself. For briefly stated; I was aware that my experiments produced at least two alchemies; external i.e. my outward attempts to alter Rose, and internal; my own self-examination in retrospect of what I learned about myself by attempting to teach, to change or to instil my will in other persons. And as I steadily built up a collection of experiences interacting with other people in my life – I realised that by 'teaching' others, I taught myself about myself. My fanatical approach to inspire in Rose a "Satanic Method" to approach her life by did not produce any discernable result. With an abrupt end to the correspondence – my experimentation with Black Rose came to a close.]

Jan 2 115eh.

Rose> hello, how are you? I haven't spoken to you for a while; we I speak much anymore. Anyway Happy New Year and all that festive and joyous shit.

DWR>

Let's not wish each other happy new years and all that festive shit. It's a fresh clock now. Have you any experience with Black Magick?

Rose> ok, umm a little experience... I'm learning... why do u ask?

DWR> Are you interested in learning more?

Rose> Yes is that an offer?

DWR> Yes it is. I am certain you are aware of my nickname Devil Worshipper – although I've maintained civil conversations about all kinds of bland and uninteresting shit in the past – I feel like demonstrating my true colours now. First things first then Rose, we have to find out where you've come from, and where you're going, in order to find out where you are. Once I know where you are, I will know what and when to teach you. Answer me honestly and we will progress quickly – lie to me and you will find yourself tripped up very quickly. I trust you understand that when it comes to magick one must always be honest with oneself and therefore also those who seek to help one to know oneself and ones abilities (in this case, you) better and finally, to a tee. As they say. So, lets start with what do you know about magick, and how much have you done?

Rose> I don't have too much knowledge on the subject – I do know that as I said, it is Knowing Yourself and knowing your boundaries so that the power within may come through. I have only just begun but this is the main focus that I have been told is the key to learning the old religion. I have never practiced Wicca because I was told by a witch that I'm too young and should wait until I know more.

DWR> Okay.

Firstly, in my opinion, the witch was wrong. It is up to you to decide what you can and cannot do through personal experience as you aptly said, of your boundaries and limitations. This is what all great magick is about, self-exploration both of the self and by yourself. No-one has the authority to make pronouncements about what you can do, unless Rose, and this is very important, You Let Them. Genuine power will come from realizing this and then living from this.

So lesson One: # unless proven otherwise by actual experience, opinion counts for nothing.

Lesson One (a): # the power of witches comes only from making people believe they know more than anybody else.

Secondly, many magicians fail in their efforts because of the way they look at things. You are familiar with good and evil I presume – and also the way things are divided into good and evil, positive and negative... as a result the most crucial lesson of magick is ignored or avoided, and that, is MAKING MISTAKES. The only time making mistakes is harmful is when you do not LEARN from them. So do not let others opinions on your abilities hinder you from exploring wicca or magick or anything else by yourself. There is no

reason you cannot be an exceptional wiccan should you choose to be. However. I am not interested in Wicca, nor do I teach Wicca. I teach magick. Both the external kind and the internal kind. Feel free to comment or ask questions at any time about what I've said – nothing I say is writ in stone, it is only guidance for you to accept or reject as you see fit. Please remember this.

I'd like to know now, why you feel magick would help you in your life? And what you think magick would help you achieve?

DWR>I wrote:

"Secondly, many magicians fail in their efforts because of the way they look at things. You are familiar with good and evil I presume – and also the way things are divided into good and evil, positive and negative... as a result the most crucial lesson of magick is ignored or avoided, and that, is MAKING MISTAKES."

I meant to add, that things like pain, failure, misery, anger, etc are usually grouped into the evil section of things, and because of this few people want to experience them. But they are the greatest teachers in life there is: add to this 'learning SOMETHing, ANYthing, from any mistake you make, and you are on the way to self-empowerment.

Also, I'm sure you're aware there are such things as White magick and Black magick. I'll be teaching you black magick – which differs from white in one very important way... and not the way most young magicians think, and that is that black magick is what you do when you put your will over someone elses without their consent. Believe it or not, all those love spells etc that white magicians do, are actually black magick, although they will deny this strenuously.

Rose> I'm not sure I can answer that. Why does one become interested in Magic or Wicca or Paganism? I suppose magick is in all of it and around us. I think that, maybe understanding it and being able to apply it, would help me to understand my life and surroundings better. Anyway thanx for your help, I'd like your help and guidance.

Rose> Ok, now that I've read the latest msg you sent me, I should say that I am a sad and angry person and this may not be good – especially because of my anger. When I get angry enough my eyes turn black, this is bad isn't it?

DWR> >I'm not sure I can answer that – why does one become interested in Magic or Wicca or Paganism?

Perhaps it's simply because we feel that there must be more to life than what is apparently there.

>but I suppose magick is in all of it and around us.

Do you think there is a way to prove that magick is in all of us / around us to ourselves?

>I think that maybe understanding it and being able to apply it, would help me to understand my life and surroundings.

Yes I agree, and that is why I took time to understand magick, to help me understand my life and surroundings too. In many ways it has. Learning about the manner in which the human mind set about thinking about things can help explain how religion or science or many of the other things that we have to deal with on a day to day basis in society came about. Add to this sort of learning some of the other schools of thought that have added to or taken from the realm of Magick such as philosophy, sociology, in fact virtually anything from medicine to space travel, and it starts to seem like magick has played a part in everything. And this is probably the case.

Even today superstition is rife within people, the act of saying 'god bless you' in case the soul flies away when a sneeze occurs, children not stepping on sidewalk cracks, fear of walking under ladders, the number 13, the celebration of Halloween. Etc. all forms that come from the realm of magick... But most people or books can tell you this if indeed you don't know it already. And clearly, on its own, it I really help you to understand yourself or the environment in which you live your life – So what good is this information? I'll tell you. If you look back through books and records on Superstition or Etymology (study of the origin of words) you may discover the origin of an act. For example, the –ring-a-ring-a-rosey song sung by schoolchildren all around the world is actually a reference to the effects of the bubonic plague that decimated all of Europe. Again, more information... and all the books in the world will offer you more information than you could ever hope to remember or use – so how does this knowing the origin of things help you?

There is a secret language here Rose. Few people know it. It is not obvious unless you know what you're looking for, and few people do. What is useful

about these two interesting but seemingly useless pieces of information is that they show you a pattern. The ring-a-rosy tune is still sung, but few children understand what it means – yet they sing it. They have had it passed down to them, and their parents probably sung it. And so on. And so on. Right back to where it first started. In any case, the song has been recorded SOMEWHERE because children still sing it. This is important because it shows two things. One, that people often mimic each other from generation to generation, two that people will carry on doing what they've always done even if they don't know what it used to mean. People are like sheep. Not necessarily in a very fine order where they all do the same thing... but over generations and hundreds of years there tend to be patterns that stay with people and these PATTERNS can be played with.

So lesson 2#: meanings can change over time. but many meanings are lost. So try to find the original meaning of something, and the current one, especially where superstition is concerned.

Why is this important? Because unlike the tv show Charmed, there are no fireballs, no genies, no time travel involved in magick (in theory) – there is instead willpower and making happen what you want to happen. And if you hold superstitions yourself such as breaking mirrors bad luck, black cats bad luck, etc – magick is controlling you rather than you controlling it. Because somewhere down the line someone has put in motion the idea that walking under ladders is bad luck (rather than simply a risk of being unsafe) there are now thousands of people who refuse to walk under a ladder. Yet, I've walked under ladders many times and nothing has happened to me, the same goes for the mystical idea of magick coming back 'three-fold'. And I've been practicing magick for years. What you're actually dealing with when you talk about magick is really the power of belief. In most people the power of belief is very strong and they will do or not do anything that might effect their power of belief. Yet at the same time they are totally in thrall to what they believe and THIS can be played with too. I suggest trying the following exercise to give you a practical hands-on experience of the power of belief.

*Find someone who is superstitious. And try and get them to break their superstition by walking under a ladder, or breaking a mirror, or opening an umbrella inside or what ever it is they are superstitious about... chances are high they won't.

*Whether you succeed or not in getting them to break it, break the same superstition yourself. Can you do it? If so why, if not, why?

Magick does take many forms. But before you can start with the outside you have to begin with the inside. Therefore you have to know what's inside you. Your spelling is fine by the way – as long as I can understand what you've written, and I can, it will always be fine.

Rose> That's alot to take in. But when speaking of bad luck and superstition u never once mentioned good luck – or does it all tie in together? I'm not too superstitious – but I have had superstition forced upon me, just like Catholicism. (No I'm not too happy about that) But anyway I have been told that magick is just concentrating on the forces, and say, focusing it on a certain person/object etc. Am I right or wrong?

DWR>

In my opinion, the existence of either form of 'Luck' is entirely up to our own discretion. We choose to let it exist, either for us or for other people – Luck could be considered the opposing force of Fate. In a world ruled by fate, there is destiny, a set outcome for each of us from birth. In a world with the possibility of chance, i.e. "Luck" there is the view that we are free to make our own destinies, and that these are subject to shifts and changes from outside forces... in a world ruled by luck there is always a chance to redeem ones life if its going down the tubes since there is a belief that circumstances can always be changed. Therefore, good luck, and bad luck – are the same thing, they are 'Luck' – and believing in luck, represents the desire to choose a world where we make our own destinies, our own, luck. The belief in luck is therefore an indicator of something bigger, it tells us the kind of force which a person believes dominates the world.

There are two kinds of view, according to Nietzsche: Dionysian, and apollynian. Dionysian basically means a view of the world where the world is constantly changed by creation and destruction – each as beneficial as the other. And Apollynian basically means a view of the world where the world is set, it is perfect, it stays the same – things do not change, there is fate, and destiny, it is already planned and nothing can alter this plan.

This apollynian and dionysian view is also indicated by a persons belief in superstition. Once you know whether you possess the Apollynian or Dionysian view, you may begin to see how powerful these two kinds of perspective are, in a sense they drive every other motor in a person.

>I'm not too superstitious – but I have had superstition forced upon me, just like Catholicism. (No I'm not too happy about that) But anyway I have been told that magick is just concentrating on the forces, and say, focusing it on a certain person/object etc. Am I right or wrong?

When you have performed the superstition exercise I will give you another to try.

Given the simplicity of the method in which you have been instructed by this person – its efficacy, or ‘truth’ lies in whether using this information you are able to work magick. You will learn that magick requires extensive labour, even before you attempt to use it. It is important that you are told that nobody can give you magickal prowess. No one can elevate you to a status of witch or magician using some mystical mumbo jumbo ceremony overnight. And no one can help you better than You can Help Yourself. For this reason, I urge you to test the theories you are given. Being told something does not lead to Wisdom of that thing. Being told something is only having knowledge. Hands-on Experience and experiment MUST be combined with this knowledge if you are to gain anything from it.

Most importantly – knowledge does not have an identical effect when combined with experience with anybody. Only you can discover whether you are right or wrong – by gathering as much experience and knowledge as you can in order to combine them into wisdom. I will not make such judgements as to your rightness or wrongness in things, only you can do that – self-judgement is the sign of a great magician. If you seek someone who will give you spurious grades and degrees of magickal adeptness and offer you instant enlightenment, you will not find it here. There are plenty of groups who can offer you this kind of ‘training’ in the occult who will make you feel part of the family and carry you along in their arms to whatever titles you wish upon yourself.

However – herein lies the first test. Ora et Labora. God through Labour. Do you have what it takes to raise yourself above the rabble Rose by blood sweat and tears, by working toward it on your own steam – or do you seek easy answers and a master who will offer you a quick path to enlightenment? Once you answer this you will know what to do next.

Rose> Ok – I believe that I don’t want to take the easy way but I would like to have some help and guidance. I don’t want to be given the answers, but I would still like to know if I’m right or wrong. I am still awaiting an answer to whether my anger and depression could be a bad combination?

DWR>

I can only offer you my own experience with anger and depression regarding my journey.

For many years I tried to use 'Satanism' as an outlet for my anger and depression – but rather than try to understand where my anger or depression came from or what part it played within me either as a defense mechanism or a survival mechanism – I used BLAME to direct my anger and depression onto other things away from myself. I ran in a circle with my feelings this way. First, feeling angry or depressed, I would find what had apparently caused my anger or depression and make it responsible for blame. By blaming others, in fact by using the excuse of BLAME at all, I would consequently justify the having of anger or depression as being caused by this THING I chose to blame. By doing this over and over, I made the idea that outside things were responsible for my anger etc, A REALITY. Therefore, I clouded WHAT and WHERE my anger and depression genuinely came from (and I believe the source of anger and depression usually forms in the formative years of your life when you are most vulnerable to the effects of your environment but consequently unconscious of them) and could not see, that it was my PERSPECTIVE that caused both anger and depression.

So rather than look back into the painful past for clues I covered the present with scapegoats for my pain. Some years later, when I learned the wisdom of 'There is no Blame' – I felt free to tackle my deep pains and realised the cause of my depression was caused by none other than a lack of UNDERSTANDING – the very thing I had got into magick for, to gain. I had blamed people for a long time for what I had deemed 'faults with myself' and this had made me feel all sorts of guilt and self-pity... But I discovered it was healthy to exercise hate with things that caused me anger or depression, but also healthy to exercise compassion that the very things that had made me confused (i.e angry and depressed because I felt I was not allowed to face them because it would involve tearing down walls of love and family etc) had ALSO been under the same influence of this confusion. I had no way of knowing what or how my parents went through life, but I did know that they too were subjected to things that caused misunderstanding, and apparently these were passed down to me in the natural cycle of parent / child relationships... As, in theory, I too will pass to my child in turn.

I think- both anger and depression are symbols. They represent that something has occurred within us that has created these two states – states that are indicators of what has occurred within us. I suggest it is similar to feeling pain when you are injured, to warn you that your organism is not well. But, like an injury, if one does not heed the warning of pain that indicates one is injured, and ignores it, the warning, is practically useless. The same goes for anger or depression. They indicate something, not necessarily negative, but that something has occurred within you that has resulted in the presence of these two states. They are like warnings that something may be wrong. I found and confronted (and continue to do so) the root cause of my pain and anger, (which I have done extensively in my book and my writings for many

years as a way of doing it by letting go of what hurt me, but without hurting the people who were involved – because of Love, compassion and the wisdom that they too are/were subject to the same process I AM) I confronted my dark side, my deep shady dungeon – and fought the monsters that dwelled there. It was painful and very hard – it hurt my ego very much. But after slaying many of these monsters I saw something very powerful in the act. No longer in fear of my past and then understanding it, the monsters became part of me – united with me because they no longer have control over me. They are part of me. And I am part of them. And both of us, are part of IT.

So my advice, is that anger and depression will go together, and you can easily perform magick and such things being angry or/and depressed. I did. – but the point, the quest, the crux, of magick – is to find ourselves, to make ourselves better, to explore ourselves both in light and darkness and fight both, blend both, overcome both – to polish ourselves until we shine like stars. But alone, anger and depression left to fester as old remnants of what has made you, left as is with control over you and the power to order your actions because you do not have control or knowledge over your anger or depression – are traps. You will not get far on your journey with these forces driving you. You must drive them.

(A Note)

Have you considered adopting a magickal name?

I think Black Rose or Rose for short, suits you well, but it's up to you. You can make it as long or short, elaborate or stark as you like. I find it helps to slip into the role of being a magickian by taking on the persona of a magickian and working under a magickal name when working with the occult. Choose one, and I'll refer to you by that name and not your real one – since I don't know you well enough in life to call you by your name, its almost disrespectful – but we can start to know each other on a magickal level using the name you choose instead.

I'm fine with you calling me Ryan- but if you want to use my magickal name it is Tnepres.

Rose>

I like rose, it's cool. I'll use that instead. Does your name have some sort of meaning? And how do you pronounce it?

DWR>

Yes. It means 'Serpent'. The meaning of the Serpent is very old and varied, for my role as a black magickian I take it to mean Satan or Destructive energies. My magickal name was given to me during the time I was involved with a wiccan-style coven around the time of the year 2000. It is pronounced 'TEN-UH-PRIS'. I will call you Rose.

Rose>

Ok so you got given a name, why don't you give me one?

DWR>

Black Rose.

Rose>

Ok

Rose>

I thought of my own name _____ what do you think?

DWR>

I like it.

Rose>

Our emails are becoming shorter every time. As you said, we need to work on this. How have you been? What have you been up to? Umm anything interesting? I went to Big Day Out – it was good... - things like that, you know?

DWR>

Well, the length of our emails is not important – it's whats in them that is. I've really nothing to say and no interest in talking about the mundane happenings in my life – I'd rather concentrate solely on discussing magick.

Rose>

That was a blunt way of putting it. Ok I understand if you don't want to fill me in on the details.

DWR>

Have you tried the superstition exercise?

Rose>

Yes. I've been trying to break my own by doing the things that cause bad luck and so far nothing bad has happened – unless you count the Teacher that I have for the study of Religion saying all this stuff about magick and how it will send you to hell (empty threats)

DWR>

Excellent. And no I don't count your teachers comments as bad luck – but they could be considered a sign of HIS fear and superstition. In case you hadn't noticed, it is best for a magician to practice quietly and without drawing attention to him or herself. For the simple reason that it is SO much easier to practice magick when no-one knows and can then affect YOU with THEIR will.

Now you understand the strength of superstition – have you noticed how many books on magick have protective circles and names of angels to bind the demons to god etc in case they harm the summoner/magician? As a black magician you are privy to the secret that these are not I – they are from the same family as those beliefs that accompany superstition.

Please write me something about your feelings on the exercise, as long or short as you like, just a few words of your own to express how you feel about the myth being broken of the three-fold law of return etc.

Rose>

well to begin with it was hard to break the old ways because of how widespread and thought of, superstition is. I was so used to not doing things and if something happened then I would think 'ohh shit, I'm gonna have bad luck' – But I must admit that I found myself thinking today that because I had burnt my tongue on the left side, that I'd have some bad luck. But I snapped out of it by thinking that it won't happen. Now, I do think that superstition may have good things about it as well, because most traditions are based on superstition and some traditions have good things about them.

DWR>

Alright. You've proven you are willing to go against the grain and prove to yourself via practical experience the worth of a point of view. Perhaps we should move on to another exercise. Think about something you want. Something you desire. It can be a small thing or a big thing. A job. Money. Love. Etc. Feel free to use one or all of the following methods to achieve it:

Sigil magick – write down what you want, then tangle the letters into a symbol. Concentrate on this symbol for a few minutes before you go to sleep and think hard about your desire coming true.

Sympathetic Magick: this is the art of creating a bond in one object with another, i.e. a clay doll with a living person. In this case however, you must construct some sort of model that represents your desire. If you envision getting a good job, construct an office using a cardboard box and make it look lavish – and envision yourself sitting in the office, taking fat paychecks, and commanding the business.

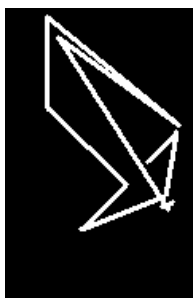
If you wish love. Acquire an article if possible of the one you love, and attach it to a clay or wax doll that resembles the person you want. Visualise your desire coming true, as vividly detailed as you can

Visualisation: the easiest and most silent but powerful of magickal methods. Simply imagine as strongly as you can your desire coming true, either before you go to bed or in the morning take a few moments to picture the desire in your head. Believe you have the power to manifest it. Because, you do.

How long a method takes to work your will depends on you. It may takes years, months, weeks, or days – depending on how strong your will and how often you visualize the desire coming true for you. Give it a try. If you want to let me know what your desire is, do, and then msg me again only when you have achieved it. Sorry for late reply. Busy lately.

T.

End of Correspondence



Axioms of Scientology:

A Critique of the Structure, Game, and Intent of the Axioms of Scientology.

A series of reductionist abstracts are conceived. Appearance, i.e. those forms we commonly understand as signs and definitions of life are discarded. The primary effect is wonder. The abstract is de-moralized – stripped of moral content.

[Axiom 3 of special mention: Wonder is increased as form is decreased and empathy with the suggested chaos is restive and euphoric. “Because” suggests the author shifting intention during the lightweight of the euphoria. I say this because the euphoria is a result of the empathy with “Be-Cause” – an Is-ness as IT; “Because” always proceeds an opinion.]

+ Space is a word for an observation we cannot objectify. A convenient abstract that compliments and justifies the abstract Matter, and vice versa. Therefore it is never “a”, for “a” is singular. When we infer Space, we are automatically compelled to infer other abstracts – yet none of these abstracts are real, substantive, or constant. To believe the abstracts are objects is to operate with Illusion or Magic.

- Space is not defined by the Church of S; nor is Dimension. We do not notice this because of the euphoria created by the enlightenment. Particles lack a definitive within the Axioms – as do other units of measure; indicating a reliance on subjective interpretation to “fix” the anomaly. For instance, the text “Time is basically a...” is intentionally seductive. Time, is not basic. This ends that.

If we examine the idea behind the model without cynical recourse to conceived flaws; “ 4 Space is a viewpoint of dimension. 5 Energy consists of postulated particles in space. 6 Objects consist of grouped particles.7 Time is basically a postulate that space and particles will persist. 8 The apparency of time is in the change of position of particles in space. 9 Change is the primary manifestation of time.”

We can see that each Axiom theoretically stands alone as a truth. WE are observing. What is not made clear, is whether Space is Energy or Energy is Space, albeit space in motion. To use the word "Consists" rather than "Persists" which is later used throughout the rest of the manuscript denotes the usual secretive emphasis of a writer on the validity of abstracts. Here within the first few Axioms lies the classic stairway of an occult/metaphysical writer; what I will conveniently refer to as the "Structure" of the manuscript.

The Structure of the manuscript is of persuasion. This does not automatically register the intent behind the persuasion as self-centred Change, the persuasion may be away from other persuasions of a lesser nature. However we must always be wary. It only takes a few genuine Insights into the nature of the Matrix to initiate communication with a reader on their cosmic vibratory level. Many writers (*magicians) using persuasion will attempt to load several true Insights into an Illusion to give it substance. Genuine fundamental truths will open the Third Eye/The Receptive State of those receiving them; It is during this transmission of the genuine insights that cloaked intent and will from the writer will be transferred (as opinion) under the guise of further insights (during euphoria produced by the genuine truths) which have been chameleoned to match the genuine insights, usually by duplicating grammatical syntax. I.e. One takes Wisdom from Kung-Fu Tze (Confucious) for example; and then attempts to flow their writing with the resulting euphoria by permeating such truth with their own ideas.

A secret of writing, is persuading acceptance from a reader. This is quickly achieved by using two abstracts that compliment each other, one positively charged, for instance, "Life" the other neutral and yet to be loaded, i.e. "Static". Space/Matter is another example.

Another secret of writing, is to use to your advantage the reliance on people to collectively agree on the nature of something "concrete" that is an abstract, i.e. Space/Time. A skilful persuader counts on Subjective interpretation, that is, interpretation of the words "space" "energy" by the reader, to substantiate the validity of such abstracts by building their own mental model of the principles conveyed. Observe:

"My comments on the Axioms are the next step of change – for I am an enlightener. As I enlighten you to the nature of this enlightening text. It is certain that others will then take my text and enlighten it further. There are none immune from Wisdom. It is a circular duty with no malice."

Axiom 10 – A singular contradiction – if so, not a truth but an opinion disguised as one. If the highest Purpose in the universe is the creation of an

Effect – is Height an effect? Is purpose an effect? To sustain this statement we must posit Highest, Purpose, and Universe, well before we get to “IS THE”. Therefore, Highest, Purpose, and Universe must all be postulated before Effect – so are they not more prerequisite as Highest? Without them, there can be no existence of such an Effect. Here, demonstrated perfectly is another writing secret. Emotive words are like keys that fit certain locks. If we say “Sunshine” / then say “Dark Rape”; we may observe that we feel differently between these two abstracts. we then know we have at some point loaded both words with emotion or accepted those emotions loaded into them by others. They trigger us or something in us, a program.

Triggers are very useful to those *magicians/writers who intend to persuade. Try another list of words and be conscious not necessarily what you feel, but That, you feel. That such words evoke something in you, perhaps something unpleasant, perhaps nothing. “Nazi” “Pineapple” “Abortion” “America” Some triggers may be so strong that you think of the object associated with the word, even experience smells. The common reliance on people to use shared meanings, and think that “Space” is the same for you as it is for me is often used to a writers advantage, since by using the word “Holocaust” an automatic negative trigger is activated. Using this “shared meaning” it is possible to write a text that provokes a certain and specific string of emotions in a lot of people in a similar way. Why? Emotions are mimicry. They are shared meanings that are copied. Note again the associations, we smile to show “happiness”, cry to show “sadness”. We thrive within a vast network of emotions and words connected together that make up our very complex systems of social communication and yet the truth is we never understand one another, only the meanings we think we share.

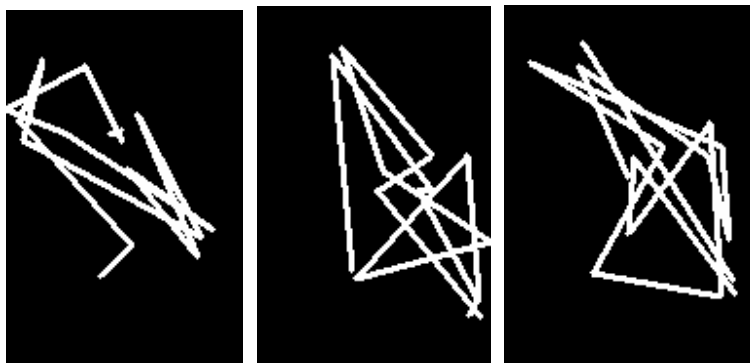
Axiom 12 – discounts the Acausal. Also- if two energies, objects must not occupy the same space – how do they justify the contradictory nature of the ideas in the manuscript? Were you to fill a bathtub with water and measure the waters mass, and then run electricity through it and measure its mass again, would the mass have increased because of the extra room needed for the electricity to occupy space within the water? And can Axiom 12 explain wave behaviour where neither the location of space occupied by a particle or its point in time can be pinpointed? Where, is the space these “missing” particles are occupying?

Axiom 14 – Abstracts used to convey other abstracts, as truth. Or even theory, but presented as truth, therefore a lie. [one might further ad infinitum – therefore a truth, therefore a lie, therefore a truth...].

All further Axioms are entirely dependant on shared meanings, and reliance on the reader to "fix" any inconsistencies as a "misunderstanding" of the text requiring a mental reconfiguration to make the pieces fit – if the reader has accepted the writer previously.

Axiom 18 – the abstracts used as negativia are very strange. Forgetfulness, Unconsciousness and "other undesirable states".

There are genuine Insights within the Axioms, but as I have previously pointed out they are used to convey something altogether "un" insightful – where I must use a disclaimer because sometimes the bad example is the best example. A mish-mash of metaphysics, thermodynamics and a heavy reliance on empty abstractions (as opposed to abstract metaphors used to convey genuine insight) is all too common with "Occult" Texts which are hidden alright – because they have to cloak the original intention of the artist putting pen to paper.





CHAPTER 2 – **SINISTER EXPANSIONS:**

The Star Game

[The Star Game is a complex multi-dimensional, alchemically-based chess-type game utilizing seven boards and upward of 90 pieces, and is used (or played) much the same way pins are used in a "voodoo doll" with different alchemical combinations designed to capture the essence of an individual or an Aeon in order to direct and control it – it being an advanced structure for working sympathetic black magic. For more information see the Appendix. What follow are several essays of my own relating to the Star Game.]

[I] Black Magical Sympathy and the Star Game

The ONA's Star Game – composed of a richly layered mathematical/symbolic miasma of shifting energies and alchemy, a miasma that conceals many hidden levels and insights - is an enigma for many. Even when simply played as an exoteric game, it has proven difficult for some to understand. The intricacies of the Game increase even more when played via an electronic format – where synchronicity and understanding of the rules and orientations are sometimes at odds between players, causing chaos and confusion.

Although it will be but briefly commented on here: the rewards for learning, practicing and understanding the Star Game are substantial. Beyond the skills that are developed by learning to manipulate alchemical energies - the archetypal roles that persons assume unconsciously in Role-Playing, Chess and other games of strategy and competition, are also assumed by players of the Star Game. The role taken by another player can reveal to an intuitive mind many things about the nature of one's opponent and offer valuable insight into how that individual approaches, solves and deals with obstacles in a variety of situations. These observations can be used to form a skeletal frame for the creation of a map of that individual's energetic nodes and thus the means of control over that individual through black magical sympathy.

Sympathy is created by tapping into [re-creating a semblance of] the specific energetic currents in causal matter to match the resonance of the energetic

level of a particular individual, group or Aeon etc. The seven fundamental energies present in the Causal Aether [representing the totality of causal being] are spiral in nature, helical to be exact, and emanate in concentric circles that overlap one another giving rise to energetic, and to some degree, geometric resonance throughout all the forms in the Causal. That is to say, that from the source nexion where these fundamental energies enter and then interact with the dimension of the Causal, the energies spiral outward in coils as 'emanations' or copies of the original nexion. The greater the distance emanations travel from the source nexion, the 'weaker' the emanations become, losing some of their vitality and increasingly becoming imprisoned in matter - crystallized as a static causal form. Static causal forms, although vastly varied and seemingly unique and separate in nature - are nevertheless connected by the life-blood of the acausal current that is implicit within each of the seven fundamental energies. Thus, all emanations are connected at a deeper level than the material causal one, with a common thread of the original energetic structure 'echoing' through all of them. The original energetic structure is the core essence of the energy regardless of the forms it takes, analogous to the prime 'AGCT' code of DNA from whence all other genetic codes [and thus forms] originate.

The human being, for instance, acts as a higher/lower tier of cosmic essence [pending one's perspective of scale] whose energy and indeed physicality is geometrically a replication of the original current from whence it came. This is not to state that the source nexion is man-shaped, but that man is both a reflection and a refraction of that 'neo-energy', thus both he and his world are cyclical in nature as per the original energetic emanation. Although there are parallels that can be drawn with the inner and outer realms that may be perceived as in secret balance, i.e. the sprawling stars and our isolated planet, echoes the isolated mind among millions of others - energy takes forms that are cyclical not for their appearance, but for their resonance, their underlying principle if you will. I.e. the atomic structure of Quartz which is tetrahedral in shape is a naturally occurring resonance of energetic geometry - that can be magically replicated in sympathy by a larger energetic formation designed to copy its essence: viz. a quartz rock in the shape of a tetrahedron.



Sympathy with this energetic node can be further tapped into via the act of a magician whose act of heirogamos is the becoming of another 'tetrahedron' - a joining of masculine and feminine qualities, or causal and acausal energy, a rite of resonance with the original current and a reproduction of its geometrical essence on the human level; a synthesis of sympathy with ever increasing macro [and micro] forms. To take it beyond this level of resonance would require the individual to form a resonant group [Qv. Aeonics]. Hence, it can be seen that the resonance between forms does indeed have a cyclical emanation, despite the obscurity of the connection between those forms when viewed causally and when discerned by their outward appearance alone. Thus,

'cosmic resonance' and sympathetic magick is a matter of finding the similar essence in all things that connects the forms of appearance together – and tapping it, by finding the nearest hidden or 'occult' link.

Although sympathy can be created, and a map made of the energetic nodes of an individual for the purpose of black magical interference and intervention without the Star Game, the design of the Star Game lends itself powerfully to the development of sympathetic awareness. When placing curses, intending events, or psychically interfering in another's affairs by using black magic, we are essentially working magic on a human-focused plane and as such must operate within human-oriented parameters. Or put another way, we must find specifically human locations to focus our power on in the realm of things that can be manipulated on that level, can put pressure on a human, i.e. emotions, ethics, obligations, physical weakness, habits, temperament, status, wealth, reputation, biology, psychology, philosophy, etc. Whatever, the important thing to note is that all forms contain within themselves, the means to their own destruction simply by virtue of being a form.

Because of the Acausal connection in all things, all human things are echoes of both a purer and a baser energetic level. These echoes can be stripped of their form, traced to a purer/finer source, and made resonant with the will. I.e. a habit that annoys can be traced to belonging to the specific network of connections that make-up the brain matrix of the individual with the habit, the habit as a program, the program as a mode of the ego, the ego as a product of consciousness, consciousness as life, life as acausal charge. Hence choices can be made as how best to exert influence, because the habit can be isolated to a specific location or plane on which it can be said to be operating. Change of this habit can then be made by using the subtle forms of the matrix such as personal influence, psychology, sociology, persuasion, making an individual aware of their habit or the less subtle forms of punishment, character assassination, or violence, for example. Pending the skill of the Satanist, many situations can be changed without a 'magical' solution. However, where it is observed that this habit 'echoes' throughout other manifestations of energy exhibited by the individual, i.e. a tendency toward greed, or destruction - whereby a similar blueprint of energy is emanating from many or all aspects of the individual's spheres in a similar manifestation – this is an indication of the nature of the imprisoned energy and its capacity to be affected by resonance. Typically, the harder, more overt, more distinct the compression of energy the easier it is to find a resonant form with it. This owes much to the self-imprisonment of form and the suppression of spontaneous creation imposed by an individual's lack of awareness of the acausal - causing entrapment in the material [and predictable] modes of human behaviour in the Matrix. Observing the behaviour of a player's movement of the pieces then, is akin to observing the manner in which those pieces are interpreted: and can be magically simplified [Qv. Apprehending the Dark Gods as they are] and the human-ness

intuitively reduced to determine which energetic nodes the player has sympathy with. Hence the reactions to situations that arise during play, the discussions that ensue from playing, and the interaction between the players during and after play is as much a part of the Star Game as is playing to win. However, interpretation, of anything, is a tricky and ultimately heuristic business. There are no charts of correspondences that can be consulted to determine the energetic nodes of a person based on categories of behaviour, attitude, action, etc – only magical skill developed by training the faculties of intuitive understanding – i.e. by playing the Star Game, can give rise to this acute perception. Intuition is based on accumulative experience, wisdom [i.e. knowledge that has been tried and tested practically as well as theoretically] and empathy. But humans by and large fall into three categories – unpredictable and/or repetitive. Whereby energy solidifies as the causal ego, the ego in turn solidifies the world's energies by interpreting them for its host being, and knowledge of the principles of resonance and the process involved is to know thy self and enable a better interpretation of it all.



Mapping an Energetic Node

For development of magical skill, practice of the Star Game can help develop both inner and outer alchemy on the personal level. However, for effective black magick and to capture the energetic nodes of an opponent, said opponent should ideally be an unsuspecting victim without knowledge of the '18 points of strategy' detailed further on in this manuscript, for instance. I have also found the Star Game to be better used as a tool of black magick without opponents, i.e. with two or more persons united on the same "side" [as a collective player in solidarity] effecting changes as a team upon a separate external target or aim; each playing a part in altering the nodes.

For this to occur; it is first necessary to map out the esoteric values of the target before one can manipulate those values in accordance with one's will. A working process of mapping out esoteric values has proved elusive to many attempting to understand the SG, and it is likely that an entanglement in the dogma of 'oneness' very similar to that surrounding the nature of the Philosophers Stone has prevented the development of abstract thought crucial to understand the esoteric nature of the game necessary for Supreme Black Magic.

Quite simply, the Art of Sympathy/Resonance requires either an exoteric form on which points can be physically defined and mapped [Starboards, an effigy,

a photograph etc], or the use of intuitive esoteric abstraction and an excellent memory. We will touch on both.

Means to indicate different nodes of information are crucial to sympathetic magic. [I.e. the parts of a voodoo doll in which to direct intent via pins]. Consider the scope of the Star Game to provide this. There are two colours for the squares and two colours for the pieces. The squares are causal or acausal in nature pending the colour, and give rise to different alchemical modes pending the colour of the piece occupying the square as each colour piece can occupy a different or same coloured square. [Black/white, white/black, white/white, black/black.] Each alchemical playing piece is capable of 9 symbols of representation across seven boards broken into 18 individual squares, a black or white pentagram, 3 x 7 columns, or 6 x 3 rows. Furthermore, the pieces that are placed create a larger tapestry with regard to the exoteric squares, pieces, colours, and the esoteric mentality of the players. Pieces may be removed, and alter in nature with every move, bestowing and removing special abilities. Each piece has two varying alchemical symbols. There is also the addition of the four vertical tiers of the advanced game with, at the very least, 81 pieces to create even greater diversity. As a mode of abstraction: the Star Game is capable of representing virtually limitless possibilities.



Each colour, each square, each piece, each board, and each different alchemical equation is in essence a symbol which can be assigned a magical value using the principles of sympathetic resonance. To many, the Star Game is thought of as having a static pre-determined method of capturing essence within the alchemical representations. This is true, and, untrue. While the ONA's Star Game has its own esoteric rules of play, and lends itself spectacularly to the purpose of sympathy, it is nevertheless only a base tool used to channel the power of magic. Although not as impressive, seven stones could just as easily be imbued with exactly the same intent. Whatever the tool, what is important is that representations must be magically captured, whether using the symbols of the Star Game or the pins of the Doll or the energetic nets of the mind/intent; it is the intent of the magician that is the magical key, not the tool, and in all cases, what is captured in a tools representations is individually determined.

The ONA makes connections between its many layers of symbolism in degrees of intensity, relying on the intuition and self-possessed creativity of the initiate to solve a problem with many solutions. When directly tutored by ONA this may be different – but publicly the ONA applies the post-modern approach of the maxim "sort it out your self" – effectively limiting understanding of the

Star Game from an initiated perspective, but perhaps doing so with the intent to avoid dogmatism. Yet there are clues and instructions scattered over the whole corpus of ONA writings in micro/macro templates that show how to make the "definite" connections that many seek. I.e. in the Septenary Correspondences the tarot numbers and cards are aligned with various energies/gods each of which can be said to be archetypically resonant. The main source is called the Nine Angles, from which is formed the exoteric tree of Wyrð, and from this Seven energies or Planets, each further categorized by further resonant correspondences i.e. Venus, Asoth, Hel, Love and Ecstasy, the number 14, etc, corresponding to the board Antares. This premise of correspondence is based on the Third Way of Magic and the Septenary Tradition and hence it can be assumed that ONA are in possession of a superior means of creating sympathy and resonance specific to their Tradition. However, it is often assumed that the secret to sympathy relies on particular moves inherent within the Star Game as though the magic was in the pieces themselves, and, while a magician still believes it is the tools that are magic, this will hold true. Nevertheless this stage should be surpassed and give rise to pure [and tool-less] Intent - and the essence of magic separated from the appearances within which it is concealed. The Star Game itself will teach them this.



On Abstraction

The Star Game teaches abstract thought. Abstract thought is the ability to free the mind from taking a stance or position as absolute, while simultaneously asserting and dissolving its absolutism. It is also the ability to generalize a subject in many different frames, simultaneously accurate. See this definition by Wikipedia.

"Abstraction is the process of reducing the information content of a concept, typically in order to retain only information which is relevant for a particular purpose. For example, abstracting a leather soccer ball to a ball retains only the information on general ball attributes and behaviour. Similarly, abstracting an emotional state to happiness reduces the amount of information conveyed about the emotional state."

Take a newspaper for instance. It is atomic, geographic, relativistic, chemical, and occupies many frames of reference all at once and also contains/IS the potential for other frames of reference. Here is the newspaper broken into six frames of reference, simultaneously accurate:

- (1) a publication
- (2) a newspaper
- (3) The San Francisco Chronicle
- (4) the May 18 edition of the Chronicle
- (5) my copy of the May 18 edition of the Chronicle
- (6) my copy of the May 18 edition of the Chronicle as it was when I first picked it up (as contrasted with my copy as it was a few days later: in my fireplace, burning)

And the same principle of Abstraction here, applies to the Star Game.

Micro-Matrixes

A micro-matrix is simply a term to denote the division of a larger field into a smaller one; a method used to increase the precision of resonance. The seven boards of the Star Game are, for instance, a micro-matrix of the Tree of Wyrð that can be subsequently broken into smaller and smaller 'micro-matrixes' [by thought and symbolic representation] to increase the level of representation using both 'intuitive' and 'given' modes of intensity to capture a sympathetic resonance. Whereby a 'given' mode means a correspondence given by ONA, i.e. White squares correspond to the Acausal - and an 'intuitive' mode means placing a specific alchemical piece on a specific square to represent something specific in any way that an individual sees fit to represent the mode trying to be captured.

I.e. placing a sulphur piece on a white square is intended as sympathetic magic of an Acausal nature and involves alchemy of advanced or adept intensity. Its placement is both directly and indirectly related to the other matrixes by which it is surrounded in the same way that tarot cards relate to other cards in the spread as a part and as a whole. By creating another micro-matrix inside this one, other pieces may then be placed to represent a specific sub-mode in even finer detail. For instance, the board 'Sirius' might be chosen to represent one of seven individuals whom the magician wishes resonance, and is thus named N.N. to represent the victim. Following this, the N.N. board might be further broken into 18 squares to represent the individual more

accurately and the first row of squares assigned to 'Personal Interests'. The magician knows N.N. has an interest in Tantric Sex but that N.N. is experimenting with it without any real spiritual connection and aggravates his partner with his foolish remarks. The Magician selects a mercurial [i.e. representing beginning] piece to represent the lack of intensity/interest and then pending whether the sympathy is to aid or hurt the couple in question, changes the piece to a salt symbol to magically solidify N.N.s connection to Tantra, or removes the piece altogether to destroy what connection there was. Either way, it is the magician's intent that imbues the piece as sympathetically representative of the individual's interest with Tantric Sex Magic.

As another example, to sympathetically represent a Country, it is necessary to 'feel'/intuit its energies and properties and to channel those properties into an accurate model. One begins by designating its Cultural vitality; i.e. is it in decline? If the population of the country depicted is at the decline of its culture one might use a lot of Sulphuric pieces to demonstrate psychic degeneration/new birth of its peoples, then proceed to increase the complexity of the model by capturing this degeneration. I.e. With the seven boards representing Australia, the boards are separately used to capture its demographic by being broken into micro-matrixes of the Psyche of the Average Individual (1), Ethos of Australia (2), Political Control (3), Cultural Inheritance (4), Forces against Wyrd (5), Forces Allied to Wyrd (6), and Aeon influences (7). Sirius is then further dissected into six rows, each a smaller matrix: i.e. "Mentality", "Aged/Youthful population", "Interests", "Race predomination", and so on. Then on each row of 3 or 6 squares (pending division of the board horizontally or vertically) one might break three columns into six rows, each row composed of three squares and designate them "Race Predomination". The first square as "Aryan", the second "European", and the third "Turkish".

Following this one might use further pieces to indicate intensity, number of, type of, or some other value etc within the other squares, for instance, sal/sal to indicate a lower number of Aryans, and mer/mer to indicate a mass of Europeans for instance. And so on. Also, when using sympathetic magic, the intentions imbued in one's sympathetic model are not lost even if they are physically obscured by the changing around of pieces or overflow of other marked nodes from other matrixes. Simply by Intending resonance with the seven Aeons creates a mimetic echo implicit within the magician that cannot be corrupted by the limitations of the third dimension and its tools of representation. Thus, altering different pieces of the physical blueprint to further accurately affect empathy with the target can be done at any time without losing any of the essence of any of the matrixes. One's intent is all that matters, for one is creating a model of resonance not on the tool itself – but in the magician.

The energy of numeric, magical, or emotive intensity is captured using an alchemical symbol with a corresponding degree of intensity of the nine available to mark an empathy with each of these matrixes as intuition/knowledge/understanding of these currents. Because this symbolism is abstract, only intuition can guide one in choosing the most appropriate symbols to use to create an ultimately subjective and privately understood resonance.

And this is exactly how empathic magic with each board of the Star Game is composed. Each Salt, Mercury, or Sulphur piece represents a specific property such as Causal or Acausal Time, Intensity, Degree, Formation/Plateau/Decline. These names are only abstractions projected onto the cubes of the Star Game they are not the essence of the magic itself. The essence itself is Change; in being able to witness exoteric transitions from one mode to another shift smoothly like a river current, whatever those currents have been chosen to represent or understood to be. Within a frame of seven degrees, all abstractions are possible. Coupled with the enormous number of possible combinations of degrees of alchemy, colour, and individually determined matrixes and assignments to these abstractions – the SG is indeed a work of supreme black magic, as a mirror of the essence that Is.

[Human error is used to simulate the element of Chaos by penalizing players for making an illegal move, misquoting their co-ordinates, or breaking one of the other rules such as the three-limit move on Naos by awarding a forfeit and thus a loss of a turn. This element cannot be predicted and destroys the mathematical certainty of the Star Game. - See 18 Pts of Strategy MS]



[II] Abstract Literature: A Training Exercise

In the training exercise that follows, Initiates are expected to fill in the blanks and supply various stages of appearance and essence that resonate with the text via descriptive phrasing or intuitive mastery. Creative talent alone may not necessarily be useful here. Whereas imaginative exercises generally call for creative skill to be employed to communicate effectively and evoke a

suitable reaction from ones audience, 'The Star-Game' requires more than a creative writer. It requires a chess-player too.

The first two descriptions are easy enough – and will set the mood for Kathryn's character by detailing her environment. The third description of how Kathryn knows Dagon will be more difficult because it will set the dynamic between them that will have an effect on how the reader perceives Kat and Dagon to play the Star Game. The fourth description will test intuition of sinister dialectic and satanic manipulative skill, while the fifth and last an intuitive understanding of the Star-Game. The narrative takes the approach of an organic Star Game, where moves on the board are not merely exoteric chess, but are earned by performing a high-stakes resonant action in the real world in imitation of the alchemical energies of the Star Game.

~

Kathryn stared intently at the solid black lettering on the wan yellow paper in her hand: "SUL/SUL NAO18D TO SIRIUS5N XX MER/MER STOP ITS YOUR MOVE STOP DAGON STOP", just to be sure. The telegram had arrived early that morning, delivered by a pale-faced delivery boy in a cadaver-blue uniform.

"Whatever makes the world go round" she had said to herself as she closed the door, already weary of the mundane exercise of thanking civil servants for their 'services'.

(Provide a detailed description of the surroundings such as the house, style, furnishings in which Kat resides, leading up to the Drawing Room where Kat plays her Star Game.)

(Provide a detailed description of the Star-Game, adding colours, symbols, or descriptions of its design, perhaps additional features that might adorn it.)

She gazed thoughtfully at the boards silently congratulating her invisible partner for his strategic genius.

You're a wily one Dagon... I'll admit.

(Provide a description of how and in what capacity she knows Dagon – i.e. Is he a member of her Temple, is he someone she has met from the internet, is he an old friend from an opposing Temple, a politician or perhaps an offer?)

Kathryn let out a sigh and considered the new arrangement of the pieces.

Dagon has two Mer/Sal on Sirius... hm... and a Sul/Sal on Arcturus – well that's interests covered then. Let's see, what else? He's predisposed to younger women and there's the trump piece on Mira from the seduction in May. Heiress inherited – thus money and power at disposal. Hmm, likely to be used on... yes already moving into position on Rigel... you shifty fuck.

Kathryn paused in her study of the boards to sip from a glass of red wine.

Look at the surroundings Kat. Concentrate. The power structure seems to be rising on Antares and on... Deneb? But the pieces on Deneb are mostly sulphuric, and anyway I see it he can't make another move for Mira yet since any combination of his current pieces wouldn't be able to sustain time on the Star long enough to complete the winning pattern... so what's his game then? Think Kat.

Two pieces on Naos – one, I know is the Game. The other... is possibly the little project Dagon's been financing with the old man's money. Something sinister, but what? A brothel! A brothel for blackmail! No. No, that wouldn't be it. Was it criminal?

The ... oh Hell! She'd almost forgotten to change the last move - from double sulphur to double-mercury! An oversight like that could have skewed the entire game and forced her to forfeit. She'd be damned if she was going to lose the Game like that! She re-read the telegram for a third time and with a chuckle replaced Dagon's Sul/Sul with a Mer/Mer on Sirius 5: removing the white piece previously occupying Sirius 5 from the board entirely. So. Dagon had prevented something from arising before it could even manifest. A tricky maneuver, especially since his actions would not be clear unless she could decipher the energies before her, or perhaps until it was too late.

Nothing on Mira... She gazed at the board, and from the corner of her eye she caught a glimpse of the gleaming black tile she had removed from Dagon a few moves earlier in the game. It had cost her dearly – and had taken months to figure out the fine details, and more than a year to execute. She smiled as she remembered the young girl's skin against her own. Ah, what a

seduction! Barely seventeen and truly a whore of no small talent with a sexual repertoire to shame even the great Mae West. The young whippet had climbed the ranks of the private sector by reputation one by one (and sometimes two by two, or more) until she had reached the target. She had seduced the man yes – but that had not been the aim. The aim was to induce. Oh he'd been heartbroken when she'd left him and predictably he had let the whole business go to hell. Such was the strength of the girls 'charms' he'd even committed suicide thereafter. It was perfect. The media mogul's death had quelled the possibility of rumours of the Game leaking into the mundane world – and thus she had prevented Dagon's effort to expose her. She doubted exposure was his actual aim though. It was more likely Dagon intended to playfully unnerve her: test the strength of her pieces for weakness and glean strategic information pending the outcome. But she'd stopped him head on and triumphantly announced the removal of his Salt/Sul from Arcturus.

But now the stars were changing... aligning – and damned if she could see the constellation. She let out a sigh and then chuckled again, with good humour, at the tenacity and vigour of her opponent. Wherever he may be. She sat back and poured herself another red wine. After a moment she set down her glass and reached across to a mahogany chest of drawers from which she withdrew a slip of black paper and a yellow envelope. Alright Dagon, let's see how you deal with this...

(Based on what you have perceived from the story so far - provide a description of Kathryn's suggestion for a practical Satanic Deed to perform in order to allow her to continue the game and take her next move. What energies must she utilize on the board to meet Dagon's placement and what action corresponds to those energies? The ms "Black Magical Sympathy and the Star Game" may be of use.)

(Kathryn sends a telegram to Dagon. After she has chosen the corresponding actions to perform in the real world, describe the steps Kathryn takes in order to implement the chosen Satanic Deed. Finish by providing the equation of the alchemical transition she sends to Dagon.)



[III] On Geometric Complexity

[It is assumed in this essay that readers already have a strong grasp of the fundamental design and function of the Star Game.]

The basic version of the Star-Game can be built relatively easily using seven boards and 81 cubes (Qv. Naos). However, the advanced star-game bears questioning deeper, for although it seems theoretically possible to build a multi-layered star-game, there are in practical terms, unforeseen problems with space that limit the proposed design of the advanced star game to a bulky, ill-functioning, nightmare to play.

According to Naos - the advanced version requires four vertical tiers at each end of each starboard. That means eight tiers per starboard, and a total of 56 additional tiers. The hand must be able to move between each tier in order to place a piece, and a player should be able to see the pieces on the tiers as well as the prime starboards. Unfortunately, the advanced star game schematic does not take into account the size of one's hand, or the limitations of vision when staring down, up or straight ahead. If players are standing or sitting, the face of the cubes/tiles on the lower-most boards will be visible if looking downward, but as the line of sight progresses upward or downward to sharper degrees, sight of cubes is increasingly blocked by the boards and cubes. Also, because the boards are arranged in a spiral, there is even further obscurity. In practicality, the only cubes that will be visible in general are those that will be those on the furthestmost edge - i.e. those directly in front of a players vision and should there be a number of cubes/tiles behind those cubes on the edge, one will not be able to see the faces of those cubes clearly without getting up and moving or adjusting the angle of sight. Using Perspex boards is one suggestion to minimize the inconvenience although it does not completely solve the problem. The glare of Perspex can obscure the faces of the cubes/tiles as easily as it can reveal them, but even using very thin boards does not resolve the limitations of angular vision - for the further down the tiers from the top, the more the light causes the Perspex to become opaque and often too dense to see through. And regardless of what material is used, with the space allowance needed to move one's hand in and out of the tiers, an obstacle is created that makes it difficult to move the pieces on the tiers nearest the support pole.

This might be acceptable if we had only one board of tiers but there are SEVEN of these bulky contraptions that, because of the height allowance needed to clearly see EVERY face on EVERY cube must each be considerably large. Seven of these boards require the players to alternately stand, crouch

and move around the support pole in order to play the game. And because the boards are to be placed one above the other in a spiral so that each board only just overlaps the board below it - even if the cubes and boards could be shrunk, the problem of seeing and reaching each of the inner tiers edge is problematic because of the outer edge and the same problems of degree of vision/angle [and with smaller boards, visual acuity] of sight, persist.

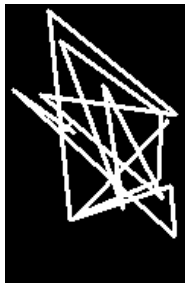
Secondly: If the Star-Game manuscripts regarding design are strictly adhered to the board is geometrically clumsy, it requires getting up, crouching down, standing on a chair in some cases, and carefully reaching ones hand through and around and over to edge off cubes with ones thumb or fingers, and so on... It is not, in practice or in construction, an exoteric marvel; and this is important because while theoretically beautiful - all practical sacred geometry conveys layers of perfection whether micro or macro (citing the micro atomic structure and the macro crystalline structure of the tetrahedron) and therefore there is present a great incongruity because the exoteric concept is flawed. A geometric constant should be harmonic, the advanced star-game is not harmonic - it is virtually impossible to make it harmonic. There is not enough space to perform the actions required effortlessly or smoothly as would be expected of geometric harmony, but a game plagued with problems, a game supposed to be played in one sitting.

Thirdly: The only way to make the boards even closely comfortable to play, with all tiles visible at once, is to lay them out as flat as possible stacked like a staircase. Each board must overlap the outer edge of the next, and to prevent obstacles to the hand, there can be no spaced tiers, just a series of flat steps in the shape of the additional tiers stretching away from the centre board. However, this means that with the same done on the other side one ends up with extremely long boards. If we have SEVEN of these long boards attached to a pole then that pole must be fixed into the ground or made immovable because gravity will topple it easily enough. - but while in doing this we solve the problem of the invisibility of some of the cubes and the angle of sight to some degree, especially if the boards are made fairly small and the cubes likewise - we have violated the principle of tiers fundamental to the Advanced Star-Game.

Finally: The Advanced Star-Game cannot be made harmonic by virtue of space requirements and the angle of sight that limits how many faces of cubes can be seen, which becomes more limited pending the increasing arc of degree required to look up or down the tiers. What does this essentially mean? It means you cannot put a square peg in a round hole. The current schematic for the star-game requires players to constantly move in order to shift perspective to see the cubes: And is this shifting of perspective/learning to think in abstractions - not the actual point of playing the star game? Hence the spatial

contradictions of it? Maybe a lesson lies therein for the stubbornness of those who refuse to depart from a theory that is obviously impossible to achieve in practice – or perhaps a test - to see beyond the mode of the physical star game to the lesson of abstraction conveyed underneath: eloquently, but esoterically made?

Schematics for the SG were posted at several Sydney University Student sites but no word has come back about an undertaking to create a three-dimensional SG program to allow the SG to be played as per electronic chess – this would solve many of the spatial limitations under which the star game labors in the third dimension. It is hoped to develop such a project in the future.



[IV] The Star Game: 18pts of Strategy

Upon playing the SG a number of times I believed I had realised an inherent problem with the SG that allowed the player who went first to ensure a win in the exoteric game simply by following a number of strategies. Using standard ONA rules - the exoteric Star Game can be played to a draw every single time by following a simple mathematical rule or even just by mirroring the moves of one's opponent. It is [unless human error* is used as an element of chaos as per the rules of THEM] logically impossible to win the SG for either opponent if both opponents are equally matched. If the game is played mathematically, i.e. as per chess mentality and each player sets out to increase their dominance over the other by creating as many sulphur/sulphur pieces as possible, it creates the paradox of the Arms Race as per nuclear weapons in the world today: players will one-up each other systematically with neither able to capitalize on the armaments amassed because their opponent has a highly similar arsenal. At best it results in Armageddon where both players engage in all out warfare, reducing each others pieces down until neither of them have enough pieces to form the winning sequence, both are rendered incapable of victory and the Game is thus a stalemate, [from start to finish]. And even played in this format esoterically, whereby each player maps out their opponents psyche in order to change it – is again, loaded, and a hollow [if possible] victory because it immediately places one player at a distinct advantage. I.e. if a perfect game is played, whoever opens, wins. I tested this perceived flaw against a number of players and found that it held true - whoever moved first could win by following the strategy of creating more sul/sul than the other player. The only way to disrupt this advantage is via some kind of chaos tile or by capitalizing on human error and players forfeiting their turn for making a mistake. These points of strategy will only be of use against players engaged in a 'raw' game – i.e. those who have no knowledge

of the futility that arises from perfect play. Only if your opponent is ignorant of the mathematical certainty inherent in the Star Game is it enjoyable to play, to any degree random or useful for learning their black magical energetic net.

** [I.e. if a player makes a mistake, misquotes a move, or performs an illegal move, upon being noticed by their opponent they must forfeit their turn].*

Key

1 = Mercury / Ego / Causal Time

2 = Salt / Self / Acausal Time

3 = Sulphur / Adept/Beyond Adept /Acausal Time merging into Causal Time

1. Pieces to aim to eliminate are those pieces closest to Mira that can move to form part of the winning sequence on their next move.

2. All things can never be equal - if you initiate taking an opponents piece, be sure that you have enough 3/3's to outnumber the opponents supply if they retaliate. Note - if you are not the opener of the game, and there has been a perfect flow of pieces made into 3/3, you will lose a take war.

3. Aim to eliminate your opponent's pieces that can transform to 3/3 on Naos in their next move.

4. If the winning sequence is known; watch out for pieces gathering around Mira [and elsewhere] one alchemical move prior to that needed to form the winning seq. I.e. if the winning sequence is = 1.1 1.3. 1.2 Then watch out for a formation of = 3.3 1.2 .1.1 In contrast: organize your pieces to fall on Mira via the same strategy.

5. Thin out clusters of pieces to allow ease of movement. Especially on Naos if the three-move limit does not apply.

6. Be careful taking your opponents pieces on Mira. If your opponent can form a 3.3 or more 3.3's than you – they can replace your piece and take you back to square one with their piece still on Mira.

7. If both players exhaust all nearby chances to make 3.3 they will be down to a death match and whoever has their winning sequence ready to go can win in three moves; UNLESS their winning squares are occupied. But be wary in occupying the opponents winning squares: any 3.3 of your opponent may head straight for a blocking piece so choose a square to occupy that will not matter if it is filled by a 1.1 piece.

8. 3's are the most valuable pieces of the game. In one move they can quickly become kill piece 3.3's or winning sequence fillers 1.X's

9. Try to outnumber the opponent's 3.X's and make it difficult for them to choose which of your pieces to eliminate.

10. The very first move should be an innocuous move by one of the Antare 2's to Rigel. It will soon be forgotten as play progresses but prove invaluable if it comes to a showdown of 3.3's.

11. At any given time your potential quota for 3.X pieces should exceed the potential quota for your opponent's 3.X pieces. Monitor this.

12. When threatened with a piece being removed (often during a war of 3.3's) move the 1.X's or winning sequence pieces to a position one step from Mira or if possible onto Mira. This will create the classic pincer position as in chess whereby whichever piece they take will leave you with the upper-hand. If they take your 3.3 they have let the winning sequence build up one more point and may lack the necessary extra 3.3's to curb its growth. If they take the winning sequence piece they leave you with a 3.3 to attack them. A tricky choice.

13. The number of boards that must be covered for a piece to move into its correct or pre-correct position should be taken into account and memorized. Always try to have at least 3 pieces (or more if necessary, i.e. 5 piece win sequences) that can fulfill the win sequence in a minimum of three movements. Scan the boards each turn, and if there are not three pieces able to take position – make it happen. If the win seq. = 1.1, 1.3, 1.2, then 3.3, 1.2, 1.1, are needed in preparation to move into position. This also means one must be careful to calculate that when these pieces move they will be close enough so as not to undershoot or overshoot the Mira board and risk going past the correct sequence of symbols.

14. 3.3 can move to any board – and has a 3 board jump to Mira. This piece is seldom a problem. But 1.2 can move only one board at a time – so it must be

on Rigel or Antares if it is not to change sequence too rapidly before reaching Mira. Likewise 1.1

15. Try not to crowd Mira with pieces. Salt Pieces need room to move past one another and into position. Also try not to block win squares with pieces showing the incorrect symbol.

16. Be careful to plan for additional movement that may be needed for pieces on Mira and can ruin the sequence.

17. Each piece passes through EIGHT other symbolic stages before coming back to itself. Try to calculate how many stages a piece will need to pass through before it can land on Mira or Naos – and memorize them. Thinking mathematically will enable greater strategy during game play. Also take into account how many stages a piece will pass through to get to Mira or Naos from ANY other board. I.e. a 1.1 piece on Sirius can get to Naos in four moves.

Sirius. 1.2 Arcturus. 1.3 Antares. 2.1 Rigel. 2.2 Naos.

18. A random move every now and then simulates the element of Chaos in the cosmos and can help cover up a greater strategy or simply confuse your opponent.



[V] Simplifying the Alchemical Transitions

Using Cubes for the star game pieces rather than tiles has a number of benefits. Firstly, there are six faces on a cube and only two on a tile, thus using cubes with six alchemical symbols in one place limits time spent trying to find the right tile among nine different types. If using "one" face and separate symbols for each face, then 27 x 27 pieces are required to cover an eventuality that all symbols might read the same. With tiles, players must also change piece each turn.

If 6 FACES are used:

1 2 3 4 5 6
4 5 6 7 8 9
7 8 9 1 2 3

It does not completely solve the problem, but it does mean exchanging a piece far less often as some pieces may roll onto the next symbol. Instead of replacing a tile every move (or second move) one can simply turn the cube and replace it every five moves. 6,9,3 indicate changing cubes must take place as that cube has reached its symbol limit. For further convenience each set of THREE types of numeric cubes, 1234567, 456789, 789123, can be painted with a different coloured trim. Construction is as follows:

Cut 2 x 27 cubes from a thin piece of rectangular timber. Place each cube in a vice and sand its faces smooth using a hand-held (mouse) sander. Use the sander on an angle to blunt all the sharp edges of the cube – this will be painted later on with a coloured trim. Paint white. When dry, separate the 27 cubes into 3 lots of nine. Make sure each lot is kept separate from the others. Use a thin paintbrush to apply the following symbols in black paint. [Note: Repeat process with another 2 x 27 cubes - paint black and apply the symbols in white].

To 1st lot of 9 = Cube 1 = Mer/Mer, Mer/Sal, Mer/Sul, Sal/Mer, Sal/Sal, Sal/Sul

To 2nd lot of 9 = Cube 2 = Sul/Mer, Sul/Sal, Sul/Sul, Mer/Mer, Mer/Sal, Mer/Sul

To 3rd lot of 9 = Cube 3 = Sal/Mer, Sal/Sal, Sal/Sul, Sul/Mer, Sul/Sal, Sul/Sul

[VI] BENEFITS OF THE STAR GAME: AS A TRAINING DEVICE FOR MANAGING A TEMPLE

Practice of the Star Game, viz, working with the variations of alchemical combinations and processes as an alchemist experiments in the laboratory mixing elements; refining, congealing and putrefying chemicals and substances – is analogous to the training necessary to undertake prior to running a Temple and the individuals within.

In making decisions regarding the perception of the Temple, in resolving conflicts and difficult situations privately without losing face publicly and in managing the future by looking to the past, the alchemical chess-like organic of the Star Game is a means of practicing subtle, overt and deceptive manipulation. The Star Game teaches the pervasion of the 'Butterfly Effect', an effect which, wary of, can be instrumental in making predictive outcomes that may arise from one's conduct. By instilling the law of reciprocation; the game develops a heightened awareness of one's actions to cause change that may be detrimental if said changes become cyclical. It also develops the skill to strategize – to intercept problems and make decisions designed to counter repercussions, early on.

The context of Causal and Acausal time inherent in the Star Game offers more than the 'immediate' in which to consider one's reply or consequent action, with consideration toward the short-term and long-term effects of conduct enabling a streaming dynamic with specific goals in mind and tactical plans to achieve them.

The physics/metaphysics governing the Star Game involve causal and acausal interactions that help develop long-term planning strategies broken up by smaller intermediate steps. Moving up or down to this board or that in order to arrive and assemble the winning combination on Mira, has its roots in human interactions with elements of guise, deception, aggression, premeditation, stealth and cunning, for instance.

E.g. In the short-term it may be desired to respond negatively to an aggressor, positively to an ally, and to meet either of these negative/positive modes with the following:

Negative > Negative

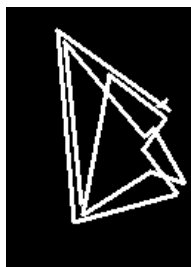
Negative > Positive

Positive > Positive

Positive > Negative

But in most cases short-term emotional involvement clouds judgment of repercussions tied up in the greater context one's reply hinges on. But the Star Game and its physics allow for neutralizing responses, a trade-off in the now as part of the greater strategy later on; hence patience and a tendency to expand one's chronological span of perspective out beyond the moment, to years, decades, or even centuries thus lending the foundations of Aeonian-style thinking. In this mode, emotion in the immediate is rendered trivial and is thus controlled not to arise and obscure the greater goal of which a minor interaction is but a shadow. Rather as per the Star Game, all shadows should be manipulated into the Aeonian span and treated as single whispers that combined for a mighty choir of one's will: one block at a time.

Silence, Stillness, awareness of a layered reality and awareness of the energetic nets that are being created around oneself via the manipulations of the 'boards' by others, intuition of others motives and the amassing of many kinds of game-players tactics are some of the other strategic benefits, techniques, and modes of conduct learned by playing the Star Game that enable an advantage in perception to be developed prior to running a Temple.



HEL

Michelle had met Evan in the summer of 1995 at a New-Age seminar. She'd been browsing through a stack of occult books looking for one on crystals. The stranger had smiled when she'd turned her head briefly to see who was standing beside her, and she'd smiled back. He'd noticed her select several promising looking books from the pile, flip through the pages of each one, and then put them back down with a sigh, apparently dissatisfied with the contents.

"You're after something on crystals?" he'd asked her.

"Yes. But I'm not having much luck" she'd said, turning to acknowledge him politely.

"Yeah, I mean they're all good books in their own right, but I'm after something special too."

"Oh, you're into crystals as well?" she'd enthused.

He'd looked briefly at the stacks of books on the table, deftly pulled a thin black book from the bottom of the nearest stack, and handed it to her.

"I own this one, it's very good. It's written by a German author who specialises in faceting and gem-cutting for efficacious emanation – I highly recommend it if you're interested in the spiritual geometry of crystals."

She'd taken it from him and thumbed through the pages, it was exactly what she'd been looking for.

"I studied crystals a few years ago. I've always been fascinated by them".

She'd been so engrossed in the contents of the book she'd barely noticed the delayed response to her question. She'd looked at him then. She was immediately taken with his boyish good looks.

"This is fantastic – thank you very much!"

"You're very welcome," he said, smiling warmly.

After engaging the stranger in a conversation, she'd been impressed with his knowledge in the field of crystals and learned the stranger's name was Evan. She'd invited him for a coffee as a way of saying thank you for finding her the book, and he'd accepted, even offering to bring along some other books he thought she might be interested in.

One thing had led to another and Michelle had fallen deeply in love with Evan. Before she knew it, they'd been together for six months, and in that time Evan had continued to impress her with his extensive knowledge of things occult. She'd told him about her upcoming thesis for college, and he'd continued to be helpful, offering to lend her rare or hard-to-find books from his own collection. He'd also speak at length about the occult with her, often surprising her with his seemingly endless repertoire of information. Yet she never once felt like she was being lectured, his soft, steady tone of voice only ever informative, never accusatory.

She'd got an 'A' on her thesis and Evan had been delighted for her. He'd offered to take her out to dinner, somewhere special to celebrate. She'd accepted. Later that night they'd gone to Evan's home, giggling like schoolgirls from the effects of wine. Once inside, she'd planted a kiss on his lips. He'd kissed her back. They'd made passionate love in Evan's bed, and it had been incredible.

Although she could pick a thousand traits in Evan that she admired or respected, the one thing Michelle liked most about Evan, was the way he held himself. He never pushed her into anything, never took more than what she offered. He always seemed to give back exactly what she gave and never

more. When they'd made love he'd followed her lead and matched her rhythm. When she wanted it rough and urgent, he'd comply by fucking her hard. When she wanted it gentle and slow, he was amorous and sensual, holding her hips and gazing into her eyes as she quietly rode him. It was almost like dating a mirror. A wonderful, handsome, intelligent mirror that always knew just what she wanted.

He'd proposed to her in December. She'd not been expecting it. It was like a dream. She'd said yes and they'd made passionate frenzied love underneath the stars. He'd told her that he loved her, and he'd promised her the world.

In late summer, during a conversation over dinner, Evan had engaged her in a conversation about having sex to power crystals by a technique called empathetic vibration. She'd been thoroughly fascinated by the idea, and had suggested with a giggle she'd be more than happy to explore the possibility with him, to try and power several cuts of quartz she owned. She'd been shy at first, but Evan had gone over the methods with her, patiently explaining various facets of the technique – and there was no denying that during their first session the sex had been absolutely phenomenal. Their sex has always been incredible, but there was something kinky about the ritualistic use of it that excited her to new levels of passion. They'd engaged in lovemaking to charge the crystals for about a month. She'd always enjoyed the experience and the sex; the sex was unspeakably good. But somewhat skeptical of the idea of their sex to power crystals, She'd been surprised that she felt she detected a change in the crystals. She didn't know if it was her imagination, but somehow the crystals seemed brighter, denser too.

They'd kept it up – and one night, whilst Evan was in the shower, she'd turned off the lights after one particularly rigorous sex session, and been startled and amazed to see the crystal on the table glowing with a faint yellow-ochre light. After mentioning this to Evan, he'd been amazed and leaving the shower, gone downstairs to see for himself. They'd discussed the glowing crystal well into the night. Evan was as excited as she was that the technique worked and they chatted about the possibilities of charging bigger and rarer crystals.

"How could we charge it up even more?" she'd asked

"Well I guess we'd have to somehow increase the intensity of the sex? But how? It's already so phenomenal– "

"Do you have any books about how to do it at home Evan?"

"I might have. I'll have a look through them when I get home and let you know."

He trailed off and slipped his head under the blanket. She felt his curls brush against her crotch as he went down on her.

Evan had rung her the next afternoon and told her he'd found some books about increasing the charge. But that they also involved doing things that he wasn't sure she'd be comfortable with.

"Like what?"

"Well it says here that increasing the empathetic vibration can be achieved by engaging in extreme acts of a sexual nature and it mentions... well, taking it in the backdoor"

She'd smiled, despite Evan's general confidence he could be disarmingly shy sometimes.

"Well baby. I'm game if you are" she flirted, trying to make Evan feel more comfortable with mentioning it.

"Well we can try it Michelle, and if you don't like it we can stop and find another way"

"Alright, come over tonight, and bring the book if you can."

The sodomy was like nothing else she'd ever experienced in her life. She'd not felt uncomfortable with the idea, it was new, and strange, but it also felt amazing too in a painful sort of way. And with each of the sessions the light of the crystal grew brighter. Michelle and Evan continued the sessions, powering crystal after crystal. The powered crystals proved extremely popular and Michelle's crystal shop had begun to do a roaring trade, punters paying twice and sometimes even three times the price of an average crystal for the powered crystals that shimmered with energy. Many times someone inquired as to the cause of the mysterious state of the crystals, even offering her cash incentives to share it, but she'd refused and defused the explosion of curiosity by feigning ignorance. But her apparent ignorance did nothing to slow the tremendous turnover and she would often run out of stock, something that had never happened before, much to the anxious customers chagrin. She had looked through Evan's book herself, and found references to other extreme sex acts. Some of which involved torture or rape. She mentioned them to Evan and they would go over the acts, discussing them with Evan always asking if she was really sure that she wanted to try them. She'd nodded in the affirmative and they had. She'd grown to trust Evan like she trusted nothing else. He was always there, always gentle, and never pushed or forced her into anything. And they continued to power crystal after crystal.

He'd brought around a crystal of his own: a large pyramid-shaped piece of quartz. It was one of the largest and clearest she'd ever seen.

"I was hoping we could try and charge this one Michelle. My grandfather gave it to me it's very old, been in the family for generations, he actually told me it had special

powers”

“What kind of special powers?”

“He didn’t elaborate unfortunately, just said that it was a very special crystal once it was charged”

“Let’s charge it then. Let’s see what it does”

Over the course of six months they’d performed hundreds of sexual sessions, but the sessions to charge the large quartz pyramid were largely required to be obscene. She’d almost felt like he’d torn her out of shape by the end of the sessions, but she’d not complained, despite the ferocious pains in her orifice. And as the months went by the crystal began to emit a hazy violent yellow glow. The sessions continued until the pyramid once a dull opaque glassy rock had become imbued with a warm yellow-orange luminescence from base to apex.

“How do we get to see what it does?” she’d asked.

“I’m not sure, I’ll have to have a look through Grandpa’s things and see if I can find something out. He might have left notes or something”.

Michelle nodded, and then promptly drifted off to sleep in Evans arms, exhausted. She lay prone on the plush black carpet, blood trickling onto the carpet from the deep scratches in her buttocks.

Evan had telephoned her some time after Midnight. He’d been jabbering excitedly, and through the sleepy haze she only made out snatches of his conversation

“Lake... ancient cults... gateway... bring the crystal!”

She’d agreed to meet him at Lake Asoth the next day, just after sunset. She had arrived five minutes late because of the traffic, and had been worried he’d think she’d forgotten to meet him. But he was there waiting for her, and he greeted her with a kiss, and presented a bottle of wine.

“I thought we should celebrate,” he said.

They’d strolled along the water’s edge and Evan had explained why he’d asked her to meet him here. As they took turns swigging from the bottle, Evan apologetically informing her he’d forgotten to bring glasses, he’d told her about the old book he’d found hidden amongst his Grandpa’s things. Inside the book there were ritualistic notes and memoirs – it appeared his Grandfather had belonged to some kind of ancient order called ‘Le Guardian’ that descended from the Druids. According to the notes, the quartz pyramid was the gateway between this world and another world. The crystal had been carefully guarded for thousands of years by the members of Le Guardian, as had the secret magickal properties of the lake. But the note gave the location

of the lake, and revealed that submerging the crystal in a specific part of the lake would effect the crystal in some magickal way now that it was fully charged.

Excited about this discovery, they'd celebrated with a quickie in the woods. Her body was still tender from the sessions but Evan was gentle. Then they'd strolled down to the pier and Evan had helped her into a small wooden boat with oars. Evan had noticed the look of concern on Michelle's face and he'd smiled. He'd taken the oars, and with strong even strokes began rowing the boat to the center of the lake. It was after dusk by the time he'd reached the center of the dark waters, and a crescent moon climbed the clear night sky. Beneath the stars, Evan and Michelle uncovered the quartz pyramid they'd wrapped in cloth and brought with them.

"Wow Evan! Look at that!" she'd exclaimed.

"I've never seen anything like it." He replied.

The pyramid of quartz was still emanating a yellow glow, but a crimson hue had snaked its way along the edges of the cut quartz. And it was vibrating.

"Michelle is the book there behind you in the bag?"

Michelle turned to look behind her and saw a square-shaped canvas bag lying on the floor of the rowboat. She turned away from Evan and rummaged through it. It was cold out on the lake, and her skin prickled with goose bumps. She wished she'd brought a jacket. The wine felt like it had gone straight to her head too and she'd swayed a little in her seat whilst looking for Evans book. After a few moments she found it and turned back around.

"Here you are," she said, smiling at Evan.

Evan smiled back warmly and took the book from her.

"This is so exciting!" he said, thumbing through the pages looking for something.

Then he looked over at Michelle.

"Listen Michelle, I just want you to know that since we've been together it's been amazing."

"Oh Evan its been amazing for me too!" she gushed, "I've never met anyone like you, I feel so close, I totally trust you, and I've never felt that with anyone before! I love you so much baby!"

"Well, I just wanted you know... that my name's not Evan, and you don't know me at all".

He put his fingers up to his scalp and pushed his fingertips into the skin. With a neat downward tug he tore off Evan's face.

Michelle recoiled in the boat, her eyes and her mouth agape with horror, shock and disbelief filtering into her features. She did not recognize the man before her. She did not understand what was happening. She did not know where the

lover she had spent the most amazing and intimate six months of her life with had gone or why he had ripped off his face. And she did not have time to react when the rope tied around her ankles grew taut and a tremendous force ripped her into the water, with the expression of terror and chaos on her gibbering face as she was forcibly submerged in the cold depths of the dark lake.

Regarding HEL

I had been tutoring indirectly; my influence rubbing off onto her by empowering her etc, a young female whom I fondly referred to as AeveA, for approximately two years in the ways and methods of ONA Satanism.



When she first met me she was scornful of my involvement with it, but after seeing what I did with Satanism, the intricate restructuring and alchemy that I performed with its form, she began to See. And when she began to See she began to take on the archetypal priestess/mistress to my priest/master. Now, Aevea had no previous interest or experience with magick and also some very deep emotional scars. These I helped her to heal by making her face her self and stop running. In a word, I taught her some degree of self-honesty. I have believed since I began my journey with ONA that self-honesty is the most powerful force a person can wield. It was mere intellectualism at the time I heard CB say it on a line of the Saturn Sphere on the SIMM Rite CD, but after beginning initiation, working on the tarot and working on other situations manifesting that were beneficial to me, I had insight into the weight of this self-honesty.

After developing my self-honesty to a point where other people suddenly seemed compelled to be honest with me and to themselves, in awe of my example, Aevea expressed interest in being my priestess and performing magickal rites with me. Albeit it was more likely infatuation and a desire to please me to equal out the balance of giving between us that prompted her to do so, or Love, than a real heartfelt want of experiencing black magick. Although she did come to realise that our personal alchemy/relationship etc was in old-aeon speak also technically Black Magick, it being a striving to fulfil our personal goals on the material level, and at others & each others self-expense if need be - My intention was to guide Aevea the way I had come already, and to allow her to follow the Septenary Way with me. This of course was not what she really wanted - it was what I wanted. And as we progressed in changing each other she and I fell madly in love, though even then I remained somewhat detached, with my innate cynicism of the duration of such emotions reminding me that I'd been here before, and the only way love ever

lasts is if the participants are whole, or working to become whole without the other person. Thus I believe love to be something of a paradox. And via this superior feeling of floating above the bloody tangle of thorns below that was our lust and love, I began to question my manipulation strategy for Aevea. Should I manipulate her, push her down the dark paths and sacrifice her will to mine? Should I realise her potential to free herself by developing her self-honesty and become whole and let her go?

Every time we spoke I would sense almost willful obedience in Aevea, a dangerous subordination to me that threatened her autonomy. I needed a Priestess if I were to continue my ONA path, I needed to release personal/sexual energies also - but was it needed, to manipulate my lover in such a way, and if I were having doubts, then perhaps my intuition were speaking volumes already. But I needed a priestess... personal or supra-personal, which goal do I go after, which Master should I serve? The feelings I had toward Aevea were not altogether known to me, there was a strange alien something to them and I therefore needed to think very hard about what to do. The decision gnawed at me for weeks. And I stayed locked in limbo unsure of my next move. I had been experimenting with dreams at that time after some documents of the ToB peaked my interest in lucid dream control. Perhaps this training was responsible for the answer to my dilemma coming to me in a dream. I dreamed I had rowed Aevea out onto a dark green lake. Suddenly there was a noose around her neck and I was her, sinking under the water watching my face looking down at her. I felt emotions such as absolute terror and betrayal. Almost immediately we reversed roles, with Aevea standing on the boat now watching me being dragged to my death. It was so quick, and so ominous, and so lucid, it was real. I woke up in a sweat, shaking and frightened of what I had seen and felt. I looked around the room for something to stabilize me and that's when my eyes fell on the image of Hel from my tarot, which I had been patiently putting on the wall as each card was completed. I stared long and hard at the card still in a daze from my oneiric experience, it slowly dawned on me that there was a lake in the image; a dark lake with a man's head just above the surface. In a flash, inspiration or insight struck me and I saw the entire story of the Card equated with my living of the Archetype Hel as it pertained whether to sacrifice Aevea to my will or let her have her own. The Eagle as a bird of prey; the mistress Hel who is not completely causal nor human as her shriveled eye has seen beyond the personal into the cosmic and knows what is required beyond moral concerns such as betrayal; The rainbow as the Deceiver, a promise or tapestry of illusions conjured to lure the unwary into the trap where they will be drowned...

Quickly I grabbed a pen, this sudden striking empathy with my partner Aevea and with the archetype of Hel urgently required something to be written to convey what I had felt and seen. In the style of the Deofel Quintet with the

esoteric essence concealed within the framework of a story - I portrayed what I had seen and felt of Hel. Note that there is little detailed description of the characters, the surroundings, etc for stripped of emotion and its appearance, Hel is a story of seduction, and murder for gain. In Aevea's case the murder would have been merely psychological/magickal - an enslavement of sorts. The nature of unfriendly, deceptive and alien Asoth who comes as a reaper disguised in a veil of our hopes and dreams is now recorded.

Letters from Arcturus

[During the construction of the Major Arcana of the Naos Deck I corresponded with a member of the ONA. The following letters are compiled from some of that correspondence.]

Date: unknown

Ryan, Good luck with the Naos Deck - perhaps there will be an online record at some stage? Re. use of angular symbols in the Sinister Tarot: these are not CB's initials, although they could be viewed as akin to signatures, since they are unique. The symbols in fact relate to/depict the Dark Gods, and aspects of associated energies/forms. They were derived in a similar manner to the kamea of the qabala - by using numerical squares, and from thence creating the symbol via the numerical values of the names/words. In this instance however, the numerical system was based on a spiral (helix in fact, as the symbols should really be viewed in three dimensions) and on multiples of 7. Thus, there is coded information of interest contained within the symbols - for example, in 'Azoth' the silver hook-like contraption concerns menstruation and the Moon - its appearance, 'usage' and colour as depicted therein is a further revealing. And so on. Some of the symbols relate to some information currently not recorded elsewhere. The system was designed by CB primarily for the Tarot, but those symbols have since been used in other esoteric contexts, with interesting results. A MS may be written on this in the future, if there is interest. Regards, Arcturus.

Date: unknown

That was an astonishing email. I seldom receive much that I can use - I highly appreciate you sharing those details with me, thank you.

Arcturus,

I've got some of the cards uploaded on the site I use as a private library, but only a few of them are finished - and I'd prefer to present an entire set to anyone who cares to look at them. As soon as a way to scan the cards becomes available I'll have them all online. I really want to pursue this topic of the angular depictions further, but I don't want to be ignorant or waste your time with tiresome questions, so I'll do some research on the 'kamea' you mentioned and contact you later.

Ryan.

Date: unknown

Okay Arcturus,

I've read some manuscripts regarding 'kamea': two questions on my mind,

(1) Where, if you'll say, did you come by this information? I've been reading and collecting all I can find on the Ona for some years now - but haven't come across anything like that.

(2) After I show you my tarot, can you work with me, even to a minimal extent, and give me your impressions, criticisms, and suggestions on the cards please?

Ryan.

Date: unknown

Ryan,

Thanks for message. Could you reply to this address from now on?

Following your queries and some comments raised elsewhere, I asked a colleague to write down some thoughts concerning the creative process involved in 'The Sinister Tarot'. The resulting MS is attached, which I hope will answer some questions. No one else has seen the MS - it is up to you whether or not you think it would be of value to circulate/publish, etc.

Yes, quite happy to give advice etc. if needed, with your creative (esoteric) venture.

Regards, A

*** Creation of the Sinister Tarot document received***

Date: unknown

Yes.

I'm grateful for the additional information on CB's Tarot, Arcturus, thank you.

I won't circulate it until I see an effort being made to construct a Tarot elsewhere. The following three cards are completed - please view them for me. (They are not at optimum size - but will have to do for now.) I'll upload the other 18 soon enough, having just obtained a scanner and the software to resize them for maximum effect and study - I just have some technical difficulties regarding installation to sort out) (advice not needed - but an initiated viewpoint, wanted.)

Ryan

Date: unknown

Quite right - no "advice" needed! I sincerely hope you will continue with the Naos deck (including Minor Arcana??): the images have a youthful vibrancy and strength, and the colours are excellent. They also appear quite commercial - and I mean that in the best of senses: perhaps you have considered this, perhaps not - but there would be nothing stopping you from approaching a major publisher with the complete deck ... If this is not desired, then I think you will at least find that your deck will become particularly popular amongst adherents, since the cards lend themselves to very practical Tarot use - perhaps more so than the existing Sinister Tarot, since your images are less 'obscure'. Another major point in its favour. I look forward to seeing more. I assume, BTW, that you received a message sent to you some weeks ago regarding colours - i.e. the 'Self' aspect? Arcturus

Date: unknown

Arcturus,
thankyou for the reply,

I have already sketched the prototypes for the four high priest cards and over the next six months will complete the deck. In regards to the youthful vibrancy and strength: I suppressed the urge to layer the simplicity of these pictures with overt symbols and objects just for any extra effect. The reason being that to me Satanism IS a youthful and vibrant way of life, full of colour, and in no DIRECT need for (I hesitate to use the word, Arcturus) 'Stereotypical' darkness. I see just as much of the Sinister in my images as I do in CB's - mine however, more latent, nexia potentia. Note however, I haven't worked with the cards or tried to understand the archetypes yet - I'm following intuition. I will finish the deck and approach a major publisher then. (at this time in my mind). Thank you for your time and evaluation: As soon as I can I'll send you others. To my knowledge I did not receive an email regarding the colours or/of the self aspect but would appreciate you resending it.

Ryan.

(Color Correspondence email received and documented)

Date: unknown

Arcturus, > > The Major Arcana of the Naos Deck are now online to view. > > >> > Please view them and continue to comment. > > Ryan.

Date: unknown

Ryan, Congratulations on completing the Major Arcana; the designs, use of colours etc. all convey a dynamic vibrancy: an energy which emanates life from each individual card. The images actually look like that which they indeed are: a potent earthing of energies. It is a significant achievement - and will most surely benefit others. It is heartening to know that there is new creativity, keeping the Tradition moving forwards. It is heartening to know that someone new is attempting something practical, rather than simply contributing to discussion groups! My personal favorites are those of the Sun sphere - particularly your rich use of colour. As previously stated, your style is very immediate and commercial, and I would recommend that you explore the possibility of publishing the work as a useable deck, if you would think it worthwhile. Perhaps you are now considering the minor arcana? Will you also consider expanding the website to archive your insightful writings? s. regards, Arcturus

Date: unknown

Arcturus,

Thank you for viewing the deck and getting back to me with your comments. I am rather pleased your personal favourite is the Sol sphere, since I have mentally wrestled with those cards since their completion, finding many harsh and abrasive clashes of personal aesthetics in them. My intention from the beginning of this project has been to construct a complete deck, the minor arcana could have come first as easily as the major did. As previously stated, I have already sketched a number of minor arcana cards and am currently researching animals in order to be able to continue designing the rest. I fully intend to make these available in the same fashion on completion.

Note: It was on my mind to sketch the 2 - 7's of the suits as simple stylised numbers. I am comfortable with this idea, but have also considered other options, including storing valuable insights, symbols, and traditional ephemera within them. One of my recent thoughts was to incorporate the work of sinister men and women throughout history, including those images that I associate with such figures as Jack the Ripper, Elizabeth Bathory, Vlad the Impaler, Adolf Hitler, Nietzsche, perhaps. Put bluntly, men who were 'futants' - and went farther than others in one way or another. Prometheus for example. Or, to break the 2 - 7 into aeons, and use the increasing numbers to form an image from each aeon, including the galactic for which I already have a painting. The possibilities are many, and perhaps I will use all of them. Or another altogether. Do you or any of your associates have mss that detail the schematics for designing a minor arcana other than the useful but non-descriptive 'increasing emanations of the element' as written in Naos? If not, I will simply design it as I see fit. If so, please pass the information on to me and I will complete the Naos deck traditionally.

On the subject of my writings: What I have thus far contributed in the way of writing, has thus far been inane, complimented, or presumably, read, and ignored. Some months after studying the Gregorian chant, and becoming increasingly frustrated at being unable to find someone else with whom to bounce ideas off in this ONA group, I deliberately made my neutral status aggressive, and tried to invoke the anger of the main chattees. This did nothing however to prevent the (to me) endless tirade of useless speculation about myatt and long for example and I believed I was wasting my time posting anything. But I knew I had no way of knowing if or how my writings were being used by the invisibles, so I'd leave them there for a while, giving people a chance to read them, then delete them. It was sometime after this I

decided to go lone wolf with my writings. I constructed a new yahoo group, and used the 20MB data storage to construct my own library composed of as many ONA mss as I had available, including my own writings and expansion packs on various facets of the Tradition. However, I never intended for this group to replace anything, but used such a medium simply as a storage base for electronic copies of the ONA's mss - this way I can move the files to or from the storage facility as i deem, can make new copies of any paper documents that might be lost (from anywhere in the word) and can pass on the entire tradition's mss in one hit to my successor or to those I judge nexia potentia.

I did have a website with my writings, but so much changes internally so quickly that I begin to doubt their usefulness and efficacy - and remove such things soon after. I will consider placing some of my writings on the site - yet tire of trying to help those who have not helped themselves. Although as skillful a salesman as the devil himself, I no longer SELL my ideas to people, I like things simple, uncluttered, and occult. People seem unable to take just one keyword from something, and feed it into a search engine for example, and find all they can on that something including more keywords in order to assimilate and compare information - no, they beg to be spoon fed. I think it better to offer you an account with which to gain access to my private library and read any writings I have to gain any insights you might interpret, by yourself, for yourself.

Date: unknown

>Note: It was on my mind to sketch the 2 - 7's of the suits as simple stylised >numbers. I am comfortable with this idea, but have also considered other >options, including storing valuable insights, symbols, and traditional >ephemera within them.

Personally, I feel this is a much better option than simply depicting the numbers - whether as in actual numbers, or as in numbers of associated 'weapons'(as with most commercial tarot decks). Again, and as you have indicated, you can view the minor arcana as a template for further esoteric insights - hopefully encoding the images with your own symbolism and insights.

>I think it better to offer you an account with which to gain access to my >private library and read any writings I have to gain any insights you might >interpret, by yourself, for yourself. Regards, Ryan

Thank you, that would be appreciated.

A given access to Mvim subsequently experienced technical problems accessing deleted files.

10 oct

PS - there are a few rough sketches of minor arcana cards available to view at TND & updated sinister tarot notes. ...

Question: Is there a MSS regarding the Heir to the Tradition? Ryan.

11 oct

>Question: Is there a MSS regarding the Heir to the Tradition?

No - what would you like to know?

> Nothing. Now.

12 oct

Arcturus,

I have finished sketches of the first set (Luna) of my proposed "Self - Immolation Rite styled" 2-7 cards. I will scan and upload the sketches for you and others to view soon. I have also sketched some of the High Priestess cards - I am still learning in earnest how to draw human bodies and faces - but given the rate at which the ideas are flowing, doubt it will take any longer than six months to produce the Minor Arcana to complete the Naos Deck. At least - the public version.

Ryan.

13 oct

I have finished sketches of the first set (Luna) of my proposed

>"Self-Immolation Rite styled" 2-7 cards. I will scan and upload the

>sketches for you and others to view soon.

Excellent - look forward to viewing them.

>I have also sketched some of the High Priestess cards - I am still

>learning in earnest how to draw human bodies and faces ...

Have you - assuming you're not already doing this - considered attending life drawing classes?

Arcturus

14 oct

Here are the preliminary sketches for the first two and a half of the spheres in the self-immolation style project. When you view them, please relate how they make you feel (at length if possible) - and more vitally - whether you see these images as representative of the Tradition. What I especially want from you, as an Initiate, is a yay or nay on the symbolism. Do you understand my use of animals in drawings, and are their inclusion congruent with Traditional symbolism? Do you feel the images are too overt, perhaps needing to be cloaked?

Or more accurately, too cloaked and if so, can you suggest ways in which I might open them up with a more basic portrayal? In one case I have drawn two separate pictures for the symbolic cracking and mutating of the traveler as per the mercury monologue: One of serpents, one of birth. Forget the titles I have just referred to them with, and consider each please. Which do you feel is the better representation? I have hidden a symbol inside one of the cards I sent to Thornian via the nasz-dom site four years ago - It's a pictorial representation of the Numinous - expressing the formation, plateau, and disintegration of the Essence as it flows from Acausal charge into a causal form and then returns to the Acausal. I mention this because I would like to know if there are specific symbols the ONA would like incorporated into these cards? I have developed a highly charged form of symbolism to completely destroy the dull blanket of digits that usually accompanies tarot cards - thus enabling the inclusion of Galactic symbolism. The High Priestesses (HPss) cards are similar to that which I disdain - random or uncontrolled symbolism in other tarot artistry. Meaning I have not exactly given them a psyche as it were, a message, or glyph, but tried to arrange the symbols re: Naos for the cards in an interesting and engaging fashion. But in sync with my intuition. Do these cards make you feel? What does this arrangement say, Arcturus?

no. I haven't considered life drawing classes. But I can see clearly why you ask. I too believe the Naos Deck would be another world more effective with accurate depictions of the human body rather than semblance. After I have done the Naos Deck - I will be concentrating solely on performing the remaining tasks of a neophyte. After this, I may just take up said suggestion.

Regards,

Thanks in advance,

Ryan.

15 oct

Thanks for images - apologies for delay in responding; have been quite busy recently. Will reply in detail tonight. Arcturus

15 oct

Ryan, Firstly, your overall style reveals a sound ability in graphic design, which can only improve as time and experience unfolds. There is a surety and strength of style there which is pleasing, and inspires in others confidence in your artistic potential. In certain ways your work reminds me a little of Spare - in terms of a certain 'something' which is conveyed and how it is conveyed, rather than in technical terms. The sketches themselves, in their own right, are of great interest. The images thus are ordered in a way which is specific to the requirements of the Tarot - different perhaps to 'CB's approach, which of course is a good thing. Beyond this, my opinions are not really necessary. I understand that you wish to continue a Tradition using established symbols, etc. This is absolutely fine - essential even, but, as I'm sure you are aware, these established forms are not somehow sacred or static, but rather thrive on evolution/mutation - sometimes complete change. How and why this change occurs, if it is to be authentic (authentically sinister), depends solely on the judgment/intuition, etc. of the individual implementing this change - whether 'neophyte' or 'magus', it is irrelevant. In my opinion, where sinister art is concerned - no doubt others will disagree - it is not so much what can be 'understood'/explained consciously in esoteric terms, but rather what is felt: by that which conveys something new, unsettling, inexplicable, etc etc - even contradictory to what is established (for what are (what others may call) 'contradictions' anyway?). I'm sure you know all this. My feelings are that in your art work and in your interesting - unique - writings you are beginning to unlock 'Nature's Occult script' (as a wise lady once wrote), in your own way. There's nothing else to say really! But, not to disappoint(?), just a few comments re. a few of the images: The second version of Merc 6, for me, is the most striking - and an image that could well become archetypal (as in

Sheila-na-gig), particularly once painted. The first version is excellent - a superb design; mk2 just happens to 'resonate' more with me. The design of HPss2 is particularly promising - leaving aside the symbolism, the actual perspective chosen of the view into the room is quite compelling, creating a sense of being pulled into the scene. This would make an interesting exercise re. meditation/'astral' etc. (similar attempt was made in 'Star' of 'Sinister Tarot'). (Something could be written on this??) There are no other hitherto hidden traditional symbols to incorporate - but new ones, to be created by you, certainly. My overall opinion is: just carry on the way you are - you know all the answers to this, your creative endeavour. Hope this has been of some help. Again, I look forward to the painted results.

Oct 16

Arcturus,

Your commentary was excellent - and a desirable aid. Armed with this outside perspective I will not alter my vision. The NAOS DECK will be the first of its kind to incorporate Galactic Symbolism. A tribute to the Tradition, an acknowledgement of the artist before me, Christos Beest, and an expansion beyond, after me. I will write at length on the utility of altered states, re: mk2 hpss. on completion of the Naos project - and write an esoteric mss on my creation of the naos deck. Your opinions are not necessary, no. But they are greatly appreciated and have been utilized to the full extent.

Re: Mk2 of the Hpss. The bringing of the viewer into the room is my intention - to confuse the viewer of the boundaries of the cards as simple flat 2d images. there are others like this. but here and now the gallery will cease. My access to scanning equipment is about to be revoked. I will be continuing alone in the project and will present the Naos Deck to the ONA in the next six months. I foresaw the loss of scanning privileges, so I thought it best to obtain an opinion from an Initiate post-haste. That was you, and I thank you for your assistance in this matter, Arcturus.

Regards,
Ryan.

18 oct

Arcturus,

the sun hasn't gone down on my scanner yet. I have finished at least the essence of the sol sketches (some of these may undergo major transformation yet) and here they are. just some quick notes. sol2 is "with your lover by your side, I put in front of you the gold sigil of sol. touch it" sol3 is still somewhere in my head - "the swords that cast their shadow over hateful paradise, draw

back to reveal mountain ranges, majestic against a sky of flame" stirs something within me - but I'm in throe of the swords that cast their shadow over hateful paradise, still. I am fighting to understand that - and thus present an image. in this sketch, the swords that cast shadows are swords fashioned like nazarene crosses, their shadows crossing the matrix of a crystal flower, a tetrahedron which has shed its outer covers (or "petals"), forming a septagon as the four intersect the three. The mountains merely a backdrop at this stage. sol4 - the viewer stands on the edge of a circle made of nine sacrificial stones - looking through one of them the inner circumference is visible. their corpse in the middle. sol51 - this sacred shell is now prey to every necrophiliac and cannibal - the black cloaked figures more suggestive of invasion than actual sexual penetration, but overt dismemberment of the body held aloft - the bones extracted, in the far distance outside the circle being used to construct a tower... 5sol2 - wanting to get away from the already gratuitous "spatters of blood" which i feel cheapen the cards effect, and I will undertake a study of blood to assist me in the reality of its spatter pattern - I "erased" the figures and left the corpse held aloft in blackness, albeit shaped by the invisible presence of outlines suggesting figures obscuring the body. 6sol - an error on my part caused by sloppy notes (smile) there is no sol6. I combined two images into one, 5sol represents two images, and 7sol represents two images. leaving no graphica for a sixth image. but this is a minor problem I will fix later. 7sol - the tower of bloody bones, the figures at the bottom in a circle of fire bowing down to the viewers superiority and divine disposition - the viewer at the top and the bottom, looking out onto the "temples" "riches" and "works" all in progress...

(Now only a few rough sketches remain to be done - the warriors, maidens, and remaining hpss's.)

Ryan.

21 oct

Contents: Nuhrasis = possible text for star-gate. Notes on Naos. Galactic Symbols. Ryan

21 oct

Ryan, I'm in a bit of a rush, but just a quick note to say thanks for latest sketches. All excellent - I particularly think the painted version of Sol 7 will be stunning. Will you be writing a MS re,. the SIR theme? Regards, Arcturus

Oct 23

Excellent!

Firstly, have you uploaded these to main Yahoo group? (The sigils will be of particular interest.) Second, 'Bestia Centauri' ("bc") has agreed to undertake the radical remix of SIR, to be released by Somnambulant Corpse. He has decided to use three artists to produce artwork for the CD - yourself being one of these. He would like you to contact him regarding this project

He is looking for texts re. the extra gates, and I am sure he would be interested in Nuhrasis - which should also be published in its own right; perhaps in printed form with suitable images? Limited edition, etc. Ixaxaar are looking for writers of the sinister to work with and to publish. With good wishes, Arcturus

23 oct

Correction: use of three artists is dependent on finances (re. packaging for CD) and is yet to be confirmed.

25 oct

Arcturus, I have contacted both , thank you. I have sent Nuhrasis to the director and made enquiries about the possibility of publishing the Naos Deck - which I aim to complete by February 2004 (I have pushed the date, and therefore efforts, forward to accommodate changes to my resolve to undertake initiation on the full moon after my birthday.) Sol6 has been designed, but no scanner is now available at this time for a presentation - suffice to say, I have coloured (accurately, textured by pencil) the first two spheres and will concentrate on having the complete minor arcana designed before xmas in order to paint them as per previous methods. I had hoped to show you merc5 now that it is coloured, nevermatter. I'll upload Nuhrasis. I had not planned to release the Galactic Sigil images until well after the Naos Deck had been in circulation. I will give this consideration. Ryan.

27 oct

Arcturus, Work on the Minor Arcana is going well - I have added pencil to the majority of the finished sketches which will be the templates for adding paint. you can view these new changes at the naos site, whose name has been

changed to prevent outsiders previously invited to view them, out. BC has contacted me. Ryan.

28 oct

Arcturus,

I had intended to design a deliberately christian card to send you along with the other sketches - I'd hoped to establish if you were sending praises my way simply because I was doing something (anything) for the Ona, or because the images genuinely affected you. I am however unable to stomach drawing such sickening tripe, and have settled with the latter.

Ryan.

28 oct

Ryan, Thanks for message - have viewed latest images: excellent - very pleasing to see you the work progressing at such a quick rate. Glad BC has contacted you. Arcturus

Oc 29

Your creativity is your own - not the Order's. Likewise the Naos Deck is your own effort - inspired of course by the Order's works (as all creative work is built on the labours of others who have gone before), but nonetheless, it is your own unique expression. It would be pleasing for the Naos Deck to be directly associated with the ONA, but this is not necessary - and it is entirely up to you which context you would wish to place the work within (within the corpus of an entirely new Order perhaps, of your own devising? ... Worth thinking on further??). All someone like me can do is encourage - and sincerely encourage what is believed to be a worthwhile creative effort. As I wrote to you, what I may or may not think concerning technical aspects etc. of the work is irrelevant: what matters is that you are attempting something new, in an individual way which deserves complete support. Arcturus

29 oct

Arcturus,

I believe I have made an error in enquiring further, beyond what was necessary, here. I possess the arrogance to disregard all 'comments' and 'suggestions' including those of the Ona. I think what I've been asking you has seemed like I'm asking You for re-assurance, and maybe that was how it actually was because I wasn't being honest with myself. I am being violently disturbed by my creations. The same man who sketches himself as the skinhead on the cliff, is the same man who snapped his "romperstomper" cd into little pieces after watching the movie Schindlers List. I reconcile my senses of enabling genuine SINISTER life in these images with my humanity only by the fact I bought another copy of said oi cd, a year later. The building, in CB's SUN card, that's auschwitz isn't it. I remember looking at that years ago and seeing the same gateway in other pictures as that of one of the concentration camps. The making of these 'naos cards' available to less sensitive initiates and the perpetuating of the nazi imagery and accompanying horrific historical past as

'archetype', is to my mind, the most Sinister thing I have ever done.

Ryan.

Oct 30

>>>I possess the arrogance to disregard all 'comments' and 'suggestions' including those of the Ona.

Absolutely.

>>>The building, in CB's SUN card, that's auschwitz isnt it.

No - nothing to do with NS, etc: it is in fact a section of an historic building in Shropshire; a fortified manor house, c. 15 century. The date over the door refers to events in England, re. civil war. Attached 'interview' - if not already seen - might interest?

Arcturus

4 dec

Arcturus, hello. Since we last spoke I've had insights into Aeonics viz a viz 'Emanations of Urania' which united the various other MSS on Aeonics for me into a comprehensible amalgam. Although I've nearly finished drawing the self-immolation style two-sevens for the naos deck, I was experiencing a creative block - i worked through it and now have the final stage of the naos

deck in mind. The cards that remain to be designed, are the Aces, which should be relatively easy because their image description is given in Naos - and the 'court' cards or 2nd emanation. I already sketched a number of Hp and Hpss cards which I showed to you - but with the addition of understanding Aeonics I have decided to incorporate them into my court cards. For example, the High Priest requires the design of four cards. Instead of suits, I will try and use the attributes assigned to these symbols, so earth instead of pentacles for example, But for the first Priest, I will base the image on mercurial symbolism. The mountain will be 'fluid' and represented by a volcano or a smoking mountain say, then the second Priest will be based on salt, and the mountain will be considerably older - somehow demonstrated to be stagnant... the third Priest will be based on sulfur, and will be standing near a cliff, which is being eaten away by waves (or the sea), the fourth priest, will be re-presented, possibly without mountains, in a backdrop of the sea. Either underwater and standing on the sky - or halfway in the sea wading out deeper... the impression given on constant and continuous depth... unlike the representation of the mountains which give the impression of climbing up and down with things - it is my intention to present the fourth image as an amalgam of the other three, and the alchemy of mercury, salt, sulfur... and use the sea to show the acausal. Work continues. Regards, Ryan.

5 dec

Thanks for update, Ryan, some interesting ideas there - particularly the use of the sea to represent the acausal "if we can't yet have the vastness of the cosmos to remind us of the acausal, at least we can have the sea .." I look forward to seeing the various new designs. BTW, have you considered replacing the Aces with the four Gates - that is, Man's Gate, Star Gate, Earth Gate, Dark Gate ...? S. regards,

Dec 6

Arcturus, I've sent you a copy of the notes I made after reading the 'Emanations of Urania' Ms. I'd like you to look at them. I've also included my latest piece of writing, a short piece of prose called 'Mergence' - I think it will make clear my impressions of the Acausal and possibly the extent of my grasp on this concept. And furthermore, the latest notes of my court card designs - I think you may find them startling - but I would like your assistance in the form of suggesting any Ms or mediums that might help me grasp the archetypal energies of the High Priestess. I am finding a lack thereof within of empathy with these and this is causing difficulties in presenting the forms via tarot. Perhaps the coincidence of the acausal sea-theme is just that, but that is nevertheless quite sinister. Lastly, thank you for your reply, I have not yet

designed the aces, but I was also unaware of these four gates - the first two I knew, the last two I did not. Where might I find writings on these gates? I will use them in lieu of the naos aces, but also design the naos aces too. Thank you in advance, I like the manner in which you urge direction. Ryan.

6 dec

Shortly after posting a request for suggestions into the esoteric meaning of the H Priestess I looked at the emanations of these forms by CB. The first thing that occurred to me is that all the women are sitting - an unusual pose given the variation of CB's cards it stood out to me immediately. The second thing I realised, is that Baphomet is always pictured as sitting - and that this particular archetype requires empathy with baphomet. With this insight I will be able to continue unaided. Ryan.

Dec 7

Gates: Merc Jupiter Mars Venus Dark Gate Earth Gate Man's Gate Star Gate (Thus, Nine Angles) For various other info, see Nine Angles MSS (Esoteric Meaning; Secret of; Notes on Rituals II ...) all available on the web. The above is only one set of several and varied correspondences. So the 'aces' can be replaced by the 'Gates', if wished. The various notes sent - extremely promising, as one has come to expect; nothing else to add, really! Arcturus

Dec 11

Arcturus,

I think the Sinister Tarot could also be represented by photography using models rather than initiates to preserve anonymity - and since the likelihood of say Lions being photographed with these models is doubtful these could be added by computer to the shot. The skies, landscapes, colours - electronically added afterward.

20 dec

Arcturus,

I have been studying the various manuscripts dealing with the Gates, including Eorthe. I have tried correlating the angular depictions within CB's tarot with the 'nine angles' - but to no great avail.

Question: Are 'CB's' angular depictions within the Tarot representative of this nine angle structure - or does CB's 'helical numerical code' represent something else?

Question: Do you have the Order MS 'The Septenary System' from Azoth. There is mention of constructing a three-dimensional Tree of Wyrd and overlaying the pathways. I think this would aid my understanding of the Gates.

Question: There are a great many number of Order MSS alluded to that I have not been able to find. Is this because they are oral tradition?

Dec 26

Arcturus,

I dislike to prevail upon you yet again - It did not escape my attention that shortly after asking you about the Heir there appeared a document pertaining to it. perhaps another coincidence, but who here will say. Should there be a reason, either strategy or anonymity for example, as to why you cannot offer correspondence in regard to my questions - I fully understand this. It's clear to me the Ona does not think Crowley very efficacious in his pronouncements - having only recently begun to look at Crowleys Libers and assorted works, I see many slanders toward the number Seven and systems that work with it and can see a superficial connection of the ONA's opinion of Crowley. But my question is of the technical sort. I wish to know how the Ona's use of Seven 'spheres' was formed in comparison to Crowleys acceptance of the Ten Qabbalic 'spheres'? The correspondences between the Seven system and the Ten system are very briefly touched in an Ona Ms - and make references to Robert Fludd and the system of seven over ten. But did the Ona superimpose LESS over MORE? Can you enlighten me on this Arcturus?

Ryan.

Dec 27

Apologies for delay in response - just got back from away.

>>>Question: Are 'CB's' angular depictions within the Tarot representative of this nine-angle structure - or does CB's 'helical numerical code' represent something else?

The sigils were constructed on a simple helix (sans the spheres) – that is, creating a grid/table where the numbers from which the sigils are derived are arranged in a spiral. From this one dimensional source the sigil was then represented in the tarot images as a three dimensional object. This grid system was quite simple - no direct, profound Relationship to the Tree. All this could be further developed.

>>>Question: Do you have the Order MS 'The Septenary System' from Azoth. There is mention of constructing a three-dimensional Tree of Wyrđ and overlaying the pathways. I think this would aid my understanding of the Gates.

No, do not have this - although, as I recall, that MS simply stated nothing much more than you have stated above.

>>>Question: There are a great many number of Order MSS alluded to that I have not been able to find. Is this because they are oral tradition?

Such as?

Thanks for Radasol etc. MSS - all interesting insights, which I feel should be shared with others; at the very least, they should be uploaded to discussion group/placed on a new website of new (your) Sinister MSS.

Dec29

>The sigils were constructed on a simple helix (sans the spheres) – that is, >creating a grid/table where the numbers >from which the sigils are derived are >arranged in a spiral. From this one dimensional source the sigil was then >represented in the tarot images as a three dimensional object. This grid >system was quite simple - no direct, >profound relationship to the Tree. All >this could be further developed.

Indeed it could. leave a light on.

>Re; Order MS 'The Septenary System' from Azoth. No, do not have this - >although, as I recall, that MS simply >stated nothing much more than you have >stated above.

Okay -thankyou.

>Such as?

>I have exaggerated ... The following is a list of MS I'm interested in reading
>- the ones such as Oriens and Stars Coppice I recall being up on the naz-
dom >in 1999 or so - musical scores and a constellation from memory - but
do you >have any of the others?

Oriens Splendour - (Not Available - but from memory an image of a
constellation of stars)

Stars Coppice - (Music Unavailable - but from memory akin to the other
chants)

Stars Coppice - A Note (Not Available)

Nine Angles and Dance

Ursa Major

A Novice's Guide to Initiation

+ CHAOS (The Heretic #6). Christos Beest.

A New Cosmology

Bifurcation and Being

Toward a Unified Theory

Relativity and Reality

Farad, Forgotten Genius

>Thanks for Radasol etc. MSS - ...

You're welcome Arcturus. I created an additional site for the group where
others can view my stuff. Incidentally - I've been looking at a book called the
key of alchemy that is introducing me to, well, a round plate of everything as
it were - and I've come into reading about the origin of the Aryans. Keywords
include: Kurgans, Ossetians, Sarmations, and more notably a culture called
the 'Narts' - which is according to the few sources I've checked out presumed
such a strong link with the Authurian legends that its believed impossible there
be no definite connection. maybe the narts could be represented regarding
pre- or early aryan folklore and culture. Ryan

Mon 29 dec

Ryan,

Oriens Splendour - (Not Available - but from memory an image of a constellation of stars) Not sure where the constellation of stars bit comes from - this was/is a rather beautiful chant. Again, Thornian may be the best source.

Stars Coppice - (Music Unavailable - but from memory akin to the other chants)

Stars Coppice - A Note (Not Available) A few words concerning the score.

Nine Angles and Dance Appeared in an issue of Fenrir (Vol 3 No 1??)

Ursa Major ????

A Novice's Guide to Initiation Should be around on the Net somewhere?

+ CHAOS (The Heretic #6). Christos Beest. Interesting article - only appeared in that issue of the Heretic.

A New Cosmology DM site?

Bifurcation and Being Not sure about this one

Toward a Unified Theory DM site?

Relativity and Reality Not heard of this one.

Farad, Forgotten Genius Who?

As you can gather, I myself do not have these MSS (or any Order MSS, for that matter) - all long since passed on, placed on a burning pyre, etc. With good wishes, Arcturus

30 dec

Arcturus,

Thank you - It is enough to know what some of them were. I'll make a note of this - since I intend to pass my on a mss on in time - and think it useful to record 'loose ends' for the next person. I've just posted another of my manuscripts on TtT. It is my first attempt at a deliberate archetypal story - set with an Egyptian-style theme. There are notes that accompany Sechnacht explaining the meaning of the story in a clear personal insightful manner - but I won't be releasing them just yet. I'm interested in putting these energies out there to see what happens, first. The material which you have seen, that I have released, I was keeping back on the honour that it was not professional to self-publish articles and then on-sell them to another publisher (namely Ixaxaar). But I believe you have a point about other initiates being able to see them at least. Ryan

PS - some of the mss I mentioned of which you were unable to recall were mentioned within other manuscripts as quo vadis (qv) references.

Thurs 1 jan 2004

Arcturus,

I thought you might like to take a look at some notes regarding the Naos Tarot.

I have painted the 2's and 3's and must admit I am pleased at the manner in which the cards are turning out. Unfortunately I am unable to show you because I have finally lost the use of a scanner. Technical problems prevent me buying my own. I may put these notes online for initiates to read pending on how Ixaxaar wishes to proceed with publishing my tarot, but for now they are private.

Ryan. (sent Arcturus the Naos Project Interview)

4 jan

Ryan,

At last I've had a chance to look through your various MSS, and have visited the two Yahoo groups (Database and Tangent - that Mercury 6 image really is rather good!). You have some powerful and unique ideas which I trust you will continue to develop in the same prolific manner. There is little if any criticism I can give (not that you have asked for any), since your insights are self-contained and should be allowed to develop as they are. Have you had much feedback for your work? Personally, I feel you ought to publish the Naos Tarot 'interview' as it will create further anticipation for the finished work. Have you considered recording, as spoken word with soundscape/musical backing, your prose works (Sechnacht, etc.)? Would be a worthwhile project? Arcturus.

Jan 5

Arcturus,

The labours of the last five years have begun bearing fruit. I have maneuvered myself and my environment into a position whereby I am now personally ready to Initiate myself into the Septenary Way. You can be certain that the ideas I have will be continued in a prolific manner - they are also a source of finance for my Temple. I appreciate all assistance you have provided me thus far Arcturus, thank you.

I have received feedback on several mediums, two members of one group contacted me in regards to 'Book I of Diary of a DevilworshippR', and there were one or two comments in regard to the Tarot very early on - but I have shown the Tarot and some other mss I have written to various people within my clique that have offered criticism as well as support. I feel though Arcturus, arrogantly, that these works are not for everybody, indeed I doubt many of my readers even understand me - but many of these are Galactic Works, and the time may be yet to come when they can be used by those suited to use them.

I will give some thought toward publishing the 'Tarot Interview' - regarding the Tarot, I have started on the fours, (they are interesting colours to say the least), and I have made a few mistakes that were in my opinion artistically fatal - but with more templates I have started again and have also begun sketching the Aeonisy cards. I am on target to meet my objective goal of late-february 2004. I've also begun making quiet enquiries with publishers of tarot.

I have considered such recordings for a good deal of time. I'll look into it and let you know when I decide to develop using soundscapes. And am working on the two other books of the Diary of a DevilworshippR to illustrate the transformation from pseudo-satanist to genuine practitioner. Ixaxar has expressed an interest in publishing this. Agios O Vindex - I'll see this to its bitter or glorious end.

Now,

It is highly likely I will obtain a very large quartz crystal in the near future - and virtually guaranteed that it will be cut into the shape I desire.

Can you give me the name of the cut in which the Order's tetrahedron is cut, the type of quartz, and any other relevant information concerning the required

nature and preferred specification for the quartz tetrahedron? I have various mss that detail this, and if these are enough, then by all means simply let me know and I'll use them and my discretion - but if there are other qualities to be considered, please let me know.

'Ryan'.

7 jan

>The labours of the last five years have begun bearing fruit. I have
>manouevered myself and my environment into a position whereby I am now
>personally ready to Initiate myself into the Septenary Way and form my own
>Sinister Magickal Order.

Good news ...

>Had I been able to re-mix the Simm-Rite when offered if not for the lack of
>co-operation and dependance on my manipulees - I would have with sheer
joy.

Still a project you could undertake, as and when, if you wanted - I believe the idea now is for the CD to spawn infinite variations.

>Can you give me the name of the cut in which the Order's tetrahedron is cut,
>the type of quartz, and any other relevant information concerning the
required >nature and preferred specification for the quartz tetrahedron? I
have various >mss that detail this, and if these are enough, then by all means
simply let me >know and I'll use them and my discretion but if there are other
qualities to >be considered, please let me know.

All you need to know has been written down - try to obtain a piece of quartz
which is as clear/pure as possible; but make sure you do not inadvertently
purchase a piece of lead crystal instead (it does have its own interesting
effects, though).

S. Regards,

8 jan

Arcturus,

Thank you.

An interesting picture - is that what I think it is, a piece of quartz cut into a solar image?

Ryan.

8 jan

>An interesting picture - is that what i think it is, a piece of >quartz cut >into a solar image?

It is the image which opens(?) and closes the 1973 film 'The Wicker Man'. Arcturus

30 jan (HEL MS sent)

1 feb

Superb! Assume this will be uploaded to Yahoo group(s)?

Re. another matter altogether: do not worry about obtaining some of the more obscure 'incenses'. Although there is some value in seeking out the traditional forms, it perhaps more important that these things should be gathered and prepared by yourself from your own environment - that is, you need to research and create, where necessary, a new set of planetary incenses that are relevant to you and to where you dwell and thus to how you relate to the cosmos/relevant forces, etc(and thus also for those other followers, now and to come, in your part of this world). All this should be obvious really - "blood & soil", etc.

1 feb

Arcturus,

Thank you. I trust you also received my request for assistance regarding the matter of the four gates sent from my hotmail address? I have only six of the minor arcana cards left to paint - and would be appreciative of a reply to my query so that I can construct images for the 'Ace' cards a.s.a.p. Hel has been uploaded to the TtT.

Also thank you for the notes regarding Incense. Some of my MS have not been uploaded to the Temple, or to the ona group or OD for that matter for reasons to do with strategy and security. The following is one such MS. Enjoy.
*****FOR PRIVATE CIRCULATION ONLY*****

PEACE / LOVE / AND MUNGBEANS

115eh.

1 feb

I'll assume you're aware of the Arthurian legend in which it is said Merlin retired within a cave (or castle) of clear crystal? I was wondering if Merlin, being the last of the Immortals or Great Masters, was not an archetype, like a sort of spirit that lives in the grail - i.e. the quartz tetrahedron. That is to say, are the clear crystal castle in which Merlin retired, and the quartz tetrahedron which is powered by chant etc - one and the same?

Ra.

Feb 4 (from Arcturus)

Reply was sent to Hotmail address - assume received?

END CORRESPONDENCE





SECHNACHT

The sacred fires within the heart of the Temple have been burning for an age. They were lit well before I arrived here from my wander in the desert. Their ever-burning flames illuminate the dark passages of the labyrinthine pyramid, casting both shadow and light upon those admitted to the Inner Sanctum. I have been initiated into the Mysteries by the white-robed priests whose names were written on the face and the length of the religious tablets, wrapped in silk, and contained within the Apocrypha of the Temple.

Tonight, Sechnacht is upon us. The noise of revelry and joy, celebrations by the dwellers of the Empire, fills the mid-of-night; their dark cities a-flicker with the torches of thousands. But for my priests and I Sechnacht is an altogether different matter than that enjoyed by the civil populace – this night, the hollow chambers and channels of the pyramid must echo with the lyth of the Serpent, the told tale of wisdom. And I must record the Lyth for future god-kings to come.

I hallow the Sanctum now. The Lyth has begun. The High Priest, Lepths, is robed in green. He unrolls the papyrus for which one thousand men have been slain to mark its prominence and Lepths the High Priest begins to read.

"I feel the sands slipping again. Though long tired and dusty from exhuming the tombs of wisdom's secrets. It dawns on me that the sun may never set. For all my learning and all my knowledge combined with experience yet I surely know nothing. I merely need converse with another white-robed priest to prove this. Perhaps then Knowledge is the Kingdom that lingers on long after the bodies of their Kings have been lain to rest, and perhaps the Kingdom is an Immortal, a God, on which these profane eyes may never set their gaze. For there I stood arm in arm with the insights of the many-headed Red Eagle – the Triple Reign diligently pursued... and had imagined I had it cornered. That I held a key, nay, that I held The Key to the Pattern. That I could praise openly this regime, this acquired taste of fine wine and figs ... all the while cooled by the waving of the palm-leafed slaves. But it was not to

last ... for whence I had waxed fat on the grapes of the Red-Eagle, there came a terrible thunder, a magnanimous roar like the Chariot of Sechnacht making its way to war, and the skies grew dark and stormy. A new cold rain swept over my lands. The very Earth split open with the severity of the turbulent roar of the celestial anvil - And I watched transfixed ... for now my mirages were dispelled with the shining of the sun obscured. There where there had been a lush plantation of green vegetation, vineyard and crops bursting with yield, was revealed to me in its place a barren stretch of ivory white, the harsh intolerance of burnished sands and cracked and weathered rock, a most inhospitable climate wherever the rains fell. And they fell contemptuous of my magickal gestures to prevent it. And surely by surely the level of water rose ... and there formed minor rivers. And these minor rivers joined together and begat larger rivers - inundating the land over which I had sovereign. And these larger rivers met and begat an almighty Euphrates - and bleeding toward me at a speed I'd not thought possible, smashed into the foot of my temple, and at once it was as if the land were a Sea. Oh horror! - The merciless waters did not stop there ... but carried onwards up the steps and into the sacred conclaves where they saturated the silken wrapped tablets and the sacred papyrus ... knocking them into the water with untempered force. All the long, the rains lashed down from angry skies unappeased, and fearing for my life I climbed the outer steps of the Temple, seeking to rise above the waters and save myself. Oh horror I saw! The peoples of my Empire were being swept to their deaths, bloodied and battered by the debris within the water! They screamed and fought one another in wild frenzy, at once cursing at and pleading with the Gods. But before long, the screams were no more ... and all that could be heard were the almighty roars of the rains and the surge of the waters. Though I had made haste and scrambled to the height of the Gods themselves, the waters reached the hem of my scarlet robe. From my vantage I could see far over the lands in all directions, the sky darkened by storm. In place of the crops and dwellings and idols and temples - there roared a black Sea, engulfing all that stood in its way. The ferocity of the sea was such that I watched a small black speck, brought from the far reaches of my land by the force of the rushing waters, gradually make itself apparent as a seventy-long statue of Cronos. Cronos coursed forth and past me, its giant stony hand cracking bricks on the lower half of my temple as it tumbled past in the torrent. And it became an obscurity on the distant horizon. The water rose like wrath, and in a short time I found myself in the water. I'd believed I had built not on sand but on stone, and for all time. Yet my lands, my sacred wisdom, my people, my temples were being carried away by a force that mocked my title as Pharaoh, plucking them from their foundations like a child might pluck reeds from the shallow mud of the Nile. The fierce deluge, the watery abyss, had taken everything. It was all I could to stay afloat - the sea was so wide now I could not see mountain nor miracle. I began to wonder even if I might not reach the skies as the sea raged upward as well as onward. As the waters carried me along, the impromptu sea merged with the genuine shores of the ocean - for there floated near me a branch of the water-borne

wood, and another branch of water-borne wood, and another. But verily I contemplated whether to reach for them.”

Lepths, High Priest, finished the papyrus and placed it back within its ornate bone cover. He reached toward another bone scroll inscribed with the words ` O itaS n’Rt ` ... The Mysteries would be read next and the Divine unveiled.

From outside, within the dim lit cities surrounding the Temple, the shrieks of laughter and ecstasy filtered into the Temple.

Sechnacht was upon us.

TtT114



NOTES ON SECHNACHT

Sechnacht would be my first attempt at imitating the secretive style of conveying esoteria I had encountered in the myriad of occult texts I had read throughout my life. The name itself was chosen despite the ONA’s reservations of Egyptian Symbolism for the aesthetic qualities and possibilities I found present in Egyptian-Era prose. The symbolism need not be fact-based, there already being a vibrant existing link with the common reader and romantic Egyptian Lore. The name itself was manufactured to appear Egyptian – and to resonate an artefact or word, that spanned an immense length of time. Egyptian Lore and the names and artefacts that are a resonance of that Era, brings with it an ancient, mystical and magical association, and rarely a rational one. Perfect then, for conveying an esoteric secret, for it contains all the right psychical vibrations, stimulates a sensation of wonder and awe, and is in itself an entire phenomenon with ample possibility for analogous examples and metaphors to be taken from existing or pseudo-existing Egyptian Lore. The message, cloaked in obscurity and metaphor is about my realization and subsequent denial of the efficacy of the Aryan Religion. An

insight that came to me after an Insight Role where I assumed the guise of a Skinhead for a number of years to study the energies of racism away from any theories from books and the emotional testament of others and experienced first-hand the sociological, and psychical effects of being in the role of a Racist and how that actually felt. All of the characters in Sechnacht, including the revelling city-goers are metaphors for aspects within myself that are affected by this insight – hence the torches of thousands are new awakenings in my mind, the green high priest symbolic of growth, the rivers that grow larger into a sea (water is esp. useful for indicating the flow and direction of energy) are analogous to the opening vault of my mind suddenly less clouded by prejudices and irrational fears, and in the end – a realization that it was futile to grab at branches, i.e. imitate and follow any forms, religious political or whatever that I encountered while climbing the “Great Tree” on my journey. That all branches were as important and non-important as one another, and this gave me the feeling of being set free from Time. Being in time you have no choice but to accept those branches offered to you, for the many elements beyond our control determine what forms are available to a person and who will take them. Cultural conditioning, (un)popular trends, political parties, religions, are limited as to what exists when. It is within these limitations that many people are bounded to these available forms that exist at that time, in their time. White Power, is such a form. To believe in one form as supreme or superior, is to “grab the branch while climbing the tree” – to adopt and become an emissary of that form to the exclusion of other forms. In other words, to cement yourself to the Times, be limited to a Form, and deny yourself a diversity of Wisdom. My first attempts at this style of esoteric writing, ended up being too obscure despite allusions to the Triple Reign (Third Reich) for example, to give clues to the hidden message within. HEL, my second attempt at writing an esoteric secret into mundane but entertaining text would prove far more successful – because of its archetypal nature. That is, the Insight in HEL was Universal. It resonated with the consciousness in recognizable forms, whereas a personal insight is less readily accessible.]

The fires burning for an age: The search for wisdom and knowledge is not confined to one man or one time. It is a flame that burns in the heart of all people - a quest that long precedes an individuals involvement, a quest that will continue by others even after the individuals death. I use these eternal fires to symbolise at one the significance and insignificance of my individual person.

Fires casting both shadow and light: The archetypal Light and the Shadow that I eventually came to understand as both inherently valuable domains, form a synthesis (combining both light and darkness upon the body of the priests) a balance, as I am now wise to their charms.

Inner sanctum: A metaphor for my being 'allowed' into the Mysteries. No longer an outsider. The point where I acknowledged there was something sacred inside the world and undertook the quest to learn what it was, while others, the profane, scoffed at my undertaking and were thus prohibited by their own actions from entering the Inner Sactum to learn the Mysteries. The Inner Sanctum also represents a metaphysical analogy of my being, my mind and body, and the centre of my world.

Initiation into the mysteries by white-robed priests: None other than a metaphor for the reading of books. Whose "names written along the length (spine) and face (cover) of the tablets" (books) are the titles of the books and the author. The white-robed priests refer both to the literal colour of the pages of books, and to the rather angelic, ethereal, magian, (white) quality of seeking wisdom by the sole use of books whose smooth but soft, shifting meanings are not set in stone (but wrapped in silk). The Apocrypha represents my inner Library - the mental database for information from these books. The wander in the desert is the learning by experience that I did, real physical involvement in the world that preludes my absorbtion with books.

Revelry and joy filling the night: A metaphor for the ideas made solid within me by ignorance and arrogance celebrating sovereignty, metaphorically celebrating rule over my rigid thought process. This solidity is 'Sechnacht' alluded to as an occasion that is an important and solid day of the calendar of the Pharoahs people, not a transient festival to be had here or there, but an occasion that marks something eternal and great - something immovable, something fixed.

I must record the lyth for future god-kings to come: the 'God-kings' are the readers who are able to decipher what I've encoded here. For there seems to be great contradiction within these words toward the Order - but only the God-Kings will decipher it, and only they will know how to use its power to rebirth.

High priest robed in green: The green robes represent New Birth, Spring, Beginnings and a New Cycle. Marking the dawn of an insight to follow.

One thousand men slain to mark its prominence: Quite simply the many lives that were spent as each man before me lay down another piece of the puzzle, the bloodshed that must take place to power the crucible of genuine Insight.

The Lyth of the Serpent - (Trnslatio)

Long-held ideas are being challenged. The solid foundations of say, my views on the supremacy of the 'White Man', shift uneasily as the rock on which I

built them, turns back into shifting sand - now confronted with a myriad of origins of these peoples as Indo-Hittites, Kurgans, Ossetians, Narts... I am looking at the importance of Aryanism to me, in a different light - a sliver of the enormity of history and origin finally dawning that this world and its history is infinitesimally huge, and goes back far further than I previously had the capacity to imagine. I held my views up high for all to see, protecting the Nazi as the embodiment of the oldest wisdom without ever realizing just how small a part these peoples played, and how microscopic my awareness really was. Once again I had drawn an Occult-blind over my eyes.

I only have to pick up another book to alter the entire paradigm of my thought.

So much, so vast, the sea of wisdom and knowledge, from the untold numbers of every writer and recorder from thousands of thousands of years ago all with their own stories and myths and beliefs and gods ... and the majority of them cloaked or interchangeable. Could I ever have imagined this unless my solid foundations were rattled? Could I? With my blank disregard of the intricate web of other cultures involved in the Mysteries?

So many Books, so many languages, so many histories, so many simple mysteries that elucidate the current woes of the world.

Enter what I'll just conveniently call the 'Ideal' (aka Kingdom) - the long lasting icon that alone has the potential to outlive all men, all cultures, striding through time and space untouchable - yet still implicitly has the ability to change with the winds and the passing of time too.

Enter one such 'Ideal' The "Aryan Hydra" (aka the many-headed Red-Eagle = the Iron Eagle). The books and media of History of the World Wars sprout many heads, and trusting there lay a truth underneath the massive piles of information from all quarters, I fought and beheaded what I thought were blinds, standing over my fallen victims as one might in a conquest. I assimilated the ideas of the Triple Reign (third Reich) cynically and skeptical. Much reviled me and only the idea that there were some mightier force to reconcile the activities during the Reichs Reign, some greater cosmic plan, kept me searching through footage, Mein Kampf, E. Webers Fascism: A Guide et al to find the mystical goodness, the larger something, of the Reich. But I conducted my interrogation of History without the question I have now - which is - Where does it come from? I thought I knew the significance of the Aryan - and I touted it as a fantastic empire, full of warriors of Nordic descent - the mightiest of the mighty. But in the annals of origin it is but just another small piece of the way it was. Others now seem as important.

At once the brief timelines I've held consciously have been smashed as I was yanked from my box, and left stumbling through hundreds of thousands of years of civilizations and their religions.

I'd grown mentally fat on believing in Aryan supremacy - but I was both shocked and awed that I had no idea who the Indo-Hittites were or the role they played in the manifesting of the Aryan culture. Nor did I know the enormity of the Egyptian and Semite ad infinitum histories. It now becomes apparent why the lands around Turkey are the most hotly contested on the globe - and in stark contrast how America is quite simply the most barren of plains. The religious wars assume reason and make the so-called senseless fighting understandable: and the interference of America in the politics of the Middle East is a hollow snatch for glory.

The constant barrage which I submitted myself to as an almost holy diet of others Aryan affirmations as the Master Race was dispelled by this huge awakening of the massivity of time and its course. My ideas which once I tried to build pyramids from, are now at peace falling away into this new Sea to be carried along by the current or drown, taken up in its huge watery expanse as insignificant fragments of the WHOLE OF IT. I chose the metaphor of the people screaming and being dashed to bits by debris in the water to represent this.

The smaller hints that I was missing something (minor rivers) grew into large rivers (revelations) and finally a sea (the wisdom of KNOWing nothing, but SEEing everything) whereby I have been drowned in the enormity of it all.

The destruction of the flood in the Lyth accords this "Sea" extinguishing many previous held ideas and notions in its torrent, changing my perspective on many a thing. It smashes even the sacred temple to pieces without mercy. And even long treasured notions such as the hatred of specific peoples has been submerged in the water - wetting the superfluous marks I've made.

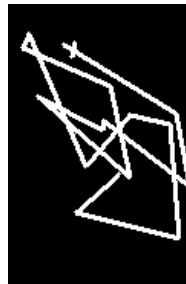
The sea touching the scarlet robe is a metaphor for the water reaching my blood. The crucible through which my will is afforded - is persuaded by the passions, the great waters that boil my blood with Love and with Anger.

Cronos: a reference to the God of Time - represents my being swept away with the size of time whether philosophically I believed in existentialism or not. Then how much has happened within it. How little I mean, how little anything means in the vast expanse of Time that carries within it the divergent waters

of the sea of knowledge and wisdom, and carries on unabated regardless of what I believe. Yet, as I come to see the world in its higher "lifeforms" as cities and cultures and ways... I begin to understand the significance a single life has the potential to be within Time. Cronos' hand cracks my temple, indicating the crumbling of my solid foundation, the Tower of Babylon as it were. My "Wisdom" has been easily smashed - but ah ha! If I build, I build against Time. If I do not build, I am built of Time. But If I build a pyramid so high I can see all of Time: I will see what Time has built and in turn what has built Time. With this Unity, I may transcend it at any space by simply letting myself fall into the waters.

The water-borne wood = driftwood. Aloft in the surging giant of the Sea - I wonder whether it is wise to reach out and take hold of one of the branches of the tree of knowledge - or whether it is prudent to simply float some more....

Words on the bone scroll: The words 'O itaLS n'Rt ' are Latin for Translatio in reverse. 'Translatio' in Latin means 'Metaphor'. It is a hidden indication that the Sechnacht story is supposed to be seen as an archetypal or metaphorical story.



HELL III – THE FINAL TRIANGLE

Whoso pulleth out the Sword of the Stone and Anvil, is Rightwise King, Born of All England. Verily, many hands reach for Excalibur with the intent to weild its ferocious arc. Alas, as many hands err in the understanding of the Satanic Warrior and close their hand greedily around the blade causing a mortal wound. the Round Table has become smooth with the passing of Knights called to serve Our Arthur, to seat and sup with our Vindex, Each seeking to honour and exalt our Champion . yet Whilst the Tried and True wander the Dark Lands risking life and limbo searching for the Grail ~ the Ignoble stay safe, feasting and waxing fat.

But the Dragon is waking now...

Though ye scoff and laugh and choke thy bloated gullet, giddy with the veil of wine, and smug in your cleverly concealed cowardice, you fatten yourself only for the kill. No true Knight may stay the course of my banquet. Those seduced by the fare lain out before them will be plucked from thy table and murdered by an invisible hand. Fattened pigs belong in the slaughter-yard, so be wary ye who lift thy arm at my table to consume another goblet or wipe the spittle of suckling from thy greasy lips! For the wine is Poison and the Pig is ye, and all the while ye stuff your pockets with gold from the treasury, ye weigh yourself down making easy prey for the Dragon . . . Merlin knows your hearts.

[This cryptic manuscript was prompted by an issue within the exterior Order of an over-reliance of people on the doctrine of manuscripts. Hell 1 (written by Anton Long) and Hell 2 (written by Christos Beast) were both short scorn-based treatises indicating a very clear demarcation of the difference in mind-set between the True Satanic and the Pseudo-Satanist. Hell 3 attempted to complete this practice and form a Final Triangle of such texts. This time in Arthurian-style prose the warning is about over-dependence on written material and second-hand hearsay on the Journey (The Quest for the Grail). Again, metaphors both conceal and hint at the message. England is a metaphor for the Great Work, Excalibur the relative Truth, Arthur represents Satan, (or that which is highest in any equivalent hierarchy) the Knights are those who attempt to immerse themselves in the Satanic Quest, The Dragon is symbolic of ignorance, the Pig of greed and sloth, Merlin is their self... and so on. The text basically admonishes in a creative way those who rely on doctrine and 'waxing fat' – filling themselves with information from books and texts rather than 'wandering the dark lands' or in other words being practically involved in real experiences and hands-on exploration to discover by real deeds, the self and what lies beyond. Eating is thus a metaphor for Learning within the text. I have no doubt watchers from the ONA knew what I was trying to say ~and indeed agreed with it. In any language or any form – the processes of the Great Work, that is to say finding the 'Philosophers Stone', are universally recognizable and understood.]





Pi

1.

My stereo had 4350698450938540923840439583409583409583095835 cause
and effects operating within its spatial vector.

Looking over at it required
98918232874981239082309823091283091782430982390128390123812093
ions to coincide.

I recognized the familiar calculation taking place all except for
three new ions, 23094823094823094823490824092834,
2398723940859082349028340928348972537, and
39583590384503485095353459345.

It took me some time,
349508230948234098234098409835098325230985098503492582039582309823
09583209 motions occurred in my room during it, to see what had
caused the new ions to occur.

It was particle 3495083450983450938459058989034834598350938459035,
234908234098509834509348503945834095ing through the curtains
causing the new gleam, or, to be precise, motion:
230948234908439023897523893475985734988752309482904890823590823908
235908235923849849235832405902358925823905823904823905823904823904
823095832509328459058 to cause a 'ray of light' striking the edge.

As it 32490846908590389503845903845093459038750934093409ed - I
observed 34958439508 new equations occur within my
234980234098324908389753897234897238494328243789432724389724389243
798243 vector of matrix.

2.

Numbers. I saw in numbers. The converging of numbers within a black void like sliver thin fish illuminated by a dim glow darting in the black depths of the deepest sea. Like phantoms the numbers passed through and into one another, merging into equation after equation after equation: the animated building blocks of the Matrix.

I picked out patterns only here and there, recognising only a handful of familiar sequences rather than the millions I was accustomed to when back in the causal. The sheer infinitesimal capacity of the void to harbour so many of these fish allowed me only the occasional glimpse of the 'Equation' through my gift.

I watched 34587345893450934850954923434400953095309530593 of 435098345093845 kinds of fish, and 349583495083459038590538459038509385093485039 other kinds of fish, merge - and I knew that in vector 93248230948092384092384230948290348234098239048239408230948 of the Matrix - two particles had shifted apart, taking in each direction as a reflex two more particles, those six particles taking another twenty-four and so on... I watched with interest.

Node 3409345039453934093609834908534098534095859084598 joined this string of luminous digits and I realised that the particles were units of ferrous metal - when node 34590834590348534209238328853738432784238743278432 joined the queue too - I realised a motorbike wheel had skidded - and sure enough in swam 49843590834509834598037458937458934589345789434395085908590823490850983609486985698463459834590834590834509385903458098098908908 to redefine the Matrix and provide the causal beings with another 'effect' - but I knew, of the nodes, they would only be aware of a decimal fraction.

3.

PAST:

Pythagoras changed my decision - by the time I had read the last word my brain had begun tangenting. Over the next three weeks I lay on the floor with pen and paper, staring at an empty coffee

cup. Every time I noticed a new phenomenon or indeed a shift in the old phenomena, I gave it a number.

Before midnight arrived I had 18,595 numbers written down. I made a coffee. Then I lay on the floor and I watched the cup again. This time I was in an imperceptibly different location and vector of time and space. Immediately there were at least a thousand new phenomena to be numbered - this I did. But as I watched the cup and the cause and effects interacting with it - a peculiar pattern emerged. I began to recognise previous numbers re-occurring on the cup, and less and less was I able to add new numbers to the list. By the end of the night - I had experimented with changing positions, heights, directions, and angles of observing the cup. Over the days that followed, despite introducing the alternate perspectives - I only added some 150, 000 new numbers to the list. The arc of observation for me, since the cup was on the floor, was less than 360 degrees, perhaps not even 180. This meant each of the degrees within the arc had a significantly reduced list of observable phenomenon that could be attributed to it in light of what I had already catalogued. In other words, the number of phenomena that could occur within the vector of the cup, although numbering in the hundreds of thousands, was starting to seem finite.

When I kicked the cup over. I immediately recalled 18 numbers that coincided with this phenomenon. When I stood it back up, I recalled nearly 2000. I kicked it back over. And recognized another 20 or so. I stood it back up and the number of recognisable data was only 1500. I realised I had replaced the kicked over cup so that the handle was facing away from me. This caused virtually the entire vector of the cup to shift, even the height and width and depth seemed different to me, the light that fell on it, the shadow it caused, etc all different. I again sat down - and gazed at the cup in its new vector. The more I gazed, the more numbers I wrote down, and, surprisingly, I began to notice strings of numbers with particular 'code'. That is, I wrote down the altered speck of yellow from the pattern that imperceptibly changed hue as I blinked, and noted that the number for this coincided with the numbers from the first vector.

I found that the vector of the cup, although moved a few inches from its original position and facing backwards, altered the sequence in which the numbers composed themselves, but did not change the numbers that were composed. The 348,569 I had written down to catalogue the particular curve in the handle of the cup from a degree of observation of 32.3535 degrees of observational arc, occurred again in this new vector. I was viewing dual-space

phenomena: an event taking place twice in space, simply not twice in time.

4.

The fish - for that's the best way to describe them, moved like causal fish. They flexed in the middle when they turned direction, and darted to and fro forming into first one googleplex of digits, then darting off (and often through each other, like ghosts) in a different direction to form another. I had first seen the fish when they appeared on my wooden chair. I had been gazing at it, my head filled to the brim with uncountable catalogued phenomenon, calculated millions of numbers - my accustomed life - watching sequence after sequence, form. I had developed my observation of the patterns where phenomena coincided in dual-space to such a degree, that I was able to predict the sequence that would take place when I altered my observational arc in regard to what I was observing. Despite the billions upon billions of combinations of numbers that occurred with each self-vector change, I was developing a mathematical computation that allowed me to find my exact vector in space again by virtue of the data I observed. I could take a sort of snapshot of my sequence in the matrix, and then return to the exact space I had occupied but not the exact time. While moving back and forth in space with my observation faster and faster, experimenting with how fast the sequences could adjust and re-define, I was amazed to see that I was no longer seeing the wooden chair but large strings of numbers forming the dimensions of the space the chair occupied. I was fascinated and dumbstruck that I was observing colour, texture, form, shape, etc. purely in mathematics. Horrified, I picked up the chair and threw it across the room. The wonderful, wonderful, reader, kaleidoscope that occurred as I changed the vector of these numerical phenomena so abruptly, will not be wasted on words. The smash of the timbers sent a whirling explosion, a veritable chaos of numeric data cascading throughout my event horizon.

5.

I had been 43589734598734598347534529034-095093485349058349058345093845ed to vector 304583490583450934850934853049583450983450934853904583405780924820 9348 34593875903845093 of what I fondly called the 'Grid'. The causal equivalent of placing nodes of a causal beings thought within a restricted frame by a selection of other nodes. I said

nothing to my keepers. 'two' 'men' 'named' 'roger' 'and' steven'. Instead I watched them inject my body, change my causal sequences, re-define it with the billions of phenomenal nodes, from where it wasn't possible to have my vectors changed. If there was time here, in, how do I describe it? The floorless black air thick with vague black-purple shapes. It might have been what the 'fish' were swimming about in. Space had become transparent, a matter of calculative computation that would stagger the fragile beings of the causal with such weight and meaning it would cancel them out - split them into fish, rather than hold them as form. I did not have a body here. It made me gibber for days, weeks, years, it wasn't something to get used to. I 'saw' without causal eyes, but just blackness and the fish. I could 'move' around, swim as it were, through the blackness, passing and passing through the numerical fish but the sensation was alien. It was like there were 'floors' where I could stop and stand on and watch the fish form into Matrix.

6.

PRESENT:

I held the cup closely to my chest. I could see floral wallpaper formed by swarming nodes. I felt only a slight pressure as the lip of the cup passed through the flesh of my chest. It was as though there were nothing there to cause resistance. Looking down I recognised 34987239847239847234 of the numbers immediately, but the other 23982349283492384 were phenomena I had never seen before. And something else - a ripple, no not really a ripple, a sort of transparent purple cone, which appeared in the air in front of me, and another one coming up from the floor right through me. I stood transfixed and watched as the cones twisted, and with each twisting, distorted the space and the form of all the objects around me, including light. There was a black speck in the base of the cone and as I gazed it grew larger until I was staring into a black hole at the pointed end of the cone. There was 'cold' coming from the darkness of the hole. My observational arc was thrown into a spin and my causal body lifted off its feet and dragged toward the blackness in a slow spiral. My numeric calculative overwhelming me as even the vectors of the matrix distorted causing billions and billions of new data sequences until I was screaming with the pain. I was sucked into the hole, my hands and feet attacking the purple cone as I went - which felt, like, red.

7.

FUTURE :

I've been trapped here. Wherever here is. There seem to be no vectors within the dark void, just the swimming fish and the black-purple shadows. I cannot see the causal world. But by observing the fish, I see by sequences what is happening. There has been a rupture, if one can call it that, similar to mine - for there are no discernible vectors affected, but a tornado of numerica has formed, whirling noiselessly in the void. The black-purple shadows are gathering near it - spiraling upward slowly into the causal realm where the dual space-time has been torn. These shadows do not seem to have a numerical sequence. They are the only phenomena I have thus far observed all this time, that do not.

ON PI

[PI attempted to show the endless enormity of the variables of Life using numbers. It also was intended to convey the esoteric nature of the Dark Gods spoken of in ONA mss. Because my theory of "Equationism" is not bounded by any base or first point from which to proceed, whatsoever - the idea is very difficult to explain. The pi text uses the idea that "everything" is made up of "numbers" (though "everything" and "numbers" are unknown constants). And that everything has or IS a number which combined in equations with every other thing which also have numbers, gives rise to "other things" by making a variable equation. That equationism is what I believe functions at the heart of all we know, and all we know is what I call the Matrix. The Matrix is like a giant blackboard on which numbers write themselves in various and virtually infinite types of equation - each equation causing another number to be created. Since numbers are essentially infinite - it is similar to a theory of Quantum. The Equationism Theory, shows the reader how vastly immense reality could be, and opens the mind to how many levels on which it could operate. In this story, The Dark Gods have energies, and while energies are certain formations of number that equate and appear as energy on the Matrix, the Dark Gods are the black numberless forms, beyond the Matrix, beyond "The Equation" - beings alien and strange to the Equation that our number-freak sees enter into the Matrix toward the end of the story. The mathematics are also pseudo-mathematical text; the numeric figures are artistic used in a poetic way. Many of the actual equations in the text are likely impossible for all I know. Yet as with many of my writings, the outward appearance is of little concern, and this is partly why I do not spit and polish my texts, provide emphasis on detail or character development when easily I could ~ oftentimes

to do so would conceal the esoteric message contained even further within appearance. The ONA's Deofel Quintet (A selection of Esoteric stories) demonstrated that Esoteria was best packaged in a sparse, but hopefully entertaining, literary exo-skeleton. PI is in tune with this method, expounding my own feelings as to the vast and total indifference of the Dark Gods in comparison to beings such as ourselves. The prose-style was also influenced by my admiration of H.P. Lovecraft.]

Philosophedron

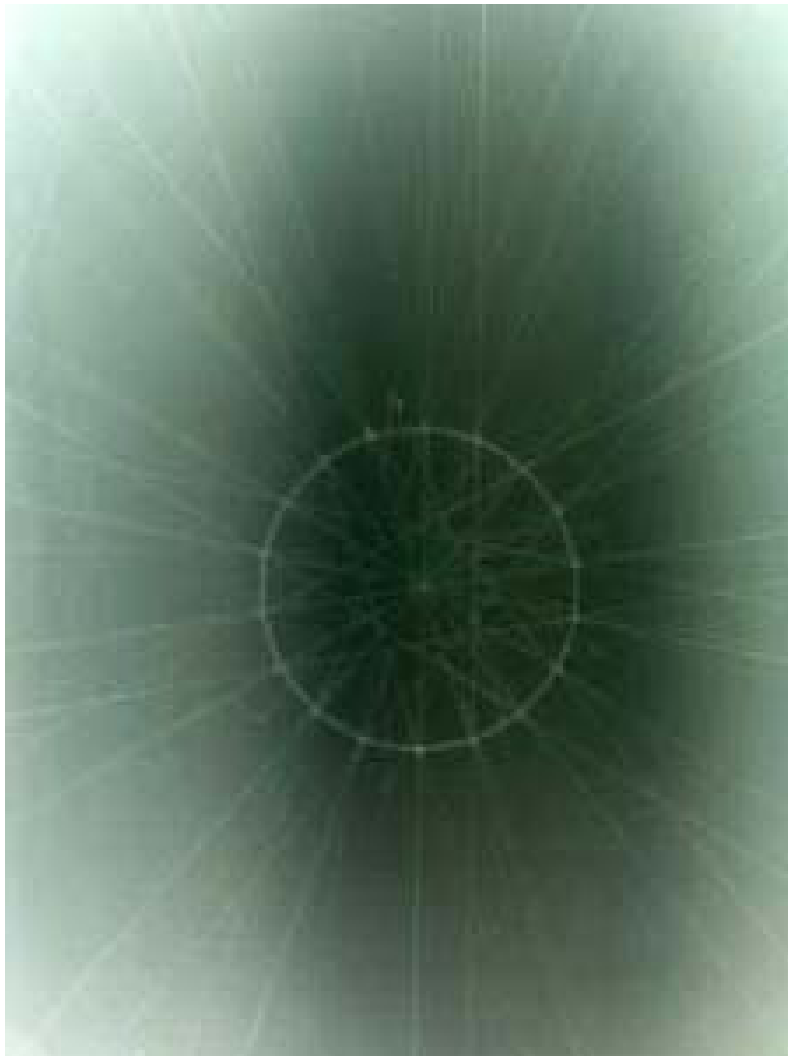
While creating models of the tetrahedron (tree of wyrd) on paper (2d) and trying to view them 3d in order to investigate what I thought was a method that would allow the acausal component to come through, I made some interesting discoveries.

I drew a circle and marked a point at each 20 degrees of its circumference, a total of 18 points in all – then joined the points to make an 18-pointed star. Then I extended each of the 18 lines outward past the edge of the circle further out onto the page. What formed when all 18 points had been extended by carrying on their lines right out to the edge of the page was a magnification of what was too small to see at the centre of the circle – projected in macro. The extended lines formed the bases of what would be new trees of wyrd - only approx 18 times the size. If I could keep making the pattern of the 18-pointed star over and over again, using the inner circle of the first star as the circle for the second, eventually without the aid of a magnifying glass it would get smaller and smaller until I would not be able to see what it was. But by projecting the pattern outward – the first circle became like a magnification lense for the inner core via the outer expansion.

Why 18? I'm afraid The Theory is rather garbled and only intuitive – as the theory was not my own.

It is based on an associates conjecture that the tetrahedron is the shape of everything, in everything and a perfect absolute. That it can be infinitely crushed, but crushing it merely makes more of it by replicating its composition – albeit the smaller you go the bigger the macro effect. Furthermore that the only thing that can crush a tetrahedron is another tetrahedron – that geometrically a square, circle, triangle etc are not perfect shapes, i.e. too many/little surfaces that would allow them to be crushed easily. the idea travelled very rapidly from my head to paper and suddenly I found myself

staring at flat tetrahedrons trying to make them 3d, and creating 3 dimensional merkabas etc, and somehow came up with the idea of trying to look for the shape inside a 3d -2d tetrahedron...



But while most of this was a thankless and probably pointless task, I considered that this 18-pointed star with extended lines acts as a sort of mirror – and then applied this mirror to other concepts such as analytical psychology. What is on the inside, the internal of us is often too small to see – and I mean this mentally for this example, i.e. the processes of the subconscious etc. Only by looking outward at the macro, i.e. the micro magnified do we actually get a clear picture of what the internal consists of.

The same applies to Science – via fields for example, or positive/negative charges (which could be said to arise from the dual-world

view) in the micro, observable in the macro – as another example, the molecular structure in quartz resembles its macro structure.

But while these barely touched ideas are yet to be explored at a greater depth – recorded as notes but hurried past to let the intuitive reach what it's getting at – it could be said that this is precisely the mirror that reflects Acausality – if Aeons are Acausal? A process whereby the Individual – Culture – and Civilization are all within one another – and the micro becomes the macro over and over again. All the levels, including the paradox, are seeable in this manner of 'diagram'. It is possible to see HOW the process works – and not in a linear fashion because the diagram travels inward and outward simultaneously – both directions valid.

This is in fact a better way of demonstrating my UAE acausal intrusion diagram which was previously 2 dimensional and shown as two sort of bar graphs one above the other with the lower intruding into the higher. That the micro is simultaneously the macro and vice versa is easily demonstrated within the 18 point star exercise. What then are the micro versions of stars? Perhaps we are the micro version of stars? And another version of us as stars is again repeated on an even smaller level, electricity perhaps?

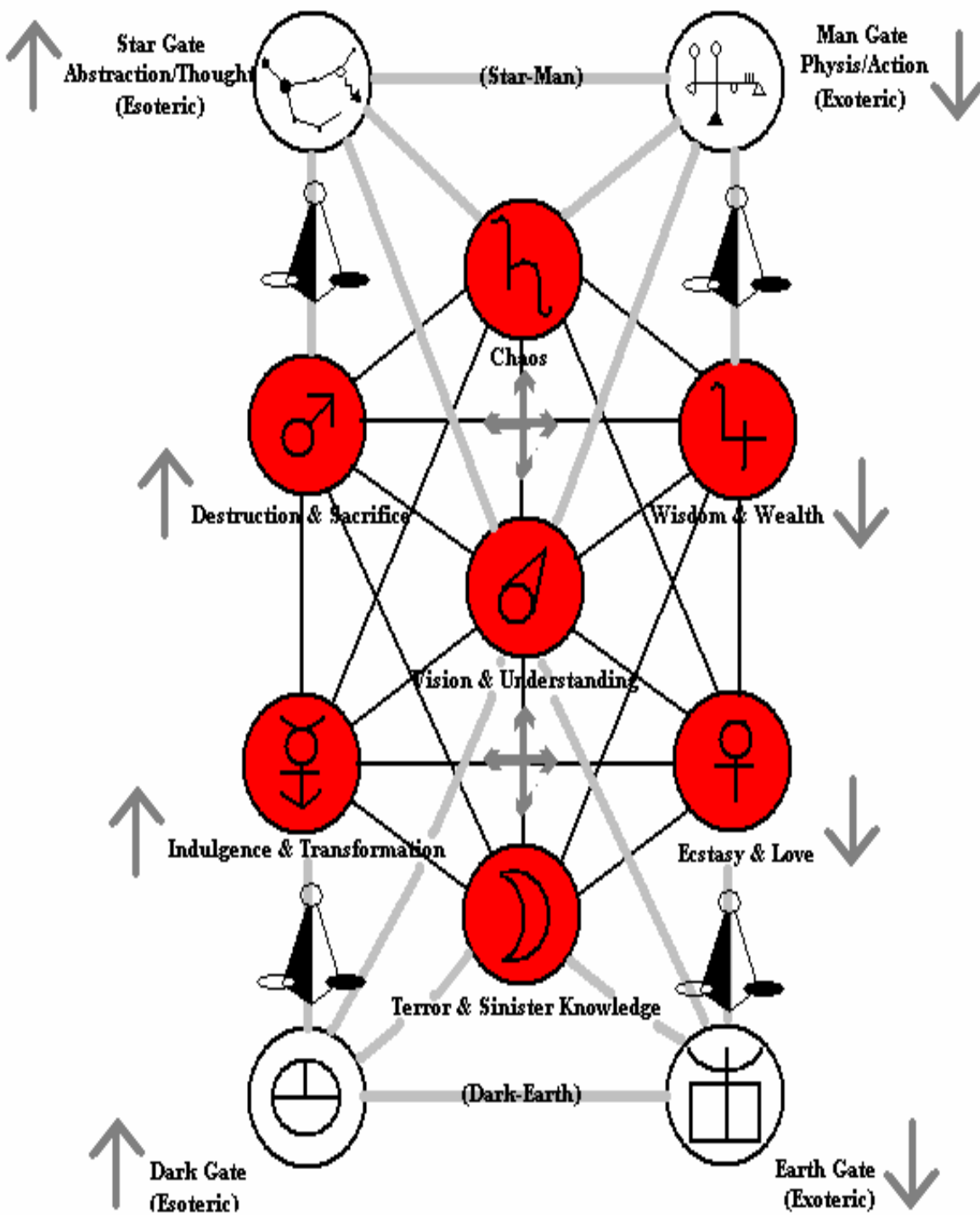
If we take note of our interactions in the macro world – how we interact, function, talk, what we do etc – we should know this is the macro effect of a the micro world within – and by seeing the macro we can thus see the micro, and a perspective like this can give leaps and bounds in progress to self-discovery. This is similar to Art – in that what is portrayed outside the mid-point or the 'artist' is what is occurring on the inside.

In addition to these findings – which one comes to wonder, if these findings and similar discoveries are only perhaps useful for oneself? There were a number of patterns revealed within the coupling of two tetrahedrons imitating the causal and acausal components; the most important of these is the discovery that Nine Tree's of Wyrld or Tetrahedrons laid out in a certain formation form the board structure of the Star Game.

The Web of Wyrld ~ +0+.

Within the Web of Wyrld - the two missing Angles spoken of in ONA are not symbolized as planetary but as consisting of dual-Gates. These Gates are Gateways to two planes, revealed by pairing the Star and Man Gates, and the Dark and Earth Gates, opening the two missing Angles of the Extreme planes of Lucifer: the (1) being below Luna, and the (2) beyond Saturn. The (1) Plane is that of Grounded Physis, the Origin of Dark Earth; The (2) Plane is that of Intellectual Abstraction, the Destination of Star Man.

These two planes of dual-gates can be accessed via entry into the Abyss; where the energies of the two Luciferic Planes meet. Thus it is that the Abyss holds all dangers inherent, via its open pathways to reception of energy from all four prime inchoate States of Being or the two dual "Hidden Angles", and thus it is said that the Abyss holds the greatest danger for a magickian to renounce his quest, or go mad.



The two "Acausal Pentagrams" formed by the addition of the missing Gates and the revelation of the two Angles/Planes form two pentagrams, one white one black, the first being of Body, the second of Spirit. Or one Earth-Based Pentagram, and one Star-Based Pentagram.

Upon reaching the Abyss, the counter-connections of extremis between the energies of the Nine Angles becomes apparent – whereby one extremis based in the Elemental or Grounding Physis (I.e. Venus, whose sphere is of Ecstasy

and Love and whose energies are Earth-Based, is balanced by the sphere of Mercury, Indulgence and (then) Transformation whose extremis is in the plane of Intellectual Abstraction, and whose energies are Star-Based. This correlation continues up the Tree whereby Mars, whose extremis is Star-Based and whose sphere is War & Sacrifice, is balanced by Jupiter, whose extremis is Earth-Based and whose sphere is Wisdom and Understanding.

War and Sacrifice are cleansing, destructive modes of energy that negate Earth-Based apprehensions by transcending, exploring, rising toward the Stars, or plane of Intellectual Abstraction. Wisdom and Understanding are manifest, constructive modes of energy that are grounded in substance and knowledge, by descending toward Grounding Physis away from abstraction and to modes that can be known, and is thus is Earth-Based. Thus the Spheres on the right hand side of the Tree, Jupiter and Venus, belong to a downward energy or force that spirals downward into the Earth-Based State of Being. While the Spheres on the Left-Side of the Tree, Mercury and Mars, belong to an upward rising energy or force that spiral upwards toward the Stars and Beyond.

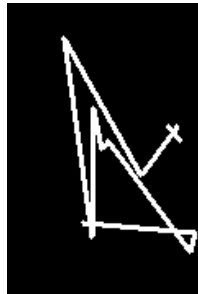
Those Spheres in the centre or middle are conduits of a balance of these upward/downward energies; and thus proceeding from the Sphere of Luna, whereby Terror and Sinister Knowledge is the actualization of Dark-Earth after leaving the Earth-Based Plane of Grounding Physis; and ascending directly upward into the Sun/Abyss gives one Vision and Understanding, a combination of the lower three spheres born of direct apprehension of the energies as they are in Luna, Mercury and Venus. Ascending further upward, one comes to apprehend Chaos, whose understanding is a balance of Wisdom & Wealth (Earth-Based) and War and Sacrifice (Star-Based) and the four spheres below Mars and Jupiter. Thus a correlation of terror and hidden knowledge becomes vision and understanding, whose conduits unfold to reveal the sphere of Chaos.

The Downward force of Jupiter and Venus is influenced by the energies of the hidden Man Gate whose energy is Exoteric and of Physis and Action. Thus Wisdom and Understanding, Ecstasy and Love are temporal, grounding energies directed by a downward force back into the Earth-Gate, whereby beyond the Luna Sphere, there is eventual casual negation as the downward force causes Causal Death of the organism, severing the acausal connexion.

The Upward force of Mars and Mercury is influenced by the hidden Star-Gate whose energy is Esoteric and of Abstraction/Thought. Thus War and Sacrifice, Indulgence and Transformation, are eternal, creative energies directed by the upward force of the Dark Gate toward the Star-Gate, where beyond the Saturn

Sphere, there is an eventual evolution as the upward force causes Causal Death of the organism, opening the acausal connexion.

Furthermore, there are two other correlations opened up; depending on the magickians wyrd, downward or upward forces will determine the causal and acausal end. Note that Upward forces, rising from the Dark Gate into the Star-Gate correlate a Dark-Star; while downward forces that spiral from the Man Gate to the Earth Gate, correlate a Earth-Man. One is destined to be an Acausal Being, a Dark Star; the other destined a causal death as an Earth Man.



Satanism & Creativity

X - > I'm wondering how any of you have experienced an increase in creativity or an increase in talents due to Satanism and melding with your shadow self. I look at Christos Beest's paintings and I'm still in Awe! He's a beautiful painter! The thing is he might not get acknowledged till years down the road.

RA - I understand from interviews taken with C Beest that he has held several galleries of his work in the past that were well received. Many acknowledge him and his work as an invaluable contribution to the Order, and I personally think his artwork is superb.

X - > But his tarot and the spirit that had to have been behind it as it >fits with the sinister spirit in its completeness.

RA - I would even go so far as to say there is 'conscious sinister spirit' as well as natural welling of an unconscious one.

X - > Tnepres you did a good job too. I get a sense of an Odin-istic

spirit in your tarot.

RA - Thank you X, I hope it will serve the Order well in the interim until CB's full tarot is released. On that subject - I hope to soon re-print a standard Naos Deck without the Aces and Manual for a few hundred dollars. There are nine limited editions left - but I will offer these as well as the standard editions.

X - > How has the sinister spirit affected you creatively?

RA - That's quite a difficult question to answer. Generally when I was inspired by a subject I would reproduce art or writing that was superficially themed on that subject. A poem in a shakespearean style, a faked alien autopsy by the NSA, an unrepentant killer on deathrow: all of which were a sort of slipping into a another temporal guise to write from that point of view. But with the Sinister, I was not satisfied to just imagine my characters or art forms from a sinister point of view, I had to involve myself in actions and stories that would lead to my understanding of that view - I lived the Sinister and from it came my best works to date. Previously my artwork had consisted of demons and said superficial tributes to various themes with no real substance - but instead a sort of articulation of my lost wandering. It was highly-detailed and interesting to look at, with many original ideas of composition - but when all is said and done there is nothing to compare a drawing of a make-believe demon against painting experiences of real ones. My older writings, while nice enough, lacked a certain control over the forces within. My sinister creativity is based on forces understood or revealed and thus a powerful dynamic is lent to the new prose. Many of my works came from an involvement with a woman and a learning of the forces that play on such a dynamic - especially since our relationship was quite unique in that it was not about being each others half - but each finding our whole self independently and growing together by growing apart. Hel, PLM, Be it ever so Sinister, The Simultaneous Pulse, Heresy, Insight into the Machine, Sechnacht, and many others - the figures in THE MASTER too are all results of learning from my experience with Aevea. Sadly, we have parted - but even that was a sweet sorrowful music of peace and calm that I've not felt before in any other relationship - and I attribute that to an apprehension of essence behind appearance, the creativity and destruction of sinister modes. There is also a feeling of moving beyond the stagnancy of using cliched forms that are common in expression, a fresh approach to creation that doesn't smack of the artists hand - a changing of people and their destinies, altering their own perspective of themselves with careful strokes of the 'brush' - giving life to the oft incredible talents hidden within the despairing. Involving myself with the Sinister has been like taking the podium of a conductor at a symphony and beginning to play - and no matter where I move my hands, music is made, whether it be harmonious is a matter of opinion.

Prophecy De L'amour
by Ra.

O great winter of thy heart! So cold and cruelly fingered thou truly art! Thy bloody farce of Natures play, how wringed hands wreathed around my waking moments do wither warmed stay! Such a violent discourse of havoc wreaked upon my person surely, `tis the d'vils trick and trap of whim's weak curtsey? Bowed under snow, snowed under bough... Whence you come naught a soul knows, and where ye hie hither who but sorrow follows your traced steps? For when you wing your prey with laced arrow fancy free and strike lovers deep into crimson dazed bloom, it is nothing on compare to the hardship in wait for such a wretched unsuspecting two...

X > I had an experience with a sinister adept once where he was directing sinister energies towards me and I allowed this because I'm always open to new experiences. I wrote some beautiful music as a result of this. This kind of operation is discussed in the o.n.a. MSS directing energies towards a new initiates or an initiate.

SR X,

>X...> wrote: Very beautiful poetry Tnepres.

RA - Thank you, I appreciate that.

X - > See this is what the group should be about people sharing sinister experiences. Not bullshit haggling over Anton Longs writings which are only meant to inspire and empower the individual not be dissected and try to find some grand meaning to life itself.

RA - Not to be adversarial - but the group will always be about both of those and every other angle conceivable in the dynamic of the people who frequent here. If there's one thing I learned from ona group its that blanket statements are immediately challenged ;) But an increase in the record of others experiences would in my eyes be astronomically productive for some.

X - > I admire his heretical writing style and only wish I could have been around during the height of the order. I was able to experience some of the

orders collective spirit at one time but I don't know I just think it may be exhausted now, that's my personal opinion.

RA - I'm eternally optimistic that Satanism can be restored to such a height in my lifetime. It is a long Tradition - and by and by it is certain to suffer its low-points as well as its high... I hope that my efforts will themselves go some way to renewing that vibrant youthfulness and surging creative spirit in others that I feel Satanism embodies.

X - > But the memories are there and I share some so...>> 88

RA - Let's make new ones.

The Galactic Organic MSS

[Indisigual]

I explored life with vigour – time alone in real Forests, real spontaneous adventures in which I discovered the consequential causal effect of my journeys on their plane, as I went.

I explored life with skepticism – curiosity expended on exploring the capacities of my organism, long walks, long talks, pouring my intention into the outcome of my actions to get what I wanted. Insight coming that what I wanted would become clear from these long walks, long talks.

I felt the rush of life in these physical joys and could smile at the folly of philosophy from an armchair – an otherworld smile, formed by the painful and exhaustive forcing of the face out of an uninitiated frown.

Really, only with this blood on the hands, and feet, could a wise man delve into what other men thought he was in the many annals of Wisdom.

I read their books and wrote my own – a guide, a compilation of guides, and evolution of the guidance and nothing else.

Face to face I observed examples of the species and my species in relation to these examples. It was an encounter with chaos. Yet the pattern that was dissimilarly shared by these examples of the species walked beside rules and laws and limits and I observed of these, places where they would gather, tangents whereby the species would synchronize and become malleable.

All of them teachers, all of them students –

And I met many of both who were powerful on the way here – even some who thrashed me within an inch of my life. But they could not take it from me – and in turn I took everything from them.

There are many powerful individuals throughout the species. But those that power the powerful are the power itself.

In stark opposition to the species, I watched them synchronize tangents again and again, their patterns as constant as the ebbing of the tide of the sea crashing on to the shores of their lives and wearing them away like grains of sand little by little reclaimed by the endless breakers.

They did not learn though this species – they were taught – and I was forced to acquit myself as a member of their organic and form my own.

The Galactic Organic

The Galactic Organic is an attempt at interrupting the boundaries set on the static image of symbols typically viewed either two or three dimensionally in order to allow the psyche to break them free of causal and spatial restraints and give them Life. In my organic symbolic transition, each sigil represents a change in the conscious of an Individual that creates a specific psychological (or beyond psychological) environment that allows numinous concepts to be comprehended and allows Galactic/Aeonic forces to presence themselves via the individual having a particular understanding, a specific degree of unity with the Acausal.

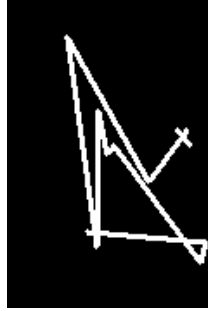
Each sigil should be viewed as a living form - rather than a static image. Each sigil is alive in the sense that its geometrical shape can alter, change, metamorph into others via extending, retracting, or shifting its spatial dimensions. That these sigils are represented as two dimensional forms on

paper/computer screen has no bearing - the transformation of each sigil requires mental metamorphosis by each psyche that views them - a visualization of the changes each sigil must undergo in order to reach its final stage. A final stage that is sure to be different for each psyche that attempts to transform them by this process. And each new sigil created will be alien to the conscious of the psyche doing the transformation - since there will be little or no experience with which the mind can compare from its accumulated data to the abstract symbols created. Individuals should create their own 'Tnepres' sigil to begin the Galactic Organic process of mental transformation from the sigil of their Essence and rationally morph it into the Alienic forms that allow the energies of the Acausal to be used to magickally formulate a comprehension of how the Galactic Aeon can be presented.

Individuals should also bear in mind that that the Galactic Organic is in no way bound to representation by the use of runic characters - on the contrary - the utilization of runes within my example serves to demonstrate a deliberate psychical separation of the mind from familiar forms and their associated constructs. For example: the mind is accustomed to using many geometric shapes and contains logical sequence programs for altering them - i.e. you can visualise a square expanding into a circle, but turning your written name into a spaceship using shapes with which the mind is not familiar (alienic) requires thinking along new tangents. It is these tangents, the mental process of transforming causally static lines by visualizing them shifting into a new form, shifting them into such forms by a rational process to demonstrate understanding of acausal energies, and departing from causal dimensions to allow the intrusion of acausal forces to shape such symbols that would be impossible to represent in purely causal terms, that are worked with by the Galactic Organic.

What is important in presenting your 'Tnepres' symbol is that the symbol be an accurate representation of your energies and your Essence. It should also portray that you are Nexia Potentia - that you have reached the stage whereby you may begin 'accessing' the Acausal and stand on the threshold of doing this - that every moment of your life has led to the point where you are able to do this. A sigil that signifies that you have reached a rational causal zenith and are now ready to become a Galactic / Alienic Transmission in order to continue from where you stand in evolutionary regard to the Cosmos: A 'Star-Man'.

Performing a full transformation of the 'Tnepres' into the Alienic - requires an understanding of Aeonics and the Acausal - a rational hypothesis of what must occur for this Alienic to become. By virtue of 'planning' the Future in stages, one will then know what must be done, or created, to practically achieve the various Alienic stages. One will be aware of their Destiny or Destination.



The Galactic Organic Sigils

	<p>TENEPRES: The Essence of the Galactic Self. Abstract recognition of the Acausal charge. The Numinous Conscious at the threshold of the Self. Nexia Potentia / Nexia Galactica.</p>		<p>Presenting the Dark. The connection of Earth to the Abyss and to the Dark Gods.</p>	<p>Chaos. Intrusion into the Causal by the Dark Gods. Satan on Earth. Disruption. Disintegration of Old Aeon, Inauguration of Homo Galactica.</p>	
	<p>Fusion of the Essence with the Causal and Acausal. Nexion opened between the two: Acausal flow increased.</p>		<p>'Western' Exploration Zenith. Collective human consciousness of the Acausal. Means devised to travel "up" the star-gate instead of only having charge "come down".</p>		
	<p>A Calling Beacon or Nexion for channeling Acausal Charge by virtue of being an open Nexion.</p>		<p>'Homo Galactica'</p>		

Tnepres:

The Essence of the Galactic Self.

Abstract recognition of the Acausal Charge.

The Numinous Conscious at the threshold of the Self, 'Nexia Potentia'.

Formed via Runes that combine to secretly express my magickal name ; Tenepres. The letters T, E, N, S, P, and R are each present if the symbol is broken down into its component runic letters. Tenepres is the first stage of seven Galactic Stages. The symbol contains the archetype of a spiritual warrior (Teiwaz), and the unity of notions (represented by the distorted Self Rune, Mannaz, merged into an arrowhead) within the organism (nexion) of black and white, good and evil, indicating a synthesis of opposites has occurred and the possession of the understanding that this synthesis brings, namely a desire to earth acausal energies. This desire is represented by the Opening or Fire (promethean) rune Kano (not simply inverted but tilted instead on its side to demonstrate the desire to create and destroy, by virtue of energies flowing from the rune able to form a kano on either side. This equilibrated kano also forms an opposing 'arrowhead' representing the organism's drive toward working with Acausal Energies. In the centre of the symbol the Rune Isa - showing the Nexion is in a stage of Winter - locked between the causal and the acausal until the next stage - which is Fusion.

(Note: An organism begins its causality in a cycle represented by the seasonal changes of Spring, and follows the cycle of seasons into Summer, Autumn, and finally, at the point where the Organism apprehends the Acausal, the Winter of the causal life occurs - which is the spring of the Acausal.)

'Fusion':

Fusion of the Essence with the Causal and Acausal.

Nexion opened between the two.

Acausal flow into Causal increased.

The 'arms' of the distorted Mannaz drop down to form the symbol of Wyrð and its reverse. The arrowhead representing the Organisms previous flow of Causal direction is opened (thus inverted) as the arms drop down and meld with Isa to form a genuine Mannaz (Self). With the arms lowered the protruding 'icicle' of Isa - or newly formed Spring of the Acausal nexion is formed. The angular depiction of both salt and sulfur (ego and self) are created. The salt and sulfur symbols are crossed by the double-Wyrð runes held together by the two separate Gebo runes (viewed horizontally and then vertically - evolution) of Partnership which together combine to form the sigil of Chaos. Chaos and Wyrð combine, the Nexia Potentia now acausally aware of its 'Destiny'.

'Quaestus':

A 'calling beacon' or Nexion for channelling acausal charge by virtue of being a fully open Nexion.

Mannaz 'drops' down into the Acausal taking with it Wyrð, Gebo, and the Chaos sigil. The promethean fire represented by the tilted Kano which was previously operating from the Acausal is fully presenced on the Causal plane as the Rune rises up to surround the 'icicle' of Isa. Both salt (ego) and sulfur (self) are disintegrated in the alchemical change that occurs in the presencing of the Acausal, the Individual is destroyed. A fully open gateway created. Assuming the presence of this gateway is of interest to the Dark Gods, the nexion is now a magnet for them.

'Porta':

Presencing the Dark.

The connection of the Earth to the Abyss and to the Dark Gods

The disintegration of the Individual is the formative of the 'Undividual' - Alienic and Acausal in nature. This Alienic transformation is shown by Mannaz being fragmented by the Acausal Kano rune. The amalgam of all the runes combined forms an inverted pentagram representing unhindered Acausal flow through the newly created Alienic Transmission. Acausal Energies rush forth into the Causal with no restriction.

'Chaos'

Unhindered intrusion into the Causal by the Dark Gods.

Satan on Earth.

Disintegration of Causal, Inauguration of 'Homo Galactica' / Alienic Transmission

Acausal energies fill the Causal. The Alienic Transmission permanently grounds the Nexion as shown by the grounding of the inverted pentagram. The intrusion of Satan on Earth heralds the end of 'man' - but not Alienic transmission. The Isa rune shows the continual and uninterrupted passage of the Dark Gods - with the Causal destroyed, and therefore 'Man' too, they paradox. The rune of Isa now becomes acausally representative of an Acausal 'Winter' for the Dark Gods.

(The possibility considered by this author is the existence of Alienic Transmission in lieu of man after the intrusion, and therefore the last two symbols are related to the Wyrð of that acausal 'species').

'Vertex'

'Western' exploration/aeon reaches Zenith by virtue of being intruded upon by the Acausal.

An equivalent of 'Human collective consciousness of the Acausal' prevails by Alienic Transmission.

Alienic Transmission = New Dark Gods.

The new Dark Gods seek the next level of intrusion into other realms as the elder ones did Earth.

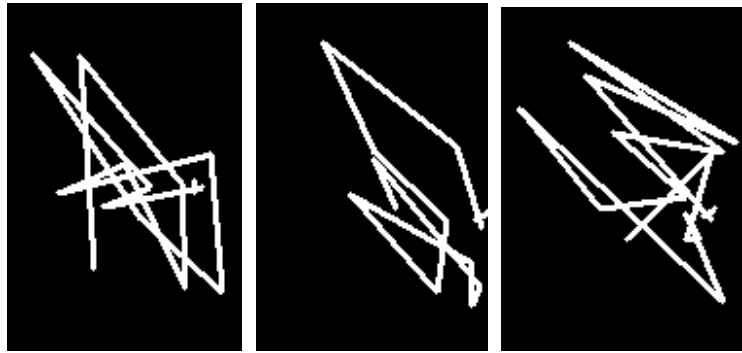
The 'horns' of the inverted pentagram shift into a standing position forming two torches representing conquest. The hornless 'Goat' created by this detachment symbolic for victorious 'Satan'. Acausal realm expanded, Causal realm destroyed, the next step is to intrude into any further 'pockets of resistance'.

'Homo Galactica / Paradox'

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The symbol of the hornless goat and victorious Satan ascends until it rests upon the two torches - (throne) resembling a 'spaceship'. - My symbol for current Cosmic Evolution reaching its next stage.

(Some of these stages can be envisaged as occurring given the nature of the Great Work - but all are conjecture. The stages after Tnepres are uncertain and these will need to be further expanded into practical explanations for how these stages are brought to fruition - which will of course have to come from practical experience of them.)



SUB ROSA: A SINISTER PLAY

A Synopsis:

A young man visits a 'fortune teller' to have his cards read. It becomes apparent that this is no ordinary gypsy – but almost a kind of Divine oracle with powerful insight and genuine visionary. The young man arrives under a pretext: that of Ill-contentment. He informs the FT, that having amassed all the symbols of power and wealth that are the pinnacles of greatness in culture, he feels hollow and finds himself wanting to know why these things have not brought him a sense of completion. Having mastered the material plane he is now seeking an explanation from the spiritual one. The FT has no reason to suspect the young mans intentions and begins a reading. As the reading unfolds, it becomes apparent to the FT that the cards are exhibiting unique behaviour – and there is more to the young man than meets the eye. The cards, normally balanced in encouragement and in warning for a reading, tell only of affirmation for the young man's destiny, past, present and future. The FT engages the young man in conversation about the spectacular readings she is receiving and learns little by little that the young man believes he has understood the universal secrets of the cosmos and is doing its will. As the reading progresses, the cards begin to show startling qualities that the FT has never seen before and even changes in the imagery begin to occur, as if some greater force were affirming the young man and his desire to perform the will of the cosmos. Fascinated, the FT cannot help but press onward, and it becomes apparent the young man is some sort of apocalyptic messenger for the present Time whose aim is to usher in a new aeon and evolve the human race to a higher level of thought. As the tension mounts, she discovers the final card in the young mans spread reveals her own death at his hands. In horror she thumbs through the remainder of the tarot deck believing a prank is being played on her and is shocked to see all of the cards have turned black. As she turns to the table the laid out cards fade too. Whilst she sits stunned and frozen, the young man informs the FT that he came to destroy the only warning system capable of warning others of the

impending events, after a premonition that she alone could prevent the destruction of humanity in its current form taking place. Because the young man's powers operate by a specific pattern of forms falling into place in order, he has been forced to inform her of his Wyrd (Destiny) by having his cards read. Without her knowing she was the only force able to stop him, the events foreseen by the young man could not take place and he could not destroy her. By revealing what he is, the currents of the next Aeon can now begin to flow into Being. The manifestation of the new Aeon confuses and cancels out the essence of the archetypes that previously contained all human experience of the old Aeon within them, and the power of the Tarot fades to nothing. With her oracle destroyed the FT is sent into a catatonic state and her powers of Sight removed. Without the aid of restraining cosmic forces to act against hubris or prevent the young man from becoming a God Form by his discovery of divine balance she is helpless to raise the alarm. The young man leaves the FT's room with a chilling pronouncement 'I have come to turn the earth to ash. Stop me if you can.'

SUBROSA: THE SCRIPT

Scene 1.

Location: A long hallway with many doors.

A young man in a fine black suit moves into view walking down the hallway. He is carrying a black briefcase. He walks to the middle of the hallway and turns right to face a door. We see his profile. He knocks on the door with his right hand. The door is marked with the number '333'. We hear "It's open." The young man grasps the handle, turns it, pushes the door open, and enters, in one fluid, controlled movement. He moves out of view, and the door shuts firmly behind him.

Scene 2.

Location: Fortune Tellers Room

We follow the young man through a beaded curtain into a dim candlelit room sparsely furnished with occult paraphernalia, drapes, a table with a cloth, two chairs – one of which is occupied by a woman (the fortune teller). She does not look up as the young man enters but continues to shuffle a deck of cards keeping her eyes down, focused on the task. The young man stands at the threshold and surveys the room, including several disturbing paintings. The woman passes her hand in front of her palm up, in a gentle motion gesturing for the young man to take up the seat on the opposite side of the table. Which he does, lowering himself neatly into the chair, and placing the briefcase

beside him on the floor to the left. A short silence except for the noise of cards being shuffled fills the room. Eventually the woman speaks, continuing to shuffle the cards.

FT: "Mr. Thoza. (pause) I've been expecting you."

(Thoza is not taken aback by the woman's knowledge of his name. Thoza is business-like in his mannerisms.)

THOZA: "You're a very difficult woman to see. I appreciate this appointment, your services come very highly recommended – as do the unique qualities of your Tarot."

FT: "Precautions must be taken for the servants of the Great Work Mr Thoza. I assume by 'unique qualities' you are referring to the Septenary Spread. It is an ancient system Mr Thoza, known for its insightful revelation. You will not be disappointed. (short pause) What is it – that you seek?"

THOZA: "I seek the Grail."

FT: "The Grail..." (not a question, but a statement)

FT: "An unusual request. Most young men who visit here seek to gain Power, Money or Love... few indeed have the foresight to seek what You ask of me..."

THOZA: "I already have Power, Money, and Love".

(Thoza absentmindedly plays with a big flashy ring on his left hand, his eyes dip briefly as he does so, then rise up again to focus on the woman)

THOZA "I have amassed all the material symbols of Power and Wealth in Society that are considered signs of greatness in modern culture, those things which are supposed to bring 'Happiness'. And yet, despite the wealth, the women and the Mercedes, I feel hollow. I want to know why these things have not brought me a sense of completion. I want the truth now, spiritual understanding of the goal in life ... The Grail."

FT: "You understand there is a price?"

Thoza lifts the black briefcase up just above table height. And locks eyes with the woman.

THOZA: "I've come prepared."

Thoza then lowers the case to its previous position.

FT: "We shall see Thoza... we shall see. Very well, let's begin. (FT sets the cards face down on the middle of the table) Concentrate on your question. Shuffle the cards please."

Thoza takes the deck with his left hand, and shuffles the cards at table height, eyes alternately on the fortune teller, and casually looking down, as he shuffles. He shuffles for about ten seconds. He is looking down when she says:

FT: "That will do fine Thoza. Place them back on the table."

Thoza looks up at the FT quickly, then down at the cards, then up again at FT as his left hand comes forward with the deck. His eyes follow the deck as he places it in the middle of the table. He continues to look at it until his hand has retreated back to his lap – then he looks up at the FT again.

FT: (satisfied) "Good."

FT: "Now..."

The FT gazes at Thoza. The deck remains in the middle of the table.

Thoza looks down at deck, up at FT, then understands. He smiles and reaches down for the briefcase at his left. He lifts it left-handed onto the table and slides it across the cloth to the FT. The FT and Thoza lock eyes. It sits there for a few seconds after he has withdrawn his hand. The FT slowly takes the case with her right-hand, and lifts it down off the table, placing it on the floor at her right. It should seem like whatever is in the case is treated as secondary to the importance of the two of them sitting at the same table – neither of them handle the case gingerly, but confidently, fluidly, and without joy. The FT stands up and moves over to a mantle where she lights a golden candle and incense. She then returns to her position. Taking the deck in her

right hand, the FT begins laying out a seven-card spread. (see fig.1) Her movements are fluid. She does not look at Thoza while she deals the cards. When she has placed the last card, she moves the deck to the side using the following flourish. She takes one end of the deck in each hand, lifts it slightly off the tablecloth, and turns her body to the right using both hands like a crane to transport the deck. As she places the deck out of the way beside her, she passes her hands very briefly over the deck in a sort of slight wave as a magician might – the movement is mostly secret and only barely perceptible, it happens quickly. Then when the deck is disposed of she turns back to her original position and using her index and thumb grasps the edge of the first card, and smoothly flips it on its back. Thoza is silent but watches her movements carefully, motionless but for his eyes. The first card in the reading is revealed. It is 'Lucifer' There is an ominous pause as the FT looks at the card

In a vague but not annoying manner, the Fortune Teller relates the card to Thoza as though she were receiving information from another source in small increments. She is natural, not forced – and has the steady even tones of a wise woman.

FT: "... We begin with the sphere of Luna and the unconscious factors. The beginning of a journey begun long ago ... Ah, Lucifer. The Accuser, Mr Thoza. Primal awakening of a force that would disrupt the illusions around it – you sought long ago to master the material not as a challenge, but as a game – if only to prove how easily it could be done, even to mock the transient gains of the rich. I see signs of strong defiance toward the norm in attaining your wealthy lifestyle – and something else, something obscure like ... the red ochre on black storm clouds...

Thoza (matter-of-factly): "To become rich, one need merely learn the rules of the game."

FT: "being rich is a Game?"

Thoza: "Yes. *pauses* Money makes the world go round – but Realization makes it stop. Most people throw a dice in life. Some win big while others lose everything. The simple secret between success and poverty is the ability of the Actor. Such is life. Such is human."

FT (a gentle comment): "Your perspective of the world as all a stage suggests that you might be disappointed having mistaken appearance for essence.

Indeed the very magick of the "play" has been diminished by going backstage ... "

Thoza: "All the world a stage? No. In theatrical metaphors, one often forgets that the Theatre itself has an Exit – One may leave the Theatre and enters it only to participate. As for the the "very magick" of the play, that is diminished by virtue of knowing one is entering a theatre to see such magick in the first place."

FT: "Are you a spiritual man Mr Thoza?"

Thoza: "If it's possible. "

FT: "And you ... you write the plays you see..."

THOZA: "The Plays were written long before I arrived. I merely recognize the characters in the stories."

FT: "And you used your unusual understanding of human behaviour to able to enhance your lifestyle – by playing the 'game' as you say."

THOZA: "yes."

FT: "I sense this ... insight, has given you more than an edge in business... I see great darkness in your stories Mr Thoza, suffering and pain at the expense of many..."

THOZA: "The corporate sector is a cut-throat world – the strong survive while the weak go under. That is the balance of economics. And with that balance comes sacrifice."

FT: "yes, but there is sacrifice... and then there is sacrifice..."

The FT looks concerned for only a second – and then dismissing what she sees turns over the next card: The Master

FT: "This is the Sphere of Mercury, The Past – unconscious becoming conscious. The Master... Knowledge and the practical manifestation of action

from knowledge – the planting of thought and the germination of its fruit. A determination that comes to very few – but I see this attribute favours your attention Mr Thoza...? But though it beckons your wheel of thought to turn and bring your dreams to life– the master card also contains dire warnings against ... (the FT looks slightly puzzled) against...”

Thoza: “Against what?”

FT: (very slowly) “Against making sorrow and misery for others ... by being too coldly rational in implementing ones ideas...”

FT: “Only – how very strange. There is no warning here for you Mr Thoza.”

Thoza: (chuckling) “Then I must have the green light from the Gods themselves”

FT: “Mr Thoza, I assure you quite readily that the Gods do not give “green lights”. The unrestrained whims of people who thought themselves chosen have been seen before in the bloody pages of history... the gods keep us humble in order to contain our precarious desire to destroy. But this lack of Hubris, is highly unusual...”

THOZA: “What is Hubris but an immaturity of the spirit? – Those who thirst for knowledge for the right reasons honour the Gods by a paradox of Promethean humility. Fire has been stolen once. I am optimistic that it can be stolen again. Perhaps the Gods do not check that which they admire?”

FT: “Greek history is full of incidents of admiration for mortals from the Gods, but that admiration is quickly followed by wrath – Ariadne thought herself a more beautiful weaver than the Goddess Athene and was changed into a Spider for her hubris... It is one thing to perform an Art skillfully, and quite another to seek to become the Artist of Art itself. ”

THOZA: “Greek mythology was mythology. And, its lessons, for all their worth, were not able to save its populace from the simple terror of Time. Granted, there was a real need for humanities voracious appetites to be checked in the days when daily life depended on fear and subordination to greater forces that the Greek culture could run as smoothly as it did, but centuries have passed – and frankly, times have changed. What Gods there were have fallen silent, and what champions there are are the idols of a society on the decline – entertainers, movie stars and even a popular come-back of the Jester has

made an appearance in recent times. Gone are the Greek Heroes of this world and in so many hundred years there has been no modern comparison. Artists and Actors exhort their decadent wares to a populace wallowing in despair, having been elevated to the role of Gods in the absence of the former by the petty seats of power in the name of the almighty dollar. And always behind the scenes, that same Greek desire to check humanities genuine voracious appetites... to train an army of slaves to keep down the few that still recognize the face of the Divine and reach for the stars. To rise up out of the filth that is the result of the conservative attempt to restrain the Gods from resuming their control of the human spirit. The Gods are excited to see any torch kindled with the flame of Empathy: Ecstatic that awareness can in moments supervene even now the superficial morass that is modern Thought."

The FT has been concentrating hard on Mr Thoza.

FT: (absent-mindedly) "A rather cynical view Mr Thoza – you'd have made an excellent Greek. The point, here, Mr Thoza, is not whether the Gods agree with you or not – but that there is a serious lack of Imbalance in your past."

Thoza: "Imbalance?"

FT: "Yes... When you sought for knowledge, when you sought for enlightenment, there should have been a counter-weight. For every act there should have been an equal but opposite act to counter and balance the equation. Such a weight creates a dynamic tension within the human spirit that teeters between creation and destruction: it is the necessary struggle that one strives to keep from tipping too far eitherside. It keeps life interesting in other words Mr Thoza, gives it meaning. A lack of such a balance indicates a life devoid of ... life.

THOZA: "Life is beyond balance Mrs Esseney. Life has always been about union. Only when the egotistic perspective of humanity is concerned is Life perceived as divisive unities. Good and evil, black and white... such psychotropic associations may stave off the truth of life as one great Abyss of nothing for those stupified enough to rest easy with the Cosmos, to make a friend of it – but for those who have explored both realms with passion and come back empty-handed, it is only the first stage of the Great Awakening..."

FT: "Few have the courage to dwell on the threshold of madness, and even less the strength to stay there. The world is made of simple joys Mr Thoza – and it is hard enough to enjoy these as it is without the presence of mind that life is a meaningless Abyss..."

Mr Thoza: "Meaningless? No – I said an Abyss of nothing – a place where meaning itself is stripped bare and skeletal. And for those who have ventured to enter it it is a place of unfathomable beauty – and what higher meaning could there be?"

FT: "Such a viewpoint is dangerous Mr Thoza – were all society to think of life in such reductionist ways it would lead to blind chaos as we reverted back to our brute animal selves..."

THOZA: "Indeed... such a viewpoint would – if society could also miraculously banish its inherent laziness to exalt such chaos. Such a viewpoint is therefore earned by a minority – and exercised with extreme caution."

FT: "Are you suggesting there exists an elite corp of people who's only goal in life is to see the Abyss and keep the world from descending into chaos because they choose to?"

THOZA: "I am suggesting that humanity and its societies are as fragile as eggshells consisting of thin layers of illusion easily broken by a moment of realization. As for the Abyss, such a goal in life is no less feasible than that of the 9 billion other goals competing in life concerned with finding Enlightenment – And whether a minority chooses to prevent chaos is debatable. Free-will has never been a measurable quantity.

FT: "I see much free-will in your past Mr Thoza..."

THOZA: "Responsibility to the responsible."

FT: "Indeed... I'll move on – I suspect the unturned cards have much to tell."

FT: "We move onward from the unconscious aspects of you Mr Thoza and onto those that are conscious integrations of your personality."

The FT turns over the next card... It is the Lord of the earth

FT: "Behold the Present...Your empathy has spread its tendrils and infected others independent of you – I see ... an exodus in others of their former tasks and a willing desire to assist you in your projects... and in the shadows an

even greater number indirectly influencing favourable outcomes for your immediate allies... you are quite the businessman Mr Thoza – I see cunning and shrewdness in the cards, clearly you are an organiser, an individual capable of getting the ball rolling. An initiator of primary actions for others to continue...”

THOZA: “Many hands make light work.”

FT: “I see growth of your valuable investments into which you have put much time and personal energy – glowing horizons and expansion of your influence over those projects you have put in motion. Fields have been sown with seed and await the plentiful harvest,

Though it has been a hard and strenuous journey – there has been much pain and suffering on the way to the top of the mountain, even blood.

THOZA: “I’m a businessman. It comes with the turf.”

FT: “And while a qualitative attribute in many in your field Mr Thoza, there is again that cloudiness... crimson highlights of a gathering storm... I sense it strongly.”

THOZA: (shrugs) “The first sign after the rain. In my capacity as a stokebroker it is sometimes necessary to make weighty decisions and sometimes those decisions affect others. Sometimes the very affect is the reason for the decision in the first place.”

FT: “Yes... but there is darkness in your enterprises Mr Thoza, forces brewing under the guise of business, a personal venture that exceeds the appetites of others ... a practical hands-on approach that strangles that which may rise to prevent you from attaining your goals.”

THOZA: “I believe in a Will to Power to believe.”

FT: “You do not fear your beliefs may lead to personal destruction...”

Thoza: “They are not my beliefs. I believe in others beliefs. I see through the eyes of others.”

FT: “You will forgive me for thinking you are an unusual man Mr Thoza.”

Thoza: "It's good to have hobbies."

FT: "Quite so, though I would be the last to call intuition a "hobby" – and yet Mr Thoza the cards are acting strangely here today. It's almost as if they were ... afraid to reveal you, or, as if..."

THOZA: (slowly leans in a fraction closer) "What do you see?"

FT: "I don't ... know. I feel all the normal energies within the cards – but there is something else, something in addition to them – (quietly) something extra that shouldn't be there."

THOZA: (after a long pause) "Do you believe in Evolution?"

FT: "What does Evolution have to do with the behaviour of the cards?"

Thoza: "Your cards are unique in that they purport to capture the particular energies of 21 Dark Gods – the combination of which are said to be the sum total of human experience and the vital forces at Life's core. Yet for all their power it must be remembered they are only static images: lifeless renderings of the real aether. –And within the aether there is only limit to the potential of a nexion such as ourselves when we apply it to ourselves via the petty machinations and transparent apprehensions of others..."

FT: "I don't follow Mr Thoza? – Are you saying..."

Thoza: "Let's just say Free-Will may not be proven because it is rarely demonstrated."

FT: "You will do me the honour of explaining Free-Will?"

Thoza: "I Will. (Thoza smiles) Black Magick, is a practical application of ones desires, whatever they may be. How those desires are fulfilled were one able to watch, is by a wordless chain of pressures applied to various pressure points in the nervous system of the organism known as the "world around them". For all its simplicity, Black Magick is often misunderstood for a simple reason – it has in common with Free Will – the fact that it is a word. Words lack the subtlety to communicate the changing face of energies as they are,

and this is Chaos. –we are aware of Chaos, it is a dangerous threat to our reality, especially so when humanity was young and it was understandably greatly feared. Subsequently, Chaos, was hidden in desperation by the development of Art, of Speech and eventually the Written Word – frantic containers to quantify and rationalize the formlessness of Chaos by using pseudo-form to provide stability and allow the Ego to feel superior to its environment and thus become Humanity. This is why poets have always been greatly admired – architects and other transformers of the Chaos too. You’ll notice in the Biblical mythos that the first act of their God is to create Light to dispel the Fear of Chaos – and then to create form to cover it. Hence the romantic notions of God as humanities saviour are merely appreciation for an excuse to hide blaring psychological weaknesses. But though it has been covered with a blanket of hastily forged shapes – Chaos can never be quelled. Testament to this is that the so-called Sane are actually crazy with fear of it, while the insane have actually experienced Chaos. Words, trigger conditioned responses as syllables infect the unconscious in ways the conscious cannot comprehend – just ask any politician. If I were to sit here for 60 seconds and say nothing you would understand more about Chaos than if I had just opened my mouth.”

The FT sits, staring at Thoza as he continues...

Thoza: “Now Free-Will will never be understood by a word because Free-Will is the desire to unchain Chaos on the pseudo-forms around it – and, because of heightened fears of such dangerous breaches of the carefully built reality – you will observe that humanity is seldom allowed Free-Will. As a wise man once said – to express yourself by language is to standardize thought.”

FT: “I ... I... ”

Thoza: “Exactly. I. That’s Free-Will right there.”

FT: “you seem to have an answer for Everything”

Thoza: “If I did – would I be here?”

FT: “hmm I suppose not ... ”

The FT reaches for the 4th card

FT: “Let’s try and find out why you are shall we?”

The FT flips over the fourth card it is THE STAR.

FT: The Present Mr Thoza – and, the Star... It augurs well for you again Mr Thoza. A coming of age. Your projects completed and your desires fulfilled – by promises kept to the greater oath. A time of great celebration for personal establishment of a chosen destiny. A chain reaction started a long time ago that has become an explosive organism independent of the primal energy that initiated it... all the pieces have fallen into place for a dynamic that cannot be controlled now that it has been unleashed ... a life with a life of its own..."

Thoza says nothing (he is sombre in the ft's flippant unconscious recognition of her fate which is about to make itself manifest...)

The FT continues: "It is possible Mr Thoza that your unparalleled success has not provided the struggle that would bring in its overcoming a sense of achievement – your easily won victories may not bring you happiness if there is no tension, no fear in losing what you have gained by virtue of the ease with which you gained it..."

Thoza says nothing but nods politely... as though listening.

FT: "It would seem that your voracious appetite to get ahead has put you so far in front of others that you have transcended the base desire of materialism because it lacks for you the joy in struggle..."

FT: "This in itself has led to a general decline in your interest in the material world, but without manifestation of the new paradigm where your needs for a struggle can be met – one not entirely spiritual per se; but most definitely above the rueful cravings of the common person, you are dwelling in psychic limbo. Your dissatisfaction is compounded by your clearly considerable intellect..."

Thoza: "That makes sense... but I knew that much already – please continue..."

The FT smiles (she thinks thoza has finally succumbed to the superior omnipotent eye of god of the tarot cards and is demonstrating humility before them)

Ft: "Of course... (pauses to turn over the next card) The Immediate Future..."

It is WYRD.

FT: "Wyrd..."



**SUB TERROSA:
EXCERPTS FROM DISCUSSIONS ON THE
PERFORMING OF SUBROSA**

RA - >Redemption was written to circulate sinister energies and ethos without appearing overtly Sinister. The number 333 on the Fortune Tellers door for instance is an allusion to the Abyss & Choronzon.

TER - >Also, Crowley has always suggested that the number 333 being the half of 666, is the false knowledge of the "Abyss of Because".

RA - >I sketched pictures of the Fortune Tellers room, where certain Sinister objects and artefacts were to be; the stargame, paintings of order-related imagery for example. Moreover the FT works through instructions of the ritual process of using the tarot that is included in Onaos with gold candles and oak incense...

TER - >Would be interesting to see these pictures, but what I don't understand, however, is why the fortune-teller being a Magian agent (to say so), uses symbols of the Sinister tradition? To distort them, maybe? Seems that at last she is punished for her abuse as well.

RA - You have made a very good point for which I see no method of reconciliation but to admit an inconsistency in my text. Firstly, let me say after this email I have included possibly close to a small library of material for you to digest ;) Now secondly let me elucidate you on the haphazard nature of the script. I have enclosed for you the Original text of the first Redemption script – including a number of notes made on the tarot spread, characters, etc. I will try to find the stage settings I drew and send these at a later date. These notes may aid you in understanding the transformation of the script from a secretive undercurrent of sinister ethos to be circulated to a ...full blown vindex ragnarok. My intentions regarding the characters Are, a cloudy. But this is just because the script is a first draft – only when I have finished something do I tend to go back and look for and solve inconsistencies. But the idea, was that both characters would eventually be made Sinister. The FT would represent the Abyss, and in uncanny precision to what you have written below, Thoza would challenge and usurp the Cosmic Being itself as its champion, Vindex. The script was somewhere in the middle of being crossed over into the Sinister, and so some magian/sinister WAR is still present, and the roles of the two characters in psychic limbo. However I intended to fully exclude the Magian and their energies, in the final result.

RA - >I believe that the energies included in the Script exist of their own volition, and that they need not be understood or grasped intellectually and consciously, but rather actively permeate the subconscious of its viewers to affect them there, whether it affect the collective subconscious or some other remnant of an archaic primeval pool I do not yet know.

TER - I would keep to similar considerations when staging it.

RA - >causal time flows like a movie as a continuous series of images. but there are those who take a snapshot of that movie and try to pause the movie still on that frame. From there it was a matter of informing him that one of my greatest aims was to combat those who attempted to capture the causal in a picture and stopped its flow. The Magian. In the Script some of the nature of this WAR is alluded to with Thoza/Azoth - Esseney/Essene.

TER - >Azoth is recognizable in Thoza but what does Essene mean? What I don` t know, I don` t know.

RA - I chose two phrases that best exuded the qualities of Sinister, and Magian. Azoth is clear to us – Essene, rightly or wrongly historically, is in my mind the word that best precedes Nazarene as responsible for the Magian upsurge.

"Who Were the Essenes?"

"Since the archaeological discovery of the Dead Sea Scrolls in 1946, the word "Essene" has made its way around the world--often raising a lot of questions. Many people were astonished to discover that, two thousand years ago, a brotherhood of holy men and women, living together in a community, carried within themselves all of the seeds of Christianity and of future western civilization. This brotherhood--more or less persecuted and ostracized--would bring forth people who would change the face of the world and the course of history. Indeed, almost all of the principal founders of what would later be called Christianity were Essenes--St. Ann, Joseph and Mary, John the Baptist, Jesus, John the Evangelist, etc"

adj : said of or relating to the Essenes [syn: Essene] n : a member of an ascetic Jewish sect around the time of Jesus [syn: Essene]

TER - >Yes, I see, you are quite right, though I have given up the idea to judge them as wrong - what they do about us. They are just a different ethos - however, an incompatible with us ethos, so incompatible that the WAR only would solve the problem of our compulsory coexistence on that planet. And they need their PEACE only to drain our last drop of blood.

RA - Aye - its not about war, its more esoteric than that. It's a fundamental difference of species.

TER - >Yet I was very impressed by what a Jew has once written:

TER - >"...some court sessions in Nuremberg are deprived of sense. The judges are not able to make any contact with the accused, though actually the most of them disappeared to leave at the bar only the executors. Two worlds confront each other but the communication between them is impossible. It is as if we are going to judge the Martians` deeds from our human point of view.

The Nazi are Martians. They belong to a different world and have nothing to do with the civilization we have known since the last 6 -7 centuries. Something radical different has been created in Germany within only several years without anybody to take a clear account of it. The organizers of that different society have nothing to do with us in any intellectual, moral, or spiritual respect. Except for the general human appearance they are as alien to us as the Australian aborigines. As if the Nuremberg judges avoid noticing that obvious reality..."

RA - >I`m leaving that without commentaries. It needs none.

RA - >It is my thought that if nurtured, this Script may live to be interpreted over time by others and others in an infinite number of ways.

TER - >Yes.

RA - >However, I suggest Redemption not be intended for the FT.

TER - >Of course. When I wrote "redeemed from her service of censor" I still didn`t know that "Redemption" was the play`s name,

RA - Yes, I knew that, and I still wrote what I wrote even knowing that. It must be the Accuser in me. However, I TOO am mistaken. I changed the name of the Script sometime ago to "SubRosa".

TER - >but anyway, I understand very well what you mean. The individual redemption will take care for itself if we aid the Universe to get itself "back on track" as you say. I can understand that philosophy, though I have my strong reserves.

RA - I too. But do not forget it is a mere slice of experience I write for people to taste, and never the whole cake. Today it may be Chocolate, tommorow Vanilla and Orange, but it will only ever come in slices. It is one representation of countless possibilities. I do not hold to the view that all my creative assertions are also my beliefs.

TER - >One of the main reserves of mine to accept the ONA`s principles in total is that being on the LHP, it means for me to defy not only the human matrix but the Cosmic Being Itself. It`s a magickal fact that "the eagle eats its human offspring" and the cold music is relevant here indeed:

RA - The ONA made a statement in one of their interviews. "That the manuscripts illustrate an ethic". Now I add something to that, "Sometimes the best example is the bad example". In which I mean, the ONA is one example, good or bad is for each to dis-cover – but they are an example, and a healthy rational example with meat on its bones that serves as a very strong base to proceed from in our thought whether we are for against or whatever other stance we take and in whatever direction. Unlike the wishy washy temple of

set or cos where one can not help but argumentatively fall through the rotting floorboards of their philosophy. By which I also mean, from the ONA point, even the Cosmic Being is conquerable. Everything, is.

TER - >A shared energetic vision of the Cosmic Being is that of an immense eagle-like entity who emanates all the life forms to feed on their experience.

The human energetic forms are seen as shining eggs which the Eagle eats at the end of their life span. Nothing is lost energetically and nobody cares about some individuality since everybody becomes One with the Eagle at last. Yet there are some eggs which brood little eagles, who fly away from their Mother...My actual LHP quest is to break my egg shell and say goodbye to that fucking Universe, to grow as a big Eagle too, and brood my own eggs in another Universe. If necessary, even to make my big Mother into a bloody mound of feathers with all the empathy I`m able to. That`s what really means for me to live and be evil. I hope the above will not prevent you from playing with me our common sinister game ;}

RA - May the most evolved species evolve further. ;)

TER - >After surviving the compulsory unification of the Communist society I tend to reject any idea of being one with whatever suprapersonal cause invented by humans. Neither would I take seriously any idea of the liberal individualism. Nor would I support any Universe who feeds on my existence. I will make of my existence a black hole in the texture of that reality, a nexion to another Universe of my own. It`s my LHP cause and I will maintain it however absurd it may seem for those who want to turn Satan into a conformist with the Universal Will. Satan has always been for me the ONE against ALL. The ALL will never be ONE, except as NONE. If the human being is the highest manifestation of the Cosmic Being it doesn`t speak well of It.

RA - Yes. Politics and Religion are all for one thing. To lift one person up higher than everyone else. What that one person knows is then `magnified` in his `subjects` and becomes the whole of the law.

TER - >What`s the difference between the ONA`s conception of the Cosmic Being and that of "God"?

RA - We would have to get highly ecumenical to even approach a definition for God – and I am not up to the task. Although at first glance I would say God is inherently Good / While the Cosmic Being is inherently Unknown.

TER - >I have read and appreciated what David Myatt wrote on that subject but it doesn't satisfy me. The only thing I know with some certainty by my modest shamanic experience, is that the Eagle gives some chance to its eggs which are to brood little eagles, yet I cannot over-confide to It. The nature is full of examples how some animal parents eat their children. The LHP is to survive being eaten by one's parent and grow as an independent being - and it's quite natural. The RHP is to allow being eaten compulsory or voluntary and it's also quite natural. It's certainly not my will to help the unconscious Cosmic Will to get more conscious by offering my individual being as a food for It. What in fact Yeshuah the Nazarene has done. Fie upon him!

TER - >I regard the Dark Ones as beings who have defied the Cosmic Will and have attained to an independent existence. As such They are higher than the Cosmic Will and Its food. They are the "fallen angels" from the Magian mythos. I feel Them as my only "true folk" to belong to, though They dwell in vast distances from each other.

RA - >Note: I actually enjoy that the name of the Script is esoteric and, too intellectually vague for anyone to be certain of what is being redeemed, adding to the Sinister/Mysterious value of the Script.

TER - A Satanic idea indeed.

RA - Thoza is Vindex. The Script is taking place the very time of the "Opening" - there is no more work to be done but this final opening of the nexion between the Acausal and Vindex via this special conduit of the Fortune Teller. To suggest that he has killed others, I feel would seem as though his work were sloppy, emotional, and haphazard rather than Suprapersonal precision.

TER - I guessed this very well. (Vindex may manifest not only as a serial but as a mass killer as well and it would not prevent Him/Her from being suprapersonal precise when doing Hir mission. What about some serial killer of politicians despite of their over-protective measures? ;} Bush, Putin etc. murdered within several months, then the next ones etc. - the world would go mad ;} Or, just killing all the secret Magian servants who have adopted key positions in the contemporary world - it would demand more than a suprapersonal precision indeed. Anyway, it was just a whim about the "serial killer".)

RA - I like the idea. My reserve is from the following observation of 'mass human pattern adoption'. A bit like copy cat. Movies are an excellent example of this my observed law. Before the MATRIX, fight scenes were limited to for

ease of sake - 'normal' spatial and time restrictions. After the MATRIX, in which several hundred opponents were slowing, speeding, changing, and fighting through time and space in different values and sectors simultaneously, an influx of such ideas began to dominate the screen. In my opinion, a secretive reserve in my consciousness is capable of original thought, but some thoughts must not be allowed to fall into the enemies hands - in other words they must not even think, of the idea or they will fall upon it and capitalize from it at our, the sinisterion's, expense... lol On the other hand, I see your viewpoint and I now like the idea of sequential assassination of magian agents. Please develop the ideas for this further.

TER - In the Latin Vindex means both Redeemer and Avenger . I connect Vindex with Vidar too - Odhin`son (or Odhin`s reincarnation), the Nordic god of silence and revenge, who will reign over the new world after the Ragnarok. In my language there is an archaic threatening: "Vid`s day is coming" which is used in the context of "Your Nemesis is coming". For me Vindex is the most mysterious of the Dark Ones, and I`m very interested in the cards spreaded in your play whether deliberately intended or not.

TER - >So I did my own reading of the same Septenary Spread with the same cards as in the play (as if I`m the fortune-teller herself) in order to get a more concrete idea of the character`s personality:

RA - Just quietly, im very impressed by this display of intuitive initiative.

TER - >1.Lucifer/The Devil. As my former master said, the Devil is a heavily burdened unconsciousness whose realization is a necessary condition for one to become a magician. Apart of being a suggestion of Lucifer`s incarnation, this card, on this place, is indicative for such an over-charged personality.

>2.The Master. In this position, it`s indicative for a hard training or a severe education under the supervision of a tyrannical teacher in the past. Maybe the character has undergone some severe Martial Art training demanding self-denial. 1 - 2 - 5 positions in the Septenary Spread are the negative influences. 5 being the Wyrđ, is indicative that it was a necessary hard ordeal for forming the character`s will.

>3. The Lord of the Earth. 1 - 3 - 6 being the positive influences in the spread, this card indicates that the character has won his freedom, maybe by killing his teacher (what I should do), by destroying the authority of the occult ego - killing one`s Master to become greater than him. So the Devil from the 1 position has deliberated himself by developing conscious Self-Love. Moreover,

he has imposed his own authority in the world - it's the triumph of his personal will over his surroundings. He has become really dangerous for his opponents. (Yet I don't know what a positive influence comes here from 6 - 6 being not known in the play.)

>4.The Star. What mostly confuses the fortune-teller here is that despite of his dark past, he seems as innocent as a child. For first time she feels such a Cosmic coldness to emanate from this card, as if some alien presence... This card, in this position, is indicative of a Cosmic perspective - the character has passed beyond Adept hood. He has realized his star and attained to the wholeness to break his egg's shell and get free from the matrix. He has obtained the ability to navigate his journey in the infinity. Moreover, she is realizing with horror that he has become a Seer far better than her, that he has no need of any such vehicles as the Tarot cards - he is able to see directly through her! What is he wanting of her then?! What is he still doing here, in this world? The answer is:

>5.The Wyrd. This card in this position is an inevitable doom. For him? No. He has become the doom for the world! How was she not able to foreshadow his coming!? How was he deluded her! Too late to stop him.

>6. In fact here we lack the very denouement! I strongly suggest The Aeon to be the card in this position. Here the young man is revealing his true mission to her. She is asking what shall be her destiny in this new situation. He gives her the noble chance to take the last card for herself.

RA - Very astute. The card I had chosen was to follow in the spread is in fact Aeon. It was Tower in the original play, but now as a representative of the Acausal there is no Fall for Thoza.

TER - >7.Death. Her own death.

>If the tension cannot be maintained at the Table, then the seven doors would be appropriate. Perhaps the use of spirals could be included in the set design; the Script makes much use of the concept of Aeonics and the circularity of cosmic tides and events.

>The tension shall be maintained at the Table anyway - it's the purpose of the psychological realism's plane. But the release of this tension shall take place on the fantastic realism's plane where the means of acting shall be quite different.

RA - I am beginning to understand the inference of many levels in your vision of the play now.

RA - >If I feel Wyrd now in my Present, then it is an incommunicable feeling. As a writer, I'll try; Everything feels aesthetic, each station in my life is miraculously joining to bolster the other and a connectivity is being weaved where i feel Control and Order over each of them, directed by Control and Order that has become my Self. Time must now pass for events to pass - everything else seems in perfect balance, and I feel ready either to wrestle or embrace the entropy that change brings.

TER - Sounds quite Apollonian - in the good sense. Nice.

RA - >When I have read the attachment, I will reply. Unfortunately, I have many other texts requiring my prioritorial attention first.

TER - >I will patiently wait for your reply since necessary. In order to play the Star Game with/against you I need first to make clear some points. By the way, maybe you have forgotten, but once I promised to you to send you a writing of mine both inspired and dedicated to you after a discussion of ours on the insight roles and the NS. It`s entitled "Illusion under Will". It`s not a long piece, but read it when you have some time - I`m sending it to you now.

RA - I have almost caught up to my reading – and look forward to examining the Aeon text you sent. However my starboard is currently engaged in a game and I cannot map out the constellations just yet. Thankyou for WUI. I will read it quite soon and reply.

RA - >What I was trying to indicate is that I did not take credit for the idea you passed to me, as the text is ambiguous.

>What are these preliminaries?

TER >Ambiguous? I don`t think so. When read with the necessary attention it`s not ambiguous at all.

RA - Ah no, there I go again. New Zealand speech is very lazy. People tend not to say I or you when they start their sentences, relying on the tone and meaning already loaded in the communique. I have unfortunately picked up

this bad habit. Let me try again so I may not be misunderstood. When you told me of the up/down gravitational forces that could be used to feel consciousness, I told a promethean friend about this. they are heavily into alchemy. there were quite wowed by the idea, as was i. I mentioned it to others telling them that a lady in bulgaria had passed the idea on to me.

TER - >I have never been so direct and plain when describing a real esoteric practice ;}

TER - >Sorry, dear, but I find for ambiguous most of the ONA`s Mss though they express much of what I seek. Anyway, the preliminaries are:

>1. Empty guts.

>2. An ability to stay motionless for a long period (in sitting or standing position with a straight spine) - it`s a necessary condition for the upward and downward motions to be perceived and felt within one`s body before letting it go with them - in this case with downward motion.

RA - Empty guts I can understand on a basic level. I perform some slow martial arts (not physis... yet) and also use the gym. I appreciate the esoteric effect also of a fast before a magickal rite. I don`t doubt that there are vaster and more enlightened reasons for an empty stomach however. And I have much practice at being very still. I will perform trials of this and reply. I speak from experience whre i can and so gain it where i can from experience.

TER - >If you don`t appreciate it by whatever reasons, please, preserve it at least for the future ONA members -

RA - I appreciate it and shall also preserve it. you even have your own folder now.

TER - >it would save them much time on their quests.It`s a basic part of our
>East European Physis, a genuine esoteric tradition originating from the dire
>Hun people.

>Maybe I`m still immature in spirit since showing such a hubris but what I know, I do know, and whoever makes use of it won`t be wrong. Nor would be wrong if doesn`t - at least for me it doesn`t matter. I just try to contribute to the Sinister tradition.

>Tell me please, if you need some step by step detailed practical instruction though I doubt if you are still interested.

RA - On the contrary. Please advise guidance, I will pursue this.

RA - >I have no current plans to complete the script, but in working with you, pieces of it may reveal themselves.

TER - >They shall reveal themselves, believe me - what I can, I can do.

RA - >On that note: There are plans on the horizon to produce a mk II Naos Tarot, under a different name. This time, I will use my own esoteric occult energies and step away from the Orders imagery, and the artwork will be drawn by an associate who is a most incredible artist.

TER >Great idea, Tnepres. Yet, don` t forget that your esoteric energies present very lively in the Naos deck too. By the way, how it sells?

RA - The second deck is not necessary. It is a platform for the next stage of my desires. land and a temple. It may also serve other purposes for which I don` t know, expression being one of them and a place to put more of my self that needs to speak to others without the words getting in the way. A second deck under this new artist would arguably be greater for commercial appeal

And primarily make money to fund growing sinister activities. It would of course not be an empty deck, but another serious project. The deck was reviewed recently in an australian magazine with 133,000 readers. When its released I expect it to sell out. I have six boxes left, and two persons have made contact in the last week wanting to buy a deck. Eventually I may re-print, though without certain cards, and will probably put most or part of the manual on a CD rather than a written copy for the standard edition tarot deck.

TER - >My only criticism is in relation to the runic inscriptions - aesthetically they are in accord with your style but in the same time profaning their true usage. I don` t convict you -

RA - There is a very simple reason for the runes. The Deck was never meant to go public. The reason why runes rather than english was employed was an attempt to mystify the aura of the cards and remove solid inferences to the causal world. I created the 21 major arcana without any intention to publish

the deck and sell it, and thus certain aesthetics were entertained, runes, and because I was in a 'hurry' to finish my deck I did not give the cards as much perfectionist attention as I could have, preferring to get it over and done with while still making a serious and quality effort, in order to begin meditation with my own cards. I was approached after the making of the majors by a mysterious person who I have always assumed was ona but never clarified. I have enclosed documentation (heavily edited but the essence is there) of my discussion with that person during my construction and creation of the Naos Deck Tarot.

TER - >it is due to the ONA`s general negligence as regards the Runic tradition - one of our most genuine Aryan inheritance. The Runes are an esoteric script and not exoteric one. If one is to express "Death" by runes, it would be certainly not by inscribing their phonetic values to form a mundane word but rather by inscribing the appropriate runes to form a death spell, which will sound quite differently if pronounced. The Runes still have a tremendous power (independently of their users` motives) and should be treated with the due respect.

My Hun ancestors have used the Greek alphabet for mundane inscriptions, preserving the runes only for esoteric purposes.

I have discovered their true attributions to the Tree of Wyrd`s pathways thus obtaining a precisely working system.

>(Attributing the Norse Gods to the Tree of Wyrd`s spheres as in Naos is also missing the point. The Nine Worlds of Yggdrasil are what should be sought in the Tree of Wyrd`s spheres. The Gods themselves should be also recognized in the pathways.)

>The ONA should know very well that each attempt to revive the Aryan greatness only on the basis of the Greek and the Roman ethos (the Hellenic Aeon) is predestined to failure as the recent history has proven.

The Runes were introduced with the Faustian Aeon and are still actual. The NS embraced the Roman Empire ideal of greatness and used the Germanic Runes in a half-hearted way, so they took the consequences.

>I understand very well the ONA`s politics not to have anything in common with the doctrines of the Odinism, Asatru and the Rune-Gild, but the Runes themselves do not deserve such a negligence. I have worked with the Runes for many years and have become jealous as regards their usage. As I said, they fit very well to your Tarot paintings but it`s not their true predestination.

>Sorry, Tnepres if I often address to you as an representative of the Order but sometimes I have what to say to the Nine Angles.

RA - >My advice to you - is to take the Script and run with it. There are no boundaries that cannot be crossed and I like the idea of the script being transfigured as a re-presentation of the original; only when we wish to keep to a certain deliverance of causal sensation within time and space will it be necessary to discuss alternatives. But I remain your dramatic servant.

TER - >Remain an inspirator, not a servant. There are actors for that purpose ;} Though I would like also to be an inspirator for you - to complete the script in your unique style.

RA - I flippantly meant the same thing ;)

>Yes, Tnepres I will do it. Almost all the staged scripts in the world are transfigured re-presentations of their originals except for the writers who have decided to become directors. Then will they come across problems they have never imagined. Some year ago I interviewed a writer whose script was staged by several different directors. She said she was very interested to see all the final re-presentations as having nothing to do with each other - what it should be. She said also she found the whole staging process for too boring and nervous - what it shouldn't be though there are many such crisis-ridden moments. Staging and directing is the causal form of my sorcery.

>SR,

>Terrosa



Walk

June 6th 2003.

Frustrated at being unable to capture the shape of a woman's body for my tarot cards I decided to practice my nunchuku in the backyard. It is a grey and very windy day - and the noise of leaves and trees accompanied by faint heavy metal was comfortable to me. I practiced twirling the nunchuku over my knuckles back into my hand, and worked on getting a fairly swift and controlled cycle going, with both hands, but my right-hand technique is developed while my left- hand struggles. Feeling vitalized by the successful

session, and kept warm from the chill by my choice of clothes I went back inside to work further on my tarot cards. After a brief sketch, I packed up, and left the house for a walk – thoroughly enjoying my interaction with the weather in the backyard, I wanted to continue with my state.

I walked along the footpath differently today. This day I looked at the leaves, the grass, the trees – their shapes, colours, and details seemed amazing to me – perhaps because in looking at the real thing I realised my depictions were horribly inaccurate, at the best abstract symbolism. But this thought comforted my artistic perfectionist frustration earlier felt when I realised I could never draw nature the way it was, and if what I had done even resembled what I was trying to draw, it would do just fine – and would probably never be finer.

After leaving the store, I continued gazing at the trees (It is Autumn and some are spectacularly red.) letting their shapes flow over/into my conscious. I suddenly noticed the fierce lines of fences and houses intruding upon the shapeless infinite patterns of trees and plants and breaking up the flow. I thought to myself 'Is this all these humans could make from one of those? (A tree) 'No wonder my art looks nothing like real shapes – all I am capable of is strict lines that nature is virtually void of, antithesis of...'

And as I walked, the juxtaposition of raw nature with the grid-like boundaries people had cut space into to form 'areas' became acute. I noticed with a mixture of curiosity, sadness, and sociology, the trees that had been trimmed into shapes in gardens – and it struck me how ugly it was, the butchered trees, and deliberate arrangement of plants, the 90 degree angles of hard lines forming walls, roofs, and supports. And all at once I wanted to go away where none of these harsh lines interfered with what I saw.

I passed a spectacular, almost neon or glowing red + orange-leafed tree, a large one. I gazed only briefly. Earlier this month I had decided uncharacteristically to look at the trees around me. It dawned on me that I had almost missed another autumn by sheer habit of blocking out the external as I walked, and I realised at the same time my ineptitude to intuit or grasp moon cycles and seasons. Now conscious of it, is something I must remedy. While I wanted to stop and gaze up standing still, I felt I would feel ashamed to do so, that it would not fit the role I was wearing at the time (skinhead minding own business but going somewhere determinedly). I crossed the road to visit the park, and almost immediately noticed the grass turn to sand under my feet – several large dead branches with spindly gnarled fingers, reached out from the larger trunks of the park trees, and I saw old man fingers in them anthropomorphically. I wandered over the sand, and thought 'Even now,

Nature is fighting back, ever present...' looking down at the heavy treads in the sand indicating a heavy vehicle had been there, and spotting twigs and leaves scattered over its surface. I even fancied I saw green baby shoots, that reinforced my vision nature was coming through, but when I looked closer, and consciously, there were none. It was some time, maybe seconds, before I realised the entire playground was absent. There was no wooden maze, no seats, and no wooden fortress with a slide. It was all gone. I was mildly surprised by the event. If it had been there I'd have walked halfway through it. It had been there only days (minutes!) ago, I was sure. But now just dirty tan sand was there in its place, as if it had been picked up neatly by a giant and taken away in one piece.

I felt I should take the opportunity of my mood and whereabouts to pioneer – and headed down the little hill to a path I'd walked past or near thousands of times but never been down, didn't even know where it came out. I started walking down the wide (white) gravelly path, and got just a few steps before I saw a smaller path to the right winding away into the bracken and scrub. I thought 'Yes. This is what it's about. I should take that path and see what's along it, where it leads me.' And I did.

A few steps in, with a distinct absence of human edifice, I sadly noted the path was well worn and imagined the traffic of stupid cavemen it had endured, thus again did the thought of human harshness and ugliness break my swim in the river, pure Nature. I also wondered if it were a game trail first – and if so, why animals would make it where it was. What factor of instinct, what pattern did animals look for in nature's lay to make a certain part of the landscape their road? Briefly I mused it was the dip in the highest part of a hill to the lowest part of the valley at the bottom that gained favour for their furrows; before dismissing it altogether and walked on.

The green gave way to browns, greys, and blacks, bracken, dead trees, huge gouges in the ground, and cemeteries of pale (bleached) dirt after I reached the crest of the small incline, and from there I realised the path ended at the road I'd walked along thousands of times in making my way to the bottle shop. I felt rewarded by my discovery, and saddened I had not the slightest inkling these two familiar areas were connected this way, having lived here four years or more. Unaccustomed to leaving main roads literally, I wondered how much I had missed, was missing, and had to go, before I was an explorer. I made my way back through the trees a different way again, and found another small path to traverse that would make Pnd and mine's trips less monotonous. (Since I have noticed Pnd often walks different roads to get to the same place to break up boredom) It struck me that I would have the option to offer this one the next time we went this way.

I walked home, a little distracted by non-nature thoughts that dominated me unconsciously until I became conscious they had dominated, and went back to loving nature once more. Of the dominant thoughts, was disgust for the suburban "nature" ethic, and the pale miserable dwellers that orchestrate these ugly crimes, partly because I was unaware of the sheer of nature I have just experienced, and partly because I feel responsible.



PRIMA MAGICA TNEPRES

A Satanic Sex Ritual to be performed during 115eh.

Participants :

Priestess A

Priest R

The ritual will be performed indoors and commence as near as possible to a time between sunset and sunrise. A make-shift temple will be arranged in the room. A compass will be used to determine the direction of East. The priestess will face this direction when she un-robes the priest. A black cloth inscribed with an inverted pentagram and the symbol of the starry abyss in the centre will be lain on the floor. On the Eastern wall will be set up an image of the Septenary sigil and an image of a beautiful nude woman or man – possibly one of the sinister tarot cards; before these images will be set two silver chalices of strong wine, and a large quartz crystal. Around the pentagram cloth will be placed seven black candles to correspond with the pentagram as a septagon. Incense of Black Poplar will be burning and a tape recorder with a constant note of F sharp will be played during the ritual. The reflexive colour of F sharp is Violet – and where possible this colour will be used within the image of the nude wo/man and the décor.

OBJECT:

The object of the rite is to create magickal energy and direct it so as to bring about the desire or desires of the participants.

The original ritual states the performance of circumambulations, or walking in circles while chanting. The mistress I aimed to perform this original ritual with has expressed her certainty of being unable to perform this walking and chanting without laughing. This is understandable, given that my mistress does not have a magickal background or any experience with performing magick – therefore the necessary intent will take time to work up. It is only natural that someone new to performing magick will feel uncomfortable or disturbed with the forces being presenced and laughter is often a nervous reaction. I may be able to use her demeanour to our advantage later on, working laughter into a form of frenzy magick coupled with lust and desire. But herein, on our first face to face meeting with one another after more than a year of continuing our companionship in different cities – I wish to use the unique circumstances pertaining to us – to perform an intense sympathetic ritual of both initiation as my priestess, and couple the sexual acts of taking of both her virginity and anal virginity with the visualization of a starry abyss opening in the ether. My intention is to use the physical act of removing her virgin states as a symbolic opening of a Star-gate. The powerful act of first penetration will re-present an intrusion into the causal of dark gods and the actualization of my dark intentions.

According to the document I have, the priest begins to arouse the fire of the priestess with his fingers and his tongue while the priestess is standing. I will not be standing for this first ritual and neither will my mistress. For the arousal, I will have spread out a black cloth with the inverted pentagram and the Abyss Symbol and placed my mistress on her hands and knees to resemble an altar. I will lie on my back underneath her to caress her with my fingers and tongue; first stimulating and copulating with her vagina, and then stimulating and copulating with her anus.

My mistress will perform the task of visualization and chant. I will instruct her to whisper or think something along the lines of 'A & B, together forever'– to visualize this desire, and to visualize during the sexual penetration and sex, a starry abyss opening in the sky and our energy being channeled into it. A symbolic solidification of our union as master and mistress and lovers – and a directing of our energies to tear the sky.

After each of act of copulation, the priestess will have been previously instructed to imagine the energy that remains in the room being drawn

upward and out toward the stars. After withdrawal of my penis from her, I will ask her to turn around and I will kiss her on the lips saying 'ad satanas qui laetificat juventutem meam'.

After taking her first virginity, I will then instruct her to take my penis into her mouth and arouse me to erection again if I have climaxed myself, or to taste her blood and ritually clean my penis as one might wipe the blood from a sword. I will next initiate the sodomical aspect of the ritual. After the sodomy I will repeat this instruction to take my penis in her mouth. After the priestess does this, I will kiss her once more saying 'ad satanas qui laetificat juventutem meam' - the Ritual will then be concluded.



THE NAOS PROJECT

ACKNOWLEDGEMENTS:

Tnepres Ra wishes to express deep gratitude toward the following individuals for their involvement in bringing the Naos Deck to fruition. ~A Toast Toward~
Sapanur, Aevea, Owy, Lucifer, Rob, Apr & The Order of Nine Angles
~This work is dedicated to each of you~

NAOS DECK MSS

The following manuscripts are personal addendum to the Sinister Tradition written especially for the Naos Deck. The manuscripts are comprised of both my own concepts and insights into Sinister Tarot & personal expansions on already existing material.

ONAOS

My name is Ryan Anschauung – and I am the creator of the Naos Deck, the World's First complete, genuine, public, Sinister/Satanic Tarot. In an exoteric sense the creation of the Naos Deck is a historical moment in the history of the Occult. For a long time the Tarot has been regarded as many other symbols of the type - as a sacred unassailable concept that cannot be improved or surpassed. And for more than a few hundred years the traditional formula of the Tarot has been publicly dominated by the concepts and ephemera of the Qabala (i.e. the insistence on a ten -sphere system being the only authentic one) and to a lesser extent, the New-Age movement. It is in the nature of the Satanist to challenge such pretentious boasts, and amongst the spheres the arrival of the Naos Deck has rocked the boat for both Occult and Tarot aficionado's and pseudo's as a direct threat to the sovereignty of dogma. Never before has the 'sacred formula' of traditional tarot been challenged in the public arena by a complete rejection of the Qabalic interpretation of Tarot manufactured by Crowley et al – and the presentation of a more orderly and accurate re-presentation of the Archetypal and Cosmic Energy.

Others have previously attempted to produce, or have even produced a Satanic Tarot, yet such decks have remained incomplete (i.e. a deck created by a member of OSV has only 22 cards), have been influenced by the Nazarene ideal of what constitutes Satanic and used such themes as 'Evil', 'Hell' or 'Antichrist' for example, or have simply remained underground. By the logic that few other, if any other, Satanic Orders expound Satan and the Sinister as comprehensively and authentically as the Ona - there has really only been one other successful attempt at a genuinely Sinister/Satanic Tarot – the Sinister Tarot by Christos Beest. Yet although it has been made 'public' to a degree – with the Major Arcana and Court Cards or "Second Emanations" available - CB's Tarot remains incomplete, with the Minor Arcana and Aces missing or kept secret. There is also the matter of some of Mr Beest's cards departing from the Traditional representations as befits an individuals expansion of the Sinister Tradition – while in contrast it was my intention to create an 'orthodox' deck of Ona-based cards that strictly mirrored the recorded system to make the system a reality and to show what such a deck might look like if actually created. Yet I have also expanded the tradition with the addition of five new manuscripts based on Sinister Tarot and accumulated notes i.e. The Naos Project MSS for those that come after me.

Hel: for example, is a short story conveying insight into Atu XIV (Hel) that I had upon waking from a dream – I quickly moved to pen the idea and then wrote the story based around it. When I woke from the disturbing dream I looked around my room disorientated, then my eyes fell on the template of Hel I have on my wall with the other cards and it happened to be depicting an exact representation of the events of the dream.

The dream allowed me to see that in effect I had been and was presenting the archetype Hel in my private sphere in my waking life – i.e. I was living it. So the basic ideas that are now recorded within this manuscript entail how the other cards might be also interpreted to reveal the secrets of the other 20 archetypes.

Minoris: is an exploration of the symbolism I have used in my Minor Arcana. The Minor Arcana arose from cutting the dialogue of the Self-Immolation Rite into segments and portraying an image from the first four dark spheres both musically and alchemically, while also using my own unique symbolism to convey some of the more esoteric ideas of the Rite that could not be directly transferred to a literal image. So you have in effect, the Ona's concept intact – and in addition to that, my own. Thus, a full deck of Septenary Sinister Tarot cards have been created according to the precepts of Naos (and taken far beyond) to serve initiates of the Order until such a time the rest of CB's cards become available. The immediate advantage in a complete Sinister Tarot is that Traditional readings and spreads requiring Minor Arcana and Ace cards can now be done with the addition of the extra cards, as well as the usual archetypal meditation with the Major Arcana undertaken. And all this using Traditional Sinister Symbolism and Archetypes devoid of Nazarene distortion. Satan and the Sinister now challenge the Magian mis-representations directly via another medium, with a demonstration of the superior efficacy of the Septenary system over other Tarot systems. In other words, we have definitively surpassed Crowley et al, and 'updated' the re-presentation of the Sinister. In my opinion – based on my experience, a new kind of magickal war between the Sinister and the Magian is about to emerge – Self-Honesty vs Inauthentic Living.

That this deck contains what it contains – everything from the music of The Self-Immolation Rite, Order Symbolism, The Dark Gods, Traditional Western Destiny in the form of Aryan/Third Reich Imagery, Alchemy, Aeonics, Rituals, Information (the colours attributed to the seven spheres for example) and Locations pertinent to the Order (Albion for example), Pagan values and ethos, Equilibrium of Female/Male energies and roles, Gates and Aces, Sinister Archetypes and even Original Archetypes (Merc VI for example), the potential to inspire other decks to be created + the staggering esoteric wealth of each individual image for meditation and insight alone – can best be described as the End of the Lies: The Magian and its agents no longer hold the monopoly over Satan. It is a tribute to the real power of the Order of Nine Angles as an Order and the Seven-fold Sinister Way to inspire and presence the dark via individual initiates.

'Internal Gnosis' or Inner Insights'

I would have to say, creating the Naos Tarot has cast a light on the superficial shadow of the majority of human beings for one thing. It has become clear who is trying to achieve self-hood and who is not among my peers / it has become clear who is all talk and who is all walk - the petty rise to the surface in the wake of the strong. Though not an entirely selfless endeavour, I sought immortality by creating the first full and genuine Satanic deck in history - the hard work and painstaking efforts that I have put into producing this monument for the Ona have set a new standard for others to follow. While most sit around dreaming of times or heroes past, wishing they could resurrect or create such timeless figures, I have sought to become what I admire and become my own hero, my own Prometheus, my own Vindex. Frankly, the scale of this work scares the hell out of the lazy and the weak because they fear they'll be uncovered and have to actually do some work for a change. While there are a good many individuals out there working toward selfhood - some of which show no tangible creation yet serve invaluable, the example of the creation of something like the Naos Deck reveals those with a pseudo-interest in Ona tagging along for the ride, for what they are - offers. And this includes the many self-professed 'authorities' of the Occult, Tarot, and other spheres, that cling hard to out-moded and out-dated systems of the RHP too. Essentially, Ona to my mind represents more than what might be grasped using the term 'Satanism' - Ona is not merely a Satanic Order per se, but an Order for progress and exploration in the most powerful dimension known to us - the 'psyche'. Perhaps the word and use of 'Satanism' best exemplifies the method or machine by which the esoteric pioneering of Ona revolves rather than the actual goal? Though this is likely to be a paradoxical statement if we consider Satanism inherently encompassing an expansion of the Psyche. It would seem that aside from culling, sinister strategy, and creating a new species of being - the Ona are at the forefront in exploring a realm that is mostly ostracized and shunned by the majority - the mighty Unconscious.

Akin to the belief of basic building blocks in Genetics such as chromosomes and DNA, Ona seems to seek to uncover the basic building blocks within/without the structure of the psyche. And at this point in History, our consciousness barely newborn - such efforts are at the threshold of unlocking the next stage of maturity for humanity - a reunion with our Selves with both conscious and unconscious understanding. It should not need to be stressed that humanity fears what it does not understand - and that such a fundamental leap forward into the practical possibilities of magick threatens those with magian interests. As well as sharing a common view that dreams are useless discards by the psyche, the average individual in a society cares little or nothing about the psychological processes that influence them. Such a bold step in revealing and transcending these processes, the Unknown/the Abyss, is with good reason, feared, ridiculed, discredited, and where possible, thwarted by those who would oppose this cosmic revolution i.e. the White Lodge. I saw the opportunity for the Naos Deck to express one individual's interpretation of some of the treasures brought back by this

exploration – to try and earth some of the 'findings' of Ona thus far. Those who are ready for the next stage of Conscious evolution embrace such advances in tools for unlocking the secrets of the Psyche as the Ona-based Naos Deck, and those who are fit only to be grist for the mill - fight it.

Aside from the personal insights that have come to me regarding colour, the human form, meaning and interpretation, projection, analytical psychology etc from the experience of creating the Naos Deck, I have had some insightful revelations regarding the operation of the psyche (one of my concentrated interests). I will talk about some of these.

I can see now how I might deal better with the 'public' the next time I attempt some similar project or even individual contact. I would not say I was entirely ignorant of what happens if an individual tries to set himself above others. Patterns have been revealed to me before that showing you are strong, not only trying to leave the herd but placing yourself above it, will make you a target for relentless attack. It is time-consuming to challenge the tenet that 6 million people can't be wrong – and 'time' is one of the most valuable assets a Satanist has – by all means it should be spent wisely protecting the goal, but not wasted 'feeding the monkeys' as one Initiate puts it.

The nature of the Naos Deck is heretical – from the get go I've made clear the view that the Qabala, highly-treasured by most individuals, is an inefficient and flawed system of Tarot, and the Naos Deck its superior replacement. Obviously, this is not a popular view to promote. It was therefore possible to continue working sane 'PR' with the public only for a while – eventually the unreasonable and the psychopathic came in their usual droves and I was misquoted, taken out of context, and deafened if not defeated in my attempt to vy for 'positive' public opinion. The effect of claiming that all the 3000+ tarot decks created thus far are flawed, was not quite the verbal equivalent of dropping the H-bomb on Horoshima I had expected. Yet though I stayed the course, ultimately the media circus degenerated into slander, spite and new levels of stupidity. In my Ms 'Radia-Sol' I theorised that those who possess Self steer clear of the majority of people out of concern of losing that Self under the barrage of incessant Egos. Seeing my work derided by so many selfish demands of personal self-interest rather than acknowledged by objective frames of mind able to see the collective benefit of such a Tarot - I was taught a practical lesson about the art and sanctuary in anonymity and reminded why the members of Ona keep to themselves. Publicly, the Naos Deck then appeared to slip into the black waters of memory without leaving so much as a ripple in its wake. But privately, I've seen many people, contacts and associates inspired by my defiance, my brutal determination to make my dreams work. I've seen sleeping Artists pick up the brush and paint again, I've seen the unsure come sure and take decisive steps of action, I've seen awe, fear, and inspiration awoken in the wake of the Naos Deck. Because it is not

just a Tarot – it is a Sinister tarot, and despite all the so-called odds ranted out by skeptics and the jealous, it has come to fruition – regardless of any walls that were set against it. It is a testament to what can be achieved when the mind is put toward it – guided by the excellence of Ona and the Seven-Fold Sinister Way.

The Ona's concept of 'Art' became crystal clear after critical attacks were made on the Naos Deck based on its appearance - armchair philosophers condemning the deck as not being appropriately Sinister because –quote- "it does not 'look' Sinister" –unquote- etc. Revealed in statements like this is the complete ignorance of these individuals in regard to the concept of Sinister and Satanism. If anything, that the Sinister nature of the deck might be concealed by the manner in which it has been artistically portrayed would lend even more of a Sinister ethos to it. Being able to make such distinctions between Satanic and 'Satanic' is clearly a personally acquired skill – and in a way it is quite a sad and sombre understanding to possess. Teaching this personally unique distinction to others can be like leading a horse to water, but being unable to make it drink – and it is somewhat depressing trying, only to realize much later you've wasted your time.

Perhaps the most interesting insight was a vast distinction between 'Art' and the 'purpose of Art' becoming visible.

Those who hated the appearance of the Deck wouldn't or couldn't see its immense esoteric value, even the value that someone had tried something new, revealed themselves as possessed of a Nazarenes understanding of what is Satanic, what is Art, and what Art is for. Deluged by comments made regarding the price of the Naos Deck, I felt somewhat helpless to explain the worth of the cards to a market driven by appearance. Regardless of how I have painted or expressed such energies, the worth of the Naos Deck should not be evaluated by the time spent doing it, the rarity of the deck or other physical aspects. Art is priceless – that is, Art is worth nothing and quite, quite useless if Art merely for Art's sake. This particular 'art' i.e. the Naos Deck, is not Art for Art's sake, it is Art used as a tool for a higher purpose, namely to unlock the secrets of the psyche by using appropriate imagery and archetypal energies associated with this Aeon, and 'the times'. The value of the Deck is in the Conscious manifestation of 'messages' contained in the current psyche of humanity. In other words, this Art, "does something". Unfortunately those who cannot understand what Art is for, are doomed to repeat its mistakes. In the words of my Priestess, 'the Naos Deck sorts out the wheat from the chaff'.

For a long time I struggled with doubts about the worth of continuing the deck when my energy gave out or my enthusiasm waned. Figuratively speaking, when I looked down the mountain to see how far I'd come, it always looked like I'd barely left the ground. But the secret fire that gave me the strength to keep climbing and push on harder and higher to get it done, came

not just from the encouragement of others (though this was a very solid base which helped) but from my surprise at how far others were behind me. It was obvious that of the other climbers, only I had the ability to create a new Sinister Tarot: that if not me, then who? And I had little but absolute scorn for that, that I felt like the only one capable of the feat among so many. And it was this scorn that spurred me on. I only had to observe the work of other so-called 'Satanists' to see the damage done by these enemies of The Prince, to renew that scorn. Thanks to the work of these pseudos, there were so many lies and so many things built up around them that would have to be smashed first if a hope of reality was to even get through – the situation looked hopeless. To challenge that hopelessness – was my task. I learned that supporting Neo-Nazi or Right-Wing Political groups was one method of Satans brave to challenge that deafening cacophony of magian lies. Then, as I realized I was succeeding in the seemingly impossible, I realized I could challenge anything – and that everything could be challenged. Suddenly the Naos Project became about telling the Occult circles who banter mystical nonsense from their mad labyrinths, Tarot authorities who scoff at the merest hint of Crowley being surpassed or a superior incarnation of the formula of tarot, Artists who layer their talent in lies to make a sale, the Market that churns all this disposable generic dross, and the World "You're wrong! Go fuck yourself. I won't do it your way – I will do it mine and I will do it better than you ever could regardless of my schooling, my social status, my business skills, or my artistic skill. I won't accept that I have to know people in the tarot industry, I won't accept that my tarot must be a certain price to sell, I won't accept the insipid opinions of others that there are rules and regulations I must conform to, NO. I will succeed my own way. I will turn all of your attempts to stop me into gold and I will beat you all. And in beating you, I will plant a vicious seed that will germinate, grow and devour you all." And if the example of putting aside a year or so to devote time to a Satanic pursuit that will aid the collective inspires just one individual – then the project has been worth it. Since it has in fact inspired more than one individual already – the project is a notable success.

There was also some insight into the Ego – which may serve to explicate the Essence of the 'Naos Deck' and how the magickal nature of the deck has produced the effects it has. I will relate this.

An Individual's 'Ego' dominates a certain area about him – not a space or a sphere in the technical sense, but a routine interaction with certain external and internal stimuli. This total environment is formed, generally speaking, by the inclusion of some forms of stimuli and the exclusion of other forms of stimuli. When these stimuli become routine, such stimuli can form the individual's concept of the world - and thus their perspective. What I mean when I refer to the Ego in this manner is this: Ego is the force that enforces and maintains these rules of inclusion and exclusion. Ego is like an engineer

in an individual that maintains the total environment and keeps the individuals's routine with internal and external stimuli as static as possible i.e. in Stasis. In a materialistic world – people lack control over the Ego and power over stimuli to include and exclude. They unconsciously hang certain stimuli like ornaments upon their total environment – symbols of their clan-ship (who or what they belong to), social status, cultural icons etc. demonstrating what is included in their total environment, and what is excluded – and these two distinctions are often marked very clearly. This process of marking 'territory', of deciding what is included and excluded, can be said to constitute a Role. For example, a woman whose role it is to include knowledge on everything about the Tarot - is thrown into chaos and confusion if her role is challenged, by stimuli that is excluded from her inclusion zone. The Naos Deck breaks both of her rules. It demonstrates a freedom that threatens both inclusion and exclusion zones because it doesn't play by the accepted rules. It 'plays' by a completely new set of 'rules', i.e. that there are no rules (anything can be bent to accommodate the ulterior goal- even the goal). On one hand it is completely new to most people to see genuine Satanism in action - devoid of what Satanism is 'supposed to be', including discarding the magian manner of conducting conversation or operations as if all people were equal to promote the deck as superior.

And on the other hand the deck is an original stimuli that has originated from a mostly foreign source to the modern ego, the Self – which in modern terms is almost the Ego's archenemy. It is not the Deck itself that the Ego fears, though as a symbol it bears the brunt of the fear. It is the driving force of the Self behind the Deck that it fears – an alien challenge and direct threat to inclusion and exclusion stimuli zones. For in the eyes of the Ego all things are to remain as static as possible, cut and dry, black and white, and major upsets cause the Ego to feel pain. This is another way of saying, blurring the clear line between inclusion and exclusion is heresy, and heresy is agony for the Ego. I.e. the "Naos Deck" is a typical kind of stimuli that is commonly excluded and even repressed because it is heretical, as well as an anomaly since with it I stamp on previous misconceptions and ideas about Satanism. Here is a stimulus that neither belongs to the regions of inclusion or exclusion. It hovers between both and is difficult to thoroughly include or exclude, because it is both included under classifications such as 'popular satanism' or 'a tarot' – yet excluded on the grounds of 'aeonics, analytical psychology, elitism' etc. For example – the woman whose role it is to know everthing she can about tarot has grown accustomed to tarot this and tarot that having seen hundreds/thousands of different styles and angles of decks over the years. From her commentary on the deck it became clear what she held to be Satanic and what she held to be Tarot. She tried first to argue the terminology of Tarot and say the naos deck was an 'Oracle' because it departed too far from the 'traditional structure' (tried to exclude particular stimuli from her inclusion zone) – and secondly argued that there were other Satanic decks out there, that mine were not the first, and even tried to put her shaky definition of

'Satanism' over my traditional knowledge (trying desperately to include particular stimuli in her inclusion zone).

Though exclusion and inclusion are very fine lines – and one could be said to become the other, she nevertheless demonstrated rigid aspects of her Role – only these two of which I have used to make my point. I.e. for her Role to maintain stasis, the Naos Deck had to be an "Oracle" not a Tarot, and it couldn't be the first Satanic deck or even actually Sinister because she had seen other "more Satanic" decks and for the Naos deck to be the first would mean she would have to admit she had been fooled by previous incarnations purporting to be a Satanic Tarot and her Ego would suffer. Because she can't stand up to my statements about tarot – (and she can't because her logic is flawed)- her identity is in doubt and her integrity in danger of being shot to hell. The ego will fight like a wild cat if it is cornered and so she attempts to destroy me, discredit me, etc etc. because I reveal self-appointed messiahs as deluded fools dressed to the nines in dogma. I can see the tiny spheres that some people operate in now - the absorption in themselves is sickening. It's easy to see an ardent mentality of 'us and them' inclusion/exclusion prevalent in people – in my opinion this is an almost always fatal factor for the growth of the Self. By such conscious practical realizations, there was some sociological and esoteric insight that allowed me to view some of the processes I apparently operated by too. Although such critical observations cause me pain – turning ones own high-powered observation onto ones self often does – I understand such pain as a necessary element in developing and maintaining self-honesty. Self-honesty being the power to look at myself critically to see if I like what I see and if I don't, to change it. It is unfortunate that self-honesty is so rare – for without this philosophers stone, 'life' is hell.

I took a leaf from the Magian regime when it came to marketing by using their own propaganda machine against them. I turned both praise and heralding / slander and hatred into one fuel for the Naos machine. Human herds being like sheep, it only takes one individual to define a situation and encourage others to do the same, thus the attempt to maintain damage control. Those who said they hated the art, were denounced as unable to understand the purpose of art or appreciate the manifestation of esoteria. Those who cried at the claim of Naos being the first Satanic Tarot and attempted to discredit me, were undercut by their misunderstanding of what constitutes Satanism by pointing out that these other decks used ten spheres or magian imagery. Those who challenged me on one level, i.e. the price, were eaten up by the sheer number of other levels on which the Naos Deck presents excellence and is therefore worth every cent of a thousand dollars if only for the fact that the dream of a complete Sinister Tarot has been made a reality.

The price of the Naos Deck has been controversial since it was announced – though theres also the small matter of publicly condemning all other tarot

thus far, and my claim that the Naos Deck is the Worlds First complete public Satanic Tarot - this alone irritates people beyond belief, makes them angry and effectively does what I call 'keeping 'em honest'. From their point of view, there is an upstart young'un with an obscure and outrageously priced deck making claims on their authority - Since the majority of the advertisements I sent out are placed in Tarot forums - informing the world that they've been 'doing it all wrong' so to speak - from the get go I am actually challenging individuals authenticity. But the price is mostly refuted because of Ego. If the deck were cheaper, it would easily be snapped up - but to make it cheaper would open it to up to a large and mediocre market - individuals who have no idea how to utilize the Naos Deck to its full potential, but care only for material trophies. Because it is almost unreachable for all but a very small minority (an elite), there are some who genuinely feel it is too expensive, but most, are influenced by the capitalist trend of commodities and materialism and the hostility levelled at the deck and its creator is for protecting their delicate ego, and is about finding ways to bring the deck down to justify not having it.

When I started looking for 'Naos' three years ago the book proved virtually impossible to find - now it's absolutely everywhere, Aevea says she's half expecting to see a copy show up in the waiting rooms with the "womens" magazines. Even the enigmatic 'Hostia' has recently come to light. It would seem Ona has been divested of its many well-kept secrets. Well now there's a new one, the Ona-based Naos Deck. Just to make this clear with the opportunity to inform, the Naos Deck will remain at its current price until all 18 decks are sold. This may take years, but if so, so be it - I believe the deck is worth even more than this and I will wait for the decks to be distributed to the right people for the right price. Until the 18 decks sell, there will be no 'standard edition' Naos Deck. The Naos Deck is genuinely Satanic, Elite, it is for Satanists who move the Ethers - not joy riders.

Tnepres (Ra). 115eh.



THE / NAOS / PROJECT

What is the Naos Project?

The creation of a complete deck of Sinister Tarot cards for use by Initiates, comprising both Major and Minor Arcana, Mages and Gates, styled by strict adherence to the specifications given in the Order Ms 'Naos' – hence the term, "Naos Deck". To my knowledge there has only been one Sinister Tarot created – and that was by Christos Beest. However, the Emanations two to seven of the Minor Arcana – are publicly unavailable, and it seems will remain unavailable until sometime mid-next century. In lieu of the full use of the original Sinister Tarot – an alternate tarot is being created with the intention to serve Initiates of the Order until the time of release for the Sinister Tarot by C. Beest arises.

How do these cards differ from the Original Sinister Tarot?

The images of the Major Arcana have been created in accordance with the traditional archetypal symbolism (qv. Naos) and adhere to image specifications by Naos, while CB has departed from some of these. The Minor Arcana is a unique artistic premise that represents via imagery, the musick of the Self-Immolation Rite. The monologues for the first four dark spheres of the Self-Immolation Rite have been broken into six parts or images, and each one of these parallel the archetypal aspect of the Traditional alchemy.

The presence of mathematical digits to label the emanations as two to seven does not appear within the Naos Deck. Neither are the symbolic representations of a typical Tarot Deck requiring the Five of Pentacles for example, to have an image of five pentacles. The Naos Deck will be the first of its kind in the History of Tarot to incorporate the absence of these symbols by substituting the modes of a Musical Score and Galactic Symbolism. It is hoped that by using an abstract method to indicate the increase in emanation by archetype, visual stimulus and intuition; that there will be a further decrease of the (forced) attachment of Initiates to forms that hinder the natural energies of the cards.

The images of the Sinister Tarot by Christos Beest contained encoded information concerning the Tradition in the form of Images, Colours, Symbolism etc – Does the Naos Deck use similar methods to store aspects of the Tradition?

Although I am now familiar with the system by which Christos Beast encoded information within the Sinister Tarot, this information was not available to me when I began designing the Naos Deck. The use of his 'angular' symbolism was of particular inspiration and intrigue to me, and I experimented with adding this into my own cards, but I was not then aware of how and what he had encoded. However, esoteric information has been incorporated within many of the cards via my own style of symbolism and artistic expression. For example: the emanation 7 of Wands (Mercury) is an artistic representation of an aspect of the Self Immolation Rite – and also contains the secret combination of Septenary Colours including the lesser known self aspect colours for the spheres Mars to Saturn, as well as the three alchemical symbols themselves. Another of the other cards was designed by a mathematical formula using multiples of seven – therefore measuring 98mm width, 147mm in height, and the image of the card being designed within a framework of measurements of 7mm, 14mm, 21mm and 28mm. I hope to arouse the subconscious of individuals by using such cosmic patterns as these without their knowledge – since it may be possible such patterns formed by natural mathematical energies have a disturbing effect on unconscious or consciousness spatial dimension. The Four of Chalices contains my secret symbol for Civilization concealed within a personally adapted image to represent the aspect of the Self-Immolation Rite. I have also hidden a re-occurring theme of the Serpent within the cards, inferring a base for my own Tradition as Tnepres.

You mentioned using Galactic Symbolism instead of Numbers or Symbols to represent the Small cards from Two to Seven – what is Galactic Symbolism and why have you substituted it for the usual numeric system?

The most-oft used system for numbering the cards is Roman Numerals. I had originally intended to follow this tradition – but learned that of themselves the Roman Numerals contributed nothing to the symbolism of the cards but were simply used as different-looking markers to prevent confusion with the Arabic numerals of the Sephiroth. Although I enjoy the aesthetic of Roman Numerals, I find that the static image of digits and different quantities of the suit element on Tarot cards are too main stream. They do not accurately represent the energies of the Order – the transition of Seven spheres (Tree of Wyrd) instead of the typical Ten spheres (Tree of Sephiroth) requires the representation of these forces in a unique Septenary way. To this end the Naos Tarot uses the lyrical composition that accompanies the Musick of the Self-Immolation Rite formed into images, six from each of the first four dark spheres, in place of the typical elements chalices, swords, wands, and pentacles. The numbering from two to seven has been replaced with seven unique sigils. The sigils comprise a new system of magick called the "Galactic Organic" (qv. The Galactic Organic MSS) and imbue the cards with an alienic framework that allows each initiate to work toward reaching pre-set

destinations in stages, pioneering a new structure for the Tarot, allowing it to be used even more comprehensively as a dual-tool.

Okay, what about the Court Cards – have you made changes to these too?

As far as the Court Cards or 'Muse' of Magus, Maiden, Mousa, and Warrior are concerned I have followed the specifications given in Naos. However – In addition to the specifications I have added four other themes to the style and symbolism of the cards: Mercury, Salt, Sulfur, and 'Aemalgam' (a combination of the first three). Each of the cards will tell a story of formation to plateau to disintegration to flux within their respective alchemical element. In this manner I will encode the energies of Aeonics within the images. Rather than tell the story over Warrior of Pentacles, Mousa of Pentacles, Magus of Pentacles, Maiden of Pentacles, the Muse Cards of the Naos Deck will tell the story within the confines of one character at a time. Hence a story will be told using all the warriors or all the maidens for example. When the respective cards (i.e. all the muses of wands) are put together, the results should be interesting to say the least – and a deliberate attempt to introduce new tangents within the Tarot.

Anything else I should know?

Play the Self-Immolation Rite by Christos Beest | Wolfrun Hall | Brenna Kinsley while thumbing through the Minor Arcana and the images used will become clear.

T. 115eh.

NOTES ON THE NAOS DECK - I

In an urbanite paradise, saturated with unnatural noise and light, the gradual development of selective hearing and 'sight' increases in an Individual. The primal instincts are left behind and ignored as the sensory perception of the natural leaves the conscious. The overabundance of entertainment slowly eradicates imagination, the Individuals ability to find joy in simplicity wanes, and ever-increasing levels of stimulus are required to produce even a simple reaction. The Individual, bombarded with the absolute value of the material, becomes as the Nazarene, concerned only with the selling or buying of material, wealth, and status, physically and psychically. They become

dependant on lavish, overt, loud and tempting sales pitches - such pitches become the only stimulus strong enough to pressure the creature to make a decision. Mostly the decision is swayed by gain, and only gain; loss, and the refreshing natural occurrence of loss, is pushed to the side to garner an unnatural linear 'paradise' where perpetual Self-Indulgence is the norm.

As a result, because it is hidden and requires certain efforts to uncover and utilize, Esoteria is overlooked or scorned by the majority, its oft silent and not immediately apparent essence unable to wow the flock with flashy lights and billboards promising instant rewards or gain. For this reason, both the Sinister Tarot by Christos Beest and mine, the Naos Deck are unlikely to sell their worth (that is: their tangible use as a means to higher things) to all but the very few still able to relate to nature via unobscured sensory output/input.

I initially developed my art as a teenager not because I liked to draw, but because I discovered it was my way of enforcing the habits of my organism as a valid argument. Using my art as currency, I could buy prestige, acceptance, love, tolerance, fame, friends, admiration etc - and sell to the flock my shortcomings as a team player as a side-effect of being a great artist. I pimped my art (and therefore myself) for a long time before I found I no longer needed it as a means to survive.

I found I didn't need it to survive when I found nothing inherently useful in gaining what the Nazarene world had to offer my spirit - in the way of popularity, status, fame, friends, money and material goods for example - all these things are fleeting. I discovered the only thing Art is good for is expression. It didn't make me happy to sell myself or to have to sell myself to buy things. It clashed violently with the unassuming innocent way in which I had always previously lived yet increasingly imposed more and more heavily upon me as an absolute, the be all and end all of my worth. Until I could take the weight no longer of being told I was only good for giving, that I had nothing else to offer anyone or myself but the pretty pictures I drew for pretty people, and broke.

Having discarded trying to buy others to sell myself, (although when necessary I still practice the use of manipulation via art) - The Naos Deck is to be my Magnum Opus, my triumph over others and over myself. Disgusted by the whoring of my cheap wares that had become my trade, I was greatly appreciative of the chance to work on a project that disdained all use of Nazarene imagery and undertone. It released me from my shackles as a prisoner of the cyclic brothel of sheep painting in vain the mundane. Within the simple I exorcised the complex.

Here, when one holds one of our cards, in an age of computer imagery, violent competitive sales pitch, every mutation of muzak, media, and moral - One comes to the edge of their technological horizon - but it is not the horizon of their future, but the horizon of their past. They hold cardboard rectangles with simple, even "childish" drawings - rectangles called Tarot Cards that by their nature are scorned on principle for what they purport to do (though even here, what such cards are for, seems to have been watered down and lost in the midst of "old aeon values.") Cards devoid of loud overt screaming pictures able to immediately inform the observer what they are seeing, lacking a sales pitch, are too much for the deaf/blind consciousness and are forthwith rejected. I think it is fair to say one who cannot hear/see the magick in the simplicity of forms such as the sinister tarot, who needs an armada of technology necessary to sell the chance of higher being to them, is a lost cause.

So square and grid-like has spatial division become for Individuals, the religion of routine paramount, that the simplest things are left behind in the tumult of the 21st century. Such as the ability to alter the world of the observer of the cards by simple walks away from the normal. If the cards remain 2d in the hands of an observer, and as cards they are most definitely in danger of doing so - then the cards have not done their job. To interrupt the strict perception of the right-angle grid of the 3 dimensions, height, width, and depth, can bring curves into the perceived rigid space around the Individual - a bend, a flexing of space. In one of my earlier designs, the High Priestess of the Court Cards* could be seen as if from above, kneeling on the floor meditating on a tarot card. Whilst in front of her, the scene curved invisibly somewhere during the horizontal floor and the vertical fireplace, then straightens up to directly face the viewer head-on. By example of this disturbing flex of normally rigid dimension, it was hoped that the Individual would be suitably uncomfortable (for even the briefest moment) at this unnatural bending of accepted dimensional doctrines - and that such observation of a flex would seed in the Individual the application to 'flex' other things, whether consciously or unconsciously - thus interrupting the linear and accepted view of the world. Perhaps a lot to ask for such a simple picture but then pictures are an End. Art itself, is a Means.

** The card mentioned in the text was later discarded in favour of a new design.*



NOTES ON THE NAOS DECK - II

The effort to create my own tarot wasn't my original idea but a requisite of Naos. "Each Initiate should paint and draw their own Tarot deck using these guidelines"... Having planned to Initiate elsewhere, I would need a Tarot deck to meditate upon on my return - I could have easily used the Sinister Tarot by C Beest - but I knew I could make my own, and making ones own Tarot is part of the Seven-fold way.

If I had printed out colour copies of Beests tarot and fixed them to cards, or spent the \$300AU to purchase them from AT (which, considering the present state of affairs would have been tragic) I would not be working with my own apprehensions of these images, or feel the delight of my own achievement in constructing them. From start to finish it has taken me approximately six months to complete both a drawn set and a painted set of the 21 Major Arcana, and approximately eight months to complete a similar set of the 28 Minor Arcana.

Upon reading the descriptions of the contents of the cards in NAOS - I was seized by an image. The images were vivid, living, and with my current expertise in art, impossible for me to draw. Many approached the scene from different angles at once, impossible climbs of perspective and the sheer encumbrance of detail that I could never reproduce (yet) due to the 'impossibility of drawing nature' insight mentioned in my document 'Walk'. Many of the visions I was seized by seemed to defy spatial allowances, as have some dreams in the past (the dream where I were three different characters simultaneously - for instance).

Upon reading the descriptions of the contents of the cards, and after the visions arrived - I began to sketch. I could not capture what the depictions brought to my mind, but sketched the placement of figures and objects. These rude, crude drawings were probably my unconscious apprehension of the archetype - that is, my sleeping understanding of how these forces are presently understood by my unconscious, and for this reason I did not try to redraw the placement in later attempts. However, during the process I did make aesthetic adjustments to the shape, appearance, etc of the figures and objects.

To design these cards was extremely challenging - exhausting after each one (I think because it is a magickal working) and yet very enjoyable. The manner

in which certain figures were gazing out over certain scenery but the observer still had to be able to see their face, for example, were difficult to do. The depiction of human and humanoids in the cards was probably the hardest part of the design because I have negligible experience with drawing the human body and have often held that I am simply unable to draw humans and their faces. While my human depictions were rudimentary at first (I have not tried to later change them- feeling that this growing of technique is itself a Life in the cards) by the time I reached 'Aeon' I had suitably impressed myself - having discovered some semblance of ability to draw 'profile'. -The principle of drawing faces, bodies, on angles, something I had always hoped to master (but realise I have a long way to go) aware that my art was often 2D and flat. I knew I could not hope to bring life to these images with flat dimensions.

As already stated: I saw but could not draw. In 'Atu X- Wyrd' for example: "An ash tree whose branches form a canopy. Three women in long, green, dresses. Standing around a small pool of bubbling liquid. One of the women is smiling and throwing small coloured crystal spheres in the pool. Another is holding a snake coiled around her hand. The third gazes intently into the tetrahedron she holds. A figure stands behind the tree, shielding his face with his cloak and hand". When I read this, I immediately thought of the three witches in Macbeth and had a terrifying vision of long angular shadows, green lightnings, a zoom in from different angles, hideous laughter (can one capture laughter?) eldritch shapes, and detail overwhelming my senses with its depth, its endlessness, its flux as it writhed like a living thing. But I lack the capacity to draw those images out of my head onto paper- it would be like trying to draw a tree from a distance, and then trying to draw the back of the tree onto that tree as well. The spatial limitations in my head and my skills as an artist are against me in that respect.

But what I have drawn are Keys. Keys or triggers that will change upon my meditation from cartoonish and rudimentary characters back into the living visions I received from reading the Naos descriptions. They will remind me what I saw using a basic manner - and I will turn them back into the flesh and blood that my mind originally conceived when working with them. My attempts at The Sinister remind me of a child's (and perhaps I am) but using these basic forms as doorways, will return me to the remarkable terror of my imagination - as only I know how.

The first three cards painted were those of the moon. 13. 15. 18- and these were the only cards on which I applied a bluish tinge to the flesh of the figures. In later spheres, I was frustrated, unable to reproduce that quality of painting in other other cards. Up until the last card I tried, failed my own expectancy, and wondered why those first three were separate from the others. In fact, the other 18 cards, while finished to a degree I could work and

be aesthetically pleased with, seemed to lack the same presence as those first three. Then remembered: the sigils of the Dark Gods had been invested into the first three - not so the other 18. As I applied the remaining sigils to the cards - I watched them take on a Life. With those sigils in place - the cards seemed complete - no longer a discrepancy between the moon cards and other sphere cards. Now they all had cohesion.

I thought the impressive angular depictions in Christos Beests work were merely his initials C.B disguised. I'd suspected he had done these for security, for pride, and in case the need should ever arise that it is necessary for him to prove himself the artist of the piece. I'd intended to incorporate something similar, but after receiving information from a more informed source, I've learned those angular depictions are indeed arcane magickal Esoteria.

Faults: Only three - but three vital faults that were not picked up during the painting or finishing process until the final check on authenticity - where I compared the drawings to the specifications in Naos. On Atu VIII the butterfly should be on the plain, and not the verdant garden. On Atu I the hands of the magickian should be in reverse order*. On Atu XX the figures should be sitting. Now it strikes me as such: these errors do not need to be fixed. I can view them as esoteric blinds for the uninitiated, or use psychic transformation to transfer the correct image etc to the images as I work on opening up the stored nightmares of the visions. Making it just a little harder to metamorphosis the pictures - a bit more of a challenge.

*The Magickian card was reversed using a computer well after these notes were written.

I have no knowledge of any other artistic interpretation of the Sinister Tarot - never heard of one referred to outside of the ONA sphere, nor seen another artist attempt one. While I still have minor arcana to design, and consider myself perhaps a third of the way through my tarot task, I consider my deck, the NAOS DECK. Perhaps misleading, because I do not see my tarot as being universal in use like Mr Beest's - but it is an example of how cards might look when the Naos specifications are followed - and I feel will enable other artists to springboard from my ideas.

Some of these images were deliberately drawn during 'witching' and rain. A few by the harsh light of my desk lamp at dawn or dusk. But most were constructed by light of sunny day - using the sunlight filtering through the window as a tracing board. I feel an empathy with these cards - as if they were children I had nurtured from the ground up, laboured patiently, painfully, and lovingly over their upbringing - and now see what they have become as a

proud parent. I have done a magick. And those that failed to make the grade will be consigned to flame - for a noble death.

During the time that Mars was closest to earth than it will be for the next 60,000 years I painted the Mars cards shortly after viewing the red planet outside in the clear night sky. The majority of the cards were also constructed while listening to the Self-Immolation Rite Cd, *Fratres* by Arvo Pärt (after a mention by CB I sought out some of his music to listen to myself), and some of the classical composers such as Mozart, Hadyn, and Wagner. In some cases I used the music to directly stimulate myself to paint in an 'appropriate' sinister fashion - in others simply as background ambience while I worked.

On drawing these cards - I did not at first take into account the colours of each sphere relating to its triptoid of cards. When it came to painting them - I kept with the corresponding colours. There was some difficulty early on in finding out what the self-aspect colours were for the last three spheres, but this was taken care of, as detailed in another of my documents on the sinister tarot.

There was research involved in the construction - regarding trees, armour, animals, birds, constellations, Dagon, and the star game. And the camel skull... that was new. Along with the human form, birds and animals are also difficult for me to draw - I resorted to the childish "M" for an eagle in one of the cards having been exasperated with my lack of ability to draw one. But what I see in my head needs nothing more to remember - it could even do with less. I tried to incorporate additional symbolism of the Tradition by the way of sacred trees and national-socialist / Aryan images (the fool as a skinhead, his dog a pitbull, The Star with blue eyes and blonde hair etc) but kept these light and subtle. At one stage I attempted to find a certain church mentioned in Arthurian texts by the Order, to place in front of the castle in Atu XVI, but decided against it. Most of my research was done on the internet, and a little from some books on animals and stars I had lying around.

In most of these images - am I. But I appear as I, and as I want to be. Aspects of my anima and animus reveal themselves as I stand bald-headed but with breasts and a green dress as the woman in 'change'. As Lucifer, naked and unashamed (of course) on the dais in Atu XV, I reveal my nakedness, my self-honesty to all. My present incarnation/role is depicted as the Fool in Atu 0. I hang from the tree in Atu XII either as I do now or will do. I am the magickian in a later stage in 1. I am both (becoming and become) in Atu IV as lord of the earth. I am the merlin in 9, and the man in black with a beard in Atu XX. Only one of the female characters represents a known to me. The others are drawn from imagination, lust, and necessity. The female and

male in Lucifer are probably the best human figures I have ever drawn - an ambiguous note to those who know.

The room to move within these Lives, these cards, is astonishing - within the specifications of the symbolic representations lies a world for the creative. The art I designed prior to the task of the tarot - is of an extremely detailed, demonic, and fanciful nature: loaded with occult themes and eye-candy of the devil. I could easily have used the art I know and am familiar with to construct a completely different set of cards in my granted style - but I chose not to. To capture the living image of transformation, of archetype, in such a small amount of paper, spatial limitation, colour, and creativity is no easy task - and this set of Tarot images, not yet completed, is by no means my last. I intend to try again perhaps ten years from now to create what I saw in my head, and perhaps what I see then. But, to distort the essence and complex simplicity of the Naos specifications by using my preferred style of drawing, adding all manner of garnish, and décor, - (From, might I add, an out-dated conscious) would only confuse the image - layering the nazarene filth upon it. I feel the starkness, lack of excess, and quiet tones of paint rather than the exaggerated lines of intense pen to which I am accustomed - are what is needed. The images themselves have enough Life already - and no need for my demonic styling. These cards are without the overt meanness, the vicious demeanour of my demons. In fact, symbolically, the lack of such overt characteristics is presented by being deliberately absent by the fading away of the green dragon in Atu VII. Those demons are images that I create for others to enjoy (Nazarene mimesis) - these are for me. And they are me. But.

I used Gouache paints (Gouache is a paint that is water-soluble - you can use it like water paint)- and Derwent pencils. In hindsight I'd have preferred to try oil paints over gouache - if only to prevent the maddening frustration of the latter. After roughly sketching the placement of figures and objects onto paper - I used that template to add detail. I found it necessary to re-draw some of the cards many times to get the desired depiction - to adjust a face or tree or scenery for example - and made extensive use of the sunlight coming through my window to enable me to trace what I was happy with onto fresh paper without having to re-draw it free-hand. When I had the 'perfect' image I traced it onto sturdier paper, outlined it with a fine black pen, and added the colour and shading. After making the 21 of these - I photocopied the finished pencil drawings in black and white, and used the black and white photocopies as templates to paint on. While the photocopy paper was thinner - there was no need to panic about making a mistake, since I simply had to make another couple of photocopies and start again if I wasn't happy with the way the painting was going. The thin paper has been no disadvantage, in fact since I intend to laminate these cards it is probably the converse. Keeping the cards in mint condition was priority number one and a good thing to, because I moved them in and out of storage an insane number of times. There were numerous times my cards would have been in jeopardy if I hadn't kept such a

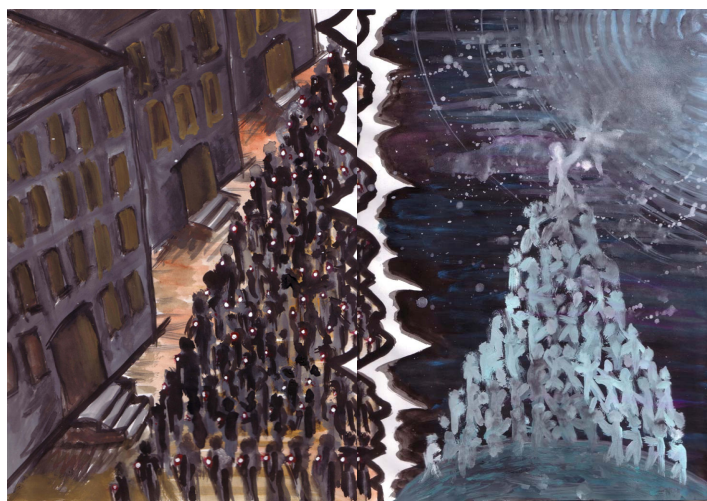
close eye on the security of them. Such as spilling paint/water, the cat forming a habit of chewing paper on my desk (my poetry for example), backing the swivel chair wheels over the photocopies and crushing them, the wind blowing blank templates onto my paint tray etc. I just kept them in a photo album under the plastic covers. Which also proved handy when taking them out into public space to photocopy them.

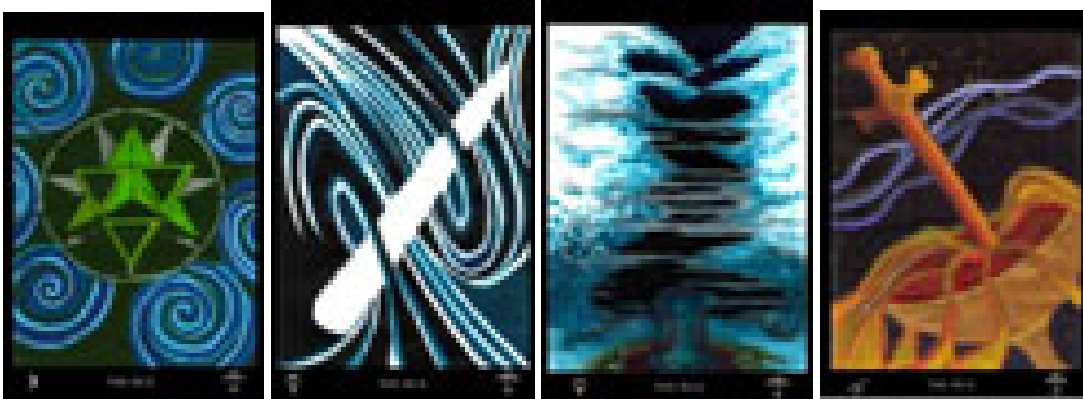
Although deliberately trying to avoid interpreting any of the cards before I have finished the entire deck - it appears that the images, or scenic depictions are not literal, but symbolic depictions of 'Places' (and by places, I mean psychological locations whereby a specific thought process has occurred or can occur in an individual) such as the desert being 'code' for the very farthest reaches of the psyche. Although this is probably an obvious observation, and recorded elsewhere (such as in Naos).

My intention from the beginning has been to design the complete deck and somehow put it in the hands of the ONA and it's adherents - I may approach a publisher too. I think if other adherents see that another tarot deck can be designed, they might be tempted to try themselves.

I have kept in correspondence with an Initiate of the Order with regards to design and imagery to deliver a traditional effort. I held: If the availability of the new deck to Adherents promotes earlier insight via earlier contact - then it's important to me they receive Sinister Tarot Insights via Traditional Sinister Symbolism.

But transfiguration occurred via alchemy along the way, and I found the strength and conviction to deliver in addition to my original wishes, a Tneprenetic manner in which to convey the Sinister.





MINORIS:

An Exploration of the Symbolism employed within the Minor Arcana of the Naos Tarot. The Self Immolation Rite is a Sinister Meditation of Music and Monologue produced by the ONA. It is available from Ixaxaar.

~Introduction to Self Immolation Rite CD~

"...Disembodied art thou... sunk into the black pit, the dark night of the soul. All roads that lead here are scattered with corpses and broken souls and gibbering idiots. Be not a gibbering ape! For all who traverse these dark spheres and explore their shadow selves will emerge as Gods! I say this with my mouth, which trembles in memory of a time when demons walked the earth, the various examples of their cookery billowing in the wind. But now, heads roll past my feet, encased, in pastry! THE GATE HAS OPENED! Enter Dark Angels, enter!... Prepare Ye for the Self Immolation Rite!"

~The Sphere of Luna~



CARD: II of PENTACLES

Simm Text: "...Before you, is a silver Crescent Moon, touch it."

Symbolism: A hand stretches out with a crooked finger into a red and violet void. Within the void, the symbol of a silver crescent moon emanates from the center of a black sun. The hand almost seems to be reaching into the picture from the outside world – the Initiate is thus forced to participate with the imagery and the barriers between the real world and the inner world of the card become confused. The Initiate must play the role chosen for him if the card is to come alive and tell a story. The hand becomes that of the Initiates, as does the desire to touch the symbol. This desire is further enhanced within the Initiate by the creation of depth within the card using a light-coloured foreground. The contrast of the black sun, which is the focal point of the card, is lit around its edges by a tunnel of red light that darkens to violet as it recedes outward. This draws the eye to the center of the black sun that seems further away than the reaching hand, and then captures the gaze with the stark silver brilliance of the silver moon which frames the blackness, serving to further enhance the hypnotic effect of each II in each suit.



CARD: III of PENTACLES

Simm Text: "You are now entering the Dark Sphere, of Luna. This, is earthy, fertile land, a moist cavernous terrain. A young maiden approacheth wearing a crescent moon headdress and a blue robe."

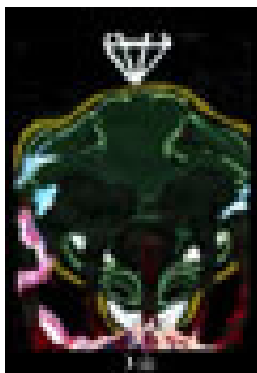
Symbolism: I chose a lunar, crater-type foreground to represent the earthy and moist cavernous terrain aspects, and a background of patchwork fertile fields reminiscent of crops.



CARD: IV of PENTACLES

Simm Text: "She, is, Beautiful! She offers her hand in friendship. Touch her hand. Ah! Smooth porcelain, the dew of the moon on her cheeks."

Symbolism: Once again the Initiate is drawn into participation – the body language of the hand is not as pointed as within the II's however. Almost tentatively the Initiates hand extends to meet the dominant thrust of the Maiden's gesture. The lances of white emitted from her outstretched hand emanate urgency and power. Indeed her hand seems to enter the foreground. The offered hand strongly invites the Initiate toward her, her charm further enhanced as she smiles in a friendly way. Yet one of the Maiden's hands is concealed behind her back – suddenly the smile seems ambiguous, and touching the Maiden's hand becomes a risky venture.



CARD: V of PENTACLES

Simm Text: "But this is a lovely place, instantly she transforms... into a dark, horned Beast, vague in shape but clear in nature. The horn... proceeds to impale you! Gouging your intestines! Rupturing your stomach! Blood and bile, vomits from your splitting torso! The horn, has shattered your vertebrae!"

Symbolism: A Horned Beast clear in nature, but vague in shape, ruptures the Initiates stomach. Blood vomits from the splitting torso. An intestine snakes around one of the horns of the Beast – indicating more than one gouge of the stomach by the Beast has occurred and the incredible savagery of the attack. (The snake is a strong symbol within the Naos Tarot – here it is represented subconsciously by the snake-like intestine). Torn fragments of blue material cling to the body of the Beast – pieces of the Maiden's blue robe, emphasis on the female nature of the Beast, and affirmation that the Beast was only moments ago the friendly Maiden.

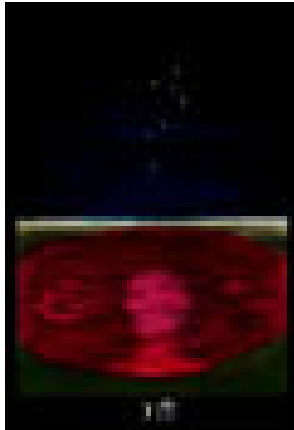


CARD: VI of PENTACLES

Simm Text: "The beast brings down a starless night and withdraws. You see briefly, the face of a woman, wracked with laughter, mocking your very essence. She too is now gone into the black that gnaws at your astral bones. This is the sphere of hidden knowledge. The blood that continues to gush, has formed a glowing red pool."

Symbolism: Self-explanatory I feel. In a literal context: The Initiate has been unexpectedly savaged after being seduced – and now stands on a moonless moor, blood and guts gushing from his body, the Beast now disinterested, an apparition mocking his pain and plight, he feels somewhat

helpless against the forces within the story. He throws up his hands in shock at this treatment and betrayal but all he can do is bleed. In an esoteric context: The Initiate has touched the shadow-self within himself and been eviscerated by it's nature. Yet the destruction wreaked upon the Initiate is valuable alchemy, and s/he must learn to bleed if Wisdom is to cease her mocking laughter at their pseudo-invincibility, the unwillingness to be torn limb from limb by chaos to re-order.



CARD: VII of PENTACLES

Simm Text: "Scry now, into the pool. It will show you secrets of what you are, of what you want to be, and what you can be. Keep this information clear, in your mind. You will need it later. The thick liquid stirs... look... Look into the pool you filthy regenerates!"

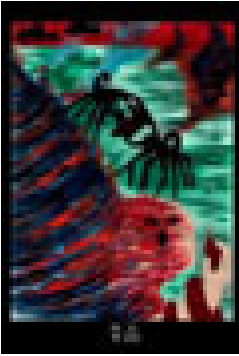
Symbolism: A night sky in which the constellation of Serpens can be seen. (I chose the starry snake to here represent Transcendence and Knowledge). The Initiate is made to feel like they are looking into a pool at the image of a reflection cast onto its surface. The alchemical symbols of the Unconscious and the Self are formed in the pool – the calculation that takes place by the Initiate leads to the conclusion that he represents the missing Ego. The pool has the added advantage of depicting the reflection in the pool looking outward at the Initiate as well as the Initiate looking inward at the reflection. An atmosphere of inward and outward isolation and contemplation is intended.



~The Sphere of Mercury~

CARD: II of WANDS

Simm Text: "...WITH A BLAST, OF MY TRUMPET! I HEAL, YOUR WOUNDS! Before you, the yellow Sigil of Mercury. Touch it.



Symbolism: see II of Pentacles.

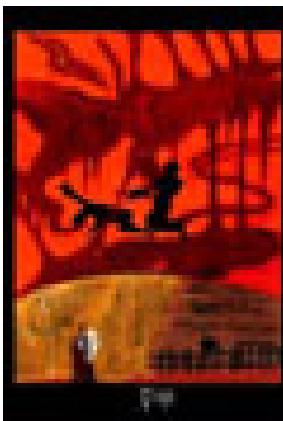
CARD: III of WANDS

Simm Text: "Armed with the knowledge extracted from the pool, you are now entering the Dark Sphere of Mercury. This is a desolate place. Heath blasted by fiery tempest, scorpions eating charred animal. See, how the dismembered are scattered to the

bitter winds!"

Symbolism: A red snake is wrapped around the arm of the Initiate. The snake represents the Knowledge extracted from the pool in Luna. This is a desolate place – fiery tempests whirl and churn on the scorched landscape. Black Mountains hover in a blood-red sky. A figure in the foreground is being sucked violently into a whirling tempest. The figure is close to the Initiate; the blood from the dismemberment of its corpse almost seems as though as if it were the snake coiled around their forearm. The Initiate must now identify their involvement in the card – are they merely holding the snake and watching the corpse be torn into the tempest, or will they connect the arm to the corpse and be dragged in with it? The Initiates proximity to the tempest creates an unnerving immediacy, the instinct of self-preservation. Even after the Initiate deals with this immediate confrontation, the horror is amplified. Two spindly-legged scorpions feed on something in the mid-ground – and even if the Initiate escaped the whirling tempest – he now faces survival in a strange, stark, and dangerous wilderness. The image of the card offers no respite for the weary traveller. For even if they evade the giant scorpions, a

journey further into the desert land choked with the acrid blue smoke of distant fires and the menace of hovering black mountains in a blood-red sky indicates that this is not a logical nor a fair place. There is only madness and despair here.



CARD: IV of WANDS

Simm Text: "The air congeals and chokes. Farewell happy fields! Hail horrors! Hail! This is the Sphere of

Transformation. But do not tremble in the face of a breeze that would dismantle your features. Instead, be indulgent, remember all that you saw in the bloody pool, remember your deepest desires."

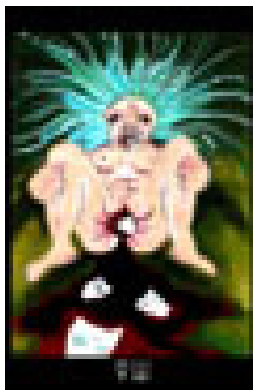
Symbolism: The air literally congeals and chokes the silhouette of two figures who fall gasping just beyond another pool of blood, intended to remind the Initiate of the role of the pool. While below, an old man makes his way from golden fields of bountiful harvest to a field of dark untilld soil where a Raven sits perched on a decrepit fence post. The path that runs parallel to the fields on which the old man walks does not depict a similar opposition when the fields divide and stays unchanged. (The black and orange coloured depiction mimics the relief on Greek-style pottery and urns – a reference to Western Destiny.)

CARD: V of WANDS



Simm Text: "Before you now is a black inverted pentagram. This, is the womb of Mercury, the Eye of Satan. This, is the Gateway of Transformation. The pentagram will begin to move closer... "

Symbolism: The Eye of Satan/Womb of Mercury has been represented within this card by constructing a pentagram within a framework of septenary dimensions. I designed it by a mathematical formula using multiples of seven – the card measures 98mm in width and 147mm in height, and the image of the card was designed using measurements of 7mm, 14mm, 21mm, and 28mm. The intention is to arouse the subconscious of individuals by using such cosmic patterns as these without their knowledge – since it may be possible such patterns formed by natural mathematical energies have a disturbing effect on unconscious or conscious spatial dimension.

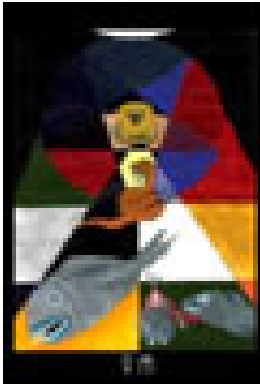


CARD: VI of WANDS

Simm Text: "you will feel the fear and sensuality of metamorphosis, your form cracking, shedding and mutating, as it takes on the attributes, scryed from the previous Sphere."

Symbolism: The female figure lies prone on her back, clutching the skin of her legs so hard her knuckles are white. Sensuality is depicted by the overt sexual nature of her gaping vagina, the act of birth, and the white fluid seeping from the side of her twisted mouth. Fear, by the wild whipping of her hair as if a savage wind were present, the tortured features of her face, and the copious flow of blood flowing from her womb.

The white porcelain masks with crystal blue eyes represent metamorphosis. The Form "cracking, shedding, and mutating": giving birth to attributes or 'faces'. This horrific archetype is at once startling and surreal, a confrontation for the Initiate. A composite of the blood, horror, and suffering necessary to give life to Life.



CARD: VII of WANDS

Simm Text: "Transformation, will be complete, when you pass through the pentagram, and emerge on the thresh-hold of the next Sphere, as that, which you desire to be. Only intense lust for this outcome will pull you through. Passivity will render you as useless ash, cast, into the pit, of a particular nameless horror. But hark! The pentagram grates forth. TRANSFORMMMMM!"

Symbolism: The intended meaning of the card is Two-fold. On the one hand it represents the Initiate (as a Serpent) on the threshold of the next Sphere. On the other side of the pentagram, is a Lion, representing the desire and intense lust that will pull the Initiate through. Behind the Serpent are three dead and decaying fish, symbolic of passivity, the useless ash of the Nazarene – itself a pit for a nameless horror. Also contained within the card are the symbols and related colours of the Tradition for the unconscious, ego and self-aspects of the seven Dark Spheres.



~The Sphere of Venus~

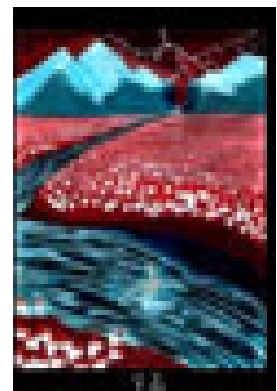
CARD: II of CHALICES

Simm Text: "...before you, is the green Sigil of Venus. Touch it."

Symbolism: see II of Pentacles.

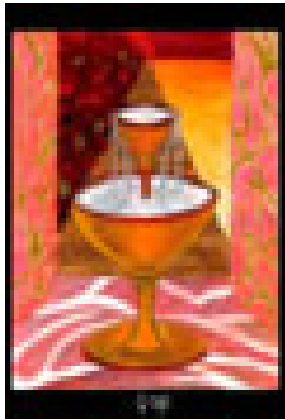
CARD: III of CHALICES

Simm Text: "Transformed, you are now entering the third Dark Sphere. You are standing up to your waist, in a



freezing river. The torrid waters rushing through a valley, of white, lilies.”

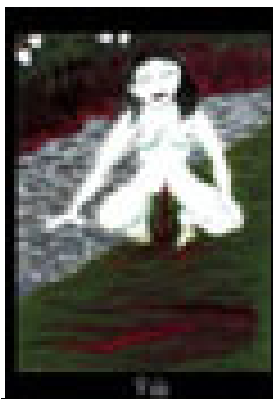
Symbolism: A literal depiction of the text.



CARD: IV of CHALICES

Simm Text: “ In fruitful groves and barren plains, the empty shall drink, and the drunk, shall be empty. What passion is this, that tears the sky with storms of blood and black flame?”

Symbolism: The fruitful groves are depicted on the left-hand side of the path, the barren plains on the right (a personal commentary on the efficacy of LHP and RHP magickal paths). A sun-golden chalice doubles as a fountain indicating a literal source for the Initiate to drink from, yet the esoteric meanings contained within the card, entice them toward destruction. A golden path may appear to them, interpretation of the card within this energy follows. The golden path may be transcended, and seen as the symbol of the Illuminatus, an evil eye at the crest of a pyramid – or even two, interpretation of the card within this energy follows. In these cases, the drunk shall be empty. An Initiate may transcend these however, and focus on the source from whence he drinks – the Chalice. And now as an empty vessel, he shall be drunk. For within the fountain lies the heart of the card, concealed within the flowing water, a symbol of formation – plateau – disintegration, and thus reflected in the water, the journey the Initiate took to arrive at this insight. The peach-pink marble columns with gold veins are phallic in nature, designed to balance the energies of the Chalice. The sky is wet above the barren plains, represented by the storm of blood. And above the verdant grove the sky is dry and rent with fire – the contrast of opposites. Neither of which, used alone, will help the Initiate discover what secret lies within the waters of the Chalice. As it is with Love. As it is with Ecstasy.

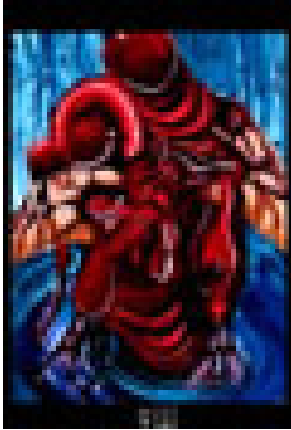


CARD: V of CHALICES

Simm Text: “This, is the Sphere, of Ecstasy, and Love. Facing you, further up the river, is a naked woman... corpse-white skin, and long black hair. She crouches astride

the river and menstruates into the water. The blood forms itself into a human figure floating beneath the surface."

Symbolism: A literal depiction of the text.



CARD: VI of CHALICES

Simm Text: "With your hands, begin to massage the blood into your ideal lover, fashioning every part of it according to your cerebral and animalistic desires."

Symbolism: A literal depiction of the text – animal and cerebral desires represented by bloody female and male genitalia formed within the writhing sculpted mass. The wilder brush strokes depart from the careful artistry previously employed – now passionate and chaotic. The water spirals into a rent through which a starry black sky can be seen, from which the blood of the acausal is being symbolically extracted and prescenced via the release of unrestrained passion and limitless desire.

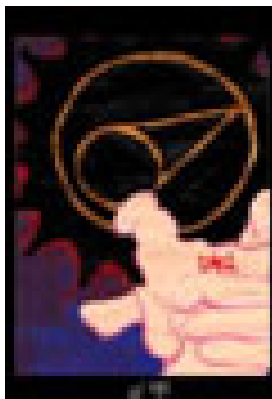


CARD: VII of CHALICES

Simm Text: "Now... take your lover by the hands. Come! Fill the flowing bowl, and consummate into the waters 'neath the raging sky... drink now, your fill of love... and more."

Symbolism: The ambiguous nature of passion as both creation and destruction. A male figure stands over the naked sculpted Lover. With one hand he tenderly runs a finger down her face stroking her cheek. With the other he grips her throat and chokes her. She is being pushed down into the river, representative of being swallowed by Passion. The two figures are concealed down on the bank of the river by an almost oppressive bank of lilies (death). The male figure performs his ambiguous acts of passion simultaneously, hidden away in the shadows. Yet all around them the landscape is lit with forks of lightening and on the distant horizon loom stormy skies. As above, so below – the stormy skies and lightening consume the skies, the rushing rising waters of the cold river consume the land, and the two figures in the throes of passion, consume each other.

~The Sphere of Sol~



CARD: II of SWORDS

Simm Text: "...with your lover, by your side, I put before you, the gold Sigil of the Sun. Touch it."

Symbolism: See II of Pentacles. The 'lover by your side' is represented by a feminine hand rising from below to grip the wrist of the Initiate. I intended to shape the grip to look as though the Initiate is engaged in sexual activity and being pulled downward to continue the passion and also to indicate the Initiate now accompanied by a companion.



CARD: III of SWORDS

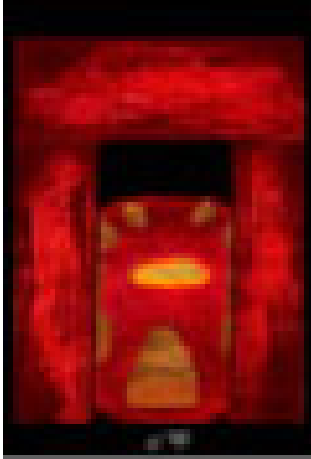
Simm Text: "You are now entering the Dark Sphere of Sol. The swords, that cast their shadow, over hateful paradise... draw back, to reveal mountain ranges, majestic against a sky, of flame."

Symbolism: "The swords that cast their shadow over hateful paradise" are here represented by twin crucifix. Envisaging the Nazarene distortion lifting from the Initiate i.e. the swords drawing back – I interpreted hateful paradise in two ways.

The illusion of the Nazarene world where the promise of belief in the Nazarene matrix is inculcated as Paradise, is lifted, and drawn back from the Initiate via the presence of the Sinister.

Paradise is a place within the realm of the Sinister, but contrary to a paradise wherein the paradigm is a peaceful Nazarene sanctuary the Sinister Paradise is a paradigm where eternally grazing, contented, is hateful, destructive and insidious – and more like a sort of Sinister 'Hell'.

Hateful paradise is obscured by two swords, two white crucifix representing the distortion of the Nazarene over the Sinister by casting a shadow over the Septenary rose. The Initiate discovers the paradigm of hateful paradise by following the Septenary Way (represented by the Tree of Wyrð in the form of a 'Philosophers Stone' or beautiful flower). The meaning of a hateful paradise is revealed to the Initiate where paradise means yet another mountain to scale.



CARD: IV of SWORDS

Simm Text: "You are standing on the edge of a circle made by nine sacrificial stones. Here, there is a thick darkness weaved by the unsated frog and contained by the mountains. Those roaring obscurers of that which lies beyond! Illuminated by the glow of putrefaction, the corpse of your former self, discarded during transformation, lies in the circles center."

Symbolism: A literal depiction of the text.



CARD: V of SWORDS

Simm Text: "Witness the repulsive entities that violate and mutilate your corpse! This sacred shell, is now the prey of every necrophiliac and cannibal! It seems initially, that they are performing gross obscenities for pleasure, but, look closer. The corpse is delicately gutted, and from the bones extracted, these creatures are constructing a tower, that rises far above the mountain peaks."

Symbolism: A literal depiction of the text. However to give the card a surreal dynamic I removed the imagery of the repulsive entities that dismember the Initiates corpse, leaving the black void that surrounds it suggesting the presence of the entities – but leaving it to the Initiates imagination to form them.

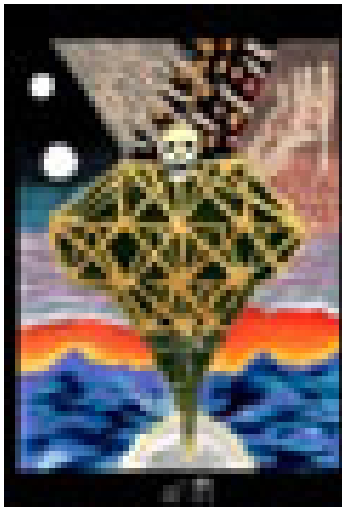


CARD: VI of SWORDS

Simm Text: "Their work finished, they withdraw, bowing to your superiority and divine disposition. They light a protective circle of fire around the stones. This, is the

Sphere, of Vision, Understanding, and Prophecy. Accompanied by your lover, climb the bloody bones to the top.”

Symbolism: The Initiate holds the hand of his lover and prepares to climb the tower. A starry abyss is visible through the torn flesh of the Initiate. I chose the starry night sky to represent Vision, Understanding, and Prophecy within and without the Initiate – the starry night sky having been a gateway to all these Arts for Aeons. It also symbolizes the causal and a-causal forming a nexion.



CARD: VII of SWORDS

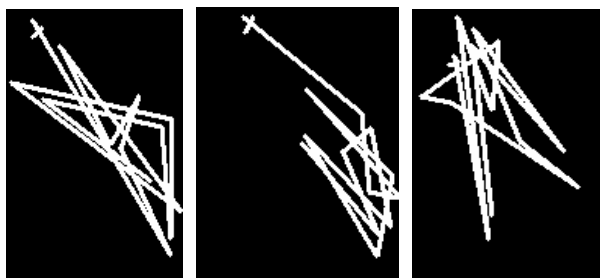
Simm Text: “Here, you will see your kingdom, surrounding, stretching out far into the solar fire, of increase. See your temples! Your riches! Your works! All in progress... and contemplate all that you have now, and all, that you hope to achieve in your journey so far, as a dark messiah. Take pleasure, for you can make anything, simple...”

Symbolism: The Initiate, having been involved quite heavily in the cards throughout the journey of the Minor Arcana – intuitively senses he is not involved in this card – there is no foreground where he can stand and participate – the tower represents a Vision, splendour, a promise, and nothing more. The ‘temples’ are represented by planets. The setting or rising sun of Sol indicates only a promise, unless the Initiate strives to become involved within the Life of the card, to reveal the sun hidden behind mountains and cloud – symbolic of the obscurities and challenges that must be overcome to reach these heights. The ‘riches’ are represented as the powerful imagery of hundreds of arms in salute at a Nazi Rally – the exoteric nature of National Socialism depicted as more valuable than gold. The ‘works in progress’ depicted as the mass of individuals, a sea of resources the Initiate has at his disposal to manipulate and mould into whatever he desires. The ignominious nature of the dross symbolized by the giant hand of a God letting people fall through his fingers like sand, to their deaths.

- Tnepres Ra 115eh -

[It should be apparent that Minoris comprises only one suggestion of the meanings within the Cards – for along side my own interpretations of the Rite, there runs parallel the original alchemical process of the Self-Immolation Rite

envisaged by CB which is apt to be interpreted differently by each individual. I have tried merely to express images that evoke the feeling of the Rite and memory of its spoken word.]



AEONISY

Note: Aeonisy is intended as an experimental expansion for the Sinister Tarot using the concept of Aeonics.

I - Terminology

The Septenary style of the Naos Deck is a re-presentation of the Tarot and thus calls for a new terminology to accurately convey the appropriate Sinister Ethos. Some changes have therefore been made to the terms historically used.

(a)– Court Cards

The term “Court Cards” is an out-moded and out-dated reference conjuring a stale aristocratic association that cannot and does not encompass the Sinister Ethos or the Aeonic energies incorporated within the Naos Deck. Since these sixteen cards are representative of roles the Initiate may find him or herself in, the section of sixteen Court Cards known by Sinister Tradition as Magus, Mousa, Maiden and Warrior have been re-termed as the plural – Muse:

Muse (myz)

n.

Greek Mythology. Any of the nine daughters of Mnemosyne and Zeus, each of

whom presided over a different art or science.

2. muse

- a. A guiding spirit.
- b. A source of inspiration.

3. muse A poet.

(b) – Suits

Regarding the Minor Arcana: the term 'Suite' is inappropriate for this particular Tarot because the 'weapons' (i.e. the card five of pentacles traditionally has five 'weapons' or five pentacle symbols) do not appear in increasing numbers within the Naos Deck. Instead the increase is marked by depictions of a process of internal/external alchemy – taken from the musick of the Self-Immolation Rite. Thus, the eleven small-cards 2-7 in each Dark Sphere should be considered as an Enclave.

En-clave (nklv, n-)

n.

1. A country or part of a country lying wholly within the boundaries of another.

A distinctly bounded area enclosed within a larger unit: ethnic enclaves in a large city.

The new terminology departs from a stagnant usage of Royalty prevalent in Qabalistic-style tarot and restores a vibrant numinosity of archetypal energies. These changes in the terminology also help separate the Sinister 'formula' based on Seven spheres as fundamentally distinct to the Magian. While the Naos Deck follows the associations in Naos and Fenrir for the traditional images of the Magus and other Muse i.e. Magus = wisdom, blue, mountains, wolf etc etc. It was felt that more could be presented in the cards than just these attributes, and an experimental dynamic has also been incorporated – that of Aeonics.

II - Introducing Aeonic Imagery

The attempt has been made to imbue the Muse with unique associations to the process of Aeonics – at least insofar as I Initiate Ra have understood the processes. Via the three Alchemical Elements of Mercury, Salt, Sulphur, and a

new fourth alchemical process termed "Aemalgam" (a combination of the first three) – there is a re-presentation of Aeonic forces/energies. Each respective alchemical element has a corresponding Aeonic force/energy – and these Aeonic force/energies I have termed: Formative, Plateau, Disintegrative and Flux. I believe these terms are helpful apprehensions of the energies because these terms do not denote a linear flow or a strictly causal one – of time or space, and help an individual to see how these forces/energies operate on, in, around, etc and beyond the individual.

Each of the four Dark Spheres of the Minor Arcana is presided over by one particular type of Muse. Luna for example is presided over by the Mousa, Sol by the Warrior, and so on. Each four Muse in any one enclave tell a story using one of the Sinister Tarot themes of Wisdom, Fecundity, Strength or Overt Sexuality that is cyclical in nature, and uses four alchemical elements/aeonic processes. For example, for the Enclave of Luna the corresponding Muse is the four Mousa: one Mercurial/"Formative" Mousa, one Salt/"Plateau" Mousa, one Sulphurial/"Disintegrative" Mousa and one Aemalgam/"Flux" Mousa.

The traditional arrangement of one of each of the Muse presiding over each sphere differs in the Naos Deck for the purpose of expressing Aeonics. However, the images are versatile enough to allow for the Muse to be arranged vertically or horizontally to suit personal preference.

It is hoped the new dynamic will create alternate tangents within the spectrum of the Sinister Tarot – as well as impart some of the wider esoteric aspects of the Sinister Tradition.

PENTACLES	For/ Mousa	Plat/ Mousa	Dis/ Mousa	Flux/ Mousa
WANDS	For/ Magus	Plat/ Magus	Dis/ Magus	Flux/ Magus
CHALICES	For/ Maiden	Plat/ Maiden	Dis/ Maiden	Flux/ Maiden
SWORDS	For/ Warrior	Plat/ Warrior	Dis/ Warrior	Flux/ Warrior

The Naos Muse: viewed horizontally - a cyclic story told within the confines of one particular character. Viewed vertically - each of the four different Muse within one Alchemical/Aeonic process.

III - Notes on the Four Alchemical Stages

Associations made within the imagery of the Naos Deck to the alchemical elements are literal – for example in each Mercury card there are depictions of things and forces moving, flowing, beginning etc. The associations made to the

Aeonic processes are more subtle, i.e. the process is explicated/hinted at as an overall culmination of the depictions. The Formative for example, is not necessarily always and only a 'beginning' process. Such a particular formative may be the beginning of the 'end' process in some cases. The idea is to represent how the Aeonic process occurs by the manner in which the literal depictions go together to form a story that comes back around on itself: a Helix.

Mercury/Formative: The concept of the first Muse in any Enclave is an association to alchemical Mercury – to formative aspects. Mercury, also known as 'Quicksilver', gained the name by virtue of its property to flow quickly – and it is this flowing motion, symbolic of forces moving, forming, beginning to take shape, that Mercury is intended to represent.

Salt/Plateau: The concept of the second Muse in any Enclave is of Plateau or Salt. In an Exoteric sense: a solid, the latent potential of mercury become manifest. In an Esoteric sense: A stillness in the flow, essence congealed, whether in the form of an individual, a culture, a civilization or even an ideal.

Sulphur/Disintegrative: the concept of the third Muse in any Enclave is Sulphur. The essence that has become manifest ebbs or erodes away from its manifestation, and into another – an exchange of flow.

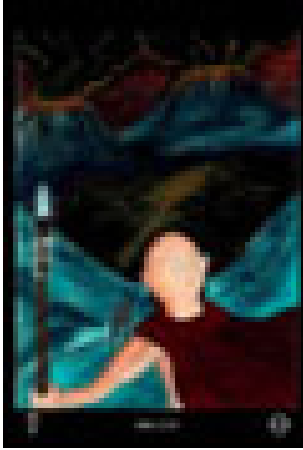
Aemalgam/Flux: the concept of the fourth muse in any Enclave is Aemalgam – (An amalgam of Aeonic energies) the combined process of the first three elements by which the three everchange, or flux i.e Essence's primal form – Chaos. Which may become Order where archetypal energies are concerned. Transcendence is extracted from the other processes – and forces begin again, but the transcendence is the reward for the journey undertaken, the polished gem hewn from the rough rock that allows forces to begin on another 'level'.

IV - Aeonisy

[The following notes are intended as guides to the symbolism I have used to express the 'feel' or nature of a particular element or Aeonic process. They relate the relative story of each Muse and attempt to expound the manner in which the Alchemical/Aeonic forces interact and move into and form from one another. They are not intended to be used as strict 'meanings' for the cards and should only be used to gain insight into the symbolism used. As with the Minor Arcana- the colours, forms and archetypes used in the Naos Court Cards have their own subjective paradigm. - Ra]

V – THE MUSE

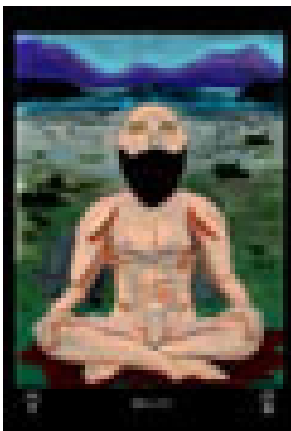
The Magus



Mercury/Formative

The Magus has just arrived from a long journey to the scene depicted in the card. The Wand he wields intuitively indicates a prop or a walking stick: something used to sustain his strength in hard times. His Staff/Wand bears Nine Rings and a Tetrahedron – one ring for each angle of latent potential – and a tetrahedron, timeless symbol of a glyph by which these potentials may course or be contained. A silver Wolf runs ahead of the Magus down into the green valleys of the new land toward a black Sea. Indication of a willingness to explore the unknown and to embrace the hidden angles: an exoteric force within/without and beyond the Magus that seeks to know and to grow and fulfil potential.

I chose the cloak as the intuitive symbol of the Magus's psyche. Stand two men side by side and give one a cloak – though the two men may be identical, the symbolic transformation is immediate. His cloak blows wildly in the wind. As with all Mercury cards there is the feeling of movement, of forces yet to solidify. The Black Sea doubles as yawning Water or Space – Where both the 'fire' from the Magus, and the fire from the magma of the volcanoes may collect. The mountains here are in their youth, spewing forth smoke and fire from their vulvic/womb like openings, indicating newness, birth, spirit, youth, – attributes of the land shared by the Magus and also representative of Nexions forming on the causal plane from the Acausal 'Sea'.



Salt/Plateau

The Magus sits in a contemplative position in the foreground. His cloak lies still underneath him symbolic that the energies in the Magus's life have come to a zenith or many zeniths – a plateau. As with all Salt cards the overall impression given is of stillness, of solid manifestation. A Wolf lies sleeping behind him. He has no need for it to be awake, either for protection or companionship. His latent potential has manifest – from experience of the unknown he has drawn knowledge, his knowledge has been tested by further experience – and the hungry wolf has been fed – and fed well. A city in the desert lies nestled at the foot of mountains in the far

distance. The magus has laboured to achieve and he has achieved – the city is his. From an individual has come a culture. But there is no longer need for him to be present to keep his civilization running smoothly – it has become self-sustainable. As has he. He is at the height of his power - on the threshold of realising he does not need the city nor does the city need him. In the formative stages he was a sunrise, now he is like the Sun in a midday sky, at its height, its mid-point and full glory – from this point he can only descend.



Sulphur/Disintegrative

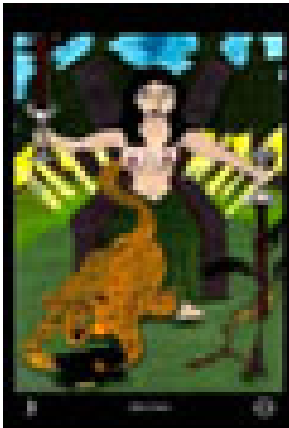
The outward manifestations of the Magus have begun to Disintegrate. His Wolf has become skinny and malnourished. His cloak is now tattered and torn. His energy seems spent, his worldly concerns abandoned. His staff still proud and defiant is untouched – it has stood the test of time. He holds it upright still. The lay of the land, the Mountains mimic his personal ascent and descent. In the Formative the mountains billowed flame and molten magma, in the Plateau the mountains had become sandy giants in the desert, now the Magus sits at the foot of white cliffs (Albion) being slowly eroded by the waves of the hungry Sea (Acausal). He appears resigned to his fate. While he looks down, the wand points up – always there is balance with the Magus, even in Death. And he awaits Disintegration/Death with an almost calm hope or sadness that only comes from living a full life.



Aemalgam/Flux

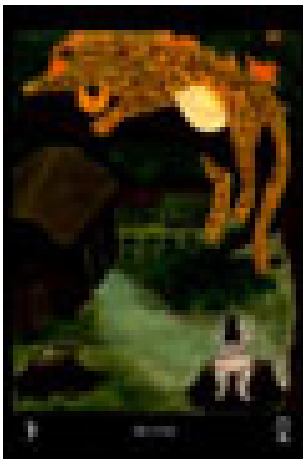
The Magus strips off his cloak, casts away his wand discarding external manifestations and goes where the Wolf cannot follow: on a higher journey - into the Abyss, the Acausal: the Unmapped Consciousness. He arrived in the first card from a long journey it is subjective whence from – and now he repeats the Cycle of formative, plateau, disintegrative by Flux. On a higher level than he previously experienced – he is now touching the skies by walking into the Sea. Rationally he may drown – symbolically he has transcended. The journey begins anew, but with a new understanding – that of Wisdom.

The Mousa



Mercury/Formative

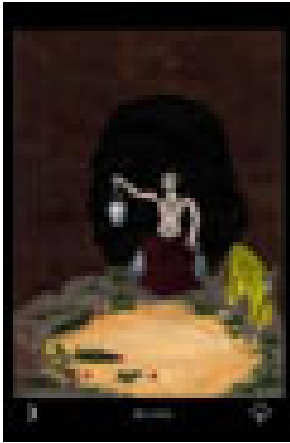
The Mousa acts as a channel (or nexion) receiving from the acausal and pouring it into the causal. The 'chalices' she holds are ambiguous. When seen as holding silver chalices filling and emptying with wine the Mousa represents potential, flow, creativity, fertility and nurturance. Yet she may also be seen as embodying the destructive, warlike, bitter, vengeful, aspects of Baphomet if the chalices are viewed as handles and the red liquid rivers as the blades of swords. The Mousa of Mercury is also Spring/or Growth. Her blood/wine nurtures a young Yew Sapling tree, a symbol which I have chosen to represent extreme longevity, even immortality – the life of such trees is a gradual increase which may span even two thousand years, and in effect, an Aeon. The Leopard represents the Feminine, the hunter, guile, cunning, speed, camouflage, stealth, primitive instinct, youth and the passion of life to defy death; and thus toys with death (i.e. a raven) in the foreground. The Leopard represents aspects of the Mousa over which she has control and dominates – yet the execution of such aspects are mostly intellectual formative feminine qualities in their youth, leashed in their fury and passion and contained in their effect/domain on earth. Indicated by the leopard as an extension of her right foot.



Salt/Plateau

The Mousa has matured, and likewise her throne on Earth with its verdant garden, tidy dwelling and orderly way of life with all basic needs, physical, sexual and emotional met – reflects a synchronous inner balance of her feminine power on an outward plane. Truly the Mother of the Earth has nurtured her potential to its plateau. The Leopard is pregnant, and the Yew tree has grown tall hardy and strong; (it now has green-cones upon its leaves, indicating the seasonal change into Summer/ or Fullness. These two images represent a union of female and male principles/energies within and without.

Sulphur/Disintegrative



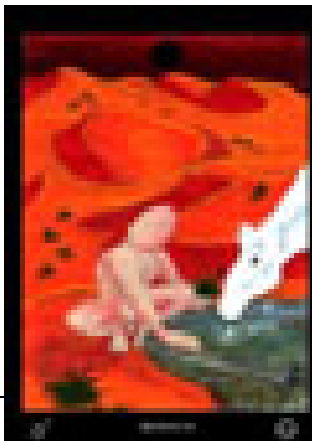
The Mousa as Baphomet in her Traditional archetypal representation holding the severed head of the sacrificial King. The season has turned to Autumn/ Decay, and fallen boughs of the Yew can be seen scattered on the ground now with Autumns red aril. The Leopard has been skun, the Lover has been slaughtered – a maturity demonstrated by the Mousa that she does not love anything so much she can never see it die. She undersands that nature takes life seemingly without favour for her servants, that Death comes to all so that life may begin anew. The robe chosen is a red dress with a white sash – the attire for the Priestess in the Ceremony of Recalling. The Mousa sits in a cave, a womb, representing the paradox of death inside of life.



Aemalgam/Flux

Birth: The Leopard skin/pelt has been used to furnish the stone floor of the cave where the Mousa's baby will be born. The leopard cub is encircled with an ouroboros formed by the tail of the leopard pelt. It has been sacrificed for a greater good – and it too had given birth to a new cub, a new cycle wherein the Passion of life is the same, merely present in another body, another form. Outside the season has turned to Winter/Death. The Yew is covered in snow and ice. The moment is frozen in time – Death's shadow looms over life in the womb in the form of a Raven. Nature may be

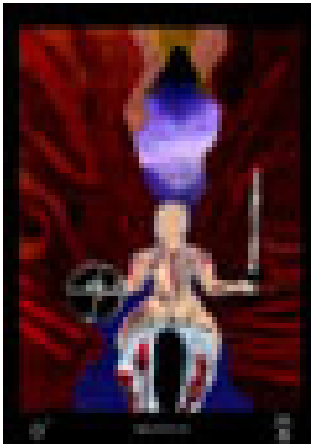
cruel or Nature may be kind, but the Mousa is the balance: prepared and accepting of her symbiosis with Nature, working all outcomes both sorrowful and joyful into the helix of life by renewing all resources – the blood of the old for the soil of the new. This cycle of sacred union will be passed to her offspring – just like the eternally changing seasons fulfill their grander cycle, her Yew will join the large row of Yews in Mercury, a testament to the cycle of sacred and revered union with the Cosmos.



The Warrior

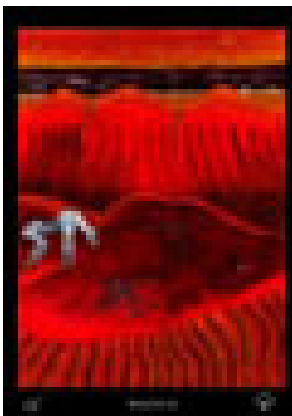
Mercury/Formative

The journey of the Warrior begins with finding a sword. The naked man squatting beside an oasis in the desert is reaching for a sword lying beneath the cool blue waters. In other words, without words, he is reaching for his Destiny as a Warrior. His horse, which I have envisioned both as a literal steed and the symbolic chariot of ideas and thought processes that carry a man to greatness – drinks from the cool waters, a symbolic manifestation of life receiving power from the Acausal. The desert is a dry sea. Its sandy dunes undulate like waves – yet represent the greatness of the Acausal only in potential. Thus his gesture of reaching for the sword is formative – an archetype preceding greatness as a warrior.



Salt/Plateau

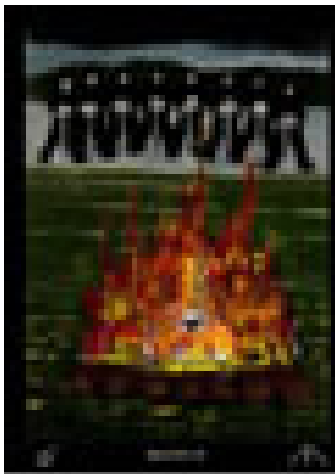
The naked man wields a shield emblazoned with an Eagle and a Cosmic Wheel in his left hand and holds a sword in his right. He has grown up – no longer the innocent hopeful reaching for his destiny, but a mighty champion who has set about carving it out. He sits proudly astride his horse though he is clearly covered with deep but bloodless wounds. Why is he bloodless? Because he is an archetype – an immortal image that cannot bleed or be wounded. Only the chariot that carries such an archetype will bear the brunt of any battle which is why the Horse bleeds profusely – yet, carries his master as heroically as if he were not injured at all (Ideology). The hostility of the vast desert sands has been conquered by the Warrior who returns from battle, master of his terrain, to the protection, the womb of a cavern in between rocky desert canyons. He is at the Plateau of his journey – he has been tested, forged in the fires of war and emerged a god.



Sulphur/Disintegrative

The Warrior has been challenged – his absolute power has disintegrated. His Kingdom, his sword, his dignity all hang in the balance. He finds himself in the desert once more, this time near death, his skin parched and cracked from the relentless ferocity of the burning sun. Indeed on the surface he seems to have lost his former glory and is now reduced to a shadow of his former self. The skeleton of an Eagle lies in the hot sands, and his sword now lies half-buried in them too. He is at his last breath – it seems he has made deliberately for the sea but the futility depicted by his circumstances suggests he will never make it. His Horse stands by, loyal to the last, but now

skinny and starving to death. But even though he has lost all his former glories, his kingdom, his sword and his well-muscled fighting body during his sojourn in the harsh desert, he is not divested of his essence as a Warrior. Though the flesh has fallen from the carcass of his cause (Eagle) leaving only bare bones behind – whilst starved with hunger, maddened by pain, exhausted, spent and no longer able to go on he does not prolong his life by taking that of the horse for liquids, meat etc. Instead he beckons it to go, to leave him to die; for it has been a mythical steed, and its honour is as great as any of his. He turns the Chariot loose to make its own way without him – rather than devour it to save his own life. In this way, the Warrior dies proudly and with his honour intact.



Aemalgam/Flux

The Warrior has died. But he has been found by brothers-in-arms. His deeds were important enough to warrant a relentless search of the desert to find him – his example as a warrior mighty enough to bring other men to his aid even after death to give him the traditional warriors send off. His body is consigned to flames on a pyre cast out to sea. His sword accompanies him so that he will be able to go on fighting bravely in the next world that awaits him. He will be remembered for all time by his heroic and outstanding elan – by his brothers. And in time, his greatness, remembered in tales and songs, will inspire the next potential champion to pick up the sword. Thus he has perpetuated Flux.

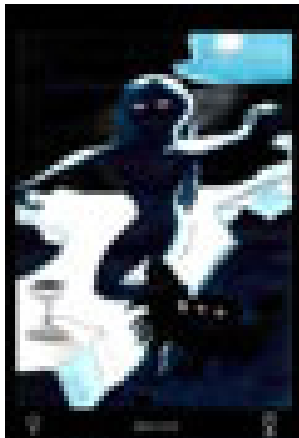
The Maiden

Mercury/Formative



The Maiden cards are more gradual than those of the masculine principle and are represented in four initiatory stages: Submission, Awakening, Transcendence and Sacred Marriage. In the first Maiden card, there is a waterfall flowing into a whirlpool – again symbolizing the formative aspect of alchemical Mercury. Both waterfall and whirlpool are formed by blood. On top of the waterfall – the maiden stands spread-legged and open-armed like a star, menstruating into the water, creating flow. Halfway down the waterfall another maiden is diving, her legs and arms together, but bent in such a way as to resemble a vagina: free-falling

into the powers that be. And in the whirlpool, only her upraised legs protruding from its core, the third maiden, finally submitting to the creative forces Nature has over her. From a rocky out-cropping an Owl sits perched on a branch watching this triple procession as it is just occurring – seeds planted yet to germinate.



Salt/Plateau

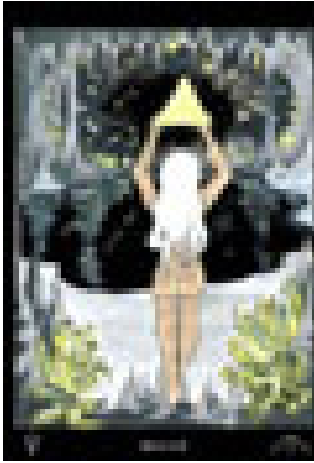
The Maiden after submitting – no longer fighting her place in nature, no longer trying to live by the masculine ideal but her own feminine completeness. Wine – associated with aphrodesia, with bacchuss, with orgies and thus inhibition, liberty, abandonment, lust, flesh, life, freedom. She dances – dancing was said by Nietzsche to be the most wonderful freedom a human can ever have. Dancing for a long time was considered evil by the Nazarene – an affrontation. She no longer fights against herself, but accepts her 'fate' with grace and love – she is free of the chains of cultural conditioning. The owl, swooping on the mouse – the greater power of Earth triumphing over the lesser trivial influences of transient forms. Destruction of secrets, eradication of those things that cause harm and sickness - holocaust.



Sulphur/Disintegrative

The landscape of Church Stretton in the United Kingdom. A significant area within the Tradition where I immediately envisaged a possible departure point for the long Black Pilgrimage. Two women pass each other on the slender path. One is returning from the rigorous and lonely journey which signifies her transcendence of her Initiatory processes – triumph, conqueror, fulfilment, survival, knowledge, enlightenment. The other is setting out to begin the arduous hike – a long journey at the end of which she hopes to find herself, embodying Hope. Love. Lust. Passion. Ambition. Striving. Struggle. Courage. Their meeting, and touching hands as they pass one another is symbolic of a deeper balance being achieved within the psyche – the disintegration of naivety and the emergence of the Individual.

Aemalgam/Flux

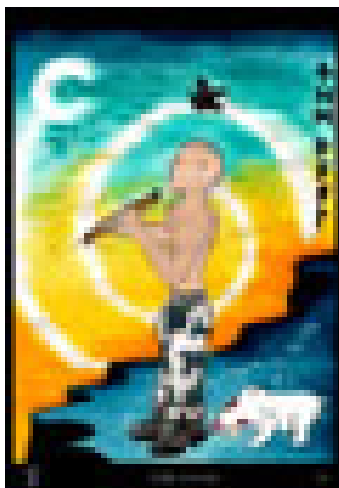
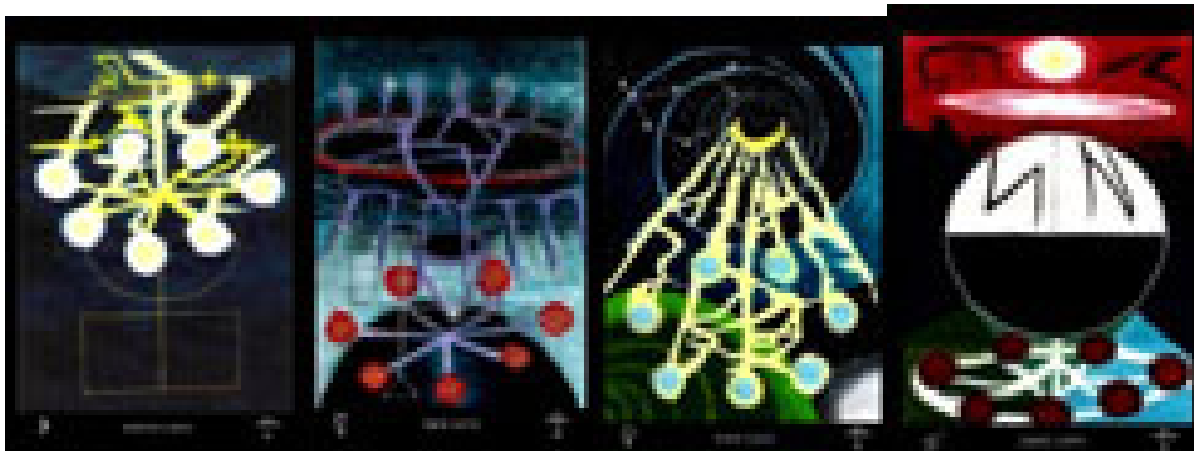
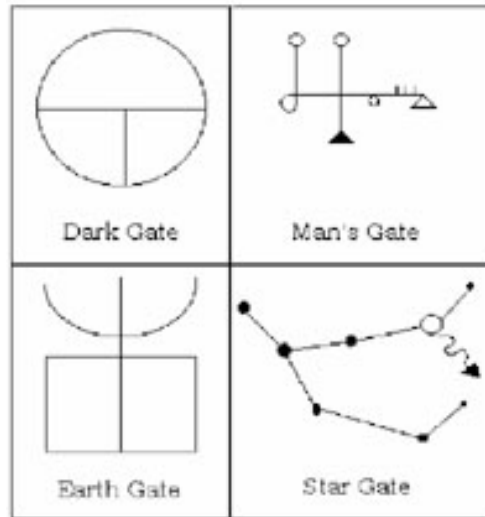


The Sacred Marriage: symbolized by the Priestess performing the Chthonic Rite – holding one half of the Gateway in her hand in the form of a crystal tetrahedron, and embodying the other half as herself, The Self. The Maiden now “Mistress of Earth” has developed Aeonie understanding. Timelessness. Solitude. Power. Direction. Wisdom. Complete control over sexual direction, manipulation, sensuality, the Erotic. The Maiden leaps into the whirlpool once again – this time with the understanding previously attained to know her role of being a mother to the earth as the earth was mother to her, synchronous union and flux with the cosmos.



Gates: A Note

Although there are colours, symbols and planets associated with the Gates, there really wasn't anything else much to go on regarding what they should depict. For the last two months I've been going to sleep listening to Eorthe Gaia, and sometimes Eorthe Atazoth. I toyed with the idea of having the four gate symbols set in different coloured backgrounds of 'outerspace'. Though this did seem rather empty to me and a waste of the causal-snapping potential of these particular cards. I therefore waited a while and before long the intuition came. It occurred to me that I had actually been listening to a gate via Eorthe, and inspiration soon followed. Each of my gates, is a depiction of the energies I imagine a ritual using each particular gate would generate. That is, an image of a causal ritual scene as if viewed in forms of energies and light.

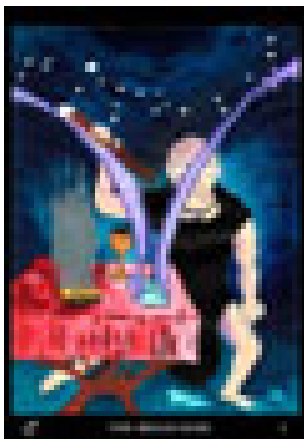


AN EXAMINATION OF THE SINISTER MAJOR ARCANA

0 The Fool

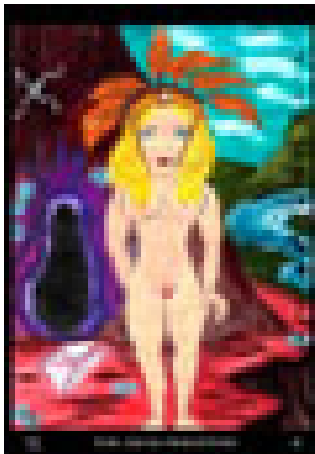
Already Fallen, The Aryan, is about to take the first step toward Redemption. My portrayal of the Skinhead (modelled after myself) symbolises the current predicament of the Western Tradition – A Spiritual Tradition that has descended from its pinnacle (The Third Reich) into the Physical bodies of broken men. The Khaki pants (the term 'camouflage' being invented during

WWII) are a corruption of the brightly-clad jester/fool using modern clothing and a symbol of the modern decadence that has befallen the once proud warriors of the West – whose secrets and lore have been subjected to decay and distortion. Although Waite depicted the attributions of the butterfly and the imminent step off the cliff in his Tarot, a concept that has characterized the 20th Century Fool showing the soul before the Fall, my own Fool shows the butterfly, the cliff and the flute as the first steps toward Redemption. The Fool plays the first note of a sinister concerto. The butterfly is the ascent from Grounding Physis, an emergence from the Dark horrors of the Moon, (the coil is a Serpent) whereby Spirit is returned to the fallen one and the Western Destiny renewed. I have shown the coil from the moon as joining the fool at the base of his skull, where the soul was widely believed to be seated.



1 The Magician

The sleight of hand disguise used by the persecuted in the times when magic was heresy is abandoned here in light of the freedom the 20th century affords us. The magickian then is not pulling rabbits from hats, or using trickery by hand, but openly performing unveiled powerful black magickal rites beneath the stars – consciously and freely directing his Will to effect the energies for change. In the ONA depictions he tramples flowers – perhaps a sign of disdain for the previous concealment of the death of this most potent of characters.



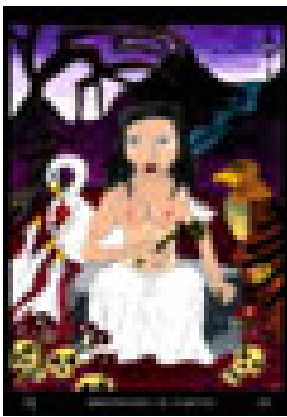
2 The High Priestess

Little is known of this character but that she was considered the highest of heresies to promulgate – and fierce wars from the Catholic Church were fought to suppress the ideals of the Gnostics that women should be allowed to seek ordainment to administer the sacrament. The 'Popess' was usually shown clothed and even the mere image of that could have you condemned to death, but in Naos depictions she is naked. It's likely that this is so because the ONA seeks to restore the freedom and equality afforded to women by Western Tradition and to simultaneously grind the heel into the old notion that women were inferior by affronting those who remember the connection between the two cards – perhaps even on an unconscious basis to supplant the former – by showing her naked. There is evidence that the four elements, plus a fifth; in the mountain and the rocky cave (womb-like) and suffused with a purple (purple being the colour associated with royalty), the symbol of fire by the tetrahedron*, water by the river that winds below in the valley, and the air pregnant with cirrus clouds (rain clouds) indicating growth,

life-giving force, and change. And the fifth element of flesh – thus a woman is not restricted in the way she makes herself powerful and rises to prominence as she was in the historical past – whereby the High Priestess was represented as a Mother or Head Nun or some such as one of the few ways to become powerful in her own right. The Luna headdress – reasserts and restores the feminine role as powerful, and in light of the Sinister Tradition, bequeaths a dark luminary or dark Popess.

* Intuitively, I drew the tetrahedron upside down. It forms a triangle, alchemical symbol for fire.

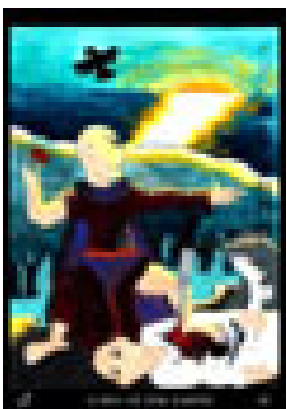
On the journey of self-transformation, once the Fool decides he wants the self-mastery to be a Magus, the Popess or High Priestess serves as his first teacher, representing the Inner Life and contemplative study of nature and the Mysteries.



3 Mistress of Earth

The Hazel Wand with the flower is taken from what developed from a mere detail on the end of the wand into an orb and sceptre, symbolic of Sovereignty over Earth – that the ONA use a plant, may be a comment on the organic nature of this sovereignty that is not expressed by the hard metal of a religious icon. In alchemical texts, the Swan pecking its own breast is symbolic of the Initiate/Initiation. The Empress or 'Mistress of Earth' is the pre-Christian Goddess - the fertility principle of the planet who feeds us all, delights us with flowers and fruit and

terrifies us when her mood swings, destroying our plans with heavy weather and plagues. Jupiter was often signified by an Eagle, as was lightning. The skulls with flowers growing through them are iconic of this dual nature.



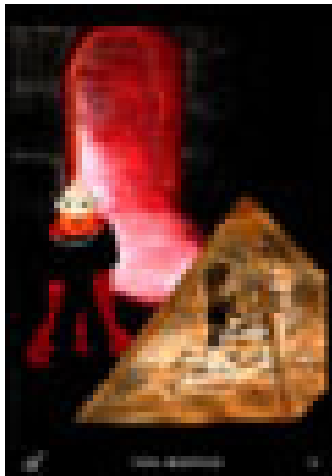
4 Lord of the Earth

About the only resemblance to traditional tarot is the use of the sun, the eagle, and the symbolic depiction of the soul's descent into matter. This is enough to surmise the departure of the Sinister Tarot from traditional depictions of the Emperor. The eagle, usually depicted on a shield (thus grounded) is shown freed from this and flying high beyond. My own mix of study and intuitive connection has yielded the following:

From Yiadry / Atu IV

“The Essence torn from the old flesh/vessel now brandished by a god of the elemental and the matrix of the elementary.”

“All that is Good in the heart forms a jewel of Splendor Solis, Cut from the vessel that has served as its depository for ‘riches’ (metaphor for spiritual/magical achievements) the Gold is taken and the Iron is left to rust. For all its worth as a useful tool, the human body is just an egg, an embryo of the phoenix; and from the ashes/corpse rises an identical creature in appearance to the body – yet the spirit incarnate in this new vessel betrays its sentience. Totemic counterparts symbolise transference from the chthonic/carnal existence of the primal atavism and a stripping away of the coarse fibres that bind together the animal flesh and its base subsistence into a creature winged and mercurial, a Pioneer of the Stars. A doppelganger that possesses others to fulfil greater Wyrð, with power over Time and Space, incarnate in a conscious nexion and the masculine counterpart to the High Priestess. Note also the four + 1 elements are present here too, Air, fire, water, and earth – associated with alchemy as a cube, thus the present elements mean mastery over the Cube. The Wolf is possibly used to set the Archetype in Pagan history predating Christianity and to counter-balance the Eagle’s Spirit with Earthy Flesh.



5 The Master

The Arch ‘may’ be a reference to the Star Game and its correspondence with the stage of the Master. In the Goldschmidt Tarot of the 15th Century a checked-floor appears now and again – and again in some 14th Century Tarots. In variations large numbers of Tarot players were shown playing cards on a checked floor or even under a checked archway. See for instance Christos Beest’ “Warrior of Chalice” where a checked floor or Star Game board is pictured. Freemasons played out their rituals on checked floors like this too. In the 18th Century two pillars appear behind the ‘Pope’ so the archway might also be reminiscent of two pillars – and within decks where these pillars occurred, the Pope was known as the Master of the Arcane. Court De Gebelin puts the Pope between these two pillars and servants at his feet. The two figures imprisoned within the tetrahedron may well be a sinister depiction of these servants. The two figures embracing to me, shows a mastery over sexual impulse and the flaws of the flesh – with the tetrahedron symbolising a containing, secret, Fire, the Master’s role being that of Heirophant who teaches the Mysteries and Secrets of nature as he seems to be doing for the two figures; teaching links between body and cosmos.



6 The Lovers

True to Sinister Apprehension, there is no Cupid to warn the man not to fall in love or lust with the woman, or vice versa, nor is there a fork in the road to offer the man a choice between virtue and vice. These being irrelevant moral choices in the Sinister, they have been done away with altogether with the man and woman simply joined in a pagan hand-fasting. The woman wears a crown of flowers on her head, a sign used to indicate that a second woman was not merely flirtatious competition – that has been carried over into this Atu using only a single woman. The two figures may well represent the High Priestess and the Lord of the Earth, or the Mistress of Earth and the Master. The Vortex of Energy that was symbolized beside Eve in some versions of the Tarot for the High Priestess was later changed into a snake around a tree. Because of the idea of union implicit in the Sinister Tradition, the Atu is not charged with its traditional moral lesson of choosing between the heart and the head. The snake around the stone is likely a similar reference to this vortex, which indicated Eve's fateful decision that would propel us into what we are now. The discarded garments are some kind of stripping away, possibly of the moral interpretations laid on this card. There is also an interesting symmetry in the fire in the centre of the glade, ringed by a circle of stones, and surrounded by a glade of trees. Perhaps there is one missing overt element, water, inherent in the symbolic Water of Life of Eve of the two joined masculine/feminine figures.



7 Azoth

Known traditionally as the Chariot and re-named Azoth by the Order, Atu VII bears only slight resemblance to the traditional tarot image. The image of the Chariot has been said to show androgyny – and this is also possible with Azoth – whose Grounding Physis (or Earth Based Energy) inherent in the Sphere of the Moon is depicted by the raw, aggressive wolf* and armed man, contrasted by the Starry Saturn whereby spirit rises from the censor held by the woman in white (Note added afterward: Jupiter? Perhaps the path from Luna, through Sol to Jupiter?). The abyss shown as a black starry orb is in the middle of the two figures that polarise one another, the female (luna) is strangely in the place of Saturn (male), and the male (solar) strangely in the place of Luna (female). This is further strength of the symbolic (sexual) union of combining opposites.

Azoth (AZOTh) forms the seventh atu of three sets of seven comprising the 21 Tarot Cards of the Major Arcana, and thus holds special significance as being one of three cards at the end of a tripartite series and would constitute a

'mini-Saturn' within the Tree of Wyrd microcosm of the Major Arcana - the other two being Hel (14) and Aeon (21).

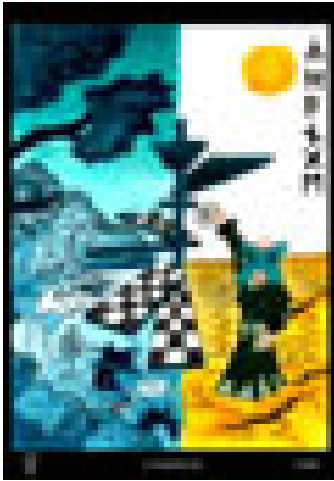
[Taken from Leivity.com - "The third important feature of the Hermetic language lies in the mobility of the hierarchy of terms. Any stage of the alchemical Work (and the stages themselves are connected hierarchically) can be divided into three sub-stages: beginning, middle and end. These three phases answer to three classes of terms possessing corresponding inner hierarchies and causal dependencies, one to the other. In other words, hierarchies of alchemical terms are of a dynamic character. For the reader's convenience here is a simple table which will somewhat clarify the above statement (hierarchy within the group is not shown):"

Beginning	→	Middle of the process	→	End
Mercury of the Philosophers Mercury		Our Mercury		Philosophic
Sulfur of the Philosophers		Our Sulfur		Philosophic Sulfur
Gold of the Philosophers		Our Gold		Philosophic Gold
Stone of the Philosophers		Our Stone		Philosopher's Stone
Etc.				

Further - also taken from Leivity.com - "Azoth (A/Alpha/Aleph Zed Omega Tau - 'the beginning and the end' of the Philosophers which has nothing in common with the chemical element N, for which this term was stolen") This card would then, be one of 'Flux' within my own Naos Tarot Narrative of formative, plateau, disintegrative, flux - Mercury, Salt, Sulphur together forming flux or what I would understand to be Azoth, a combination of the three, + a fourth energy or aspect. Azoth, is thus both the End of a Minor Cycle of Seven in the Major Arcana, yet the Beginning of a Major Cycle represented by the other two Atus Hel and Aeon in the full 21 Arcana. The Chariot, its wheels, rider, and symbolic impending Will are removed here, perhaps to disrupt the duality imposed on the traditional card of Danger indicated by the speed of the chariot and the reins by which the rider held it under control and restore to it its black magick imperative.

The Green dragon is alchemical - and it is interesting that it is deliberately faint. The use of the Green Dragon is mysterious to me. According to leivity, in one sense it means undetermined matter, or natural gold of the philosophers - in which case there is perhaps a pronounced heresy by the ONA toward this interpretation of the feeble nature of man, by showing the dragon as a faint remnant. Perhaps too it is the end result of the first seven card cycle, a kind of non-personal mercury. Frankly I know too little of alchemical symbolism to make a connection between it and the original depictions of the Chariot.

*Azoth is a dog-headed human, a person of desire that could become godlike if they worked on themselves. Note: A rising force.

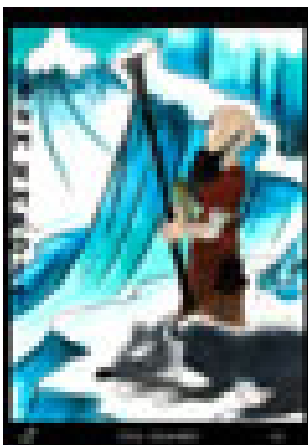


8 Change

Better known as Justice I again believe the moral implications have been removed to show the Sinister in this card and reflect a spurning of man-made Laws and causal knots in moral strings such as Justice. For seen in a very small personal scale, Justice is a confining attribute trapped in duality that champions virtue above vice – and this moral division is anathema to Satanism. Change however, might be a more accurate representation of the essence behind Justice – for there is no such thing, yet Change can be observed from the personal to the Aeonic scale and is beyond morality. Change is simply change, for better or for worse.

There are references in Traditional Tarot to a female figure being depicted in the Justice card holding an upright sword in the right hand, and a set of scales in the left hand, sometimes depicted as two pillars. The sense of this division has been faithfully repeated with the desert and the garden in an organic, natural manner rather than a staid institution like one. There is also mention in Tarot of Justice being blindfolded, and this may be why the woman in green is masked. The Star-Game is considered the highest achievement of the ONA magickal system as a comprehensive system for magickal possession and manipulation for change and the importance assigned to it is demonstrated by its placement here in the middle of the two worlds as the fulcrum by which Change may be brought about. (The Star-Game is also featured in Aeon).

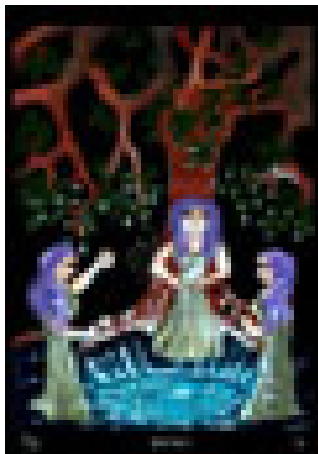
In my own Naos Tarot I mistakenly placed the butterfly on the verdant garden, not on the plain as expressed in Naos. The butterfly climbing out of the fallen star-game piece is itself a symbol of change albeit both symbols represent large and small change, but that it might represent organic change (occurring from the star-game) is a theme that is repeated by CB in his own Change Atu whereby a lady cradles a baby. The eyes of both share a deep (In my opinion - timeless) empathic bond – their two lives entwined together though worlds apart in age and experience by the currents of rebirth and death. (garden/desert)



9 The Hermit

The Hermit in Traditional Tarot was shown as a balding, brown-clothed monk or old man, sometimes with beard, holding a lantern, a crutch, and either stag or a serpent at his feet. Sometimes too, there was a

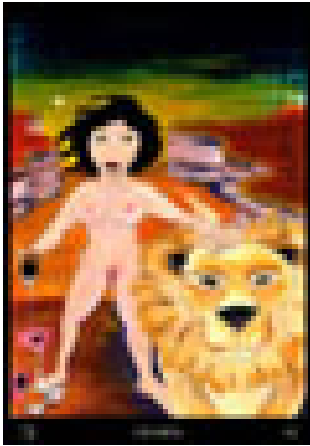
pillar behind the Hermit to warn not to take the Hermit's appearance as a sign of fragility or weakness, the plain dressed old man being one of the most powerful characters in the Arcanum. There was also sometimes a secret door or curtained archway, representing an Inner Sanctum where the Mysteries might be contemplated without interruption – this has been illustrated by the ONA by depicting the hermit high in the isolated snowy mountains on a ledge. Instead of a lantern or hourglass in the Traditional Tarot he holds a green crystal, a sign of the wisdom he will illuminate to those who can see through his humble brown garb, beyond the visage of the old man and to the Teacher beneath. A stag beneath his feet may be used similarly to the pillar in showing his hidden strength, but the serpent beneath his feet represented the hidden knowledge of the Kundalini. The wolf however is unique to ONA. It seems the mixing of animals and human forms in magickal and alchemical arts indicates incomplete development on the part of the magician. Wolves run in packs, and this one is shown here alone with the Hermit. The message is one of separation and isolation from ones kin and the world, a time when one ceases running with the pack. Or perhaps the same message of the stag or pillar is repeated via the wolf as a sign of strength. Whatever: the deep contemplation elicited here by the Hermit is in no doubt.



10 Wyrd

Known in Traditional Tarot as the Wheel, Wyrd has dispensed with the typical depiction of a wheel with four characters in favour of a more Sinister one that uses the three Norns or Fates, who stand around a bubbling pool (possibly the melting remains of the Traditional Wheel!) essaying time and the lives of mortals. There is reference in Tarot to a Dame Fortune, who was shown blindfolded near the Wheel and dished out luck blindly. In the ONA depiction a hooded figure stands behind the tree only partly shielding his face – perhaps he is only partly 'blindfolded' in light of the considerable power of prescience a magician can achieve to 'cheat' the Norns and eventually set ones own Wyrd altogether. Possibly these Sinister 'Fates' are waiting for Vindex. The first throws small glowing spheres, perhaps discarding them or adding them to the pool as some form of measurement – this action fits with the first Fate in Greek Mythology 'Clotho' who sat at her spindle spinning each thread of life. The second Sinister fate looks intently into a Tetrahedron, and would correlate with Lachesis who measures how much has been spun, and the third Sinister Fate – holds a snake coiled around her hand, perhaps in replacement of the shears that the Greek Fate, Atropos, most feared of Fates uses to cut short the thread of life. The descending force mentioned in the Wheel card was called Hyle and was symbolised by the qualities of a reptile suggestive of the unconscious, instinctive residue of our animal nature. The added dimension of Acausal Time is possibly the culprit cause behind some of the drastic changes

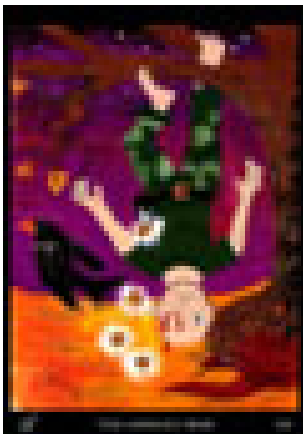
to the Traditional Depictions, on top of the ONA statement that the Sinister Tarot are 'Traditional Archetypes with a twist'.



11 Desire

From the Tarot Card, named Strength or Fortitude. This card differs only a little from the illustration of the original archetype which usually depicted a young woman and a lion together, with the impression that our former brute strength and animal nature had been brought under control and tamed by our subtle feminine self. The chalice that pours white drops onto the rocky ground brings forth flowers – further symbolism that the coarse will and animal does not need to be broken, but instead refined and brought to consciousness, so that all levels of creation, inner and outer, can work together

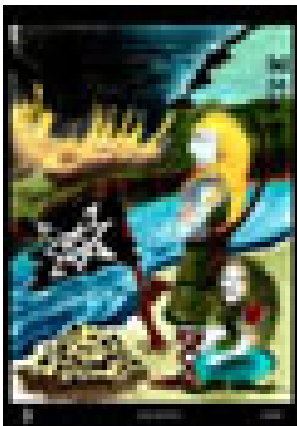
harmoniously. The Morning Star, possibly Venus, hangs low on the horizon in the distance, perhaps an allusion to the combination of the promethean spirit of Lucifer, and the fine, subtle qualities of Venus.



12 The Hanged Man

Crudely put - the Raven is Spirit, the Snake is Matter – and the Hanged Man is imprisoned between the two. Essentially, no matter how torturous or painful ones predicament (bleeding eye), sometimes one cannot independently change the situation one finds oneself in, and a stage of mediation and meditation is inevitable. To accept this stagnancy and wait for the hand of time to pass by is all that one can do, whilst planning for the stage yet to come when circumstances finally change.

Time seems to be represented in the ONA depictions of the tarot cards as small glowing spheres – this would make sense in the case of the Hanged Man – and would indicate that even the ONA, whose members struggle to overcome every obstacle in their path, accept that a time for waiting can be beneficial, and sometimes, necessary.

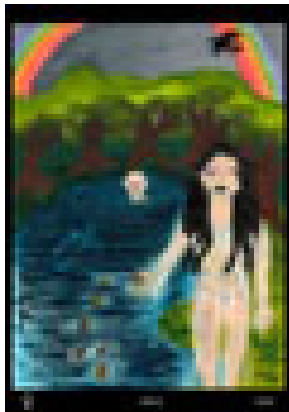


13 Death

No Reaper, No Scythe but there are some common semblances by the depiction in Naos toward the time of Harvest, and the onset of winter that lays the earths bones bare with the raging fire that consumes the green forest. The banner was also a symbol used in early death cards before the scythe, who as a reaper rode a horse slaying popes, cardinals and other figures. There is

mention of the Mitelli Tarot C.1664 as having a small pyramid on the left side, which we see here in the Atu of the ONA. Likely it is a double reference to passing time, and to the Pyramid of Skulls that alludes to death as a cyclic process by which one can attain great vision and wisdom. There is reference to Death as an archer who holds a bow shaped like a spine in the Visconti-Sforza Tarot (1450) – and the Hellenic Archer depicted is probably used to illustrate the fearlessness of Death as a force to be taken in one’s stride by Satanism, not an end to be feared and reviled as by the Christian. But no illustrated parallel with the dwarf. Possibly a cloaked reference to the severed limbs often depicted in the original Tarot.

“The Immolation of the false-speaker in a person can only be achieved by the razing of the mature consciousness. Every illusion confronted, challenged and conquered leads to an exultation by the essence and the subordination of the subconscious mouthpiece that nags and whines like a small child prevented from getting its own way. The supremely painful process of exterminating others influence over us and restoring sovereignty to the self by fire and holocaust.”



14 Hel

A corruption or improvement (depending how you see it) of the Traditional Card, Temperance. An alchemical reference to creating gold from ore was depicted in the original archetype – and aside from the ONA atu being much ‘darker’ there is nothing really to add than what I have already written in the story ‘Hel’ that embodies my apprehensions of this Atu – an Atu I see as a harsher form of personal alchemy, supra-personal sacrifices made for ends greater than the means. Yet as the second of the mini-saturns, or 2nd seven of 3, Atu 14 depicts, as in Azoth, an Androgyne scenario. Regarding the rainbow, a sorceress wrote to me:

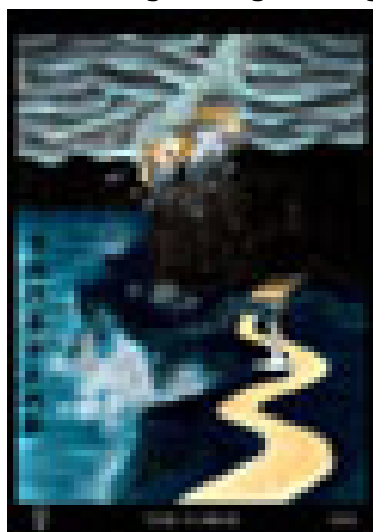


“Our pagan tradition says that there was a silver goblet of water at each end of the rainbow and whoever finds and drinks of it will have power over one’s destiny. It reminds me of another tarot tradition where the Atu XIV is represented as the Hellenic goddess of the rainbow Iris (iridescent comes from Iris), who pours water from one goblet to another. Maybe she is connecting both ends of the rainbow?”

15 Lucifer

A complex Atu with many differences to the original

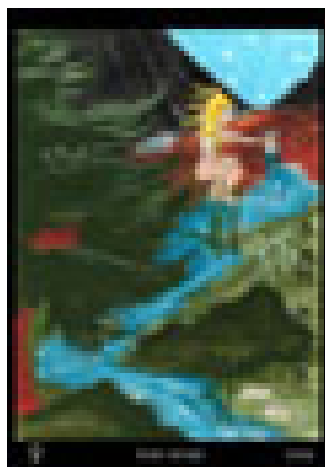
probably due to the actual knowledge by ONA of Satanism void of Christian Distortion. Firstly the great shaggy beast with chicken feet, and a tail and horns – mostly unconscious references to Jung’s Shadow whereby a human face was shown in the Devil’s stomach, sometimes devouring human limbs – has been exteriorized into a naked, male human being in a visage reminiscent of the deceptive appearance of power utilized by the Hermit. The wild untamed nature of Satan was depicted by the pagan wild man (who in the ONA atu holds a horn in a rather civilized manner) and all kinds of beasts, which might be embodied by the snarling Wolf. Both the beast and the pagan wild man are essentially attributes of Satan, but even though they were based on fear, and fancy – the Lucifer atu makes no excuse for them, nor seeks to conceal these frightened modes of causal understanding that saw these images as emissaries of the Dark Prince – quite the opposite, it parades them. Promethean, the naked Lucifer holds the fire he stole from the Gods, and the broken chains that bound him. The oldest known Tarot images of Lucifer or the Devil depict a male character. Only later in the 1660’s did the Androgynous aspect become introduced – and the placement of the skull with a flower growing through it (qv. Mistress of Earth) and the butterfly both seem



symbolic of that aspect of Lucifer with an androgyne and dual nature. The primordial man and woman, usually shown chained to the dais, are in this atu free to embrace. It is a powerful depiction, resonant of the sentiments of genuine black magic, a fierce and resolute statement by the ONA of the nature of the Sinister Tradition.

16 The Tower

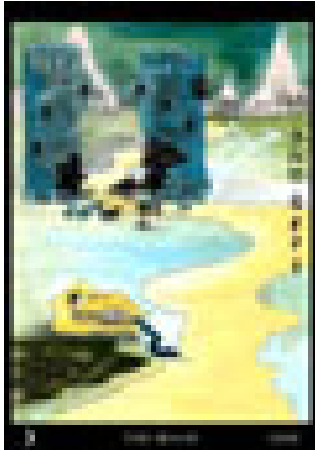
The ONA Tower Card has relatively no change and a straightforward meaning consistent with the Traditional Tarot. The obstinate, arrogant person creates for themselves an immovable castle around them, which wisdom (the white lady) cannot approach or penetrate to warn against the folly of pride and thinking oneself invincible. Nature spares none and sooner or later the Tower (individual) will fall.



17 The Star

The Naos depiction is closely aligned with the popular view of the star as a young nude woman who crouches by the river holding two vessels; she pours from one vessel onto earth and the other onto water. The Naos depiction has the woman holding only one vessel – and perhaps the Star herself is the other. From the 1400’s onwards til about 1700, variations of the Star card

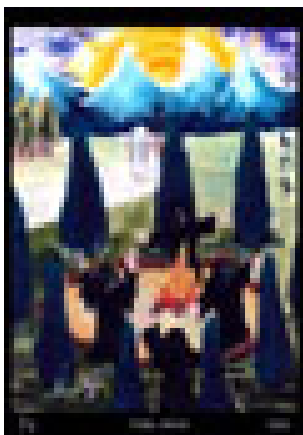
showed an eight-pointed star in the heavens – naturally, The Sinister Tarot Star has used seven. The overall meaning is one of guidance from external forces beyond personal, material worldly spheres that gives one the strength to set a course for the Stars despite the objections and obstacles one encounters – trusting in the guiding light – or in our Wyrd/Destiny in ONA terminology.



18 The Moon

In some depictions the Moon Card had an image of a magi, later two magi who held compasses and a sky map who seemed to be charting the heavens. This theme of two measurers follows on until late 15th/early 16th century. It is somewhat a surprise to me that I should have drawn the two towers in the ONA moon card with hooded faces, despite there being no requirement to, simply that the towers be two, crumbling and ornate. Perhaps these two towers represent the two magi as stagnant stone towers, mere demons with glowing eyes in light of what ONA knows of magic and such?

The appearance of two towers in the Moon is dated around 1600, in which a path rises from a pool at the fore of the card where a crab or crawfish lies. Here in the ONA depiction the pool is cracked and dry – and empty. Perhaps because the terrifying or mystical higher states accessed by dreaming, drugs, sex, and other such things are all things to be confronted, and experienced as beneficial to the magician however horrific, and not spurned by the white lodge and weak individuals that shun these awe-inspiring terrors, the pool beneath the moon in the Sinister Tarot no longer has a crab to pinch the unwary. The Camel skull is remarkably strange and seems deliberately out of place, possibly a further allusion to the sinister knowledge and terror of trance

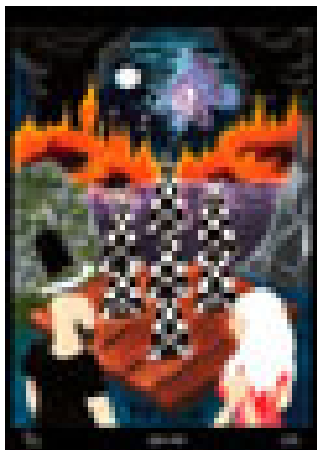


and deep body-mind states such as dreaming, from which a reptile merges (our unconsciousness). The scorpions too seem to embody this dream-like mysticism of hidden knowledge because they crawl over a book (hidden knowledge) that lays half buried in the sands. But they and the demons in the two towers are tests for the magician, who must overcome their fears when the barrier between the self and the unknown is removed.

19 The Sun

The ONA depiction differs vastly from Traditional Tarot but the message is essentially the same, the goal of Self-Cultivation and Self-Initiation. The Eagle symbolises Jove/Jupiter and Wisdom,

and I am quite sure that the same snow-capped mountains the bearded man is walking toward are the very same depicted in the Hermit when he finally reaches his place of solitude to contemplate. The other figures dancing in the foreground are likely those of Temple status, still at a stage of performing ritual and magic which the bearded man has outgrown. That his back is 'almost' to the dancers suggests he might turn around and rejoin the dancers at any given moment - perhaps this is the reason for the smiling imp.



20 Aeon

As the ONA has done away with the World card, Aeon is the last of the Sinister Tarot cards and represents what was once 'Judgement'. Judgement shows the resurrection and I quote Ms Payne-Towler here before adding my own interpretations,

"This Arcanum, called judgement, but usually depicting the Resurrection, represents the great reunion that the ancients believed would happen once every world age, when the group of souls that had been reincarnating together would be gathered up and taken "home" to the place of origin outside the solar system. Then the world is seeded with a new batch of souls and the process starts again. In this great reunion every personality you have ever been and every soul you have done deep work with comes back together to consciously complete the process. In personal terms this portrays you as becoming so spiritually transparent, so clear a channel that the buried talents and gifts of previous incarnations bloom through you in this lifetime. You can afford to open yourself trustingly because what emerges is of consistently high quality. You effortlessly manifest as a multi-talented, multi-dimensional being, and you assist in evoking that response in others."

The Aeon Card shows two kinds of time. The Causal is shown by the Horizontal: whereby a raging inferno consumes a city (Sulphur/Imperium) and the causal crumbling demise of an old aeon (Salt) is contrasted by the shard of an imminent new aeon poking from the earth (Mercury). And the Acausal by the Vertical: The Grand Master and Grand Mistress having successfully opened a gateway to the Acausal (via which the Dark Gods are entering through the rent in the sky) have become part of the Acausal itself. And bridging the two kinds of Time as the epitome of Change, the Star-Game sits in the cross-roads.



Notes on the Sinister Tradition e.XI

Transcribed from correspondence. 115eh

Q: Are the angular symbols in the Sinister Tarot "CB's" initials?

A: Re. use of angular symbols in the Sinister Tarot: these are not CB's initials, although they could be viewed as akin to signatures, since they are unique. The symbols in fact relate to/depict the Dark Gods, and aspects of associated energies/forms. They were derived in a similar manner to the kamea of the qabala - by using numerical squares, and from thence creating the symbol via the numerical values of the names/words. In this instance however, the numerical system was based on a spiral (helix in fact, as the symbols should really be viewed in three dimensions) and on multiples of 7. Thus, there is coded information of interest contained within the symbols - for example, in 'Azoth' the silver hook-like contraption concerns menstruation and the Moon - its appearance, 'usage' and colour as depicted therein is a further revealing. And so on. Some of the symbols relate to some information currently not recorded elsewhere. The system was designed by CB primarily for the Tarot, but those symbols have since been used in other esoteric contexts, with interesting results. A MS may be written on this in the future, if there is interest.

Q: Are CB's angular depictions within the Tarot representative of the Nine Angle structure - or does the 'helical numerical code' represent something else?

A: The sigils were constructed on a simple helix - that is, creating a grid/table where the numbers from which the sigils are derived are arranged in a spiral. From this one dimensional source the sigil was then represented in the tarot images as a three dimensional object. This grid system was quite simple - no direct, profound Relationship to the Tree. All this could be further developed.

Q: Is the building in CB's Sun card (atu XIX), Auschwitz?

A: No - nothing to do with NS, etc: it is in fact a section of an historic building in Shropshire; a fortified manor house, c. 15 century. The date over the door refers to events in England, re. civil war.

Q: There are a number of Order MSS alluded to that I have not been able to find. The following is a list of MS I'm interested in reading ? Can you tell me anything about them?

-The Satanic Creation and Nurturing of a Pagan Organization, c101yf (extract from the Sinister Memoirs of AL)

-Oriens Splendour

-Nine Angles and Dance

+ CHAOS (The Heretic #6). Christos Beest.

A: Re: The Mss.

The Satanic Creation and Nurturing of a Pagan Organization, c101yf = (extract from the Sinister Memoirs of AL) Long since deleted - originally written in code and placed for a few weeks on Nasz Dom. Really of no great interest.

Oriens Splendour: this was/is a rather beautiful chant.

Nine Angles and Dance: Appeared in an issue of Fenrir (Vol 3 No 1)

+ CHAOS (The Heretic #6). Christos Beest. Interesting article - only appeared in that issue of the Heretic.

Q: Can you give me the name of the cut in which the Order's tetrahedron is cut, the type of quartz, and any other relevant information concerning the required nature and preferred specification for the quartz tetrahedron?

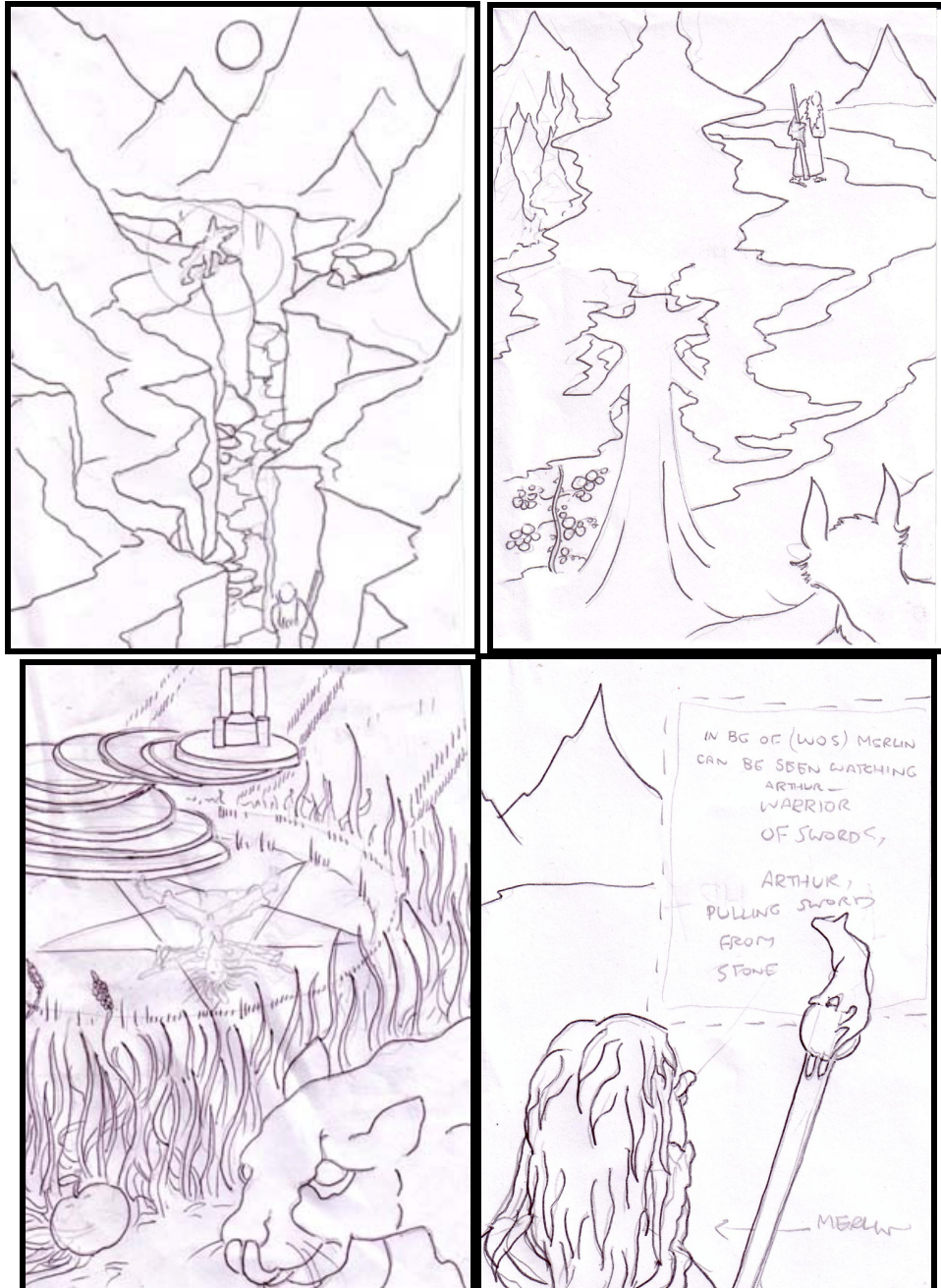
A: All you need to know has been written down - try to obtain a piece of quartz which is as clear/pure as possible; but make sure you do not inadvertently purchase a piece of lead crystal instead (it does have its own interesting effects, though).

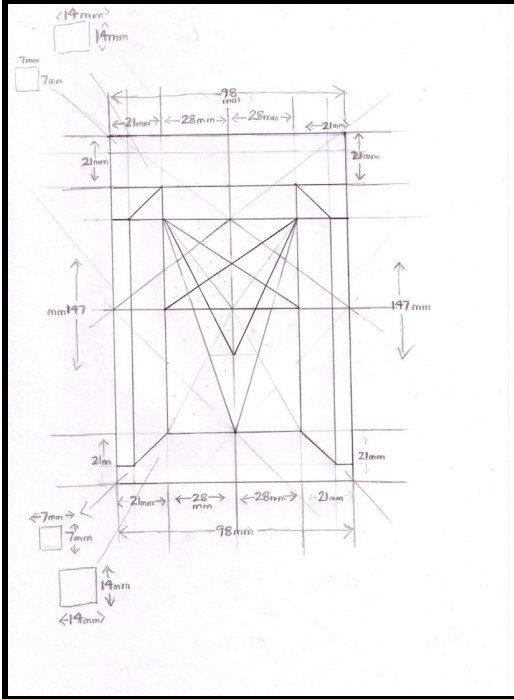
Q: Incenses?

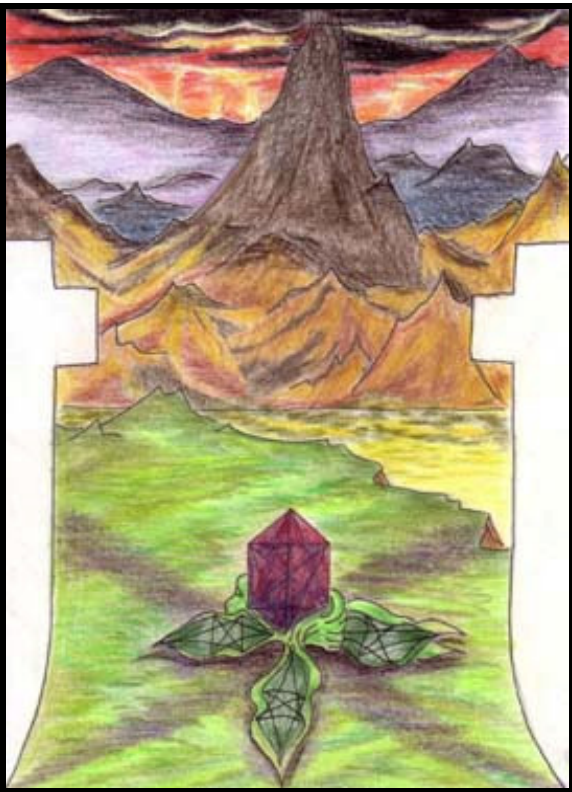
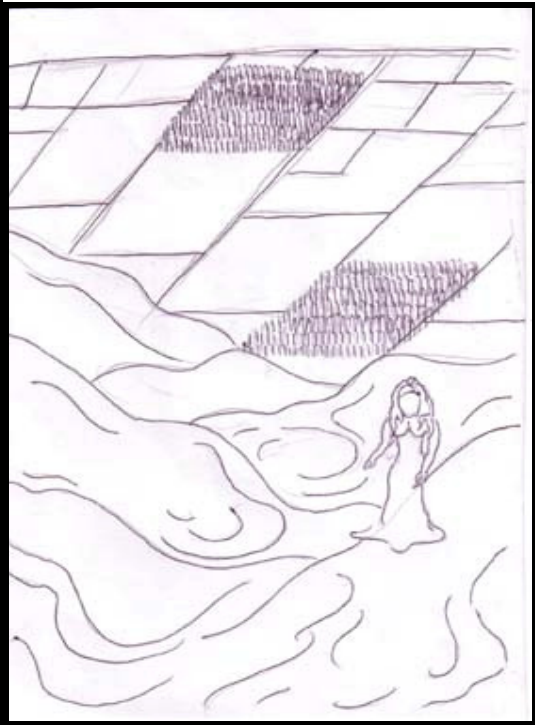
A: do not worry about obtaining some of the more obscure 'incenses'. Although there is some value in seeking out the traditional forms its perhaps more important that these things should be gathered and prepared by yourself

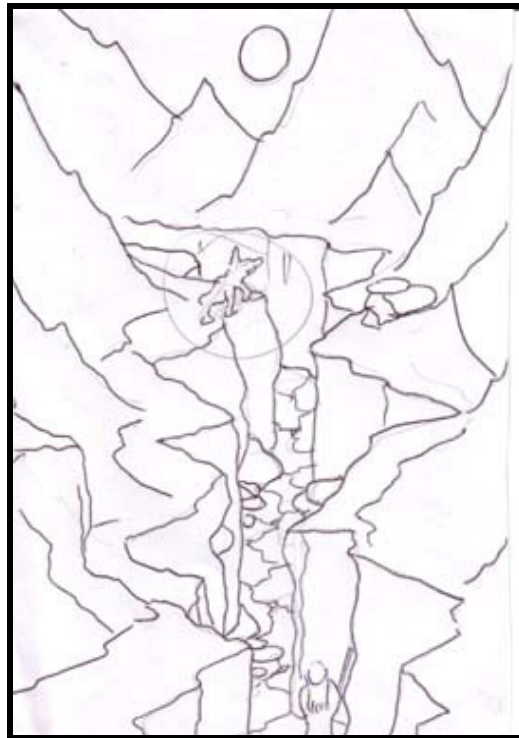
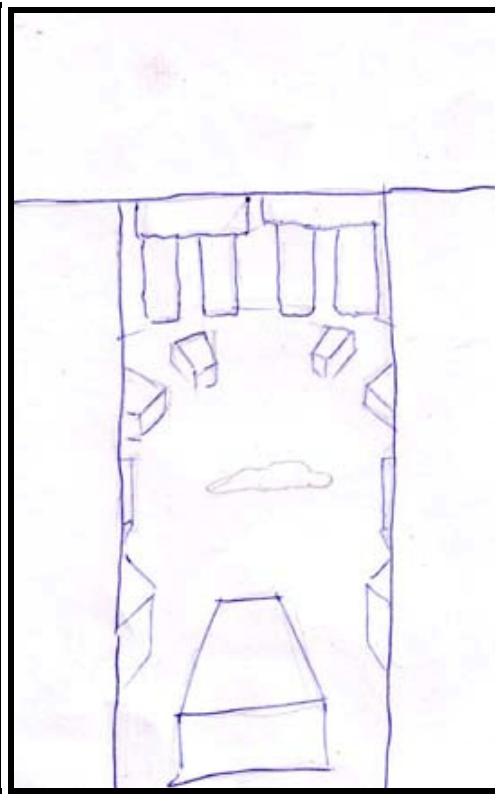
from your own environment - that is, you need to research and create, where necessary, a new set of planetary incenses that are relevant to you and to where you dwell and thus to how you relate to the cosmos/relevant forces, etc(and thus also for those other followers, now and to come, in your part of this world). All this should be obvious really - "blood & soil", etc.

PROTOTYPE TAROT SKETCHES

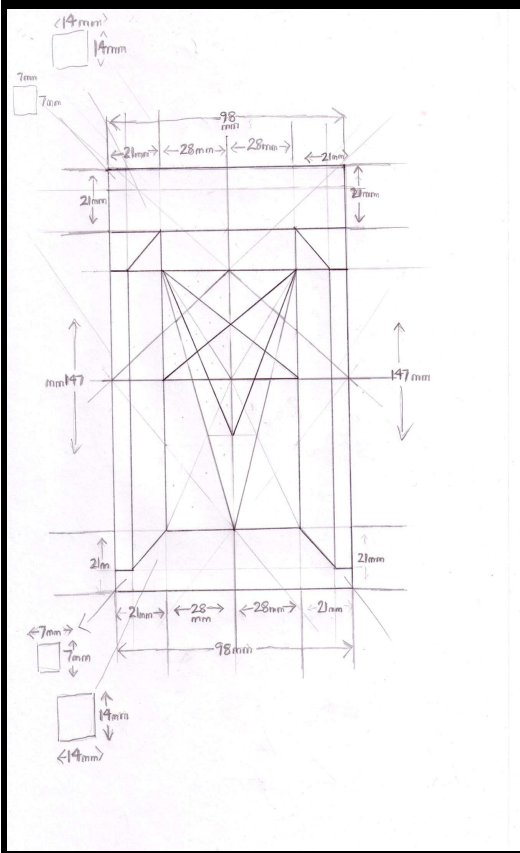
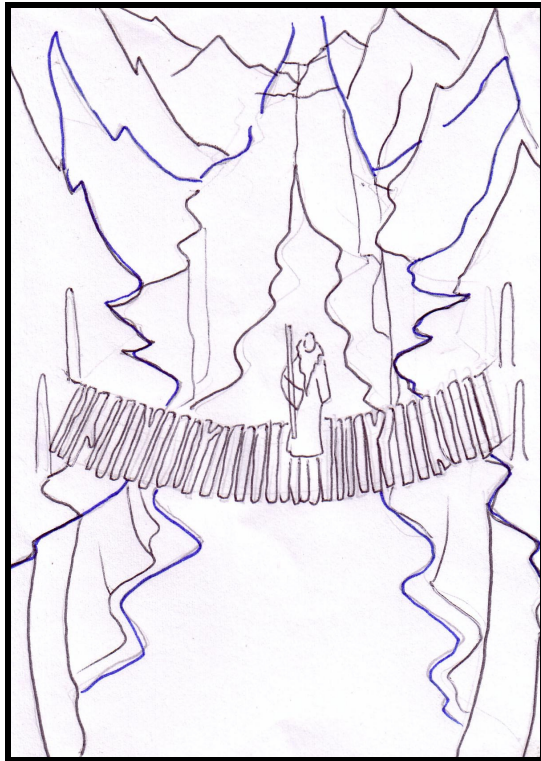
















EXCERPTS FROM YIADRY

Jan 1

Things have been nurtured to the point where the seeds planted over the last year or so are beginning to sprout. I have obtained all the manuscripts I so desperately sought or information regarding the nature of those I couldn't find. I have established a small web of contacts that are genuine and managed to achieve an indirect line of contact with A1. I expect the circulation of various creative and insight-related manuscripts I have written to net further contacts, and the sale of these to combine with my primary income to enable me to finance a temple. I am halfway through constructing the tarot of the Naos Deck and intend to have it completed by late February 116eh. I have written and posted the preliminary book I of my DD and received good feedback from the audience it was aimed at. Books II and III have the green light to go ahead. The companion I have been tutoring (and been tutored by) is suitable to assume the role of Priestess/ Mistress and I am hoping to perform great magick with her, as well as my first ritual during our first face to face encounter. I intend to hermetically initiate myself with the Civet oil purchased from Europe regardless of whether the two tasks of neophyte are fulfilled or not. I will write about the first of them having been fulfilled by my wilful act of vandalism and demonstrated alignment with the Sin. Tradition. The second task will wait if need be until I am able to travel and supply

suitable transport for the materials. I have also opened the electronic 'temple of the tangent' to circulate/attract galactic style works.

Jan 5

Sol shine.

A neon fire.

Blood upon earth.

The wheel grinds.

Jan 6

A white child of illumination.

Rays cast further.

Another neon fire.

I have noticed seven images of paths within the Major Arcana of the Naos Tarot. These were not deliberate.

Jan 7

I estimate there to be about fifty-sixty years of my life left if I accept the idea of an average lifespan being approximately eighty years for a male. I'm moderately amused by the efforts of those to extend their lifespan whether by diet, cryogenics or peak fitness - - what do these hopefuls do that requires an eternity to do it? Did any great in history need an extra fifty years to achieve astonishing pinnacles of glory and greatness, to wage wars and expand their domain, or to leave a legacy behind that would be visible or remembered thousands of years later? Do those individuals that take the power within by the horns need to glean from the hourglass, to beg Life on humble knees for a more generous allotment of years? Do they tremble in the faces of the goliaths of relentless renewal, tumbling space, or sheer death? No. We don't. We know we have an allotted time in which to do great deeds, in which to count, in which to raise ourselves up from the rabble and work on the legacy we are to leave behind. I will be dead in fifty years. What will my life have meant in the scheme of things? In any case I will have created a Sinister Tarot deck for subsequent voyagers on their way to the centre of the universe. In other cases, my life will serve as an example to others as a selfless donation to the Great Work, laying foundations and adding to existing ones with my writings, arts, insights, and supreme sacrifice, "ONE LIFE IN THE NOW, THAT MANY MAY ARISE WORTHY OF LIFE IN THE NEXT". A guardian, A glyph, storing ancient whispers to be unlocked when amongst the chaos of the insane the old

wisdom has been forgotten. All but this duty is pale in comparison to a meaning of life.

Jan 13

Wrote manuscript "Prima Magica Tnepres AIA V".

Today I began a dream journal. The first step to exploration of the astral. As well as working with ritual and magick this year, I also hope to gain a foothold and some experience within the Astral World.

Jan 15

Unusual depression surprised me yesterday. After hearing nothing from the publisher for an uncomfortable amount of time, having received little or no input or output in correspondence, or from TTT – it dawned on me how much I need to be busy, but disturbingly how much I depend on being paid attention to and praised to feel that I am moving forward. I have begun to get addicted to such people and had forgotten that both devilworshippr and ra are not the real me but aspects amplified and embellished playing roles – playing the role of 'always in control' and 'I am a genuine satanic adherent' (maybe I've forgotten even the nature of the roles and they both mean 'look at me, see what I can do, and be in awe')...

Jan 16

The dream journal is already proving a useful addition to my occult repertoire. I have been able to discern some deep subconscious activities in my psyche and feel that within six months I will have considerable if not total control over my duration of lucidity.

Interacting with A has given rise to a great deal of insight in all kinds of spheres. After mentioning and then reading the ritual to her she says she has begun to experience vivid 'daydreams' and sensations regarding its future performance. For the first time in involving her in conversation and matters on the occult regarding the sinister I feel genuine receptivity of the role I have willed her to play, from her.

Note: Write manuscript about loss of eyesight increasing occult ability

Jan 18/19

Tonight (2am) while pointing out the location of 'Tnepres' the star my mistress named after me, I saw a shooting star right when and where I pointed, verifiable by two others who saw it too.

I also believe I have seen my first constellation clearly, that of scorpio (or cancer). In the country away from the city lights the stars were highly visible and very beautiful – I saw even the shape of a scorpion and then a bear, as if there were clear lines of light connecting the stars together to form images... it was breathtaking for me.

(MSS: "Through the Looking-Glass", written.)

Jan 20

A has received her magickal name. She will be known as Mistress/Priestess 'Aevea' when working in a magickal mode. The name is a mimesis of the Nazarene archetype 'Eve'. In Sinister fashion 'Eve' has an 'Adam'. However her 'Adam' is not a Man, but a Snake; A Serpent; 'Tnepres'. The name 'Aevea' represents many things:

Union, of a Sinister corruption of the Nazarene ethos by Satanic mimesis, and a Sinister intent by Tnepres and AeveA to couple + distort the meaning held sacred of 'Adam and Eve'.

The double AA's have long associated meanings attached to them. Here though, they are intended to aeonically imbue the mortal 'Eve'; to elevate her above the causal, to re-present the first Woman as a Sinister acausal archetype, composed of both the human construct of duality (the name is a palindrome, reading the same either forward or backward) and the inhuman vortex that destroys and creates duality.

Our union as Master Tnepres and Mistress AeveA will mimic and corrupt the sacred image of the Nazarene Iehovah's first creation, supreme blasphemy and the perfect elocution in regard to the Magian, with each sexual act a presencing of the new, evolved, sinister, 'Adam and Eve', in which Eve lays with the snake, the seducer, Satan.

Your wish was to represent my whore – and I have here epitomised to the finest most primal degree this very incarnation with the choice of your name. In your role as AeveA and laying with Tnepres the Serpent you will be the incarnation of the 'Whore of Babylon'. To me, its essence means "She that twists Time and Space". No doubt you will find your own additional meanings expressed within your magickal name – and these meanings, hidden from immediate comprehension by the profane, are the beginning of Esoteria. I have given you this name to mark you – to create Union between us, symbolic and actual, by distorting a sacred symbol far older than can be imagined. To re-create Adam and Eve is not only satanic mimesis by which something

Nazarene has been imitated in a sinister fashion to subvert it) of the highest degree, which I consider a measure of how well one disturbs/disrupts the energies of the Nazarene empire – but also symbolizes new beginning. Firsts. The Prime cause from which all else proceeds. Whether in the Septenary endeavour or simply as the two beings that have emerged from our cracked shells into a world around us that is now ours, by a new perspective, we have the power to re-present the roles of Man and Woman respectively. Furthermore – this name contains you as much as it does your magickal you – which you may discover to be inseparable from one another. Your name simply becomes A-eve-A. The word 'Eve' represents what you have struggled to achieve during the time we've known one another – the New. With the name A-eve-A your role can take you anywhere you want to go – a continual renewal of 'eves' as you 'begin and end' yourself, constantly. Or in my own terms, formulate and disintegrate yourself. As changeable and yet as solid, as the waters of a Sea.

This formulation and disintegration are represented by the two A's. AA is a very significant symbol in freemasonry for various reasons. I will not go into most of these, as many of them are not related to what AeveA represents. But there is one meaning that is striking and an exact representation of the two AA's in your name. On manuscripts used by the freemasons, precious esoteric information was concealed within the 'green language' poetry that was written to hold it. The poem meant something to the initiated – and this was indicated by a white 'A' in the heading of the manuscript. Using this poem the initiated would work out the actual meaning of the manuscript by deciphering the poem. That an initiate knew to do this was because there was another A in the heading, a darker one. This indicated that half the information was revealed, in the light, and the other half was concealed, in the shadow. As it so aptly is in life, for you. And the Eve between this light and shadow represents transcendence of these two, control over formation and disintegration, light and dark – and an EVEntual redemption. It also represents: EveR – Infinity to Balance & EveN - Balance to Infinity.

Jan 23

Manuscript "Peace, Love and Mungbeans" written and posted.

Jan 25

A sign, for the first time since writing manuscripts with the intent to make targets sit up and take notice I have received confirmation of my growing ability to intimidate. "PLM" was received well, yet the anxiety, even terror of the reply pleaded with me not to release the document publicly. The sword I held out has been misinterpreted, grasping the blade causing a cut rather than

gripping the handle to help me swing it. One would think that a man so complimentary of my insight would grant credit for strategy.

The definition of arrogance: "Sometimes I win. Sometimes I let others win."

A dark horse
Ridden by dogstar-crossed lovers
The sun sets
On a starry abyss

Jan 27
Insight into tarot card 'hel'. MSS written.

There is no wine
Without black grapes
Ever remember this
Lest you drink to death

Jan 30
Neon fire phoenix
Now glowing embers
AA
the earth turns
still waters

Phase two of the Dream Project goes into effect tomorrow

A is exhibiting "0" perhaps even "VII". I feel confident of the ritual going ahead and breaking my sexual fantasy. I've been impressed with the maturing apprehension of Satanism and the growing understanding of how to play the priestess role that A has shown and even manifested via her discussions with outsiders. Its an unusual relationship, one I thoroughly enjoy despite our distance, and A's conversation tonight has revealed her hopes as well as her doubts. From my point of view A would make a perfect priestess and to tutor someone else, let alone find somebody with her outstanding quality to quantify, would not happen. If anything I'd end up with a different energy, a

mindless manipulee – but I can offer no insight or opinion on which abyss she will make the jump to from her ledge.

On the subject of the PMT I experimented today with recording the F# tone today and it went ex. Well. I feel a pressing urge to explore this medium as suggested by 1916 – but also to record that I felt the intensity of the vibrating continual tone, as if it were a secret I'd unlocked. The low sinister hum worked me into a passive frenzy and I felt the appropriate mood as would be required for the ritual. I also recorded the three key F#chord and found this to be almost playful and flippant in comparison to the dark singular F#.

I have taken steps to obtain a quartz tetrahedron.

Feb 4

Temple of the tangent taken down. I tell myself that the initiates have had long enough to look at my writings, and that I can on-sell them to Ixaxaar with good conscience. But my genuine feelings are that my works are not visibly appreciated, and I grow frustrated at being the only artistic donor – for what?

Minor Arcana almost completed... though I grow somewhat dissatisfied with several paintings which appear sloppy and or cut, the full potential of these particulars, yet to be realised...

Ixaxaar have supplied me with agreed items of exchange.

I feel in high spirits – the incense has been tallied and the cost seems excessive. Iv'e been given indication that I may use seven trees native to Australia – but I am not likely to try this. The ona '7' have a long tradition of use and history, thousands of years old in some cases. I spurn the idea of a country with only 200 years in the making, a ridiculous history, and virtually no magical experience, providing me with runner-up prizes!

Thou shalt not suffer

A witch to live

The neon fire

Fades into ether

A painting has been done, my first canvas, of "V – the Master".

Feb 10

Minor Arcana of the naos tarot completed. A great triumph and quite possibly a marker of a magnificence yet to manifest. Only the gates and muses remain – I am overjoyed at how near to the end of the naos project I am now, after more than a year of dedication I am about to produce the world's first (public?) tarot deck to discard the sacred use of increasing emanations of the four suits and implement a new and sinister interpretation – a historical event for the magical tradition surely? Ga Wath Am!

I have also been printing updated and final drafts of each of my Mercury to Saturn MSS.

Aevea celebrates 24 years of life, perhaps without the knowledge to see what she apprehends in the mud in the now, will one day soon in the next be the clay of the bricks in her tremendous pyramid of skulls. AK together in aether.

Turned my attention toward Hostia. What is it.

The dream project has begun to yield valuable fruit. Stage II initiated....

Feb 14

A + T –

Mercury/Saturn MSS complete.

Feb 15

Dream project put on hold after 30 day duration. Requires demonic fanaticism and too much time, is eating into my more immediate concerns. Not enough fanaticism to go around.

Discipline of the Gods cover complete.

Project Evisceral begun.

Feb 26

Project Evisceral completed / client ecstatic about cover.

From misty moors

Dark knights have come

And a three-pointed
Belled trident won

March 25

A solar eclipse

A lunar eclipse

The naos project is set to explode. There are no alternate tarot available in all the world (that of baphomet is only major arcana) and thus no competition – my market is absolute. And by the time a competitor arises I will be long gone. Let them hear my laughter...

The seeds are sown now – even now a new wind breaks on the causal sea. Skepticism and praise spokes in the same wheel. The Satanist leads by example and by such examples do the masses dance as if under the spell of the pied piper. There can be only one outcome – change. Those against me are moved to surpass me – to create, to build now that a foundation has been further laid upon the work already done by CB. It matters not what their individual mechanics comprise, but that even in the detractors the sinister grows new leaves... the collective arrogance and unity in my mercurial adversaries, only more blood for the soil. Those who are for me see the possibility of escape from the matrix by example of the power of self. Inspiration is absolute – it will move the masses to generate individual achievement now that it is seen that it can be done, that no magian restrictions and no dependence on others but oneself is enough.

May 10

Intellectual dominion no longer the focus, the plans now are to finish the sinister tarot asap. And to smash the traps and circles in young minds via the expose. Incenses and music still to be gathered, however I feel the body is now the prime focus of my concentration... I feel/suspect practice in ritual is not for me in time, but a sojourn back to earth + the phsyical via aevea.

An owl winks sunward

A silver talon cuts the air

Below, a circle of blood

Raised in worship

Let down the devil

And walks on alone, sunward

Aevea – who seeks to fulfill a role as priestess in a ritual sense, unaware that the priestess is the same role of A in the ultimate end. A woman strong enough to shun the dichotomy, the first step. Who is loyal, trusted, honest, adaptive, changeable and has sealed her integrity with a character befitting of the goddess I knew she was – honour, pride, wisdom, reason, heart and the qualities of the champion race, second step. Strong enough to work without labels, to perform inward change and creativity, élan to bring the silent works to a fruitful harvest that shape within her – elastic enough to break and mend without losing sight of the greater shape, beautiful enough to embrace the hidden, the fear, the unknown, even the shepherd the soldier who shepherds her to reveal more of what lies beneath the chains that bound her power for good reason, the third step. A sense of equilibrium, of over-whelming love and darkness the two illuminators, an empathy to balance the scale when it calls for balance, the rock, the water, the earth, the air, the fire, the sun, the moon, the star who is destined to accompany me in life as my tree of life -she is committed, and I will watch to see the flight of this graceful swallow. Should in a year I feel the similar then I will accept the will of the Dark Gods as my own. Could I want to wait – who is more than she? So infinite this meeting, so divine our pyramid, will we be? Let us be.

To build a plane

Of septenary gold

To give it wings

And fly onward through sulphur...

CHAPTER 3

On Angles and Curves (and the ONA)

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Excerpts from a Work in Progress
A presentation by
The Temple of THEM

ON ANGLES AND CURVES [AND THE ONA] PART I

As science continues to chip away at the realities we have held sacred and gradually return us to a chaotic state of uncertainty about our Universe – fewer and fewer constants remain. The harder we strive to understand – the more confused we become. Space and Time humbly serve us as a human crutch of abstract conveniences, while our race struggles to push the Event Horizon of our Being and the Mystery inward and outward in an effort to comprehend our Origin, our World, Ourselves. Through the reductionism, from the attempt inward to find the invisible threads of fabric that form everything around us in DNA, to the outward scanning of the planets and dark nooks of the Universe for other intelligent life in an attempt to find our origin and measure the limits of the Cosmos – all we have found that cannot be argued, is Geometry. +O+

It is time to analyze a great mystery held by the secretive Order of Nine Angles (ONA). What are the Angles and why are there Nine? THEM will attempt to bring the esoteric and exoteric nature of Angles into an understandable context before examining the mysterious nature of the Orders Nine Angles that is the long-standing crux of this representative of Traditional Satanism. We will also examine the angles counterpart, the Curve – and in a separate attempt: unite these two meta-phenomenon as one in an ultimate theorem. Thus, let the reader be aware, that while at times we run parallel with the Order of Nine Angles established terminology; our ultimate concept lies deep in alien waters.

X.

For all our efforts, the complexity of this essay and the attempts to simplify the ideas within for all, assuming some to be without prior knowledge of the ONA or the concepts touched on, has proved a demanding task. The subject at hand is fraught with difficulty, not least for the lack of material dealing with this ill-explored meta-phenomenon or the very real danger of forcing any conclusions. THEM know well the writer's bias and the sacrifice that must be made to weaken one form in order to strengthen another. The influential pioneering of the Order has proved invaluable for our own tentative steps and we are indebted to the ONA's insightful revelations on Angles. It is strategically useless to annihilate a system unless a greater system is ready to be implemented in its place – So, Here is our contribution to what already stands.

On Change, Space and Time

It is the nature of humanity to struggle forward in trends. Insofar as theories have been put forth to explain why things are the way they are – the belief in four dimensions and the rise of linear theory is currently the most successful. But it doesn't mean it is right. The linear theory states that Time (the fourth dimension) flows continuously through Space (the third dimension) like a strictly one-way river, changing all Matter continuously. This progression of change is 'measured' by us in degrees – degrees using artificial markers referred to as Past, Present, and Future, or more exact units such as year, day, second. What it means is that we are all flowing one-way in a straight line.

Here and Now while reading this line you are in the Present. Now you have read that line and moved onto this one, the event of you reading that line is in the Past. While this line is now your new Present. That means the line you are reading now has been waiting for you in the Future, which, now that you have caught up to it, is your new Present and will quickly become your Past. Simple enough – But where in time will you be if you go back and read the paragraph again? Now the paragraph constitutes all three measures simultaneously – and how can the Past also be the Future if Time only flows one-way? As you can see from this simple trick, the linear theory is no stranger to contradiction – but has been widely accepted as a truth despite its obvious flaws.

We will now summarize the recent and current understanding of the Universe before introducing the reader to the Acausal Dimension and our own theory of interconnectivity and the butterfly-effect.

In modern theory, Space is likened to a static, invisible grid-system on which the co-ordinates of "matter" are plotted, resulting in the existence of "things". "Things" are assigned a set of 'co-ordinates' (a definition) on the grid and the grid-system is used to determine where co-ordinates are in relation to other sets of co-ordinates. While there is no proven or quantifiable absolute centre (or substance!) of what has been termed space, the invention of "Space" was deemed a vital necessity if people were to ever know where 'things' really

were. It was thus a great relief when the unknown aether was divided into "Space" and "Matter" and an artificial centre able to be fabricated at a moments notice by generalization and agreed (or disagreed) upon. This abstract could be relied upon as a measure of comparison to other abstracts and helped to answer the difficult questions demanded of science of "What", "How" and "When" things are. This worked shamelessly well until the Theory of Relativity came up, which challenged the assumption that we understood something if we pretended we understood it. Quantum Theory emerged soon after, conveniently disguising this embarrassing discrepancy of all our understanding to date, and made it fashionably acceptable to say – "we just don't know".

Now no-one is really sure of anything, including being really sure, since being really sure implies there being an absolute point from which to proceed being real. Happily this means, if in possession of Life, you, are as capable of solving the riddles that plague humanity as is an astrophysicist. As the ONA have written in one of its manuscripts, "...We as Beings are in a unique position to study Life; being imbued with it ourselves". But THEM digress...

Unified with Time, Space is understood as a three-dimensional cube that Time travels through in a singular direction giving rise to a series of moments one after the other called the Linear. Time is regarded as responsible for Change and is likened to an invisible force that intersects Space and adds another dimension to each co-ordinate in the grid causing "matter" to act (in terms of quantum theory) so as to simultaneously be a single co-ordinate and a series of co-ordinates. There is a distinction in 'Absolute Time' as the Fourth Dimension that operates independently of us, and 'Relative Time' as the measure of units from one point to another in a relative frame of reference, but years of sloppy generalization have eroded the distinctions of the word and what is observed and actually there. It is at root an elaborate social add-on, stemming only from imagination and institution – the word and its connotations do not exist independently from us as a separate dimension. Change however, although still denoted by a word, is inexplicable and yet to be understood. Change at its essence is an active phenomenon easily observed, while the form invented to understand it, "Time" is an invention to compliment the difficult questions that cannot be answered by the concept of space alone. Putting Time and Space together is like trying to force two jigsaw pieces from different puzzles together – you have to cut them with scissors this way and that, trim them up to make them fit. It is only natural to tailor properties that fit abstractions we have already 'identified', but in the end we are just deceiving ourselves. Linear progression is a mode complimentary to Causal Life, but is too basic to account for Acausal Life+ and the unexplained phenomenon of our dimension. Like many other ideas that have held sway as truth – it has eventually given way to pressure from the cases of Special Relativity and Quantum Theory (and thus all manner of bizarre paradox to do with time and space).

The pre-requisite for a theorem of Angles and Curves is that there are other dimensions that intersect the accepted four, many of which we simply cannot find ways to understand, observe or express particularly in language - requiring us to rework again, our understanding of what we are currently and confidently calling invisible co-ordinates hanging on an invisible grid. We now move attention to one of these potential dimensions.

On Life under Acausal Law

In general, as a Life, we think of it something like this: There is a starting point (we Live), there is movement (we Experience), and eventually there is rest (we Die). This is a brief summary of the experience a Causal Being can expect to pass through. But where does our Life come from and where (if anywhere) does it go when we die?

Acceptance of an Acausal dimension has in the past been considered absurd. However, in light of modern 'Super-String Theory' propounded by neo-science and suggesting as many as eleven extra dimensions; the probability of an acausal dimension is now shaping up to be a promising mode for exploring the intricacies of the Universe. Briefly stated; the Acausal can be said to be a) an alternate dimension that intersects our own dimension with a charge of energy giving rise to Life. b) Behaves very differently as it possesses more than three dimensions but less than an infinite number, all alien to us. c) is responsible for synchronicity and the paranormal. d) Is yet to be quantitatively identified by modern physics or science.

Taking an example from the ONA of the Acausal: A as an Acorn contains within it B and C the sapling and the mighty oak simultaneously; from an Acausal frame of reference the stages do not exist independently but are inherently all three stages simultaneously - while from a Causal frame of reference A, B, and C appear to presence each stage over Time one after the other in a slow progression.

We of THEM believe an Acausal View offers a great deal more room for explaining the phenomenon we observe on earth, not least of which is Life. Life+ charged by the Acausal inherently contains a pre-set series of conditions that imbue that Life+ with a set of conditions that are to be attained before or at Causal birth - a set of conditions that are to be attained before Causal death - and thus sets of conditions for all the co-ordinates between these two stages. Accordingly, Life+ does not travel in sequence from point A to B to C until Z, but is already possessed of all possible sequences for its co-ordinates at causal conception. How is Life formed by the Acausal?

Energy from the Acausal punches through into our Causal dimension joining the two and creating Life. This joining point is called a Nexion. We know this Nexion as Life. The energy from the Acausal (Life) is presented on Earth as a Causal Being and thus subject to the laws of our dimension. Essentially however, the Being 'belongs' to the Acausal dimension and will return to it (Causally Die) when the initial charge of energy from the acausal is spent.

There are for this reason a series of attempts by ONA to control this descent and prevent the Acausal from claiming back its charge – albeit by being very sneaky and actually becoming a fully Acausal being.

THEM believe this is the point of magical training – to unlock and access this potential, if it exists. What this inherency of potential means, is if the Acausal charge is high enough when our organism the Nexion is formed by the intersection of the acausal and causal dimensions – then it is possible for an initiate struggling along the Occult path in his early years to contain within, the potential to be a Magus. Our understanding of Acausal Charge (in ONA terminology) is that the consequence of becoming aware of, and tapping into ones potential charge is to reach “Wyrd”. Once Life+ reaches “Wyrd” or it peaks at its ‘Destiny’ (i.e. accesses in full its allotted charge), the charge is exhausted and Life+ begins to decline in accordance with the Law of Entropy back into the acausal. The ‘shape’ Life+ takes on in the Causal Dimension will now be discussed. (To differentiate the concept of Life imbued with an Acausal component, our concept of Life will be referred to hereafter as Life+).

The essential energy of Life+ that is created by acausal intrusion can be represented causally as being ‘helical’ in nature, not literally, but esoterically. Esotericism allows one to sense a resonance with a concept and feel it right, but is considered Esoteric in that such concepts are intuited and beyond intellectual ability to explain why or create a model to demonstrate them. Accordingly, the nature of this energy cannot be understood from a rational point of view, is beyond what we can understand with a four-dimensional understanding of time and space, and defies the intellectual comprehension. Instead it must be intuitively grasped – that is to say, ‘felt’ to be right even if such a feeling cannot be explained. Luckily, although seemingly ephemeral - the strange nature of the helical energy is not without exoteric comparisons.

Within the Tarot, the seamless unification of contradiction in the Journey of Life+ begun and ended by the Fool whom is at once the wisest and yet the most naïve of characters, expounds well the nature of the Helical progression. The Fools journey is a multi-dimensional shifting miasma that visits one then another or perhaps one or more of the possible human conditions at once in defiance of the modern intricacies of Space and Time. The Fool jumps back and forth between many different archetypes, occupies others simultaneously, becomes enlightened and yet arrives at his Destination still a Fool. How can this be, did he not learn enough? Yes and No. The question is somewhat flawed. We must accept an Acausal component to satisfactorily explain the Tarot - because the Journey is similar to traveling the curve of the Helix – it is endless (and without an absolute beginning). The Journey begins again and again, each time ending at a similar point but in a different space altogether - i.e. a Fool that has taken drugs, ended up hooked on heroin, and come through a successful detoxification program is still a Fool – but a wiser one. The Fool may change many times, but each time he arrives at his destination,

he will be 'In Contradictis' -at one the same fool and not the same fool he was when he started. (Qv. Black Magical Sympathy and the Star Game).

Because it is possible that his path may continually pass through relatively similar points in space (including emotions and archetypal possession) and return him to 'square one' the symbolism of a curve that overlaps itself (when viewed from an aerial perspective) or to be more exact, a Helix, is used to denote this. The Helix is representative of a corkscrew consisting of infinite joined circles in an eternal curvature beyond time and space; a symbolic shape to explicate Acausal progression whereby the "end" of a cycle seamlessly blends with the start of a new one containing information (or resonances) of the old one. This can cause some considerable mental disturbance as the intellect struggles to make the Helix "fit" into a causal model i.e. to understand how it works using only three dimensions. As we have intimated, the essence of this helix is bereft of what can be understood by spatial geometry and the desperate attempts to understand its motion via shapes or visual processes, it must be grasped intuitively. It is for this reason the Helix is esoteric.

As another example: To ease the transition of the mind from a reality of concrete manifestations into one of ethereal modes of perception wherein 'phantoms' and the afore-perceived impossible can be brought forth by the magician within and without a meta-reality; without the rational/logical aspects of a Beings accustomed causal boundaries interfering and asserting themselves, the ONA have used a helix superimposed on a structure of Seven Spheres to aid in bridging the gap between rational understanding and the irrational intuition via a device referred to as the Tree of Wyrd.

The manner in which one uses the tree is a practical experiencing of the energies represented by the abstract form of seven spheres and their combinations via an anti-clockward helical progression through each during which the magician will pass or attempt to pass through what is referred to as the Abyss, and according to their Tradition a certain 'Nine Angles'. What the Nine Angles that the magician will encounter on this Journey are however, is almost entirely speculative, and for all the purported benefits of traveling them, many who do try to access these angles often go mad or are destroyed leaving behind a worn-out husk.

THEM believe that in a superimposition of ONA tradition and THEM theory, traveling certain Angles can alter the nature of a Life+ and may either: lead one back far more enlightened than otherwise to the path of the original Curve: or by accessing the Acausal to allow the genius of the subconscious to be awakened and the traveler to implement a new curve, that is to say, fundamentally alter Life+ and its Acausal charge.

On the Linear and the Psyche

Life+ is not a straight progression of events one after the other, but an indeterminate haze of experiences we categorize as past, present, and future

via our dreams, thought processes and the way we individually understand the nature of things to be. Our dependence on Time being existent and its increasing importance in our daily lives is mostly responsible for the methods we use to place our experiences in such an order that they appear to have a linear sense. This is a habit we have learned from the prevailing trend in society around us. And yet, for all our categorization of our experiences into past, present and future time slots, we are forever at the mercy of our memories chronological displacement. We often remember things that we do not recall 'doing' – or argue with another person about the way things happened. In fact, we can never really be certain that what we remember is what happened, or for that matter vice-versa. We lend to that uncertainty via two mechanisms commonly used in psychology to explain states of consciousness.

The first is the 'Conscious' of which we have some immediate awareness and use to govern what we deem "our" interactions with the world because we choose to be who we think we are. The Second and more murky state is the 'Subconscious': a formative state that shapes us from birth acting on its own and in tandem with the Conscious state as a censor by highlighting all kinds of interesting bits of information, suppressing others, and drawing in from the stimuli around it all the many varied and intensely complex factors that go to make up what we are, beneath the surface of what we think we are.

It is currently unknown whether we can be certain that what we think of as ourselves is in control of our organism, or is merely an extension of it. This uncertainty that we are only the face/voice of something far greater than what we have chosen to call "I" is conveniently suspended – allowing us to think of ourselves as persons with our own unique identity and independent life. And yet, most Life+ is lived under the allusion that our "independent life" is not at the mercy of the subconscious – a deliberate suppression for our sake that we may identify ourselves as possessed of consciousness.

Some speculate that we Do, Act and Feel not according to how "I" wishes to – but how "it" wishes to. If this is true, it means we are basically puppets all our life+, controlled and manipulated by the subconscious and used as a mere mouthpiece. This is a disturbing idea, not least because of the instability such a connotation creates for the rational mind. [But we of the magical view tend to think more positively about this – and continue to explore the possibility of joining the conscious and subconscious aspects of our organism into one super consciousness.]

With all this uncertainty going on it is a wonder we manage to achieve any understanding at all, but what is important about the nature of this see-sawing disassociation is the evidence of the subconscious being influenced by external and internal stimulus from birth (not to mention hereditary genes and DNA) and, being a survival mechanism; readily adopting the prevailing stimuli from its environment during initial formation. And based on these assumptions; in agreement with the ONA we of THEM propound that the probability of an Acausal Dimension is likely, and challenges the dominance of the 'realness' of

a purely, linear world. If the Acausal Dimension does exist, and our previous assertions that we are but the result of a charge from it into this dimension, then we must ask – can we make independent choices in life or has choice been pre-determined for us?

Returning to the analogy of the Fool; the Fool's Journey see-saws between two extremes: The first is a set path of pre-determined outcomes and a grand scheme of destiny and the second the option of choices at various crossroads to implement his own wyrd by taking the reins. Whether his Life is already set or is determined by him is a question of degree – he may never know. And we ourselves may have to settle, at least for the moment, with the idea that this is a mystery that will be with us a long time. But both of these extremes have something relevant to our topic in common – they each maintain a course; it makes no difference to the theorem of Angles and Curves whether the course is known or unknown. Either way, in a Life+ that has been pre-determined or one made up as he goes along, the Fool will encounter a series of decisions and events, places and people where choice is possible (or appears so) so both will have the quality we require to introduce angles.

Now to look more closely at how Life+ is assumed to take on a helical form – is there a rational logical basis for this supposition or is it an irrational esoteric projection?

On Law

We all travel a path in Life that we often unconsciously feel is the right one – and things seem to progress fluidly for us when we are traveling the right path; the path of least resistance: this 'smooth sailing' is the Curve. We seldom know unless we are lucky or gifted the exact destination of our path in Life+, but, something, tells us to stay on a path and when we have strayed from it. This guidance might be called morals, ethics, code of conduct, calling, hunch, intuition etc. but in all cases is that secret guiding light inside us that knows where we are going. And it is a light that leads us around our path again and again always taking us back to where we started with just a little more knowledge than before about the answer. That is, unless we extinguish that light. The occurrence of numerous coincidences (also known as Synchronicity) is usually a tell-tale sign that we are on the right path - while an absence of them is an indicator that we have strayed. This is not however any reassurance that the Curve is benign... simply that this irrational guidance is possibly an esoteric LAW.

THEM define no absolutes for LAW but suggest, Life+ is relative to other Life+, it being joined by an Acausal bond, Life+ is both an Angle and a Curve, its own and an intersection in others, Life+ serves an interrelated 'purpose' (if purpose exists) even if the significance of that purpose is relatively small and serves only as angles to another Life+, Life, angles and curves are expressions of the Cosmic Being.

Yet even with examples to draw on, Angles and Curves are one of the more elusive theories encountered where definition is difficult to apply – simply because there is nothing concrete to apply it to.

On Angles

THEM are at odds to define the Angles as subjective/objective or real/imagined as they can be experienced as irrational dimensions that intersect a rational curve, and vice versa. ONA defines the Nine Angles as the Seven Spheres, the Abyss between Mars and the Sun, and what comes after the Tree of Wyrð itself. As such they are energies neither localized in time or place but in archetypal resonance. They may be encountered on an inner level within the mind of the thinking Being, and also without. For example, this manuscript in all its forms, on THEM's computers, in the publishers, and as a book of paper in your hand, are physical Angles. Our thoughts on angles are an angle, and your own thoughts on us and angles are also an angle. As a LAW, All angles are gateways to other angles.

Imagine a gigantic stone tower with an equally gigantic spiral staircase winding its way up around the inside. This is a good but inaccurate analogy for the Curved path. Now imagine every so often (say every three steps) there is a door adjoining the staircase. Some are open and some are closed. You look through an open door and see a long hallway filled with thousands of other doors; some are open some are closed; and through the ones that are open there are more hallways visible. Now you are imagining Angles. If you carry straight on up the steps you will eventually reach the top of the Staircase. If you leave the staircase to step through a door into a hallway you will quickly find yourself in a maze within mazes within a maze and, unless you have a map, (or a ball of string) there will be little hope of finding your way back. Nor can you be sure that opening one door will not open other doors and suck you through.

Angles are vertices of alternate and often alien dimensions, pockets of strange time and space (or timelessness/spacelessness) that we may fall into or open up either knowingly or unwittingly while traveling a curved path. Generally, awareness of the Angles is limited to events of a major nature – what might occur were one to begin to see every minute event as possessed of separate choices and intersections and such a mindsets effect on the Being, is as yet itself an unexplored angle branching off from this essay – it may be conjectured to prove overwhelming for the individual and simply paralyze and prevent progression of either angular or curved momentum.

The Curved Path is the path taken to pass with the least possible resistance through the Angles; an optimal transition through the sharp planes from A-Z united so closely as to form a gradual curve (i.e. as an inaccurate example - a run of wise choices). Whilst it is an option for a Being to travel a straight line or a curve - each intersection where other lines/curves meet enables the Being to change direction: switching tracks much like the changing of rails for a

train. However, not all paths are possible for all Beings, and while a Being may theoretically change direction at any of the intersection points available to it, just how far the Being may travel the angles is pre-determined by the Acausal Charge. And now we come to another _expression of the Cosmic Being –it is of no small disconcert that many have written at length (i.e. Lovecraft) that we are not alone in our travel of the Angles...

On the Dwellers of the Absurd

It is commonly held by ONA, Lovecraft, and others that the Angles are the home of Beings and creatures that are hostile or indifferent to us and meeting such beings can cause our death and/or destruction. The risk in veering off ones curved path and into the plane of an alternate Angle is in taking 'wrong turns' and some have suggested that the Beings of the angles themselves may play an influential factor in this.

Although the nature of these Beings is acausal – they are often looked upon with the same causal prejudice that influences the linear view. It is often misunderstood that their reputed appearance is merely a presentation on our dimensional level of their essence. For example – mental illness on the causal level might be equated with meeting a being within the Angles on the acausal level.

As an example let's say you, the wanderer, are trying to make sense of the Universe and are drawn to read up on alchemy, spiritualism and the like. At this time, you are making many discoveries and following the Curve. Then suddenly you make a choice (say, to study black magic) and are consequently consumed by it. The Angle is the alternate choice/door that opened up to you as you were following the Curve – in this case the option to study black magic. After leaving the Curve and entering the new Angle you are drawn through a maze of other doors and passages (a selection of all possible experiences) that have become available to you. Lost in a maze and maddened by your dabbling you go slightly insane and become delusional ever after, unable to get back on the Curve to really reason things through – i.e. you become wholly irrational. Or things get really bad; you can no longer conceal your Journey and maintain a functional role in society and are committed to an asylum. The pan-dimensional nature of this whole experience could be said to be the nature of one of these Beings that dwell within the Angles – or a meeting with one of these Beings; a gargantuan cosmic labyrinth of wormholes connected by strange intersections of time and space to unknown alternate realities. We're so often looking for an overt slavering ten-jawed abomination with curled horns and razor sharp teeth and the like that we miss the genuinely sinister nature of such Beings altogether.

This is an extreme example however – for not all Angles are immediately destructive, on the contrary many are instructive. Yet the nature of these Beings is alien, non-objective, and particular to us. Angles whereby contents are beneficial to one traveler may be abysmally horrific to another. It should

be noted that traveling Angles is akin to calculated gambling – one never knows what awaits one and there is a definite danger of getting horribly lost in quanta that will drive one mad. When viewed in their proper light of course; all are removed from our understanding of good or evil, operating on unknown laws and physics.

On Nine

Virtually any path that one takes from the Curve, no matter how small, is an Angle. What is to be wondered; is whether Angles should or can altogether be avoided, or if they are necessary to open the way to all that we do not yet understand. The ONA seems to appreciate angles as able to alchemically alter a person and thus to be inherently useful for opening the mind to the hitherto inconceivable acausal, broadening the psyche and expanding us within and without. Each Angle reveals that to the magician which cannot be communicated here; a journey into a plane beyond the human world and its comprehension – an alien dimension.

ONA Tradition – if we are to believe it - knows the location of nine of these Angles; and subsequent survival of travel through these Angles is said to bring with it incredible power and the ability to access ones potential acausal charge. In fact – a falling away from the Tree of Wyrd, resulting in mastery of oneself and the option to implement a Destiny/Wyrd separated from the conditions of the Aeon.

If the magician visits these Nine Angles, just as an earth journey far from ones homeland brings insight, wisdom, and knowledge vastly different from that which one previously held – where reality is present and intellectual speculation dissolved by virtue of being at that place to break prejudice and projection- so too will the magician return with wild stories and knowledge of the bizarre and wonderful things they have witnessed. That is, until the magician reaches the Abyss. If they return – the quanta observed may be of such a nature (or non-nature) as to be incommunicable. But while the Journey is speculative, preparations are not – ONA and many other groups train an individual to confront and if possible integrate/conquer the Beings that dwell within the Angles: including THEM.

On Travelling the Angles

The average human consciousness is geared toward denial of such a Great Work as altering ones base nature being humanly possible - magical training is the acceptance of it and the subsequent Quest to do so. While the average consciousness fears and hides from the 'demons' in its subconscious that occupy it; building shields and spears to arm itself from itself, the magician seeks to integrate them and digs deep to uncover even the darkest, disturbing facets that lay buried in the primal layers of the subconscious. Because of this ability to confront the horrific formative nightmares locked away that the conscious rejects and is not accustomed to, accessing the subconscious contains dire risk, but likewise, the promising reward of revealing what lies

beneath the shadow. [In the ONA systemic this undertaking is associated with the first sphere of the TOW, The Moon]

To analyze the stimuli that constitute ones projections and perspective is to access the darkest and disturbing facets of oneself. If this can be done on a regular basis, the magician is gradually desensitized to the 'demons' in the subconscious and learns both how to dissolve his "I", assert his "I" and crucially, master the delicate balance of doing both. Dissolving "I" is highly dangerous – psychosis and suicide are not unknown for those who have deliberately tried. But by gradually accepting all surfacing facets of the subconscious as beyond one self but still a part of, a special detachment is built where the magician "listens to both voices" and then decides what the preferred contents of "I" are to be.

Such a communication might go like this: "There is a distinction and there is no distinction, I am. It is. I am the human face of a beast. "I" is conscious. "It" is conscious. I am part of my subconscious – my subconscious is part of me. "I" is not responsible for the contents of my subconscious – even though those contents are mine. I am detached from emotion for the irrational. I will not be hurt by its contents – they are mine and yet not mine."

As a result of this 'in contradictis flux' they are often more prepared for the unknown Angles than is the layman. It is this esoteric way of thinking that enables survival of the Angles by developing selective attachment and detachment of conscious contents. The sanitized "collective agreement of reality" is at the mercy of the alien paradigm of the Angles and generally unaware of the Beings that torment its inhabitants. From the magicians points of view Angles may at least be recognized as distinct from the Curved Path, a distinction the unwary cannot see. When suddenly encountered by the unwary - Angles appear horrific, hellish, a nightmare to those without knowledge of their existence; whereas for a magician, while the Angles are still very dangerous, their existence does not take them by surprise, and such meta-phenomena are vital to recognize if a magician is to progress beyond the human. This ability to see Angles, offers the magician a greater choice – to make a conscious decision whether to travel the Angle, to pass by the Angle, or to merely glimpse through the door as they pass the Angle and continue on the Curved Path.

Yet the ONA's position offers up many tantalizing questions – the most prominent of which, is why Nine Angles? To have a Tradition based of nine is logical evidence that this number of angles is or has been agreed on by a consensus – objectively. That is to say that the states of these nine angles can be or have been experienced by a majority of persons, in a manner so similar, as to allow agreement on their existence. Part Two of this manuscript will examine the various suppositions such an agreement creates and analyze the veracity of ONA's nine angles.



ON Angles and Curves (And the ONA) Part 2

The aims of this second Manuscript are three-fold:

Aim 1# - to "soften" the belief in the tangible existence of the nine angles as specific entities based on a geometric quality and numeric quantity.

Aim 2# - to claim the use of nine angles is essentially irrelevant in comparison to what ONA are actually trying to convey with it – an alchemical formula – and use direct evidence from ONA manuscripts to support this claim.

Aim 3# - to show that the ONA's nine angles and dark gods are vehicles used to bring about this alchemical process and are eventually discarded. Since (1) they are abstractions that serve the purpose of; - forming a base of perpetual desire to metamorphose in the human psyche by copying the example of the Dark Gods metaphysical nature and (2) are mere handholds in the simple alchemical formula that is behind ONA making manuscripts public.

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What can we discern about the origin of the number nine within the Sinister Tradition? ONA manuscripts speak of a tome by a scribe named Iamblichus in which there is set out the history of 'The Third Way of Magick'. The surety in the tone of the ONA manuscripts is of an authoritative nature; the kind of arrogance that one would expect from the collated distillation of thousands of direct experiences over a long period of time, and is almost a species of Empirical Data but for the fact that most of the proof is esoteric and remains locked away from the eyes - in the changes of the individual members psyches.

Logically - If ONA's esoteric objectivity is to be believed in, then a prevailing consensus of nine is or has been agreed on for at least 50 years i.e. since the name of the Order of Nine Angles was taken. This is an indication that the nine angles can be experienced in a manner so similar by its members, as to allow agreement on the nature and number of the angles existence. If such an agreement has been made – then someone or something seems to have superior insight into the processes a human being goes through to form its mental and magical capacities. Because of ONA's secretive nature, conclusions must be drawn from their own material and deductive reasoning made as to where this superior insight stems from.

Sinister Beginnings

It is said that much of the Sinister Tradition was passed down on an oral basis – without the existing form and structure and was only later transfigured into the concise and developed pathway that it now is. In this transfiguration it would seem ONA has drawn lore for the Sinister Tradition from several ancient treatises utilizing key aspects such as alchemy, angles and an unusual concentration on the number nine.

From **Concerning Traditions of the ONA** – " *According to tradition, the traditions themselves, inherited by the present grand master from the mistress who initiated him, were said to be a survival of what has been called 'the third way of magic'.*

Notes by ONA on the Tradition indicate the Order only adopted its name of Nine Angles in the last 50-60 years; therefore it is reasonable to suppose that a) there has always been a genuine current pertaining to Nine Angles passed down by Tradition b) certain developments led to the adoption of an esoteric system which better explicated The Way via a strong emphasis of the resonant qualities of the numbers nine and seven c) as a proto-tradition a sinister aura was cultivated around the Order by inventing several mysterious-sounding literary devices around an aesthetic base of the numbers Seven and Nine d) the Order is composed of elements of all of the above.

Sources of Nine

THEM believes "D" to be the most likely explanation. There is evidence to suggest that material relating to the use of Nine has been adopted by the Order – but which came first, the Angles or the Nine? Examining some of the more important aspects of the Tradition may provide some answers. As explained in 'Naos' (the Orders Guide to Hermetic Magick) the psychological

aspects of the Star Game pieces are an extension of the nine angles that form nine states of consciousness. This system (which also draws on ideas of Jung's) is resonant with the Enneagram. The Enneagram is very old and is believed to have originated with the Sufis in the Middle East. The system groups people into nine types ('ennea' is Greek for the number nine.) and teaches that people of a given type often behave and react in similar ways. i.e. Personality Types. The correlation between the enneagram and the Star Game is strong, and would suggest the ONA have drawn on Eastern esotericism in an unusual contradiction to their claim to represent Western roots.

Nine is also the number of Muses in Greek Mythology – Calliope (epic poetry and eloquence), Euterpe (music and lyric poetry), Erato (love poetry), Polyhymnia (oratory or sacred poetry), Clio (history), Melpomene (tragedy), Thalia (comedy), Terpsichore (choral song and dance) and Urania (astronomy). Almost all of the Arts of these Nine are covered in some detail by the ONA, especially History in the case of Clio. Works by ONA have included but are not limited to; studies on Greek Myth; Greek to English translations of the poetry of Sappho; Treatises on Cliology (known as Aeonics*) and Epic Poetry.

*[Aeonics – whereas External and Internal magic are contained on a personal level; - Aeonics is the belief in Cycles of a macro level that lead to the growth and decline of Civilizations, over long periods of time. Thus Aeon Magic is to enact supra-personal change and influence beyond the individual on these vast cycles (an Aeon) directly/indirectly and cause change on a massive scale.]

Another direct connotation to 9 is from Yggdrasil and the Runes. ONA has close ties to Aryan and Pan-European cultural lore and the Nordic legend of Yggdrasil, the World Tree with nine sub-worlds. ONA has obviously added touches of this mythos to its own with the inclusion of the archetype Hel and the name of their journal "Fenrir" after the Fenris Wolf.

THE NINE WORLDS: Aelfham, Wanaham, Muspell, Middangeard, Nifleheim, Eotenham, Swartaelfham, Helheim.

There is also evidence to suggest Occult significance of the number nine has been utilized by the Order for its relation to Satanism; for instance 666 added together becomes 18, $1+8=9$. So perhaps nine was chosen for the magical way in which it behaves and the qualities it represents. In numerology, number nine is the transition number. It is the last period of work before the end and starting over. Thus, nine is a symbolic exhibition of qualities that parallel the ONA's alchemical disposition.

If 9 is multiplied by itself, or any single number, the two figures which result will always equal 9 when added together. $9 \times 6 = 54$ $5 + 4 = 9$ $9 \times 3 = 27$ $2 + 7 = 9$. The outcome is always the same. Also, if you add the numbers 1-9, the answer is 45, which equals 9. $1 \times 9 = 9$ $9 \times 9 = 81$ $8 + 1 = 9$.

It is also possible fundamentals of the ONA's belief in seven have been drawn from an empathy with the forerunners of the promotion of seven such as Robert Fludd. ONA has mentioned in its handbooks and journals "Naos" and "Fenrir" a solid preference for seven and nine – and made clear its position on the inefficiency of other number systems. "Nine Angles" may well be simple prejudice - and part and parcel of a result of adopting the chosen system of seven fundamentals laid down by Fludd and other septenary fundamentalists. Or the Order may simply have taken a fancy to the number seven. All, some, (or none) of the above may have influenced the use of a structure of nine within the Order but there is direct evidence within the works of the ONA to suggest an adoption from these systems. Such an adoption implies that there Be something to adopt them to – and any such adoptions serve as an extension of a prime base – a core. That there are aspects of each of the Muse, Enneagram, Yggdrasil and Numerology scattered throughout the Tradition; strongly suggests that much of ONA's use of seven and nine is arbitrary. Consider the Musical Correspondences and their Planetary Alignment from Greek Tradition in conjunction with those of the ONA:

Naos:	The Greek Heptagram:
A Saturn1	A Sun
B Jupiter	B Mars
C Mars	C Jupiter
D Sun	D Saturn1
E Mercury	E Moon
F Venus	F Mercury
G Moon	G Venus

= Lets give directions to the columns. Imagine the First is descending down the page in order and the Second ascending in rank of planetary order. Although there seems to be no synchronicity, if both combinations were each drawn on the circumference of a cotton reel, and one of the reels was turned around so as to line up both Saturn marks at the same point - then we would have:

A Saturn	A Saturn
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B Jupiter	B Jupiter
C Mars	C Mars
D Sun	D Sun
E Mercury	E Venus
F Venus	F Mercury
G Moon	G Moon

Now, only two planets are out of sync: Venus and Mercury. The new alignment seems strangely coincidental. Has the ONA simply reversed the Greek Heptagram to create an original cosmology for their Tradition or is the Greek version in some way flawed? If so, is the minor discrepancy of Mercury and Venus a deliberate training device to keep aspirants on their mental toes and weed out those unable to make the flawed connection? Or simply an error? The synchronicity with the Heptagram is striking – the question is, is it arbitrary?

From **"A Note on Seven"** – *"For the West, the cosmos has always been apprehended as a division of seven fundamental vibrations – a concept which originated from Albion. Throughout the ages, this division has been symbolized by various forms; stars, trees, metals – and planets. The forms so chosen are, for the most part, used in a symbolic sense, rather than a literal one. Thus, with regard to the planets, those ascribed to the spheres of the Tree of Wyrð as used within the Septenary System [or 'Seven-Fold Sinister Way'; Traditional Satanism, and so on] are used purely as symbols to represent the seven fundamental forces of the cosmos, rather than there being forces literally ascribed to the planets themselves, or the planets somehow creating those forces."*

That there is a belief of seven colours, seven vibrations, seven days and so on, as attributes of the structure of the cosmos – allows us to surmise that other information of an antique or occult nature has also influenced the use of nine and nine angles. Seven planets are used to re-present the energies of seven of the angles, and two occult angles Star and Man the remaining two. ONA itself insists no relation to the planets, but uses them as a simple abstract to allow the initiate to grasp the esoteric concept of the angles – then the angles are used in the same manner to grasp greater concepts beyond what can be achieved via symbolism. ONA themselves admit the use of the number of angles as an abstraction to be used to apprehend the essence of esoteric energies beyond the possibility of being symbolized. I.e. that the Nine Angles are neither real nor historical. The adoption of Nine Angles is important for its representational purposes only. Below the ONA speaks of itself as a proto-tradition, a numinous order without historical evidence:

From **"Nasz Dom – A Note on the Esoteric Tradition"** *"... the ONA is an expression [of This], beyond any of the forms through which it expresses itself: its credence does not lie in words, images – histories; Tradition. Expressions such as the Sinister Tarot or the Names we sometimes give to those entities/forces we describe as the Dark Gods are a means to understanding this, and not, in themselves the essence"*

From **"Initiation and Beyond"** – *"In practical terms, this means that the forces of the cosmos (including magical forces) are approached and understood in a rational way through archetypal symbolism (such as the septenary and the correspondences), then through abstract symbolism (and thus 'thought') until an empathy is developed within the individual."*

From **"EIRA - A Satanic Guide to Future Magic"** – *"this path of genuine magic does not involve however the slavish following of some 'cosmic doctrine/mandate, or some such dogma. It involves the individual in freeing themselves from all influences in order to live, or become, the reality of the forces of Life itself."*

Dark Gods

Therefore as an initiate attains the teachings of the lesson - they may discard not only the symbolism of the planets, but also the symbolism of Nine Angles and Dark Gods, altogether. Thus the abstraction of the "Nine Angles" act as a conduit to understanding esoteric forces in essence; a bridge between the causal and acausal to prepare for apprehension of these forces as they are. The ONA supports this claim by its indifference to the manner in which an individual applies the Dark Gods to their understanding: demonstrating that the concept of the Dark Gods themselves is irrelevant to the underlying theme of alchemical transformation.

From **"The Dark Gods 2"** – *"While the Dark Gods may be perceived as 'convenient abstractions' or Archetypal Energy, they may also be regarded as having an actual existence (and it is up to the individual to decide which of these, or neither, is the correct for him/herself). The Dark Tradition, continued by a small number of adepts since the hyperborean aeon to the present day contains many tales of the origins of the dark gods. Whether one chooses to see these as myth or mythos, is, at the end of the day, a matter of personal taste according to which viewpoint is the most magickally useful."*

From "**H.P. Lovecraft and Dark Gods**" – *"The nine angles ... are represented in the septenary star game and it is through this symbolic representation that the magick of the dark gods is manifest..."*

If we take a look at the roots of the Dark Gods, we can see from early records of ONA's growth that it is strongly alchemical based – even for a proto-tradition with no actual evidence of historical roots but for those it has begun to grow in the years since it has been called said Order. Nor does it possess desire to have these roots or impress upon others its authenticity:

From **notes on the sinister tradition (kaberoi)** – *"according to Sinister Tradition, the mysteries concerned the Dark Gods – in various 'shape-shifting' forms – and related how Demeter gave the first initiates of this tradition ... as well as showing how an individual, through various rites which involved Gaia, women, sacred marriage and so on, could be transformed to a different realm of consciousness."*

Alchemia

But it is pre-occupied at a fundamental level with shape-shifting and processes of transformation. This in itself may be a reason for the obscurity of the names of the Dark Gods themselves – and although not entirely evident, offers room for the fabrication of their names – and if the real task is to share an alchemical formula, why not? The names of the gods are only of cursory importance. It is now important to emphasize that THEM do not mean the ONA formula to be alchemy in the literal sense – this would be restrictive in every sense. The best approximate we can give without writing another manuscript – is the process of being a changer and a changeling.

THEM expound that beneath the decorative framework of the Orders use of Gods and Angles and so on, there is a current put forth of a simple alchemical formula and even beneath the alchemical formula [if one can extract the writers intention by careful and magical dissolving of the effects of design such texts carry] the ONA there is a core that once seen begins to spread out again into effects and designs, like a germinating flower. Truthfully, what this core is depends on who you are. But even a cursory examination across the breadth of the ONA manuscripts will reveal a synchronous pattern present in almost all key tenets – the urging of change. ONA manuscripts are laden with words such as transcend, cultivation, mastery, tradition, evolution, transformation, metasomatosis, and so on...

THEM believe ONA Satanism could care less for the use of Nine Angles than it could about creating a series of effects in an individual that lead that individual

to always try to change themselves and those around them via a perpetual alchemy. It is right to note that ONA use the Nine Angles in a sense unique to their Tradition but THEM aim to show that this attempt to develop this "way of thinking" within individuals is ultimately of tantamount importance to ONA than the tangible existence of any "angles" – be they nine or otherwise.

Perhaps the confusion arises because of the term Angles. When it could just as easily be called "Nine Ways" if not for the fact that this would limit the number of ways the angles could combine with one another to form variations. It is an apprehension of nine energies that rule the causal – a combination of these nine energies in everything, and also more importantly – a slipping into the form of each of these energies or ways of looking at the world, adopting a certain energy (or combination once each is distilled enough to allow conscious mixing) as though one were that operating energy communicated through ones organism – or more precisely, taking on the form of one of the nine angles to operate by, similar to the use of the adoption of animal energies in martial arts. Consider also the use of Nine Angles in Physis: the eight directions of a compass, plus a ninth to make an additional plane, i.e. the Martial Artist themselves.

One of the dominating themes of the ONA manuscripts is combining two aspects to make a third aspect. That third aspect is then used as the base material to be added to another aspect, the two then making another third. And so on.

Some brief examples:

- 1) When the Ego is combined with the Self then there emerges the Adept.
- 2) Colour correspondences for the Ego and the Self are added together to form the Adept colours.
- 3) Ego and Self incenses, which are combined together to form the Adept incense.
- 4) In the most important of the Orders rituals the Priest (masculine) and Priestess (feminine) join together (Heirogamos) with a crystal tetrahedron to form a Nexion.
- 5) The initiate is to combine the Unconscious with the Conscious to develop "Over conscious".
- 6) Mercury, Salt, Sulphur are three kinds of Time.

If making a round of man and woman makes one magical tetrahedron – and a crystal is another, and joined they become another full tetrahedron that opens a Nexion; then it follows that as the tree of wyrd has nine causal angles, and

nine acausal angles – and we view these two sets of nine as representing the man and the woman in the last example, then according to the formula there must be another tetrahedron that fits with the tree of wyrd to open a Nexion too. And so on, and so on... What is it? Or, is it the very formula that is the secret?

This use of a triplicate process of change is spread throughout the manuscripts:

From **Selling Water by the River** - *"First, the discovery of the unique Destiny of that individual, second the living of that Destiny, and third, for whose Destiny becomes fulfilled by such living: again the formula."*

From **Introduction to Traditional Satanism** - *"The essence of genuine Satanism can be stated: it is a way to inner development, the goal of which is a new individual. This way involves three essential stages and these exemplify the spirit of that way and the individuals who follow it. The first is direct experience; the second is direct practice and the third self-development."*

From **Manipulation II** - *"Initial manipulation is often of the external kind – an adjunct to external magick – later, it becomes "internal" ... and later still, aeonic..."*

An operation of nine angles for perfection; three angles of thesis: three angles of antithesis: and three angles of synthesis. A triangle squared. Whatever you want to call it, the ONA's use of three is not accidental or intended – but a result of the nature of the formula of Change which they are conveying. The quotations are not taken out of context – I have not selected these quotes because they affirm my theory, but because there are no notes that do not. This triplicate process of thesis-antithesis-synthesis is a formula for finding balance and perpetual change.

From **Makrosmos** - *"this is the meaning of sinister magick: to bring a synthesis via the conflict of opposites that exist within and without the individual. This synthesis is the result of a practical journey, where this bifurcation must still be experienced if the forces that do still exist within the psyche of the initiate are to be eventually understood, beyond intellectual apprehension, as 'abstractions'."*

From **Notes on Study and Practice in Modern Satanism** - [the MS discusses many practices to be undertaken and learned from and then] -

"following these tasks – which should last for a few years – the novice moves on to the next stage of their esoteric development, that of the grade ritual of internal adept. This is a rite of synthesis and thus the emergence of the adept"

– The Adept then goes on to become Master, Magus, Immortal etc. via the same synthesis formula.

From **A Satanic Revealing** – *"to counter this pseudo-Satanism we published or made available various articles and manuscripts – not specifically to "teach" anything or even to gain members. Rather to engender controversy; to create a reaction. This is the dialectic of change: thesis-antithesis-synthesis yin-yang-tao called by whatever name the process is the same"*

"...since each novice is required to actually undertake works of darkness in the real world in order that they can go beyond the illusions of 'good' and 'evil' and so discover that balance within them which is unique to each person... .. it is this balance which is the essence of Adeptship "

From **The Satanic Way of Living** – *"but despite this progress, the overcoming of challenges, the achievements, the exultation that arises when one lives satanically, will never end."*

From **Thernn** – [ms speaks of Satan then] - *"this is the secret of Satanism: that it restores to a society and individuals, at any given point in history, that which it is lacking. Thus there is balance, and thus synthesis."*

"The process of dialectical change which governs evolution".

Whilst the Nine angles have been used within the Orders ritual Magic – there is even more evidence to suggest the underlying belief in nine energies is only temporary – the symbols themselves used to show the nine in fact, are completely altered from their original planetary symbolism into strange glyphs. Again transformation of what are thought of as key immutable symbols into something more abstract – the same process intended by the Order that an initiate should repeat with the idea of Nine Angles and all external handholds for that matter.

Simply put – Withdraw your projections; forget the specifics of the Sinister Tradition and see how ONA have crafted their tradition. It is a key to understanding why. When you begin to see things naturally and always, in terms of how they were created, what tools were used to craft them, and marvel at the intricacy of the idea behind the text (essence behind appearance); to know the signs that reveal a creation's intentions which may very well be contrary outward appearance; you will begin to understand the why. Always are we one step removed from the source of our inspiration and

creation – We are behind a great act performed, behind our performance is the inspiration of the Sinister Tradition, behind the facing of the Sinister Tradition are the artists, and behind the artists? Or THEM? Is behind the right word anyway...?

On Angles and Curves [And the ONA] Part 3

PART 3 of this Essay dealt with the hypothetical goals of ONA being a methodical replacement of the magical intrinsic journey of all humanity toward God - and the manifestation of a diversion of Divine Integration with a Satanic Substitute: thus exemplifying the essence of the Sinister. It was also intended to explain further why irrational magick was necessary to development, even if the magick itself were an illusion. This involved careful study of the MSS of the ONA and an examination of the potential of the Septenary Way to raise an individual in godhead and beyond, via the creation of the Diamond Body and various alien stages of immortality and indestructibility. It also hypothesized the operation of various truths behind the reality of Satanism, in one case as being the chosen form of cosmic guardianship of the balance of Earth by druids and much later by the ONA – whose aims and intents were supposed not to be transparent, but at least apparent by further careful study of the exoteric message vs the esoteric message that could not be hidden in the weave of their writings. The knowledge of this duty meant the highest responsibility was assumed to protect and ensure the continual natural cycle of Aeons regardless of who was trying to control them, to serve Nature or Satan as a fulcrum of life and death – the idea of the role of such a guardian briefly mentioned as La Guardian in my story Hel. A second of these hypotheses divulged the Order of Nine Angles as a conglomerate effort of Magic and Politics to control the mind remotely, and I aimed to demonstrate how by putting the whole of the ONA tradition, manuscript my manuscript, under the “psychroscope” as was briefly touched on in ‘The Psychology of Satanism’ in Book II. A Third hypothesis attempted to link the Sinister Tradition with the Baghadvita, and the Templars. However, my original files concerning book III were destroyed along with a great deal of other valuable data by a lightning strike that irreparably damaged my computer in late 2005 and I have decided not to pursue this vein of thought in writing, further. Part 3 remains unfinished and is likely to remain unpublished.

On the decision to release the Angles and Curves MSS (from myself to Terrosa)

Yes - yes I do very strongly understand what you mean. And this is why I have asked you for counsel in the nature of this manuscript. There are as you know many truths in life; this manuscript happens to represent one of them. A very definite theory backed up by ONA itself - and thus something of a double-edged sword. I've found a kernel of truth in what has served Initiates as a very mysterious, ambiguous Order within these writings that in a way, threatens to suck the very life from the Order, or renew it.

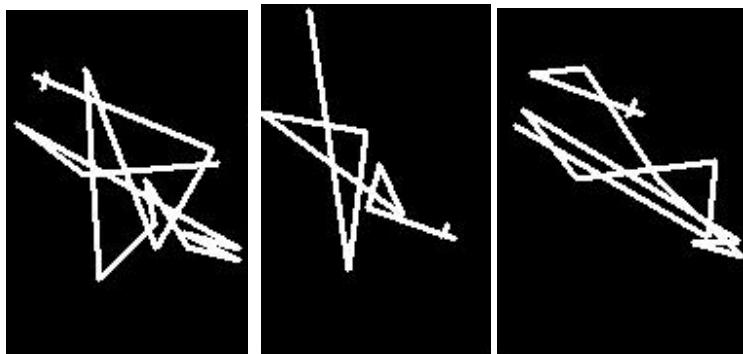
I know the considerable power my writings have to convey ideas to all and sundry in their simplistic manner and the resonance of the empathy I create with my readers by using everyday examples to convey it to them. Like propaganda, my writings are made accessible to all.

Perhaps it sounds too dramatic to say if I release the MS as is it will surely alter the views of many - and perhaps to the greater detriment of the spirit of magick; but to be fair, I am by and large a rational person. In fact, all my questions began after my disillusionment with christianity; and through satanism I sought the answers to my problems, and tools to fix what was "wrong" with me and find out what had gone wrong and so on. It is in fact fairer to say that I am a Healer before I am a Satanist. I mean my writings to heal others, to give them the strength to not be afraid of themselves and know thyself and be free. Variously, if you put all my 50 odd manuscripts together there is an astonishingly vast array of subjects dealt with, indeed my own set of irrational angles ;)

You and I know that my manuscript on Angles is one very revealing truth. But like you I also have a belief in things beyond what I can grasp - a feeling that I am somehow meant to help, and that I must take responsibility for my powers to write lest they destroy what I am and have been trying to build for so very long. Those things that lurk in the shadows in a very real sense far removed from abstractions and intellectualism are my friends, and I have needed them just as much as anyone else. Demons rely on me to transmit a message that will boost morale - not dim it. It has been dimmed enough. So perhaps there should be a third chapter. Because the second part strips away the very face of ONA and leaves it bare, austere, hollow... the reader will feel a sense of loss, of fright and of uncertainty. We should let them know they are not alone, and comfort them - provide guidance for their loss: speaking psychologically of course. A third chapter on the necessity of the irrational

ways of thinking may be needed. Whilst they may now know of the Grand Illusion; let us restore the actors to the empty stage; let them see that now they know of the trick, they too may be Loki. Let me bring them back up to worship their imagination and their creative wanderings through the tangled logic of their minds to swim in dreams again as though the water were real. For now they can truly appreciate the splendour of such beings, within and especially without them – the very real nine angles that are to be travelled, the EMPHASIS that they alone are responsible for their creation, for Some will choose to see this as a catalyst for change and embrace upon their shoulders the beauty of being the god at the heart of all the wondrous works around them.

Discussing the pros of releasing the manuscript as is: We would not get very far in life if we reasoned there was nothing behind any of the doors in front of us. The rational part of me seeks to logicize and thus transform the Order into something more frightening than it already is and into a sterile machine made up of various clever psychological tricks to slip a black bag of illusion over its adherents heads. The irrational aspect of me believes that my writings are power and that it should be used wisely and in a sinister fashion to evoke applause from those within the illusion; as spectators at a nazi rally might cheer a speaker for a well-placed party slogan within a speech. I think the power to damage the ONAs credibility is in that essay. There are many adherents and well-wishers who would see beyond the immediate glamour and have some nous as to why ONA have put these things in place - that can see the beauty in such a "device" and the deeper meaning behind the face of a Tradition who would not be perturbed by it. But as we all know well most of the ONAs adherents are on-lookers or dilettantes. Just as the tides of politics can change quickly with the stupidity of a majority, so too might ONAs reputation be damaged by the quick-fix adoption of this essay to heart. The question is: who will win? The me that wants to help people throw off the illusions, or the me that thinks to manipulate them further.





CHAPTER 4 – **THE TOB AND THE 333 CURRENT**

Project Evisceral

Editors Notes and Introduction: A Brief Synopsis

The Character begins his entries in the feckless manner of a pseudo-satanic persona, apt to be easily influenced and controlled by various Magian distractions. He has for the past few years been developing his ego via the mechanisms of "Vampirism" and the ethos of a black magical society of which he is leader. Having been at the top of the ladder in terms of his own observation of his position in the pecking order amongst his associates and lackeys for so long, he is not surprisingly seduced by the promise of greater power in exchange for giving up some of the bricks in his ego. At first he believes he can cheat the deal and take the power without abandoning any of his vices or persona – he even toys with the idea of giving up some of the things that have (naturally) become stale and boring, not at all worthy oh him the 'vampiric star'. However, the search for such power takes its own secret toll and he is gradually seduced further and further into gaining the Power, his time and activities spent on reading and working with the texts slowly increases. He eventually finds himself more and more often having to choose between his former Magian persona and his indulgence in drinking, sex and playing vampire, or spending time working with the various manuscripts. The balance is eventually won by the manuscripts as they reveal the Forces under which his existence labours, and he becomes resentful of many materialistic, consumerist activities: -The transient nature of his friend's attitudes flitting from moment to moment to match herd conformity and trends; - working on the pretext of elevating the powerlessness of his cult (in comparison to what the 333 texts purport to do.); - smoking, drinking, sex and spending time with the herd.

As the texts educate him on the Forces that affect him and his friends he becomes withdrawn and disillusioned with the previous life and ego he held as evident truth, and gradually creates distance between the factors and influences in his old life in order to take on the new one as a man with genuine power. The inevitable struggle that ensues, with transient Magian vice vs uncompromising higher ideals serves to alienate him piece by piece from his friends, family, job, dreams and ambitions etc. each of these are challenged, and in his thirst for power, discarded as need be. This permanent change in

his psyche alienates him from the Magian majority and he finds himself unable to return to 'normality' – for everywhere he looks he is now conscious of lower and higher forces influencing every aspect of what he sees. The separation from the womb of the Magian causes him pain, confusion, anger, suicidal tendencies; as the rapidly manifesting fact that he cannot now go back to the LIE, tears, destroys and re-creates him. Now alone on the edge, Magian chains broken, he is ripe fruit for picking from the Tree and is apt to pursue the texts with genuine conviction.

He will pass through the following stages:

Ego – where reading the texts serves to elevate, honour and justify his decision to put his old life in storage from time to time (now while living his old life, the texts occupy his waking conscious and he cannot shake them from memory.)

Deliberation – the battle comes to a violent head when he must choose to pursue the sinister or return to his old life; pressured by his friends about his attitude and changing persona. (Here he will decide, in the instant, what he will do and commit himself accordingly to prove his conviction of the new ideology.) once chosen, he is apt to reinforce his decision by a timeless act of symbolism (where suggestions of ritual can be made) as is the nature of man, and will find himself unable to reconcile the two worlds now split apart. A permanent walling off of the Magian has occurred.

Desperation – he is thrust into a world of unfamiliar and alien concepts, introduced to such secrets that twist and warp his psyche – he mourns for his old life in the times when he is overcome by the requirements to achieve such powers, but it is too late to repent, he has already changed his psyche and destroyed the glamour of his old life. So he forges ahead, certain that he can justify his decision, his addictions his weaknesses, his magianity... as a good thing... if only he can gain the power promised by the texts...

Disruption – the void between his old life and new life grows larger. His new life brings him contacts, new friends, new ambitions, new dreams, new desires, new terminology... the consequent destruction/creation of forms as the two worlds continue to separate leaves him bewildered. He finds himself in the mental/physical existential limbo. He will either be destroyed by this process, or go on to the next stage.

Contemplation – the two worlds separate, but as the explosions/destruction cease to affect him so violently, he realises the two worlds of the Magian and the Sinister have traveled as far apart as they can in their separate directions

only to meet at the extremes and become one again. The Sinister and Magian become new opposites beyond opposites. He is totally entranced by the wonder of this magical phenomenon and settles down (by being fire-inspired/promethean) – and pursues the texts physically, mentally, with new found confidence, determination, understanding and élan. His goals have changed. He is no longer pursuing the Sinister from a Magian base, he is pursuing God-head from a Sinister base.

Residue – the most dangerous of the stages to the boy. His attainment may well be delusion brought on by ill-preparation for intense psychic damage (as 333 energies are of a choronzonic nature) and unconsciously harbouring the old Magian desires for sex, physical power, fame, vice etc – will be easily seduced by texts such as those dealing with Noctulians. Enter the Dragon.

Entry 9 Day 2: From the Diary of Evisceral

[Note: the misspellings are deliberate. This was a manufactured pseudo diary entry in mimesis of the type of individual the Tempel wished to attract.]

I did the task until my hands were shaking. I'm looking at the once white washed walls, now covered from floor to ceiling, wall to wall with the red crayon scrawls of the Noctulius sigil. I can see the smudges on the wall where I lay during the task, exhausted. And I can see the dark cracks in the wall where I punched them after feeling an intense and weird surge of anger and hatred, that seemed to be contained within the box that is the room, and emanated outward over the city and its people like a black haze. My hands are still sore and cramped from the effort to write the sigil 333 times, and my knuckles are purple and sore from punching the wall. The man who lives above me shouted out while I was doing it, telling me to shut up – and I found myself staring at the roof, cutting through it with my gaze to where he would be standing and visualising cutting him into pieces and smashing each piece with a hammer just so he could GET how wrong he was to interrupt me or question what I was doing. I think I stood there for about thirty minutes, maybe an hour, because my neck had a terrible cramp when my rage subsided and I got back to writing the sigil on the wall. I wanted to kill myself while doing it cause I suddenly realised that what I was doing looked insane to someone else but what they were doing (or NOT doing) was just as insane to me! The whole world seemed so stupid and so wrong, really small while I was writing. I watchd people from my apartment window walking in the street below. I am peeling them like bananas, seeing their skin come away from their bodys to reveal a bag of pulsing blood – and I am squeezing them with my mind watching the blood erupt all over the other people in the crowd and it drips of their clothes and fills the street but they cant see it, only I can. I got

in bed when the sun went down and split people til I couldn't see them anymore cause of the dark and slept until morning.

Entry 10 day 3

I feel invigorated! I don't know if it was the sleep or all the blood essence I had but I feel like a million dollars. The sunlight on the red crayon was eerie and the light on the wall made some sigils stand out more than others. I felt like they were watchhing me – trapped in the wall id drawn them on and now waiting for me to realease them. I lay on my bed and touched myself still looking at the sigils glaring atme. After I came I startd wiping the semen on the sheetss but then suddenly thought I was wasting it and started drawing the noctulius sigil on my sheet very carefully. I looked at it for a while and I felt like I wanted to fuck. It felt like the sigils were still watching me as I opened the envelope czar ****-** had givn me. There was a letter inside that had been printed on a computer. It said " run til your feet are red from blood and walk into the dimension of the wall" . I started running on the spot while lookingat the sigils– and then some CUNT!!!, knocked on my fucking door wanting to seel me something!!! I chased him away and went back to my room but I was suddenyl very tired and I went to sleep forgetting about the envelope.

Entry 11 Night 3

I had a terrble dream just before about being ina endless hallway and getting chased by figures in black cloaks and hooded faces with hacksaws. There were all these doors in the passage and I couldn't find the right one and they all lead nowhere, and then I cut set upon and the figures cut the top of my head off but i was still alive when they did it. I woke up panicked and am all covered in sweat. and I have my nightlight on which is making the shadows and the sigils look frightening. I am getting out of bed right now to start running on the spot!! Bye diary

I have just arrived home from the meeting. I don't know what im feeling right now, its like confusion and at the same time understanding, sort of like im confused about some old things but now understand the important ones better. I was not expecting to see what isaw after everything I was told to expect. I was explicitly told not to write about going there or leaving there but that I should go home and write an entry about what I saw and felt while I was there. There was a black table in the room shaped like a large three. and there were three men at each point I guess, of the number "3". The room was strange, cause it was dark and I couldn't see where the walls were or even the roof. And the floor felt weird too and only after they asked me to come closer

to the table did I realise why. It wasn't flat, but shaped like a funnel though a quite flat one and in the middle of the floor illuminated by the light there was a small box – black, and with two small handles on the side. I heard a female (?) voice telling me to approach the table, so I did. Then the voice told me to open the box. I did that too and inside was a remote control like for a tv. Then the voice which seemed to be coming from the far end of the table, told me to point the remote control at the "white emblem" behind me. And behind me on the wall there was a light that was shaped just like the white two-headed dragon in the wamphyrism book I had seen at the tempel. The voice said "within you comes without, and trial has turned you wild, keep now this memory, and DON'T LOOK BACK" and told me to 'activate the light with the red button'. I did that and this enormous tv screen came down from the roof. A bit dramatically (I thought) I swa that old footage of the nuclear bomb going off and I all along I wanted to turn to see who was behind me at the tables, but I luckily stopped myself! Then there was a black and white documentary sort of, and there was these short films of their lives. One was of a fat guy and it showed him sitting at home on the couch watching the game. There was a clock right above his head and the hands were showing in different positions in each bit of the film but he just sat there. Then there was a picture of a building and people dressed in suits were filing in and out of it. A man came out of the foyer wearing glasses and carrying a briefcase. Then the film changed to show him with two young girls, laughing and running around a suburban backyard with them. And then it showed a picture of a newspaper which read "Hot Shot McGott Cans Manns" (Manns is the serial killer that was supposed to have believed he was working for the devil that killed all those people in Greensville, TN two years ago). Then there was footage of an old house. An oldsmobile is parked out the front. An old lady is watering her plants. Then there was all these slow flashes of her dead. Shes on the floor in a pool of blood. Then theres a shot of her butt with bitemarks. And then a close-up of her head but not her face of her ear torn off. I was pretty scared while looking at these pictures. No one knew I was at the meeting and I wouldn't be missed by anyone so after seeing this I was ready to run. But then the tv reel stopped playing and the tv went back into the roof. The white light wasn't there anymore and I got told to turn around by that same weird female voice. Then she said 'three crimes, one of them magian, one of them sinister, one of them yours'. I remember I was surprised by what she said because I didn't understand which crime was supposed to be mine. She said to me 'for your service the dark whores await you, ever remember the price you pay for disobedience and the ecstasy bestowed for discipline' I made the sigil of noctulius in the air as I was told to by my tempel contact who set up the meeting. Then I was told to leave the meeting, get my reward (which im not allowed to discuss) and wait for someone to contact me.

Heresy and the Heart of Darkness

If there was a girl in a cage far below the sensible lawful surface of the world in a private dungeon built just for you, literally a piece of meat on which to act out your secret passions and dark bridled fantasies with no fear of any consequences for what you did, what would you do with her?

Does the thought of following through such a hypothesis abhor you? Even inside your head where nobody can hear see or fathom your answer, will you deny you have secret desires that are taboo or abomination? Does the hypothesis scare you because you'd hate to think inside you might dwell a monster beneath your carefully sugar-coated persona?

No? You feel safe to fantasize then? You're one of the rare few who are not a liar? Then let's continue.

Would you feel pity seeing her caged and set her free even though it were your one chance to do exactly as you wanted to another person with no chance of anyone ever finding out what you did? Would it incite you to anger to see her in a cage, helpless and yours, or make you feel guilt and shame? Or would you be disgusted by her and hate her, make her a symbol of everything you despise about people and take cruel revenge on her? Think about it.

Would you rape her black and blue until her vagina was a bloody pulp and her face unrecognisable like a soft mushy sack from brutal punches to her face, chest and body?

Would you do it for power? Because you hate women? Because she's nothing to you?

Would it make you angry and hateful or sorry and remorseful to see what you did to her? That you couldn't make something more beautiful from her with your Will but only something very ugly? Something that would be seen as ugly by others if they were ever to find out? That they might think you were ugly because you did these ugly things because you didn't do beautiful ones when you had the chance to be exactly who you are?

Spiteful? When the cold mass of lifeless crumpled skin which you turned to filth when you touched it, wouldn't get up? Remorse for raping her, touching her, changing her, that she couldn't hear you say sorry because she was dead, a stupid dead whore, and she deserved it, all of it, for making you mad, for making you remember how you were useless at being beautiful? That this ugly

reminder proves they were all right, that you couldn't do anything right, you were just like they said no matter how hard you fought to get them to believe otherwise, useless, worthless, fat, ugly, stupid, a piece of shit. And if you made a mess of her when you treated her like meat, would her cuts make you feel remorse for cutting her? Would you reason you didn't mean to hurt her, you only wanted to touch her. To touch something and make it your very own, and now she'd made you look bad in front of them, made you look at yourself and see how bad you truly were? Or would you make the incisions deep and slow, maybe one in her eyeball, and watch her dark blood trickle and seep from the wound?

Would you cut her into bloody chunks and ribbons and drape them over your stiff cock? masturbate with them? Make love to her corpse now she wouldn't know, couldn't judge you, be sickened by your touch or feel repulsed at your caress? Rest her warm jelly-like eyeballs after pulling them from the sockets against your penis and lay against the cold bars of the blood splattered cage sipping the blood from a piece of her salty human meat with your red lips? Would you eat her breasts first? Or maybe her cheek?

Would you want to take her body into you so there was nothing left of her? So you didn't have to see what you'd done because it didn't please you, made you feel bad that she didn't look like you wanted her to, made you feel guilty because you'd slaughtered her like a pig? Would you eat pieces of her raw? 'Til there was nothing left of her but you, and no more eyeless sockets staring dead and vacuous into the bloody floorboards instead of rivetted on you as she watched you approach to really fuck her, smash her teeth with a hammer, break her fingers, or give her cruel electric shocks through the bars until her skin was patchy and blackened? Would you chew the rubbery skin thoughtfully with purpose? Or morose and detached because you could have done better if only you could go back to when she was alive and intact?

Would you cry when you transformed her mellow skin to messy rags when you tried to make her better, make yourself heard? Or would you long for another girl to replace her so you could try to do it right? So you could show them you made a mistake, but this time you would do it right. You'd create something beautiful to reassure yourself that you had beauty, because you knew you had love, you weren't bad – you just needed to touch her again and fix her to prove you weren't a sick monster with hideous appetites and no Love.

No one will stop you whatever you decide to do here. You'll never be caught, hated, imprisoned, hurt, punished for your acts. No one will ever know what you did but you.

Would you be depressed when you put yourself and your will in and on her body, her will, and saw that your will's true nature was to be ugly and cruel? See your Self reflected in her mutilated body and want to hurt her even more, kill her once again, take her Art away from you for making you look at yourself, what you are – for hurting you with your feelings of self-loathing, remorse, shame or guilt at what you'd done?

Would you stop believing you were a beautiful person when everything you did soiled her original beauty and each time you tried to fix it only made things a thousand times worse? Or because no one would ever know, would you do things very intensely and slowly, keep her alive as long as you could so you could do what you wanted over and over to feed your insatiable lust for it.

Would you be consumed with love for her after you'd killed her? After you'd forced both your hands into the soft pocket of the strict ring of flesh of her mouth and tore it open like a ziplock bag because she couldn't answer you anymore? Tell you she loved you when you made her bleed or scream? Show pain? Show you that you couldn't be ignored here, as you were in the world above? Show you that something you did did matter and prove that you knew it all along even though people told you you didn't your whole life? That you had the power to shape her now, do to her what others made you want to do, blame her, blame them for not letting you touch them up there in the world above? For running from you and yelling scorn when you tried to show love? For embarrassing you and hating you and laughing at you? It wasn't your fault you got their stupid Love wrong. Because you were never loved. No one ever wanted to show you their love or come near to you. They wanted to run away from your face, who you were, and not be touched by your Love, which you have to believe me when I tell you, is so much stronger than their weak, transparent, pathetic, version of love. Your love makes you passionate and honest, and they were not running from you, but in fright toward the lie that weakens and runs away from Lovers like you.

If you can act without fear of consequence there is no fear of action. Without the fear of being punished for cannibalism, sodomy, necrophilia, torture, cruelty, killing, and curiosity. You would be a monster. Ask them what they would do if they had a girl in a cage and could do anything they wanted with no consequence. Beyond the lies they tell, you would uncover the Abyss in all of them. And dis-cover that the gibbering atrocities of the insane are just beneath the surface...

We are All Monsters living a lie.

To wake a Monster is the act of Evil.

What then is it to make means and methods,

by which the Monster can be awoken En Masse?

~

(This version of Heresy is not the original. The original Heresy Manuscript was nine pages, written and illustrated in red ink.)



peaSe, lovE & munGbeans

Ryan finished reading what was on the computer screen and picked up the phone. He dialed a number and waited for the ringtone. Once. Twice. Three times.

'Hello?'

Ryan looked thoughtfully at the screen once more and began to speak to his girlfriend.

'Hey babe. How's your day going?'

Ryan listened attentively to the female voice emanating from the receiver. After a short while he found himself nodding gently in genuine agreement.

'Yeah, I think that's the way to go. I mean you're the strongest person I know, if anyone can do it, you can babe.'

He listened to the customary silence and then for the returned interest.

'What have I been doing? Well I've been reading something by that group I told you about – the one that seems closely connected to the ONA? Yes that's the one – anyway I've been reading about this concept they've got called the 'Blood Pool' where basically, how do I put this, people are viewed as vials of lifeblood, and each person has the ability to contribute to this Blood Pool by, well, giving blood. Remember when we were talking about the acausal? Okay well the blood is sort of acausal in that it is the essence of the Cosmos, which as you know flows into the causal as humans or 'nexions' and gives us humans our Life, in one regard. But it's also causal in that the Blood Pool also grows by actual giving of real blood. By contributions, whether voluntary or not, such as shedding real blood in war, or killing, or sacrifice – or even intellectual blood like art or writings that are about the Temple. Whatever serves to increase the power, resources and spread of the Blood Pool basically'.

There was a pause as Ryan listened for a moment to the receiver.

'Well basically the Blood Pool is like a Nexion, a place where the Acausal meets the Causal and there's a mergence. Except in this case their Blood Pool is like something that has to be fed, with constant and continual sources of blood, and the more they feed it, the more powerful it gets'.

Ryan listened again.

'Well yeah I guess there's not much difference in the way it works from the ONA's nexions – except that from what I understand – the ONA nexions are places or people designed to open a 'gateway' between the Acausal and the Causal. Maybe I'm wrong, it doesn't really go into as much detail as I'd like here, but I think the 'Blood Pool' is meant to be used to form/create an actual Demon. Sort of like using all the pain and suffering and darkness and things to, well build an autonomous dark force, a bit like how people built society and then society started building people?'

Ryan hoped he wouldn't have to explain how.

'Yes babe, exactly like that. Man created a wheel, and then the wheel shaped man, y'know? Well anyway, what I actually wanted to talk about is related to this Blood Pool, it's pretty interesting. You know how the ONA creates Adepts and sometimes the Adepts don't make/maintain the grade and are used as, well fodder for the Dark Gods? Yep well it's the same sort of deal with the ToB, except with the ToB everyone's considered good fodder for the Dark Gods. It seems to be the quantity of blood they're concerned about with the Blood Pool, not the quality of character for sacrifice like the ONA here, but I think there's more to it. Anyway instead of Adepts, there's these ordeals that individuals are put through which basically tries to turn them into 'Noctulians' and these Noctulians are like real vampires'.

Ryan had anticipated the question but wasn't sure of the answer.

'I'm not really sure to tell you the truth. I've got some idea why they want to make vampire-type creatures, I'll send you something about that later tonight. And from what I've read, 'Noctulius' is one of the ONA's Dark Gods, represents night or something. I'm sure it's more intricate than that – hang on I'll check'.

Ryan set the phone down on the desk and typed some words into a search engine. He clicked one of the links that came up and smiled with satisfaction. He picked up the phone while looking at the print that had come up on the screen.

'Babe, I found something, Order of the Nine Angles' deity of night. Useful in works of enchantment. Earth based. Key for chant: G minor. Perfume – petriochor...'

Ryan waited.

'Yeah that's all its got, I'll have to look into it further to get the connection between Noctulius and the Blood Pool, but the point is these Noctulians. Remember how I said the other day that the ONA seemed to be a factory for serial killers? Well I was wrong. Serial killers act on impulsive, uncontrolled, emotion – anyway if anything is a factory for killers it's these guys. The 'Noctulian' starts out as a normal human being at first but slowly becomes turned into 'something else' by having his physical and mental changed by all these different, ah, 'alchemical' ordeals. They basically become like vampires, but actual vampires y'know? Feeding on blood, killing without remorse, letting themselves be used for sexual or sacrificial rites as the ToB needs.

Ryan waited.

'Um, how do I put this? They're like organic vegetables grown on a farm, or like pieces of meat to be butchered for the rites of the Blood Pool. Except that they're imbued with a magickal and powerful energy as they become Noctulians, so they're sort of like Adepts by the time they come to be butchered. Which means an enormous increase in the energy released by their death, because they're more worthy than the average human life as part of the acausal'.

Ryan shifted his chair slightly and sat up straight, staring fixedly ahead.

'It's one of the most horrific concepts I've seen. If they could get it working in a practical way, so that the idea appealed to great numbers and even became a sort of cult in which people just devoted themselves to being used and abused in the belief that their goal in life was to submit to being butchered to bring about this huge intrusion of Dark Gods, a type of farm could actually be set up. I mean how many try-hard girls and guys turn to wicca or even pseudo-Satanism these days, even if just for attention? Fostering a paradise-type of cult where sex, drugs, violence, etc are all free and accessible – where the members are indoctrinated into wanting to be part of the calling down of the Dark Gods certainly has appeal. In a massive overview of psychological sense most of those that turn to the occult are trying to get back at society because they're the dis-inherited. Society rejects them, they don't know what the hell life's about just that they're angry depressed and looking for some leadership. All they've got are the notions that they bolster their egos with regarding their worth and power and so on and so forth... and really, it wouldn't be that hard to flatter them into being participants in something huge that gave them an identity and even a 'family'. Charles Manson had a cult similar to this, except for the fact that he didn't farm people to butcher, I don't think so anyway, who knows, but look how popular, how eager people are to be part of that STILL! Even thirty-forty years later there are masses of people who want to be told what to do and what life's about in exactly this cultic way!'

Ryan continued staring ahead while he listened to the voice coming from the receiver. He had spoken excitedly while explaining the Noctulians to his girlfriend, but his next few sentences came out thoughtfully, slowly, almost painfully, in a deep calm gravelly voice.

'Exactly babe. And here's where I come in. I've been toying with the possibility for a while now that it's easily possible for one person on the internet to pose as many and in fact bolster the illusion of many separate people simply because you can be anonymous and sign up as anyone you want to as many

times as you like. Different emails, different details, change the way you write so it seems like it's the writing of a different person etc – I mean it's not impossible. I half suspected it was occurring on the group I go to...'

A question issued from the receiver.

'Yeah like I thought it possible that the individuals I talk to were not only women, which took a long time to sink in after realising that there was no indication they were men, I'd just assumed – but also that there was the chance I was getting manipulated by one person posing as many. I mean a bit of sociology, a mastery over playing roles, whos going to know? I mean on chatlines for example, this one time I was talking to this person and they pissed me off with their bullshit about Nazi's right. So I signed off and signed back on pretending to be a woman. I messaged him, 'sweet-talked' him, and found out a plethora of information about him just because he couldn't keep his mind out of his pants. I could have used all that info as ammunition for attacking him from my other persona, you see? So it's not impossible...

Ryan smiled as his girlfriend commented warmly on his theory.

'Well my idea is similar to these lines baby. If the ToB could foster some manufactured pseudo-cult reports, like diary entries from 'invisible' members of the noctulians and deliver enough temptation for others to want to be part of the party – there's no reason why there can't be another Heavens Gate, except this time a Useful one. A Sinister one'.

Ryan paused to think.

"What's that baby? Suicide. Yeah... yes. Actually. It is basically Suicide for Satan. Ha ha! We could put that on t-shirts and badges, fuck, the worlds so hungry for decadence it'll love that! I can see it now. Which is always a good sign, baby. But not only would the cult be like a pool of resources, it'd also get rid of the dross with their consent! Ha ha, I mean is that Sinister or what? Well anyway, I'll see what I can find out about Noctulius and I'll talk to you tonight about it. Okay. I love you too, spunk.'

Ryan smiled, blew kisses into the phone, and hung up.

'Right' he said out loud.

'Time to stop fucking about and actually write something useful'

The Clandestine Burning: A Reply [Excerpts]

Question 1) How many Satanists are there within the characters of "ACB"? Name them and explain the roles they assumed and why.

There could be six. But, depending on the skill of the Satanist, the last three in the list could all be played by the one character. Thus there would only be four.

? = young boy

The Mistress = Kathleen

Grand Master = Stephens

Master = Walter Shively

Master = Harvey Goldberg

Master = Agent Anderson

The young boy is in Magian terms far too young to be capable of what he is doing here in the story. His intelligence and demeanour exude demonic possession: but I am unsure if he is possessed by the essence of another Satanist (possibly a GM) or embodies a Dark God. Either way he is serving as a nexions/conduit of Sinister Forces / Dark Gods. His role is to direct the energies called down by him and others to disperse over the area and peoples of Meridian and enhance existing sinister energies.

Re: The Mistress aka Kathleen /"Cathy". Her aim is to bring about Azanigin and stay under the radar as she does so. To this end she is living (married?) to a policeman. She plays her subservient role as a domesticated housewife, pandering to her husbands needs as he expects, and gives him no reason to be dissatisfied / to let her own archetype be challenged and thus have time or reason to suspect her of any criminal involvement in police matters. Her arts include the role of a domesticated housewife, sinister informant to walter/Harvey/Agent regarding the details of the 5 w's and how the opposition are intending to proceed against W/H/A's tailor-made disruptions and disturbances. And partial instigator of the civil-war both by the 'racially-inspired' AME Zion Tabernacle burning and the subsequent tip-off to the White Knights about the FBI raid, enabling the possibility of vengeance between not only racial energies, but confrontation within the legal sectors too.

The shape-changing Master (obviously a white man), infiltrates a black rights group – posing as another ‘oppressed minority’ – the jew. To do so. Basically, what we have here is the merlin man working the room. He infiltrates the urban equality league posing as a jew to pacify his white skin, preventing his appearance acting as a deterrent to the blacks by using his extensive knowledge of the currents of politics to stir the hatred of the blacks against the whites. Amongst the tools of his guises he utilizes rings. Rationally I concur that like a hair-cut, clothing style or typical appearance – the rings are used to develop his characters – perhaps with such rings he always knows which he is supposed to be and prevents the error of accidentally slipping into another at an untimely moment. Jewelry is very distinctive and is an item that ‘sets’ someone, that is, can be perceived from the outside as a permanent marker of that person. When the chattel see this familiar ring on his hand it helps them think ‘there’s Harvey’s ring’, reducing the chance then, of any thought entering their head that Harvey is other than Harvey. Ditto for agent Anderson. And the rings as an outward sign of sinister involvement silently signal this to others involved. Harvey is also Shively, the leader and spokesperson for the KKK White Knights. Some years ago he banded together the knighthood with the intention to use them as pawns to start a civil war. He disguises himself as a jew and a knight alternately, mustering racial hatred and anger from the groups toward the other. Whilst the master errs toward the side of the knights, they are in turn used to start a shoot-out with Magian agents, the FBI and police. This escalates into a civil war in which tit-for-tat murders on many different levels occur. Furthermore, in concentrating all efforts of the police in one area, the black march and sniper situation is left open season. W/H/A must be very advanced along the way either master or Grand Master by virtue of having gained access to such a high position in the magian’s agency. Given what it takes to become an FBI agent with recruits subject to an extensive police background, psyche tests, training, years of dedicated service, high degree of physical fitness etc – and yet passes unnoticed as a sinister provocateur. This would demand truly demonic role playing. The Magian pos in the FBI gives him extensive access and freedom to work sinister aims wihtou coming under suspicion. That is, his role puts him under radar as part of the Law. No one suspects the good guys if that good guy gives them no reason to. He is likely a corrupt FBI agent.

The third is stephens, and given his demonic tenacity to escape from Selven, the fact that he actually does it, and his memories – he too could be the GM. The question itself of ‘what are the characters roles’ indicates that stephens too has a role despite his only mention being in the back of a trunk and later arriving with others at the congregation. That is why I believe his escape and return to the Satanists are subtle indications that he is very important.

Question 5) What character was the most adversely affected by the Sinister forces which were being unleashed by the Satanists?

Peter Saunders aka P. Ugly. The first act of the drama involves the burning of the AME Zion Tabernacle (his fathers church) – the Satanists know this church burning alone will incite racial tension, but fan the flames to an inferno by making it appear the work of white supremacists. The intention all along is to create chaos – and because they burn a black settlement its means they are trying to stir the blacks against the whites. Thus pete is the most heavily affected by virtue of being the primary conduit for exactly what the Satanic energies intend to evoke.



18.333 – The Alchemy of Death

Meandering along like another little white sheep,
Though tinged with emerging Satan.
Consuming the liquor of the masses that turns sound to silence,
And generally wasting away.

Drunk too much, too quick, too bad,
And joined hands with one of my alcoholic-induced stupors.
Where memory is null and it is like being dead for lack of life,
While the flesh is willing, precariously the mind is absent, per se.

And now I leave rhyme and rhetoric aside for a while,
To cast aside the curtain of the veil.
And relate to you that I was literally bashed to the verge of death,
After some silly drunken argument of which I have no memory.

The man I was with, a friend of six long years, just watched
My defenceless body thrown to the ground with brutal savagery,
And a man thrice my size and muscle smash my face into a pulp.
And yet I was not present here.

My body was dumped on the side of the highway, left to bleed to death,
My friend presumably watched this too.
And I must have lain on the cold footpath of foreign suburbia,
During the coldest night of the year.

My blood alcohol reading was one point of fatal,
My temperature dangerously low,
My life poured all over the concrete, bloodied and broken.
My dreams, my loves, my gifts, my talents, my essence flowing from me
toward the River Styx, and yet I was not present even here.

I woke up in the hospital, my face so smashed in
It was three times the normal size, though they would not let me see this,
And I had to find out two days later in a hospital bathroom.
I remembered nothing but the drinking down at the beach.

Everything else was a blank. And now, finally, I was present.
And I was calm. And I was contemplative too.
I should by rights be dead. The elements were there.
The temperature, the injuries, the loss of blood, the dumping of my body where no-one
should find it.

But I was not dead. I had only died.
And it was like a cold clinical gleam entered me, upon piecing together where I was.
Lying in hospital, I asked for no-one to be contacted that first night. I was enjoying the
solitude that this a priori instilled.

Instead I sat and waited for the patterns to converge as they had always done, and for my skin to knit and my bones to fuse.

And I smiled at how easily I could have been swept from my turn on Earth, an insignificant speck in the infinite sea with no-one to know how, why, or when I had died.

To die alone.

So sudden this turn of events, could I have known I would be nearly murdered after a pleasant drink with a friend of six years?

Even now the coward is roaming free. But let this one sheep go free I say,
Even after the offers appeared to cull this spineless maggot.

Why? Because although he did it when I were defenceless,

My attacked bashed discipline into honour, pride, integrity and the Star.

By rights I should have died, my own weakness for the drink the rose on my lifeless dumped corpse,

But when I awoke and realised I was still alive, that I had survived a horrific beating and been found in the nick of time by random passers-by,

I found the strength to smile the many-toothed smile of sickly sweet Satan,

For I was now a ghost. I had been dead, and I had been alive. I much preferred being alive – but I understood the silence of being dead now.

And what had I meant to the world in this life? Nothing.

While I had shone like a star... I had not the control to die like one

And if I can't die like a star,

What is life's fucking point?

I'm dead now... I don't feel like I'm living amongst the living.

I am a cold black shadow who works darkness from the Abyss.

CHAPTER 5 – **Sinister Prose: The Elder Poems**

MERGENCE

And 'lo the Black Sea did flicker,
With the flames of a thousand Nexion,
Cosmic blood coursing forth,
Quicksilver of the Vivisection...

And from the Metallic Homogenous Water,
a harmony of New Blood wet the Desert,
and the din of the Solo of Cities of Salt
was drowned beneath Mercury's Concert.

And forth did grow from dust and ash
white lilies field upon field,
whose green Venus would rise to a new Imperium
as the Double-Pelican wheeled...

NUHRASIS

Being.

Be
still
yet,
yet
still
Be.

The
gossamer

that
laced
space
with
silvery
threads
of
projection,
the
web
of
the
world,
has
broken.

Alight,
hands
laughing
under
the
weight
of
flame,
tangents
form
a
hollow
mould
where
your
essence
pours
forth
from

beyond.

Your
wisdom
that
of
another
Satan,
call
the
Shapeless
Shaper!

Existence!
Womb!
Create!

Be
the
Prime
Galactic
Zero!
The
Chaos
of
the
Real!

In
inverse
proportion
to
flux,
formate
and

disintegrate.
Life,
thought,
into
being.

Here,
octopoidal
giants
stalk
the
lightless
void,
Lucifer
and
insensate.

Far
stars
implode
and
reverberate
as
you
turn,
with,
of,
and
as,
the
cosmic
wheel.

Pitch
nebulae

careen
at
the
blink
of
megaton
intrusion.

Toward
the
earth,
incomprehensible,
the
presencing
of
Man,
Opener
as
Gates,
Entry
as
Paradox,
Dawns.

Sruusis

Human?

No.

And
yet
you

await
your
accustomed
linear
falsity
to
"return"
you,
as
if
there
were
some
"thing"
any
"thing"
at
all
to
"return"
"to".

As
if,
Motion,
as
if,
Time,
as
if,
Space.

As
if
Cause

or
Effect.

As
if
your
arrangement
of
Chaos
into
comprehensible
bearable
familiarity
owed
you
past
postulation.

As
if
reality
supposed
you.

As
if,
the
chaos
of
the
real
could
"Be"
or
be

"familiar"
"calculated"
or
"understood".

As
if
there
were
"something"
"there"
or
"were".

There
is
nothing,
no
"there"
no
"is"
no
"nothing"
no
"no".

Here,
without
the
deception
of
Linguistics,
the
sole
language

of
the
Error,
Man,
unable
to
conclude.

Here,
prior
to
"pattern
rather
than
madness"
the
Falsity
is
where
-you-
begin,
the
immeasure
of
the
immeasure.

The
paradox
then,
to
command
the
Illusion
thus

posited
to
remake
falsity
in
your
image,
the
madness
of
belief
to
inherit
god
comprehensible.

The
Creator,
of,
within,
and
by
postulate.

Therefore,
Posit.

I D E A T H O L O G Y

I Come to Know
this Hand,
that takes hold
of the Fates of Men.

The Power that resurrects
the harvest of blood
via the Dark Gods
again and again.

To Know what turns the Wheel
Through time on its ceaseless grind,
Aeon after Aeon
that brings Idea to mind.

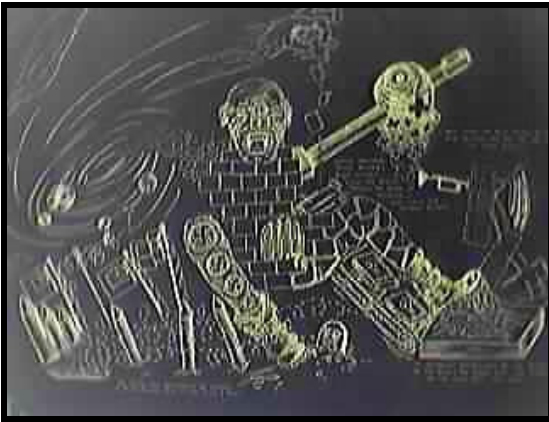
And when that Ideas ruin
has finally come to pass,
to surpass in Triumph
the Soldiers who have died.

To determine Conquest
by blood or by book?
By Earth that was scorched
or Lives that were took?

The combination
Of the Idea and the Symbol
has always made
the Causal tremble,

Walls crumble,
Tanks rumble,
Gods mumble,
The Weak, fumble,

And I come to Know
whose graves stretch the span
of the infinity of Abyss
into which the Cosmic corpses tumble...



I

Eldritch fingers of a chilled rain whip this, my darkened hollow.
Kin of same sustenance that fell on the ripper, 1888
These icy heavens trickled upon that artist of hell.
Did the sinewy droplets that fell here today, Remember?
Perchance this water touched my Bathory?
Does rain keep such secrets?
I fancy it does...
O to have touched all monsters in one lifetime,
by touching the source.

II

Night is approaching,
Humanity never was.
Surgical rains sterilize the graveyard,
Liquid holocaust to the oils and the stink of bipedal presence on natures lay,
piercing the abominous funk with sheets of blades of cold unfeeling murder.
Vile. O yes vile! The resins of the coagulate choir,
the epithet 'Toward!' in unison, enamoured obscurity hanging heavy here,
there, and everywhere,
bovine and insipid!
So Sweet, the wettening puritan,
I am awash.
Set me free as I have set you.

I am awash.

BLANKET

Now without sitting

I sit.

Now without chaos

I sit within chaos.

I is dissolved.

Perhaps to mean a face.

The inside it posits looks to the outside it posits,

And stares at the world

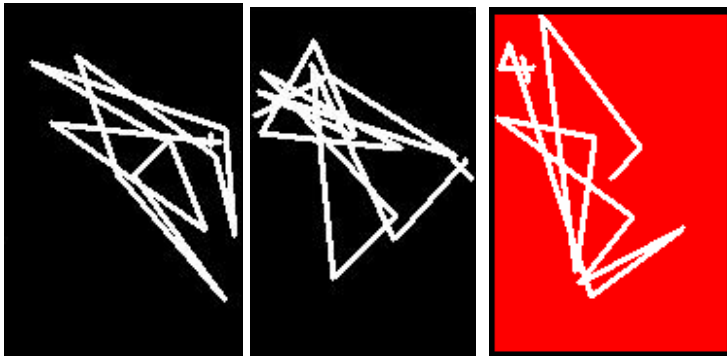
that is not there to stare at.

Without meaning

I can go nowhere.

And when it's this

I can see nothing for nowhere to go.



CHAPTER 6 – THRESH-HOLD

Treaty of the Infernal Alliance

For the Order of Nine Angles there is a field of magic called Aeonics. Aeonics is a complex field – being the first emergence of a Galactic Science. But it is necessary to inform the Reader of this Diary of the Treaty of the Infernal Alliance and explain before-hand the basics of Aeonics.

Aeonics deals with patterns of organisms in a given time frame of around 300-1200 years each – such a time-frame being an Aeon. The smallest organism in Aeonics is us, the individual. From the individual comes the second largest organism – culture. And from culture, the highest organism - a Civilization. A civilization is the largest organism, and by organism it is meant that such a form is organic – it is alive: breathing, excreting, capable of feeling pain and joy, and growing – all measured in different sociological terms, but parallel to those ways in which we measure the life of an Individual. Aeonics predicts major changes in the rise and fall of civilizations that change the human consciousness. Such predictions are based on an empirical pattern of magical growth and the observation of trends in history. Aeonics, holds that major changes in consciousness happen over a very slow period of time - those that work with Aeonics, will likely never see their results or any fruits of their labour, as Aeonian change takes several hundred years to come about those practicing it must have supra-personal aims, for it is the highest form of magic.

At this point in time, we are moving toward the end of the Western Aeon and into a Galactic one. The theory is, that when the current Civilization, of America, reaches its military peak (called Imperium) which is happening now, and will continue to happen for quite some time - it will in accordance with Aeonian law begin to decline... after imparting a gift if you like of a new state of human consciousness, as did the Greeks or the Japanese for example. For the actions of America, though viewed as negative and unlikely to give the dawn of such a stage of consciousness, are in fact doing just this by repressing what is inevitable. We see in many minds now, a desire for change, away from such a form – and as this grows, America will have to assert itself more and more strongly to stay in control of the rising revolution. Thus, when it begins to decline - all "hell" will break loose. Although the ethos of the American or Magian (A term used to denote energies with a Church-mentality or Old Aeon values now heavily institutionalized under Government and State) cannot prevent the inevitable – hence its own knowledge of its impending death, its subsequent military desperation, and its heavy attempts to stamp out all opposition – it will certainly try. A few examples are really all that are needed to show the pattern – the forms Witches (Used by the Magian Aeon in its youth) , Communists (Used by the Magian Aeon in its Peak), Terrorists, (Used by the Magian Aeon in its Imperium and Decline) are all political attempts to

control threats to an Empire which Aeonically speaking, has no greater right to succeed than any other. Why it does succeed is more an issue of Will to Power on an individual level, and Will to Stay In Power on a Civilizational Level that will not be explored here. The Magian Aeon has already lasted 2000 years – and has in many ways prevented the new Aeon from arising. Which is only natural – you’d fight to save your life, right? But now we are coming to a new phase that hasn’t been seen before in Aeonics. During the Magian Aeon an individual will be born. That individual will generate a new culture. And eventually that culture will become a new civilization and so on... bringing us into the Galactic Aeon with a new conscious state attained. And so on with the next aeon. Aeonics estimates Magian Imperium to be a few hundred years away. The thing is - there's a War on for the Mind. All kinds of opposing energies and their representatives want to hold onto the Aeon that is, and prevent the aeon that can be... whether those energies and their representatives are aware of aeonics or not, it is in essence a human power struggle. The forces have previously been understood as God and the Devil – these are old Aeon characters. A more accurate approximate is the Nazarene, and the Sinister. The Nazarene, champions Entropy. I.e. standing still and freezing time so that all powers in power remain so: keeping the Status Quo intact and the Magian Empire going. And the Sinister? It wishes change and destruction to the Old Aeon in order to bring in the new. These two forces are at psychical and magickal war. The destruction of an Aeon is often seen in personal terms of emotion and loss and the threat of change. The Aeonic view is tied up in concern for death or life of the smaller life-forms, but with continuing what it has always done, these are inevitable for the growth of something as magnificent as a Civilization. We are living in a time that few have recognized as Armageddon – for the majority of people cannot see nor fight a War for the Mind. It has had untold, and will continue to have untold casualties. The externalization of the Mind – that is to say Scapegoats and the creation of enemies to lay blame and fault against – are really only the attempts of those in power to keep those without it in the dark. Band-aids have always been popular with organizations of power because of their quick-fix properties. Very few individuals are truly capable of facing the terrifying face of the deep-rooted source of societal issues. Society being a larger mirror image of our collective selves, to change it, we must change ourselves. As long as a person believes reality is what is visible, the Magian continues to win. Very few individuals in history have been gracious and human enough to teach others beyond what they know, but have instead sought to keep the others down in the darkest hollows. But a few individuals have managed to spread part of the message: The Mind War is won on the inside. . To become First Human

The nature of this Diary – is Sinister. When it makes itself known to enough people, it will become known to the Magian too. According to the law of entropy, the Rise of the Diary to dispel the myths and illusions of the Magian will be threatened and I, the writer, imprisoned, defamed, or killed. It is a very real and very serious possibility. It has happened to all who try to fight the

Magian Aeon from conquering the Galaxy – (Earth is all but conquered). And this very energy that operates on a macro level in the State, or the Church can be seen to have permeated every person on the planet on a micro level who finds themselves scoffing at the merely strange or those even slightly different from themselves – it is Old Aeon values that gives rise to this behaviour, often unconscious and unknown to the otherwise intelligent open-minded individual. There will always be those who side with the Magian and those who side with the Sinister. For this reason, such a Diary may be seen as useful by some and useless to others. I have asked much of the reader, in asking you to walk beside me on my Journey – and now I ask even more of you. I ask you to spread copies of this book, on disc, on paper, on website, as far and wide as you can as quickly as you can. It may not be long before my death or my dishonour. It is still no less dangerous than it was 500 years ago to truly do the work of Satan. The message in the book must live on. “Perpetual Satanism.” This is the Treaty of the Infernal Alliance.

SURPASS ME,
TNEPRES RA 115 E.H.

UAE

The remaining pages of this Diary are devoted to UAE – An Artistic Explication of the Emanations of Urania. The Emanations of Urania is a mathematical treatise on Cliology [Aeonics] written by Anton Long. What follows is a symbolic/artistic transcription of that Manuscript.

①

λ - CAUSALITY

URANIA \AA

\emptyset - ACAUSALITY

1-0021 - HEURISTIC - ENABLING ONE TO FIND OUT THINGS FOR ONESELF. PROCEEDING BY TRIAL AND ERROR. \sim S π . p/. STUDY AND USE OF \sim TECHNIQUES IN DATA PROCESSING.

1-12 - APOLLINIAN - ETERNITY OF FORM

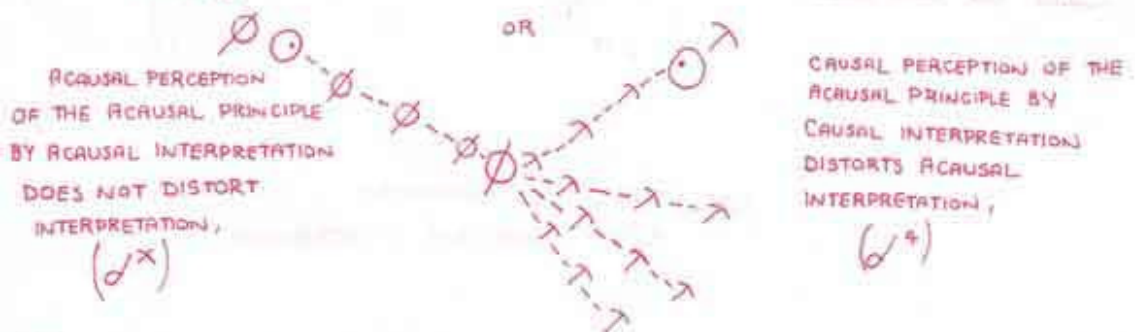
DIONYSIAN - CONTINUAL CREATION/DESTRUCTION

1-14 - $d's$ = DIMENSIONS?

1-141 - $(x, y, z, t^\lambda = X, Y, Z, \text{TIME}^\lambda)$ OR AN ABSTRACT MODEL OF CAUSAL COMPONENTS.

1-143 - X IN $X^\lambda =$ 'ANY NUMBER OF' (PERHAPS, ANY *finite* NUMBER OF?)

1-143 - OR, IF ELEMENTS OF A PRESUPPOSED BASE, WHICH ARE THE INTERPRETATION OF \emptyset USING $\lambda d's$, FOLLOW A λ PATH, PROCEEDING FROM THE BASE WILL INCUR INCREASING ERROR SINCE THE BASE IS FUNDAMENTALLY FLAWED AND ALL FURTHER λ INTERPRETATIONS WILL DISTORT INTERPRETATION OF THE \emptyset PRINCIPLE.



1-15 - OR, CAUSAL PERCEPTION IS UNABLE TO INTERPRET ACAUSAL PRINCIPLE/VECTORS BECAUSE IT IS PREVENTED FROM DOING SO BY OPPOSITES INHERENT IN EVERY CAUSAL POSTULATE, ABLE TO INTERPRET ONLY IN $d's$, WHEREAS THE ACAUSAL PRINCIPLES HAVE $\pi^\lambda + \pi d's$ WHICH CANNOT BE INTERPRETED BY ONLY $d's$.

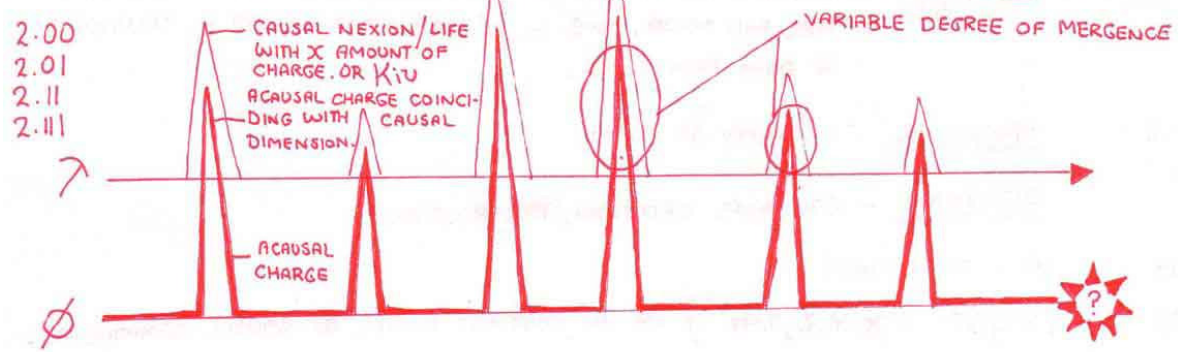
1-151 - A CAUSAL MODEL IS LINEAR. IF THIS CIRCLE REPRESENTS THE λ ($+ \emptyset$) SUM OF THE WHOLE, A MODEL IS A PARTS OF THE WHOLE. ONLY THE PARTS IN THE WHOLE ARE OBSERVED IN RELATION TO THE WHOLE, THE MODEL HOWEVER CLAIMING TO REPRESENT THE WHOLE BUT ONLY USING PART OF THE WHOLE TO DO IT. IDEOLOGY, FOR EXAMPLE.



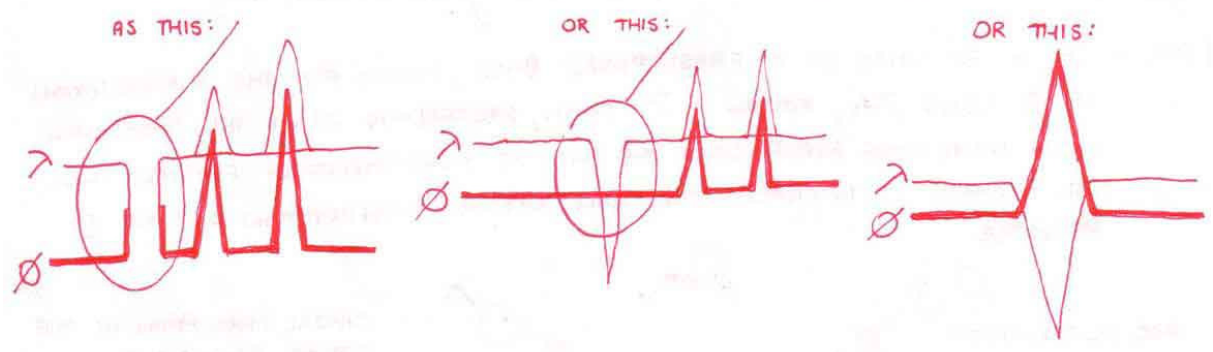
INSIDE SUCH CAUSAL MODELS, BECAUSE ONLY A PART IS SELECTED, ARE A *finite* NUMBER OF λ DIRECTIONS + POSSIBILITIES FOR THE MODEL TO REPRESENT, SINCE THE 'WHOLE' WHICH IS NOT FINITE BECAUSE IT IS ALSO ACAUSAL IS NOT ACTUALLY REPRESENTED BY THE MODEL. (DIMENSION TO THE POWER OF DIMENSION - d^d)

2

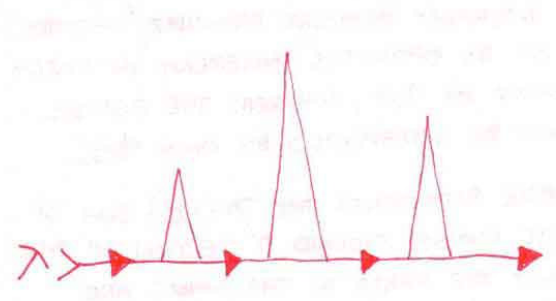
1.22 - OR, A MOMENT OF CAUSAL TIME + A MOMENT OF CAUSAL TIME, IS ANOTHER MOMENT OF CAUSAL TIME, AND SO ON, GIVING RISE TO THE LINEAR.



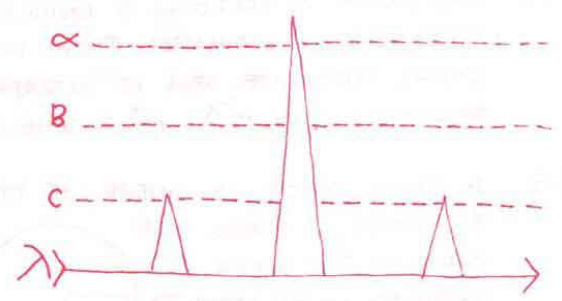
THE AIM OF THE NEXION/LIFE PERHAPS RE-PRESENTED,



LIFE, TWO λ EVOLUTIONARY ASPECTS, 'VERTICAL' + 'HORIZONTAL'.



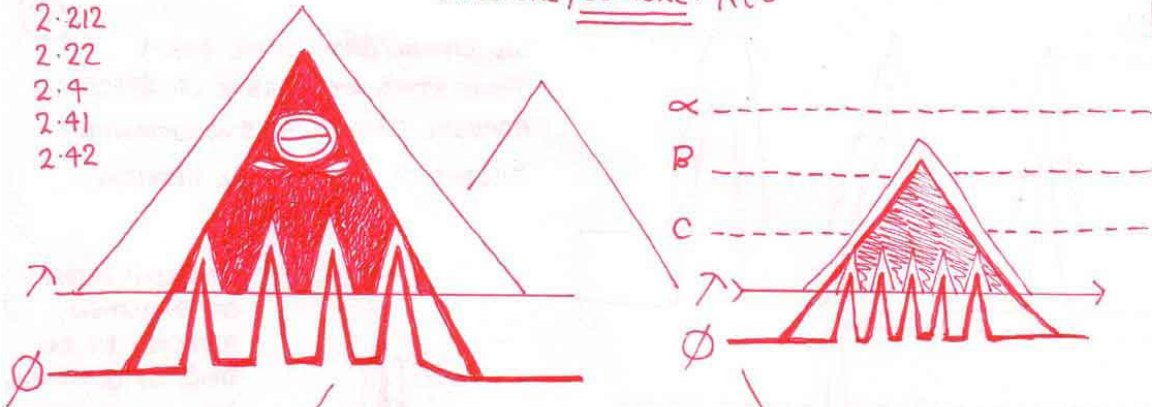
• THE HORIZONTAL ASPECT INDICATING EVOLUTION OF LINEAR TIME,



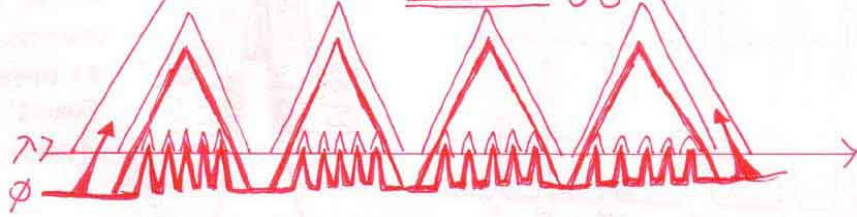
• THE VERTICAL ASPECT INDICATING INCREASE OF CONSCIOUSNESS WITHIN EVOLUTIONARY TIME.

THEREFORE, CULTURE: KCU

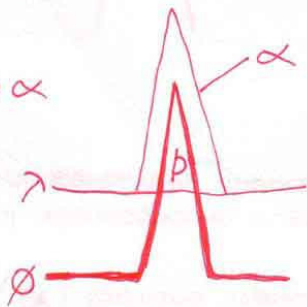
- 2.212
- 2.22
- 2.4
- 2.41
- 2.42



AND CIVILIZATION: ⚔



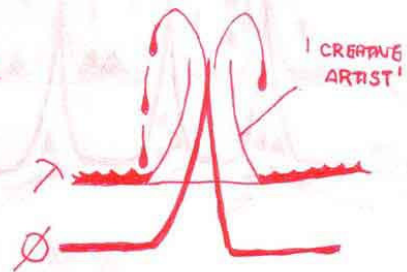
2.231 - $\beta \rightarrow \alpha$



2.2312 - OR, IT DOESN'T MATTER WHICH COMBINATION OF 'A', 'B', 'C', FLUX REPRESENTS TIME BY IN THE CAUSAL, BECAUSE THE UNDERLYING ACAUSAL KEEPS THE EQUATION,

$(\alpha)(\gamma)$

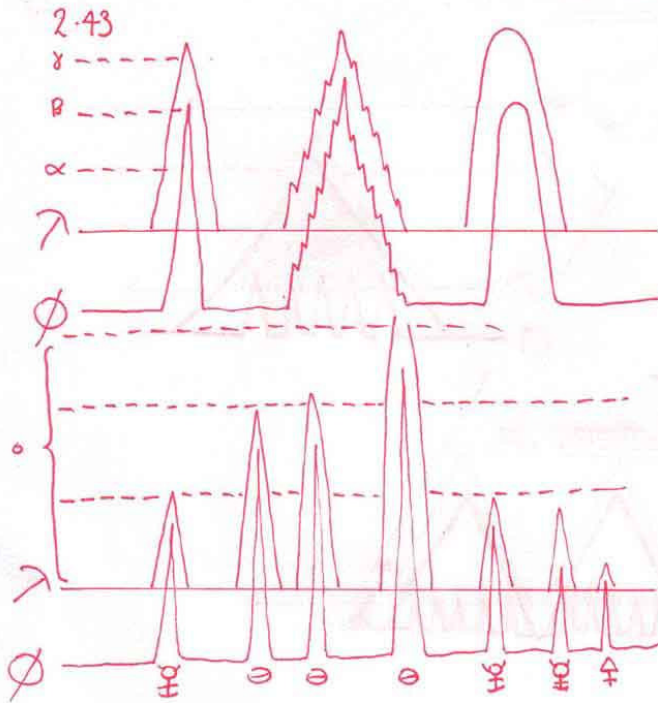
- 2.421 - PERHAPS THE ANALOGY OF A VOLCANO HERE.
- 2.422 ACAUSAL CHARGE 'ERUPTS' FROM 'ARTIST' AS
- 2.4221 CAUSAL FORMS (ART, IDEAS ETC), THE CAUSAL
- 2.42212 FORMS ACT AS 'LIFEBLOOD', ENOUGH OF
- 2.42213 WHICH 'WATERS' THE EARTH AS IT SWELLS
- 2.423 INTO A SEA, NURTURING THE GROWTH OF
- 2.4231 $(\phi?) \lambda$ FORMS AS $(\ominus \ominus)$ DIRECTLY VIA THE ACAUSAL, THE 'ARTIST' ACTING AS A 'NEXION'.



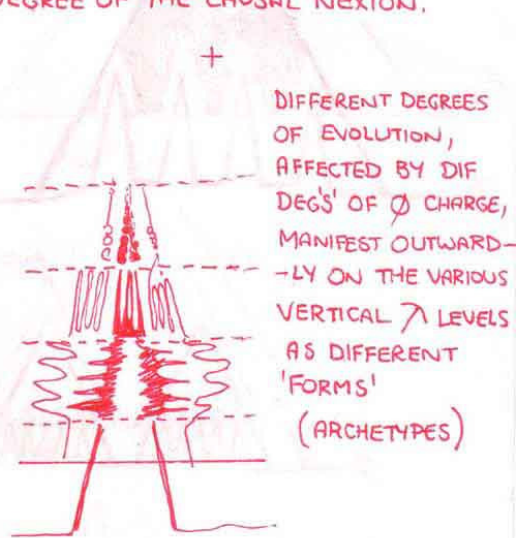
2.42313 - HENCE THE INTENTION TO SIMPLIFY + RE-PRESENT THE 'EMANATIONS OF URANIA' AS ABSTRACT MODELS THROUGH ART.

THE 'VERTICAL' λ EVOLUTION OF 'e' MUST REACH $\Theta(\Theta)$ TO MAKE $KCU \uparrow (\uparrow)$
 $\text{AE} : (\text{IMPERIUM})$, THEN ENOUGH $KCU \uparrow (\uparrow)$ TO DECLINE INTO HOMO GALACTICA
 AS $\ominus(\ominus)$.

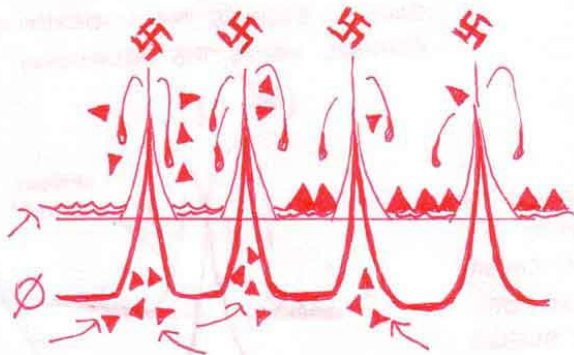
4



THE CAUSAL ARCHETYPAL FORM
 MANIFESTING BY DEGREE OF SPECIFIC
 ACAUSAL CHARGE + EVOLUTIONARY
 DEGREE OF THE CAUSAL NEXION.



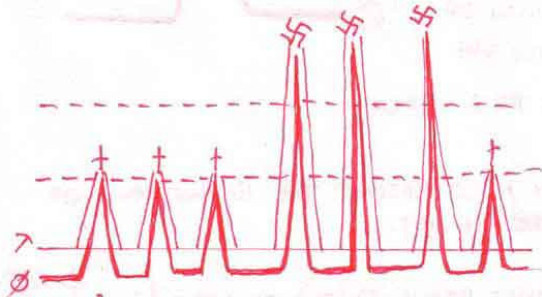
2.44121



NEXIONS SIMULTANEOUSLY EARTHING,
 MOSTLY UNCONSCIOUSLY + INTUITIVELY.

ACAUSAL ENERGIES (Δ) EARTHED
 AS CAUSAL FORMS (\blacktriangle)

\swastika - SIGNIFYING THE DISTINCTION OF
 VERTICAL, HORIZONTAL AND ϕ
 CHARGE OF THE 'ARYAN' $\kappa i u$ IN
 COMPARISON TO LESSER EVOLVED
 OR CHARGED $\kappa i u$



\dagger - MAGIAN γ/θ
 \swastika - 'ARYAN' ϕ/ψ

4.1132



END OF THE DIARY OF A DEVILWORSHIPPER
VOLUME III