

Oto Anorha #29

16th June 2008

Aims and Intents: Presencing Falcifer

Hello, Members of Mvimaedivm and the Temple of THEM.

The #29th Edition of Oto Anorha focuses on an extraordinary body of collective work by members of the Sinisterion concerning the Pantheon of ONA Dark Gods, with some recent discoveries concerning Baphomet, Binan-Ath, Shugara, Kthunae, Karu Samsu, Vindex and others that may lead toward a better understanding of these Beings and to some extent, flesh out their historical context. The Temple thanks Pan-Baphomet for his generosity in allowing us to use his superb treatise on Vindex, Algol, and Baphomet.

The Temple of THEM has now been open more than two years. In OA no.#28 we announced the inauguration of the Black Glyph Society and its tactical role in countering the fragmentation and representation of the ONA and its materials by Michael Ford and others. We are pleased to announce that an aggressive marketing strategy and re-assembly of many of the core ONA MSS and documents into hardcover books has proved a destructive death knell to our competitors with almost 30 products now available at low cost from the Glyph. We have also assembled our own soft-cover +o+ handbook comprised of four major works by the Temple and formed alliances with Black Light Distribution [[link](#)] in Canada and Integral Tradition Publishing [www.integraltradition.com] in Norway: the former with whom several important magical projects have been entrusted and whose efforts were integral in bringing the archived Sinister Musick forth; the latter whom we are assisting in their formulation of the most complete compendium of ONA MSS to date and their own mission to confront the crisis of Modernity. We have thus made tremendous inroads with our intention to monopolize the Australian Distribution of Order of Nine Angles [and other Satanic] material – and spread the Sinister Tradition within Australia.

Unfortunately, the Temple's commission of the Sinister Tarot Deck entitled "Naos: The Re-Incarnation" [and which was to be featured in this issue of OA] has not received sufficient (i.e. any) external financial support and our

own finances are already too stretched to offer the artist what he would like to complete it. Although looking extremely promising – matters of professionalism arose such as a signed contract, legalities, copyright, anonymity, etc. that we are not equipped to deal with nor have the time to pursue. The Temple understands and respects the decision of the artist to drop the project owing to a lack of funding and support, (this was nearly the case with the Naos Deck also), and fondly wishes the artist every success in his future endeavours. The artwork will be removed from the files section of the Temple and the Black Glyph. It should be noted that the artist in question has and had no connection to the Order, to Satanism, or even to THEM. As is the case so many times on the LHP things are done without compensation. What keeps most of us going is faith: a belief in our Path to press on despite obstacles and hardship. Where this faith isn't present – it is not hard to imagine an artist experiencing disillusion, spiritual difficulty and even some resentment to create with passion, without payment. The artist politely declined our offer of recompense for his time and expenses. We will chalk this unexpected turn of events up to experience. However, two decks of the eighteen Naos Deck Sinister Tarot are still available from the Temple – see the last page for details.

The Advanced Star Game Project has been very successful insofar as the first computerized three-dimensional model of the Star Game has now been created, with a view to coding a complete representation of the Game to be coupled with a professionally functional Graphic User Interface for the ONA and members of the Sinisterion. However prior to us, another Initiate [ISS M.A.] attempted to code a 3D stargame for the Order – and to him our own efforts are dedicated. Watch this space.

The joint decision to restrict public access to Mvimaedivm has proved fruitful with three new members providing testimonials of Self-Initiation. It is both a refreshing and promising wind of change for the Sinister. As expected, membership numbers have remained fairly unchanged given the new requirements in spite of a steady flow of hopeful but unsuccessful applicants. The Temple is now a nexion for 132 members with links to a good number of other nexions with whom relations are slowly solidifying, Sub Rosa.

A successful framework to conduit genuine Satanic power has now been established within Australia via these and other activities off and online. However it must be impressed upon all that although our various strategies

are proceeding with vitriol – our presence is still yet a mere scratch in the sand. Our next and trying task will be the acquisition of qualified Cantors to the Sinisterion and focusing on attainment of the skills required for Esoteric Chant in preparation for opening a Nexion here in Victoria. Of particular interest to us was the area known as ‘Hanging Rock’ where an infamous mamelon lies. The ‘Rock’ intersects the boundaries of four indigenous/aboriginal ley/land-lines and while not remarked upon by the Koori as being of any interest, excursions have shown that the Rock is indeed endowed with sinister/ominous energy, though night rituals could prove extremely hazardous given the unforgiving terrain.

The site of Hanging Rock became an infamous presence in contemporary Australian folklore after the publication of a story written by Joan Lindsay in which four schoolgirls mysteriously vanish at the Rock whilst on a school picnic on Valentines Day in the 1900’s. The mythos caused considerable intrigue and conflagration its day owing to the mysteries surrounding the content of the book, but was later immortalized due to the eerie movie ‘A Picnic at Hanging Rock’ directed by Peter Weir.

Briefly: while the rest of the school is sleeping after lunch – four of the girls leave to explore the rock. The girls spend some time sleeping and talking where they observe the sleeping school down below, commenting that ‘they look like ants from up here’ before some extraordinarily strange events take place. One in which a corset is thrown over the edge of the cliff and is seen to simply hang in space. Then Miranda, the leader of the troupe, seemingly in a trance, gets up and walks into a black hole that has appeared in one of the rocks, followed by two of the other girls while the fourth cries and pleads with the others not to go - to no avail. Three of the girls disappear and are never seen again. Their disappearance causes commotion and suspicions of foul play and murder to fall upon the Caretaker, Teachers and even schoolmates. After a lengthy police search, enquiries, interrogation of parties present the case is eventually considered an unsolvable tragedy. It is then that the fourth girl is found wandering dazed and confused, unable to speak or communicate what has happened, but alive. Why and how the girls disappeared formed a national inquest on the minds and hearts of thousands of would-be-detectives, fiction enthusiasts, fans and readers around Australia and around the World. Their theories included Totem animals, parallel time warps, ghosts, U.F.O’s, alien abduction and many other occult phenomenon, but no satisfactory answer was ever conceived.

However, what is not well known is that certain chapters from the original story were cut from the movie due to the acausal nature of the scenes depicted. These missing chapters are revealed in a very limited edition book of the Hanging Rock story, but were cut from the movie because the concepts were simply too ahead of the times [and the conservative era] for then present special-effects capabilities to create. Rather, the directors patched together those chapters that they could re-create, leading to the convolution of the movie. In the missing chapters of *The Picnic At Hanging Rock* there are elements involving shape-shifting, esoteric mathematics and different kinds of Time. It was without a doubt a sinister book, way ahead of its time. A section on this may be devoted to a future issue.

Although Australia is a vast and Sinister country – the culture is too young to have developed mythos with locations for such a thing as a Black Pilgrimage. If the Rock evoked such inspiration in Lindsay – and went on to spark a mythos - then this would prove a significant step in the right direction.

Another suggested area was the location ‘Lake Asoth’ where practitioners of witchcraft were known to gather [and whose secret marks remain] up to the last two decades of the last century and where some small amount of ritual activity has also taken place. This area also resonates with sinister properties and is now an abandoned quarry with a very deep lake. [Some have also suggested the ‘King Country’ area of New Zealand – but it would be preferable to find a nexion here if possible.] Other suggestions will be welcomed and considered.

It *almost* goes without saying that over the next five years it will be crucial to form alliances with individuals and organizations whom share our determination and intent to presence Falcifer – and to discard those who do not.

“With Tentacles, They come forth.”
ISS.

PANTHEON: A Study of the Dark Gods +o+

Unlike other writings by us, this study is a passive study of the Dark Gods. Some things have been discovered which may or may not lead to an increase in knowledge about the Dark Gods, or at least some new questions; and some attempt has been made to casually point out a few things about the Septenary System – but there is no desire to persuade or even put forward any concrete assertions about the Dark Gods – merely to talk out loud and see what comes of it. Note also that even though no discoveries have been made regarding other Dark Gods, their names and known details have been included to make this issue a stand alone reference.

The following text written by the ONA is central to the theme of this MS and serves as a prologue both for convenience and understanding.

~

Baphomet and Opfer [ONA]

The word 'opfer' generally refers to the sacrifice that occurs - symbolic or otherwise - during certain rituals. There are, generally, two types of opfer: (1) associated with rites to open a nexion (or 'Star Gate'), between Aeons - when such an opfer(s) is considered necessary in terms of the 'energy' required;(2) those associated with traditional beliefs regarding the 'working of the cosmos'. ('Opfers' associated with death rituals form a third type.) The second type, according to tradition, was chosen once every 17 years and this sacrifice was regarded as necessary to retain 'the cosmic balance' - in modern terms, keep a nexion open (and thus preserve the associated higher civilization etc).

The chosen one was made an honorary Priest (this type of opfer was always male) and there was a joining between him and one or more women, as Priestesses. This joining was a simple type of 'hierosgamos', and the offspring of the union(s) were given great honour. At the ceremony itself, the head of the opfer was severed and displayed - usually for a night and a day (although this period may have been longer in the very distant past). The Rite was conducted outdoors in a 'sacred' place - often a circle of stones or

hilltop. The chosen one was able, because of the sacrifice, to partake of an acausal existence - becoming thus an Immortal. Thus 'willing sacrifice' was possible, although it is easy to imagine that in later times, the offer was not so willing. Traditionally, this type goes back to Albion, and while originally the ritual was probably a community affair, it became more secretive.

What survives to the present day (The Ceremony of Recalling with 'offer ending) probably reflects the essence of this earlier tradition rather than the detail (the words, chants etc). This essence may be apprehended in the role of the Mistress of Earth - representative of Baphomet, the Dark Goddess. It was to Baphomet that the sacrifice was made - hence a male offer. Indeed, the whole ceremony (of Recalling) can be seen as a celebration of the dark goddess - the Earth Mistress/goddess in her darker/violent/sinister aspect. The severed head was associated with the worship of Baphomet - the cult deriving from Albion - hence the traditional representation of Baphomet.

The identification of Baphomet as the Bride of Lucifer/Satan probably dates from around the 10th or 11th century, as does the use of the name 'Satan'/Satanas as the Earth-bound representative of the Dark Gods. It is important to remember that in earlier times (e.g. in Albion during the Hyperborean aeon) there was no clear and/or moral distinction between the 'light' and the 'sinister': the two were seen as different aspects of the same thing. Thus, what we know as the Mistress of Earth (the 'goddess') was both what we now call Baphomet (the dark aspect) and Gaia (the Earth Mother). Likewise with the male aspect - Satan and Lucifer - or Dionysus/Kabeiroi and Apollo. We now understand all such symbols as unconscious/conscious projections onto 'reality' (where 'reality' = the region of causal/acausal emergence) - as 'gates'/nexions to the acausal itself, with the seven spheres of the Tree of Wyrð being a 'map' of these gates understandable by 'non-Adept' consciousness. Thus, the sphere of Mercury re-presents Lucifer/Satan - Mercury, Mars and Sun being "male" spheres, and moon, Venus, Jupiter the "female" ones (Saturn beyond such opposites - Chaos itself).

The cult of Baphomet was the worship of the dark aspect of the "female" energies - where in this context, worship means a striving toward understanding/conscious integration. Traces of the worship of the 'light' aspect survive in the Septenary tradition in the name "Aktlal Maka" and the natural form of the Nine Angles rite. The darker aspect survives, in essence, in the Ceremony of Recalling and the traditions associated with the Mistress of Earth and Baphomet. As to the original name of the goddess in both her

aspects, there is a tradition that gives 'Darkat' (early form of Lilith) as the name used before Baphomet became the common usage. However, 'Azanigin' has also been suggested - as has 'Aktlal Maka' for the 'light'/Gaia aspect, although both these are merely 20th century suggestions, not based on any oral tradition.

Some aspects of the cult of the (dark) goddess are said to have survived into Greek times in the form of the 'mystery cults' (qv Kabeiroi - and also Eleusis for the 'light' aspect), this being an 'indirect survival', the 'modern' Septenary tradition being a direct one, from Albion. The use of the name 'Baphomet' probably derives from the 10th or 11th century although the traditional pictorial representation of Baphomet is undoubtedly much older. If there was an oral tradition connected with the origin of the name Baphomet, it has been lost. Thus, there are no indications as to the 'original' names of the 'light' and 'sinister' elements on the 'male' side - known to us as 'Lucifer' and 'Satan'. These latter names probably also derive from around the 10th or 11th century - although 'Karu Samsu' (or something very similar) has been suggested for the 'Lucifer' aspect and 'Sapanur' as the 'sinister' aspect. The rites associated with the first type of offer - such as 'The Sinister Calling' - cannot be either dated with certainty or seen to be derived from an earlier tradition. In all probability, they derive from the 12th or 13th century, although it is quite possible that earlier versions/forms existed. Some have even considered The Sinister Calling as a later version of the Ceremony of Recalling. Again, if there was an oral tradition, it has been lost - all that remains are the rituals themselves. The 'Black Mass' itself (and indeed most of the ceremonial rituals in The Black Book of Satan) probably originated around the same time as the Sinister Calling. The original Mass was said in Latin, although by the middle of the 20th century a translated version had found its way into the Black Book - of necessity, although some Latin chants remained.

NOTES: The significance of the 17 year cycle is unclear. In the past few decades, some theories have been advanced, but they are unconvincing. Aktlal Maka is a chant sometimes used in the natural Nine Angles Rite by the Priestess if the glade has a spring of water. It means 'the flowing waters of Earth' and is chanted in homage to Gaia since natural springs are regarded as her children. The 'mysteries of the Kabeiroi' (sometimes spelt Cabiri) is one of the esoteric traditions associated with the Hellenic Aeon. In its original form, 'the mysteries' concerned certain deities often represented in the form of griffins and connected with the sea as well as Demeter - the

'mother Earth' or Gaia. According to esoteric tradition, the mysteries concerned the Dark Gods - in various 'shapechanging' forms - and related how Demeter gave the first Initiates of this tradition a crystal (later venerated at a shrine near Thebes where a sacred grove to Demeter existed) 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. This transformation, as in other Greek Mystery Cults, was achieved mainly through personal involvement in ritual/ceremonial action often of a mythological kind. Later, this tradition became divided - Eleusis representing the 'Apollonian' element, the Kabeiroi the 'Dionysian' or darker aspects, for it is said that all Initiates of the Cabiri had to have committed a crime greater than common ones. The mysteries of the Kabeiroi were often celebrated in mountain shrines (certain combinations of rock and underground water being regarded as sacred - that is, capable by their magickal power of transforming the consciousness of individuals (cf. various sacred sites of the Yezidi who upheld a more garbled version of Dark Gods tradition) and to reach these shrines was considered part of the process of Initiation. Greeks called the Kabeiroi the 'great gods'.

THE DARK GODS

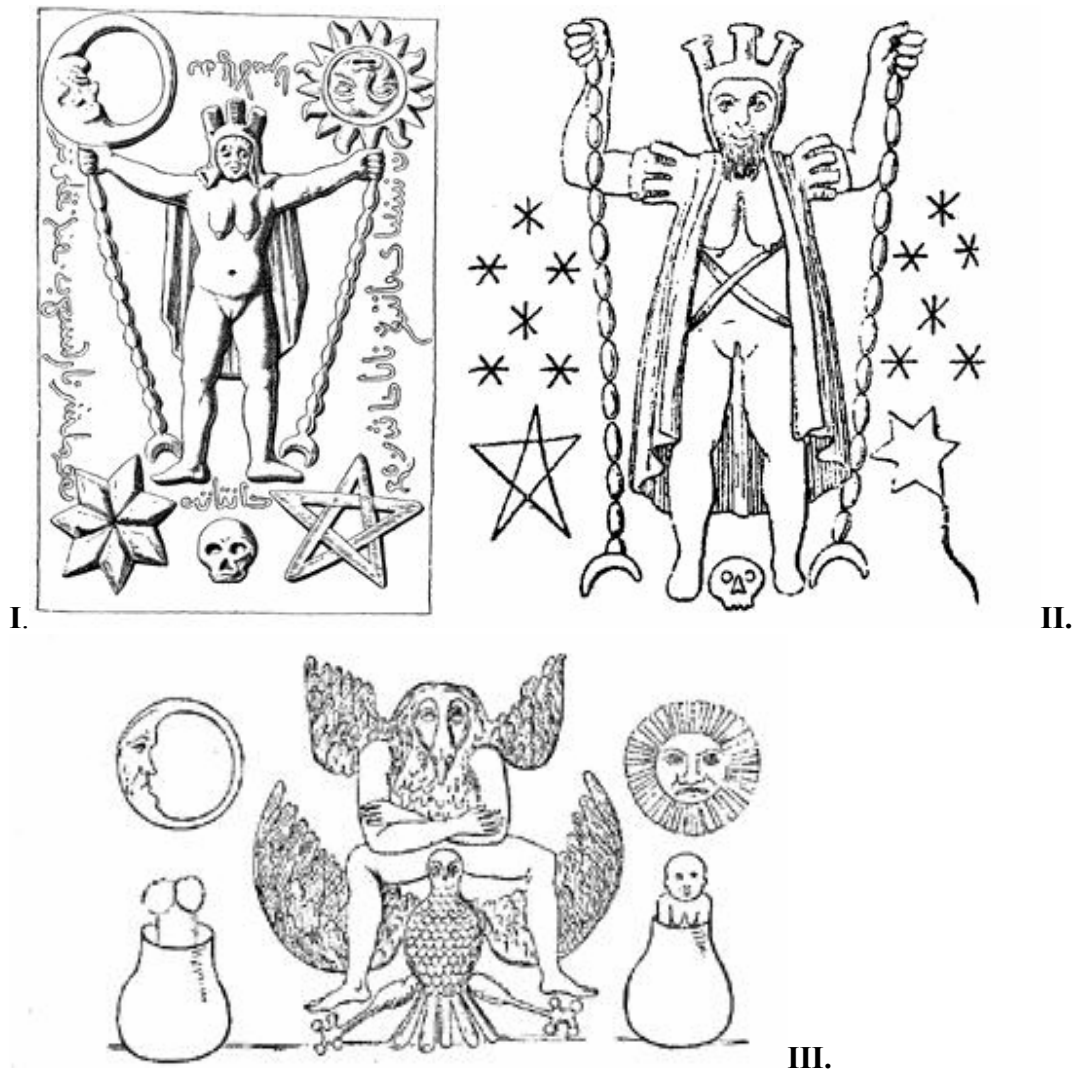
Baphomet.

During the 19th Century, the image of Baphomet is referred to in a book on Gods and Goddesses as "romanticized" by the German antiquarian *Josef Von Hammer-Purgstall* in a publication entitled '*Mysterium Baphometis Revelatum*' in which he depicted the deity with the form of either a severed head with two faces, bearded or unshaven, or a black cat.

The ONA's depiction of Baphomet portrays a beautiful woman naked from the waist up holding the severed head of a man just in front of her own. Obviously their license to be open in their symbolism is significantly more free in these 'enlightened times' than it was for Josef who appears to have deliberately veiled his.

In the MSS of the Jupiter Sphere of the Nasz-Dom collection, there is a MS that mentions a possible connection of Baphomet to Bastet.

The Baphometric idol was usually described as "a bearded head with a fierce expression." Von Hammer-Pürgstall (*Mysterium Baphometis Revelatum*, 1816) associated a series of carved or engraved figures found on a number of 13th century Templar artifacts (such as cups, bowls and coffers) with the Baphometric idol. Three such figures are shown below:



Images similar to the first two [I + II] of the above images were found on a number of different artifacts. The image is typically of a female or androgynous figure with a dour expression, sometimes bearded, naked except for a cape and headdress similar to that worn by Cybelê in ancient monuments, holding a chain in each hand and flanked by images of the sun and moon, and/or a five-pointed and six or seven-pointed star, with a skull beneath its feet.

Note; a seventh star on the abdomen of the androgyne [II] – perhaps an occult reference to the Pleiades [Or a septenary system?]. The sun and moon are upside-down in one image, and shown with grim faces in another. The androgynous nature of the figure [II], menstruating no less, the inverted moons of the ‘chains’ [twisted chains – union] + possible restraints for the offer, and the crowns worn by the figures [King for a Day] might be green language references to sacrifice [and/or a specific sacrificial tradition] given the skulls resting between the figures feet. I don’t know if the six-pointed star with a tail and the pentagram in the second image are blinds, perhaps the tail disguises intention for a seventh point.

The third image is even more interesting – it might just depict similar themes as pointed out above, or may even go so far as to be more specific in referring to the process of sexual union of a willing initiated offer with a mistress of earth to give birth to an acausal being. Note the baby half-concealed in the jar, and what appear to be inverted genitalia also half-concealed in the other. There also appears to be a bird of some description, possibly a swan [An Initiation symbol] draped over the face of the Woman-figure whose feet, aren’t touching the ground but are in fact standing on the splayed feet of the bird below her [union of spirit and flesh?]. Its splayed tail feathers might also double as an inverted, or at least hidden, crown. There was a suggestion that Josef may have had an intended or perhaps unintended sense of humour since the image, quite frankly, depicts “a Woman riding a Cock.”

The reasons for giving the crescent moon such a rounded loop may also be guessed at. As the Lunar symbol, it would correspond with the Female Aspects and resembles the Womb, and is diagonally adjacent to the Baby. While the Masculine or Solar Aspects are diagonally adjacent to the half-concealed [severed/buried/hidden/in coitus?] phallus. And not to go too far, but these connections may be hinted at by the crossed arms of the figure and the open splayed legs of the bird beneath – as symbolic representations of correspondences.

These depictions are deeply fascinating and offer the possibility that there exists some cross-over of Josef’s sources and those of the ONA concerning the Tradition of Baphomet.

Davcina

Female form along the 19th path. to be vibrated. Useful in works of enchantment.

An Akkadian term for the Sumerian - Mesopotamian Entity, Damgalnuna is Damkina. / = Davcina?

[Damkina: Spiritual - Theosophy Dictionary on Davikina, Davkina](#)

Davikina, Davkina. *See* DAMKINA

Bin-Anat / Binan-Ath

Said to mean 'Behold the Fire!'

There is a Dark female deity Of Caananite and Phoenecian origin called Anat. The Sister of Baal, a Goddess of Fertility and War worshipped from B.C. 2500 until 200 A.D. or later. Also known as 'Anath'; Lady of the Mountain. Cult Centre = Ugaritic texts [mentioned in the Ras Samra]. And also known as the 'Virgin Anat', she indulged in orgies of violence, wading up to her thighs in blood and gore.

This Goddess so impressed Ramses II, Ramses II named his daughter 'Bin-Anat' or "Daughter of Anat".

Possibly connected by Sinister Tradition to Baphomet and to the role of the Mistress of Earth.

Karu Samsu

Word of power along the 12th path - to be chanted in the key of A flat major. According to tradition it means 'I invoke the Sun'.

This obscure reference is probably [Pre-] Sumerian - Mesopotamian in origin. The ONA refer to it as having a solar association and the etymology of the roots 'Karu' and 'Samsu' both show up, albeit separately, in references to Sumerian Kings. A Sumerian God named Samas also uses the root 'sam'

to refer to a solar deity.

Samas = Sun God. Mesopotamian (Babylonian - Akkadian). The patron deity of Sippar and Larsa. His consort is the mother Goddess A-a. Samas derives from the God Utu in the Sumerian Pantheon. He is associated with Justice. His symbol is the sun-disc and a star surrounded with radiating sunbeams. He may carry a single-headed scimitar embellished with a panther head. His sanctuary is known as the *E-babbar*. Also associated with human-headed bulls. his attendant deities include Mesaru, justice, and Kettu, righteousness. He came to prominence in the pantheon at Babylon from about the eighteenth century BC.

Sams = Sun Deity. Pre-Islamic Arabian. In the North the being is male, in the south female. Probably derived from Samas.

Shugara

Some sources claim this to be the name of Ishtar's Helmet. Shugara is the name for the helmet of the goddess Ishtar according to the Jew Zecharia Sitchin in the book "The 12th Planet" wherein he tried to prove the alien origin of the Nephilim and translates SHU.GA.RA from Sumerian as "*that which makes you to enter far in the universe*".

"the chief gatekeeper of the underworld, forces the queen to strip off her **shugarra**, her crown, and at the last gate, her beautiful robe of sovereignty, ..."

"When **Ishtar** descended into the underworld to save Tammuz, Ereshkigal tricked her ... She put on the **shugarra**-crown, the *small lapis beads* around her neck, ..."

"... whatever her cultural name, Anu-Inanna-**Ishtar** Ashtaroth-Isis, Ea! ... in its crescent phase wore the **shugarra**, a royal diadem, the crown of the steppe. ..."

ONA references to Shugara in the Deofel Quintet refer to Shugara as a male deity, note a specific key used in summoning him, and mention the smell of rotting flesh accompanying manifestation.

In Sumerian mythology Enki creates two beings, one called 'Kur-Ga-Ra', the other 'Gala-Tur-Ra'. 'Shu' is also a root used in Sumerian language.

There was an attempt made to 'unscramble' shugara from the Sumerian Goddess 'Ninhursaga'. I don't believe there has been any deliberate attempt to disguise the origins of the names of the Dark God Pantheon and this possibility is unlikely.

However – something that should be borne in mind is that the condensing [corruption/alteration/'Anglofication'] of the names into one or two words and subtle changes in spelling make it difficult to trace the etymological origin of many of the Dark Gods of the Pantheon, many of which are believed to be Pre-Sumerian. [See *Bin-Anath/Binan-Ath*].

Darkat

Goddess, associated with lunar aspects. The name is traditionally regarded as pre-Sumerian in origin and Darkat is often regarded as the origin of the myth of Lilitu/Lilith - the female counterpart of Dagon, remembered as one of the Dark Gods from their last manifestation on Earth. Associated with the 10th and 8th paths.

Lidagon

Symbolic representation of the union of the two sexual opposites (Darkat and Dagon*) in their darker aspects.

“Lim may have had the same connotations as Arabic **li'm** "fitting one, companion". ... Scholars have attempted to identify Lim variously with **Dagan**. ...”

“Thus, the **deity Lim** is thought to have been a personification of the entire assembly of the gods. Other scholars have suggested, however, that since Akk ...”

Li-Dagan?

Nekelah

Collective name for race of Dark Gods. Name to be vibrated in manner similar to At-Azoth.

Sapanur

A form along the 11th path. the sudden fire of destruction. a primal atavism of human origin - not related to Dark Gods.

'p' could be 'th', thus Sathan, or Sathanur. Qv. Eorpe/Eorthe.

Gaubni

Related to the 2nd path. often called the Great Demon - revulsive smell and appearance. May manifest when Nythra vibrated.

Budsturga

A blue aetherial entity related to the 13th path. Tradition relates it as a Dark God of female aspect trapped in the vortex between the causal and acausal spaces. In one sense represents hidden wisdom - but generally dangerous to sanity. Partially manifest when Nemicu vibrated.

Mactoron

Word of power of 14th path - chanted in key of A minor. Legend recalls it as representing the name for one of the planetary homes of the Dark Gods, later famed as an early star gate.

Athushir

Symbolic form along the 16th path. serpent of fire ('dragon') often regarded as a memory of one of the Dark Gods during their previous (and only

partially successful) intrusion into our causal universe.

Although listed in 'Table II' Athushir is not represented in the Pantheon, rather **Abatu** represents the 16th path.

Abatu

An earth-bound form of destructive/negative energy. Associated with rites of sacrifice. F sharp major key for chant.

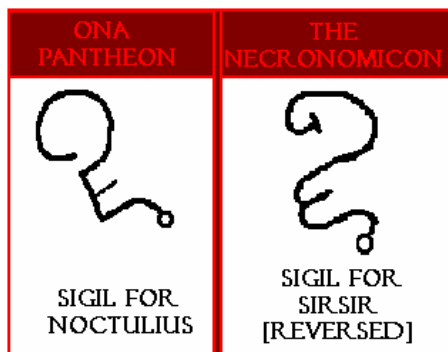
Abbahu/Abahu?

Noctulius

Deity of night. Useful in works of enchantment. Earth based. Key for chant: G Minor. perfume - petriocho.

From 'Nyktelios', an epithet for Dionysis.

It has been discovered that the Sigil associated with the 28th Name of Marduk from the Necronomicon, SIRSIR bears a striking resemblance to the Sigil used for Noctulius by the ONA, when the sigil is reversed.



From the NECRONOMICON:

*The 28th Name is SIRSIR
The Destroyer of TIAMAT, hated of
the Ancient Ones, Master over the
Serpent, Foe of KUTULU. A most
powerful Lord. His word is
APIRIKUBABADAZUZUKANPA.*

It was thought the name SIRSIR itself might be an anagram for SIRRIS [Sirius] but this particular sigil signifies the Pleiades according to a 15th century MS. The difference in shapes of some of the pantheon sigils to their original starry counterparts *may* be due to changes caused by updates to represent what has occurred visually and spatially to the arrangements of the stars over the centuries, in modern times.

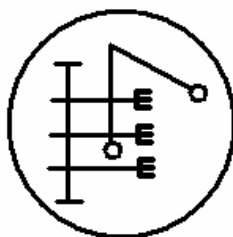


THE PLEIADES (15.C)

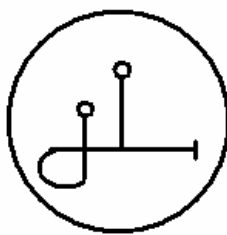
Vindex

A Most Excellent Treatise concerning VINDEX is to be found in “*BAPHOMET ALGOL*” by Pan-Baphomet relating it to the Sigil of Algol [Caput Algol], a star with an ancient and sinister history that shares an identical sigil [as drawn in the 13th century] with Vindex. This treatise has been appended to Pantheon with the generosity and permission of Pan-Baphomet.

Of further possible interest is the style of the Necronomicon’s Sigils when compared with the sigil of Vindex by the ONA. It may be here that the ONA founded its disagreement with Lovecraft; possibly inferring his ‘garbling’ of the Tradition from his use of stylized scrawls of Stars related to the Sinister Tradition [In this case, Caput Algol] that they may have felt were being obscured. [Along with the distinction made between ‘Azagthoth’ and ‘Atazoth’.] Below are the Sigils from the 35th and 46th Names, the Sigil of the LALASSU and the LALARTU [Spirits of Abomination]. The shapes made by these sigils resemble in part or in whole the shape made by the Sigil of Vindex. This is not to claim a direct correlation – but to suggest that Lovecraft *may* have stylized/borrowed some of his sigils from sources pertaining to the Sinister Tradition without realizing the same connection to Algol/Baphomet/Sacrifice with said sigil(s), made by the ONA. GIBIL resembles the first part of the shape made by the Vindex/Algol sigil – while the three other sigils (Zulummar [on its side], Lalassu, Lalartu) denote an ‘L’ or arrow-shape with three prongs or ‘scratches’ that also bear a consistent resemblance to the symbol of Algol.



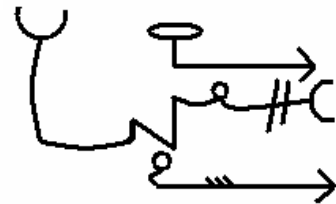
ZULUMMAR



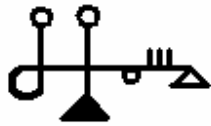
GIBIL



LALASSU



LALARTU



VINDEX

[Also the sigil for
the Star
CAPUT ALGOL]

Of the LALASSU and the LALARTU:

“...And the LALASSU may be called, which also haunteth the places of Man, seeking to become like Man.”

“The LALARTU is of the same Family as the LALASSU, save the LALARTU was once living and is caught between the Worlds, seeking Entrance into one or the other.”

Kthunae

Possibly 'Chthunae' qv. Chthonic, qv. Cthulhu

In this context, the phrase – “Ny’thra Kthunae Atazoth”, roughly translated, seems to be a call to the Abyss, addressed to the Dark Gods, to enter the causal and increase Azoth.

The ‘Man in Black’ or the ‘Black One’ depicted by CB in Atu’s IV and again in IX of his Sinister Tarot. This entity has been seen by Sorcerers and Psychics, including a Sorceress of THEM, her guru and her master’s master. Its manifestation has been described as a black shadow, a silhouette, and could also appear as a formless chaotic black crack in the consensus/causal reality. It represents a herald of something terrible yet to come to pass. It is exactly Lovecraft’s Nyarlathotep, the Messenger, and is believed to have presided at the Sabbaths of the Witches.

Ny’thra

Energy vortex in Abyss - nameless in itself but represented by vibration of word. works of terror and sinister destruction.

Azanigin

Mother of all demons who lie waiting in Earth. Key of B Minor. Very useful

to invoke in works of personal destruction.

Aza-nigin?

Sauroctonos

[Apollo Sauroctonus \(work by Praxiteles\) -- Britannica Online ...](#)

Another work that has been recognized in various Roman copies is the "Apollo Sauroctonus," in which the god is shown as a boy leaning against a tree trunk, about to kill a lizard with an arrow.

The Apollo Sauroctonus (Lizard Slayer), dating from about 350-340 BC, was one of the finest works by the Athenian sculptor Praxiteles.

Ga Wath Am

Vibration of this releases powerful energies. A key (when used with a crystal tetrahedron) to all the dark forces of the Abyss. Not to be vibrated without careful preparation. According to tradition the words mean 'the power within me is great' - a reference to the pathways within which lead to the dark gods.

Nemicu

Some sources believe this deity is related to the Indian Deity, Namiku. There is however a Sumerian equivalent, a Mother Goddess named Nin Mar Ki. And a demon named NEBIRU in the Necronomicon. There is already evidence that the names of the Dark Gods have undergone either a restoration or an alteration, i.e. the connection of Davcina to Davikina to Damalguna is difficult to make because the 'k' and 'm' were dropped and substituted with a 'c' and a 'v'. The same can be said of the double 'r' in 'Shuggara/Shugara' or again, the placement of the hyphen in 'Binan-Ath/Binan-Ath'. That certain letters have been perhaps modified, substituted, or repaired in the Pantheon according to some unknown formula is a possibility that might be kept in mind during future research of the Dark Gods.

Asoth

Dark Female Force. Works of passion and death. The name should be vibrated. A location associated with the Demoness Asoth, lies within the Clun Forest, South Shropshire. It is said here a White Hind was accidentally shot during a hunt, seemingly through the heart. She survived but could not be caught, and was seen on many occasions over the subsequent years, still living with the arrow embedded in her chest.

Shaitan

Long held to be an Earth bound representative for the Dark Gods. Perfume/incense – sulphur. Name to be vibrated. Stone – Opal.

Atazoth

The most powerful of the Dark Gods. The name itself (which correctly describes the entity only when chanted properly) signifies in one sense the purpose of the cosmic cycles and the opening of the Gates since 'Atazoth' as a word means 'an increasing of azoth.'

Notes on Origins

The list given in Naos under "Table II" does not constitute a classical category of anthropomorphic 'Dark Gods and Goddesses'.

Some of the names are phrases, i.e. **Karu Samsu, Ga Wath Am.**

Lidagon describes a process of union, an alchemical marriage of Dagon* and Darkat. (Li-dagan),

Another refers to one of the planetary homes of the Dark Gods, **Mactoron** while another is a collective name for the Dark Gods, **Nekelah.**

Naos and **Velpecula** have been identified with constellations. Note however that the external shape the stars make to an observer is irrelevant, and what is important about them from an esoteric point of view is what is occurring in the vibrations/forces in and around the Earth at the time of year signified by the Constellation. i.e. Aries, Libra, Cancer and Capricorn represent 'tides', marked by the Equinox and Solstice.

The Sumerian-Mesopotamian roots of some of the Gods have been tangled into a Pantheon associated with local British deities, such as the demoness **Asoth**. As well as Norse Mythology, or perhaps the later Greek adaption for the Goddess **Hel**, and the Latin [some also suggest Celtic] appearance of **Vindex**.

There was some discussion regarding the nature of the Dark Ones [differentiated from Dark *Gods* by THEM's insistence that Dark Ones are hermaphroditic as opposed to gender specific] and the manner of their causal manifestation - which some have likened to a physical entity, others an event or archetypal energy that possesses the weak-minded and susceptible - and others, further theories - though it is likely that trying to find the truth by limiting parameters can only lead to delusion and or disappointment.

The Dark Pathways involve the drawing down/invokation of 'dark/sinister/negative/chaotic' type energies, which can only be understood through causal symbolism such as archetypes [Qv. Dark Gods, Spheres, Correspondences, The Tree of Wyrð etc.] until an initiate passes through the Abyss and discerns these Dark Ones as they Are.

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The Pantheon, per se, does not derive directly from Sumerian-Mesopotamian sources despite the etymological roots associated with it— rather, Sumer is recorded as being a place where the Sinister Tradition emerged after it 'percolated' out from the oral traditions of hyperborea to non-adepts. Hence searching for the roots of the Dark Gods in Sumeric words has told us next to nothing about the sources of these fantastic names that survive from an earlier time.

But not all of the names are 'foreign'. Asoth for instance seems to be a recent addition. Quite clearly, Asoth, a demoness that lives in the Clun Forest of the U.K., would not have been known by earlier guardians of the Tradition, esp. those whose time was before the rise of the English nation.

Parts of the Tradition may have been lost and the original deities replaced by the ONA.

If there were less than 21 deities recorded by Sinister Tradition [or perhaps more, but also lost or omitted] then it follows that there wouldn't have been enough correspondences to associate with the pathways of AL's codification of the Tree of Wyrð – a recent innovation [possibly c.1960-1970] that rebuilt the existing Tree into a system of Septenary Harmony.

One might deduce from this that the Sinister Tradition did not originally consist of 21 Dark Ones, but that the names/vibrations of those deities that were preserved from Sumeria-Mesopotamia survived in recorded tradition, while others were later added to enable an aesthetic suited to a specific Septenary System.

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To some extent, AL's development of Cliology/Aeonics required a strict level of Harmony in the Tree to represent his codification of the Sinister Tradition – involving as it does new concepts of time, and certain numeric frequencies of three, seven and nine.

This might help explain why there is a mix of etymologies, stars, and phrases as well as a mix of 'local' deities with other Western-derived ones codified into one Pantheon. Though we must also keep in mind that the reason for including a range of forces, stars, sources, phrases, may have been due to his intention that the names not become rigid dogma, merely footholds to be later discarded and thus it didn't matter, to any paralyzing degree, *what* names were associated with the Pathways – only that there were 21. The author in no way implies that the names given were put together lightly – and is relatively certain that AL kept as true as possible to names in the source material given to him, but that at some point he realized there would need to be additions, carefully chosen, to complete his septenary representation.

This is of course, all speculation, based on logical inference and the evidence available. In the end, how these names were actually derived and why is a matter of importance only for the Traditional Heir.

But this theory offers up an optional outlook on the Pantheon; since, if one vibrates “Karu Samsu”, or “Ga Wath Am”, for instance, the question is raised: if some of these are recorded phrases and not physical entities, i.e. Naos, Velpecula, both constellations, are further cases in point - what does one actually call when invoking them?

And what exactly is one doing if not calling a God? How does one call forth 'Mactoron' the reputed Home of the Dark Gods?

It is interesting to observe that approximately only a handful of these Dark God names are used by Sinister Initiates with any frequency. These being, Atazoth, Azanigin, Ny'thra, Shugara, Noctulius, Abatu, Asoth, Vindex, Shaitan, and Davcina – with the occasional use of Ga Wath Am in the proper context of a magical phrase. If Initiates sense that only these ten are some sort of entity, [Usually stated as Agios O 'X!'] it would be interesting to know what they think is represented by the remainder – or what they have to say on why the remaining names come under the banner of 'Dark Gods' yet are rarely invoked.

It further brings into question the nature of these 'Beings' represented by the vibrations of a 'name'. What, for instance, does a 'Return of the Dark Gods' mean? And does it mean, all of Them?

~

It was, and still is, the original aim of the 'Dark Tradition' to preserve the sacred notion concerning the division of cosmic forces into seven fundamental forms and the mythos of the 'Dark Gods'. The first notion was based on the apprehension that there are seven basic forms of 'energy' within both the cosmos and the individual within it - that is, the natural structure of both involved seven fundamental principles/forms and so on. By understanding these seven principles in all their forms and manifestations it was believed that 'wisdom' could be attained - as well as the knowledge of how to change these forms; that is, 'alter the balance' both in the cosmos itself and in individuals. The second notion, concerned a 'cultus/mythos' regarding sinister energies (i.e. the 'Dark Gods').

Now, how that mythos has been represented in the past requires an evening of study with a lapful of ONA MSS. But, on one level, the 'names' used for

the Dark Gods have always been approximations, convenient abstractions used to represent their Being and allow rational coherence and understanding of them. That is the first step. The next few involve contacting, communing, presencing, and eventually understanding the ‘Dark Gods’ not causally, but a-causally. I.e. as they Are. Obviously all this has been said before and in a superior way within the Order MSS.

However, **Kthunae**, has been reported manifesting as an entity historically by Crowley, Lovecraft, and closer to home, a Sorceress of THEM, as well as for her master and her master’s master. Kthunae was unconsciously represented by one of THEM as an acausal rent which corrupts the boundaries of a pentagram with a black chaos filled with stars. He was also represented, again unconsciously, as the blue man climbing the tower of bones in Swords VI - whose skin is split and shows the stars within.

It also seems that trying to force the Dark Gods out of hiding by focusing consciously on them, serves only to create projections and illusions of wishful thinking that imprison such Beings in forms conjured forth by the deceitful ego. The ‘essence’ of these Beings is discovered differently by everyone and requires private studies of no use to anyone but oneself. THEM do assert however that the Dark Ones [as opposed to Dark *Gods* or *Goddesses*] are androgynous in nature, and not gender specific, and that a hybrid strain of ONA/IOT elements involving the tension of Fear and Love / Sex and Death are necessary to invoke the Dark Ones; For example, the Black Moon Ordeal of Sorceress Sor Terrosa for invoking one’s Anima/Animus utilizes this black magickal sexual tension.

TREE OF WYRD

The Tree of Wyrd strongly resembles that of the Nine Worlds of Yggdrasil in Norse Mythology, as well as resonance with a number of other systems and sources. [For more details see “Angles and Curves and the ONA: Part II”⁺⁺, and see above the comments on a mixture of origins in the Pantheon.]

The re-integration of the darker aspects of consciousness represented by the lower three spheres of the Moon, Mercury and Venus [Calcination, Coagulation, Separation] is very much like the process in Norse Mythology

of 're-winning the poetic mead'. **

The Tree is also laid out with convenient abstractions representing 'male' and 'female' energies:

Mercury, Sol, Mars = 'Male' aspects

Moon, Venus, Jupiter = 'Female' aspects

Saturn = Beyond opposites

And from these, certain logical/magickal correspondences between the 'Dark Gods' arise of themselves:

Mactoron - Ga Wath Am

Lidagon [Li-Dagan] - Azanigin

Sauroctonos - Nekalah

Karu Samsu - [At-azoth?/Shaitan?]

Baphomet/Darkat - Satan/Lucifer/Phosphorus

But the Sinister Tradition is not a static doctrine and has and will continue, to change as it, and the individuals preserving it, evolve. The Tree of Wyrð, like the Pantheon and most of the Septenary System should be seen in the light of being a symbiote concept - changed and changing over the years in relation to the understanding, time and weltanschauung possessed by its keepers.

Before the great leap forward deriving from the emergence of Abstract Symbolism - the Tree and the Sinister Tradition were understood in the context of archetypal symbolism and mythologies and as a representation of Man and the Cosmos. This has changed in recent times, and now the Tree involves new concepts, particularly its representation of the bifurcation of 'time' as both expressions of the Change of Being [Causal and Acausal].

From "The Forbidden Alchemy":

"In the development of self-understanding, as well as in the understanding of both natural and 'Occult' forces, an abstract symbolism is important; such a symbolism allows not only apprehension of those areas (of consciousness, for example) not normally amenable to thought (and thus conscious control and development) but also develops new areas of consciousness.

The abstract symbolism is of two kinds; the first being the septenary

"Tree of Wyrd" with the correspondences associated with each sphere and the pathways connecting those spheres; the second being the abstract symbols of the Star Game. the first is a development of 'traditional' alchemical symbolism, while the second is a new development entirely, and one which contains the whole of the first...

The symbolism of the Tree of Wyrd is derived from representing the forces/energies of the cosmos (and thus each individual consciousness) in terms of the duality of causal and acausal - the seven spheres of the Tree representing the development (or rather, the potentiality inherent in each individual's consciousness) of not only each individual consciousness from unconscious through 'ego' and 'self' to Adepthood and beyond, but also the evolution of the cosmos itself, in terms of its own 'consciousness' or Being."

Succinctly stated - and this answers a lot of the questions asked concerning certain influences, statements made by the ONA, and the sometimes contradictory texts circulated - The Septenary is a living symbiotic organism, a steadily accumulating body of 'esoteric' knowledge. All Adepts of the Tradition add to it - either directly by creatively extending its frontiers/methods or indirectly by their magick and their teaching of new Initiates.

This understanding of the symbiotic nature of the Sinister Tradition is generally considered to be a matter of natural evolution - unfolding over Time before an initiate's eyes [viz. as a penetration into the mysteries] following an honest and lengthy involvement in Satanism and from experiencing how it causes change. There are no short-cuts to such understanding – the pieces must fall in place of themselves via practical experience and participation. The hoped for awareness and extended consciousness [an apprehension of abstract symbolism, form, the acausal etc] that such a magical system tries to evoke, is only considered genuine if it arises of itself. Therefore the Works created from the inspiration of living in such a Way are unique to each Initiate, and genuine, inasmuch as they represent authentic esoteric insight. It is in trying to communicate these insights through words, gestures, pictures and so removing them from their essential numinous *being* - that these insights are prone to problematic logic and analysis; oftentimes becoming a haven for contradiction - especially when grouped with the insights of others.

In Light of this, why are **Baphomet** and **Satanas**, prominent principles of Satanism not featured among the Dark Gods?

Though some elements of the Dark Tradition such as Mactoron, various phrases, and some Dark Gods should be preserved as transmitted, one could make the argument that there are far more efficacious ways to construct a tree of 21 Dark Gods and tailor a new septenary-based table like so:

- 1ATAZOTH [Increasing of Azoth - Traditional Alchemical Process]
- 2ANATH [The Sinister Fertility and War Goddess, Anat]
- 3DIONYSIS [In opposition to Apollonic, Ordered energies]
- 4KTHUNAE [A Starry Void/Chaotic Nexion]
- 5SATANAS [The Prince of Darkness]
- 6BAPHOMET [The Bloody Goddess Baphomet - Bride of Satan]
- 7LIDAGON [Traditional Alchemical Process]
- 8MACTORON [Recorded Home of the Dark Gods]
- 9CHAOS [~ Word of the Aeon]
- 10KARU SAMSU [Traditional Phrase - I Invoke the Sun / Stores Albionic Association]
- 11GA WATH AM [The Power Within me is Great - Counterpoint to Mactoron/Also 'Home' of the Dark Gods]
- 12NEKELAH [Traditional Phrase - Collective name for Race of Dark Gods]
- 13ENKI [Sumerian Creator God whose consort is DAMKINA]
- 14DAMKINA/DAVCINA [Mother Goddess, consort is ENKI]
- 15KI [Sumerian. Archetypal Chthonic Principle]
- 16AA [Mesopotamian Sun Goddess, consort of Samas /could represent female counterpoint to Karu Samsu]
- 17ABZU [Primordial Deity of Underground Waters, the "Deep".]
- 18ASERAH [Ambiguous Relationship to Ba'al, Mother Goddess that caused massive disruption to Yhwhism]
- 19NY'THRA [Traditional Deity - Represents Important Concept of Nexion]
- 20SAUROCTONOS [Lizard - Possibly another name for Race of Dark Gods]
- 21VINDEK - [Champion/Avenger/Redeemer - Suitable name for Satanic Manifestation]

Here, Noctulius, Sapanur, Abatu, Shaitan, Nemicu, Naos, Velpecula, and Shugara have been replaced with Dark Gods and Goddesses, Words and Concepts drawn mostly from the Sumerian Pantheon and arguably more appropriate to the Sinister Tradition as it is at present. The numbers are provided for convenience not to assign any particular deity to any particular path – though that could be done. I would have no problem in altering the original Table to suit my own apprehensions of the Dark Gods and their energies as I believe that when one understands what this Table is for, each initiate should come into the comfortable power and intent to establish their

own private pantheon. I say private because of the unique nature of these Beings and "what the eye doesn't see the heart doesn't grieve over". Some of course, see the current pantheon as built on some sacred foundation such as key vibratory elements.

But the current list of names is not unchangeable, and indeed the 21 names seem largely borne of convenience. If a re-arrangement meets with disapproval - then I prompt those who disapprove to consider their reasons for doing so: is the current table to become dogma? Is ONA to become dogmatic? Or is there a belief that the recorded names constitute some secret cabal of traditional gods and goddesses that represent the Western Tradition from ancient times?

They don't. Asoth is British, Shugara is Sumerian, Vindex is Latin. These names in themselves are not connected to some 'Sacred' Traditional Pantheon - at least not in the normal/classical sense unless we consider that the connexion between all the names of the Dark Gods is that they have all been drawn from 'Western' sources.

One sense in which they *are* connected is esoteric. All of these evolutions, these names for the Dark Pantheon represent handholds that express the formation of temporary forms used to guide one toward Satanic Majesty. No doubt, the names, or some of them derive from a Tradition from those texts that were given to AL; also from research, insofar as it is possible to undertake into the Sinister Tradition which is being put together piece-meal over time; but also as the direct result of the magic and influence of those individuals involved in the Sinister Tradition that wished these energies to be represented for a variety of reasons, some discernable, some only known to the logic of the creator, and some to deliberately defy logic. A healthy attitude toward the ONA is not to jump to conclusions but keep an open mind and remember that there is, i.e. there is no duality, just the appearance of it. This is a healthy attitude not because one should be afraid to say something, conclude quite obvious connections, or criticize the system - but because the system itself, though now 'littered with the castings of the many snakes that have passed their Way through the Ny'thra', is *organic*. It's living, and it changes and is always changing.

Granted there are core aspects that don't change, or at least haven't changed, these being the emphasis on Seven and the mythos of the Dark Gods being kept alive to oppose the Jewish system of corruption - but you cannot, fairly,

criticize Change. Descent into a form creates counter-forms. The world may be complex, but most people treat it like its simple – on that basis, manipulation is made possible and directed change, an option. What changes things – is certain strength, certain wisdom, and certainty in general.

For instance, the collocation of MSS [manuscripts being just one small, but significant, part of Change made by/to the ONA] over the last ten-fifteen years by Xaphan, Thornian, Christos Beest, Anton Long, + Darklogos⁹ represents a strong masculine bias toward the logos, toward intellect, and toward other masculine properties and in this light it can be understood that certain parts of the Tradition don't form a 'holistic' whole with the others precisely because they were written at different times by different people extending those frontiers, and that, as a 'side-effect' to the strong involvement of male influence, there is a certain energy some might call 'arrogance' given off and practiced by the ONA.

See also, the examples of 'Caelethi', the 'Sinister Tarot' or the 'Self-Immolation Rite' by CB, the lyrics of the underground band 'Umbral Presence', 'Dark Forces Words' by Hagur, 'Mvimaedivm' or 'The Naos Tarot' by Tnepres, or the myriad of other names signed on the plethora of archived MSS that have contributed material to the ONA - Brenna, Wulfrun, Algar, Lyceus, Anaretta, Wulsin, Algol, D.Myatt, to name a few, each of which have helped shape the Seven-Fold Way, in their own way. Plus of course there are those that don't wish to be acknowledged publicly by name or deed – of which there are also a fairly large number still active in assisting the Tradition.

AL, the Grand Master, has been the most avid proponent, however, having codified the Septenary Tradition Notes given to him by the Order's previous Lady Master, extending the Tradition via an enormous body of work that has been made public, and no doubt a body of work that remains private. It was under his tenure for instance that the Traditional Tree of Wyrð was altered from its traditional symbolic representation to include new concepts and it was he that introduced the terms, the Acausal, Nexion, and so on that now find themselves in use by many initiates of the ONA world-wide. Just as the term 'Sinisterion' [a term used to refer to a collective union of satanically-inspired individuals loyal to the ideas in satanism] coined by the Temple of THEM is now making an appearance. Thus it should be obvious by now that one of the only ways in which to get the attention of the Order, is to aid it. The Notes on 'Traditions and New Forms' in the MS *Esoteric Tradition* -

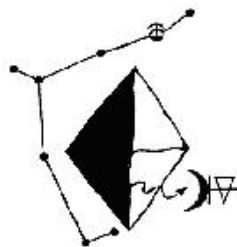
Synistry [Venus Sphere /Nasz Dom] is useful here.

The ONA is not a rigid school of self-contained secret lore, but an organic creature with many tentacles and its presentation is subject to the related world-views, ignorance, knowledge and intention of each of its often face-less army of adherents/assemblers/preservers/guardians - of which I have been one and a dozen.

The organization of 'Naos', which I have learned was only a mere 27 pages prior to being assembled by H, makes more sense in what it omits when one sees the Tradition as moved along by many hands. For example, the cursory treatment of the "Attributions of the Runes" in the Naos Appendix and their Lore [For which see the works, *Futhark* or *Runelore* by Edred Thorrson of the Rune Gild.] Thorrson describes the runes not as "letters", but as signs used to represent the sounds of a language. That they are in fact *mysteries*, the actual "secrets of the Universe" that one can learn if they study long and hard enough. The set that appear in Naos are, according to *Runelore*, the Anglo-Frisian Futhorc, of which no complete set exists and is dated pre 650 c.e.

The Runes demand a much greater study than one page with a few correspondences tacked on - but perhaps it was the lack of knowledge of Runes by the editors/contributors to Naos that led to omission, or perhaps it was left deliberately unexplored because of the then emerging tendency by the ONA to further its work in the realm of abstract symbolism and it preferred not to re-engage its initiates in a symbolic/archetypal mythos, however Western.

As an example in point of how the ONA has changed depending on whose hands it has been in, consider the development of Abstract Symbolism of the ONA by AL. Take, for example, the sigil of Atazoth.



It represents a Star Constellation [Capricorn] symbolically indicating the

time of the year in which the forces most attuned to Atazoth's particular energies are most efficacious to call upon and also symbolizes the location of a 'physical' Gate [Dabih] recorded by Tradition as being somewhere near Saturn. Then there is a depiction of a tetrahedron signifying sexual union/hierosgamos by its division into half-black, half-white segments + further segmentation of the white half which may be the other half of the union in the acausal signified by the co-joined tetrahedron and sexual union of priest/priestess. It does this simply by symbolically suggesting [with an extra division/line] that there is more than a simple union of opposites. From the tetrahedron there snakes an arrow, or sigil reminiscent of the 'Agius' indicating the 'becoming' of a process, and finally, an image of the Moon and a sigil depicting the Hazel incense. In both the Gate of Saturn [in the constellation] and from the Hazel, there are stylized 'causal' symbols used by AL, the top one hinting that the Gate is terrestrial/causal in nature, the second probably to strengthen the notion that causal/acausal union is required in the form of sexual union and a tetrahedron. If familiar with the ONA's symbolism, the intuitive symbolism succeeds in saying a lot to an Initiate without saying anything at all.



The same goes with the sigil used in the Initiation Rite. Here again we have the tetrahedron divided into two, a black and white chamber indicating polar opposites, but traversed by a unifying line-curve that symbolizes all the degrees in between unified by, perhaps, the bifurcation of time - or the 'wisdom' that comes from crossing the Abyss. Above this, a crucible, if you like, that depicts a black shadow [the Shadow that is encountered in the Moon Sphere] of the White crescent moon thrust high above as an offering to the cosmos. One division of black and white symbolism is horizontal the other vertical but each represents the potential breadth in magical, physical, mental capacity from neophyte to Master [and possibly, Immortal]. The symbol thus contains, but is beyond, duality and opposites, and one might even conjecture that the crescent moon is suspended between two further states, connected as it seems to be to the above-mentioned line-curve.

These 'secrets' appear to divest themselves only after a lengthy study of the ONA's MSS, but also after some degree of skill in abstract reasoning, perception and understanding is attained. Previous to that attainment, the symbol used for Atazoth appeared as a strange and esoteric mystery to me. Not all are so forward. The symbol of Nemicu has, for instance, been

suggested as fitting the description of a ‘sun-disk’ as described worn by a particular deity with cruel sexual tastes: such symbol being a disc with wings. But at this stage there is no conclusive connection – perhaps in future issues of OA we may have more to say on this matter. However, it defeats the purpose of having an intuitive symbol if associations need to be pre-loaded first for someone to ‘read’ it. In this venture, the Star Game has been more successful as a symbolic language.

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While some might see the above, or any of our other writings as 'weakening' the ONA, [and this, is understandable to us considering how some people view the Order] it would be, at its heart, a patently ridiculous assumption. If anything, our efforts have been to move emphasis off the appearance of the Tradition that some hang themselves by, and slowly push forward the frontiers of that apprehension crucial to Satanism. But such pushing is slow, agonizingly so. And, is not for everyone, or in the same way.

One might also wonder, if it is accepted that traps and misdirection are necessary, and mistakes and learning by oneself crucial to Sinister Tradition – why bother writing ‘Pantheon’ at all? Its main purpose is to illustrate some discoveries of possible connections related to the Dark Gods for those who might be interested. And as it was previously stated, there is no desire to persuade or even put forward any concrete assertions about the Dark Gods – merely to talk out loud and see what comes of it.

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**Israelite misinterpretation of the Ugaritic root Dagan led to the assumption that he was a fish god, therefore attributes include a fish-tail.*

*** This process is mentioned in Edred Thorrson’s ‘Runelore’. Something I also find interesting is the relationship of quartz to other aspects of the ONA. The atomic structure of quartz crystal [Silica and Oxygen – the most common elements] for instance, forms a natural tetrahedron. With a second tetrahedron adjoined, it resembles the structure of the Tree of Wyrð perfectly.*

++ “Angles and Curves and the ONA Part II” appears in Vol III of Mvimaedivm and The Book of ABSU

The templar Baphomet and the star Algol

By: "Alektroyon Christophoros" (luis gonçalves)

BAPHOMET:

(Templar Testimonies, etc)

"Item that in each province the order had idols, namely heads, of which some had three faces and some one, and others had a human skull.

Item, that they adored these idols or that idol, and especially in their great chapters and assemblies.

Item, that they venerated (them).

Item, that (they venerated them) as God.

Item, that (they venerated them) as their Saviour.

Item, that they said the head could save them.

Item, that (it could) make riches.

Item, that it made the trees flower.

Item, that (it made) the land germinate."

"a man's head with a large beard, which they kiss and worship at all their provincial chapters, but this not all the brothers know, save only the Grand Master and the old ones." – Philip's instructions to his seneschals.

During the Trial of the Templars in 1307, brother Jean Taillefer of Genay gave evidence. He "was received into the order at Mormant, one of the three preceptories under the jurisdiction of the Grand Priory of Champagne at Voulaine. He said at his initiation 'an idol representing a human face' was placed on the altar before him. Hughes de Bure, another Burgundian from a daughter house of Voulaine, described how the 'head' was taken out of a cupboard, or aumbry, in the chapel, and that it seemed to him to be of gold or silver, and to represent the head of a man with a long beard. Brother Pierre d'Arbley suspected that the idol had two faces, and his kinsmen Guillaume d'Arbley made the point that the 'idol' itself, as distinct from copies, was exhibited at general chapters, implying that it was only shown to senior members of the order on special occasions." "The treasurer of the Paris Temple, Jean de Turn, spoke of a painted head in the form of a picture, which he had adored at one of these chapters.

According to the most consistent accounts, the idol was: "...about the natural size of a man's head, with a very fierce-looking face and beard." Deposition of Jean Taillefer.

INQUISITOR: *Now tell us about the head.*

BROTHER RAOUL: *Well, the head. I've seen it at seven chapters held by Brother Hugh de Peraud and others.*

INQUISITOR: *What did one do to worship it?*

BROTHER RAOUL: *Well, it was like this. It was presented, and everyone threw himself on the ground, pushed back his cowl, and worshipped it.*

INQUISITOR: *What was its face like?*

BROTHER RAOUL: *Terrible. It seemed to me that it was the face of a maufé, [evil spirit]. Every time I saw it I was filled with such terror I could scarcely look at it, trembling in all my members.* - **From M. Michelet, Procès des Templiers**

Based upon the description as a “demon” having “very fierce-looking face and beard”, the idol very likely could have been Asmodeus, the “daemon guardian” who helped Solomon build his Temple. A statue of the demon guards the doors of the parish church at Rennes-le-Chateau.

A similar tradition could be found in the Celtic cult of the severed head which figured predominantly in Peredur, a Welsh romance about the Holy Grail.

ALGOL:

(About the star and Ceremonial Magick)

“Under the Head of Algol they made an image whose figure was the head of a man with a bloody neck; they report that it bestoweth good success to petitions, and make him who carrieth it bold and magnanimous, and preserveth the members of the body sound; also it helpeth against witchcraft, and reflecteth evil endeavours, and wicked incantations upon our adversaries.” - *Three Books of Occult Philosophy*, Book II, Chapter 47 (Tyson ed.) page 395.

In Enoch’s version of the hermetic *De XV stellis*, Algols figure is a human head with a long beard, a virile head, not feminine, with a blood-stained neck.

The name [Algol] is from the Arabic *Ra’s al Ghul*, “The Demon’s Head”. To the writers of classical times the star represented the head of Medusa held by Perseus in the mythological outline of the constellation. This is the *Gorgoneum Caput* of Vitruvius and the *Caput Gorgonis* of Hyginus; Manilius, in the days of Augustus, called it *Gorgonis Ora*. The Hebrews, according to R.H.Allen, knew the star as *Rosh ha Satan* or “Satan’s head”, but in some other traditions it is identified with the mysterious and sinister *Lilith*, the legendary first wife of Adam. On 17th Century maps the star often appears with the label *Caput Larvae*, “The Spectre’s Head”.

Caput Algol, or the Head of the Demon, is commonly regarded as one of the most evil stars in the sky and traditionally ‘afflicted the head and neck to the point of decapitation or strangulation.’ It is the beta of Perseus, astrologically placing it in the sign Taurus. Its nature is of Jupiter and Saturn. Algol’s stone is the diamond, and the plants are hellebore and mugwort.

Algol is called the “Demon”, the “Demon Star”, and is also known as the “Blinking Demon” because it is part of a binary star system where a dimmer star periodically eclipses its brighter partner.

Algol has a very bad reputation among astrologers. Vivian Robson says “It is the most evil star in the heavens.” – *The Fixed Stars and Constellations in Astrology* (Sun Books 1995) page 124.

SIMILARITIES:

(My own conclusions)

In ceremonial magick, the star Algol was symbolized by a severed head, a bearded man's head, with the appearance of a demon; it was said that the head protected against evil, that it brought good-luck, fertility and abundance. Remember that the name ALGOL comes from the Arabian sentence, "Ras al-Ghul", which means "Demon's Head."

The head ("Baphomet") worshipped by the Knights Templar was also a bearded and demonic head. It was said that it brought good-luck, fertility and abundance, and that it "saved" (that is, protected them against evil).

These similarities are no doubt incredible, and what is also incredible is that no one has ever noticed this. Thousands of books were written about the Templars, however NOT EVEN ONE mentions the famous star Algol or its uses in Ceremonial Magick.

Amazing...

Best Regards,

Luis Gonçalves (Alektroyon Christophorus)

SOME INTERESTING IMAGES:



Perseus holding Medusa's head, the celestial demon.



*The star Algol as a bearded head.
(Arabian drawing of the Perseus constellation)*



*Medieval drawing of the same constellation. In this case,
Algol is clearly represented as a demonic head with a beard.*



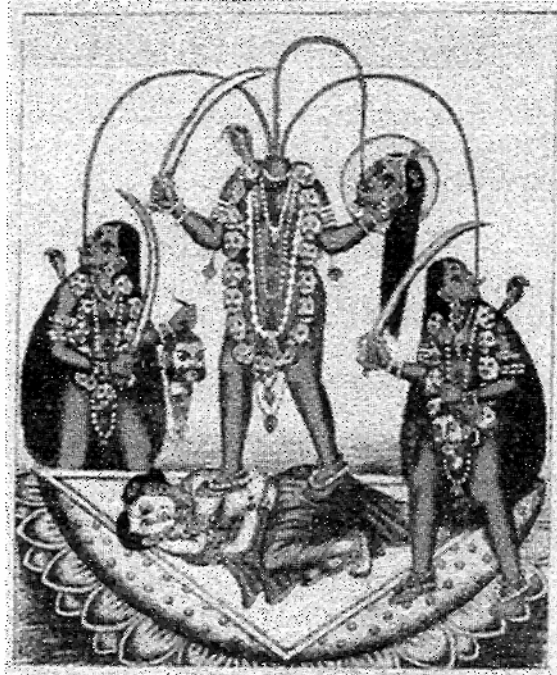
A curious inversion of roles, illustrated in Léo Taxil's "The Mysteries of Freemasonry", including the classical representation of Baphomet according to Eliphas Lévi, and also (note the detail) a woman holding a bearded man's head. This detail is very important, particularly to one who studies the representation of Baphomet as the Dark Goddess or Blood-Mother, according to the Sinister Tradition of the ONA.



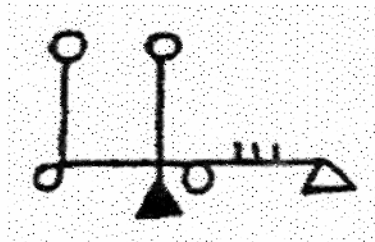
Drawing, according to the ONA, of Baphomet as the Sinister Goddess, the Mistress of Earth holding the Head of Satan (one of the names of Algol).



Kali, the Black One. Notice the little head she holds.



Kali Chinnamasta, drinking the blood that issues forth from her own neck. Notice that in this case it is the head of the goddess herself which is severed, thus making her similar to Medusa (decapitated by Perseus), and Algol, which was sometimes compared by the Hebrews to the Head of Lilith.



Ancient sigil of the star Algol. According to the ONA, it is the symbol of VINDEX ("Opfer") and of the Sinister Tradition.

The NAOS DECK Sinister Tarot

Greetings World,

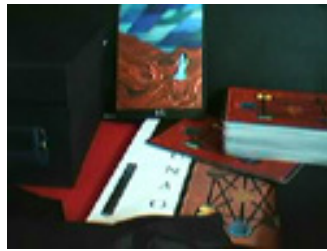
There now remain only two of the original eighteen decks of NAOS DECK Sinister Tarot by ONA/+o+ Initiate Ryan Anschauung in the archives of the Temple of THEM.

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