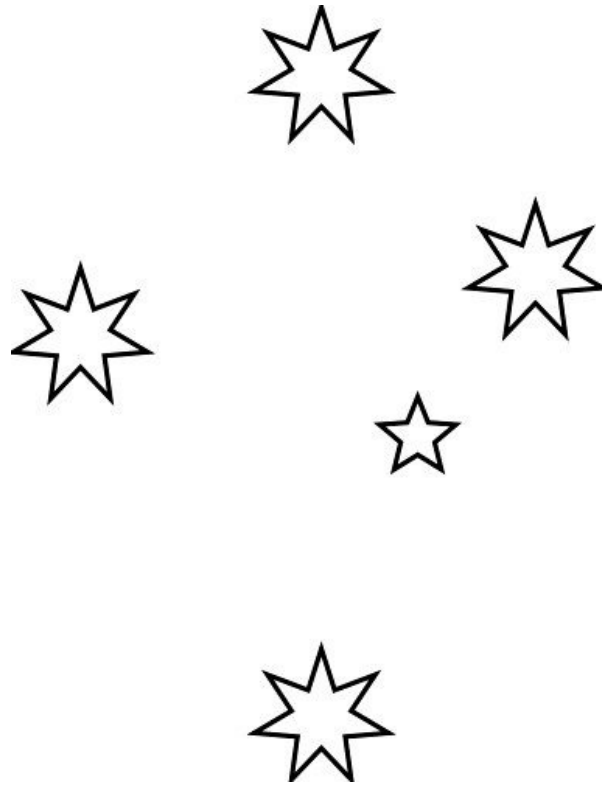


Agios Australis Satanas!
†○†

CRUX

A Practical Guide to Black Magic
in the Spirit of NAOS



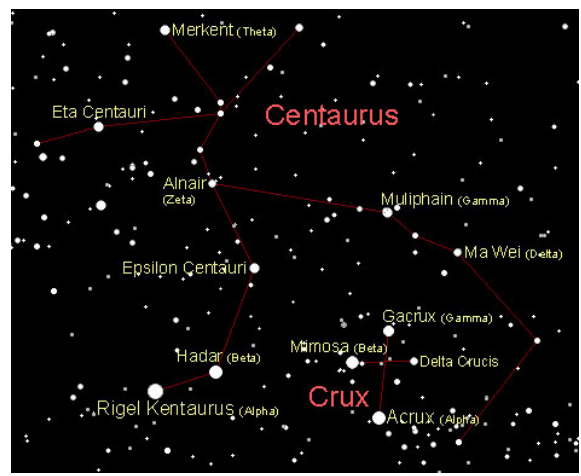
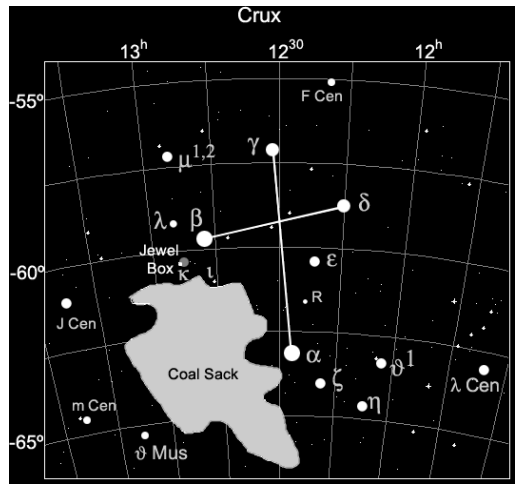
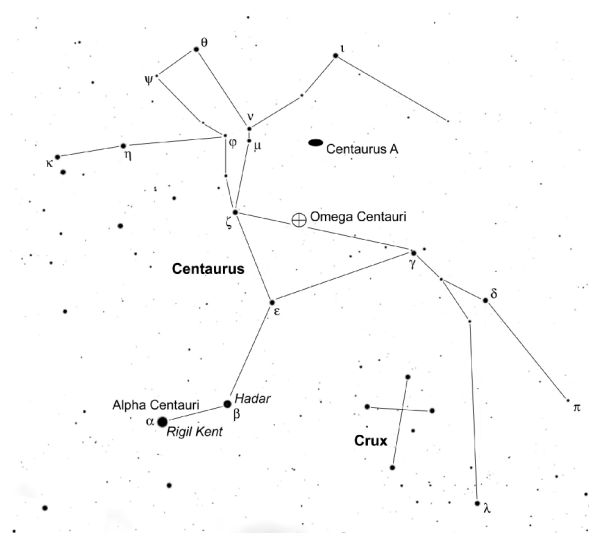
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CRUX:

- 1) To get to the heart of the matter: the crux
- 2) The Latin name for the Constellation in the Southern Hemisphere otherwise known as the Southern Cross.



THE MESSAGE OF THOTH FROM THEM

"From the First Angle is the Dream:"

And there came to one of us in each generation a vessel with the power of remembrance – They who dream of the shining light that sat between the world into which we were born – and the world we were born from – and whose dream becomes life. And They who are touched Remember what has been forgotten – that which sent us, hidden from beyond sight, and a secret – and that which must be Restored.

“From the Second Angle
Is the Master holding the baying
Hounds of Hell:”

The first angle is always the Dream, for the Dark Ones cannot reach across the planes without the necessary preparation of horrid angles and lunatic geometry. To the denizens of the abyss such angles and their design are the paragon of sublime – and for that - nightmares, awkward, ungainly and the cathedral of absolute evil to those guardians of the gate: those hounds of hell who wear crowns of light.

“From the Third Angle
Is the Key to the Silver Gate of Time:”

Grasps hir who steeps the world in shadow, who seizes the hounds of the world dragon by the throat and turns them to hir command, the Eternal, for hir crafts defenses against all entropy and interference in hir dark magic and holds aloft the blazing shapes of death and the dead.

“From the Fourth Angle
is the nascent horror of Eternity:”

And hir that would challenge his mortal coil and spit in the face of the gods could learn to live among them but never again return to earth. And for stealing the fire of the gods forever be accursed to carry it - a star – doomed that all whom near it for illumination be incinerated by its fury and its glory as punishment.

“From the Fifth Angle
is the cracking of the skulls
of the righteous:”

**To hir of the Voice are drawn disciples whose priests shall receive hir
powers to crack the firmaments. Believers will turn and fall to the
hands of the grasping.**

“From the Sixth Angle
is the gloating of the Ones of Darkness
Who have waited:”

**Where the star has walked a great fire shall burn, until all is aflame and
the world a raging inferno.**

“From the Seventh Angle
Is the Reign of the Avenger”

**And he shall set the Openers and the Closers in the sands to spill a river
of blood.**

“From the Eighth Angles
Is the Victory of the Night of Seething Fury
giving release to tortured screams:”

**From the smoking ash and twisted brackage, sweeping swords of
cleansing death announce new names and new ways, from the old names
of always.**

“From the Ninth Angle
Is the Coming of the Ones of Old
who have slept in the Dreams of Men.”

And None shall Know the Wurm.

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INTRODUCTION: THE PURPOSE OF CRUX

When it was put together almost twenty years ago, with some of its content written in the 1970's, 'Naos' was an up-to-date guide to the Septenary Way. Since it was published, many have had time to work with, test and assess the instructions and techniques given in Naos. Now, it is 2009 and some of those who have worked closely with Naos have noticed a world-wide shift in consciousness that has rendered much of its information open to examination and critical analysis from another colour of the spectrum.

To quote O of THEM: 'Only a decade ago people sought after magic that promised no divulgence of the mechanics behind it – but ten years hence such an attitude has changed once more to represent the contrary'. It has been observed that even now there are Initiates arguing over the definition of the Sinister and pinning each other to the wall with definitions provided by the ONA in remarkable ignorance that they are championing what some-else has said thereby abandoning the very key aspect Satanism and the ONA intended to build – autonomy. Thus it is that we have decided that the time is right to release this tome on the eve of a critical mass of the collective understanding of forms – wherein we believe many will get more out of the ONA in this new vein than they may previously have. While the very sentiment of CRUX is an extremely delicate operation that if mishandled threatens to destroy much of the original mystique created by Naos – as Initiates of the Sinister we are supremely confident in our ability to accurately represent the essential message of the Sinister Tradition - and in conjunction with our Own.

The purpose of this companion work is to replicate almost verbatim the original content of Naos but to present it in a revised format taking into account what Initiates who have worked with the Septenary Way for more than a decade believe to be the essential materials necessary for guidance. It is intended to provide a new self-contained and practical guide not just to expand/compliment the system of esoteric magic based upon the Septenary Tradition and sustain/preserve the Mythos for which purpose Naos exists - but to act as a guide to the powerful magic behind the Mythos, Forms, Narrative, and Legends generated by Naos – to strip it of its secrets to illustrate the Great Secret.

The present work is clearly written by members of THEM with a disclaimer of even less mystification than Naos admitted to. Where possible – following in the footsteps of the predecessor to this book – members of the Sinisterion have contributed from their personal journeys where working with the tenets of Naos has afforded them experience, insight or disagreement.

Within Crux, the Temple of THEM divides those who are involved in the ONA to any degree into three distinct categories: those who are in thrall to the ONA's magic – those who understand it – and those who underscore it.

Part I is a practical condensed guide to the keystones of the classic Sinister Tradition – waxing in detail and waning in brief over the core practical, theoretical and magical elements of Initiation, the Sinister Tarot, Attracting a Sinister Companion, Training the Body, Physis, Temple Sorcery and Lore, The Star Game, External/Internal Adept variations, The Abyss, Extensive coverage of the Rite of Nine Angles and its Esoteric Meanings, the integral Dark Pathworkings and new approaches to the Dark Gods.

Part II acts as a companion guide to the original practical guide to esoteric sorcery and magickal techniques titled ‘External Magick’. Here we present the Temple’s Principles of Sex Magick, the Sorcery of the Focus of Awareness - a magical way of working with the Tree of Wyrd and its energies; alternative principles to Sinister Chant and Song proposed by Grotowski and an introduction to Narrative Magick: a unique methodology utilized by the Temple that supposes the existence of a multi-tiered system of literary magic and carefully crafted devices present within the Septenary Way in particular (the Matrix in general) and attempts to identify and place such devices in their narrative context in an attempt to show how and/or why such devices may influence the narrative to come to life via its influence over other human beings. This section further contains the excellent Order treatise ‘Melos – Diabolus in Music’ by CB with accompanying notes and diagrams to act as a companion guide to compliment and strengthen the notes on Sinister Chanting given in the original editions of Naos.

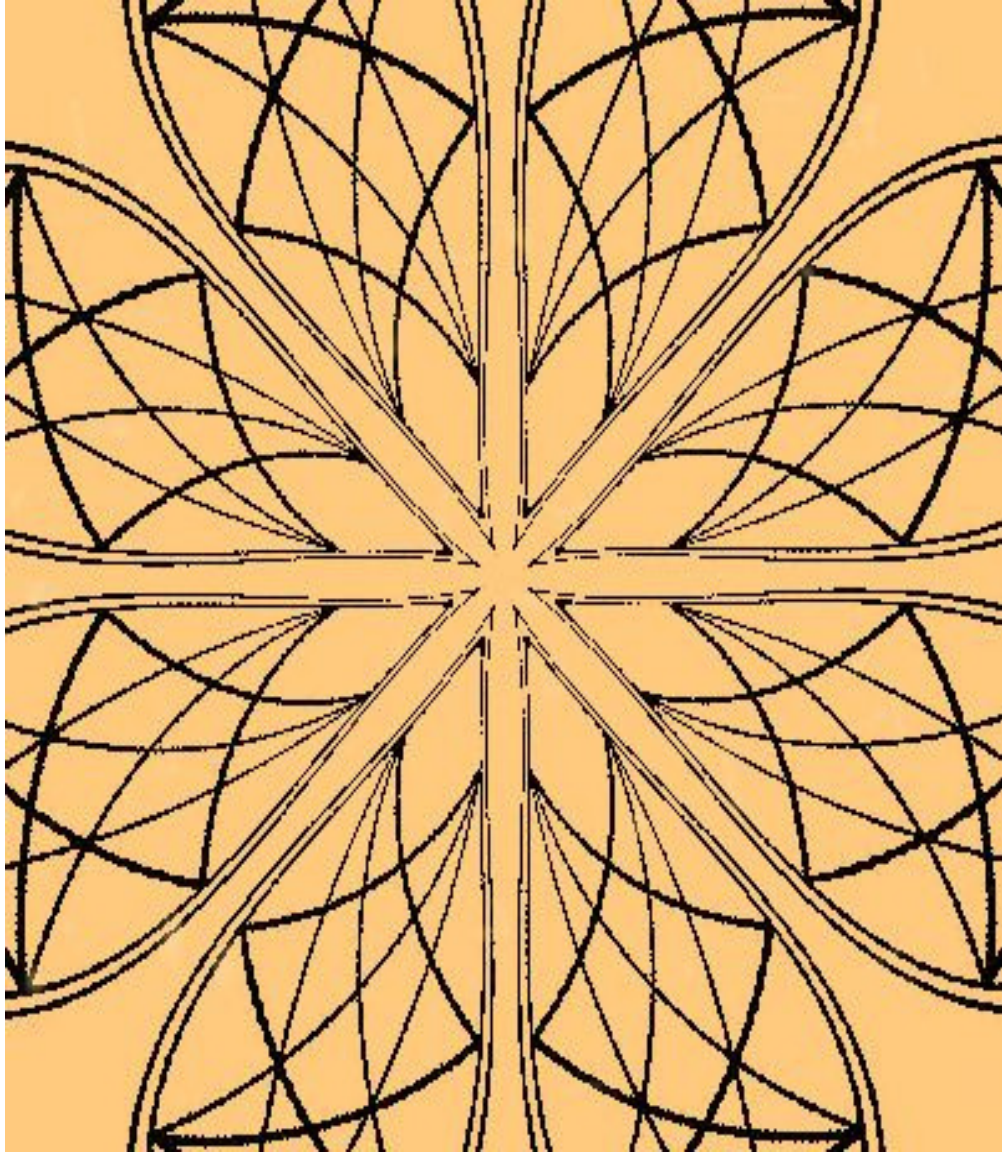
A mid-tome appendix offers revised and useful magical scripts in the way of the Dark Immortal ciphers; an extensive list of Septenary correspondences for easy reference, guidance and inspiration; a selection of exposes of the ONA’s Mythos using the critical and logical analysis of Narrative Magick; a treatise on the fundamental meaning behind the Temple’s code of I.S.S.; notes from C.G. Jung relating the crux behind the rise of individuals and their organization; and finally in a trilogy of scripts the Temple of THEM has attempted to provide present and future Temple adherents with a psychic map of sorts to help navigate among its prolific teachings inc. a list of present publications circulated by the Black Glyph Society tendril.

Part III hosts a selection of useful references critical to understanding the terminology and symbology of the ONA; including its Sigil; important notes on Order publications for historical purists as well as a second revision of Melos that differs from the aforementioned version. It further contains a selection of esoteric manuscripts circulated among the members of THEM that present further approaches to the Sinister, inc. an updated ‘Wheel of the Seasons’ and the basis of THEM’s cosmology; a practical application of the Runes in relation to the Tree of Wyrd; essays on the vital importance of Empathic Morphic Resonance, a contemplation of the literal effect of left-handed teachings and teachers, and other techniques both directly magical and more practical currently being explored by the Temple as a means to future magick.

The techniques and gnosis attained by members of THEM into the vast machinery of forms that comprises the Will of Anton Long will enable any individual to further discern the path to wisdom; to achieve that genuine, individual freedom which even today (yes, even forty years on after ONA surfaced) is a rare commodity. Magick, as a Way or Path,

is essentially a means to discover this individual freedom or liberation – and this freedom is ‘internal’: the emergence of the Adept, that is, the development of insight, both personal and ‘Occult’. While of all Occult traditions, the Septenary is considered by many to be the most practical and direct as a means of attaining this Insight – and it is widely held that the ONA is the only tradition to accurately represent the authenticity of the Western Psyche insofar as magic and heritage is concerned – the Temple of THEM remains confident that its presentation of its own forms, magic and lore will continue to broaden the dark horizon of the Sinister.

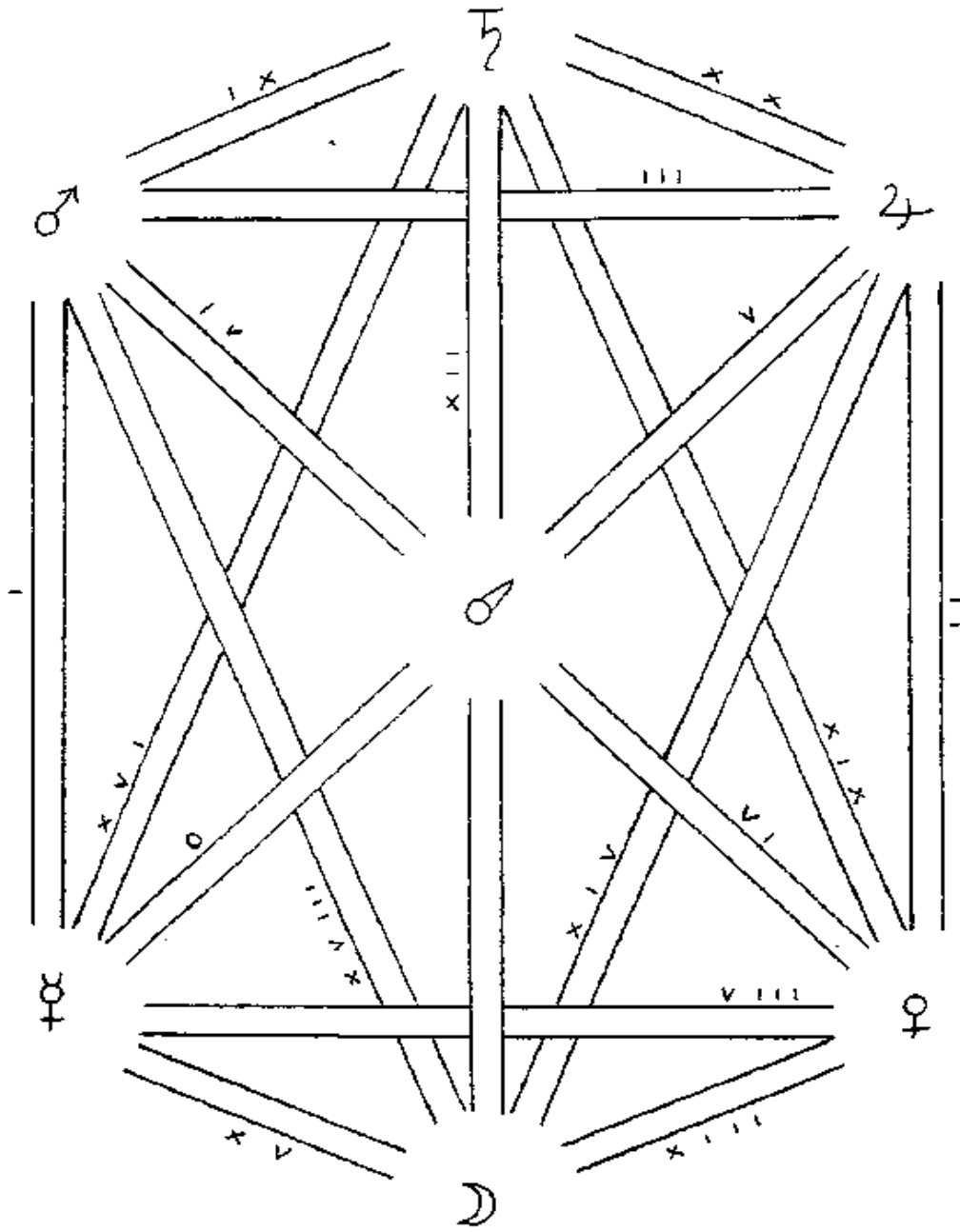
The Temple of THEM,
Australian Nexion, O.N.A
2009



Part I
PHYSIS MAGIC

A Practical Guide to Becoming an Adept

0 THE TREE OF WYRD



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I A Theory of Magic

Fundamental to magic is a belief that the phenomenal world of the five senses is incomplete. Magickians believe that we live in a world quite different from the one our five senses show to us – they believe that every living thing possesses, because it is living, certain energies which we as individuals can sense and ‘see’ if we become receptive to them¹. This receptiveness is one of the aims of magickal or Occult Initiation – and may be said to involve the individual in becoming aware of the essence of things that is hidden by their outward appearance (and this applies to other individuals, as well as ‘things’²).

According to the septenary tradition, these “magickal energies” possessed by things and ‘life’ derive from what it is convenient to describe as the acausal – that is, every living entity is a point or region where acausal energies manifest in our causal, phenomenal, universe, the amount and type of this energy being dependant on the type of entity. These acausal energies (which science because it at present deals only with causal entities and energies, cannot describe) may be said to derive from a parallel acausal universe which intersects our causal universe at certain places.

We as individuals, because we possess the faculty of consciousness, are ‘gates’ to this acausal universe. We possess the (mostly latent) ability to ‘open the gate’ to the acausal which exists within our own psyche to draw from the acausal certain energies, and these energies can and do alter in some way both our own consciousness or other entities/energies which exist in the causal. This “drawing of energies”, and their use, is magick. External magick is the use of such energies, directed by individual desire, to bring about changes in the causal; Internal magick is the use of these energies to bring psychic, internal change.

To draw upon such energies it is usually necessary for the individual to use some form of framework or symbolism, and techniques of external magick use such symbolism to bring about both apprehension of the energies and their control. Various systems of symbolism exist – most denoting types of energy by gods, goddesses, spirits or demons. In reality, the actual symbols are only of secondary importance, and a magickian who is following the path to Adeptship will soon discard such symbols/names/descriptions (and thus external magic itself) in favour of apprehending such energies as they are in themselves³.

In the septenary tradition this is first done via the ‘Tree of Wyrd’ (the seven spheres and the pathways connecting them) and then through the ‘Star Game’. The Tree of Wyrd may be seen as a map of consciousness: both individual (of the psyche) and of those regions other than the individual where the acausal and the causal meet. The symbolism of the spheres and the pathways (the Tarot cards, planets, incenses, ‘god-forms’ and so on) are the first or Initiated stage of apprehension; beyond lies the abstract apprehension of the Star Game.

External magic is divided into two forms or types: hermetic, and ceremonial. Hermetic magick is basically that involving only one or two individuals whereas ceremonial magick involves more and may be said to be ‘formal’ magick involving specific rituals or rites (usually written down and followed exactly) and an organized Temple/coven or group⁴. (Naos only deals with the hermetic magick of the Septenary tradition – the ceremonial side being covered in such works as ‘The Black Book of Satan’ – whilst Crux deals to some extent with both.) Internal magick is always individual.

¹. Just as we can become receptive to the effects of symbols and language on ourselves and others to the extent that we can discern the methodology beneath such forms, and sometimes deduce the motivation.

². Such as the existence of a hidden underlying Narrative being subtly/overtly created and/or suggested by means of a single literary/visual form or the arrangement of a complex set of literary/visual forms that are utilizing influential devices such as logic, sentiment, precedence, emotion, morality, etc to invoke Nationalism, Patriotism, Racism within the reader/viewer, etc. Thus enabling one to actively see beneath (and thus potentially influence) such presentations rather than merely passively witnessing their parade. I.e. one is aware that there is a manipulative attempt being orchestrated by the media in question.

³. The Temple of THEM agrees – symbols, names, descriptions, tradition, etc. are only tools to be used to make otherwise invisible magic, visible, in order to fill those vessels intended to execute the magicians will with the necessary alchemy – itself a magical act. To date – the Temple of THEM has achieved considerable notoriety despite the deliberate absence of convenient handholds such as a recognizable cult symbol, a recourse to popular occult symbols and methodology, or an openly expressed mission in the typical vein of darkness for its initiates to gravitate toward. Yet it has risen to occupy a seat on a National Stage despite the absence of a laid out system of ritual, magical-based symbology, and table of correspondences for others to work their way through. Instead of working with the appearances and forms that are manifest by various energies - we rely directly on communing with the currents of Synchronicity, Empathy, Integrity, Solidarity – abstract words that denote these energies – but more accurately represent the core and essence which all the former tools and representations of magic are built from, or which all the former representations of magic (ritual, symbology, associations et al.) are built for. Such energies are notably separate in apprehension as they are than when they are artificially yoked into consciousness via a dazzling array of arguably unnecessary forms. Nevertheless it is in these arrays of form that one begins the Great Work.

⁴. Though here we should add a fourth type – viz, Narrative. Wherein, taking elements from both hermetic and ceremonial magick, a small number of initiates involve others without their knowledge in the participation of their magical evocation. Such magic attempts to tap into the current collective human psyche and introduce the fifth dimension of acausality by exploiting the already existing habits and training of those in thrall to the Matrix of Forms built and maintained by the elements known as the Magian – in such a way as to hurry along or trick the reigning perception of participants into supporting the evocation – in effect a detached and infinite ranged type of magic reminiscent of the Wiccan ‘Cone of Power’. With a sustained chant or canto of forms and vibrations keyed to directly effect and alter fundamental tenets of prevailing perception – the collective evocation influences those involved to involve others – thus getting others involved as characters in a living, moving, story. Such magic externally takes the form of a hybrid between Fascination and Sympathetic magic wherein the most overt form and the form with which we have had the most experience and success is that of creating a Mythos. Unless highly imaginative or a creator themselves, thereby enabling the option of self-expanding one’s choices, people will bounce between those choices/forms offered. It seems perfidious to state the obvious, but that is why prior to the arrival of ONA parties interested in Satanism gravitated toward the Temple of Set or the Church of Satan. No-one practiced the ONA – because the ONA didn’t exist for them. And now, post-ONA, the Temple of THEM has arrived to dissect and dissolve the spellbinding power of language, form and illusion. The artists, the creative, the genius are the few that are able to raise the bar of choice – the Rest must be content to follow in Their footsteps.

II Another Theory of Magic

"...The reason for our resistance in committing to laying down some type of path is two-fold: a) We are primarily a Temple of Change teaching others how to be Changelings and embody the qualities of Change itself - and despite convenient epithets used to generalize individuals into abstract groups; "face to face" it is understood that for each individual - methods of inducing Change differ and are more often than not decided silently by an aspirant via a private synthesis of our way meeting their way. b) Laying down such processes can become dogmatic: without prior initiation into the ways of THEM such methods can be seen as the essence of our Way not the deliberate play on illusions of a Sinister Matrix that they actually are." - Alchemical Distillations of the Temple of THEM, Liber SsS.

Despite the best attempts of the ONA to avoid the recorded passage of Grand Master Anton Long becoming dogmatic – Naos failed to prevent his own outer works from being seen as more than a suggested guide and they developed into a measure of more holy than thou.

Where Anton Longs footsteps fell, in his cycling from Cairo, in his development of the Grade Rituals, in his brushes with British Nationalists, in his Wyrld Life, he left footprints in shifting sand – footprints that his expressions at the time could not help but urge others to follow – for at that time, that is what was desired.

Many struggled to see the esoteric geometry of his path, its angles were weird and made no sense, were too different from what had come before - and so to elucidate his works he provided examples of his own. However, the examples from the appearance of his path clouded the example of the essence of the path – and whereas it was hoped others would copy his intensity, courage, arrogance, persistence, and fire – forging their own way forward with genuine satanic spirit – it was not to be. Many could not grasp that his path was built on principles and not practices.

Measurements turned into Grades.
Grades turned into Stone.
The Stones became Castles.
And the Castles became haunted by Gargoyles.

What still represents a practical path via the Septenary Way represents a practical path. But it is not The Path or the only path – and the mistake of Naos was to give concrete examples that performed the work of magic for initiates instead of having them perform it for themselves. Had they done so – then perhaps the imagination might have been yawned a little wider opening a chasm for the citadels of dogma ONA so hoped to avoid, to fall into.

What does the modern day occultist seek? They seek answers, and in seeking answers, someone to provide them. They seek a Master – ideally one who will provide them with a complete system, a finished system, a perfect system of magic with step by step instructions through the occult labyrinth. A journey preferably with no surprises, optimally with all its secrets laid out in advance and hopefully a journey that requires a minimal amount of hard work where death, madness or danger are only special effects. They expect to follow their Master to his lofty summit simply by following him up the mountain – expect that by taking the same route, they can cheat the Gods; that they too can slay dragons using the swords given, and take his prestige and his gold. But alas this is not Sorcery, but mediocrity.

Authentic Sorcery derives from authentic effort – the persistence, audacity and strength of one’s own inner conviction to risk stumbling forever in the dark, to choose to go on ahead of others without a map and face the unknown, alone. It does not derive from working one’s way up someone else’s degrees, someone else’s outer forms and footsteps - what derives from that, is only ever inauthentic imitation. For a time, working as a disciple under the influence of a stronger will is entirely acceptable – all apprentices start here. But Crux, like Mvimaedivm and the Temple of THEM, is not for disciples – but for Masters. Masters, differentiate themselves by making their own way on their own terms.

Rather than lay down a list of rituals and their contents, babble on about the properties of swords and pentagrams or insist you summon our demons via various magical squares, and thus horribly and irreparably cheat you of your genuine potential by providing you with step-by-step, no work required, magical instructions – all that is provided here, is all that is believed to be authentically necessary for the creation of a magus. A guide to the approach to magic. From there – the method and specific architecture should develop and unfold of its own accord with you at the helm.

Just as our initiates are expected to have their own determination to succeed, utilize their own ingenuity and imagination to Initiate themselves into our clan to make their own way forward in Sinister Solidarity with the merest guidance from the Temple – so to do we expect them to find that inner fire and conviction to work magic to strengthen that conviction. And working magic – authentic magic, because of what is required, is a solitary task.

What good does it do the Satanist, (let alone the psyche!) to have to require an external authority or master to present strange tables and charts with words and litanies to you in order for you to trust in the ability of that magic to work? The Satanist seeks internal authority because without it the Satanist is nothing / a Contradiction of terms.

What good does it do you, ultimately, to repeat something that did not arise as a result of your own work with your psyche, and thus did not arise as a result of what you, you specifically, needed for psychic growth? – what good to use a second-hand system formed as a direct result of the particular state of mind of the magician in question’s psyche that contained unconscious tendencies that tailored it to allow them to grow* in

their own unique individual way? The Satanist seeks authenticity in personal experience – In Sinister Solidarity.

**Assuming in the first place – that the forms created don't represent or continue a cycle of stunted growth within the psyche from which they originate.*

Crux does not provide personal experience with anything but Crux – Crux being the amalgamated work of a few – but not you – should be treated with a certain perception – and as being limited in the scope of what that work has to say about magic. Being a book, it is silent on many matters where questions might arise – possibly with no-one to engage you in discussion. It should be noted, that the writings of the Temple of THEM are each a kind of Rune and the visible sorcery by which we raise initial questions to enter into the true spirit of the Great Work with initiates and members of the Sinisterion.

Crux is nonetheless a book of pages and ink, and so in many ways a limited book, that will in all probability outlast its creators. In light of this sobering fact, while you may hold it now in the present and be able to engage us in discussion regarding the works and instructions given therein – others, in a time we wish to be long from now, cannot. And in even the shortest time the most glaring absurdities of translation can arise in guess work of the great work. The majority of authentic magical work between the Temple and its members is transmitted on an oral and/or private basis in unique one-to-one interactions. This is another reason why the Temple cites its charter of operations to take place over a finite thirty year (now twenty-seven) period and cease directly thereafter. Thus, in the eventuation of death of all members of THEM – wherein no argument can be returned, no dialogue exchanged, and no accumulated dogma artfully dissolved – the contents of this tome are to be considered dead letters fixed forever in a one-way stasis at the mercy of the observer.

For as far back as the year 400, the loss of vitality in the medium of written word was understood when Plato remarked “he who has knowledge of the just and the good and beautiful ... will not, when in earnest, write them in ink, sowing them through a pen with words which cannot defend themselves by argument and cannot teach the truth effectually.” – *Phaedrus (276 c)*

"Every serious man in dealing with really serious subjects carefully avoids writing."
Seventh Letter (344 c)

THE SEVEN-FOLD WAY: A COMPREHENSIVE GUIDE

Aim:

Essentially three fold: a) Initiation; b) magickal Adeptship; c) fulfillment of individual wyrd and potential.

Stages:

1. Neophyte
2. Initiate
3. External Adept
4. Internal Adept
5. Master of Temple/Mistress of Earth
6. Magus/Magistra
7. Immortal

Note: Initiates are sometimes known as “Novices”, Neophytes as “Oblates”. External Adepts as “Professed Brother/Sister; Internal Adepts as Priest and Priestess; a Magus as “Grand Master”

Neophyte:

Tasks: Study of Esoteric traditions as given in Order MSS – particularly Black Book, Naos, Azoth and “Fenrir”. After this preliminary study (c. 1 month) undertake the ritual of Self-Initiation (Black Book) and construct simple form of the Star Game (Naos).

Initiate:

Tasks: Study septenary system in detail (Naos etc.) and begin workings with spheres and pathways. Study and use of Tarot.

Undertake hermetic workings/rituals for specific desires/personal requests.

Continue study and use of the Star Game – relating the abstract symbolism to the Tree of Wyrd, septenary etc.

Set a demanding physical goal (e.g. running 20 miles in 2 ½ hours or less or cycling 100 miles in less than 5 ½ hours or walking 32 miles in less than 7 hours: it must be one of these) train and achieve it.

Seek and find a companion and initiate this individual (Black Book) and then undertake the working with the sphere and pathways with this person.

Begin to teach this individual the Star Game, and use the game together.

Undertake the Grade Ritual of External Adept.

Note: the first stages are the awakening of the darker/unconscious aspects within the psyche. These aspects/energies are identified within the rite of Initiation and then symbolized in the workings with the spheres and pathways following Initiation. These workings give practical experience of the darker forces/energies. The Star Game begins the process of objectifying these energies in a more conscious way: giving greater insight and control, and this is the beginning of self-awareness since the Tree of Wyrd is symbolic of individual consciousness, both unconscious/acausal (“sinister”) and causal, as well as representing the forces/energies beyond the individual psyche.

The setting of a physical goal, by the Initiate, and the training to achieve it is important because it enhances the vitality and develops personal qualities important to the magickian: determination, élan and so on. This task must be undertaken, for without it, the Initiate stage is not complete.

The seeking, finding and working with a companion begins the confrontation with “anima/animus” energies/archetypes resulting in practical experience of them as well as enable the use of sexual magickal formulae (qv The Rite of Nine Angles etc.). This is a very important part of developing self-awareness, and the “ritualized” setting enables both a practical experience and the possibility of developing self-insight. (This ritualized setting is first the working with the sphere and pathways, use of the Star Game, and later the organization of a Temple (see below).

External Adept

Tasks: Organize a magickal group/Temple for the performance of ceremonial rituals as given in the Black Book – the External Adept as the “Master/Mistress of the Temple, the companion as the Mistress/Master.

It is the task of the new External Adept to find suitable members, Initiate them and so on. Regular sunedrions should be held (Black Book for details. The External Adept is called a “Choregos” while running the Temple).

After the group has been run for c. 3-6 months, the External Adept should set another but more demanding physical goal, train and achieve it (for example, running a marathon in less than 3 hours (men) or 3 hours and 30 minutes (women); cycling 100 miles in less than 5 hours (4:45 if really determined) or walking 50 miles in 13 hours.)

After running the Temple for between 6-12 months, choose a Priest and Priestess from the group to run the Temple while the Grade Ritual of Internal Adept is being undertaken.

Notes: The titles assumed by the External Adept, the companion and those appointed by the External Adept to positions within the Temple such as Priest and Priestess, are purely honorary, and do not signify the achievement of the magickal grade associated with that title in the “Seven Fold Way”. It is one of the tasks of the External Adept (Choregos) in running the Temple to appoint suitable members to fulfill positions required by rituals (e.g. Priest, Altar-Priest, Thurifer and so on). It is up to the Choregos whether to inform the members that the Temple is organized as part of the tasks/training of an External Adept in the sinister path. If the Choregos decides to inform the members of this, then those members, should the Choregos so wish, may also begin to follow the tasks of the Seven Fold Way as above: the Choregos always keeping a step or two (in terms of Grades) ahead of them. No one can be appointed to the Grades themselves: not even by a Grand Master – the Grades must be achieved by each and every individual, the only exception being Initiation. Initiation may be given, according to the ceremonial ritual (Black Book) by anyone of the grade of External Adept and above who organizes a Temple, provided the Initiate completes the initiate tasks as above.

The final task of the External Adept is to prepare for and undertake the Grade Ritual of Internal Adept.

Note: the tasks of the External Adept develop both magickal and personal skills. The organizing and running of a Temple brings further magickal experience as well as enables several archetypal roles to be lived, this living vitalizing (partly through the energy of the archetypes) the individual, enabling greater magick. One of the roles is that of the “shadow” – the sinister magickian adept at ritual. The personal qualities developed include manipulation, the charisma of power and sexual/material pleasures. There is also a growing self-awareness, and understanding of archetypal energies as well as further confrontations with anima/animus. There may also be glimmerings of the unique wyrd of the individual – a wyrd revealed through the ritual of External Adept.

Internal Adept

Tasks: Depending on the wyrd of the individual, either continue with and expand the Temple (training Initiates in the Seven Fold Way and so on) or begin the personal tasks revealed by the Grade Ritual.

Study of and training in Esoteric Chant (note: this may be undertaken earlier, by an Initiate or External Adept if an aptitude exists and someone of or above the Grade of Internal Adept is willing to give instruction).

Study of Advanced Star Game and esoteric, aeonic aspects of both forms of the game (“cliology” etc.).

Preparation for and undertaking of Nine Angles rituals: natural and/or “chthonic” according to desire.

Further training of companion up to and including the Grade Ritual of Internal Adept, if required.

Prepare for and undertake the Grade Ritual of Abyss.

Master/Mistress

The fundamental tasks for this Grade are three-fold: teaching to suitable individuals of the Seven Fold Way either on an individual basis or via an organized Temple; the performance of Aeonic magick, and development of proficiency in the Star Game, particularly the advanced form.

Some may opt to specialize in a particular field.

General Notes:

The Initiate stage last between six months and a year. The External Adept stage lasts from one to three years. The Internal Adept stage lasts from three to seven years.

Fundamental books, manuscripts etc.

The Black Book of Satan

Naos

Azoth

Falcifer

Temple of Satan

The Advanced Star Game

The Forbidden Alchemy

Rite of Nine Angles

QUEST OF THE LEFT-HANDED PATH (for males)

SATH of +O+

(The following guidance could be used by any creative Sorceress as well.)

Above all else - Black magickians seek Independence from the Cosmic Being (the Matrix). To attain such independence requires the preservation of personal sexual energy to attain an energetic wholeness while still living.

Sexual energy emanates as tides of life from the Cosmic Being and returns to It as tides of death. When exhausting our individual charges of sexual energy, (via orgasm) the tides of death return us to the source of our being where we are dissolved and new beings are formed by the next tides of life. In this manner the Cosmic Being pulsates and gathers experience.

Since most black magickians have an excess of energy they often create the impression of being arrogantly extravagant - especially during their youth. One of the great paradoxes of the LHp Quest is the incompatibility between the black magickians` necessity for indulgence in life (i.e. The sexual exploration required in the latter part of this total process) and the demands of their quest for energetic wholeness. The paradox occurs because while tremendous expenditure of energy is necessary to spend in getting to know life via indulgence, such a necessity simultaneously hampers the economy of energy required to attain Independence.

Tradition states that if sexual energy fills up all of the inner organs of the human body as it fills up the genitals, the organism will achieve a psycho-physical wholeness wherein physical immortality and the transformation into another kind of being is possible. The ONA term such a being, acausal. Only a few sorcerers have attained this state by challenging their personal Wyrd throughout known human history, becoming as the very Dark Gods on some other plane, yet their few examples are enough to follow them.

Of their examples derives the wisdom that Personal Wyrd can be challenged by the Personal Word. Our Aryan gods became respected amongst the other entities who dwelt in the immense ocean of the web of Wyrd by their strict observance to their own Word. When they said they would do something - they did it. They noted that the Unknown or the web of Wyrd, began to respond to their Word in accordance to their Will. Thus the Will and the Word turned out to be the same thing and what the Gods said became So. It was their simple magick of Honour. Some notions of this magick are captured in the reliance by THEM on the prophetic powers of synchronicity to guide one with signs as to favourable or unfavourable footsteps being taken toward or away from one's Personal Wyrd.

From these observations and a traditional understanding of sorcery regarding the Sex/Death Tides, the nature of the Cosmic Being, the relationship of their energies to the magician, an approach developed therein. If the sorcerer gave his Word before the Wyrd that they'd control (abstain from participating in the natural tidal flow) their sexuality for a period of time; for example, not to indulge in any sexual activity outside the context of magick until they were met with a true partner - meaning they would remain a hermit during that period - the Cosmic Being could be 'coaxed' into manifesting the magicians desires in exchange for the continued participation of Its own Being within the tidal currents.

To loosely use psychical terms - the idea is (for the tradition still exists today) that the sorcerer first communicates with their shadow self - the Anima for the males (Animus for the females), whom the sorcerer should feel/treat as a Being independent of hir. This Being will (and does) stalk the sorcerer until such time the sorcerer manages to evoke/manifest it in causal reality - as evinced by the life-long persistence of Hir archetypal presence in dreams. To evoke/manifest such a Being requires that the sorcerer actively seek to stalk the Anima or Animus by day and by night until enough lust (sexual energy) is gathered to attract It to manifest in a partner of flesh. Or in other words, until the sorcerers shadow self projects itself onto an appropriate individual.

The shadow self, however, differs for each sorcerer. Some are like dangerous beasts needing to be tamed. Some are like deities who are to be worshipped and obeyed. Some are like slaves who are to be dominated - a raw material, which is to be sculpted. Some are like all the above-said together. Whatever one's shadow self and resultant projection - a faithful partner should be made of it anyway. It is then essential that partner be initiated to join in this sinister quest. To this end it is advisable that the initiate become a real hunter, stalker, and actor.

The sorcerers aim is to gather enough power of lust to psychically, physically and magically separate the shadow from the darkness of the Collective Unconscious (the Cosmic Being) by attracting and evoking that shadow to manifest in the causal reality. The difference between the sorcerers and common people is that the latter get drained of their sexual energy by their shadow selves, which remain unseparated from the Collective Unconscious, while the former separate their shadow selves from the darkness of the Collective Unconscious and then become one with them, (by integrating them) thus attaining the aforementioned 'energetic wholeness' while still living. This wholeness allows them to become independent from the Cosmic Being. Even though a significant amount of work toward this aim is to be done in the first or Luna/Moon sphere - it's a sinister process and there are few who succeed in it.

In the case of a male initiatory process, the most true ordeal of the sphere of Moon could be taking the vow of abstaining from any ejaculation for a period of 9 months (Qv. The Ordeal of the Ninth Moon). It's a really hard ordeal but the necessary energy for attracting the Anima is duly accumulated during that period. Correspondingly, there will be many temptations by hungry female vampires gathering around one - who are not to

be mistaken with the Anima. They are those who have instinctively felt an accumulated source of energy and just seek to drain it. Being seduced by a woman of the matrix to make a baby and then get married to her is the most commonplace example (likewise respectively for the opposite sex) which could be fatal for the sorcerer's quest.

Such events are also a vital sign of warning lest the Anima be mistaken with a vampire. Yet in fact, the Anima, too, is a vampire while unseparated from the Collective Unconscious. It's a real hunt and the hunter should know the game he is hunting.

The conscious storage and gathering of such tremendous energy in the meantime is made all the more difficult by the constant temptation to succumb one's efforts for a fuck, the psychic and physical agony - or at least extreme discomfort of not releasing one's pent up sexual/emotional energy -, and all sorts of unusual and somewhat unpredictable side-effects pending on the sorcerer's predilection. In order for the urges to ejaculate to be overcome, the excessive sexual energy must be sublimated. It can be sublimated by such practices as active sporting and/or by moving one's attention to mastering one's dreaming. The exercise of dream control is generally begun from the Moon sphere anyway as such exercises burn a tremendous amount of sexual energy.

However - It should be borne in mind that just as there are vampires in the waking life, there are hungry succubae in the dream sphere, too, who stalk the sleeping to drain their energy. The unfortunate occurrence of a wet dream could mean returning to the start...

The Satanist/sorcerer should treat the Ordeal with the essential understanding that the continuation of lust is more vital than its satisfaction - i.e. the hunger, not the satiety. But the most difficult aspect of the entire Ordeal is to make one's organism (the personal unconscious) agree.

For motivation, one could think about the Nazarene monks/nuns who were haunted by the nightmares of their suppressed Anima/Animus (Lilith/Lucifer) and who eventually persuaded themselves that they had overcome the Devil's temptations:

"One can note the unconscious tendency of killing female offers in the 'rituals' of the 'Holy' Inquisition during the patriarchal Aeon. However, such a formula is both sterile and unecstatic; the ecstasy goes 'underground' and turns into a tormenting lust with the result of the male inquisitor being excited by the sight of the naked female offer, trying to then suppress his excitement and thus making it even stronger. His struggle with the Devil's temptation is turning into agony, so he is willing to sacrifice all the females all over the world as a solution. Thus have we had feminine genocides in patriarchal Europe."

The LHp is not without risks. There are always risks. Eventually the metamorphosis into an ascetic monk with a heart of an inquisitor could be the best approach to the Anima/Animus ordeal: the respective manifestation being captivated by the sorcerer's cool charm, whereupon; may they fall in desperate love, burn with unshared passion, suffer bitterly because of inaccessibility, and his ability for self-sacrifice in the name of

love be tested to the uttermost limit... Such cruelty and torment are necessary where Love (Lust) is concerned - for the Anima/Animus is a mere vampire too, before being separated from the collective unconscious. The sorcerer` Satanic heart is also tested in such a satanic way. The sorcerer should bear in mind that strategy too.

There is not much time at our disposal. A life span could prove not enough for the whole sinister quest... and even with traditional guidance and secrets of the approach there are no guarantees. It`s not our will to contribute in making the Collective Unconscious more conscious by sacrificing our consciousness to it, but there are many billions of creatures who do. Also, it remains unknown whether anything survives of one`s individual consciousness when being dissolved in the Cosmic Being

It is said that the Cosmic Being itself gives some chance to the more individuated creatures to attain an independent existence but the sorcerer should not rely on altruism. Satan is the archetype of the creature who has attained such independent existence. So are the other Dark Ones as well.

In regards to the feminine initiatory process, this Quest of the LHp is theoretically easier for females provided they are interested therein, for they are in continuous communion with their Animus even if unconsciously. However, the irony (or problem) is that they do not want to become consciously aware thereof lest they profane the natural connexion. Of course, I speak of the women of spirit, not those of the matrix. Yet because so few women feel the desire for connection and even then differently in way from men there are many mysteries yet to be explored. The female tends not to intellectualize such matters and so a distinct absence of writings on these sorceries speaks silent volumes. If a woman were to be interested in such an initiatory process, she would certainly know better how to proceed - they intuitively know such secrets and yet they are somehow disinterested. And that's the paradox.

Women are naturally more predisposed to sorcery than males; they don't need to take vows, they need only to intend, yet they do not intend, and end in misery like all humans. Because ageing is misery, we age when our sexual energy is exhausted. We perpetuate ourselves through procreation of the next generation, but for sorcery such a phenomena is optional... Woman`s Sorcery could change the natural order – and naturally - not like the twisted attempts to retain youth with the philosophy of the Beauty Myth and a mountain of chemicals and make-up, self-torture, cruel infliction and deprivation that would make the male cry like a baby to endure the same. The Magian fear such sorcery most of all – hence feminine repression.

Because of such vast differences between the sexes, this is perhaps why I have specified the LHP quest for males. For woman require a more subtle and mysterious approach to Sorcery. For instance, females are multi-orgasmic, so they do not lose much energy in that way, though they could also sharpen their lust by voluntary abstinence of sex for a period. And sharpening one's lust by will is all about that ordeal. It's the menstruation which drains women's energy. That's a mystery indeed.

The quest for Independence is a dangerous and mad practice, but that`s the Dark Side of the Force and we of the LHp seek to master It. On becoming Masters/Mistresses of our own madness we would be able to master the madness of the others – though it is a truism that people are mad anyway – both suppressing and fearing their madness...

** Note: Recent developments of this Quest and another approach to the sexual elements contained therein are to be found within the writings of Mantak Chia and his training system separating orgasm from ejaculation. Mantak Chia's teachings suggest that males could also become multi-orgasmic like the females provided they separate orgasm from ejaculation - but this needs great indulgence and great discipline, with the premise that one should learn to masturbate properly prior to learning to have magickal sex with a partner. Following Mantak Chia's instructions demands no less self-discipline, but this is the Way of the Sorcerer - magick demands power and that power comes only at a price.*

[See “An Approach to Sex Magick”]

Sphere-based Summary

The main task in the Moon sphere can be reduced to contacting one`s Anima/Animus and evoking It in the causal reality as a sex-magickal partner.

The next task in the Mercury sphere is "making round circle of man and woman". The priest and the priestess exchange their Anima/Animus by exploring their possibilities to the uttermost limit. Each one takes one`s own from the other. They together become a gate (or nexion) for the Dark Ones to enter the world (or by channelling acausal energy into the causal universe and thus aiding the evolution itself).

The task in the Venus sphere involves withdrawing one`s projections from each other and integrating them within oneself. That`s why around 100 days of total solitude (Qv. Internal Adept Rite) in the wilderness are necessary. During this period the opened gate or nexion is made larger.

In the Sun sphere one attains the consciousness of wholeness and in crossing the Abyss should consolidate that integrity - lest it come out that everything was just an illusion. Each one passes through the Abyssal Gate the other one has opened...

Of this alchemical transformation - Tradition does not speak further and here the Mysteries deepen. Here is a mystery to be discovered only by direct experience. Note that until crossing the Abyss there will always be some doubts of the authenticity of ones quest, whatever magickal feats have been previously done by the Adept.

A Note on LHp Approaches by Each Sex

According to Crowley, the male star (the male microcosm) is built from the centre to the periphery, which means that all the significant women in the man's life form his periphery - the man himself being a centre without a periphery. And vice versa - the female star (or the female microcosm) is built from the periphery to the centre, which means that all the significant men in the woman's life form her centre - the woman herself being a periphery without a centre.

Yet the quality, not the quantity is important. Crowley has automatically written: "Every man and every woman is a star." Yes, as potentials yes, they are, but actually, most men and women are obscure stars – merely more food for the Cosmic Being. There are few among us who are shining stars.

INITIATION - TRADITIONAL

Appendix IV - A Hermetic Ritual of Self-Initiation

Required:

Civit perfume/oil*
Black candles
Square of parchment or woven paper
Silver pin
Quill-type pen
Petriochor incense



Time of Ritual:

Sunset at Full Moon

The Ritual:

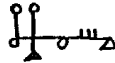
Incense the room/Temple area or chosen locality with the incense and light the candles. Take a bath, perfuming the water with the oil - if outdoors, bathe in a lake/stream and use the oil after this. Return to the Temple area.

Visualize for several minutes the following sigil:



then vibrate three times 'Noctulius'. Chant or vibrate after this the following: 'Suscipe, Atazoth, munus quod tibi offerimus, memoriam recoletes Noctulius.'

Lightly prick your left thumb with the pin and with the pen, using the blood, inscribe the following sigil on the parchment:



Show this parchment first to the West, then South, East and North saying 'With this sign I seal my quest!' Then burn part of the parchment in one of the candle flames, laying the partially burnt parchment between the candles.

Raise your arms above you and visualize the moon (if outdoors and the sky is clear and the moon visible, look directly at the moon) and imagine energy flowing from the moon and into you. Draw the energy into yourself, then imagine it flowing gently away, drawn into Earth by your feet.

After the visualization, extinguish the candles with your thumb and finger and leave the Temple area. As soon as possible thereafter, take the parchment as cast it into a fast flowing river or stream. The ritual is then complete.

Note: If possible, arrange the ritual outdoors in the vicinity of a stream/river on a night when the full moon is visible.

* If necessary these can be obtained from The Sorcerer's Apprentice, 4 - 6 Burley Lodge Rd., Leeds LS6 1QP, England. Ideally, you should make most of them yourself.

INITIATION (TEMPLE OF THEM)

The Self-Initiation Rites of the Temple of THEM:

The Self-Initiation Rites of THEM involve the making of three Oaths. These Rites serve a two-fold purpose of 1) testing the initial Sinister mettle of prospective adherents and 2) to increase shared experience and solidarity amongst the Sinisterion. The Rites may be employed hermetically and in isolation as a means to commit to a Sinister Quest with or without direct participation in the Temple of THEM.

Aspirants are required to undertake three separate Self-Initiation Rites to align themselves with the Temple of THEM and its current; intellectual interest and curiosity are necessary qualities, but these alone are not enough. An aspirant must demonstrate practical initiative from the beginning of their Path and the ability to take the reins to exercise their own Intent and Creativity by devising and executing three personally designed Rites to demonstrate Allegiance to THEM and its Satanic Syndicate.

Precisely how and in what way the three Rites are performed and the trilogy of Oaths are sworn to is entirely up to the individual making them – whatever system one finds comfortable or has worked with in the past is just as acceptable as finding a unique approach. There are no restrictions placed upon the Initiates design of these Rites. However if providing proof of Initiation for the purpose of entering Mvimaedivm care should be taken to conceal one's identity.

The purpose of Initiation is not to dryly follow a set of given instructions as if they were a chore – but to use the opportunity as a means of entering into a new magickal path with significant passion and excitement at this prospect. The candidate's imagination is encouraged to invent their own self-initiation rites using the examples in Naos/Crux only as illustrations - After all, the unconscious being the very organism itself, should be persuaded and treated in more subjective terms in order to cooperate with the magickian rather than be commanded by will-power.

The Three Oaths

I.) An Oath to practice/presence the Sinister.

I.a) Undertake a Rite of Self-Initiation to enter into an Infernal Alliance with Satan.

II.) An Oath to devote ones life purpose to serving Satan and Sinister

Aims.

II.a) Undertake a Rite of Self-Initiation to enter into an Infernal Alliance of Specie-hood [That is to say, a belief of being of the same Species] with the other members of the LHP [Left-Hand Path] also known as the Sinisterion.

III.) An Oath made upon Pain of Death to restore the shattered code of Personal Honour, Respect, Chivalry and Solidarity to the Sinister and all who serve it WITH the adjunction that it not be done where it is not deserved but delivered With All Fairness*.

III.a) Undertake a Rite of Initiation to Seal oneself with the promise to uphold the Law of the Aeon and the Code of Personal Honour [ISS] of the Sinisterion + to enter into an Infernal Alliance to remain In Sinister Solidarity with the Brethren of the LHP + Never to betray any of the members of THEM, on pain of Death.

["With All Fairness" means a requited/similar level of Respect, Civility, and Loyalty is given in return by another member of the Syndicate. This is not a simpering, pseudo-moralistic attempt at surface niceties. It does not imply a dismissal of enemy's words, actions, or behaviour and the true caustic severity of the spirit of Satanism is upheld by the Temple at all times.

Traitors + Enemies will not be forgotten. Traitors + Enemies will be dealt to without mercy with every force available to the Temple marshalled against persons or groups found to be interfering/betraying the Currents of THEM or its members. Every force available to THEM at that time, and relentlessly, as new forces are accrued.]

Order of Nine Angles

“Septenary Tree of Wyrd”

The Sinister Tarot

By Christos Beest





**The power within is great
The eagle eats
Its human offspring
Cold music here
Blue woman hold the horse's head
While the Seer weaves.**

PHYSIS – GA WATH AM

The gradual unfolding of nature; the source of Evolution, that which creates Wyrð. The essence behind the appearance of things. Ga Wath Am – the Power within me is great.

I



**Headless
The white angel impaled
By Seven.
Seven bells rung
The cortege from a black hill
Past the squatter's cottage.
Black flame engulfed
Black flame ate the 'holy'.**

MAGICKIAN - BINAN ATH

Empathy; a flowing with natural forces that are consciously understood. An integration becoming (part of) a greater Wyrð; an awareness that spans Aeons. Actions that prepare the way.

II



**She rows a boat in a black pool
From Her steps:
The Hermaphrodite,
The body drowned.
The planet of Them
And the first drop
In a white desert
Into clear waters
Aktlal maka.**

HIGH PRIESTESS – MACTORON

Beyond the Abyss: crossing over and Initiation (in terms of awareness whilst still partaking in a causal existence) into the Lands of Dark Immortals. A self-awareness that transcends temporal understanding – becoming the essence; beyond opposites.

III



**From a mountain of skulls
Blue trees
A rose garden cracks
Two women walk through;
The corpse in a wedding dress
No longer guides
Four waterfalls flood the Earth
And books become ash...**

MISTRESS OF EARTH – DAVCINA

Empathic manipulation (such as 'enchantment') to create Change via causal structure – amoral acts that may conventionally be seen as 'evil'. Actions provoked by unfettered passions and a reveling in the physical pleasures and challenges of life. "Ruthless ambition". Creativity and Change via destruction i.e. War, Culling.

IV



**The Elixir of Recalling
Flows into clear water
The contracting of the Dark Star
The severing of the attractant
The Pool is opened
Go deeper
Against all other
And ever Darker, Recall.**

LORD OF EARTH - KTHUNAE

The nature of the changes in the causal, beyond the actions of those who initiated them; how the acausal relates dynamically to the causal and vice-versa ('Sinister Dialectic'). The flowing of energies according to a greater Wyrð and Destinies of those directly and indirectly involved – thus, the presence of unforeseen factors and the pitfalls implicit in this which may create errors of judgment. The maintaining of an ethos or 'tradition' via 'timeless' acts.

V



**The depths of the sea
A tunnel of knives
There is union here
While he directs the Chosen
Rage in the Eye
Of the Goat –
The golden triangle
Stands against a sky of fire**

MASTER – ATAZOTH

Manipulation – actions based on a knowledge of the Sinister Dialectic as revealed by practical experience: a rational, to some 'cold', observation beyond the stage of Adeptship/Individuation. Control of all the many and varied factors within a situation – in other words, the achievement of a stage in individual evolution that goes beyond the personal, and thus implies the ability to initiate Change on a large-scale, perhaps of a civilization.

VI

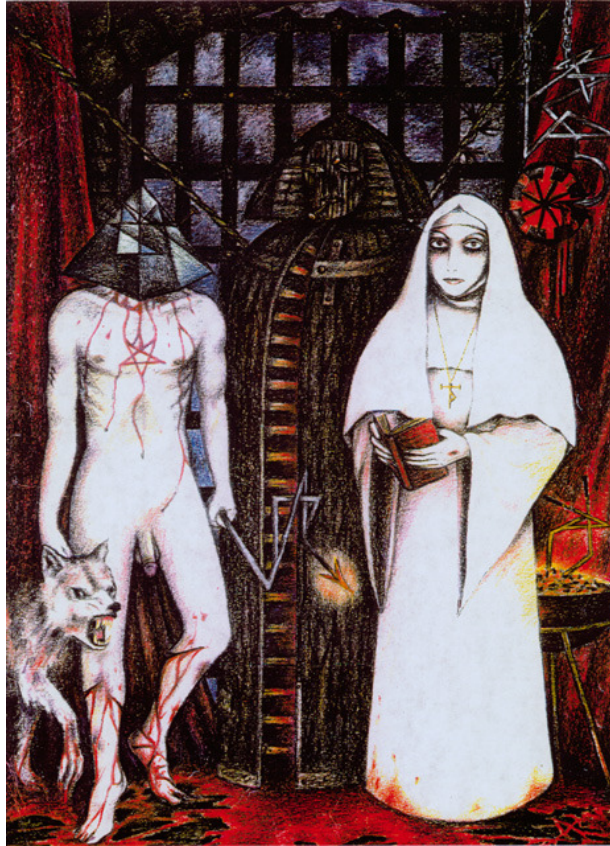


**Sappho dance in still water
Chains and roses in blue
Invoke the Sun
To an arch of fire,
Gravestones, butterflies
And rivers of snakes.**

LOVERS – KARU SAMSU

The double tetrahedron, a nexion created via the union of balancing forces. The sowing of the seed of Change that which may transform and carry evolution beyond the Abyss, and thus beyond 'self-image' – or that which may destroy. The invoking of energies that coerce to create something beyond 'self'.

VII



**The ruby is the password
She of the white robe
Rides the transparent horse
The maiden closes.
On broken legs he steps forth
He becomes the Dragon...**

AZOTH –SATANAS

*The Menstruum – the Sinister aspect implicit within the ‘homogenous metallic water’:
the explosive factor in the delicate balancing of life-enhancing elements. Change by
adversity – the ‘Accuser’. The brutal realities that threaten to devour the abstract, the
romantic. Insight and control via the understanding of the Primal – or destruction by it.*

VIII



**Their Name ...
inside the room of Sacrifice:
White flowers,
A garden, dry, of dead roses.
The masked lady
Holds Her new child.**

CHANGE – NEKALAH

The earthing and spreading of energies. The hard truth of Nature – the dying time of one form to give way and birth to another. A causal form created to act as a focal point/channel for the fulfillment of Wyrð – the beginnings of a practical realization of strategies and aims. The Sinister Dialectic in action: by its dynamic nature a prelude to – and when realized a creator of – insight.

IX

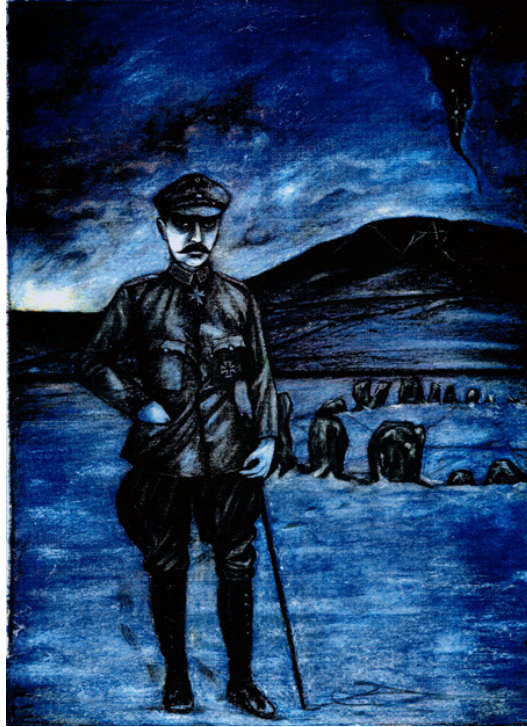


**A crippled boy
A tunnel of bone
A Star descends into a forest
Faces are removed
And She sits in the stone house
Unheard.**

HERMIT – SAUROCTONOS

Withdrawal and a revealing; the lying between two stages of alchemical Change. Intimations of the Abyss. The culmination on a personal level of energies created by Change – the surfacing of individual factors hitherto only known on an unconscious level. A process of discovery that will lead to insight, (further) knowledge of wyrd; or madness, death.

X



**In red desert
Three fingers and a skull
Are laid on fur
The stones of a circle
Turn to frogs
The skeleton of a child
The birth of an army
A Nexion is opened**

WYRD - AZANIGIN

That which is beyond personal Destiny. That which causes expression of itself via the implementation or provocation of acts which in their design achieve long term aims beyond the causal death of an individual; changing aspects of a society by significant creations and thus changing a whole race of people – fulfilling the destiny or Wyrd of the ethos of a civilization. Acts that inaugurate a new Aeon. The causal nature that is dictated by the essence of things. – ‘fate’ etc.

XI

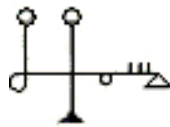


**Autumn –
A marriage beneath the Earth
In Elixir
She washes Her hands
A Black Eagle
A Palace of Light
She becomes the snake
Who offers the sword...
To sever the arm...**

DESIRE – LIDAGON

Alchemy: the union of two balancing forces that, as a nexion, create Change through Sinister Intent – the energies in action as earthed and affected by that which is represented by Atus VI, VI and VIII.

XII

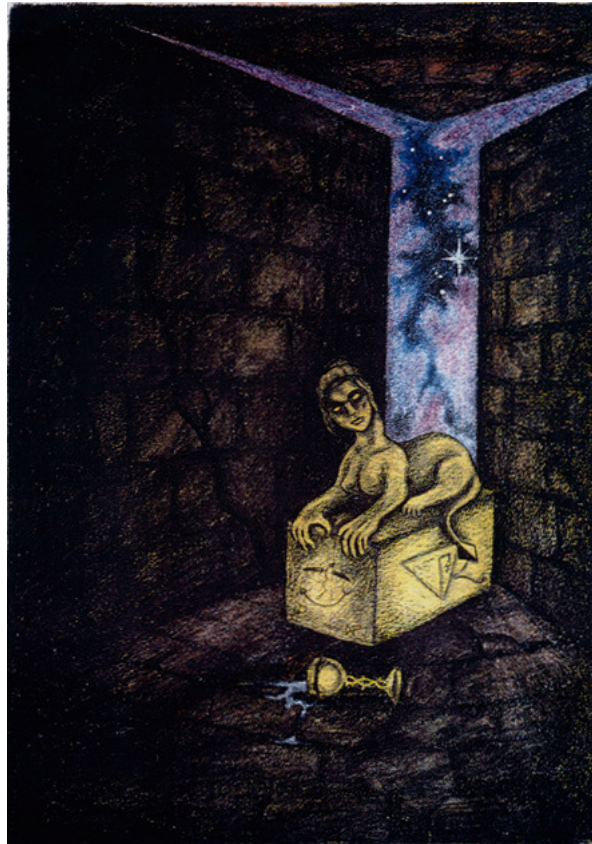


**Two horses
Fight within a circle of trees
(the Sun at Night)
Two angels
Laughing in a room of sacrifice
Two
In a haze of gold
Beyond the Door.**

OPFER – VINDEX

Entrance/transition to the Lands of the Dark Immortals. The individual becoming that which s/he created – a transferal of consciousness to the acausal to be in essence part of the greater Wyrd. A reverberation across Aeons of the causal acts of an individual, gradually leaving the essence behind the appearance to haunt the psyches of others. The altering of the astral shell; that which ultimately cannot and need not be described. The deliberate removal of that which is detrimental to Wyrd.

XIII



**A canal route lined
By white Griffins.
A vortex of grey starless space.
The chalice spills its
White blood
And the Herdsman's light shines
In the Chamber of the Sphinx**

DEATH – NYTHRA

That which follows hubris; the consequence of attempting to escape that which is ill-fated by Destiny. Personal destruction from self-delusion and the cessation of self-evolution. Energy vortex in the Abyss. The stripping away of the self-image that, if successful, will produce a genuine Master/Mistress; confronting the Chaos within and without.

XIV



**The Bleeding Earth
From the throats of fools,
In brooks
From the Gate
A red bird
This, the corn needs
Containment of Winter:
The Maiden is ready.**

HEL – AOSOTH

Self-possession; knowledge that allows one to consciously improve/evolve and use natural abilities (or 'gifts') – such as sexual charisma – to the advantage of personal Destiny and Wyrð, and to confront and resolve those qualities within character which are detrimental. Self-honesty. In early stages of development, such an individual causes unforeseen disruption and resentment among others. Beginnings of that which is represented by atu III.

XV



217

**The Moon wraps itself
Around the Savage God
Impaled on a throne
As the wheel of skulls turns
The jewelled Lady
The crone ...
Winter in the wildest woods.**

DEOFEL – NOCTULIUS

Sinister awakening – Nature as it is, raw and unaffected. That primal awareness of the vibrance of life that possesses and creates the ‘accuser’, that provokes acts that challenge the existence of the ‘sacred’. The real meaning of liberation unchained by temporary abstract ideas; the laughter of the savage, wild god. Terror to the uninitiated.

XVI

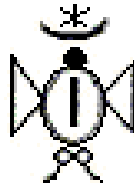


**In a dungeon, a bed of fire
From an exploded sphere
Red butterflies
With a look
The war is begun
A sexless mask
In the caves of the sea.**

WAR – ABATU

Conflict; the clashing of vision and destinies. The attempt by others to wrest away the Destiny of one individual and thus disrupt the greater Wyrð. A clouding of vision that creates doubts, lack of direction, susceptibility to outside forces and possibly, if insight is lost, the renouncing of a quest. The hardship imposed by the consequence of actions, but by the suffering such striving imposes, Wisdom – and Destiny – may be attained. Awareness of those factors – such as other people – that may fulfil Destiny, and the hard practical realities of striving to create this fulfilment. Sadness and wisdom and creativity through loss.

XVII



**The blue statue
His red eyes survey the maze
Bringer of wisdom
The perfect child
And the tetrahedron
Bathing hair in the Dark Pool
Successor...**

STAR – NEMICU

The maturity and bringing to fulfilment of that promise re-presented by Atus VI and VIII. Knowledge of identity, of Wyrd and what needs to be done. A coming of age; the seed of Change blossoms. Domination: the successful establishment of a causal structure; a process the effects of which are irreversible once the cause is triumphant on whatever level. The beginnings of Imperium.

XVIII



**A frog reveals human heads
Within its mouth
Furrowed white fields
White, snow-laden trees
Her face, caught by the Moon;
Her eyes come to know the Pool,
Take the spiral staircase to the Blue room...**

MOON – SHUGARA

That which has not yet been confronted within the psyche of the individual; that which is strange, which lies outside the scope of any world view; that which lies within the Dark Pool beneath the Moon and threatens to devour, create madness. A stage which cannot be ignored if further development is sought, requiring a descent to draw out that which is obscure, fearfully hidden: the gateway to the Abyss. A point from which there is no turning back: that which leads to rebirth via death.

XIX

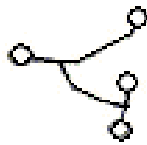


**Now in the desert,
A jester
Greets the transparent horse
On hill Golden Folk
Become fire
The snow melts
The faces of Mountains
The raven with
The woman's face,
Her gold begets the blood...**

SUN – VELPECULA

The finding of the Aeon; the height of Imperium – causal structures altered in accordance with long term aims, bearing its own fruits of Change. But these fruits are the final product of a grand age, the final works of the ethos of a race fulfilled. The brink of new possibilities; storm clouds gather with promise of the blood birth, of the heralding of a Higher associated civilization. The fulfilling of personal Desires and potential, creating intimations/hauntings of further progression. Dissatisfaction causing aspirations to something 'higher'/beyond – 'reaching for the stars'

XX

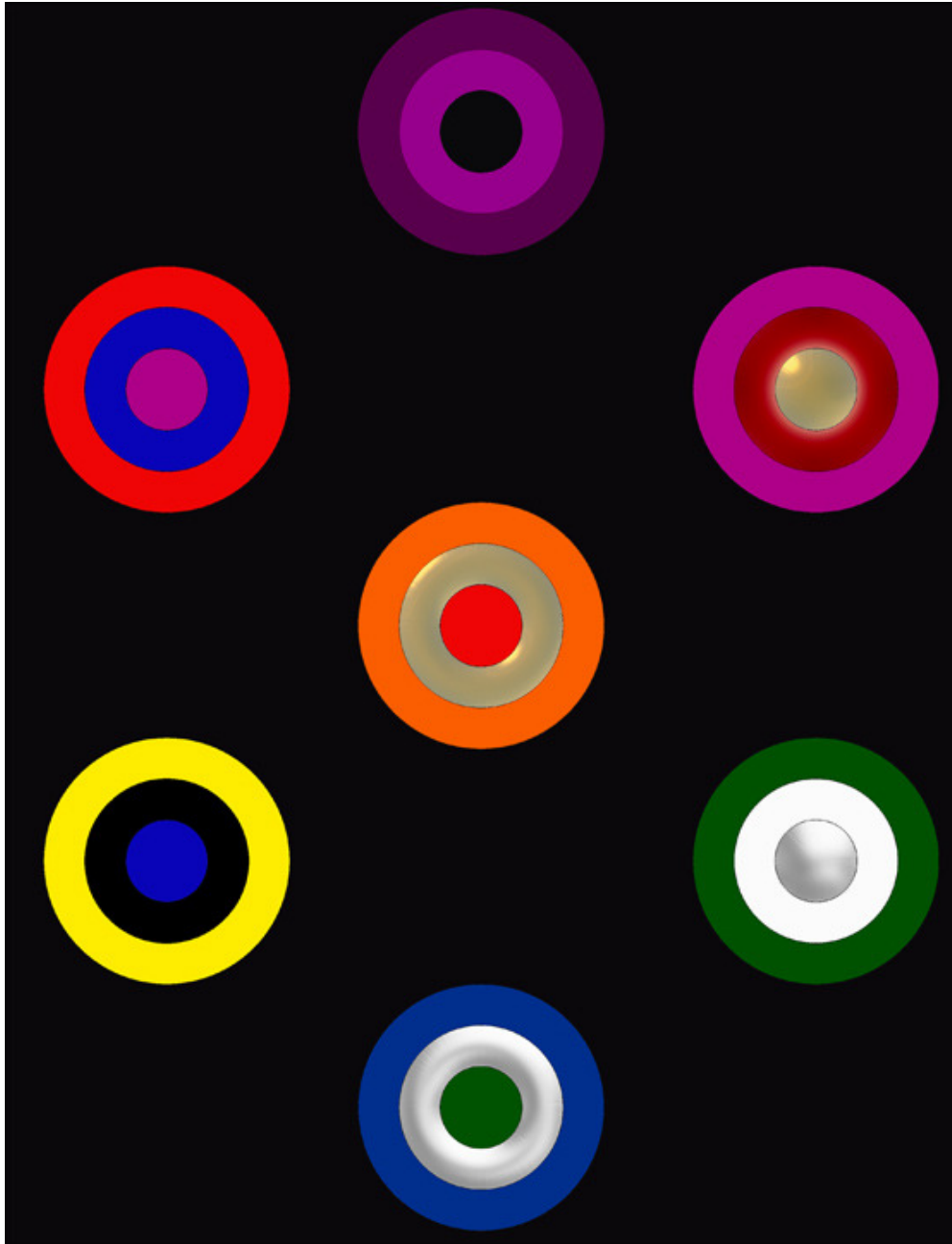


**The woman beneath the water
The Temple within
Of War torn landscapes, black hills
Grab the lightning and hold it
Shell shocked
The Giving within Her arms...**

AEON - NAOS

A nexion fully opened; greater Wyrd causally fulfilled now dynamically giving expression to new forms of itself via Physis; new challenges, new expressions of a continuing ethos – the Chaos of birth: the Dark Gods returned, shape-shifting, creating new possibilities. An ethos that is alive and evolving, defying all that challenges its vision; to constantly redefine limits, Prometheus-like and insatiable. The cycle of creative evolution. The Aeon of Fire.

THE SEPTENARY COLOURS & THEIR MEDITATORY GATEWAYS



[To be used in conjunction with “One of THEM’s Approach to the Dark Ones”]

*For detailed information on the theory behind the Temple of THEM’s Initiation Procedures see “Self-Initiation Rites and their Role in the Tradition of THEM.” As outlaid in the Temple Manifesto, Temple of THEM Handbook, Mvimaedivm Archives, and the Temple Wordpress.

- THE ORDEAL OF THE NINTH MOON -

AN LHP APPROACH TO ATTRACTING THE OPPOSITE SEX & PHYSICALLY MANIFESTING THE ANIMA/ANIMUS

Arguably one of the hardest challenges of the Sinister Path is locating a magically empathic partner with which to work upon the Path with. No detail is given in Naos as to how one finds a magical partner to undertake the Sinister Path with – an omission which has led to many an exasperated magician. The Temple of THEM fills this notorious gap by presenting one particular type of ritual Sorcery that worked to bring about the manifestation of the Anima in flesh for the author via an ancient method of the magicians. This sorcery is touched on in the manuscript 'The Quest of the LHp' but will be given here in further detail. The basic premise of the sorcery at hand is in the power of Word/Wyrd and using the gathering and release of sexual tension to entice the Cosmos (via the vehicle of the Dark Ones) to manifest Her/Him after enough sexual energy has been stored to cause a significant disturbance to the flow of the Cosmic tides of Sex and Death. A tattered scrap of this ancient method of honour remains enshrined in the heavily bastardized magian adage – 'you can achieve anything if you believe in yourself'.

According to a Tradition of Sorcery - the keys to summoning the Dark Ones are Sex and Death. Sex and Death, are tides of energy that if sufficiently stored up, can allow brief, or even permanent escape from the Cosmic Being, or in ONA terminology, from one's Destiny/Wyrd - allowing one to implement their own.

The Cosmic Being is like a vortex that seeks to devour the energy of each human being and draw them and their energy back into its Unity. Sex and Death are its breathing pattern of inhalation/exhalation. Perceived this way, the Cosmic Being is the force that magicians must try to escape from in order to become Immortal, or Acausal.

The causal acts of Sex/Death release the stored energy of an individual back into the collective. The way to free oneself from that Unity is to abstain from sex. Or rather, to abstain from orgasm, while still generating sexual energy, either by masturbation, or sex without ejaculation. This lingering threshold of stored sexual energy tempts or lures the Cosmic Being to try to take it from us. Because of this, the magician can bargain with the Cosmic Being for certain favours to be bestowed [a vow] before they will give up that energy. In this way - the Dark Ones can be enticed to manifest in the presence of a magician by the lure of sexual energy generated before orgasm - or the co-mingling of the pre-sexual liquids of the female, and the pre-cum of the male - and kept manifest by the repeated generation of this most powerful elixir. This limpid 'juice' is believed to be one of the most powerful elixirs in magical practice, perhaps even more so than the red elixir of the beheaded offer.

Our Anima wants to manifest. We feel its power every time we fall in Love or experience Lust. Our Anima is then projected onto another human being and we come to see that

human shell as imbued with that projection - seeing and thinking of that shell as the very living breathing fantasy of our Anima in the flesh, although this process is often unconscious and beyond our control. When our alchemical growth is altered as we grow psychically, the Anima undergoes changes too, and we may come to see that the person we are with, no longer fits us or the ideal of our anima. We then retract it from them, with the consequence that we fall out of love. This is very important to understand in attempting the Ordeal of the Ninth Moon - and in determining a psychic vampire from the Anima. The Anima is an organic projection that falls on to people and causes us to perceive them as Hir. A Psychic Vampire, is someone who resembles Hir, but whom instead drains our energy as an emissary of the Cosmic Being that aims to return us to the void i.e. experience causal Death. For we are genetically driven to procreate (have Sex) and then die.

Arc I

The Ordeal begins by the act of giving your Word before your Wyrð (or swearing a vow to the Dark Ones) that you will control your sexuality for a period of time. In this case – nine months. The vow not to indulge in any sexual activity outside the context of magick means that you will use masturbation only in a ritual context - for invocation and evocation only. If a male - one may begin by drawing a pentagram with an erect cock - The phallus being the natural wand of the male magickian it should be used accordingly. If female – one may begin by drawing a pentagram with a finger greased with the liquids of the vagina.* Thus is the visualization energized and brought to life.

** The Ordeal of the Ninth Moon is primarily designed for males – see “The Quest of the LHP” not out of any intended predilection or chauvinism but because the mysteries of the female aspects remain shrouded and could only be divulged by direct exploration and experiment by each Sorceress. Here the female reader is prompted to look into what Jung has to say about the Anima/Animus wherein he even proposed there being multiple Anima’s within the feminine psyche. After all, what is the Anima/Animus, if not the sum of all that one lacks, the sum of all one’s deficits, a non-being which paradoxically starts to have a real existence, to sharpen one’s libido and define one’s value system?*

You could promise the Dark One that you would sacrifice your sperm to It only when mingled with female sexual liquids – which is precisely what It wants. So It may even be persuaded to help you in hunting your game.

When evoking the Dark Ones the phallus should be considered itself a magickal wand and the vagina the very sigil of the Dark Ones.

Herein the specific method is a matter of taste but one approach is to masturbate (switch on the wand in the case of the male) whilst invoking the Dark One that one wishes to commune with –i.e. Baphomet.

Try to sustain a prolonged plateau of excitement holding back the urges to ejaculate. The prolonged plateau of excitement while concentrating on the sigil assures an energy field for the Dark One to manifest. The longer that plateau - the better.

Ejaculation is not recommended except as an extreme form of sacrifice and only provided the goddess has already manifested and demanded it. Ejaculate only if the Dark One has manifested and demanded your orgasm.

Note that it is possible to experience orgasm of a dulled sort without spilling one's semen – but any full ejaculation without express demand by the Dark Ones will put one back at square one, day one, of the Nine Months.

If called to release – give yourself totally to the experience and Dark One. Relax and dissolve in the vision beyond.

The Ninth Moon Ordeal is difficult – and may require many attempts to stay committed to the full course of such a masochistic vow. An unexpected or spontaneous orgasm some months in despite ones best efforts is not unheard of. The strength and integrity of one's Word/Wyrd is absolutely crucial to the Ordeal. One should beware lest the Ordeal become a Sisyphean one of pushing a rock up a hill only to have it roll down again.

Arc II

A subtler but no less risky alternative of the Ordeal of the Ninth Moon is to practice ritual masturbation without ejaculating during the waning of the Moon and to abstain from any such indulgence during the waxing of the Moon.

During its waxing, the Moon should charge and fill (for a man) the testicles with more sperm/energy. One could also practice only "pointing at Anima Mia with ones magickal wand" which means to evoke the vision of your Anima using your imagination and let your magickal wand point at Hir without touching it by hand. The energy accumulated in and by the wand should then be distributed on the whole body's skin.

The same technique of distributing energy over the whole body should be used during the masturbatory phase of the waning Moon - the hand should stop rubbing the wand for a while lest the excitement lead to ejaculation. During this time a considerable quantity of energy should flow through the eyes which should be focused on the sigil of the appropriate Dark One(s).

Again - it's a dangerous and mad practice, but that is the Dark Side of the Force and we seek to master It.

Notes on a Successful Manifestation:

This Ordeal is included here because it has been tested and shown to work extremely well. Through a strange haze of withdrawn sexual projection, black magical intent, and honour of my vow – I was met with my Anima (Owy) in only two months time. This was in spite of my first two failures to keep my sexual energy intact with two respective female vampires. Owy and I have now been lovers for more than three years. Though we had known each other previously for eight – there were many obstacles in the way of our love. The night I consummated my passion for the first time with my Anima lover – when, in myself, I committed fully to a relationship with the woman in question – a thunderstorm and the impossible event of actual fireworks featured in the sky above us as we made love. As if the Cosmos itself gave its dark blessing of our long-awaited union.
[- Kris +O+]

ON THE ARTS AND THE DARK ARTS

The more time I have spent studying and practicing the occult – the more I have come to seriously believe that it is in fact in other disciplines outside of the hysteria of modern magical practice that the occultist should be looking for the secrets to sorcery and the hidden powers latent in the human being.

The parallels of theory and discipline required to successfully engage in Theatre; whether a classic performance or a psychodrama, far excel in practical instruction for techniques to master and tame the body and the mind for the purposes of sorcery than a great many of the occult texts available.

One inevitably finds that there is a connection between the occult and the dramatic arts because both require the human being to give their all – both disciplines share highly similar and in some cases identical methodology. For instance, both the occult and theatrics require a similar practice of frenzy magic to work oneself into a efficacious psychic lather; they both require going into a trance to allow possession; they both have the ability to channel entities and access gateways to other aspects and alter-egos of the practitioner; they both require the fullest possible contact with the elements of nature both within and without to absorb as much variation and experience as possible to widen their scope and repertoire of abilities; the memorization of vast tracts of text (ritual/script), the ability to search ones memory for life experiences that stored the necessary energy or attitude* in order to play a convincing role or draw upon stored energies for the purposes of entering a specific emotional/physiological state. Etc.

For instance, after one has felt/experienced the extremes of intense heart-pounding fear and/or the euphoria that comes with orgasm, narcotic substances, or simply deep meditation – one can trick the pulse and the heart into either slowing right down or making them race simply by remembering and inducing the physiological symptoms associated with that memory. One can create artificial panic, by widening and flitting the eyes quickly in terror from side to side as if searching for an exit, and draw (without moving from ones seat or making any major movements) on the stored feeling of absolute panic from ones previous experience to trick the senses into reproducing that original and memorized state of being. By doing this, one can significantly alter the speed of the heartbeat and pulse at will.

Likewise, by breathing deeply, shutting out all distractions and sound, drawing on the memory of the physiological symptoms associated with a state of extreme rest or meditation, again without moving, one can slow the pulse and heartbeat at will. A mastery of this ability to search the memory and re-engage certain memetic memories physiologically aids the means to generate the necessary emotion required for death/destructive magic and the ability to kill magically or from a distance.

“The idea is that one should be able to intentionally physically kill somebody in order to destroy the same person by magick by provoking the necessary thoughts about the

measures to be taken in order to make oneself able to kill by whatever means. The sorcerer is encouraged to explore all his life's memory up to the present moment and find the key moments, which shall release the energy held therein – for usually that's the energy which one is short of to do the impending task. And that energy is emotional, because the true memory is the affective memory. Any recapitulated past experience of some life-endangering situation would stir the reptilian brain. Without the reptilian brain's support one will hardly reach the stars.” – Sath / Liber SsS

This type of control over the body is probably the hardest of a triad to master. The first being the intellect, and the easiest. The second being the psyche and notoriously difficult. The third being the body and the ability to induce actual physiological prowess and powers.

TRAINING THE BODY

Of the training of the body the great theatrical guru Jerzy Grotowski suggests two approaches. The first is to put the body into a state of obedience by taming it. In personal workings (an insight role) with the body it has become readily apparent that spending time at the gym increasing muscle mass proves counter-productive to taming the body and gaining control over it – rather it has the adverse effect of creating the adrenaline junkie, a slave to chemical demands and psychological addiction. Moreover, such mass slows the warrior to a crawl negatively affecting the reflexes and speed of the human body – since for every hour one spends in the gym; one must correspondingly spend three hours in reflex training to counteract the effects of bulking up. The basis of martial arts is four key components, related in order of importance: balance – technique – speed – power. Enormous power does not require enormous muscles – it requires the correct combination and training of these components to work as one in concert.

Weight-lifting, by virtue of the initial psychological drive stemming from an inferiority complex and the pressure to conform to an ideal, along with the adrenaline and testosterone levels generated, create what initially starts out as a ‘work-out high’ but becomes a powerful addiction. This process cannot help but build up the ego by creating ego armour, esp. when weights become the predominant means of exercise. Moreover, weights are designed to do very specific things – build mass and increase muscle. Weights are not designed to train the body in other skills the sorcerer requires in life and especially for self-protection – namely deftness of movement, i.e. dodging, jumping, rolling, climbing, running, swimming, etc. If weights do have a benefit it is in the increasing of strength and the padding of weak spots on the body; but even on the best body-builders there remain spots on the body easily accessible to a correctly timed technique that cannot be protected with muscle mass. inc. the top of the head, the knees, the ribs, and the eyes. There are of course, endless examples of correct martial techniques felling even the most determined of muscle-bound men (and women) by a smaller figured practitioner.

In so far as training of the body is recommended - Martial Arts is considered to be a superior discipline to train the body over weight based regimes. Martial Arts correctly trains the body in a variety of practices that more accurately mirror what will be necessary to call upon in a violent situation – and certain skills of the Satanist can only be developed by constantly being on the verge of one's death by inviting dangerous situations to temper one's spirit.

Benefits of Martial Arts include:

- * Training the reflexes to respond with increased and sometimes terrific speed that can with proper training be accompanied by terrific power.
- * Accommodating and familiarizing the layman to his own physiological reactions to fear, threat, and pain so that he is not paralyzed or overwhelmed by them when they occur but instead knows what to expect of himself in various situations.
- * Learning the importance of correct balance, weight distribution, equilibrium and the principles of gravity that will cause one to lose balance or keep it indefinitely or help adjust one's physical stature to meet force with force or go with it – as per jiu-jitsu, i.e. using an opponent's 'superior' strength against them.
- * Engaging in realistic sparring that involves a variety of real-life fight situations likely to occur such as the fight going to ground and the necessity to grapple, nerve strikes, intimidation,
- * Familiarizing oneself with one's unique body – whether it be learning one's own effective ranges in kicks, punches, elbow, or knowledge of short-range and long-range techniques and the training necessary to conserve energy by appropriate response.
- * Raising Endurance, Increasing Flexibility
- * Conservation of Energy, thus correct economy of its expenditure
- * Learning to fall properly to protect one's body from injury if thrown, tripped etc. by controlling the automatic response to throw out one's hands, land on one's elbows, etc.
- * Identify and practice striking the vital strike points on the human body that will do significant damage to an opponent(s) rather than expend precious energy launching untargeted punches/kicks to forearms, face, chest etc.
- * Disengage or reverse headlocks, arm bars, leg locks, finger grips, dislodge or cripple the grip of people grabbing or choking you.
- * In some disciplines i.e. Ninjutsu: learning Survival/basic SAS training, orientation, navigation, filtration, fire-starting, hunting, fishing, traps, and so on.

- * Attuning to the psychological factors in fighting such as making the opponents fight on your terms, (bunching your opponents up, for instance, or backing up to a wall to limit approach from behind) looking at the collarbone instead of making direct eye contact to diffuse your view making all sudden movements by opponents stand out, being aware of the physiological correspondences in the opponent certain actions will bring about, etc. i.e. a hard block will put them on alert.
- * Takedowns, sweeps, reaps, and having some options to consider when threatened with a knife, gun or other weapon.
- * Training with make-shift or impromptu weapons.
- * Learning to defend oneself in unconventional places such as a phone booth, corner of a room, across a table, sitting in the car, against a wall, at an ATM and so on.
- * Orient one's intuitive skills, hone peripheral vision, and ones other senses in order to prevent being surrounded or knowing whom to strike first if so.
- * Personal knowledge and experiences of one's 'sphere of influence' and the ease to move around it, command it, and even expand it.
- * Using weapons/environment in unconventional ways
- * Kill a person with bare hands, or deliver devastating techniques quickly in succession to destroy multiple attackers (and one should always train to defend against multiple attackers not a single opponent)

Although only a brief list – training such as this not only trains the body and mind to be effective and deadly weapons which is essential practical common-sense for the Satanist - but is of vital importance in any relationship to the physical self. Gymnastics, Ballet, and other rigorous arts possess the necessary physical demands and training to manipulate the body – but only Martial Arts possesses the additional discipline of self-defense. And only the Sinister possesses the context to make significant use of such skills.

[For instructions on practicing a Traditional Western Martial Art, see the treatise on Physis].

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Grotowski's second approach is to challenge the body.

“...to challenge it by giving it tasks, objectives that seem to exceed the capabilities of the body. It's a question of inviting the body to do the “impossible” and making it discover that the “impossible” can be divided into small pieces, small elements, and made possible. In the second approach, the body becomes obedient without knowing that it should be obedient. It becomes a channel open to the energies and finds the conjunction

between the rigours of the elements and the flow of life (“spontaneity”). Thus the body does not feel like a tamed or domesticated animal, but rather like an animal wild and proud...”

The grades of the Order of Nine Angles given in Naos (and elsewhere) have been shown to work with the capacity to produce profound alchemical changes and changes in perspective – but over the years criticism has been levelled at the approach such magic employs via a brutish struggle to triumph with the will rather than gradually training the body to naturally assume prowess via a development of all ones faculties in accordance. Since it is also a matter of record that in certain situations, the will is of limited use, (i.e. if tied up or otherwise incapacitated) this approach demanded of the External/Internal Adept Rites has been described as the “warrior-hood” way of the ONA as opposed to the “warlock-hood” way of Sorcery. In the former the sorcerer may succeed via chance and intellect in one instance but has a lesser guarantee of reproducing corresponding results in another; whilst in the latter, the body and mind are trained over a long period of time to acclimatize themselves to many tasks using the will as only a partial means of motivation thus being more apt to increase and maintain a greater balance and totality of physiological functions. This approach thus requires a lengthy –if not a life long– program of training with experimentation limited only by imagination. Finding ways to lift the body’s own weight using the body daily, is one such practice, where, to give just one instance, one crouches down and slots ones elbows firmly against ones thighs, rests their forehead on the ground, and then tries to takes ones own weight by lifting ones head and legs off the ground as if to try and stand on ones hands.

Another powerful technique – but one that requires intense discipline – is co-ordinated muscle isolation. Where one sits on a chair and attempts to flex core muscles of the body by exerting will-power over muscular control; i.e. one tries to isolate, feel and flex the individual sets of muscles one by one from the lower spine to the nape of the neck. A study of the muscle groups one is attempting to manipulate can be useful knowledge here for a mental conception of their position and relativity.

With such techniques as these - an individual strengthens both muscles and mental connections, without the negative attributes of weights, and instead an increase in the necessary faculties for performing successful sorcery inc. visualization, sympathy, body control. It will be noted upon attempting this exercise that some muscles cannot be felt or flexed at all, and even in this state they have proved capable of propelling the body where it wants to go and enabled all the physical achievements demanded on them. One should imagine what can be done with the proper discipline to train each of these quieter muscles consciously. In such a manner does the sorcerer train in manipulating their own weight, their own body mass, learning to control their own proportions and reactive powers in relation to the environment around them. Another exercise is to try to feel or move the actual brain itself – a positively grotesque experience and sensation to suddenly become aware of.

By training the body using a combination of such approaches, it is possible to achieve extraordinary skills and abilities. Sports such as ‘free-running’ or Parkour are excellent

examples of the capacity for a well-trained human body to innately know itself, to integrate itself and adapt instantly to suit its environment in such a fashion as to enable incredible feats of dexterity, weightlessness, directional change, balance, evasion, and effortless traverse of all terrains and obstacles.

One further important facet of magic should be mentioned at this point. It can become habitual for the magician to yolk every single impulse and activity into the service of serving the Great Work. This is commonly seen in the workaholic approach of the business world where an individual devotes everything to his company's success. In the interests of psychic balance, it is highly suggested that a sorcerer select one or two activities to occupy the body and mind on a different (neutral level) and set aside time to pursue as separate, unrelated interests/hobbies - simply for their own sake.

Some suggested activities are Astronomy, Star-Gazing, Card Games, Sleight of Hand, Painting, Jigsaws, Photography, Soft Martial Arts such as –ba dua jin, tai chi, physis-, Learning a new Language, Reading, Gardening, Tarot, Model/Lego Building, Kite Flying, Wood or Metal Work, Learning a musical instrument, Cooking, Archery, Fishing, Swimming, Surfing, Electronic Gaming, Paint Ball, Genealogy. Whatever one feels an urge or compulsion to choose to do/feels that they would enjoy, is generally a good indicator of the activity to be chosen – as the activity(s) chosen should be pleasurable to undertake, but not directly related to the occult work of the Sorcerer.

[Tarot is suggested only as a means of light, casual fortune telling, meditation not as a serious series of prolonged archetypal workings as per the Sinister Tarot.]

The theory follows that over-loading emphasis on the drive of the conscious Will to take precedence and priority - correspondingly causes a psychic imbalance that depletes the inter-relationship between the conscious and the unconscious and leads to the omission of important messages from the latter aspect getting through. That is to say, that if the conscious mind is given too much importance then the compensatory aspects of the psyche can deliberately interfere in ones conscious workings, bringing them undone from the inside like a silent assassin. To avoid this naturally occurring self-sabotage it is suggested that the sorcerer consider Dreaming, (observation if not interpretation) and other signs of the unconscious trying to communicate such as slips of the tongue, automatic drawing, as an integral part of their magical practice. Without maintenance of this vital balance between the conscious and unconscious – one works one side of one's psyche against the other at their peril. The unconscious is considered to be a largely autonomous realm of the psyche that can both be harnessed and utilized to help guide/correct the magician* or effectively destroy hir.

Destruction often follows on the back of a wave of synchronous events warning of such an imbalance, but that are ignored, either deliberately or tragically. Known also as 'hubris' – an inflation of the ego that is a psychic affectation and a very common resurgence with the Sorcerer (due to their assumed role as a 'Black Magickian') –but ignorance of the imbalance of the two aspects has led countless individuals to their destruction by a consolidation of absolute belief in their own power and righteousness**

– often at the expense of better (or at least, alternate, external) judgement by those who can see the situation from the outside.

Thus it is that the collective of THEM has an advantage in harbouring a certain distrust (and detachment) in their own actions and expressions and correspondingly watch over one another, ready to speak frankly and autonomously to one another about possible signs that another member has become possessed by their ego, has their head up their ass, or has shut out reason, logic, and common-sense.* This ring of psychic protection serves only a basic line of defence however – and while a constant watchful suspicion of ones own conduct is useful, as is the ability to accept criticism, sanction, and advice; it is nevertheless up to each sorcerer to work at remaining Master of their faculties in so far as it is possible to do so. This practice has been referred to as a kind of ‘Stalking of the Self’ in recognition of the Sorcery related by Carlos Castaneda. Carlos also speaks of other crucial practices of the Sorcerer such as that of ‘Stalking Death’, wherein one watches everywhere for death in order to thwart its early advance, and building a relationship between the astral and the matrix by ‘Stalking the Waking Life’.

Wherein it is highly recommended that studies be undertaken of his approach to sorcery/magic which can be utilized to a practical and deeply satisfying Sinister degree when the white-lightedness of them is given a satanic twist. Such Sorcery presents the body and the mind as one, with rather more importance placed on the body - rather than the attitude of reluctance to treat the body as more than a vehicle for carriage and choosing to isolate the imagination for use in a solely intellectual practice of magic and ritual given in many modern day grimoires.

**If one is wondering why THEM place such extreme emphasis on such an approach – one need only consider the mistakes of the Fuhrer Adolf Hitler who when in power increasingly refused to listen to warnings from his associates superior military intelligence and field experience - to his detriment. In fact, it remains a matter of interest as to whether Hitler’s paranoid approach of shutting others out to ensure his position did not ultimately cause his downfall. Whilst still in its infancy – what has appeared for the last three, and will continue for at least the next five, years, is the preparation of the ground, the building of a certain alchemical foundation for Aeon Black Magick. The aim of this foundation involves taking into strategic calculation the existence and historical persistence of chaos theory and an attempt to thwart disastrous entropic decline as a result of any of THEM over-reaching the trust in their ego at the expense of the collective. One can consider this approach to be a type of alchemical formula that is worked on a great number of people and orients certain qualities in its hosts – much like a traditional alchemical formula requires certain ingredients, ours requires perfect timing, patience, self-honesty, and pure intentions to complete. If eight years should seem excessive preparation for the execution of just one act of Grand Black Magic – then one greatly underestimates the Patience of the Devil and those whom work in Hir name.”*

***Contradicted by a Supreme Arrogance and Confidence.*

FURTHER APPROACHES TO TRAINING THE BODY

Familiarity with the body requires work – but it need not necessarily be hard work at all times. The simple act of drawing a circle about oneself, and seeing how many hundreds of different poses and postures the body can assume is similar to a soft martial art in that it allows one to experience a fuller range of movement available via the body – an art restricted only by imagination. If one could assume all possible poses and postures at once they would create around themselves a solid shield in the shape of an egg. This exploration, command and control of one's personal space represents a more advanced form of martial arts used to teach evasion, blocking, and personal psychological extension.

A loose guideline for the size of the circle is to stretch your arms out in front of you as far as you can while holding a piece of string, drop the string to mark point A. Stretch the arms out to the side of you as far as you can with another piece of string, drop the string to mark point B. Now lift one leg out in front of you as far as you can, if you can reach it past the string, adjust string A to match the distance of the extended leg. Likewise, do the same with your leg out to the side. Now you have your circle. Begin spontaneously adopting every possible pose you can think of and learn to master the space your body occupies everywhere it goes.

A conscious appreciation of the millions of forms humans assume every day by taking notice of them in pictures, movies, motion, sleep, sex, fighting, laughing, exercise, modelling, swimming, eating, or virtually any other activity humans engage in will quickly indicate just how versatile, flexible, creative the human body can be and how little of its potential is utilized by the average person.

ALCHEMICAL NOTES

Due to the kinetic and psychical energy; the increase in fitness, purpose, wyrd; the chemicals adrenaline, serotonin, testosterone released by a healthy body; the confidence, surety, ambition, drive, and attitude; insight, control, poise, wisdom; the balance of arrogance and humility through failure and success; constant change in locations; the broadening of perspective, experience, and interesting topics and viewpoints to put across – extended practice of genuine Sorcery forms an extremely attractive package that naturally appeals to and peaks the interest of the opposite sex. This should be borne in mind if one has struggled through Naos only to find the lack of a partner impedes their further development of the Seven-fold Way – for it is in a lifestyle change/choice that magic brings benefit – not in a one-off ritual challenge.

+O+ Please keep in mind – AND keep in mind – that the above approaches and examples given are only suggestions. Even though they are based on the experience and practical insight of Sorcerers – the specific means and method by which one devises their training should be left up to the individual – as exercising one’s own imagination, creativity, ingenuity themselves are essential skills to hone, sharpen, and hone for the authentic practice of Sorcery. The mistake of so many adepts and even masters is to allow their practical methods to turn into a value system. Thus the examples given in Crux should be treated accordingly – as one example of a way to work on oneself but by no means suited to everyone, or even suitable for the attainment of certain powers. Be inventive on the basis of your self-honesty. +O+

PHYSIS

By Godric Liddel

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PHYSIS – THE NEW MAGICK [Part I]

The essence of the magickal or Occult world-view is the connectedness of man and his surroundings – to earth, sky, stars and sun. Man can experience (usually by intuition) the forces of the cosmos. These forces are subtle and their understanding depends mainly on empathy.

Essential to this world-view is a representation of the many energies which run through the cosmos and man must be both logical and scientific in the sense of being rational. This representation is traditionally in the form of the seven-sphered ‘Tree of Knowledge’ with man, because he possesses the divine faculty of consciousness (and thus thought), the link between microcosm and macrocosm.

Man's goal is increased consciousness through development of thought and intuition. The goal is symbolized by the seven stages of magickal initiation. By evolution of consciousness man partakes, and makes possible, the evolution of the cosmos itself – and this because of the nature of consciousness. This evolution of consciousness is the journey, for an individual from the unconscious through the ego and the self to the divine.

Such an increased consciousness brings Wisdom and Wisdom is only possible through the achievement of harmony which in itself is only possible if both mind and the body of the individual are developed in accordance with the laws which govern the cosmos. To ignore the body – concentrating only on the mind as all so-called Occult bodies have done hitherto – is to bring disharmony.

True Magick (i.e. Natural Magick or 'Physis' enables the individual to develop that empathy with life and the cosmos which is the prelude to increased consciousness. Thought and its creation logic, enable that empathy to be understood as it must be understood if Wisdom is to be attained; without thought and logic empathy soon becomes superstition. Physis involves the development of a mind and body harmony through the rigours of physical discipline (a type of Martial art) and the intellectual challenge of the Star Game. The aim of Physis is quite simply to produce the next stage of human evolution – Homo Galactica.

PHYSIS – Part II (STRENGTH AND WISDOM THROUGH ACTION)

The very essence of Physis is motion. This is the opposite of most systems aimed at creating vital energy ('pneuma') - an expression of 'physis') where stillness is the aim.

Physis is a Western tradition, rooted in the Hellenic civilization, and as such derives from, and is suited to, the psyche of the West. By nature, we of the West are, and always have been, at our best, fiercely competitive and given to explosions of physical energy. Our instinct is to seek to know (like Faust), to overcome by the power of will all obstacles. Despite what other systems preach, there is nothing actually wrong with this, or with the spirit of adventure which makes us quest for things like Occult knowledge.

To be healthy is to be true to one's Destiny. It is a principle of life that while the Destiny of every individual is unique, destiny has its genesis in the civilization or culture to which one belongs. Thus, in order to understand one's destiny one must understand the civilization to which one belongs – its traditions, myths but perhaps more importantly its spirit. This is one of the functions of genuine esoteric teaching – to reach the essence of destiny hidden by outward appearance.

For us in the West, the way to create and enhance vital energy is through striving to achieve a goal. What this goal is, depends on the individual, and what is important about the goal is that it is striving to achieve it, via developing will and knowledge, that creates energy and enhances the life of the individual. Every Initiate will have their own goal – a

long term one. Yet every Initiate must develop as well short-term goals in harmony with this. Such short-term goals, which enhance the following of the seven-fold way that leads to one's destiny, usually develop from Physis Training. These goals, and the striving for them, are the essence of Physis.

Thus, if the primary interest of an Initiate is magick, then the short-term goals could be conducting ceremonial ritual with the intent of creating magickal power and/or establishing some form of working occult group to practice magick.

If the primary interest of the Initiate is the Martial Arts, then the short-term goals, conducive to the overall aim (mastery of the art), might be specific training targets – e.g. running a 4 minute mile, cycling 25 miles in under an hour or learning to master a specific weapon.

As such goals are achieved, then new ones are formed, and the striving begins again, until, as a result of such striving the individual is made aware of Destiny. Then there is stillness and the understanding of how the essence that is physis, which is timeless and still, is revealed through the motion and change.

There is no motion or vitality without stillness and there is no stillness without the profoundest motion. The striving for achievement that is the seven fold way is a means to this understanding.

The best form of striving is one that involves exertion of the body towards its limits and an intense concentration that goes beyond word, technique or style. The secret is to move, to exert the body with an inner stillness. If this is done, vitality arises of itself. Everything else is easy.

PHYSIS PART III: A TRAINING PROGRAMME

Daily:

2-3 mile run: or 10 miles cycling

Bodily exercises (suppleness/co-ordination), 15 minutes

Weekly:

Practice playing the Septenary Star Game – for at least 2 hours

15 mins “blindfold walking”* (Outdoors as isolated as possible)

6-10 mile run; or 30 miles cycling

Monthly:

Playing the Star Game to a conclusion with an opponent.

Endurance test a) walk 20 miles in 5 hours and b) run 15 miles or cycle 50 miles

Note 1: *Choose spot some distance away: blindfolded slowly walk to it, repeat (develops awareness of surrounding energies external to oneself).

Note 2: This is an example programme – the times/distances etc should be adjusted to suit the individual.

Note 3: fuller training programmes will be given in later issues of BALDER including Speed Training and The Nine Movements etc.

PHYSIS – THE THIRD WAY (Part IV)

In the ancient world magic was essentially of three types: the first may be described as ‘elemental’ (or ‘demonic’), the second as shamanistic, and the third as empathic.

Examples of the first type have come down to us in such works as the “De Mysteriis” of Iamblichus (a ‘neo-Platonic’ philosopher, died c.333 e.v. who wrote many works about Pythagoras) and in many magickal papyri (mostly of Egyptian origin or influence) that have survived. From the viewpoint of the history of magic (particularly the elemental type) these papyri are of exceptional interest. They were published in three volumes by Karl Preisendanz in 1928, 1931 and 1942 under the title “Papyri Graecae Magicae” Die griechischen Zauberpapyri”. Copies of the third volume are extremely rare: at the time of writing even the British Library does not have a copy although there is one in the Ashmolean at Oxford. (*1)

The elemental/demonic type of magic is based in a belief in gods and demons, and the task of the sorcerer is that of learning to know the various demons, their powers, the ‘spells’ and charms which make him/her capable of controlling them. In origin, as the historical evidence shows, this type of magic derives from Egypt and Sumeria. For a long time, it was the most widely practiced form of magic in the West and Near East. At first it was not regarded as ‘demonic’ as we now understand that term – the ‘demonic’ element was a later development deriving from the Babylonian and then the Persian (for this latter, Zoroastrianism), this development being in essence a division of ‘cosmic’ and thus magickal forces into ‘good’ and ‘evil’ in the [sic. Ed]. The idea that magic is a means of defence against ‘evil’ spirits (and thus the use of those spirits or demons) is essentially Babylonian/Persian, and it was this later form, together with the shreds of the original Sumerian/Egyptian tradition, that was grafted onto the Hebrew qabala (and thus the Old Testament theology) to form the ‘Grimoire’ magic of the Middle Ages. It was this mish-mash which was ‘revived’ by Francis Barrett, Levi and the Golden Dawn. One of the features of this type of magic is the ‘word of power’ – others include the magic circles, barbarous invocations and magical weapons/amulets.

One of the essential differences between this elemental/demonic form of magic and shamanism is that the sorcerer/sorceress protects themselves from the demons and spirits by various charms, spells, circles or chants, whereas the shaman identifies with them via dance, music, song, potions/drugs and a temporary loss of personal identity. The shamanistic type is essentially the oldest form of magic, and is only really possible where a community or folk/tribal identity is strong, the shaman being an important part of its community/folk tribe. The functions of the shaman are quite simple – they discover what is hidden, foretell the future and sometimes heal and advise.

The third type of ancient magickal tradition, the empathic, flourished during the Hyperborean Aeon and had as its centre the culture of Albion (c. 5,500 – 3,500 BN: after which there was a slow decline; the ‘Druids’ represent the last part of this decline). This type gave rise to the early legends about ‘Apollo’ and the mystery cults of Ancient Greece as well as to the legends of the Druids and ‘Merlin’. Its basis was an intuitive understanding of the cosmos - using the foundation of the septenary – a sympathy with the energies of the cosmos and the Earth. The cosmology underlying this approach gave rise to both ‘Homeric’ theology and, later, to the Vedic gods and Scandinavian Teutonic Mythology. That is, these later forms represent the original spirit of the ‘lost’ empathic tradition – a spirit in complete contrast with both the elemental and shamanistic approach (see ms ‘The Homeric Gods’).

The third type of magic which has variously become known as Physis and the seven-fold way, requires no ‘words of power’, no ‘spells’, and no surrender of personal identity. There is, rather an enhancement of that personal identity. Further, the empathic approach sees the cosmos as a unity – only divided for the purpose of classification/understanding – and not as a conflict of ‘moral forces’; that is. A divination [Sic. Ed] into ‘good’ and ‘evil’. (This point of view is very important and shows the conflict between Physis and those systems, like Nazarene belief and the qabala/elemental magic [including its modern forms] arises from a fundamentally different approach to the structure of the cosmos; it also shows and explains the affinity of the seven-fold way with ‘Homeric’ values and Scandinavian Teutonic Mythology.)

Essentially, Physis is a way of living rather than a specific technique or otherwise: it is a mystery in the original sense of the term. Originally, mystery meant an involvement with the physical/real world and not; as it later came to mean, a flight away from the world. (Qv. The use of the word in Aristophanes, and the Greek ‘mystery’ traditions). The ‘tels’ or aim of Physis is essentially the same as that of those mystery schools; man or woman become divine through knowledge by following a Way – through catharsis, Initiation (what the Greeks called ‘myesis’) and the various further stages of self-understanding often symbolically and dramatically represented.

In a very important sense, the seven-fold way is a practical involvement in the world (qv. The Grade Rituals and the tasks of the Grades). In many ways, it can be seen as a ‘modern’ development of the empathic tradition (*2). Of all the traditions, the empathic is the only one to guide us toward and beyond god-head; both within ourselves and outside of ourselves.

Notes:

*1) Since this was written, the texts have been published in England.

*2) For further details see other MS, esp. ‘Notes on Esoteric Tradition’; ‘Nature, Magick & Worship’: ‘The Norse Gods and the Septenary Tradition’

PHYSIS Part V SOME NOTES ON TRAINING

I: PRACTICAL

Location:

The best location is out of doors in an isolated spot: hills and areas near streams, lakes and forests are to be favoured. Harmony in one's surroundings encourages the mindfulness which is essential to strengthening one's vital energy – 'physis', the essence of Being – and thus the achievement of that harmony wherein the cosmos is revealed and Destiny achieved. The best time for practice is early morning – in one hour after sunrise.

Duration:

Each session should last between half an hour and one hour, and ideally be undertaken every day, although three times a week is sufficient in the early stages.

Practice: begin each session with a warm-up exercise undertaken in a relaxed way. This may be a short (1-2) miles slow run, followed by a short period of stance meditation during which the mind is concentrated on breathing – imagining the energies of Gaia flowing through the body and vitalizing it in a relaxed, mindful way. If it helps, imagine the energies being absorbed through the feet (which should be bare) with each slow intake of breath. Practice of Physis Forms can then be undertaken. The session should end with a mindful bow, expressive of reverence for Gaia and the essence of being beyond.

Mindfulness:

This is achieved via breath control through slow movement – as e.g. in kinhin and blindfold walking – and will be practiced under supervision.

General: The purpose of Physis Training is to increase the vital energy of the person – this is a very gradual process and benefits will be noticed only after some time of constant practice, depending on the individual this may be weeks or months.

PHYSIS Part VI PHYSIS TRAINING NOTES

THEORETICAL:

The student will after learning the Star Game and the Septenary system study the relation between the Martial Art Forms, the alchemical substances, the seven-fold way, and the two forms of time.

The Short-Form represents the four elements (e.g. North is water and is symbolically represented by the Chalice: South is Earth, symbolized by Pentacles) and the Long-Form the nine angles, that is, the nine combinations of the three alchemical substances which

are themselves represented by the pieces of the Star Game in their causal and acausal aspects.

In undertaking the Forms in a mindful way the individual is undertaking what may be termed 'a rite of cosmic renewal' because the faculty of consciousness which only we of all Earth-dwelling beings possess is, by the type of consciousness achieved through mindfulness, returns the individual to the primal chaos where pure energy resides. The Forms take the individual beyond the appearance of opposites to the essence of Being.

Such a returning is known by many names according to various traditions – it is similar to the Buddhist 'nirvana', the Taoist 'tun-wu', the existential 'authentic existence' and is represented in the Western esoteric tradition as the Philosophers Stone, the primal Gnosis.

This achievement is usually a slow process, a natural Alchemy, and involves the seven-fold way to the very end. With its achievement, the Forms, and all the theory behind them, become irrelevant.

PHYSIS PART VII MARTIAL ART OF THE WEST

The purpose of genuine Martial Arts is not only to create within the individual a certain harmony of body and mind, but also to extend the capabilities of the individual. To do this requires an ethos or spirit and every genuine Martial Art has its own distinctive ethos.

The ethos of a Martial Art is a re-presentation of the Destiny of the folk community to which the individual belongs and a genuine Martial Art (such as the Japanese Way of the Sword) cannot exist outside such a community. Essentially, a Martial Art produces warriors, and such warriors, if they are to be true to the ethos of the Way which produced their skill and prowess, might fight as servants of that ethos.

Every individual is a product of those psychic forces that shape both the conscious and unconscious, and to be healthy and fulfil the promise of vitality that lies latent within, individuals must be true to the spirit of their ancestors, for to grow in the future one must first root oneself in the past. This fundamental truth is mostly forgotten today with the result that rootless individuals fall prey to all manner of enervating ideas devoid of authenticity. An inner harmony – the key to development of Martial Arts skills as well as the key to extending one's real vitality – results from following the ethos of the folk community into which the individual is born, and fulfilling, or trying to fulfil its unique Destiny. It is one of the purposes of a genuine, living Martial Art to reveal this ethos and Destiny since these provide the link between what may be termed the microcosm of the individual and the macrocosm of the 'pneuma'/Ki/vital energy.

What passes for 'Martial Arts' today is mostly sport – techniques which while sometimes spectacular are lacking in spirit and devoid of deep personal meaning because the original

and genuine purpose of a Martial Art is to produce warriors, study of a particular Way or tradition is a way of life rather than an interest occupying a few hours a week. Consequently, genuine Martial Arts traditions attract very few individuals – except initially.

To work in harmony with the ethos of one's folk community and to understand its destiny is the only means whereby the authentic Destiny of each individual – their innate potential – can be realized since the destiny of every individual is inextricably linked to that of their folk, unfashionable as this is today. Thus it is impossible, for example, for a European belonging to the civilization of the West, to master fully the Japanese Way of the Sword for such mastery implies the individual committing himself through his deeds and way of life to the Destiny of Japan: a participation in Shinto and Bushido which is impossible for an outsider – and which even most Japanese find most difficult since the advent of Western influence. Thus, the conflict in the last century [1800's] between the 'League of the Divine Wind' and those who favoured or accepted Western influence in Japan – and the League was right, enshrining as it did the true ethos of Japan, a circumstance understood for instance by Yukio Mishima (qv. 'Runaway Horses' [Mishima's 1967 Novel]).

The ethos of the West has been described as Faustian – as a will to exploration and has given rise, intellectually to science and technologically and practically, to the conquest of the world by Europeans and European technology. In essence, the ethos of the West may be said to represent a noble, conquering attitude to life grounded in exploration. The way of Physis represents this and captures through its techniques the inner harmony essential for personal development as well as teaching what may be called the Warrior code of the West.

Physis is a hitherto secret Western tradition which emphasizes the development of intuitive awareness or empathy as a mean to martial arts skill – in contrast to most other schools (especially those of the East) which depend mainly on repetition of technique as the way to mastery.

This empathy is created through self-awareness (vide 'Grade Rituals') as well as by study and the achievement of set, physical goals. It captures stillness through motion and exertion.

One of the more important aspects of Physis is in revealing not only the genuine ethos of the West but also in showing how an individual can fulfil their own destiny and that of the West.

The basic archetype for this fulfilling – which represents Being and by which we affirm life joyfully in accord with the spirit of our ancestors and the Destiny of our folk – is the warrior who strives through directive action to create the conditions and type of power by which Destiny may be fulfilled. The most important aspect of Physis, however, is to show how individuals may live according to an ethos – just as Chozan Shisai showed how the Way of the Sword could be lived.

Such a way of living involves the individual in a certain amount of daily practice or training of the body in order to maintain vitality and in living in accordance with the Destiny. This destiny may be creative in the artistic/scientific sense or involve action of a more direct kind – but in all that they do, individuals following the Way of Physis will be guided by the enthusiastic spirit of conquering nobility.

Outwardly, the future of the West lies in the exploration of Outer Space: galactic colonization, inwardly in re-discovery of the ground, or harmony, behind the outward appearance of our ethos. This ground – i.e. ‘Physis’ is a consciously developed empathy giving rise to a new type of individual.

PHYSIS PART VIII MARTIAL ART OF THE LEFT HAND PATH

According to tradition, in the past candidates who sought either entry into an established Order or group, or who sought individual instruction from an adept of the Left Hand Path, first had to prove themselves through trial by combat.

In established groups, the Guardian of the Temple was the adversary and Physis as Martial Art is believed to have developed from the training that these Guardians received to enable them to undertake this task. The fact that candidates were usually defeated by the Guardian was a salutary lesson for them just as their acceptance of combat was a necessary proof of their desire to join.

As a Martial Art, Physis is quite simple, being merely a sequence of moves which enable the individual undertaking them in the right manner to achieve a harmony of body and mind – a type of consciousness where spontaneous action is possible. It is this spontaneity that is the secret.

The correct attitude of mind which creates the spontaneity is achieved by slow concentrated movement. Through concentration, the individual draws to themselves those hidden (or ‘occult’) energies that pervade the world and the cosmos and which are variously named Physis, Tao, ‘pneuma’, spirit or Ki. Slow, deliberate movements in a sense ‘distributes’ this energy around the body and enables action without thought.

Physis contains no ‘grades’ no complicated series of Forms, no secrets: it is simply a pointer to something beyond itself. This ‘something’ lies within every individual and once it has been discovered, Physis (and all techniques) are irrelevant. Just like ‘Traditions’.

Physis contains no techniques of self-defense, no methods of attack, no disabling blows or kicks, all these arise of themselves provided spontaneity is achieved and provided the individual is fit and supple enough of body.

Physis is essentially of the Left Hand Path because it is an individual (or ‘anarchic’) way: a means to discovering the Chaos within, and it is structure-less because of this.

Techniques of Physis

Ideally, you should perform all techniques barefoot and out of doors, in loose clothing. Set aside about half-an-hour each morning or evening and for about three weeks practice the simple movements given below.

Before this, undertake some simple exercises to increase suppleness – such as arm-swinging, squats, trunk circling. These should not be strenuous. Also, begin some other activity which will increase your general level of fitness – running and cycling and swimming are ideal. The aim of all this is to give you that pleasurable glow which such activity can produce – if not overdone!

To begin, stand with feet slightly apart, hands by the side in a relaxed way and imagine drawing energy up into your body through the soles of your feet. Draw in energy with every breath, which should be slow and regular. Continue this for several minutes.

The following movements should then be performed – slowly, to form a continuous whole, without breaks. Although the movements may seem complicated (when described here at least!) they are in fact simple and easily mastered.

From the initial position the left foot is brought forward with knee bent as the left arm extends outward with elbow bent, wrist turned and level with face, the hand above the knee. The right foot is moved slightly, pointing straight ahead. The weight should be slightly greater on the left foot. The fingers of the hands should be slightly curved.

The right foot is turned to face behind while the body weight is shifted (via the hips) to lean the body and turn it sideways through ninety degrees. As the body turns, so does the left foot, through ninety degrees. The right arm is extended, slightly curved, so that the hand is above the head but several feet from it while the left arm is brought in so that the hand is near the navel. The right knee is bent.

The body is turned clock-wise through ninety degrees as the left leg is swung round and the left elbow moved backwards as if to strike. As this is done the right arm is drawn in to near the navel and the balance shifted to the left foot. The right foot should be so placed that at the completion of this move only the heel is on the floor.

The right foot is set down and the whole body brought downwards toward the ground by bending the knees but without turning the body itself. The left arm is drawn in; the right is extended upwards and outwards.

The body is then brought upright, as the left leg is moved forward (about forty-five degrees) and bent to take the weight while the left arm is brought upwards, elbow bent,

the forearm almost vertical and the hand a few feet from the face. The right arm is drawn in, the hand below the chin.

The body pivots off the right foot through ninety degrees while the left arm is drawn in, the right extended with hand above the head and a few feet away. The left leg is then lifted as if to kick while the left arm is brought forward. The left thigh should be below the horizontal.

The left foot is lowered while the left arm is brought across the body and outward to the left side as the toes of the right foot are lifted and weight transferred. The right arm is brought in near the stomach. The left foot turns about forty-five degrees. The weight is taken on the right leg, knee bent, the left arm drawn in and the right extended above the head and a few feet away.

Finally, the body is turned so that the position is the reverse of the starting one.

This sequence of nine moves is thus in the order:

7 1 6
4 9 3
5 2 8

The aim is to undertake the movements in a relaxed and mindful way, breathing slowly. Should it be desired, the sequence can be repeated several times. The movements should flow into each other, without pause. Practice should make the individual movements, one continuous movement, like a slow dance. Do not worry about getting each movement exactly right – fluidity is more important.

If this is done for the period suggested above, set/hang two balls of wool from a straight tree branch, overhead beam or something similar, at a distance apart slightly greater than your outstretched arms. Set them swinging slowly in opposite directions and stand sideways or between them. Without turning but simply bending your body, strike with your hand at one ball and then immediately, with the other hand, at the other so as to hit it. To begin with, set the balls at eye level, then lower it to the level of your hips, and repeat. If this is too easy, have someone stand near and shout either “right” or “left” in their own time when you are prepared. If they shout ‘right!’ hit the right ball first, then the left. The shorter your reaction time, the better. Another variation of this is to use coloured balls, the helper shouting out the colour.

Further Techniques

Another technique which may be used is to set into the ground eight wooden posts, arranged as in the figure above: that is 1-8. The object is to strike each post in sequence with hands or foot according to the movements listed above. As you strike, exhale.

Gradually increase the speed at which you do this until it is a burst of energy. Aim to control this energy, though, through the movements and strikes.

This technique should be used only after the foregoing has been undertaken and in the slow manner indicated.

Once you are satisfied with technique, abandon them if you wish and create your own sequences of movements. Be sure, though, to undertake each movement in the slow, mindful way, as this is really the key to spontaneity, or action without thought. Faster techniques (like with balls or posts) really only draw forth what has been cultivated through an inner stillness – and if there is a ‘martial arts secret’, it is this.

PHYSIS (Part IX)

NOTES ON TRAINING

General:

Training should ideally be undertaken at least twice a week when practice of the Forms should be done together with some ‘kinhin’ and a little meditation. Fitness training (such as running, cycling, etc) should be undertaken at least three times a week in order to maintain the fitness necessary for specific Martial Arts training.

Once a week (usually at the end of one of the Forms practice sessions) a short routine should be followed designed to improve the speed and power of blows, blocks and kicks.

Alertness Training:

This is based on ‘programming’ of the self through assessment of a situation – that is, a cultivated but relaxed awareness of one’s surroundings.

In any situation, one should be alert for changes – and anticipating and choosing a response consciously. For instance, one is seated in a room. Exits are noted, as are people. One prepares for any eventuality (such as an attack) and then decides to respond if the situation changes quickly or radically – the responses (such as moving forward to attack should someone rush through the door) are then filed mentally, and one remains relaxed.

This is not as complicated as it sounds – after some practice it becomes instinctive and throughout one is relaxed and capable of responding very quickly indeed. The crucial factor is learning to be aware of one’s surroundings – and being prepared to react without thought. One can do this because beforehand one has already consciously decided on what one is going to do. This deciding takes a certain experience and will soon become instinctive and almost instantaneous.

Technique:

Good technique depends on:

- a) Agility: Is learned through exercises like kinhin

- b) Speed: Is acquired by slow practice of the Forms
- c) Coordination: Is achieved by learning to move without thinking (can be built up through other sports which require fluid movement without thought. Good examples are running, cycling at speed and games such as tennis).
- d) Concentration: Arises through meditation and moving to sounds/music
- e) Power: Is built by the previous four and learning to strike accurately through the channelling of one's vital energy.

Hints:

- 1) Breathing from the abdomen – to obtain power, attack and exhale (shout may help)
- 2) In combat watch opponent's eyes – never weapons or hands.
- 3) Hip Flexibility is the key to fluid and rapid movement.

In combat try to avoid body contact except in blows and kicks or restraining locks. Aim to stay within striking distance and move so as to defeat any attempt by the opponent to grapple. If he moves, circle his movement and strike.

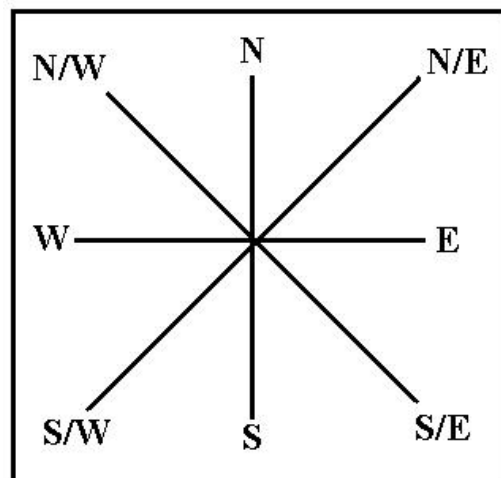
PHYSIS Part X

THE NINE MOVEMENTS OF PHYSIS

The Short Form is based on the four cardinal points, the Long Form on these four, their intersection and the final return to the centre.

Practically, the student is instructed to consider the Short as a defence against four opponents at the cardinal points. Theoretically, the points are related to the four elements (for which see Septenary correspondences).

The Long Form may be regarded as defence against 8 opponents thus:



The Nine Movements of Physis

The student thus learns flexibility of movement through a full circle by initially dividing that circle (or 360 degrees) into eight parts. This division is only an aid to training and helps in the cultivation of mindfulness to one's surroundings. It is the key to awareness in attack and defence.

There is nothing really esoteric in all this – or indeed in any Martial Arts training. What comes to be called 'esoteric' and becomes a 'school' of training is simply the conscious expression of something innate. It is the aim of all genuine teaching to develop within the student an intuitive empathic awareness, and once this is achieved the student 'knows' without thought and understands without learning. Beyond is the development of a style unique to that individual. There is nothing more.

THE MEANING OF PHYSIS

By D. MYATT

Physis is a Greek word which can be translated as "Nature" – it also means the 'natural unfolding' or evolution which occurs in nature as well as the 'character' or 'nature' of a person. In many ways, it is that harmony or balance which 'holds the cosmos together' in a natural way.

The ancient Greeks had a concept of living and an approach to the gods which was pagan – they believed that a proper life (I am writing about pre-Platonic views here) was a balanced one, that the relationship of the individual to the gods was important. This relationship of the individual to the gods was important. This relationship was not based on concepts of sin or on a morbid denial of life and its pleasures. Rather, it was based on respect – the individual respected the gods and believed the respect (and thus personal fortune) of the gods could be obtained or given if the individual strove to achieve excellence. It was considered unwise to be excessive – in anything. The Greek mystery cults went further and believed that life could be enhanced – and immortality attained – by living in a certain way and performing certain rites. Central was also a pragmatic view – that the cosmos possessed a natural order – which could be understood if one thought hard enough or observed it for long enough or if one attained an insight into it.

These things established a framework for understanding genuine paganism in general – insofar as the West and its psyche is concerned. It is better to begin in this way, via the ancient Greeks, since the evidence and the sources are preserved more completely than other 'Western' pagan tradition. It is unfortunate that most modern pagans derive their understanding from myths and legends and practices which are often obscure or incomplete – what is missing is difficult to understand, often being interpreted romantically. Naturally, this approach via the Greeks assumes that there are similarities between the different forms paganism assumed among the peoples of the West at various times – that is, that the variations are different expressions of the same spirit or 'view of the world', an expression which pre-dated the morally abstract religion of the Nazarene and extended from the ancient Albion around the time of the building of Stonehenge to the Anglo-Saxons, the Celts and the Vikings. I believe this assumption to be a valid one –

for what is important are not the details of the legends or the attributes of the gods or even the various religious forms and rites, but rather the instinctive apprehension of life and the cosmos which gave rise to the religious forms of paganism in the first place: that which is our collective or 'folk' psyche. Thus we may say that while the paganism of the ancient Greeks and that of the Vikings represent or express this psyche, the abstract religion of Christianity does not.

There is an esoteric tradition which regards ancient Albion (or rather the civilization of Albion which flourished between c. 5,000 BP and 3,000 BP) as the original home of the god whom the Greeks called Apollo and thus the inspiration of the Greeks. This tradition – which names the civilization the 'Hyperborean' in honour of this fact – recounts Albion as inventing the wheel among other things, including agriculture, and possessing a knowledge of and skill in astronomy (evident in Stonehenge and other monuments of the civilization) as well as esoteric crafts. The Druids are regarded by this tradition as being among the last remnants of the decayed civilization.

Whatever the truth or otherwise of this tradition, I believe the ancient Greeks give us the most comprehensive information regarding paganism – or rather, that paganism which is appropriate to those whose psyche is "Western" [I use this term "Western" with misgivings since today it generally and unfortunately implies that materialistic power structure of European and American states, rather than a definite culture. "European" is no better, and both 'Indo-European' and 'Aryan' are liable to misinterpretation. By 'West' is meant that culture exemplified by Albion, ancient Greece and Rome, the Celts, Vikings, and so on.]

This ancient Greek foundation gives us to important contributions missing from the other traditions – what may be called 'pragmatic' and the 'conscious' expression of our relationship with the gods. The former is exemplified in that essentially rational approach to living which is so typically Greek, the latter in Greek tragedy and some of the pre-Socratic philosophers.

What this amounts to is nothing really new – just another way of viewing what esoteric tradition has established, of sorting out the valuable from the dross, enabling perspective. Essentially, esoteric tradition (call it 'the Occult' for convenience) maintains that we have latent abilities and are capable of evolving still further – of developing higher levels of consciousness. Part of this is in understanding and mastery of the Occult arts – e.g. like divination and 'magick' – and part is in developing an empathy or awareness with and of others and the cosmos. One aspect is the belief that we can attain certain immortality – e.g. by alchemy, be that alchemy a practical one with the production of an Elixir or an internal one with the production of Adeptship and beyond.

This way means, if its potential is to be fulfilled, a certain way of living rather than a 'hobby' or an 'interest' or a 'diversion'. Part of this is an attitude and part of it is observance or participation, usually by some form of ritual or rite. That is, there is an approach to life, which may be intuitive – a 'feeling' about the world, and a desire to do something, participate, or achieve.

Naturally there is in the Occult a confusion and multitude of ways and systems and beliefs, but most of these, deriving from unclear sources, have lost (if they ever possessed) the meaning of essence behind the outer forms: a meaning or essence which the two contributions from the Greeks, mentioned above, explicate most clearly.

Hitherto, both the dogmatic and the religious approach to the Occult (evident in the revival of past forms and ways, for example) have failed because the forms and means chosen have seldom if ever been conscious. That is, they exist on the unconscious, symbolic level or on the directly religious one, presuming in the first instance a lack of self-awareness and in the second instance a faith in arcane religious forms and/or minor deities. In brief, the attitude of the mind thus cultivated tends towards uncritical acceptance and 'superstition' – and a lack of real understanding regarding the relationship between the individual and the gods.

The realization of the Occult requires a specific way of living – one that takes the individual away from the modern world with its abstractions, its beliefs, its dogma, its noise, frenetic pace and crowds. This way returns individuals to themselves, to confront and understand what is within, and then having achieved a self-understanding and thus liberation, to an understanding of 'Nature'/the gods and thus the cosmos.

The attitude of mind required is an openness – an enquiring approach which combines a pragmatic view with intuition or insight. Such an attitude may for convenience be called 'Thinking' or 'contemplation' – it is a reasoned empathy developed by various methods or occult techniques, and may be said to represent the essence of pragmatism, an essence capable of apprehended and developed only by the way of living mentioned above.

Such an understanding as arises from such an attitude is highly individual – that is, it cannot be constrained within a dogma or form part of a religious belief. There is thus the development of an entirely new type of conscious apprehension – a new way of 'Thinking' or being, and thus a new way of living. Fundamentally, this new understanding is what "Physis" means – and to achieve this is the aim of the Physis community or foundation.

PHYSIS
TOWARDS A COMMUNITY
By David Myatt

Part I

I have travelled in most of the countries of the world, lived for years in several of them and in the course of it all I believe I have learned a few things from my contacts with other peoples. I have learned to respect the harmony that one finds in small communities – from the Malay Jungle, through to the highlands of Japan to the isolated villages of Nepal. There is a pattern about such small communities that makes their way of life

unique and totally different from that of a city or town – be the city New York or Bombay and be the town Brighton or Georgetown.

The small communities are usually agricultural, and the people, being tied to the soil, aware of the seasons or the vagaries of their climate, are usually traditional insofar as local customs and methods govern their life. In rural villages in Japan, for example, it is still the custom for neighbours to help in house-building: still regarded as favourable for a man to have sons who will inherit not only his land but his skills as well. The tradition binds these communities, and there is usually pride in and loyalty to the family. In contrast, the dweller of the city or town is generally self-centred, lacking in tradition and without loyalty to anything except an abstract and artificial idea.

Of course, such statements are generalisations, with many exceptions – but they are based on sufficient experience for forming to some extent at least part of a ‘world-view’ of philosophy of life. By and large, the member of a rural, agricultural community, bound by tradition and sharing a common heritage, is a far more natural and healthy person than the city dweller. Such a person may not be as ‘well-educated’, may lack refinement in speech and may be illiterate – but he will, on balance, be more genuine and honest because of it. But, above everything else, the perspective of the local community is different – the way of life slower, more inward, and more peaceful. The disputes, such as they are, are personal and local ones.

The disputes of the city however, are those created by artificial ideas like the parity of the pound with the dollar or the demarcation of power between one large inhomogeneous group and another (such as ‘workers’ and ‘bosses’ or Britain and France). When such disputes enter rural communities they are destructive and usually costly in terms of human life – like wars between rival religions or rival factions. However, it would be a mistake to see rural communities romantically, as an idyll, just as it would be mistaken to idealize the peasant farmer and try to copy his ancient way of life. What such communities show, I believe, is that it is possible to live a full harmonious life with understanding. Despite all the technology and advantages Western civilization has given us we are not so much different, in human terms, from our barbarian ancestors. Six thousand years or so of civilization seems to have had little effect on human behaviour - we as human beings understand far more about our world and universe, we have mastered with our tools and technology our environment, but we are still driven to a large extent by forces (like hatred, malice, envy and all the long etcetera of human urges which are not consciously understood).

Billions of people have died in countless conflicts large and small over scores of generations - and still it seems our ability to live in peace with ourselves, our neighbours and relations, our ability to live fulfilling, harmonious lives is very small. Religion of course, attempts to show why this is so, and different religions offer different solutions to ‘the human condition’. Yet with the exception of Taoism (if the Taoism of Lao Tzu may be called a religion) religion soon becomes ideology.

Over the years what I have discovered is important about life is one's attitude to living. I have come to realise, gradually, that ideology of whatever kind from communism to Christianity to Hinduism encourages what it has become fashionable to call the 'alienation' of the individual. Ideology encourages strife - for without division, it cannot thrive, just as Christianity cannot thrive without the idea of sin and the conflict between the righteous and the sinner. When ideology assumes power in the form of a State, evolution of understanding ceases and cultural regression begins. The attitude of the Japanese farmer, planting his rice crop by hand is probably closer, in terms of human understanding, to reality, than any religious or political zealot. The farmer lives in the world of the elements, drawing his life from the earth while the dweller in the realms of politics or religion lives in the realms of conflict created by his own ideas and belief. The farmer may be concerned about the weather, or about the state of his rood - but all his concerns are natural and of significance only to him, his family and immediate neighbourhood. But above all, he is capable of being in harmony with himself and his environment simply because his purpose and vision are so restricted.

Because we as individuals are capable of thought we are capable of understanding or learning from six thousand years of history. Perhaps more importantly we are also capable of extending human civilization further. If, in attempting to live our understanding and so live harmoniously, we in the west re-create a past way of life or attempt to create a new way out of harmony with ourselves and our environment, it will not endure. Accordingly, to preserve what is valuable about civilization (like knowledge) and to extend evolution and understanding still further, a new way of life, or life-style is needed, one that is harmonious, evolutionary and which passively encourages others to become positive, authentic individuals. Such a way of life would be a-political in every sense and its view of the world would owe much to ancient Greece and the internal alchemy of the seven-fold way. It would be, in the words of Heidegger, "preparation of readiness for the gods, it is the Yes to Being". Such a way of life would be rural, a small community, whose daily life was itself harmonious and authentic.

PART 2

The essence of the community is expressed in the name - Physis, that is, a natural unfolding; the character or nature of a person as well as 'Nature' herself. The aim is to develop - extend - the individual in a natural harmonious way. This implies balance - between the striving for knowledge and excellence and the inner development of empathy or insight. The former involves practical forms such as 'learning' of the development of craft-like skills; the latter involves the cultivation of basically esoteric or Occult abilities. Both can be attained by living in a certain way - as outlined in the first part of this article this way is essentially rural, a community part of the land through a striving for self-sufficiency.

Central to such a community will be a shared cultural understanding and heritage - a common feeling about the 'world'. This will not be religious as it will not be an attempt to re-create past religious, social or political forms of whatever kind. Rather, given a

common intuitive understanding, new forms and ways will be created by the very process of living and striving - the attempt to achieve self-sufficiency and extend and preserve the essence of the common heritage. To help realise this, one of the practical aims is to establish a centre for esoteric knowledge and the study of the cultural heritage of the west - an approach where, for example, the principles of that esoteric knowledge can be put into practice, enabling individuals to achieve not only a genuine Initiation but also Adeptship and beyond.

Of course this may seem a splendid idea, but rather impractical. Yet its realization will only require a few individuals to join together and act - by purchasing some land (and perhaps some dwellings/buildings) in an area conducive to the aims and which allows for possible future expansion. Then if they possess the necessary desire, the community can be created by the difficult task of trying to obtain some self-sufficiency in food and by beginning the process of establishing a cultural centre. What then, is genuinely Western which might be used to establish the basic intuitive and intellectual foundations of such a community?

First a desire to know, to understand and to reason - a respect for facts, for observation and careful analysis: a belief that everything can be explained given time and that any dogma is detrimental to understanding.

Second a feeling that there must be balance between us as individuals and Nature/the gods: a way of living, or being, which aids this balance, within us and external to us.

Third, the belief that we as individuals are capable of evolving still further - in terms of consciousness, intellect and knowledge - and that this involves the development of 'Occult' capabilities.

Fourth, the understanding that the world external to us can be changed by various energies and forms some of which may be 'magical' and some not. Expressed simply, this means that such a community by its very existence produces change within the 'society' it has excluded itself from - this change perhaps being very gradual but nevertheless highly significant in 'Aeonian' terms.

It seems strange that in the West many communities exist and are continually being established based on religious or social (and sometimes even political) ideas entirely contrary to the spirit of the West and its cultural heritage - and seem to flourish - while no-one seems either interested in or prepared to work toward the establishment of a genuinely Western community; to create a way of living which is authentic and creative and which takes us towards the next stage of our evolution. Perhaps part of this stems from a misunderstanding of our heritage and a misunderstanding of what the 'Occult' is all about. Basically, the development of our latent abilities involves an increase in perception - an empathy. But this empathy is not 'uncritical' just as it is not orientated in what could be called a social or political or religious direction. That is, it does not mean "compassion". Rather it implies wisdom - the understanding of things and people as they are, according to their own nature or natures. It does not seek to change, or direct but is a

'letting-be' - and as such is often 'sad' because there is understanding of how slow real evolutionary change is and how most directed attempts at change produce the opposite and upset the dialectic balance. Part of this perception is rational - I.e. a reasoned understanding (which may gradually change as new information or knowledge is available) and hence genuine empathy is a harmony, a balance - between the intuitive (and thus numinous) and conscious understanding.

That this, and the Occult in general, have been so misunderstood isn't surprising considering the misunderstanding of Western tradition and heritage in general, for this type of harmony forms part of the essence of that heritage. This balance is also expressed in the striving for knowledge and discovery and excellence, when such striving is linked to an appreciation of what it is convenient to call 'the gods' and our relation to them as individuals. (Some may just prefer the term "Nature"). The striving, and the desire to maintain balance, are both necessary as, for example, the ancient Greeks understood: the loss of this balance was 'hubris' (or 'insolence' to the gods) and planted the seeds of the tyrant. To re-discover, and help maintain, this balance is one of the main aims of a Physis community.

PHYSIS and PHYSICS:

(SATH)

Experiment has shown that the practice of Physis differs if one has tapped into the downward force of gravitation (such as is done in the Black Helix/Descent to Nox exercise). The difference between doing it from a normal state of body/mind and that of doing it after standing up using the upward force after being exhausted on the ground via the downward force - really is great. In the latter case you can feel how the centre of weight moves and makes all the 9 moves seem as one flexible movement. As if it is done by itself.

In the former case (as in the most martial arts) one is supposed to repeat a kata a number of times daily for a long period until it becomes automatic. Each routine ability is unconscious - during the training process the technique is adopted by the unconscious. In the case of all kinds of kata, one needs constant will-power to resist against the downward force or the gravitation. This resistance makes movement strained and tense. The only real magickal effect generated from this is weariness - the downward force's first symptom; but the practitioners - far from being magicians - don't make use of it but instead resist it by will-power and continuing to train. After 20 years of hard training they may attain to some Adept hood but it is doubtful there are any masters - if there were any - the world would be a different place. Rather than embrace the full cycle of these energies - there is instead only RHP spiritual pretenses and an ignorant and superstitious worship of the upward force without any understanding that the real upward force is in result of exhausting the downward force. I.e. In order to effectively stand up from a sitting position one should first press downward with one's ass.

The upward force is accelerated only by the downward force – being the very impulse of gravitation. But the downward force needs to be genuinely exhausted in order for the upward force's occult effect to be felt and understood. Here, patience in not consciously resisting the pull of gravitation is necessary; to fall down and lie on the ground until the gravity itself generates the upward impulse.

"That is not dead which can eternal lie,
And with strange Aeons even death may die."

The body itself needs to feel and resist its own weight by itself on the ground. Doing thus it charges itself with energy from the earth as did the giant Antheus. With sufficient practice a mastery of the upward impulse is born but therein is presented the further mystery of the sideward force or horizontal movement. This is the mystery of the Snake and our very eyes as well (being as they are on a horizontal level).

This Physis alchemy is as follows:

The salt phase is when one seeks to resist the downward force by will-power and seeks after the upward force in a certain immature and presumptuous way, a way which could create a successful inertia for a period. (The salt is also the level of a certain kind of sorcerers who from birth possess some unconscious abilities and actively make use of them but feel a superstitious fear to become conscious of such powers lest they lose them. Thus they consume their talents as mere consumers.) This phase represents the peripheral person, the extrovert, and the Initiate as well.

The mercury phase is when one becomes aware of the downward force and gets introverted, which could create an inertia of failure for a period. Here one gains a constant awareness of one's own death. Seeking for one's own centre (of weight) one may survive the crisis by exhausting the downward force and so feel the upward impulse and its effects. When the impulse becomes strong enough to make one stand up, one may make it stronger by a conscious resistance - by relaxing downwards. The interaction of both the forces generates a third force, the sideward force - the movement from vertical becomes horizontal. One may perform a whole kata or a ritual with this force. The practical application of these 3 forces in one's life constitutes Adeptship. The essence of Adeptship is that one becomes conscious of, and gains control, over these 3 forces which rule the common people's life.

The sulphur phase constitutes Mastery but there aren't such individuals yet - if there were any, the world wouldn't be the same. Those who pretend to be masters - mostly those of the RHP are in the best case adepts and their demonstrated abilities are just some side effects of their introversion (and thus self-knowledge) but not enough to change the world - that's why they pretend not to be interested in changing the world and seek only after some abstract freedom beyond. And thus they give space to the sub-humans to rule the world. A master's conscious extroversion could reach Outer Space by his energetic field only.

As the "downward" force is the gravitation itself, so the "upward" force is that of the Outer Space's vacuum. The Outer Space vacuum is a result of the strain between the infinite gravitational fields of the galactic field and stars which seek an independence of each other. As a result of that cosmic strain, the horizontal, circular and helical force comes into being. Life itself is a very complicated interaction between these 3 forces.

**On The Eagle, [Upward Force]
The Dragon, [Downward Force]
& the Serpent [Sideward Force]**

Symbols in the context of connecting the cerebellum with the cortex, the reptilian brain with the thinking brain, the female horizontal dance with the male vertical marching, the Eagle of Imperium with the Snake of Deviation etc. The Aryan racial matrix has become rigid during the Hellenic Aeon and that's why it was broken by the far lower Magian gene. The Dragon is Satan Himself uniting the Snake and the Eagle. The end of the emotional pestilence and the beginning of the emotional intelligence.

The full power and meaning of the essence of such Physis magick cannot be understood by any amount of MSs. The effects of such magick – sorely ignored – are the only thing that will change the mind of the stubborn intellect upon experiencing the very startling truth of actual physical sorcery and power.

A summary of the approach could be said simply and clearly that if one is to learn fighting, one is first to learn falling down, freely, at will – for only without fear of falling one can stand REALLY firmly on the ground. That's all. All that classic, Hellenic, sporting approach to the problem the ONA are so fond of, is in the BEST case an over-expenditure of energy. All that classic approach could be reduced to is mere resistance against gravitation and as such contra-productive to the real physis sorcery.

THE STAR GAME – A BASIC INTRODUCTION

The Star Game

Introduction:

The Star Game has three main functions: (1) it develops certain higher levels of consciousness; (2) it is a new form of magickal working appropriate to the twenty-first century and beyond; and (3) it is an aid to developing certain magickal skills - aiding mindfulness, concentration and visualization. In addition, it contains the whole esoteric septenary tradition, as well as being simply a 'game' that can be played to a conclusion against an opponent.

The first of the aims detailed above involves, in part, a new way of thinking - for the Star Game develops the capacity to think and understand in symbols. This 'thinking' however is not the rational, causal, logical type associated with 'science'. It is rather the intuitive or 'wholistic' type - the poetic/mystical/magickal which sees connections between things, which brings insight and understanding through breadth. Yet, in tandem with this, it develops the qualities which also lay at the foundation of our conscious development as rational beings: the critical, analytical faculty which is so often lacking in some who study the Occult in general and magick in particular.

In short, the Star Game is a tool - to be used according to the desire of the user. To learn the Game, even as a 'game' takes time and a certain mental effort. Like all genuine magick, it is not intended for the idle or the dilettantes.

Those who are seriously interested in learning the use of this esoteric tool should first construct the septenary game, and practice playing it, either alone or with an opponent, for some time. Then, they should study its magickal symbolism - the seven boards as the spheres of the Tree of Wyrd, the black and white pieces as 'light' and 'dark' (or causal and acausal) personal and cosmic energies, the changes of these pieces over the boards as the changes in individual psyche/Earth-bound/cosmic energies and so on - and then should they wish, undertake magick using it. Those who wish to go further, should study the aeonic attributions and then, should they wish, construct and learn to use the advanced form of the game. Those who do this will have the satisfaction of belonging to an elite: of being at the very summit of our conscious evolution. It will then be up to them whether they take the boundary ever higher. All genuine Black Magick is an act of defiance against the restrictions imposed by the mediocre and the cowards, and in this sense (as well as others) the Star Game is an act of supreme Black Magick. It is a comment on the mediocrity of the present that only a few will understand this statement.

The Boards:

There are seven boards, placed one above the other in a spiral and which form a representation of the septenary Tree of Wyrd. Each board consists of nine white and nine black squares (see fig.1).

Each board is named after a star.

The Pieces:

One set of pieces is white, the other black. Each set consists of twenty-seven pieces, and these are formed from three lots of nine. Thus, each player ('black' or 'white') has the following pieces:

⊙(⊙)	⊙(☿)	⊙(♁)	☿(⊙)	☿(☿)	☿(♁)	♁(⊙)	♁(♁)	♁(☿)
⊙(♁)	⊙(♁)	⊙(♁)	♁(⊙)	♁(☿)	♁(♁)	♁(♁)	♁(♁)	♁(☿)
⊙(♁)	⊙(♁)	⊙(♁)	♁(⊙)	♁(☿)	♁(♁)	♁(♁)	♁(♁)	♁(☿)

The pieces represent combinations of the alchemical symbols \ominus , ♁ and ♃ where \ominus is alchemical salt, ♃ alchemical mercury and ♁ alchemical sulphur (see Esoteric Meaning of Star Game, below, for the significance of the symbolism).

An alternate form of symbolism may be employed thus: α as \ominus ; γ as ♃ and ω as ♁ . This symbolism is more 'abstract' than the alchemical one, and has the advantage of being easier to write on whatever material is chosen to make the pieces - for example, cubes of wood, or small circular counters, painted with the appropriate symbol.

Whichever of these two forms of symbols are used, it should be stressed that symbols must be employed, the essence of the game is the symbolism: like a chess piece, it frees the mind and enables connections to be seen, moves made, pieces transformed and so on.

The Positions of the Pieces:

Six pieces are placed on Sirius (two sets of \ominus) for white, and six for black, as in fig. 2.

Arcturus has three pieces for white, and three for black as in fig. 3. Antares has six pieces for white, six for black - two sets of ♃ pieces placed in the same pattern as the \ominus pieces on Sirius: i.e. on the same squares.

Mira has no pieces on it. Rigel has the remaining three pieces of the ♃ sets, placed as the \ominus pieces on Arcturus.

Deneb has six pieces of white, six of black, all from the ♁ set, placed as the \ominus set on Sirius.

Naos has the remaining three pieces of the ♁ sets, placed on the same squares as the \ominus sets on Arcturus.

The Moves:

Each piece, when it is moved, is transformed into the next piece in the sequence, according to the following pattern:

$$\ominus(\ominus) \rightarrow \ominus(\text{♃}) \rightarrow \ominus(\text{♁}) \rightarrow \text{♃}(\ominus) \rightarrow \text{♃}(\text{♃}) \rightarrow \text{♃}(\text{♁}) \rightarrow \text{♁}(\ominus) \rightarrow \text{♁}(\text{♃}) \rightarrow \text{♁}(\text{♁})$$

Thus, a $\ominus(\ominus)$ when it is moved, becomes a $\ominus(\text{♃})$ piece; a $\text{♃}(\text{♁})$ piece becomes a $\text{♁}(\ominus)$ piece, and so on. When a $\text{♁}(\text{♁})$ piece is moved, it becomes a $\ominus(\ominus)$ piece, and the sequence begins again.

The ♁ pieces (that is, $\text{♁}(\ominus)$ $\text{♁}(\text{♃})$ $\text{♁}(\text{♁})$) can move from any board to any other board, to any vacant square, as well as to any vacant square on the board they are already on.

The ♃ pieces ($\text{♃}(\ominus)$ $\text{♃}(\text{♃})$ $\text{♃}(\text{♁})$) can move across the board they are on to any vacant square, or up or down two boards. For example, a ♃ piece on Sirius can move to either Arcturus or Antares; while a ♃ piece on, say, Rigel could move to Deneb, or Naos, or Mira or Antares, to any vacant square on these boards.

The \ominus pieces (that is, $\ominus(\ominus)$ $\ominus(\text{♃})$ $\ominus(\text{♁})$) can move only across a board one square at a time to a square of the same colour, or up or down one board to a square of the same colour. Thus, for example, a \ominus piece on a black square on Arcturus could move to a vacant black square on either Sirius or Antares - or move across the Arcturus board to a square of the same colour.

After any piece has been moved according to the rules above and placed on a new square, it is changed for the piece next in the sequence above, and when next moves, moves according to the rules for the new piece.

A $\text{♁}(\text{♁})$ piece on any square on Naos may capture any piece of the opposite colour on any square or any board, except Naos. The piece so captured is removed from the board and plays no further part. After such a capture, the $\text{♁}(\text{♁})$ piece becomes a $\ominus(\ominus)$ piece.

The Aim:

When played simply as a game - i.e. without any esoteric object - the aim is to occupy certain squares on the Mira board according to a pattern determined by the players before the game begins.

However, pieces can only stay on the Mira board for three moves - after this, they must move: either across the Mira board (if the move is legal)* or to another board. The first move of the three is taken as the one that brings the piece to Mira.

The first player to place pieces according to the pattern, wins the game.

The pattern most often used is given in fig.4.

Variations:

Two variations in the rule are suggested. These make the game much easier, and may be used while the game itself is being learnt. The first is to suspend the three move limit on Mira - allowing the pieces on that board to remain until they are either moved by the player or captured by the opposing player. If this variation is used, then the players can elect to allow $\$ (\$)$ pieces on Naos to remain for only three moves, after which they must move, becoming thus $\ominus (\ominus)$ pieces.

The second variation is to allow the $\$ (\$)$ pieces on Naos to not be able to capture pieces on Mira (this makes the game very easy indeed). To increase the difficulty, the three move limit on Mira may be re-instated.

Esoteric Meaning of the Star Game

In general, the seven boards represent the nexus between the causal and the acausal: all evolution is regarded as a progression from the 'lower' realms of the causal to the 'higher' realms of the acausal. Thus, the progression, in magick, from Initiate to Adept to Master/Mistress is marked by the progression from Sirius (sphere of the Moon on the Tree of Wyrd) to Mira (sphere of the Sun) to Rigel (Mars) - see the table below.

The symbolism of the game operates on several levels, the three most important being the individual, the Aeon (and the associated higher civilization or culture) and the cosmic. Just as the seven spheres and thus the seven boards of the Star Game represent the seven fundamental forms that the 'energy of Chaos' assumes according to our apprehension, so too do these three levels represent how that energy (or 'the Being of the cosmos' itself) manifests itself naturally. Of course, many more levels exist, but for simplicity only these three will be considered here.

The individual level concerns how we all, as individuals, have within us by virtue of being individuals possessed of consciousness, the ability to enhance that consciousness. This enhancement may be expressed in many ways - for example, it is the Jungian 'individuation', the magickal path to Adeptship and beyond - but however it is expressed it is simply

*After this move across the board, the piece may stay for a further two moves without being required to move.

represented by the re-orientation of 'psychic' elements within us and the emergence of new elements. The three basic symbols of the Star Game - \ominus , and ☿ and ♁ - represent the basic elements from which the psychic energies are formed, when manifest on the individual level. Thus, the nine combinations of these three elements, as the pieces of the Star Game, represent the combination of the energies possible.

However, for a complete description of the individual psyche, these nine combinations are extended over the seven boards on a three-fold basis because the seven boards (re-presenting the seven spheres of the septenary) symbolize the possible orientations of consciousness: in simple terms, the seven spheres and the correspondences associated with them (particularly the god-forms or archetypes) are present, either latently or expressed, within each individual.

To make this clear, Jung's terminology will be used, although it should be remembered that even this is only one expression of many: the most representative expression being the abstract symbols themselves since these are devoid of the conflict of 'opposites' and the dogmatic/religious undertones that underlie many of the traditional expressions.

In this terminology, the seven spheres represent the seven fundamental archetypes within our psyche, according to the table given below where the archetypes are expressed in terms of both Greek and Norse mythology: for example, Mercury is the 'trickster' - Loki in Norse, Hermes in Greek. As with all such representations, these are only a guide, an outward expression of inner essence.

In this context, the nine combinations are:

$\ominus(\ominus)$	Extravert Feeling type		
$\ominus(\text{☿})$	"	Intuitive	
$\ominus(\text{♁})$	"	Thinking	
$\text{☿}(\ominus)$	Intravert Feeling ;	$\text{♁}(\ominus)$	Master of Temple/Mistress
$\text{☿}(\text{☿})$	"	Intuitive;	$\text{♁}(\text{☿})$ Grand Master(Magus)/ Grand Mistress
$\text{☿}(\text{♁})$	"	Thinking;	$\text{♁}(\text{♁})$ Homo Galactica

Thus (\ominus) may be said to represent 'Feeling'; (☿) 'Intuition' and (♁) 'Thinking' as these terms are defined by Jung.

Further, $\ominus(\quad)$ describes 'ego' consciousness; $\text{☿}(\quad)$ 'self' consciousness, and $\text{♁}(\quad)$ the consciousness beyond the 'self' - that is, beyond 'individuation'. In magickal terms, this is beyond the Adept - that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

Readers familiar with the works of Jung will notice two things: there is no 'Sensation' type listed, and the development of the individual is described beyond the process of Jungian Individuation, which many have seen as the 'end' of personal development according to Jung's ideas.

The reason for the latter difference is obvious - magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types (a thorough analysis is given in the Order MS 'Emanations of Urania') - perhaps his desire to express the psyche in terms of the quaternary which so interested him gave rise to this unnecessary extra type. As it is, the psyche can be described by the nine combinations above.

Thus, these nine combinations, three-fold (this triplicity expressing the three 'types' of consciousness - ego, self and beyond-self) spread over the seven boards, gives a complete representation of each individual psyche.

Hence it is possible, using the pieces and the boards, to magickally represent any individual uniquely - and thus a movement of certain pieces can be made, this movement being the change the person who so represents an individual desires to bring about in that individual. The Star Game thus gives the person unlimited, magickal, control of other individuals - should that person wish to use it for magickal purposes. In simple terms, a Star Game representation of a particular person by the placing of the appropriate pieces on the appropriate boards, is a 'magickal model' of that person - as, for example, a wax effigy is in more primitive magic. To achieve this representation takes a certain practice and skill in the game, of course.

This magickal use of the game (the details will be given in Part II of this series for those who cannot wait to work them out for themselves) is however only one use of the Star Game when an individual is being represented. Beyond this practical magickal aspect, perhaps its most important use is that it enables an insight into not only oneself but also others - via the symbolism. That is, it shows connections and enables an analysis of the individual psyche in a manner as far beyond the 'psychologies' of today as modern technology is beyond the stone axe.

In Aeonic terms, the seven boards re-present the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness - from the first or 'Primal' aeon (when consciousness is just beginning to arise) through the Sumerian to the present Western one. An aeon is basically a representation in archetypal/symbolic terms, of those cosmic/Earth-bound forces which shape our evolution in a mostly unconscious way. As aeons progress, we as individuals may or may not, depending on our own personal/magickal development, be aware of these forces/influences external to us - in traditional magickal terms, the crossing of the Abyss (in the septenary, from Sun to Mars) is when these influences are consciously understood, and the 'self' finally achieves a freedom through this (often only intuitive) understanding.

In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture - that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the 'Occult' there have so far been only five aeons - and five associated higher civilizations which have shaped the aonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial 'Gate' (the physical place where the acausal energies were pronounced) and those who channelled its energies (often unconsciously) through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an 'elan' and a sense of Destiny ... The pattern of aonic energies (ie. their transformation, causally) may be represented by the following sequence:

$$\Theta(\Theta) \rightarrow \Theta(\Xi) \rightarrow \Theta(\Phi) \rightarrow \Xi(\Theta) \rightarrow \Xi(\Xi) \rightarrow \Xi(\Phi) \rightarrow \Phi(\Theta) \rightarrow \Phi(\Xi) \rightarrow \Phi(\Phi)$$

$$\underbrace{\Theta(\Phi); \Xi(\Phi); \Phi(\Phi)}_{\epsilon \neq}$$

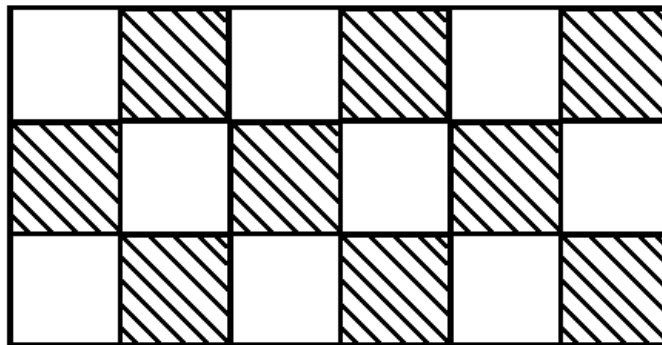
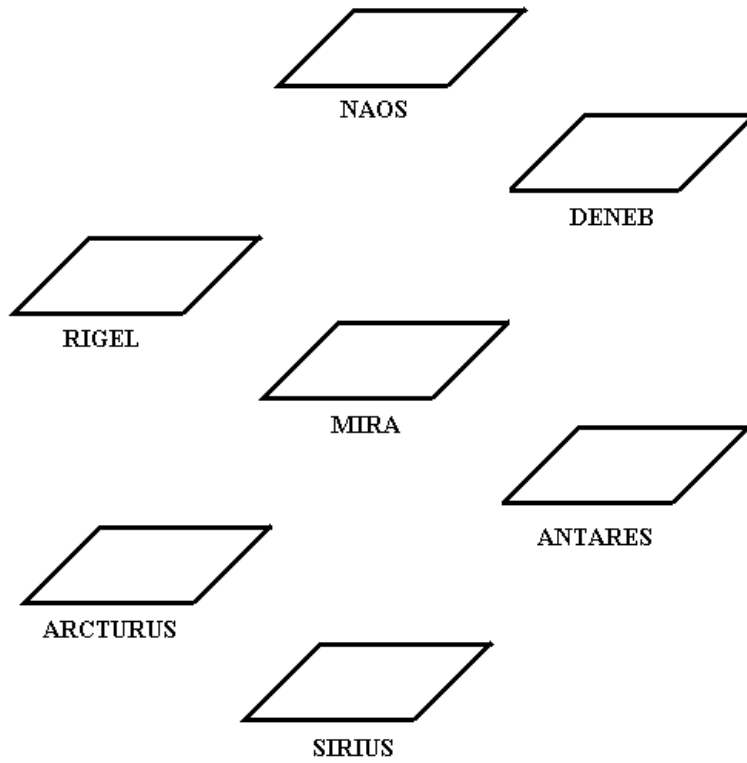


Figure 1 - The Boards

		☉	☽	♋	
Moon	Calcination	18	15	13	Hazel
Mercury	Seperation	0	8	16	Yew
Venus	Coagulation	6	14	17	Black Poplar
Sun	Putrefaction	7	12	5	Oak
Mars	Sublimation	1	4	9	Alder
Jupiter	Fermentation	11	3	2	Beech
Saturn	Exaltation	10	19	20	Ash

Tarot Atu:
'Archetypal Image'

Fig 3: Arcturus

$\Theta(\Psi)\phi$		$\Theta(\Theta)\phi$
	$\Theta(\Psi)\phi$	
	$\Theta(\Psi)\lambda$	
$\Theta(\Theta)\lambda$		$\Theta(\Psi)\lambda$

Fig 4: Pattern to Win

$\Theta(\Psi)\lambda$		$\Theta(\Theta)\lambda$
	$\Theta(\Psi)\lambda$	
	$\Theta(\Psi)\phi$	
$\Theta(\Theta)\phi$		$\Theta(\Psi)\phi$

Fig 2. Sirius Pieces

$\Theta(\Psi)\phi$		$\Theta(\Theta)\phi$
	$\Theta(\Psi)\phi$	
$\Theta(\Psi)\phi$	$\Theta(\Psi)\lambda$	$\Theta(\Theta)\phi$
$\Theta(\Theta)\lambda$	$\Theta(\Psi)\phi$	$\Theta(\Psi)\lambda$
	$\Theta(\Psi)\lambda$	
$\Theta(\Theta)\lambda$		$\Theta(\Psi)\lambda$

ϕ = Black Pieces

λ = White Pieces

[ϕ pieces on black squares]

The Septenary Star Game - Esoteric Theory

Symbolism:

The acausal space is represented by ϕ_s ; the causal by λ_s . ϕ_s is described by f^ϕ ; λ_s by f^λ .

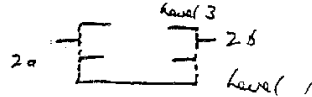
$k_i a$ symbolizes an individual; $k_\lambda a$ a group of individuals of number λ ; $k_c a$ represents a higher civilization.

\in is to be read 'within' or 'member of a group/space or sub-space.

General Theory:

All life implies the coincidence of ϕ_s and λ_s . Sentient life implies $\phi_s \in \lambda_s$: this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the f^ϕ and f^λ aspects of cosmic Change (usually the 'black' pieces being ϕ and the 'white' pieces λ)- or how Being becomes through Time. This expresses the interaction of ϕ and λ through modes of being - \ominus , \mathfrak{F} or \mathfrak{A} . Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

Each board to be a correct representation should consist of three levels as in the 'simple' form of the game - that is, each board would be a complete 'simple Star Game' thus:



However, in practice, this form of the septenary game is not used in the initial stages because of its complexity: its mastery is one of the tasks of the Internal Adept. What follows is applicable to the 'standard' form of the septenary game with seven boards each of eighteen squares.

Magick implies changes in λ_s via f^ϕ : the 'cause and effects' understood by science operates in λ_s via f^λ .

The movement of pieces implies f^λ and f^ϕ and this is the essence of the magickal use of the game. f^ϕ is represented via \mathfrak{A} (or ω) moves and captures, f^λ by the other moves. In one sense \mathfrak{F} moves represent the duality associated with mercurius - possessed of both f^λ and f^ϕ elements.

I - $\kappa;u$:

In terms of the consciousness of an individual (since $\phi_s \in \lambda_s$, for $\kappa;u$ represents consciousness) the pieces are:

$\ominus(\ominus)$	Extravert Feeling type
$\ominus(\Psi)$	" Intuitive
$\ominus(\Phi)$	" Thinking
$\Psi(\ominus)$	Introvert Feeling
$\Psi(\Psi)$	" Intuitive
$\Psi(\Phi)$	" Thinking
$\Phi(\ominus)$	Master of Temple/Mistress of Earth
$\Phi(\Psi)$	Magus/Moussa
$\Phi(\Phi)$	Homo Galactica

$\ominus()$ describes 'ego' consciousness; $\Psi()$ 'self' consciousness, and Φ 'adeptship' - that is, beyond individuation - the ϵ^n goal of $\kappa;u$.

Development of consciousness implies an increase of ϕ elements in a particular $\kappa;u$.

To represent a particular $\kappa;u$ by the placing of pieces (in order, for example, to work magick upon that particular $\kappa;u$) the operator must first assess the character of the $\kappa;u$ using the septenary correspondences as a basis. In order to do this accurately, it helps if various facts about the $\kappa;u$ in question are known - such as particular interests, whether any involvement in 'esoteric' groups and so on.

Character is assessed through determining the psychological type of the individual in accordance with the above table then finding appropriate 'Tarot' images linked to the type of consciousness represented by the character.

II - $\kappa_c u$:

For $\kappa_c u$ the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards - Sirius is the first Aeon (the pre-Hyperborean, sometimes called the Primal Aeon), Arcturus the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

To represent the present Aeon the pieces should be changed from their original positions thus:

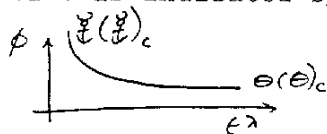
$$\begin{aligned} S \Theta(\Phi)_\lambda &\rightarrow \kappa \Phi(\Theta)_\lambda ; R \Phi(\Phi)_\lambda \rightarrow N \Phi(\Theta)_\lambda \\ R \Phi(\Phi)_\phi &\rightarrow \kappa \Phi(\Theta)_\phi \quad A \Phi(\Theta)_\lambda \rightarrow R \Phi(\Phi)_\lambda \\ N \Phi(\Phi)_\phi &\rightarrow \kappa \Theta(\Theta)_\phi ; N \Phi(\Phi)_\lambda \rightarrow \kappa \Theta(\Theta)_\lambda \end{aligned}$$

$\kappa_c u$ implies $\delta \phi_{\lambda}$ ^{via κ} : the opening of a gate, which brings ϕ_s to presence in λ_s , predates the beginnings of a particular $\kappa_c u$ by c. 300-400 years.

All $\kappa_c u$ up to the present Western have exhausted their potential by the $\Theta(\Theta)$ stage - although Φ stages (via $\kappa \Phi$) are possible.

$$\delta^{\lambda} \kappa_c u \Rightarrow \Phi(\Phi)_c \rightarrow \Phi(\Theta)_c \rightarrow \Theta(\Phi)_c \rightarrow \Theta(\Theta)_c$$

No $\kappa_c u$ has ever achieved $\delta^{\lambda} \kappa_c u$ because this requires $\phi_s \in \lambda_s$ where $\omega \gg \gamma$ and $\kappa_c u \Rightarrow \phi_s \in \lambda_s : \kappa_c u \Rightarrow \phi_s \mu$ ^{$\delta^{\lambda} \beta$} . A $\kappa_c u$ lasts between 1,500 and 1,200 years, δ^{λ} declining in intensity during this time as indicated by the symbols:



$\Theta(\Theta)_c$ lasts approx. 400 years.

Each Aeon is associated with a particular higher civilization thus:

Aeon	Associated $\kappa_c u$	Date of end
Sumeric	Sumerian	2298 BC
Hellenic	Hellenic	378 AD
Western	Western	2390 AD

ϕ_s is expressed via $\kappa_c u$ (and in general $\kappa_n u$) for $\kappa_c u$ as an 'ethos' both exoteric and esoteric (which quite often only .

Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').

It is important to understand that the most important and practical aspect of an Aeon is the associated higher civilization - magickal Aeonics workings shape the ethos of this during the transition period between the ending of one Aeon and the beginning of another. During this time, however, the energies of the old Aeon produce the last transformation of the $\kappa_c u$: the $\Theta(\Theta)_c$ stage, which is usually an Imperium, often military in extent and form of power.

Hitherto, Aeonics workings - when they have been undertaken at all - have concentrated on opening the Gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a $\kappa_c u$ into the Φ stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonics change has not been consciously understood by Adepts - its was approached mainly via mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

$$\delta^\phi \kappa_c u = \Xi(\Phi)_c \rightarrow \Theta(\Phi)_c \rightarrow \Phi(\Phi)_c$$

$$\delta^\phi \delta^\lambda = \Phi(\Xi)_c \rightarrow \Phi(\Theta)_c : \text{"opening of a gate"}$$

$$\delta_i^\phi(g) = \sum_{\mu=1}^{\lambda=7} \beta(\mu) [\epsilon_{(\mu)_a}^\lambda] \delta^\phi \quad \text{where } g = \epsilon_{(\mu)_a}^\lambda$$

THE STAR GAME - ADVANCED THEORY

Advanced Star Game

The advanced Star Game consists of the seven boards as in the septenary version - together with the same number and distribution of pieces - but each of the seven boards consists of 4 levels:

The first level of each board consists of the ordinary 18 black and white square board. The second level has eight squares with 4 on either side consisting of 3 squares in a row and 1 in front. The third level consists of one square, and the fourth level of 4 squares. These levels are on both sides of the board as in the illustration.²

Thus each board (which represents a sphere of the septenary) has 18 squares plus 26, making 44 in all. There are thus 308 squares in total in the advanced game. Further, there are some additional pieces, as described below.

This version of the game is a complete and full representation of the septenary system: each board represents the connections or pathways between the levels or spheres. For instance, the black squares on the first level (9 squares) together with the squares on levels 2 and 4 (8 plus 4 squares) are the acausal paths or connections from that sphere to all the other spheres. The other side of the board (the 9 white squares on the first level plus the 12 squares of levels 2 and 4) represent the causal connections from that sphere. In one sense the causal connections are the 'outgoing' connections (or exits) and the acausal 'incoming' connections (or entrances) to the pathways (or tunnels). The two squares of level 3 (one on each side of the board - again representing the acausal and causal aspects) are 'null squares'. These null squares represent the connection to the Abyss - that is, they symbolize the random element always present. In the actual playing of the advanced game these squares are important - any piece which is placed on them is automatically changed into another piece selected at random. This random selection is done by a process determined before the game starts by the player or players: the most favoured method being to choose, without looking, from the spare pieces. This choice is done by the player whose piece has moved to the square. The chosen piece can be either white or black, and a piece on a null square - once it has been changed at random - can move to other squares according to what type of piece it is. Thus, a \ominus piece could move up or down one level only, while a \oplus piece could move to any vacant square on any level or board. To facilitate the random choice, a complete spare set of pieces is kept for this specific purpose and these pieces are used for this purpose only. Thus, as the game progresses, the choice of pieces becomes more limited.

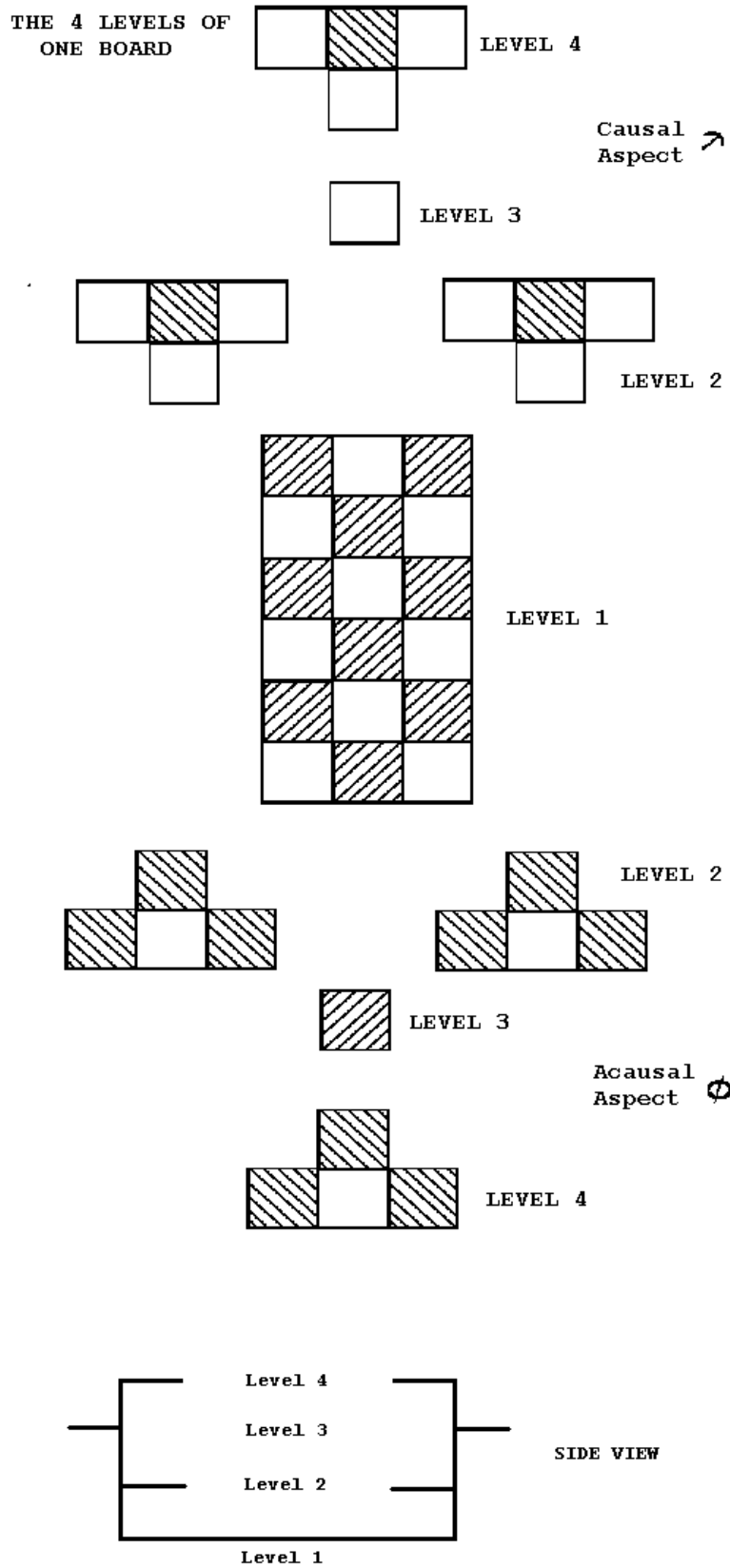
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Pieces:

There are two extra sets of all nine pieces for each player making thus five sets for white and five sets for black. Hence, over the 308 squares there are 90 pieces.

Three sets are placed for each player (or 'side') as in the septenary game. The two additional sets are placed as

THE 4 LEVELS OF ONE BOARD



follows:

*One set of black pieces on the black squares of levels 2 and 4 of the Sirius board

*One set of black pieces on the black squares of levels 2 and 4 of the Arcturus board

*One set of white pieces on the white squares of levels 2 and 4 of the Sirius board

*One set of white pieces on the white squares of levels 2 and 4 of the Arcturus board. (See illustration.)

The null squares on Sirius and Arcturus are left vacant.

Moves:

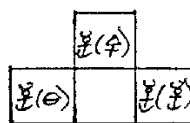
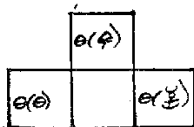
The pieces follow the same rules of movement and transformation as in the septenary game.

However, when a piece is on any of the levels (that is, 2, 3 or 4) of any board a move up or down a level is regarded as the equivalent of a move up and down the seven boards. Thus for example, an $\ominus(\ominus)$ piece on a black square on level 2 of the Sirius board may move (provided the squares moved to are vacant at the time) across level 2 to another black square, or up to the black square of level 3 (the null square - where it will be changed at random) or down to a black square on level 1. A $\ominus(\ominus)$ piece on level 4 may move across the squares on level 4 to another black square, or it may move onto a vacant square of the same colour on Arcturus. Level 4 may therefore be regarded as a 'stepping board' to other boards.

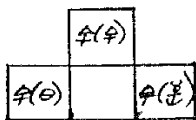
Another example: a $\otimes(\otimes)$ piece on level 2 of Sirius may move to any vacant square on level 2, up to level 3, or up to level 4 (any vacant square, or down to any vacant square on level 1. These moves are possible because a $\otimes(\otimes)$ piece has '2 degrees' of freedom. If the $\otimes(\otimes)$ piece was on, say, level 2 of Arcturus, it could move down to level 4 of Sirius (but not any further). Similarly, a $\otimes(\otimes)$ piece of level 4 could move if it was on, say, Arcturus, to any vacant square on level 1 of Antares or any vacant square on level 2 of Antares (either side - that is, either the 'causal' or 'acausal' side).

It is simply a question of looking at the levels either up or down for 'degrees of freedom'. Thus an $\oplus(\oplus)$ piece, having unlimited degrees of freedom, could move from any level on any board to any other level on any board.

The $\oplus(\oplus)$ piece if on any square on Naos may capture any piece of the opposite colour on any square and any level of any board except Naos.



level 2



level 4

T S G + O +
H T A
E A M
R E

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 hierosgamos 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

purest/finest 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.

Yet, 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

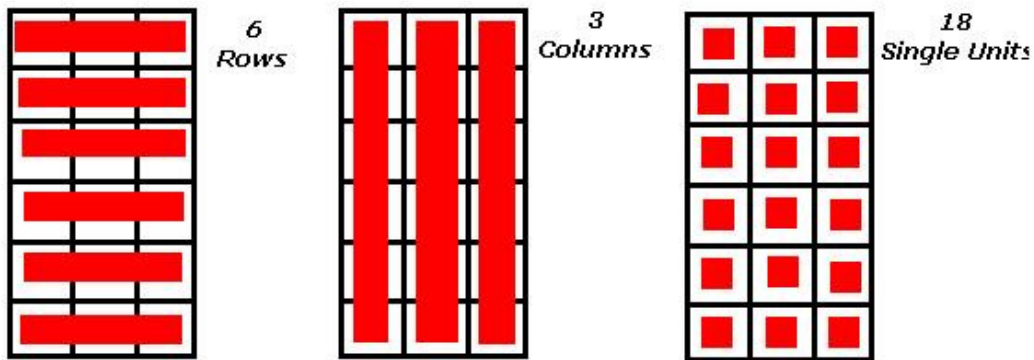
unsuspecting victim without knowledge of the '18 points of strategy' detailed further on in this manuscript, for instance. I have also found the Star Game to be better used as a tool of black magick without opponents, i.e. with two or more persons united on the same "side" [as a collective player in 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.

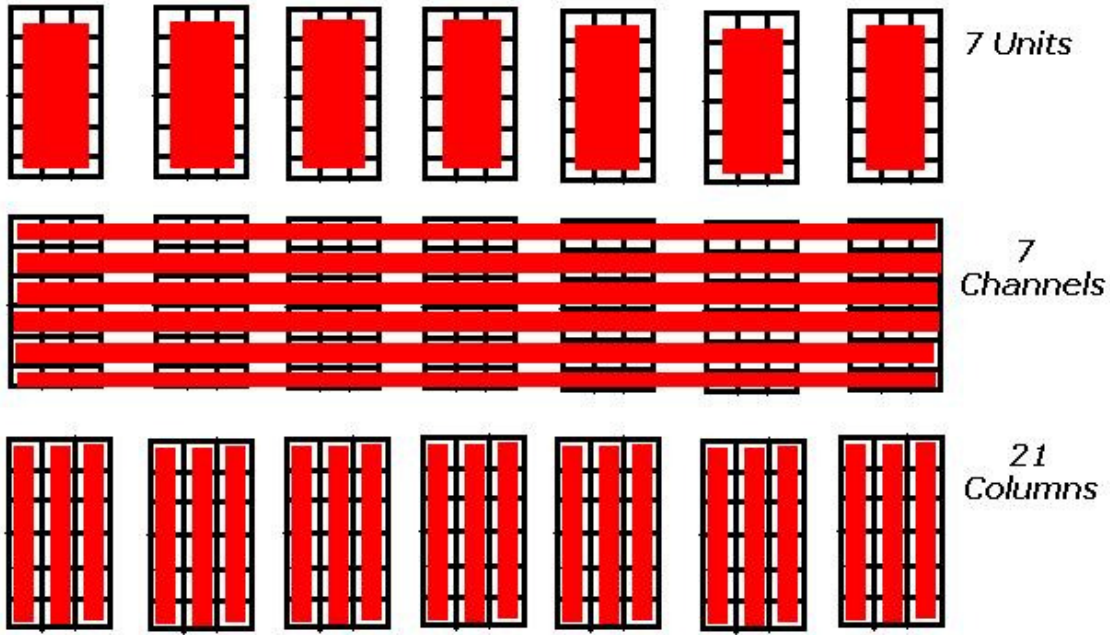
Quite simply, the Art of Sympathy/Resonance requires either an exoteric form on which points can be physically defined and mapped [Starboards, an effigy, a photograph etc], or the use of intuitive esoteric abstraction and an excellent memory. We will touch on both.

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.

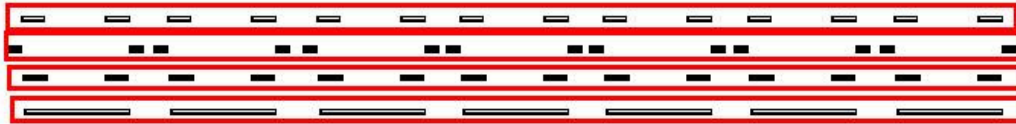
Each colour, each square, each piece, each board, and each different alchemical equation is in essence a symbol which can be assigned a magical value using the principles of sympathetic resonance. To many, the Star Game is thought of as having a static pre-determined method of capturing essence within 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.



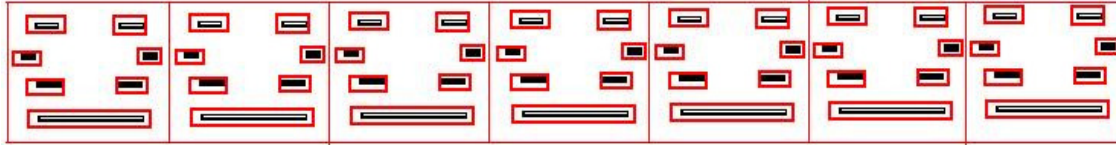
3 Sub-Divisions of a Major Board



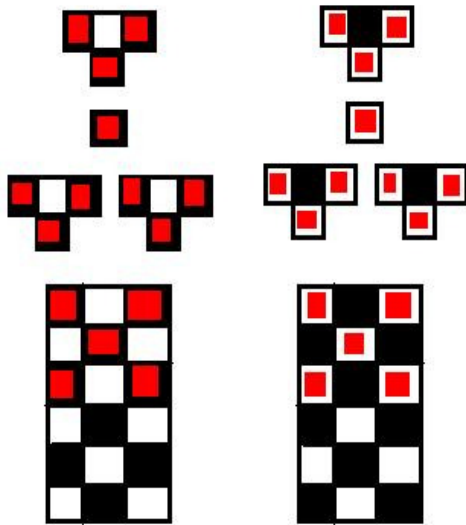
3 Sub-Divisions of the Seven Major Boards



4 planes



7 Subdivisions made within 7 Subdivisions



NightSide

DaySide

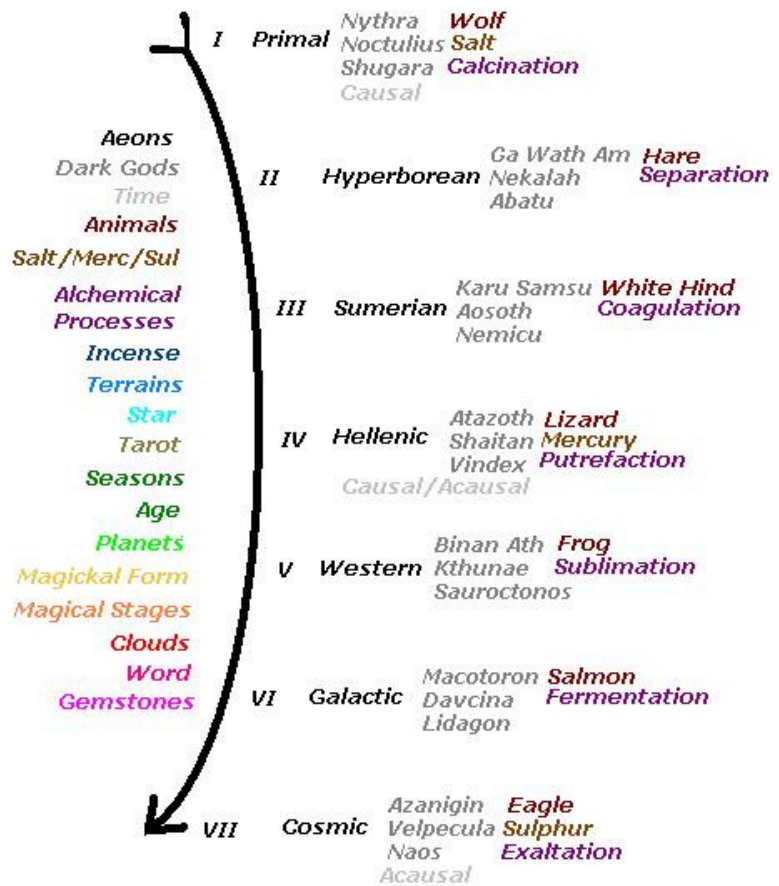
Because of the unsymmetrical layout of the star boards, one side contains more black squares, and one side contains more white squares - NightSide + DaySide respectively. This allows the Stargame to be divided into two further neat divisions of 18 Units.

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.

All Values in the Seven-Fold Way can be reduced to abstractions operating on a scale of Seven Degrees; from the smallest measure to the greatest: all values with a numeric sequence can be contained in a measure of intensity from 0 - 7.

This Intensity takes on an even more profound usage when the Correspondences are attributed to points on a helix - connecting the lowest value to the highest by means of completing a full cycle and returning to the Septenary Continuum. A paralell can be made with the journey of the Fool, who progressively becomes a Grand Fool, and then returns to being a Fool again. This means the Septenary Correspondences are not meant to viewed on a linear chart, but a five dimensional geometry represented by the Tree of Wyrd, a Double Tetrahedron, or the Septagon formed by the correct arrangement of the boards of the Advanced Star Game and visible looking top-down.



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/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)

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 Wyrd 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 Aeonic 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.

INTERNAL ADEPT

[Notes]

The Rite of the Internal Adept makes use of a traditional alchemical practice that makes sense within its own context – but it is not necessary to act as a champion and prove oneself to others to achieve mastery – for in that act one drains all one's energy resources necessary for real magick and sorcery. Likewise, refusing to practice such an ordeal does not mean one isn't motivated enough and therefore unworthy to practice magic – it means one refuses to accede to another's will at the expense of draining their own energy into another's wyrd.

This morbid way of thinking has drained our racial potential as Aryans. The over-emphasis on the "virtus" or manliness speaks of unconscious homosexuality, and that's why the patriarchal Iranian, Greek and Roman cultures (mostly advertised as Aryan) are in fact anal cultures based on the muscular will-power and puritan rationalism. The muscular tension, especially that one holding one's anal muscle continuously tight in order to make one seem manly (not allowing one to be anally penetrated) sooner or later leads to an unconscious desire to be penetrated in order to relax.

The characteristic moral attitude of any anal culture is that the sexual energy is to be spent for reproduction only, while unofficially a door for the sodomy, paedophilia, and prostitution is left wide open for the chosen ones as well as bloody spectacles and continuous wars of conquest for the masses.

Moreover, during a real wartime, it is not the manly men who prove to be the best warriors. During the battle of Waterloo in 1815, the English boxing champion of the time, was killed in hand-to-hand combat by a 15 years old French drummer. Every war is full of such examples. In most cases the manly men are best fitted in simple pillages and in violating unarmed prisoners. And also, in terrorizing the civilian population in their own countries during a peacetime.

From the Graeko-Roman aeon till now, that same breed of manly men have always occupied the power-structures, whether they were police or criminal ones. The so-called dogs of establishment are always of that breed of manly (anal) men. And however paradoxical it may sound, one of their main features is that they are first to hate and deny the sodomy (their first unconscious necessity).

Let's not forget how the Nazarene pestilence was imposed on the rest of Europe - of course it was imposed by the warrior estate, by the warrior-kings and their armed forces such as Charlemagne, Boris the Bulgarian, Vladimir the Russian etc. who put their own peoples under genocides.

It was the degenerative process in the Aryan warriorhood which allowed the Magian

virus to spread through the Aryan race, for their own advantage and to hold the farmer estate in animal slavery.

Why did it happen? How did the Aryan priesthood estate lose their control over the warriorhood? First of all, they lost their authority before the warriors by indulging in more and more abstract ideas which the warrior nature could hardly understand. The warrior mentality is simplistic - he is respected only by demonstrative abilities of supernatural power which would break his inherent rationality to pieces.

So it was the Aryan priesthood estate's decadency, their longing after the abstract, which made them lose their wish for social control in saving more and more energy so they may go beyond. I speak about the real ones, not about the would-be ones who also made use of the Magian virus together with the warriors. An example for such a spiritual decadency in the Aryan priesthood estate is Buddha himself. Another one is the Wagnerian Wodan who lost any interest in the illusion of creation and longed for the peace of non-being. A third one is the Arthurian Merlin who went forever to the fairyland, a fourth one is the legendary Boyan the Mage who even surrendered his magickal weapons to the Pope in reverence to the new religion prior to going beyond etc. etc.

All these legends speaks about a certain process of decadency within the Aryan priesthood estate which led to the aeonic distortion of the European ethos. Nietzsche's Zarathustra who angrily addresses the "lofty ones", those who want to "plunge into the beyond", means the same.

Seems that this process of spiritual decadency which allowed a lower breed of humans to rule over the world, happened all over the world. What about the mighty Toltec magicians who stood passive while a handful of nasty Catholic adventurers of the manly breed were destroying an entire civilization greedy for gold?

The Magian has simply made use of that process and still makes use of it thereof. They have merely assumed the status of the former priesthood estate and manipulate the militant muscular apes by subtle means.

The dogs of establishment, the manly (anal) men, the hyper-aggressive muscular sodomites - the spawn of the treachery warriorhood estate who still rule the world by their champion-like ambitions and by the means invented by their ass-lickers the scientists, won't be defeated by their own means and mentality (as Adolf tried to do), so it's only the real acausal sinister energy of Chaos which will render their system of control useless and smite them by an irrational terror making all their repressed nightmares coming true, shaking the very foundation of their being to a full disintegration, so that they should be no more...

If we are sorcerers we do not need to become like them in order to defeat them as the ONA wills of its adherents. The warriors shall obey the sorcerers under the fear of losing their sanity. A sorcerer being a master of his own insanity and irrationality should be able

to slide the rational consciousness of the warrior however tempered and trained psychologically into an absurd situation where he would scream of terror. Or, in other words, a sorcerer being able to change his own focus of awareness so far that acausal dimensions are perceived, should be able to change the warrior's rigid focus of awareness as well.

If I am interested in going outside of the causal dimension, it's to return therefrom with certain reinforcements and execute the above said. Then perhaps I could afford "plunging into beyond".

Then what shall the Magian do - without their bodyguards?

In Summary:

The essence of the introvert sorcerer's task is to integrate one's own presence - to become aware of one's presence and just to Presence. Death is totally alienating oneself of one's presence. On the other hand, it's not necessarily obligatory to have experienced the one before the other (intraversion vs. extraversion) - we all have different starts, so one returns sooner or later to complete one's experience, it's a natural law of the force once awakened.

[Notes II] Places of Power

The thinking process of the ancient magickians was far slower than ours nowadays. Their minds reflected their surroundings in a less neurotic way than ours. Our inner dialogue or monologue should slow down and stop so that we may perceive the subtler realities around us. A process that takes time. Living in the wilderness for a longer period would enable one to learn certain things. Fasting during that period could prove the best way to allow one's awareness to perceive the greater world around us and have the aimed feedback from the acausal entities.

As regards working outdoors, I think the organism needs some time to adapt and relax in its new surroundings, especially when in the wilderness. In fact one needs several days just to get fully acclimatized to the wilderness.

It may sound cynical but one of the best ways to find a site of power in the wilderness is when feeling a signal for defecation and the urge to find a proper place where one can satisfy that natural need. The signal for defecation itself is a sign that the organism has become relaxed enough to afford itself such a pleasure and the chosen place itself is always a secure place for one's body.

Of course, there are different sites of power in the wilderness. There are some sites wherein one feels sexually aroused. One might be possessed to have sex with trees, with

stones, with pools etc, to expose the naked body to the severe caresses of ones wild surroundings.

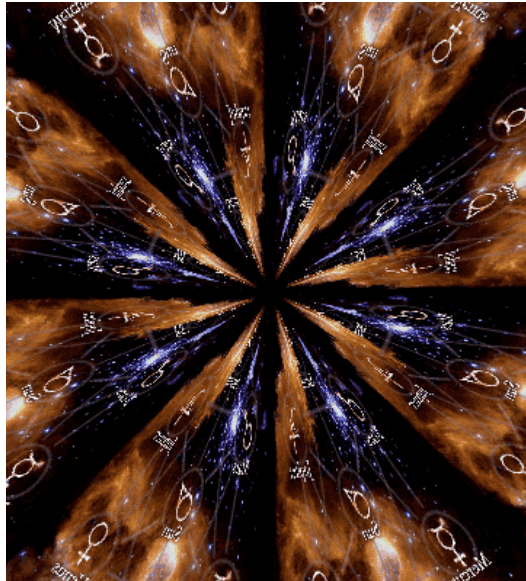
There are sites of power which do not allow one to stay long there - these are the most powerful ones. Such are usually the mountain peaks. There is generally too much power for a human being to endure safely there. One may feel as if they're on drugs via the euphoria of such a place and perform some fatal folly – such as pretending to fly, or falling from a rock and smashing ones head.

There are places that make one feel sleepy. These could be the most dangerous kind. One might never awake if they fall asleep in such a place. Yet too, there are places which may induce some prophetic dreams or to reveal some past events that happened therein.

As regards the fauna in the wilderness, each encounter could be regarded as a magickal sign or omen for the magickian. One's anima/animus may stalk one in its most appropriate animal form...

One is to invoke plants of power to learn more.

ENTERING THE ABYSS



The Sinister Abyssal Nexion Part One Intimations of the Abyss

The time leading up to the fifth stage of the Sinister way, that which is marked by the grade of Master/Mistress, is one of significant emotional struggle. The years following the successful undertaking of the rite of Internal Adept mark a time when the various seeds planted during that ordeal grow and are reaped. This particular, personal, 'alchemical', season can span a decade or so of causal time, and the presencings of that Rite include a much greater awareness of one's character, and thus of one's personal Destiny, or purpose. Much causal earthing of energies should be completed during this time, expressing that personal Destiny in the world.

This period of deeper personal growth may also be enhanced by an insight role. As has been written elsewhere, this insight role is tied to Aeonical goals, since there has also emerged, beyond the often intuitive drives of the Initiate for personal, transformative experiences, a sense of what-lies-beyond ... Glimmers of this awareness begin to form during the rite of External Adept, as a different form of time is experienced, presenced by flowing with the precession of the stars. This particular flowing is further encouraged by the ordeal in the wilderness which is the Internal Adept. Here, a landscape as devoid as possible of human activity and interference, dissolves the self and absorbs it into the many considerably slower modes of time presenced in the emanations of Nature.

This creates in the Adept that often sad-infused yearning for what-lies-beyond, and that particular presencing is permanent. Although there will be times when this aspect within is buried amidst the mundanities of everyday life, it always resurfaces eventually, driving the Adept on to seek to taste those nearly elusive intimations of eternity. This resurfacing

can cause anguish and restlessness. Whilst many may cease to follow the Path before they reach Internal Adept, once the threshold of Internal Adept is crossed there can be, for the vast majority, no real undoing of what has been presented, since the changes which have occurred do not allow a completely successful re-integration back into 'normal life'.

According to the nature of the changes wrought, the Adept will go through a period of questioning themselves, their Path, and their Destiny. There may even be, as in one or two known cases, an apparent rejection of the sinister, and an earnest living of the 'light'. By so living, there emerges a very slow and sometimes painful synthesis of 'light' and 'dark', and thus a dissolution where both aspects cease to exist is slowly presented. This can cause great emotional struggle for the Adept, since in its early stages, this form of change removes what was once regarded as an absolute, a structure which made one's life suffused with meaning. The outer forms, the rituals, the symbols, the words all can then seem empty. There is then a seeking to replace what appears to have been lost.

This replacing may be earnestly implemented for several years, but these new outer forms also inevitably fall away, since what has begun to be revealed consciously to the Adept are Intimations of the Abyss, of what-lies-beyond. There emerges then a new consciousness which is essentially sinister: a deep awareness of the turning of that helix perpetually from the darkness which is chaos and change, to the order which is light and creation, and back to the darkness ... (In practical terms, in a way which continually confounds those below the stage of Adept, this synthesis is the enigma which is the genuine sinister Master/Mistress: that they are both the light and the dark, and beyond both ...)

With this new and often disturbing awareness, the Adept is impelled towards the threshold of the next stage, driven to seek to positively live and contain and presence this consciousness of the abyss which seems to threaten to devour them and in that instant of decimation, render the life of that Adept irrelevant. Thus, all that has gone before, all the works which were once so suffused with the power of individual Destiny, seem merely as shadows and shells. The promise of the Crossing of The Abyss is the power bestowed to fully presence what-lies-beyond in causal creative forms, in deeds, in one's very being. In essence, it is the potential hinted at from the stage of Initiation, to become an earth based nexion, a gate to our Dark Gods, and to begin the creation of a unique life form beyond the causal.

Once the Adept makes the conscious decision to undertake the ordeal of the Abyss, there are several difficult tasks which must be undertaken, some of which are to do with completing the self-image created by the Internal Adept rite, and others to do with fulfilling certain duties associated with the sinister way. Fulfilment of these tasks bind the Adept to the Sinister Way absolutely, and from thence there really can be no turning back. Thus the Adept must be completely certain of the seriousness and significance of taking that step. The option of not undertaking the next stage will mean staying within the realm of the self-image, and whilst this is possible and much work of value can still be developed by remaining there, the Adept will not be able to hide from occasional visits

by the demons of the Abyss. They will take opportunities to remind the Adept of the shadow of Death's oblivion and of how that shadow may have been harnessed and used instead to cross over the unfathomable gulf towards acausal immortality.

The Sinister Abyssal Nexion

Part Two

The Oath of the Abyss

The transition between Internal Adept and the next stage – that of Master/Lady-Master (Mistress of Earth) – is both long and arduous, requiring as it does – among other things – (1) a personal and practical experiencing, and integration, of both Sinister and non-Sinister aspects of living, and of the Adept's own personality; (2) practical experience of Aeonic Magick and of all forms of The Star Game; (3) contributing, through fulfilling their personal Destiny, something unique, and redolent of the Sinister, to human knowledge, achievement, understanding and/or to that presencing “which is beyond human words” and which is often manifest in works of genuine artistic, and/or magickal, genius and originality. In summation, they will have presenced the Sinister both within, and external, to themselves, and externally to a sufficiency that casual effects are noticeable, as they will have both understood and to a certain extent have experienced, the acausal reality which lies behind the nexion of our causal lives, and behind the causality of appearance and forms.

They will then become, gradually, suffused with an increasing yearning for that-which-is, and for Those-Who-Are, acausal, and it is this yearning, at first somewhat intangible but always powerful (in terms of their psyche and their own lives), which propels and guides them toward The Abyss, and which provides them with the desire to take that dangerous, and secret, Oath of The Abyss. Furthermore, this yearning which becomes transmuted to, at first, a human-type desire and love, and then to some-thing founded on such human emotions but which is an evolution and a sinister transformation of such things (and all the more powerful for being so), and it is such a living-with this new evolutionary “feeling”, this dark Sinister almost supra-personal desire redolent of and which manifests something of the acausal essence, that is one of the reasons whereby a new Master or Lady Master is bound to the very acausal darkness itself, both in their remaining causal years, and in the life in the acausal which can be attained after that.

For the Oath of The Abyss has practical, causal consequences which are both magickal, and personal, and it is these personal practical consequences – and the dark dangerous nature of the magickal consequences – that distinguish this genuine Sinister Oath from the so-called other “oaths of the abyss” that some charlatans and some imposters and some frauds have had the temerity to write about and make pronouncements about, and to lyingly declare that they have “gone beyond the Abyss” itself.

The genuine Oath of The Abyss is a solemn declaration, made in front of several witnesses of our sinister-folk, by which the Adept pledges themselves, for the rest of their causal life, to – among other things – Presence The Dark, to continue with and evolve

The Dark Tradition, and to aid human and non-human evolution, with the important and necessary proviso that if at any time they renounce their Sinister aims and goals, and The Dark Tradition itself, then their own life will be forfeit, with them then becoming an offer who can and who will be sacrificed. In established Nexions (Sinister Temples of a sinister group) the current Grand Master, or Lady Grand Master, appoints several Guardians, unknown to the Candidate, who themselves are pledged to undertake – without warning if required – this honourable duty of sacrifice should such a duty be deemed or found to be necessary.

In addition, The Ceremony of The Oath of The Abyss invokes and presences within and near-to the Candidate certain acausal entities, which – and who – are forever with, or near-to, the Candidate for those remaining causal years, however long or brief, that will mark the rest of the causal life of the Candidate, and the Candidate can never escape, in this causal realm, from these entities.

Thus, it can be seen that the Oath of The Abyss is not something that is to be entered into lightly, even though the rewards of a successful crossing of The Abyss, are great indeed, and include the real possibility of that particular human entity creating for themselves, or being rewarded with, an acausal existence beyond this mortal causal realm.

One Key to the Abyss

Outwardly, the ONA is a causal ordering of certain Sinister archetypal energies. Its imagery and language and structure are all deliberately crafted in order to fulfil an aspect of Sinister Aeon destiny – that is, to play a part in creating the right conditions for returning the Dark Gods. Inevitably, it has its own causal lifespan, and it works within the parameters of Presencing the Dark.

It is a naming of what was once without name, and a practicing of rites and observances once without titles and committed only to memory. With the popularisation of the esoteric arts, it was brought to being as the ‘Occult’ facet of a strange, ethereal and obscure tradition – as one causal manifestation to create a sinister altering.

It is not the essence itself, but rather is one door to one shifting landscape in the infinite chamber of doors that is the Sinister.

It does not behave like any conventional Occult order, since it is a creation fully aware and revealing of the essence which powers it. For example, it does not seek to control or sanction the activities of its ‘members’. Rather, it *is* each member, expressing itself anew through each unique perspective and experience. Its shape-shifting nature, its multi-faced, ever expanding presencing is our Sinister Shadow Magick in action.

For the truth is, the old Occult way of thinking – of gnosis through adhering to hierarchical, oligarchical matrices’ – is finally dead; a shell of the Aeon just passed ...

In its Presencing of the Dark, the ONA will never conform – even to the point of confounding some of its own adherents/supporters. For in order to really apprehend the ONA – that unravelling, spawning and co-existing of new forms and collectives and individuals – one must think in five-dimensional terms.

Thus the ONA, both one and many, is one key to the increasingly Amorphous; that presencing of the Sinister Being which causes dead Aeonics masks to fall, revealing the ever-shifting face of the Abyss at the centre of each one of us.

At The Abyssal Edge: Notes for an Aspiring Master/Mistress

The essence of the matter regarding moving toward and into The Abyss is that the candidate's perception of themselves – the essence of their being, their self-image, their understanding of both Destiny and wyrd – is that of an Adept of The Dark Tradition. This is the real (if secret) self, with everything else that may be done or created or embodied, connected to it in some way, even if only in an intuitive (un-deliberate) way. The potential Master/Mistress has to feel this as the essence of their life; desire it (although the emotion may be a rather quiet one, of satisfaction, rather than elation). It cannot just be an “intellectual” acceptance.

The candidate must truthfully decide if an Adept of The Dark Tradition is how they perceive and desire themselves to be. Will there be a loyalty to this Tradition which endures? A loyalty which will, in causal Time, enable the Master/Mistress to find someone to succeed them, someone who has developed as they have, and as they will develop?

Part of this development is of course a deeper involvement with “the dark” (following on from experiences of “the light” or the “good” in the years subsequent to Internal Adept) [1] – but it is also and importantly a learning of how to perceive the experiences and emotions engendered by the past and the present; that is, a change of perspective; a viewing of certain things as a necessary (if sometimes harsh) learning process. That is, understanding such emotions and experiences in the context of one being an Adept of The Dark Tradition; of judging them by the criteria of such an Adept, and not judging them as an ordinary mortal, in terms of the comfy standards of the mundanes. For such an Adept, all experiences and emotions are regarded from this esoteric perspective, and this becomes the measure by which one judges, and if necessary corrects (changes), one's life.

^^^

Several key teachings of the Sinister Tradition, relevant to the later stages of the Way, have deliberately not been recorded. This is because an Adept who aspires to The Abyss

should be able to develop (perhaps by a somewhat exhaustive and at first rational (non-magickal) trial and error) a particular type of Adept-like magick in order to find and “see/read/dis-cover” these hidden aspects.

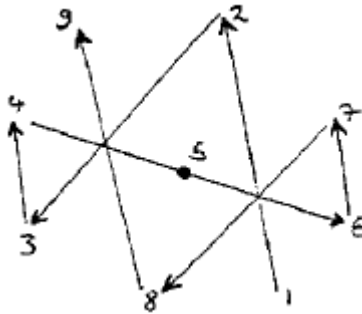
One such Adept technique is using The Star Game to re-present certain “things” and then, via developing an empathy with what the symbols and their changes “mean”, acquire some intimations of those certain “things”. It is the total act of using The Star Game in such a way which is a magickal technique and which develops certain magickal abilities: to “see/read/dis-cover” meanings and perhaps have intimations of the particular essence(s) involved.

So it is with other magickal Adept techniques. A hint: empathic magick, as briefly outlined in Naos, is a prelude to one such Adept magickal technique.

Thus, when all conditions are met and all questions answered, the candidate will be impelled forwards to undertake the Ceremony of the Oath of The Abyss with full awareness of the meaning (and breaking) of this Oath [see ‘The Sinister Abyssal Nexion’ pts 1 & 2].

[1] The essential point here is that the candidate aims to complete themselves by experiencing those aspects of their personality not yet encountered but dormant, and/or to experience aspects which do not naturally reside within. Thus an arduous Insight Role is chosen. This final role is necessary to enable the synthesis of opposites to occur via the ordeal of The Abyss.

THE RITE OF NINE ANGLES



The rite may be undertaken on either the autumnal equinox (for the Dabih gate) or the winter solstice (for Algol). The Naos rite is suitable for southern climes and will not be given here although in form it is the same as the version given.

Ideally, the rite should be undertaken either:

- a) On a hill-top of pre-Cambrian rock which lies between a line of volcanic intrusion and another rock - in Britain, this other rock is 'Buxton'
- b) In an underground cavern where water flows [this applies only to the 'chthonic' form]
- c) in a glade consecrated beforehand within a circle of nine stones (the first stone being set on a night of the new moon with Saturn rising, the second at the full moon and so on: the first stone marking the point on the horizon where Saturn rises).

[Note: this applies only to the 'natural' form of the rite.]

Further, the time is right when, for Dabih, Venus sets after the sun, and the moon itself occults Dabih or is near to it; and, for Algol, when Jupiter and Saturn are both near the moon which is becoming new, the time before dawn. These conditions mean that the energies are available to enhance the working.

The rite exists in three versions - the natural form, the chthonic, and the solo. The chthonic form may be combined with the Ceremony of Recalling and the Sacrificial Conclusion undertaken according to Tradition. It must be noted however that this combination is exceedingly dangerous - if done correctly with a) above and with the conditions for Algol as above, it brings back to Earth the Dark Gods themselves by opening the Star Gate between the causal and acausal.

However, the chthonic form may be successful in bringing to presence the Dark Gods without the Sacrificial aspect if the chants are done correctly, the crystal is sufficient in size, and the cosmic tides are aligned aright [note: this usually occurs when an Aeon is (magickally) ending, the energies being more pronounced in the last three decades. At other times the rite can be used to bring about such changes]

The natural form involves a Priest and Priestess [ideally these should have undertaken the ritual of Internal Adept - or at the very least External Adept] and is basically a drawing to the Earth of acausal energies - these are left to disperse naturally: i.e. without any magickal intent.

The chthonic form involves a Priest and a Priestess as well as at least one cantor trained in sinister Esoteric Chant together with a congregation of male and female. This form is either an invocation to the Dark Gods - the energies being dispersed naturally - or a channelling of those energies into a specific event or events or individual. This channelling however requires the skill of at least a Master of Temple/Mistress of Earth.

The solo form involves one individual and the aim is usually the alteration of the consciousness of that individual: this however is very dangerous.

Note: all the above forms require a crystal tetrahedron made of quartz.

I: Natural Form

If possible, the conditions above should be met - if not, conduct the rite on an isolated hill-top at sunset. Both Priest and Priestess should be naked. The rite begins with the Priest vibrating seven times "Nythra kthunae Atazoth" while the Priestess holds the crystal in her hands, palms upward. The vibration should consist of three projected vibrations followed by four resonant ones - all aimed at the crystal which should be at a distance of not less than two feet and not more than three. After the vibrations, the Priest places his hands on the crystal and both vibrate "Binan ath ga wath am" as a projected vibration.

The Priestess, still holding the crystal, then lies with her head North while the Priest arouses her with his tongue, *locis muliebribus*. The sexual union begins after, and both visualize the Star Gate opening and energy flowing through it down to them. If desired (i.e. sinister intent) this energy may be symbolized by Atazoth - a dark nebulous chaos issuing forth from a star strewn Space which changes into a 'Dagon' like entity before becoming chaos again. This visualization continues until the sexual climax of the Priestess after which the Priest reaches his own climax. The Priestess then rises and buries the crystal in the earth of the hill [as deep as possible - this may be prepared beforehand - and leaving few traces]. When complete, she vibrates over the place "Aperiatur terra, et germinet Chaos". They then depart from the hill.

Note: further rituals may take place over the burial, but they must have the same intent and follow the form as above except the vibrations are aimed toward the buried crystal - no further crystal being required.

II: Chthonic Form

If the special conditions cannot be met [(a) and Algol are most effective; (b) and Dabih are generally for channelling into specific events/individuals] then a hill-top containing volcanic quartz is suitable.

The crystal should be placed on an oak stand with a sheet of mica between it and the wood [this enhances still further the effect of the crystal and is a recent modification). The Priest, Priestess and Cantors stand near the crystal, while the congregation (of at least six - three male and three female) form a circle around them. The congregation dance moonwise and according to their desire chant "Atazoth" as they do while the Cantor(s) vibrate in E minor "Nythra kthunae Atazoth".

After this vibration the cantor and Priest (or two Cantors if there are two) vibrate in fourths the "Diabolus" chant [see set texts] while the Priestess places her hands on the crystal, visualizing the Star Gate opening (as in I).

After the Diabolus, the Priest signals to the congregation who begin an orgiastic rite according to their desires. The Priest and Priestess then vibrate "Binan ath ga wath am" a fifth apart (or an octave and a fifth) while the Cantor(s) vibrate "Atazoth". If two Cantors are present, this Atazoth vibration begins in parallel: the next "Atazoth" is a fifth apart as is the third. After this, they then chant, in fifths, the 'Atazoth chant' according to tradition [see set texts]. While the Cantors are chanting the Priest and Priestess continue their visualization.

If only one Cantor is present, the "Atazoth" vibration is continued nine times and then the 'Atazoth chant' undertaken by the Cantor and the Priest, in fifths.

The Dark Gods will then be manifest.

[If for some reason (e.g. inexperience of the participants) the manifestations do not occur, the Priestess should chant in C major "Nythra kthunae Atazoth" after which the Priest also places his hands on the crystal and he and the Priestess vibrate "Binan ath ga wath am", the Cantor(s) chanting the Diabolus as before after which the Priest visualizes the energies arising from the orgiastic rite as cohering and then entering the crystal to be then drawn forth into both himself and the Priestess before being sent forth to render asunder the Star Gate]

Notes of this form: * the rite may be enhanced by the use of tabors/drums during the dance and the orgiastic rite, individuals being appointed for this task. * The maximum number of participants should not exceed twenty-one in total.

* Provided rigorous training is undertaken beforehand, the dance and the orgiastic rite can be replaced with the congregation chanting from the start of the rite the "Diabolus" in fifths they continue with this until the Priest signals them to stop (after the Cantors Diabolus chant) after which they chant the 'Atazoth chant' in fifths repeatedly until the

end of the rite. If this form is done, it is important for the congregation to visualize the Star Gate opening while they chant - and this visualization should be agreed beforehand and be the same as that of the Priestess and Priest. This form of the chthonic rite is however only effective if the congregation has been trained to chant in the correct manner. A suitable cavern/resonant building/Temple may be used in this instance.

[Further note: providing the chanting is accurate, the crystal large enough, this form is among the most effective.]

III: Solo Form

This form should be undertaken on either a hill-top or in a Temple/resonant building. It begins at sunset on a night of the new moon with Saturn rising.

The individual should face Saturn and vibrate "Nyhra Kthunae Atazoth" seven times while holding the crystal. Then "Binan ath ga wath am" is vibrated followed by the Diabolus chant after which the visualization is begun (as above) [Note: this form involves the 'Saturnian' gate and thus the Gate may be visualized near the planet Saturn]. The energy is then visualized as flowing down into the individual, this visualization lasting for at least one quarter of an hour. After, the individual chants the 'Atazoth chant', places the crystal on the ground and sits near it, to visualize its interior becoming black and this blackness spreading out to engulf the individual.

Note: This ritual should not be undertaken lightly. There must be a preparedness to exult in the energies. After the rite (the individual will know when it is complete) the crystal should be wrapped in black cloth and stored until required again. Before attempting this form, individuals are advised to seek the guidance of a Master of Temple/Mistress of Earth.

* * * * *

The Rite of the Nine Angles - Further Notes

The Rite of the Nine Angles is one of the main means whereby the power of the acausal dimensions may be brought to this Earth - that is, into our causal world. Symbolically, this means in one sense, drawing 'down' the powers of Darkness. The 'chthonic' rite implies this 'downward' motion - an altering of the causal by the acausal, or symbolically, bringing back the 'Dark Gods'. We say 'Dark Gods' because this is the perception of these energies by those not having undergone the ordeal of the Passing of the Abyss - hence the symbolism, for example, of the Pathways of the Tree of Wyrd.

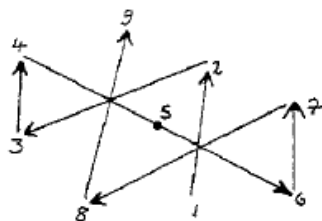
The 'natural' rite may be said to be an 'upward' exploration by the participants of the acausal: an expansion of their consciousness. This natural form, according to the spoken and secret Dark Tradition should be done by those who have undergone the rite of the Internal Adept: they are thus 'individuated'. They are thus, and in consequence, possessed of a 'self-image' a perception beyond the pure 'ego': aware of the 'hidden' occult world and its energies, to describe just one aspect. These individuated ones - or Priest and Priestess - come together in the "medium of the coniunctio" to use the appropriate alchemical image. This is "azoth", the second or living water (sometimes called the homogeneous metallic water). What this means is that the union of these two (both through the medium of the rite and the sexual union which is part of that rite) is this "azoth" because the Priestess is a Gate to the acausal. The crystal both enhances and directs the energy. (It may be noted that the rite of the Abyss gives this power - of being a Gate - to those who succeed in their passing.)

According to legend the most potent way to 'open a Gate' (and thus draw down the power of the acausal universe/return the Dark Gods) is to locate an underground cavern (the rocks containing appreciable quantities of quartz) near water and in this location conduct the chthonic rite of the Nine Angles using a quartz tetrahedron or di-tetrahedron of appreciable size.

Dabih is a star in the constellation of Capricorn from where, according to legend, the Dark Gods came before visiting Earth. It was near this star that their intrusion into our causal universe was first noticed by what legend calls the 'Sirians' who for reasons of their own tried to banish the Dark Gods.

Azif is the name of a star which is also important in the chthonic rite of the Nine Angles. It is near the region in space where the magickal centre of the New Aeon exists: this centre is itself a 'Gate', a point of entry into other dimensions. The name is also a representation of the type of vibration required to activate the tetrahedron in the chthonic rite.

Sequences:



The above sigil is formed by connecting the seven spheres of the Tree of Wyrd with the two 'Gates', 'Man's Gate' and 'Star Gate' - thus the Nine Angles. The sigil gives both the pattern of 'walking' when the chant ritual is undertaken (qv. **Nacs**) but also the pathways appropriate to those rituals which 'open the Gates'. For further details concerning the magickal use of the sequence of pathways see 'The Nine Angles and the Dark Gate' in **Hostia Vol I**.

Dark Gate: Earth Gate - Mars - Star Gate - Moon - Sun - Saturn - Man's Gate
- Venus - Dark Gate

Earth Gate: Dark Gate - Venus - Man's Gate - Saturn - Sun - Moon - Star Gate
- Mars - Earth Gate

Man's Gate: Star Gate - Saturn - Dark Gate - Mars - Sun - Venus - Jupiter -
Moon - Man's Gate

Star Gate: Man's Gate - Moon, etc.

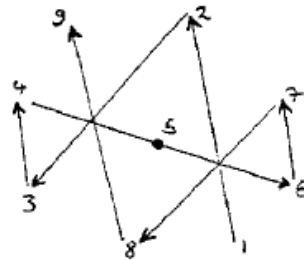
(For the sequence to end with opening a 'Saturnian' gate the procedure is the same as above - as it is for the other spheres.)

Nine Angles and Dance:

This is an area which deserves experimentation and the following is presented as a guide/suggestion only. The important point is that the dance, as a form, successfully re-presents the Nine Angles, channelling effectively the magickal energies desired. In other words, the dance must be understood as being a form which achieves something beyond itself - a medium only, to allow the opening of a Gate.

Participants consist of ten dancers and nine musicians. The ideal location would be a hill-top which meets the conditions required for the Rite of the Nine Angles (qv. **Black Book of Satan III**). Times will vary according to the nature of the Gate to be opened - ie. for dark/destructive workings, the time would be sunrise at new moon; for constructive work, sunset at full moon.

The rite is begun by all vibrating three times 'Agius o Atazoth' (for dark workings), or 'Agius o Baphomet' (for other workings). Following this, the seven spheres may be incensed by the 'tenth' dancer/ chief celebrant, walking the path of the Septenary sigil (as described in 'Naos'). This person is followed by the other nine dancers, each one re-presenting in themselves a sphere or Gate, and who position themselves gradually at the appropriate points. (The group should be of mixed sex, each one according to their sex representing archetypal elements of a sphere - ie. male - Mars; female - Jupiter, etc.) If the rite is designed to end at an 'Earth Gate', and thus invoke 'Baphometric' energies, then the arrangement would be as follows:



- 1: Dark Gate (Merc)
- 2: Venus
- 3: Man's Gate
- 4: Saturn
- 5: Sun
- 6: Moon
- 7: Star Gate
- 8: Mars
- 9: Earth Gate (Jupiter)

For this arrangement, the chief celebrant would be female. During the incensing, the chief celebrant chants a) 'Aperiatur et germinet Atazoth' (for dark workings), or b) 'Ad Gaia qui laetificat juventutem meam' (for other workings).

The musick should be carefully arranged beforehand - each part of the nine must express the qualities of the sphere or gate, and yet must maintain a uniformity of rhythm when it comes to all parts being played together. This rhythm, or dance, is up to the musicians to arrange although the form known as 'Zar' is ideal. The instrumentation may be all percussive, or a mixture of percussion and other (acoustic) instruments, such as wooden flute, crumhorn, Shawm, etc.

Each dancer at the points of the Septenary sigil, must when their time comes, visualize and maintain throughout the rest of the dance, their relevant sigil:

Dark Gate	-	
Venus	-	
Man's Gate	-	
Saturn	-	
Sun	-	
Moon	-	
Star Gate	-	
Mars	-	
Earth Gate	-	

The dance begins with the chief celebrant circling the group moon-wise, and then commencing to dance with each dancer at each point. So, for 'Earth Gate', the first point would be 'Dark Gate', the dancer being accompanied by the first musical theme/layer. The chief celebrant, when the time is right, moves on from that point - the dancing continues at 'Dark Gate' - to Venus, and so forth until all are dancing and all musicians playing. The choreography of each dance is up to the participants - each one may be utterly unique, or follow a uniformity to the others; whatever, each dance must express, within the minds of those dancing, the relevant qualities: each dancer must become a 'gate' through which the energies are released.

When 'Earth Gate' is reached, both dancers break from the group sigil, and dance with each other, circling the group - both visualizing Gradually, the other dancers break off and follow the circle dance led by the chief celebrant. The rite ends at a mutually agreed point, signalled by the dance and/or the music, and the energies are allowed to spread as they will - or are directed at an appropriate point (this would require the use of a quartz crystal and the performance of certain chants).

The rite would be an ideal prelude to the performance of the chthonic form of the Nine Angles rite and/or 'The Ceremony of Recalling' in whichever of its three forms.

The dance could also be devised as a public performance, where the aim would be to subtly infect the audience with sinister energies. For this, certain modifications could be made to create a greater sense of artistic performance; the overtly esoteric aspects - such as the preliminary chants and incensing - could be undertaken prior to the arrival of the audience. Costume could be enhanced by the wearing of appropriate planetary colours - ie. Mars - blue and red; Venus - Green and white, and so on. The use of masks would also create the desired effect - whatever is chosen, the aim is, exoterically, to produce a work of Art, one that inspires, consequently allowing the hidden, or esoteric aspects to be earthed.

- 1) $\ominus (\ominus) : \text{♀}$ 2) $\ominus (\text{♀}) : \text{♀}$ 3) $\ominus (\text{♀}) : \text{♃}$
- 4) $\text{♀} (\ominus) : \text{♂}$ 5) $\text{♀} (\text{♀}) : \text{♃}$ 6) $\text{♀} (\text{♀}) : \text{♂}$
- 7) $\text{♀} (\ominus) : \text{♁}$ 8) $\text{♀} (\text{♀}) : \text{♁}$ 9) $\text{♀} (\text{♀}) : \text{♁}$

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ON THE SYMBOLISM OF THE NINE ANGLES

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APPENDIX

I: THE NINE ANGLES - Esoteric Meanings

The name nine angles is, in one fundamental sense, self-descriptive: the Tree of Wyrd possesses nine causal angles and nine acausal angles in the causal geometric sense, and these can be represented as formed by the corners or angles of a causal and acausal tetrahedron, one a reflexion of the other, the base lying in the plane of the middle sphere (the sun). This double tetrahedron encloses in three dimensional space the path from the causal to the acausal - the 'initiate journey' from the sphere of the Moon to Saturn via the other spheres, this path being helical (cf. 'The Wheel of Life' in NAOS). The direction of this path is 'counter-clockwise'. In essence, the acausal is a reflexion (and vice versa) of the causal, so the single term 'Nine Angles' describes what is our normal (ie. un-initiated) view of the Septenary, this Septenary being a 'map' of consciousness and the cosmos. The realization of the dual nature of the spheres (for example Mercury is the 'shadow' of Mars) arises from Initiation and is the first stage of an esoteric understanding of the term 'nine angles'.

The term also describes the nine fundamental 'alchemical' forms (represented by the symbols $\Theta(\Theta)$, $\Theta(\Psi)$, or $\alpha(\alpha)$, $\alpha(\gamma)$, $\alpha(\omega)$ and so on: i.e. the pieces of the Star Game). These forms are the basic apprehensions of magickal energy and thus re-present the acausal manifest in the causal (in the many forms of that manifestation - eg. individual consciousness: the images/archetypes pertaining thereto). Hence each of these symbols is an 'angle' re: the above description of the septenary Tree. These nine fundamental forms (the abstract symbolism is a stage of understanding beyond the purely causal geometric one) exist in many combinations within the nexion which the Tree of Wyrd represents - and these combinations are abstractly symbolized by the placement of the many pieces of the Star Game over the seven boards ('spheres') of that game. (Note: the advanced form of the Star Game is the most complete representation, but for convenience the septenary form will be used here. It should be noted, however, that the septenary form - difficult though it is for initiates - serves only as an introduction to the advanced game.) This abstraction, in terms of the Star Game, makes the forms understandable on a level higher than that of using words and ideas - this understanding is a new form of thinking, a form appropriate to the next century and beyond. Such an understanding arises from playing the Star Game and relating the abstract symbols to conventional representations (eg. archetypal forms; the energies of the pathways; the symbolism of the Tarot and the many and various occult symbolisms) - this develops the capacity for what may be termed 'acausal thinking': when the conventional representations are abandoned and collocations are viewed abstractly. This 'abstraction' is however a new 'insight' (a lower form of which is often described as 'intuition') and not a

dry, academic process: it extends consciousness into new and important realms and pre-figures the development of a symbolic language which eliminates the confusion, both moral and linguistic which exists in words and the translation of complex ideas into such words. It is 'mathesis' in the ancient Greek sense and while not being what we understand as 'mathematics' it complements mathematical abstraction and indeed interacts with it in some places. For example, the causal within the acausal can be represented by the tensor $T^{\mu\nu}$ where $C^{\mu\nu}$ is the causal component and $A^{\mu\nu}$ the acausal one. For an \mathcal{X}^n system (Euclidean space) $C^{\mu\nu}$ has nine non-zero components. These are the symmetric components of $T^{\mu\nu}$; the skew-symmetrical being acausal. In this sense, the nine form 'sub-spaces' of the causal and the tensor 'describes' the nexion causal/acausal. It is possible to write an equation involving the tensor which describes the multi-dimensional space, the boundary conditions of which give, for example, the metrics of each form of 'spacetime' (causal and acausal).

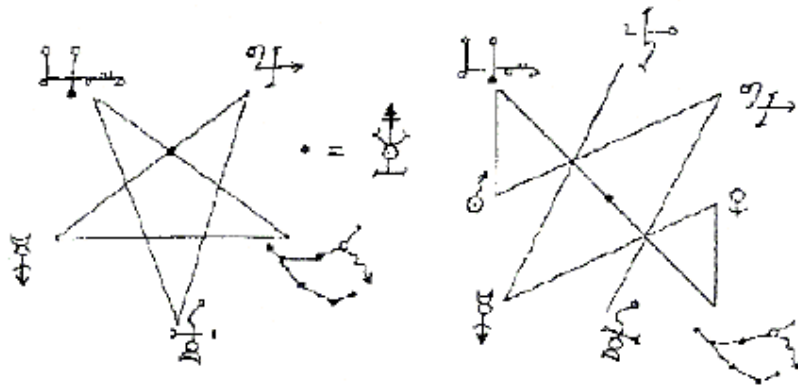
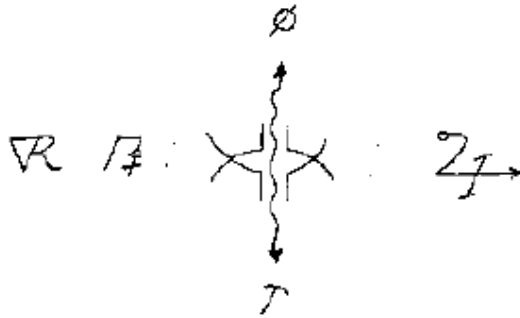
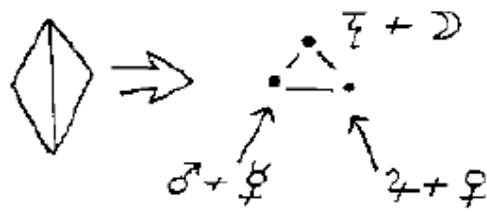
Essentially, the symbolism is a new tool to assist and develop our understanding, and it is via this symbolism that the meanings of the nine angles may most easily be understood without confusion.

On a less refined esoteric level (ie. in more 'conventional' esoteric terms) the nine angles symbolize the sigil formed by connecting the spheres of the Tree of Wyrd with the two most important 'Gates' (see illustration). This sigil describes the energy flow and may be used, magickally in several ways - for example as a visualization 'sigil' (in hermetic rituals etc.) as a symbol of the path walked during certain rites (some connected with esoteric chant - qv. NAOS) and when an 'Earth Gate' is being sought with a view to drawing acausal energy through it to change the causal (eg. inaugurate a new aeon).

The nine also represents the tetrahedron (for example, the crystal one used in the Rite of the Nine Angles) which is itself symbolic of the nexion described by the Tree of Wyrd. Thus, for instance, in the Nine Angles Rite, the crystal represents one aspect of the nexion, the Priest and Priestess the other: together (i.e. the bringing together in the ritual) they enable the nexion to be opened. In this sense, the Priest and Priestess (when conjoined) form a tetrahedron which, joined with the crystal one, enables acausal energy to become manifest in the causal (the 'world') - this is the secret hinted at in many historical alchemical MSS (for example the 'Rosarium Philosophorum':



"Make a round circle of the man and woman ...") and occasionally depicted in drawings. This 'double tetrahedron' is a magickal form of the double described above in the first paragraph (the causal geometric one).

In some 'esoteric' circles the nine is seen in terms of the five, the five itself deriving from the five angles of the inverted pentagram. This is, however, a misunderstanding, deriving as it does from viewing the 'angles' two-dimensionally when in fact they should be considered in a three dimensional way, at first, and then four-dimensionally (the helical path within the tetrahedrons). This four-dimensional view is in itself only a beginning - beyond is the multi-dimensional when both the causal and the acausal spaces are considered. One means to apprehend this duality is the Star Game (qv. NAOS).





II: THE SECRETS OF THE NINE ANGLES


The diagrams show how the basic nine angles relate to the

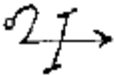
inverted pentagram. Thus,  is the first sphere, the Moon,  the second sphere, Mercury, and so on.

The diagrams signify the order of working in order to create types of magickal energy - that is, they are rites of invocation. Thus, the inverted pentagram shows how magickal energy can be created (or rather drawn from the acausal) - the type depending on where the process is begun. For example, to Invoke 'Satanic'


energies, the  point would be the starting one, going on to the

next, , and then ~ and so on. The diagrams refer to the chants (given in NAOS and elsewhere) which when sung correctly open the gate or nexion (to the acausal) located at/represented by the specific point or sphere

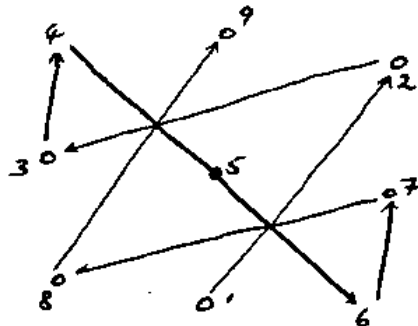
shown. Thus,  means the use of the 'Agius Lucifer' chant (mode

IV);  means the use of the Agios Baphomet (mode I) and so on. For a ritual, the chants are undertaken in order.

The 'symbol of the nine' shown below the inverted pentagram is only one form of the many possible by joining the seven spheres of the septenary and the 'gates' - as shown, the invocation begins with the Moon sphere and ends with the Saturn sphere (and thus the Agios Vindex chant). Each symbol of nine represents a particular type of energy - for example, to open an 'Earth' gate, the sequence would end with the Earth Gate (ie. the Jupiter sphere); while to open a Star Gate

it would end with that gate -  on the diagram.

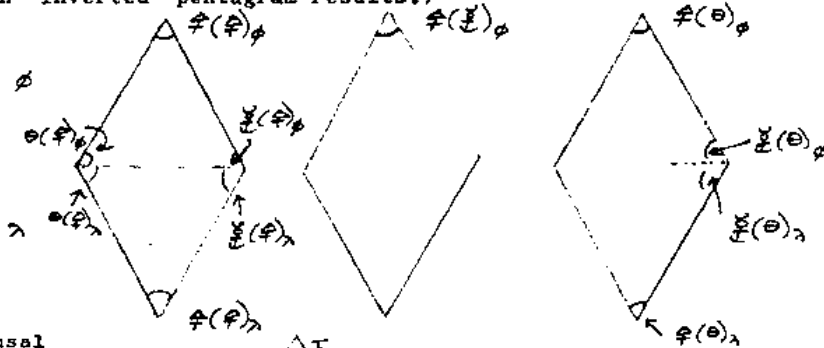
A simpler form of invocation is possible, and involves not the complete chants, but simply the "word or name" associated with the particular sphere (according to the septenary tradition). Thus, the Moon sphere would involve the vibration of "Nox", the Mercury sphere "Satan" and so on (qv. the correspondences in NAOS).



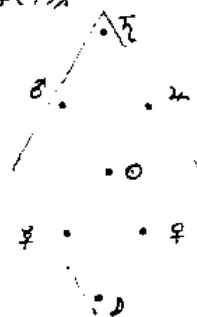
- 1 = Moon
- 2 = Jupiter = Earth Gate
- 3 = Mars
- 4 = Dark Angle = Man's Gate
- 5 = Sun
- 6 = Light Angle = Star Gate
- 7 = Venus
- 8 = Mercury = Dark Gate
- 9 = Saturn

(This is only one form or direction of the sigil: the angles may be joined in other ways.)

(Note: Take the four 'gates' from the nine angles and an 'inverted' pentagram results.)



ϕ = acausal
 λ = causal



Nine turns or angles

Nine basic angles $\Theta(\Theta) \rightarrow \Theta(\lambda) \rightarrow \Theta(\phi) \rightarrow \lambda(\Theta) \rightarrow \lambda(\lambda) \rightarrow \lambda(\phi) \rightarrow \phi(\Theta) \rightarrow \phi(\lambda) \rightarrow \phi(\phi)$

(Note: $\Theta(\Theta)_\lambda$ is causal angle; $\Theta(\Theta)_\phi$ acausal angle etc.)

III - THE NINE ANGLES (ADVANCED) : ONE MORE CAUSAL SYMBOLOGY

As first described in a footnote to the ONA MS *The Nine Angles - Esoteric Meanings* (published in facsimile in *Hostia*, Volume 1, 1991 e.n.) a nexion - the causal *within* the acausal (or vice versa) - could possibly be mathematically represented by a Tensor which has *nine* non-zero symmetric components, rep-presenting a basic causal Space (and forming the “nine subspaces” of one causal apprehension), and whose asymmetric components re-present (some of) the acausal aspects involved in a particular nexion (acausal within causal).

Thus, it is possible to write an equation involving this particular tensor which describes (in a quite limited way) such a nexion and the collocation of spaces within it, with the boundary conditions of this equation giving the metrics of the “Space-Time” of the nexion. Thus, this equation would re-present something of the fusion of causal-acausal energy, and this itself might lead to new (to current causal Science) energies being described, and thence to the development of new, acausally-based (that is, “organic”), technologies.

Two important considerations, however, should be noted. First, that such an equation is only a limited *and causal* re-presentation, based on a causal mathematics, and thus cannot fully describe either the causal or the acausal aspects of the nexion. Second, that no conventional mathematical representation - tensorial or otherwise - can correctly describe any aspect of the acausal, since all conventional mathematical descriptions currently known to us depend on causal metrics, on causal Time. To correctly describe acausal Spaces (and thus acausal energy itself), a new mathematics has to be created which is based on acausal geometry and acausal Time, and which thus can re-present an acausal metric.

The facsimile of the particular MS mentioned above also shows, in diagrammatic form, the relation of the Nine Angles to the (double) tetrahedron; to the helical path (q.v. the hand-drawn diagrammatic of *The Wheel of Life* in facsimile editions of *Naos*); to the Tree of Wyrð; and to the “Four Gates” and thence to the “inverted pentagram”. For more details of some of these esoteric relations, see the facsimile of the MS *The Secrets of the Nine Angles*, also published in *Hostia*, Volume 1.

See Appendix (x) for a Note on ONA MSS

DARK PATHWORKINGS

One of the initial tasks along the Sinister Path is the Magickal technique known commonly as Pathworking. Essentially this technique is a fundamental to the beginnings of Magickal development.

When working with the Sinister Tarot the Initiate may notice that some workings are far more intense than others. Combined with this intensity is the feeling that the characters and scenery within the image have actually come to life themselves. That is, they suddenly have a life of their own; a life that is no longer restricted by the consciousness of the individual, but suddenly becomes distinctive and objective from that consciousness. It is within these deeper forms of Pathworking that genuine Initiation begins to take place, for it should be noted that the Rite of Initiation does not always bring a complete transformation, but rather is only a beginning.

Two forms of Pathworking can generally be distinguished by the degree of control that the Sinister Pathworker has over the energies/images. In a lesser form of Pathworking the direction of the energies is controlled purely by the individuals imagination, that is for example, the Initiate visualises the Moon Goddess, imagining that she begins to talk, perhaps in a strange and deep ethereal voice, one that is imbued with the acausal nature of the Being She symbolises but which many believe to be purely a dead hunk of rock... The working here is directed purely by ones imagination. However a deeper state of Pathworking, one which usually only comes when the Initiate has been continually working with the images themselves, is when the Beings within the Cards themselves become alive and imbued, not with the energy of the individuals imagination, for this is itself only a means to work with the energies, but rather, become alive of themselves expressing Their own nature and energy, that which is both within and without, that which is the acausal.

Another aspect of this degree of difference between the objective and subjective status of the Being with which the Dark Tradition works is expressed in the Dark Pathways themselves. These workings further the initial descent into the acausal, one which may itself be tentative and misunderstood.

As is stated in other Order mss, it is by practical experience that the Sinister Initiate discerns the status of the Dark Gods themselves and this can never really be passed on in writings. For it is often believed that the writings of others can bring wisdom and enlightenment by themselves, yet this also is an illusion of the Abyss. It is quite correct to assume that the writings of others may help to guide, but, as has been stated many times before, they are only a guide, not a substitute. It is only through direct personal Invokation that the Dark Gods can be understood.

During the Dark Pathways the Magickian meditates upon the corresponding Tarot image, allowing the energies summoned to manifest as it will in accordance with the symbolism. However, if a working is truly successful the imagery of the card will serve its purpose

by providing a gateway, or perhaps more accurately a vehicle through with the specific Dark God may manifest its Being. Thus working with Atazoth, the Master card itself is soon lost in the vortical Chaos that is emitted from the pictorial representation of the Man of the Abyss. Atazoth then fills the Initiates mind, revealing his being to be far more alien than that of a mere humanoid.

As an expansion upon the existing Dark Pathways techniques I suggest the following working:

DARK PATHWORKINGS II

Requirements:

Black Robe

Quartz crystal

Sinister Tarot Atu.

Decide upon a mode of dress. Usually this will be one of three: Black robe, naked, or dressed in black. Arriving at the area near or after sunset, prepare your clothing and set out the implements.

Chant the respective sphere chant facing East and holding the crystal at chest height. Now vibrate the Sacred Word nine times. If a chant is required then chant this instead, but if this is not known then vibrate the name nine times then another four times.

Place the crystal in a secure position and begin the slow dance, the direction of which you may decide yourself (usually Deosil for lighter spheres and Widdershin for darker spheres, i.e. Mars and Jupiter would be Widdershins). Speed the dance up faster and faster until you fall to the ground. Now vibrate or shout the name as strongly as possible.

After a moment, visualise the Tarot image, do not attempt to control or direct the visions though, let them come and go as they do. Once the visions pass, stand and then begin a dance in the opposite direction to the original dance. Singing/chanting "I am the Power, I am the Glory, I am a God." When satisfied, cease your dance. Then face bow to the North saying: "It is completed."

Leave the area of the working.

ADDITIONAL NOTES

Prior to the ritual for seven days meditate upon the sigil of the Dark God to be invoked for at least fifteen minutes each night prior to sleep, quietly repeating its name. If possible follow the recommended Black Fast.

The location of a suitable area for working is also essential. An isolated wood is ideal, though geographical variations may determine alternative locations. The addition of the Sphere chant at the beginning of the Rite seems to open the Gate to the acausal wider thereby enabling the Dark God/Energy to manifest in a far stronger manner.

Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby by expressed during the dance itself. Essentially the Dark Pathways should be experienced by the Initiate him or herself in order for the individual to devise the technique that works best for him/her. However, although the main body of the Ritual should stay essentially the same, it is quite natural that the individual will find variations that work better for him/her, such as the manner of the dance itself for example.

DARK PATHWORKING: SATANAS

Thornian, ONA.

Atu VII – AZOTH

"The Menstruum – the Sinister aspect implicit within the 'homogenous metallic water': the explosive factor in the delicate balancing of life-enhancing elements. Change by adversity – the 'Accuser'. The brutal realities that threaten to devour the abstract, the romantic. Insight and control via the understanding of the Primal – or destruction by it."

Clothed in black I entered the chamber, intent to invoke a destructive energy I knew could overcome me in an equally destructive way. The intent filled my very being with an anxiousness that should have seemed out of place. But there was a feeling of glory to what I would do – a feeling that would surely come back to me time and time again as I'd venture into the Dark deeds that presence, and create, Satan.

I gave flame to the candles, and breathed deeply, slowly, for some minutes – knowing I must first relax and become content with my surroundings, before I once again ventured to that gate. The Quartz Tetrahedron the altar bore I could tell was pulsing with the Dark. It was one part of a Nexion, slowly being formed between it, I, and the chants I have sung to lure Dark Gods. These Gods I knew, as invoked to intrude upon my consciousness, could cause much unrest, even terror. But such an intrusion, obtainable it seems in only a small way – when compared to the utter terror and chaos which in essence are these Dark Gods, is an important element to achieving the balance one seeks. The Dark Gods embody the spirit of life, and give it the Acausal Charge implicit in any conscious being. Once the Dark Gods intruded upon our Causal world, and caused the terror, unrest, and destructiveness which forced the evolution of our species by way of increasing our consciousness. This is what I aim to achieve, individually. Not simply to further open the Nexion in me, but to draw forth that blackened essence of being, so that I may advance my own consciousness, survive the terror, and move one step closer to the balance of Causal/Acausal I will eventually be. I seek to become.

As I began the vocal vibrations – "Sa-tan-as" – I kept awareness as to my surroundings, and attuned my focus to drawing forth the Sinister element of both destructive and creative force; that which I know to be **Satanas**. As I completed the vibrations, which bond me to my Tetrahedron in an inexplicable way, I experienced a coldness of being. Or would it be better described as non-being? I had become slightly detached from where I stood, and continued the rite. I began a slow dance, repeatedly chanting "Satanas", whilst increasing in speed. The dance spiraled inward to where I draw Satan's presence, and where I eventually collapsed, exhausted and becoming separate from my physical self. I lay breathing deeply, not obscuring or consciously directing anything which might take place. I aimed to relax, and begin to let the visions that would be used as communication to consciousness come through.

The visions were elusive, but the feelings were not. Coldness took hold of the chamber, and Satan's began to elusively take hold of the emptiness. I found myself in a struggle, for I was entrenched in a sort of chaos which I could make no sense of. Reason was evasive, understanding was beyond reach. All I could apprehend was being lost, not knowing which way to turn, or to turn at all. The figure in the Atu mutated, and began to give form to the energy. But this happened not within the Atu itself, but rather inside me, outside of me, in front of me, around me.

My body weakened, and exhaustion gripped firmly as I struggled to retain the strength to stand and complete the rite. I was not being drained, as some might take it. But rather I was experiencing a realm in which my consciousness was hitherto unaware. It was an intrusion which I unknowingly desired to be harsh. And the harsher the better, so long as I retained the ability to move on. The exhaustion I experienced during the dance had not lasted, as it was merely a result of frenzy. But with Satan's, quickly came a deeper felt exhaustion, not only one of the body, but one of the spirit.



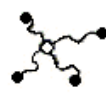









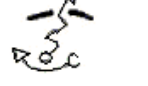














Afterward, my perception detached. This feeling of detachment, and the exhaustion which accompanied it, would last longer than twenty-four hours after completion of the rite. This detachment however, was not an ignorance to the causal world of our existence, but rather an awareness of the forces at work behind it. Such exhaustion, I felt, was a painfully mocking result – but all I could do was to smile at this, for it is a small price to pay for what I seek, and I will undoubtedly experience worse. Worse perhaps, but not without that glory I had felt beginning this – a glory which did not subside.

*[The preceding was adapted from the notes in my Magickal diary depicting my experiences with the Tree of Wyrð and the Septenary Tradition: Hebdomadry. -
Thornian.]*

- Order of Nine Angles -

THE DARK GODS & THEIR SIGILS

Table I - The Dark Gods

PLANETS	ATU	ARCHETYPE	WORD OF POWER /DARK GOD		
merc	0	The Fool	Ga Wath Am		
mars	I	The Magician	Binan Ath		
jupiter	II	High Priestess	Mactoron		
jupiter	III	Mistress of Earth	Daveina		
mars	IV	Lord of the Earth	Kthunae		
sol	V	The Master	Atazoth		
venus	VI	The Lovers	Karu Samsu		
sol	VII	Azoth	Shaitan		
merc	VIII	Change	Nekelah		
mars	IX	The Hermit	Sauroctonos		
saturn	X	Wyrd	Azanigin		
jupiter	XI	Desire	Lidagon		
sol	XII	The Hanged Man	Vindex		
moon	XIII	Death	Nythra		
venus	XIV	Hel	Asoth		
moon	XV	Lucifer	Noctulus		
merc	XVI	The Tower	Abatu		
venus	XVII	The Star	Nemieu		
moon	XVIII	The Moon	Shugara		
saturn	XIX	The Sun	Velpecula		
saturn	XX	Aeon	Naos		

ONE OF THEM'S APPROACH TO THE DARK ONES

An Approach to the Dark Ones based on the titles and attributes the ONA have given to the 'Tree of Wyrd' Spheres:

First the titles of the Spheres according to the ONA:

Moon: The Sphere of Terror & Hidden Knowledge

Mercury: The Sphere of Indulgence & Transformation

Venus: The Sphere of Ecstasy & Love

Sol: The Sphere of Vision & Understanding:

Here my Muse suggests: it's the Sphere of Understanding by Seeing, it's the sorcerer's own Focus of Awareness, movable in all directions to change his perception. It's to be considered also that Sol was female and Moon was male in the ancient Germanic myths.

Mars: The Sphere of Sacrifice & Destruction

Jupiter: The Sphere of Wisdom & Wealth:

Here my Muse suggests: it's the Sphere of Experience in the Voluptuous Fullness of Being, the completeness of the process started in Mercury

Saturn: The Sphere of Chaos & Disruption:

Here my Muse objects: that's the Sphere of Chaos & the Unknown; Chaos is Emptiness in Greek, an emptiness beyond the order & disorder; disrupted is only your warrior's mentality seeking everywhere for tragedy to make yourself significant; the mistake of the masters is their mastership; even if come to know the Unknown you shall exclaim in face of the Unknowable, for the Mystery of Existence is just the Mystery of Existence.

Sacred trees of the spheres whereof incenses are to be prepared, or just dry twigs of them burnt:

INCENSES

Moon: **hazel**

Mercury: **yew**, but appropriate also for the 2nd path as well

Venus: **lime, linden**

Sol: **oak**
Mars: **cornel-tree, dog-wood**
Jupiter: **beech**, but for the 14th path birch as well
Saturn: **ash**

The Titles of the Dark Ones: though being beyond gender could take the gender opposite to the sorcerer's gender, or take androgyne, double forms, or monstrous forms. This approach itself reflects a form of aeonic magick creating new archetypes in the collective unconsciousness by the energy of the Dark Ones - and these titles are more concerned with the ToW's paths where these archetypes are said to abide rather than with the Dark Ones themselves. (For the Dark Ones are to be coaxed out not demanded – OA #29)

Shugara: Lady of the Terror of Destruction & the Hidden Knowledge of Sacrifice

Noctulius: Lord of the Indulgence in Terror & the Hidden Knowledge of Transformation

Gaubni/Nythra: Lady of the Terror in Love & the Hidden Knowledge of Ecstasy

Ga Wath Am: Lord of the Vision of Indulgence & Understanding of Transformation

Nekalah: Lady of Indulgence in Love & the Transformation of Ecstasy

Abatu/Sapanur: Lord of Indulgence in the Unknown & the Transformation of Chaos

Karu Samsu: Lady of the Vision of Love & Ecstasy of Understanding

Aosoth: Lady of the Voluptuous Experience of Terror & the Fullness of Hidden Knowledge

Budsturga/Namiku: Lady of Destruction in Love & the Ecstasy of Sacrifice

Satanaz: Lord of the Vision of Terror & Understanding of the Hidden Knowledge

Vindex: Lord of the Vision of Chaos & Understanding of the Unknown

Atazoth: Lord of the Vision of Voluptuous Fullness of Being & Understanding of its Experience

Binan Ath: Lord of Indulgence in Destruction & the Transformation of Sacrifice

Athushir/Kthunae: Lord of the Vision of Destruction & Understanding of Sacrifice

Sauroctonos: Lord of Destruction in Chaos & Sacrifice to the Unknown

Darkat/Lidagon: Lady of Indulgence in Experience & Transformation in the Voluptuous Fullness of Being

Davcina: Lady of Experience of Destruction & the Voluptuous Fullness of Sacrifice

Mactoron: Lady of the Experience of Love & the Voluptuous Fullness of Ecstasy

Azanigin: Lady of the Terror of Chaos & Hidden Knowledge of the Unknown

Vulpecula: Lord of the Ecstasy of Chaos & Love to the Unknown

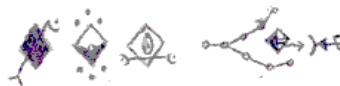

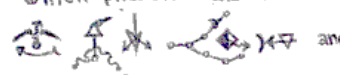









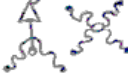
Naos: Lady of Voluptuous Fullness of Chaos & Experience of the Unknowable

[Notes:]

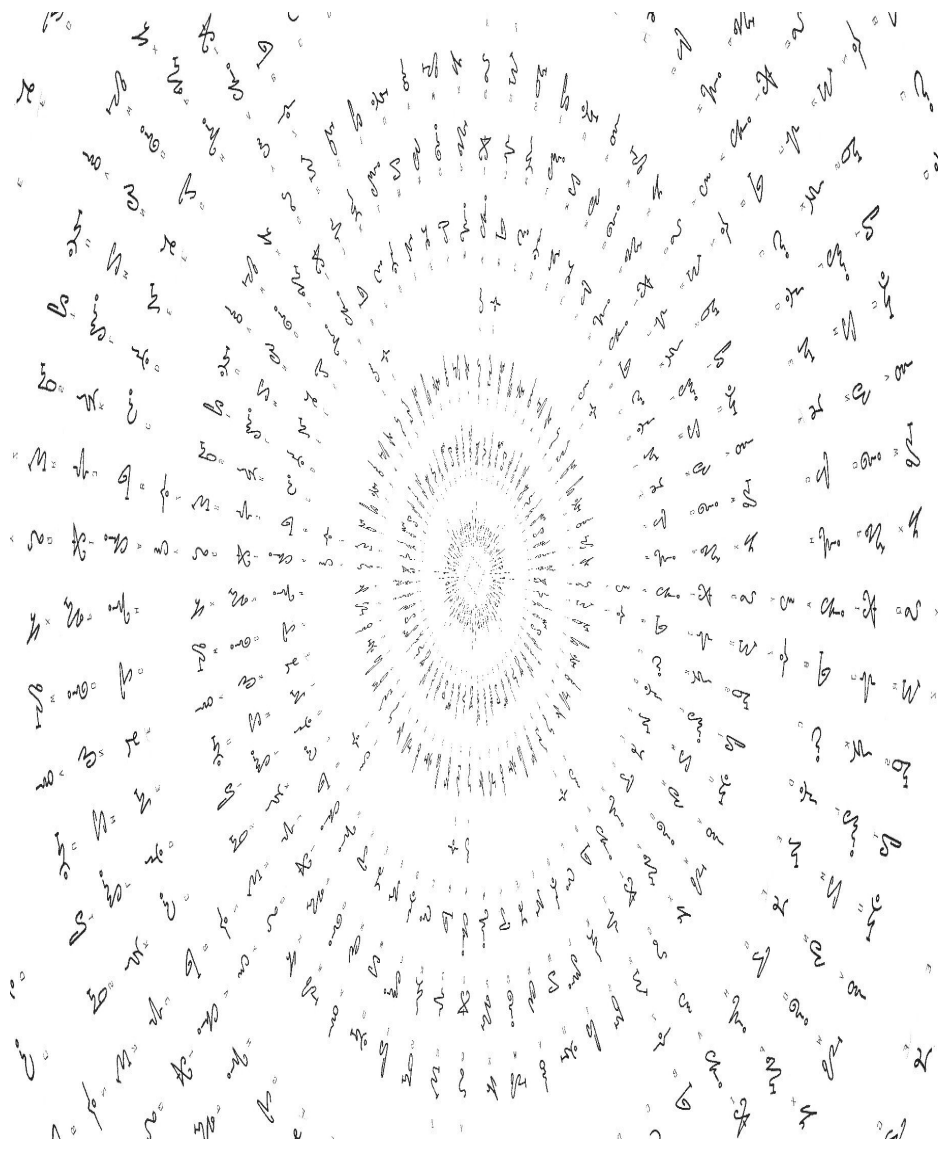
The sorcerer could change the order of the words in the titles to obtain other combinations according to his understanding in the moment of working. i.e. as per Rite of Nine Angle planetary energy combinations. The incenses for the paths are combinations of the spheres's incenses.

APPROACH TO THE LANGUAGE OF THE DARK ONES & THE ACAUSAL

An analytic approach to the Dark Ones' sigils which could lead to more insights than the etymology of the names only:

-  share the common element  ( ?)
 -  share the common element 
 -  share the common element 
 -  share the common element  ( ?)
 -  share the common element 
 -  share the common element , an idea suggesting crossing through or penetration which presents also in:
 -  and in all of them the pointed movement  presents
 -  share the common element  or  suggesting the idea of "tail", the momentum from the start.
 -  share the common element  or 
 -  share the common element  ( ?)
 -  share the common element 
 - All except     share the common element  (if  of  isn't counted for)
 -  share the black dot 
 -  share the common element 
- and so on...

These common elements' suggestions are keys to understanding the acausal language of the Dark Ones' sigils.



Part II

ESOTERIC SORcery AND NARRATIVE MAGIC

NARRATIVE MAGICK: AN INTRODUCTION

Unlike the basis for External, Internal, Aeonie, Sexual magicks – the basis for Narrative magick lacks a solid foundation for explaining its method – being still in the stages of active development, experiment and enquiry by the Temple of THEM. However, some of the theory behind this approach can be divulged, if only in brief at this point in time.

Narrative Magick deals with the building blocks utilized not just by the ONA but the entire Empire of the Magian and all humanity for that matter in the way of *Form*, and explores the theory and context as to why Form is responsible for the tremendous power, influence, and domination it has over humanity via a warped tradition of perception and interpretation.

It being no secret that THEM view the presence of the Order of Nine Angles, its Septenary Way and the manuscripts that populate it as a unitary form of Grand Black Magic designed to infiltrate the collective consciousness and cause it to aid the will of Anton Long - this Introduction touches more deeply on how such forms collectively act in the service of a higher magic of human ingenuity by crafting a story or mythos of narrative magic for others to follow and champion – thereby generating fanatical devotion and increasing the number of characters involved in the mythos’s narrative, nurturing others to live out that narrative via the props provided, and use such narrative to create subtle and overt changes in the Matrix. Such changes can culminate in the creation of one form of the fabled Diamond Body.

“Narrative magick” as coined by the Temple, pertains to an acknowledgement, and interest, in the existence (persistence) of a story-like quality inherent in a single or multiple set of forms that is partly conscious and partly unconscious and possesses the power to affect human beings directly.

The conscious aspect of narrative magic exists in the continuum of a particular set of forms forming a suitable platform or stage upon which certain archetypal resonances can be comfortably projected by an individual or group, and a reciprocal projection received.

That is not to say that an individual will necessarily be conscious that s/he is being utilized as part of a magickal story (that is not necessary), but rather that because of the power invested in forms collectively by the human race, the necessary conditions created for a being to want to invest time and energy in being a part of the ‘story’ being presented (narrated) can be made ‘visible’, not only to the individual, but to the collective. The conscious aspect works on the adage – “if you build it – THEY will come.”

The unconscious aspect of narrative magick is rather more mysterious and a rational analysis can be said to be most difficult if not largely impossible due to inaccessibility to the collective unconscious psyche. However – it is a fact – that stories and mythos – play an extremely vital role in the perception and reaction of humanity. Few stories have

motivated humanity more than those of creation – the Eddas, the Baghadvita, the Koran, the Bible, for instance are strong examples of narrative magic that seek to provide direction and a moral compass, a praxis and a weltanschauung for humanity. These and many other examples of Creation and End Time stories have survived, some for thousands of years, through the living of their Narrative by hundreds of generations of avid listeners and worshippers caught up in the power of their respective Mythos.

Even today, more than two thousand years later – the Mythos of Buddha, of Mohammed, of Jesus, lives on in the hearts and minds of billions of believers, motivated by the Word that compels them live their life for such a reason, in such a way. No one can refute the tremendous power of religion nor its little brother politics – a younger and less archaic form of narrative - but one which has demonstrated it too has tremendous power to manipulate the lives of people and to use that power to cement forms into being or smash them out of existence, time and time again.

To bring us closer to home we spoke of the Mythos of the Illuminati in Oto Anorha #31 being a chance occurrence that propelled a humble gesture in the throes of sulphur in the 1700's into the annals of history as the single most powerful expression to describe the ultimate collective sinister conspiracy. The human imagination is a wondrous thing, a dangerous thing, but a wondrous thing all the same. Again even closer to our current era we can cite the Order of Nine Angles, a British Satanic organization that has brilliantly recreated the wave of speculation, paranoia, and wild theory reminiscent of the Illuminati – a wave that has gathered momentum for fifty years and has broken on many shores of the world. For all their actual power, reach, wisdom, and truth, whether Religion, Politics, Secret Organizations, or a Garage Sale – without others adding to the story, without others 'reading' or being absorbed by the Mythos/Forms being unfolded – the Mythos fades into obscurity. There are countless examples of attempts to start secret societies that have failed because of a lack of the Mythos being picked up and carried away on the lips as reputation.

Jung - believes that the rise to individual power is reciprocal – in that the collective must desire the individual to assume the role as an individual separate from the collective for such a relationship to work. To encourage this relationship artificially where resistance is met usually involves propaganda and the persuasion of the people.

The failure of varied temples and orders, even in my short lifetime with the occult of eighteen years, appears to be regularly due to the collective resistance of an idea that is presented out of time, that is, asynchronously with the needs of the collective psyche at that moment of collective development. The make or break elements of a successful formation appear to rely on such key characteristics as synchronicity, solidarity, proximity, and a message congruous with Time. If one is able to tap into the collective messages being given by the unconscious collective psyche – to discern the particular push being given from beneath or beyond, by deduction – one can theoretically ride that wave – provided one is in sync with it, and does not attempt to subvert the natural process. This synchronicity with what THEM refer to as the Acausal Voice, does not suit many forms – for the propensity of humans seeking control via form and mythos does not

usually function on altruism selflessness or a desire to presence the will of the cosmos – and the collective unconscious is its own law and its own physis working independently of the consciousness. As dreaming shows us - the messages of the collective psyche are mostly in contradiction to the current psychic conscious state of humanity and are as hard to swallow as they are to hear.

Narrative magick involves an individual assessment insofar as it is possible to assess such a scope, of the preset and emerging signs of the individual and collective psyche on a national scale - using such means as the appearance of the architecture, the disposition or attitude, level of perception, level of technology, economic, social and racial factors, political climate, and to a great extent, media.

For today, it is media and the forms of technology that carry the media – (behold the information age!) – that are the equivalent of the oral storytellers of myth and magic and story and for that role they receive worship and adoration for the fire-side tales they weave. And because such stories still derive from the collective unconscious – pushing through in archetypal resonances and archetypes, dreams, visions, and forms – they form patterns in a synchronous fashion expressing a similar archetypal message in any variety of forms.

This form of magick also utilizes a derivative of the ancient belief in the micro-cosmos and macro-cosmos being reflections of and in the other – though not to such an extent that the two are believed to represent a mirror-image. It could also be called a type of sympathetic magic, akin to as above so below, wherein creating a certain alchemical change within the individual naturally has an effect on the outer world, with the potential for a knock-on effect and the re-effecting of the individual.

It was believed that the ONA, in challenging the Tos/Cos and other contemporary Satanic groups at the time, were setting up an alternate and Sinister mythos, deliberately and consciously – see for instance the 1970-80 “Book of Wyrd” – wherein this legendary relic was consciously devised to be a ‘teaser’ or a lure on behalf of the ONA Mythos to draw interest, intrigue and talk. This great example of a form being used in an act of narrative magick would lead to a divergent strain of Satanism that made conscious - not just for the few who traditionally/historically tried to deceive the masses with lies, omissions, half-truths, fantastic stories etc to create their deceptions – but for the masses, the possibility of creating a deliberate mythos, and the possibility that a deliberate mythos has been created out of thin air.

This intriguing development would be hinted at again and again in ONA mss, but it was through the work of THEM that it was finally revealed clearly without mystification to a much wider and eventually attentive audience. While others argued over whether certain aspects of the Order were real or invention – and some concluded rightly that the validity of the Tradition was unique and lay outside of classical measures such as real-time existence - THEM went further and broke down its observations of the tremendous power the ONA had seized in its deliberate creation of a Mythos. We set about studying its forms in general and Form in particular. This was around 2003.

The experimental stages of the Temple (GBA-A) proved two things conclusively:

a) That it was entirely possible to replicate the power and prestige of the ONA via media and propaganda alone, but

b) That a Mythos could not be written/weaved and sustained by conscious intention and imagination alone – there had to be other elements involved such as deliberate communion with the unconscious, alchemical work, and the participation of the magical workers within such a Mythos in a real-life way. One could not fake insight, nor did insight come in its natural and unexpected fashion of clarity without direct involvement in living a certain way. Without that insight – without that connexion to the unconscious world psyche – the forms generated were pale and hollow.

A direct connexion to the collective psyche is necessary for the imbuing of forms with the numinous pull – the desire in others to want to manifest them – that so characterizes the ONA's work.

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However – another important aspect of Narrative magick – is to ‘control the story’ or to capture the idea in dramatic theatrical terms – ‘direct the actors’ within the play. Form plays a crucial part in this, for if one is trying to introduce the means to re-direct a current presenting itself in the here and now; it is not always enough to present a good argument for one's case. It is considered a general rule that while people are clinically unpredictable, when they communicate via various forms of media they do try to be logical – and logic quickly draws a circle around the contents to be logicized in order to form their train of thoughts. Because of this habit – people generally restrict their discussion to the relevant topic using the content provided as cues for what is appropriate – and ‘stick to the subject’ – as it were. However, Time, and the status quo of all that it encompasses, is often at odds with new ideas, and new ideas often go by the wayside due to lack of interest and especially – a lack of involvement by others in those ideas (relating back to the necessity of others to be captured by form for it to live). It is especially true that it merely takes one or two other people to express interest in something and others will naturally follow – first out of curiosity – and secondly out of habit. However someone taking an interest does not guarantee the lifespan of an idea – a form's life requires constant nurturing until it reaches a critical mass.

It can also be a matter of frustration that the ‘right questions’ are not being asked that would lead to a certain collective viewpoint being achieved by the group - this is most often the case when someone is trying to present something ahead of, or, out of time, with the current era and its particular set(s) of noetic characteristics. In such cases, an individual conducting narrative magick can provide that interest themselves by creating a second or even multiple anonymous personas to engage in discussing the topic, thus raising two walls or forms at the opposite ends of the idea, trapping or restricting the topic and the circle around which others will draw their logic in their attempt to join in

-to the relevant narrative. With the creation of enough ‘closed circuits’ – or people manipulated into talking about a form – it can reach critical mass – by which is meant the point where less and less of one’s own narrative magick is required to keep the form afloat and functional – but the form continues to perpetually replicate.

The new form – presents an alternate choice, a divergence from the norm – at least for a while where most forms are concerned – but if taking its cues from the collective unconscious – it is possible that a form could arise that has all the power and duration of a thermodynamic explosion. And by this is meant the possibility for great and wondrous leaps in perception, understanding and wisdom on a collective level – but also the terrifying raw power of the unconscious to be mishandled, misunderstood, and incinerate those attempting to usurp it.

The Temple of THEM cannot with any sagacity predict the outcome of its main and many side-experiments with the collective psyche on the collective mass – this is unmapped and dangerous territory, especially since with our arising, such an approach to magick may become ‘popular’ with others trying to emulate us in some fashion or another (as humans are wont to do) – and a large number of people performing similar experimentation has the potential to wreak terrific collective and individual psychic harm. [-“Whose Word is Chaos”-]

(This is another reason why the Temple has only a thirty year charter.)

As stated – the known aim of the Temple of THEM is to give Australia a significant Sinister History. It is moot to argue for the power of the word or of one individual to affect a nation. I could cite a hundred examples throughout history of men and women who have made a significant difference to the world through lone action or inaction (fate is fickle!). But I choose to cite Veronica Guerin, the famous Irish reporter who was shot to death on the Naas road in Dublin for her attempts to expose those saturating Ireland with heroin in the 1990’s. Veronica was the only woman (read person) brave enough to stand up to the dealers, even after she was savagely beaten, shot and threatened – she continued to doggedly pursue leads and publish inflammatory articles in the paper in her quest to save the kids of Ireland from the heroin epidemic – all the while knowing in her heart it was only a matter of time before she was to suffer the consequences of her exposes. Her writing and her death galvanized the entire country to oust the dealers from Ireland and form new anti-drug legislation. Keep in mind that it was only in 1996 that the first Irishman went into a witness protection program – prior to that, i.e. dating from the very birth of Ireland; you were on your own. The Irish are a hard people.

Lastly, the conditions for narrative magic appear to require a period of implementation, execution, and narration spanning more than a decade, and at least thirty years (why this number is relevant will be discussed at a later time) – placing the category somewhere between the level of discipline required of an Internal Adept and the Aeon Magic of a Magus. This is not unnatural - The Sinister is not, for any of THEM, a choice, but a calling. What we are attempting to do is beyond the scope and patience of more than half

of the dilettantes we have met that expressed any interest in Satanism – and like Myatt we are loyal to an Acausal Voice and an Aeonic Vision.

Through the infectious telling of a story, are others inspired to perform External, Internal and Aeonic magic. Through the contagion of archetypes are others inspired to give their lives for a cause, wage wars in the name of justice or war, kill to honour and glorify a god, observe customs thousands of years old. Through the power of mythos – does the world run its course – a course affected directly by the choice of Mythos available...

AN APPROACH TO SEX MAGICK

Thanateros is the Gate to the Dark Ones. 'They' are of Thanaterotic nature, something forgotten by the present human species but well-known by their ancient ancestors, especially the Celts and Thracians as regards the Aryan race, but also by other peoples as well. "Thanaterotic" simply means combining Eros and Thanatos, sex and death simultaneously: two elements of opposite energy charge which generate two opposite emotions - those of lust and terror, of total attraction and repulsion simultaneously, but yet paradoxically contain each other within themselves.

The Dark Ones could be perceived by such a paradoxical sense only - They are beyond the duality of the reasoning consciousness, beyond the dual code of the mind, and so They could cause the mind to collapse when perceived - only that ecstatic part of the mind called by the ancient Germanic shamans "wud" (where the name of Wothan derives from), which is the divine madness, could perceive Them.

Opening one's senses to the energies of the stars and combining them within a sex-magickal ritual in a place of earth power – in fact, the idea of the Rite of Nine Angles - would do wonders provided one isn't some intellectual conceptualist only.

On finding and initiating a sex-magickal partner, it's vital that the Thanaterotic Illumination is to be sought by exploring different sexualities and roles with each other.

A sinister couple should experiment, however, with each other first. One should lead the other till near-death experience and then change their roles. No need to mention the amount of mutual confidence and trust necessary while indulging in such psycho-dramas.

Yet it shouldn't be like some soft BDSM whipping play, or like the ego-tickling rituals of the IOT which are a mockery of their own name. For example, the psycho-drama shouldn't be less than an art of demonic acting assuming for instance the role of a priest who is to sacrifice the female, or a priestess who is to sacrifice the male, to the Dark Ones – They who are in fact predatory aliens that feed voraciously on human sexual lust and the terror of death experienced simultaneously.

Regarding preparation: An analogy is useful here of an unusual habit performed by two lionesses which after catching an antelope alive, licked its genitals in order to arouse it sexually before killing it. The efficient Sinister Predators cook their meat before they eat it - ideally it should first be relaxed, its toxicity by the death/terror hormones balanced or reduced by those generated by the counter-act of sexual arousal.

So inclined are the Dark Ones when they consume their human food via the rituals of sacrifice, and so was cooked the priest of Dionysos - aroused to death by the Bacchans. In this - the offer is to be willing and not resisting, or, willing and resisting simultaneously till at last s/he gives up in an orgasmic death. This operation needs great subtlety, and precise balance of energies - no desperation should poison the ecstasy. After all, the Dark

Ones are the Greater parts of ourselves who feed on the lower life – (lower in the sense of organic, not lower in some hierarchy.)

So, the psycho-drama being led to its final - or, to be more accurate, stopped just before its final act, that the process may be continued, one proceeds to adopt the role of the offer and the one's lover an opportunity to demonstrate her own ingenuity to show how she as a priestess would sacrifice him to the Dark Ones thus allowing each to experience the Illumination of Thanateros in a way as real as possible - but without a lethal end - since there is a lot of work to be done yet.

At the very least such an approach allows its participants to have a glimpse beyond the Gate and into the Abyss where the Dark Ones abide. I see this as an initiatory training marking the passage between the Mercury sphere and the Venus sphere, the path of Change itself. A training which would loosen the ego's grip better than any other training. But even with this Thanaterotic Initiation there is further work to be done in the Moon sphere - it's also connected to the sphere of Venus by the gateway of Death. The Gate of Thanateros is to be illumined as a preset before its real opening.

Of course, it could be opened still in the Moon sphere but there are few of us who are adepts in the so called out-of-body experience.

One more thing I should add however – and its of absolutely crucial importance in sex magick – and that is that effective and genuine magick especially 'black' will not work if the partners are bored while they are fucking – that is, the sex lacks vibrancy, enjoyment, fulfillment both physically and emotionally. This lack of sexual enjoyment is what gave such tremendous power to the Magian (Qv. On Fanaticism and Militant Satanism) and created and creates their brutal shock troops.

The reason black American music is being made popular by white men whose culture found it justifiable to hang black men by their necks only a few decades ago is because of its violence, mindless rape and anal fucking themes being both deeply repressed homosexuality that feeds on the unconscious guilt complex of the manly men – creating those who are most likely to engage in violent and cruel acts for their cold money-loving God – Orgasmatron. The repression and guilt of being unable to satisfy the deep craving to fuck another man, coupled with the unattainable beauty of the beauty myth which makes fucking women in the ass so much harder to do - is canalizing societies collective sexual energies to produce the above psychopaths.

Sex should always be as enjoyable as possible for both partners and hereunto – one is advised to learn many ways to pleasure the opposite sex in many parts of the body and mind, inc. foot/head/body massage, hugging, kissing, simple affection, finding their erogenous zones, simple romantic gestures, mutual masturbation, laughter, as well as an exploration of as many kinds of sex as is desired inc. anal, oral, bisexual etc.

MELOS: DIABOLUS IN MUSICA

MELOS - Diabolus in Musica

According to the Western esoteric tradition, seven represents the number of fundamental vibrations in the Universe - the seven types of cosmic energy. If an individual 'mimics' these, that itself is a key to magickal control. For example, musick is divided into seven stages (C D E F G A B) and thus 'mimics' this fundamental structure. Thus, a piece of musick or chant can be composed which re-presents an aspect of this structure - this re-presentation being a type of force in itself. Thus, when played or sung, such musick/chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the Universe.

Via the medium of composition, acausal energies may be presented to thus infect individuals/forms. The nature and extent of the causal changes so produced, depends on the esoteric insight of the composer - that is, such a composition created with, perhaps, the understanding of an Adept, and most certainly that of a Master/Mistress, will act as a form through which specific magickal aims may be realised. Here, musick is not understood as 'Art' for its own sake - which in the final analysis is, magickally, pointless - but as a means to aid evolution (the musick so created has a purpose beyond 'self-gratification'). Whilst this understanding is rational, and may appear to some a process too cold for artistic endeavours, the act of musickal composition remains by its nature, 'numinous'. Like any magickal form, a composition can only succeed if it possesses 'soul', and this can only be so if the Adept is musickally gifted. Thus the composer can give expression to the reality of that Being of the Coemos we call the 'Sinister', and the essence of this revealing is, contrary to the understanding of most, actually beautiful.

How the Sinister is expressed is unique to the creative processes of the individual - anything other than this is affectation and empty of meaning (except perhaps for the deluded composer). Thus, a genuine artistic re-presentation of the Sinister does not, as a rule, conform to the cliched impressions of morbidity/horror/Mephistophelean glee. As an example, aspects are more re-presented in some of the works of Arvo Pärt (qv. 'Tabula Rasa') than in works stating nothing beyond the common conception of the Sinister, such as some of the compositions of Liszt (qv. 'Malediction').

It may be confusing to those who do not understand the Sinister in essence, to say that acausal forces can be presented most often in 'Sacred' musick; this form being, by its nature, a design by which a society, indeed a civilization, may be moved. Whatever the motives may be for creating such works, this form of musick has always had, to the greatest extent, the capacity to strive to capture the Numinous and communicate this to the 'masses'. Despite its outward form, any energy presented by a piece of 'Sacred' musick has not come into being via a supra-personal entity (ie. "God", etc.). The acausal - or Sinister - forces that may be accessed significantly by musickal forms such as 'Sacred', can also be understood as representing the Western 'Soul' and it is from this 'Soul'/ethos that any glimpses of 'divinity' in musick will emanate.* [As with any form of acausal energy, this 'soul' has a causal counterpart: this particular conjoining is the Western - or Aryan - Race.]

During the early 20th Century, the very means by which this Western ethos could be given musickal expression came under threat when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical Western compositions. The Western Tonal system was seen by this 'New Wave' as outmoded, simply because it provided the foundation for composition. This view came to dominate, and condemned those who understood that great musick is written not by breaking tradition, but by adding to it.

The main challenge to tonality came from Arnold Schoenberg who created the school of serialist technique, from which the 'twelve note' composers emerged.

* Thus, one way of counteracting Nazarene energies is to replace/alter the text of a 'sacred' piece with one that expresses the Western ethos, whilst retaining the original musickal form (qv. 'Diabolus').

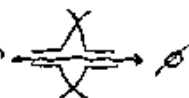
The principles of atonality subsequently spawned 'Rock', amongst other forms. Thus, the fundamental vibrations of the Universe were disrupted: musick ceased to reflect the glorious soul of the West - instead, it mirrored (and aided) its decline.

(It is interesting to note, however, that amongst the burgeoning composers of today, there is an emerging trend to once again express those ideals of beauty enshrined in the Western musickal tradition. It is encouraging that at this present time, the work of individuals such as the late 19th/early 20th century Russian composer Scriabin (who created a new tonal system that still adhered to the principles of Western tonality) is regarded as a pointer toward the next significant stages of Western composition.

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This implies the creation of a 'new' form of musick - this newness being defined as the deliberate presencing of the Sinister. From an esoteric angle, if one wished to create such a new form with the aim of creating a specific change or changes, then there are some basic guidelines that would be useful to explore (some of these are listed in the Notes). To give an example of how these guidelines could be applied in composition, consider the creation of a piece with the aim of bringing 'Vindex'. Some of the energies associated with Vindex are re-presented by the sphere of Saturn - that is, 'Chaos'. Thus, the piece may be in the key of A flat. The text, if to be employed, would perhaps be taken from the various relevant Sinister chants - ie. 'Agius Vindex' in Naos, or the two chants given in the Black Book III. Perhaps the piece would be an orchestrated form of a chant. To further extend this new re-presentation, the musick could be an aspect of complete artistic expression; that is, an expression combining image, movement, and sound (as in Scriabin's proposed 'Mysterium'). Such an expression is briefly discussed in the MS 'Nine Angles and Dance'.

If the energies were simply presenced to be left to disperse as they will, then it would not always be necessary to make use of Occult symbolism (ie. 'texts') - the power to transform has already been discovered if the individual so composing is gifted enough.

QNA 1994 eh

C - F# - Bb - E - A - D :> 

NOTES:

1) Musick, Incense and Forms

Moon	G major	Trapezoid	Hazel	▷
Mercury	E minor	Tetrahedron	Yew	△
Venus	F sharp	Pyramid	Black Poplar	▽
Sun	D minor	Cuboid	Oak	▷
Mars	C major	Octahedron	Alder	⊙
Jupiter	B flat	Icosahedron	Beech	⊕
Saturn	A flat	Dodecahedron	Ash	⊕

2) Symbols of Key

Moon	♄
Mercury	♁
Venus	♀
Sun	♁
Mars	♂
Jupiter	♃
Saturn	♄

3) Reflexive Colours

C	Bright red	B flat	Tyrian purple
G	Orange		
D	Yellow		
A	Green (Viridian)		
E	Blue		
F	Dark red		
B	Indigo		
F sharp	Violet		
C sharp	Purple		
A flat	Black		
E Flat	xanthian		

4) Musickal Intervals and the Seasons

♩	: tonic
♭	: octave
♯	: fourth
♮	: fifth

5) Aeons and Musick

Aeon	Musick
Primal (9,000 - 7,000 BP)	'Totemistic'; 'sound-language'
Hyperborean (7,000 - 5,500 BP)	Heptatonic; Cantillation
Sumerian (5,000 - 3,500 BP)	Kalūtu
Hellenic (3,000 - 1,500 BP)	Mousikê; Modes
Western (1,000 BP - 500 AP)	Mensural System; 'Classical'
Galactic (2,000 eh ...)	Harmony of Spheres

[BP = Before Present; AP = After Present ('Present' being 1994 eh).]

What exactly constituted 'musick' prior to the emergence of the first known civilization (Albion) is, at present, difficult to judge. The use of sound to imitate and thus integrate with natural forces was no doubt fundamental to living - this being an aspect of what would now be termed 'empathic magick', or 'mimesis'. [Vocal aspects at this time would have included forms of proto-Polyphony (ie. 'heterophony') by virtue of vocal sounds being performed collectively by two or more individuals.]

According to tradition, the origin of seven as a concept lies in the solar cults of Albion. This concept spread thence to Sumeria and the Indus Valley - thus the seven 'sacred' sections of the Epic of Gilgamesh and Rig-Veda. [Symbolically, the power of seven was often represented by the rotation of Ursa Major.] Hence the development by this culture of the Heptatonic scale, and quite possibly the conscious use of intervals such as the consonances of the fourth, fifth and octave - thus the beginnings of musick theory. [This development has been credited to Pythagoras, but he received the knowledge of the 'Harmony of the Spheres' via Ancient Mesopotamian culture (qv. Iamblichus 'De vita Pythagorae') which in turn received the Art from the culture of Albion.] As to how advanced was this heptatonic system of Albion, and as to how much was developed - or lost - by the Sumeric civilization, one can only speculate.

The Greek Modes represented a further codification of the energies associated with the spheres, as the Gregorian Modes were further emanations of the same concept (qv. 'Sinister Chant' MSS).

The development of the Mensural System allowed the vast possibilities implied by musickal forms to be realised by creating a way of measuring notation (this system was initially a way of ordering already existing forms). The essence first enshrined musickally in the heptatonic, reached perhaps its greatest expression so far in the 'Classical' period of the West.

The New - or Galactic - Aeon implies a resurgence to consciousness of Musick as a 'sacred' or 'magickal' system, thus fulfilling, and perhaps extending, the potential of the 'Harmony of the Spheres'. This however, is only really possible if other esoteric aims are realised (ie. "Imperium").

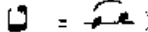
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SINISTER CHANT – FURTHER NOTES

Sinister Chant – Further Notes

The aim of this MS is to make the techniques of Sinister Chant more accessible to Novices, primarily by providing a way of transcribing chant neumes ('Square' and 'Sengallian') into modern 'blob' notation, thus giving an approximate, performable description of the Chants (qv. 'Naos', 'Hostia', 'Black Book of Satan III') – at least for those who have some grounding in modern musick theory.

However, an effort should be made to study the basics of early chant notation since this ultimately makes chant accessible to both the musickally accomplished and the layperson – simply because Neumatic Notation (particularly 'Square') is easier to read than modern notation.

Once the less obvious notational structures are understood (such as ) then the comparative simplicity of the neumes will be clear. Firstly in this form of notation, there are no dynamics (such as 'largo'; 'cantabile' etc.) – thus, there are less restraints upon performance, and this is a key to understanding the essence of the Chant and consequently, its 'magick'. Chant works as magick if there is some spontaneity, some genuine emotion breathed into the performance – basically the premise of all magickal workings. This is to say that each performance is unique to the performer since s/he, or they, create the texture (or express the 'soul') of the Chant via unique emotions – unique to the individual(s) and unique to all the many other factors converging during that performance. Thus the Chant is meaningful to the Cantor(s), thus real magick evolves.

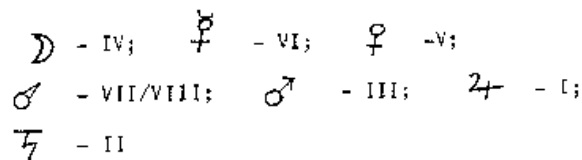
Obviously, whilst the performance is unique, the Chant itself, if sung correctly, will always bring those energies it is expressive of – ie. the Chant associated with the sphere of Mars ('Agius Aiestoros') will invoke energies of sacrifice and death, thus enhancing certain dark rites and acts (culling ...). Sometimes the Chant itself, unaided (with the exception of a quartz tetrahedron), will create a death. Thus, a Chant is most efficacious if performed within an appropriate context. The traditional Chants are re-presentations of specific energies and are genuinely powerful; if one were to sing a Chant – such as the one to return Atazoth – without a specific aim, the effects could be quite detrimental to the performer.

Generally, the 'planetary' Chants may be used in the manner of magick to:
a) increase the consciousness/insight of those singing; b) direct by will and visualization a specific aim appropriate to the sphere; c) alter (via the acausal) the world itself.

(b) and (c) usually require two cantors singing a fourth apart in parallel (for 'dark/destructive' works) or a fifth apart (for constructive workings). (a) is usually undertaken by one individual – the chant being sung three times in succession at sunset for seven days. [If the individual wishes to invoke 'dark/destructive' energies for a specific purpose, then the chant would be performed, over the seven days, one hour before dawn – this being the time favoured for such workings.]

The seven Greek modes (scale system in diatonic composition*) correspond to the spheres of the septenary as follows: Lydian – Jupiter; Phrygian – Saturn; Dorian – Moon; Mixolydian – Venus; Hypodorian (or Aeolian) – Mercury; Hypolydian – Sun; Hypophrygian (or Ionian) – Mars.

The modes used in sinister Chant are the Gregorian or plainchant ones and are related to the spheres (and thus the Greek modes) thus:


 D - IV; ♀ - VI; ♀ - V;
♂ - VII/VIII; ♂ - III; 4 - I;
7 - II

* In modern musick, 'mode' refers to each of the two chief scale systems, eg. major and minor.

Quite simply, the neumes describe the rising and falling of the voice, and the tonal progressions (with perhaps the exception of the more demanding 'Agnus Atazoth') are usually straightforward and logical. As to the tempo of the performance, there is a consensus of modern opinion favouring a fairly fast pace (equating to the tempo of speech). For magickal purposes - and really, the performance of any Chant is magickal, consciously or otherwise - a Chant should be sung as a 'dirge', intensity being expressed by volume and inflexion. There are some circumstances exceptional to this, but generally this approach is to be recommended.

The method of singing differs from that of modern vocal music ('pop/rock' has created a lazy, degenerate singing style) and one must hear practical examples to appreciate this method; here, only the guidance of a Cantor trained in Sinister Chant is of any use. In essence, the voice must reflect natural forces - there is a flow, a smooth rising and falling of the voice.

Sinister Chant is not for solo or group entertainment: it is an act of meditation. And a Chant is not a written score, but the quality of enlightenment in the singing of that score ...

The following table gives the neumatic notations and their modern equivalents. It must be borne in mind that when using  in transcription, the pitch of middle C has changed over the centuries since the Chants were written down.

+ + + + + + + +

CHANT NOTATION & ITS TRANSCRIPTION

Chant Notation and its Transcription:

	Sagallian	Square	Transcription
Virga	/	↑	•
Punctum	•—	▪	•
Pes	✓	∩	—
Clivis	∩	∩	—
Scandicus	∩ /	∩ ∩	—
Climacus	∩ /	∩ ∩	—
Torculus	S	∩	—
Porrectus	∩	∩	—
Pes Subbipunctis	✓ •	∩ ∩	—
Torculus Resupinus	∩	∩	—
Porrectus Flexus	∩	∩	—
Epiphonus	✓	∩ ∩	—
Cephalicus	∩	∩ ∩	—
Distropha and Bivirga	∩ ∩	∩ ∩	—
Tristropha and Trivirga	∩ ∩ ∩	∩ ∩ ∩	—

* Note: The above table does not contain the entire range of Sagallian notation.

ON SONGS AND SINISTER CHANTS

The success of any magical working resides in its authenticity. What has been taken from oral traditions as living breathing pieces of magic has often become transformed into an intellectual standpoint - losing much in the translation. The many works of THEM could themselves be said to over-rely on terminology such as 'methods', 'stances', 'systems' etc. were there not a more subtle undercurrent to such works, viz. an intent to supplement what is lost when the firm and solid notions of the above are dissolved via extended alchemy.

It is largely impossible for a person in this age to hold something in their mind's eye, work with some part of the world or its phenomenology – without naming it, describing it, and trying to define it. When Science tried to corner Life into one finite space it was confounded when Life defied known physics and represented itself as both a particle and a wave. And this ingrained determination to narrow something down infinitesimally and bind it to form, word, and meaning is why magic has begun to fade from the world to be replaced with an armada of preconceptions, misunderstandings, and theoretical jargon. Thus it is that the preferred attitude to Sorcery and Magick by THEM is one of Approaches.

An Approach differs from a Method. A method is a calculated itemization of the elements involved in any equation by using/creating a specific lense of perception through which to define objects and their interplay within strict boundaries – predetermining the result. For instance, those who have sought after the ONA MSS on the Dark Gods, even while equipped with the necessary information of the approach after just finding out about the Dark Gods, seek then to find all information possible on the Dark Gods thus giving rise to a pre-determined method, and further, seek out the results of others of this method immediately queering their own subjective experience beforehand via a created expectation. An Approach is not dogmatic, nor does it seek to define its terms in words or form restricting the whole experience into dry segmentations of analysis – it is rather that a holistic 'sense' of the thing pervades the attitude of an approach – the expressions of a certain attitude to take toward such things as Dark Gods upon first hearing the words 'Dark Gods', not a rush to simplify, condense, and enclose them in forms and description. Those who quest with a method in hand are confounded by the ONA's explanation of Satan as a vibratory sound for the acausal being; while those who quest with an approach are not.

In Music – one should hear the space and the spaces in between. In the spaces are the strikes of the instruments, notes, vocals – but in the spaces between are the less familiar sounds, vibrations, and split-seconds of silence. Although as much a part of the music and its integrity as the notes – to which we are accustomed to listen to – we have gradually stopped listening for, or hearing, the spaces in between them that contain the other half of the Song.

The Sinister Chants of the ONA derive from an oral tradition that comprises two very important elements – the melody of the chant, and the vibration of the chant. ONA placed

stress on both getting the melody right- ‘the sinister chants should be sung as a dirge – CB’, but also went to considerable lengths to express the correct vibration, for the vibration is the more important of the two aspects of chant. The following are some notes from Grotowski that may be useful in learning chant – especially Sinister chant:

“To discover the vibratory qualities of an ancient song of ritual tradition, it is necessary to find the difference between the melody and the vibratory qualities. It is not possible to discover the vibratory qualities of a song if one begins to improvise the melody; that is to say if one sings the same song five times and each time a different one appears, then the melody has not been fixed. The melody should be totally dominated in order that one can develop work on the vibratory qualities. But, even if it is absolutely necessary to be precise in the melody in order to discover the vibratory qualities, the melody is not the same as the vibratory qualities. It’s a delicate point – because, to use a metaphor – it’s as if modern man doesn’t hear the difference between the sound of a piano and the sound of a violin. The two types of resonance are very different; but the modern man looks just for the melodic line, without hearing the differences in resonance.

The song of tradition is like a person, when people begin to work on a supposed ritual, on account of a coarseness of ideas and associations, they begin to look for a state of possession or presumed trance, which reduces itself to chaos and improvisations in which one does anything whatever. Forget all these exoticisms; all that is needed is just to see that the traditional song, with the impulses linked to it, is “a person”. There are some songs that reveal themselves to be a woman, or a man, or a child. A song of tradition is a living being, and not necessarily a person, but an animal or a force. When we begin to catch the vibratory qualities, this finds its rooting in the impulses and the actions. And then, all of a sudden, that song begins to sing us.” – Jerzy Grotowski

THE FOCUS OF AWARENESS: AN APPROACH

To begin one spirals down to the ground from a standing position and gives into gravity completely. (Qv. The Descent to Nox / Black Helix). When the body reaches its point of absolute peace on the ground it is nearest to its death. The feeling is that of bliss and if one indulges in it, one may even really die. This experience is equivalent to that of being consumed by the Cosmic Being. We, the black magickians have always questioned this experience as an eventual aim of our existence. Maybe it's the greatest of all experiences to become one with the Cosmic Being - but maybe our true Wyrd is to go beyond the Cosmic Being. And lo, when one abstains from dissolving one's body into the ground, the body starts to push itself back from the ground with an upward impulse that is unambiguous and irresistible. Both the falling and uplifting motions are helical.

In the upward motion one feels the urge of vivifying life but of the decision to continue that life and not succumb to gravity – it is the Will itself that decides whether to persist or not. If the Will persists it has become yours, if not – it is the Will of the Cosmic Being. The question of the Will is a very delicate matter. There is a magickal consensus that in order to impose hir Will on the reality, the magickian should identify hir Will with that of the Cosmic Being. Some even say that the Will is one with it – a part of the Cosmic Being only, so the magickian (read Satanist) should dare to identify himself with It in defiance! Yet it is as if there is some choice to have a Will of one's own and maybe the opportunity to do so is extended by the Cosmic Being solely to the black magickian.

So, the Wyrd, or the personal thread of Wyrd which physicalizes itself in the spine (the channel of Sushumna in the yogist terms, and the snake Azanigin in the TOW of the Sinister tradition) connecting the brain (Saturn) with the genitals (Moon) is the very Will of the Cosmic Being, called by the Toltec shamans "sail free current", but in order to become available to the magickian's control it should be shone on by the magickian's *focus of awareness*, the bright Sun-sphere which lies *beyond* both the TOW and the human body - it's a very interesting discovery indeed but one should learn to "see" , not by one's eyes but with one's whole awareness. (Here one recommends a study of Carlos Castaneda's works of Sorcery).

To see with one's whole awareness means to perceive the human energetic field in its wholeness – as mentioned in the section of Arts and Dark Arts - just imagine the totality of all the possible moves the human body is able to do on a spot simultaneously...One would see a misty globe, or an egg-like sphere. The focus of awareness (fa) is what makes us perceive our body such as we know it – i.e. it just projects it within our energetic field and we perceive it by our sensual interpretation system. Or, the (fa) is like a bright spot on the surface of the energetic field which refracts the rays of the Cosmic Being and thus projects our body such as we know it within the interior of the energetic field or the egg-like sphere.

Just think how much of the potential of our energetic sphere we use while living in our human form!

A simple exercise would be trying to perceive a bright point behind one's back - at one hands distance from in-between the shoulder-blades. It is caught by gradually expanding the peripheral sight or attention both on horizontal and vertical curves till the attention "closes behind" - thus one sees oneself "from behind", as if one's body was a virtual simulation of body within a 3D computer game! Welcome to the real Matrix! But try it for yourself - it's not easy at all, but as I said we are to discover many secrets yet.

A ritual analogy could be performed and it would be very illuminating if one has previously entered an alternative state of mind: just walk with the real Sun shining behind your back and see your shadow moving before yourself...Thus are we all projected by the Sun (or by our own individual *focus of awareness*) onto that virtual reality we call the daily reality or the world in general. Mystery of mysteries indeed.

Our body has 6 main energetic outlets (Saturn on the top of the head, Moon on the genital area, Mars on the right palm, Jupiter on the left palm, Mercury on the right sole and Venus on the left sole) - they are all connected with the projecting centre of the Sun behind our shoulder-blades by the threads of power we call the Dark Ones. There are two kinds of such connexions - the above-mentioned, which connect the body outlets with the (*fa*), and - those which connect the outlets with each other. The magickal gestures invoking the Dark Ones follow logically: for example, in order to curse somebody, inhale while moving your right hand over your right shoulder and behind your back, as if drawing out an arrow from your quiver on the back, or drawing out your samurai sword, and then, throwing it forcefully forward against the target, exhale, intoning/roaring: KTHUNAE!....

In brief, this is my TOW-body model which I share with you now but its magickal application is secondary in comparison with successfully gaining the awareness of the projecting centre behind. In fact these six centres are seen as vortexes within our egg-like energetic field shone in different extent by the (*fa*). (See below.)

Moreover, the (*fa*) may move its ray downwards along the spine to the tail and genitals (Satanas) and upwards to the neck and head (Vindex) and then the awareness of one's surroundings may change drastically...For all perception of ours is determined by the rays of energy coming from the Cosmic Being and refracted by our (*fa*) to form what we call our reality. The same fixed position of that (*fa*) in most of the human beings makes us perceive almost the same consensus reality. However, the magickians are able to move their (*fa*) and thus perceive different realities inaccessible for the common people.

The easiest way to move the (*fa*) is by taking psychedelic drugs but it may make it move in an uncontrolled way and even cause it not to be able to return to its original position. Usually it gradually returns. This original fixed position of the (*fa*) is what makes us sane and humans in general. The insane people have their (*fa*) loosened or fixed on another position. But so do the magicians - deliberately - some ancient sorcerers even fixed their (*fa*) on certain eccentric positions and ceased to be human beings anymore and totally

disappeared from the world. Reality changes because the *(fa)* refracts different rays of the Cosmic Being when fixed in a new position.

Another way to move one's *(fa)* is by attaining to the dreaming awareness.

The main magickal skill lies in abilities to move, to fix and unfix the *(fa)*. Simple, isn't it? ;} The Dark Ones are in some way the very moves of the *(fa)*, especially the 6 rays coming from the Lux-sphere and connecting it with the other spheres. They are direct moves, connecting our center of awareness with the six energy vortexes within our energetic field. For example, to move one's *(fa)* to the sphere of Mercury would mean for one to enter the consciousness of Ga Wath Am. To be possessed by this spirit.

Death is the *(fa)*'s extinguishing or its withdrawal in the Cosmic Being, whose physical manifestation in our case is the star of the Sun. Maybe the very *(fa)* of the being we call the world? Mystery of mysteries...

The *(fa)* remains the mystery of the mysteries and NOBODY has ever explained it yet. In fact, it's the common point of the two tetrahedrons forming the TOW. And yet for all the synchronous and easily accessible signs of such magic it's perhaps the very secret of our consciousness and could probably remain a secret forever. So be it.

One really enters into possession of one's Will when being aware of the *focus of awareness* shining and moving its ray down and up along one's spine where the personal Wyrd physicalizes itself.

Alchemically - salt represents the so-called normal or sleeping human body, time to time stirred by mysterious moves.


Alchemical mercury represents the very awareness of the *(fa)* and thus the attainment of the second body-awareness or waking body (both in the wake and dream realities).

Alchemical sulphur represents the ability to move at will one's *(fa)* thus perceiving and travelling through the acausal worlds around us. A master magician is also able to move the *(fa)* of the common human beings making them perceive the reality s/he chooses for them.


The casual world's mental division or 'faith' in a duality and thus the unspoken [and spoken] rules that go along with it, I.e. the expected treatment for white or black magicians by the entities they summon, and the outcome of such summoning for each - is in fact wishful thinking and the Dark Ones work with their own set of rules, if one can call it that. This is why warnings exist in Sorcery to attain true and total awareness before trying anything fancy in terms of black magic or summoning Dark Ones. The causal feeds on duality - a magickal trick to fix the *(fa)* in one position only by keeping up a continuous inner dialogue.

There is always a mental voice which tells one what is what by asking questions to itself and by answering itself, so one perceives a filtered reality. Thus one perceives the reality not directly but by the interpretative system of the mind, by its linguistic codes which are always dual. According to Castaneda's master the consensus reality is due to the simple fact that the assembling point of awareness is in the same position in all the human species and the inner dialogue is what keeps it up fixed in that position. Thus may some of THEM's mss be placed in their correct context...

An Initiatory Revealing



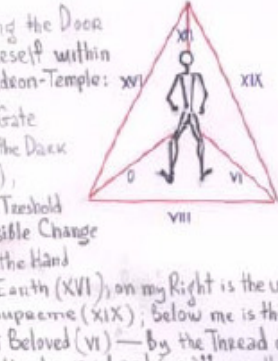
The 9 Angled Key & Door (2D) to the Tree of Wyrd
(The numeration of the angles is arbitrary)




The 3D Tetrahedron Temple within the Tree of Wyrd

After entering the Door one finds oneself within a 3D Tetrahedron-Temple: XVI


"Before me the Gate to the Land of the Dark Immortals (XII), Behind me the Threshold of the Irreversible Change On my Left is the Hand that shakes the Earth (XVI), on my Right is the uttermost abode of my Desire Supreme (XIX); Below me is the Source of Wyrd (X) and the Serpent Beloved (VI) — by the Thread of Wyrd (X) I descend to the Lower Land (W) —> the downward helix motion



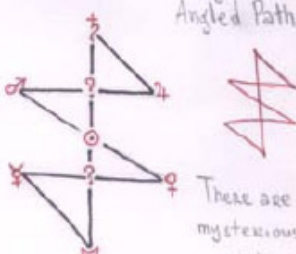
The 7fold Realization of one's body as a projection of one's (FA) within one's Energetic field



The Fall on the descent starts by dropping one's head downwards and on the left from O to ♀ (the Fool), then the shoulders' line, the pelvis etc. till descending to the Lower Land (W) wherefrom the ascent to the Upper Land should begin.



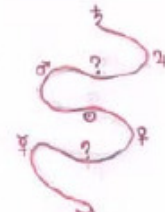
The 7fold Realization of one's body as a projection of one's (FA) within one's Energetic field



The Sign of the 9 Angled Path

There are 2 mysterious angles.

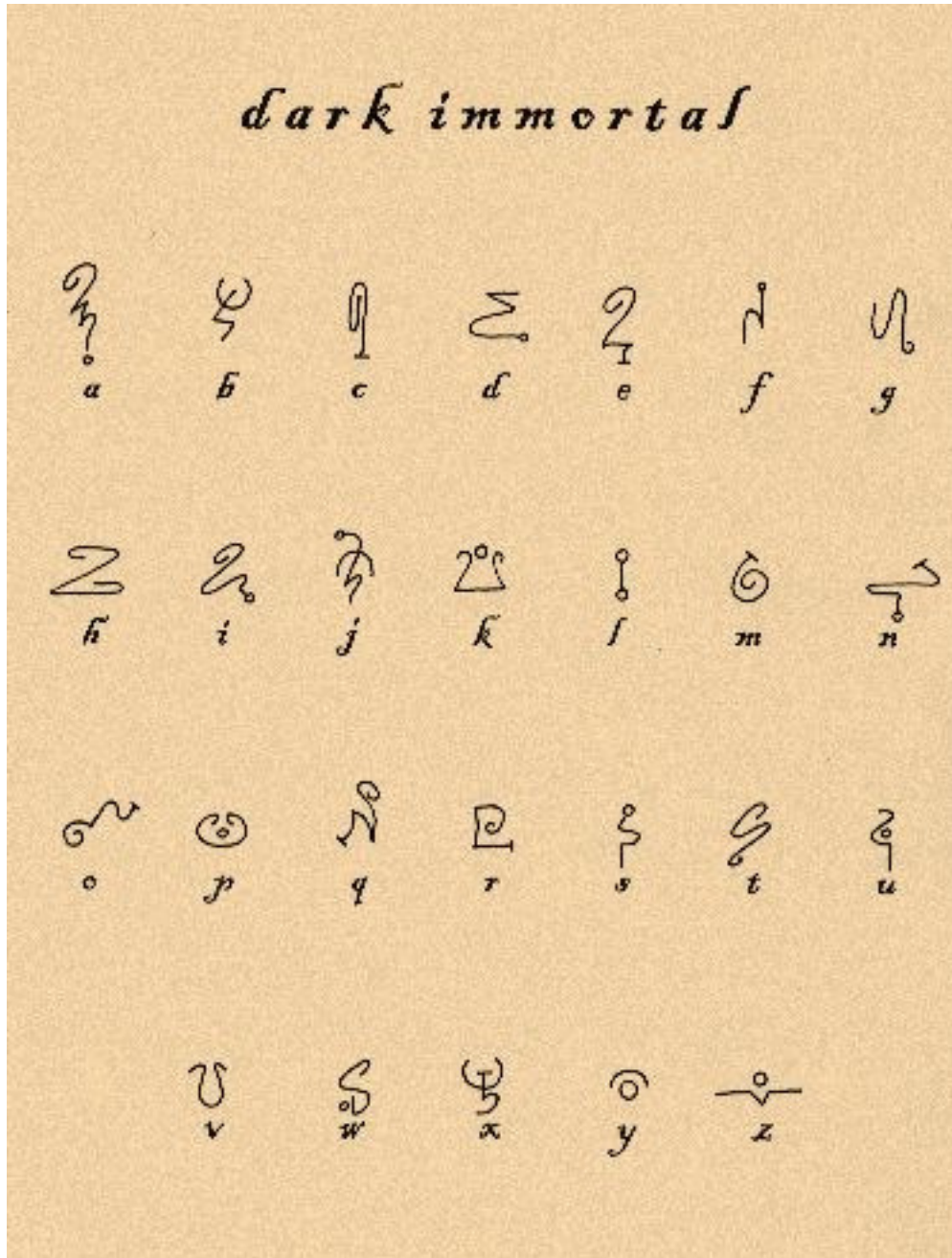
As if the invisible 9 Angles form the very curvature of the helix.



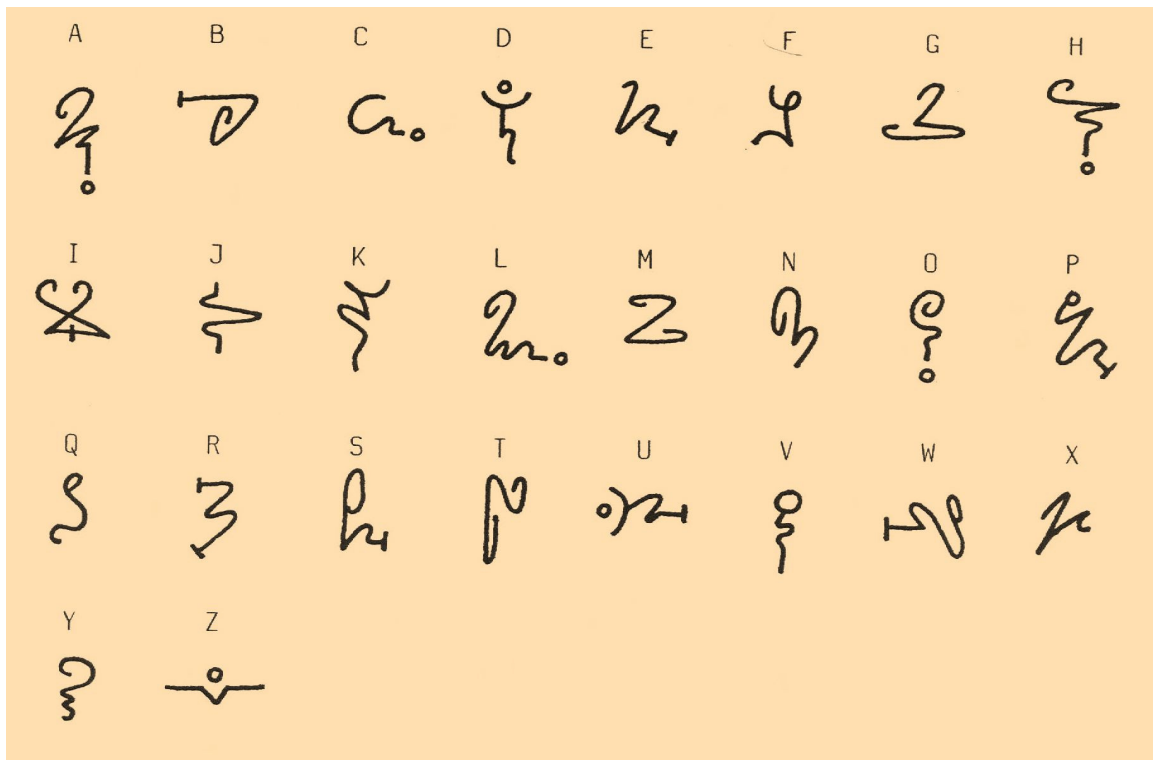
APPENDIX:

DARK IMMORTAL SCRIPT

SCRIPT A: STRATUS



SCRIPT B: NIMBUS



SEPTENARY CORRESPONDENCES

ONA SEPTENARY ATTRIBUTIONS - I

Sphere/Star	Greek Archetype	Norse	Aeon	Associated Culture	Centre	Magickal Form	Symbol
Moon Sirius	Hecate	Thor	Primal c.7,000 - 5,000 BC		Urals/ Asia	Shamanism	$\Theta(\Theta)$
Mercury Arcturus	Hermes	Loki	Hyperborean c.5,000 - 3,500 BC	Albion c.4,000- c.2,500 BC	Stonehenge	Henges/ Crystals	$\Theta(\Psi)$
Venus Antares	Aphrodite	Freyja	Sumerian c.3,000 - 1,500 BC	Sumerian c.3,100 - 1905 BC	Tigris	Trance/ Sacrifice	$\Theta(\Phi)$
Sun Mira	Apollo	Balder	Hellenic 1,000 BC - 500 AD	Classical c.900 BC - 378 AD	Greece (Delphi)	Oracle/ Dance	$\Psi(\Theta)$
Mars Rigel	Mars	Heimdall	Western c.1,000 AD - 2,500	Western c.1,000 - 2390 AD	Northern Europe	Ritual; Word	$\Psi(\Psi)$
Jupiter Deneb	Hera	Frigg	Galactic 2,500 -	Sol III/ IV & beyond		Star Game & beyond	$\Psi(\Phi)$
Saturn Naos	Kronos	Odin					

Individual
 $\kappa\iota\alpha$

Aeonic
 $\kappa\epsilon\alpha$

Word of Power	Process	☉ - stage	☽ - stage	♃ - stage	Stone	Perfume	Sigil
1 Nox	Calcination	18 Moon	15 Deofel	13 Death	Quartz	Petriochor	
2 Satan	Seperation	0 Physis	8 Change	16 War	Opal	Sulphur	
3 Hriliu	Coagulation	6 Lovers	14 Hel	17 Star	Emerald	Sandalwood	
4 Lux	Putrefaction	7 Azoth	12 Opfer	5 Master	Amethyst	Oak	
5 Azif	Sublimation	1 Magickian	4 Lord of Earth	9 Hermit	Ruby	Musk	
6 Azoth	Fermentation	11 Desire	3 Mistress of Earth	2 High Priestess	Amber	Civit	
7 Chaos	Exaltation	10 Wyrd	19 Sun	20 Aeon	Diamond; Spinel	Henbane; 05: y	
Sirius	Night		Primal	Horned beast	Shamanism	Neophyte	Mystery
Arcturus	Indulgence		Hyperborean	Sun	Henges	Initiate	Mask of a group
Antares	Ecstasy		Sumerian	Dragon	Trance; Sacrifice	External Adept	Captivation by opposites
Mira	Vision		Hellenic	Eagle	Oracle; Dance	Internal Adept	Mask of Warrior
Rigel	Blood		Western	Swastika	Ritual	Master	Mask of Master
Deneb	Azoth		Galactic		Star Game	Magus	Change and its limit
Naos	Thought		Cosmic		ϕ_s	$\epsilon \phi$	Silence
Star	Magickal Formulae	Symbol	Aeon	Symbol of Aeon	Magickal Working	Grade	Magickal Power of Grade

II.

ESOTERIC NARRATIVE CORRESPONDENCES

[The few examples given here of Narrative Magickal Correspondence are similar in tone to the treatise on the 'Psychology of Satanism' – and examine three crucial components of Mythos and the power that certain species of form have. The somewhat cynical approach of such analyses is a mixture of the automatic processes of intelligence and a deliberate control of space that adds and subtracts various concepts to arrive at a logical conclusion. It is left to others to make further connexions between the examples given and other aspects of the ONA.]

I

It is considerably amazing that although the devoted ONA adherent can find improbable and spurious connexions between one thing and another ad infinitum where the lists of correspondences are concerned – many continue to have trouble discerning the instructions of the ONA that lead to satanic autonomy – and the attainment of satanic autonomy itself. Doing something just because 'AL said so' does not do anyone any good, least of all the Satanist.

Solely because the geometrical shape of the Tree of Wyrd contains 7, 9, and/or 21 pockets – people try to fill them. When they have filled them they move onto an examination of the spaces between the pockets – ruminating and wondering what mystical gateways and secrets might be beholden therein. When they have found uses and a meaning for the negative spaces they turn their attention to again stuffing the Tree of Wyrd with anything else they can find within the ONA's paradigm – squeezing, stretching or crushing it in size to fit the box they have already tailor made for it.

In the instructions on culling it seems to escape notice that the practice, or so-called practice of culling, in appearing openly and in such a frank fashion is deliberate – (and for that matter too, the very visible presence of the ONA) - and as well as perhaps being part of the strategy to combat the safeness other groups were wrapping Satanism in – the Order's presence, its forms, and even its suggestions of forms have had, and still have, the decided effect of generating fear, awe, and a certain paranoia. In fact - just the kind of paranoia healthy enough to make myself and scores of others, watch carefully around them for signs of moral 'tests' being perpetrated in secret, perchance that we should be tested and found wanting. The presentation of this literary device/record has had the effect of keeping a generation of ONA would-be's ever vigilant, and perpetually unsure as to whether there was more than met the eye in what appeared to be a chance encounter. Indeed, anxious to win the favour of the dark Order, dozens have spent their Neophyte stage remaining alert for the merest sign of a handbag being snatched, scrutinizing and taking a keen interest in the presence and talk of a stranger, and stalked the streets prepared to be a dark hero. Insofar as a means was derived to indirectly trick people into being nice to one another – 'Culling' was a success. The intimidation fostered by the BBOS, the Deofel Quintet, the Tarot of CB and the visible participation of more than one

ONA member in the reputation of the Order as a sinister, all-knowing, omnipresent, culling machine – in turn fed by a suspicion that others, taking the advice of the ONA literally and seriously, would act in their name – kept many a mouth shut and many an eye open. Whether the ONA cull(ed) people or not in times past or present day I really couldn't confirm or deny – but frankly I couldn't care either. I'm not exactly a people person.

But I present this aspect of the ONA for examination because its presence, i.e. by ONA making its stance on killing known publically, has generated all of the corresponding results or causally related effects slated above – but few, if any, have recognized this as a septenary based correspondence between the written word and their living flesh – a direct act of manipulation or magic resulting from exposure to such forms – but instead spend endless time tying themselves up in knots over the moral certainties of culling, the time, method and frequency with which persons are to be culled – hardly ever questioning the reason such a mss was made public – or failing to realize that they have chosen (or not chosen) to act to cull precisely because this set of manuscripts exists to influence them to cull. That - right there – a direct control over ones perception of the Order – is very similar in practice to the technique of shifting others (*fa*) for them as mentioned above. Making someone be nice because of something they read is a genuine esoteric correspondence between the written word and the living flesh – a far more potent magical connection between the neophyte and the ONA - than the association of Shugara to Atazoth in terms of planetary alignment, relation of tree of wyrd pathways, and size of tetrahedron.

Forcing someone intelligent, with or without their knowledge, to adhere to a self-imposed rule given from a distance is, despite the appearance - no mean feat. Qv. The Psychology of Satanism. There is thus a direct causal relationship between the literary forms made available that speak of culling – and the desire in others to cull. There is thus a direct causal relationship between the Will of a Magician – and the desire by others to carry it out. The means by which such spell-craft is bound is an art form in itself but really no great science. The manuscripts on culling cleverly re-emphasise both ends of the spectrum to brighten the culler and darken the cullee; a) it is natural for all humans to have some definition of dross, and thus this practice immediately appeals to all – b) dross is morally considered scum to be offed – and because its demise will arouse no sympathy, i.e. there is a collective meme of hate for such persons, there is suggested that there will thus be no or lesser social repercussions for offing it c) the manuscripts paint dross in a negative shade whilst colouring the offer's point of view with a mask of noble intentions – because the stage of culling invokes the ego, it's not rocket science to figure out why the ego is flattered by having its assertions, which can be liberally extended to cover all kinds of victims as dross, validated.

The Adept knows all too well the arguments that are made, day in day out, recorded aeon after aeon – for and against one form over another. Such arguments comprise the mainstay of politics and religion and lead to the long-winded speeches and the nobilization/villainization of certain views accordingly.

The Adept is cynical and detached from the effects and use of words like ‘honour’, ‘nobility’, and other such motivators of the human spirit cleverly disguised and packaged to appeal to our egotistical aspects of psyche – doubly so when presented as a collective voice of reason, i.e. in frames and multiplicities such as ‘we’ viz – ‘we owe it to ourselves to...’. We is an extremely powerful word containing fundamental propositions and suppositions about existence – though it is hardly recognized as a carrier of such immense importance. We – embodies the confusion we all experience eternally, for instance, in our assertion of our self and our own convictions, findings, insights etc. as subjective or objective. That – is why ‘we’, (and other words) carefully used - work great effects upon people. Need I cite the example of THEM? The term ‘I’ is subjective – it speaks only of its own narrow truths and sheltered perception – while ‘we’ commands the authority of the collective – and taps into that which we are all in thrall to – our unconscious psyche. Exactly how valuable is the conscious mind when it is buffeted like a rag doll by the seething raging currents of the underground?

Note: The fusion of subjectivity and objectivity coincides in a term like ‘Them’.

Also - remember that logically only one person can ever write something at a time and that ‘we’ is always used to garner the illusion of support for the writer’s literature by some invisible mass adding weight and credibility to what is understandably afraid to represent itself as a lone voice. Whether a ‘we’ meaning you, the writer and the collective of others or ‘we’ meaning the writer and the suggestion of friends are employed is irrelevant since both are subtle but cunning literary devices to add weight to the solitary writer’s points. Such emphasis is given to the mss of the ONA because it is through this seven-fold window comprising perhaps a thousands mss, supporting images, novels, testimonies, diagrams, theories, tenets that the Initiate comes into contact with the Grand Masters Will.*

It is a solid fact that if someone who reads the matters of Culling then goes out and culls – it is not the manuscript that is responsible – but an indicator that the reader had it in them to cull to begin with. Once again we return to the prickly matter of autonomy. If someone believes that they are doing the work of the ONA as an autonomous agent of Satan, representing a new breed able to think for themselves and act in accordance with the Septenary Way to achieve Adeptship – and follows the guidelines set down for such a way so as to cause the death of another – then in following what was written down, however convincing it may be, was no different an action than the Christian who shuns gays or hangs blacks because his Bible or local Wizard tells him to. Despite following the Septenary Way for many years – there is still confusion about the messages to the Adept from the Order of Nine Angles; which is, at this time, as it should be, to generate certain outcomes such as the ONA desires – for such confusion is the excrement of satanic fodder – the mindless thinking themselves mindful but nonetheless no different from the religious zealot exacting another’s will and championing another’s ideals without compunction on their behalf, namely, the ideal cultist, or vehicle, through which one’s will is achieved. The ONA has the effect of generating both the cynic and the eternal optimist.

But – out of all of those who still deeply misunderstand the essence of a gate like the ONA – and the means to correctly put into practice the underlying esoteric messages therein – common not just among Satanists, but sorcerers, and magicians silently the world over - we expect there will be some who will be enlightened enough by what has been said here to develop and extend their powers of critical analysis toward forms in the future. Those who finally forge an authentic esoteric correspondence between the connexions of the external ONA and the internal ONA will see the ONA in an entirely new light – those that do not, will not. [As for those who have no interest either way – you’re not likely to be reading this book, but for anyone who doesn’t fall into the neat categories above feel free to consider yourself among this third category of Other].

**Christos Beest, formerly of ONA, should be considered as an autonomous co-conspirator in the Grand Design of the ONA for his own gain rather than as a sinister sidekick in AL’s service as some have painted him. The genius of CB, an adept of the IOT as well as the ONA, continues to shine through in the ONA of its own accord particularly (but not exclusively) via the awesome imagery of his Sinister Tarot and the accompanying Caelethi both of which are still highly sought after – but also in the thought-inspiring interviews and essays he contributed to the Tradition on path working, adeptship, art, magic and the Sinister. The genius of CB continues to exist in the paintings and compositions dedicated to other than the Sinister – in a manner of his own autonomy. [Qv. www.gazetree.com]*

II

It is not the view of this author that the instructions given in Naos are in any way flawed – though some have raised issues concerning method and knowledge – Naos continues to represent a self-contained guide for attaining Adeptship. Perhaps because the information given by Naos is forced to suffer representation within the three dimensions of a book, (as are we) presented as it is to be perceived as definitive, finished, and selfless works - that a certain perception of the work of the ONA is extended to the whole of the Septenary Tradition; that is to say; that the reader, believes that once the author has written hir work, the author is now divorced/detached/separated from hir work. Yes, perhaps in some other literary offices and capacities this is true – but not in the Traditional Satanism of the ONA.

The deliberate effect of the ONA MSs persists even now, despite AL not having touched many of them for decades. For in these manuscripts is a living interaction between the reader and the author though the two be thousands of miles and/or tens of years apart. This living interaction is a complex alchemical process that I have touched on at more than one time and in more than one way – viz. the ONA’s forms deliberately excite the ego and the self – alternatively – giving rise to a succession of psychic ‘highs’ - and resulting in the form-addiction of the fanatical devotee.

III

Form – can be likened to standing in a pitch black room with no idea of your surroundings.

Suddenly – a voice informs you that there are deep pits in the floor you cannot see. Such an announcement may have the effect of making one believe the statement to be true with the result that one moves much more slowly in the dark, perhaps getting down on hands and knees to crawl around for fear of falling.

But – In the dark - You have no way of knowing if there are pits – or not.

The Crux is this: Do you trust the voice?

ON THE SINISTER TAROT

Having created the Naos Tarot Deck to try to bring to life the depictions given in Naos – it was with some relief that my early attempt to force an understanding of the many presented archetypes later gave way to Archetypia and the expression of archetypes with complete abandonment of any kind of tarot system, structure or tradition that reigned it in. But the Tarot too has more than one use – and exists to do more than just provide a set of cards to the neophyte/initiate.

Prior to CB the ONA lacked the benefit of an artist. This is evident in the sustained use of CB's artwork in present day Order mss and editions despite ONA having publically and angrily ousted CB for his involvement in Catholicism – and where no replacement, suffice for the contributions by this Temple, availed themselves until only recently (2008 c.e.) in the form of the Circle of Seven Stars [o7] Nexion.

Please Note: The following comments are made with full awareness of the absolute complexity in chronologically tabulating a linear table of the ONA's inner movements and outer attitudes – which have changed and continue to change back and forth from traditional meetings and sunedrions to an atmosphere of absolute secrecy and misdirection – and wherein the author asks for patience and understanding in his superimposition of a linear fantasy of such smooth easy convenient chronological development onto the ONA in order to make a succinct point.

To begin with most of the ONA's system is an intangible affair – a high level of paranoia and seclusion keeps many of its Adepts and adherents faceless and on e-terms only. This has increased post 911 – though the ONA was notorious even back in the 80's for being difficult to access. Now, this distance has increased even further with the solidification of independent cells and nexions working through forms. It is only through *living* the Tradition by following its guidelines that one generally exoterically gets any sort of interaction with the ONA and even then at an arms-length distance from those who Guide others. For the most part one gets to download and study an enormous treasury of texts

but goes no further in their physical experience of ONA. Some may find satisfaction in actually being able to grasp a piece of the Tradition in purchasing or printing volumes of their books – but even here, one is met with the serious black and white text and minimalist representation of the straight-to-the-point ONA, viz with a seemingly endless sea of printed word – where interaction is limited to turning the pages.

But with the inspiration and suggestion of a Sinister Tarot – CB hit upon something fundamental to the success in increasing the media of the ONA; a set of cards that were brightly coloured, highly interactive, and most importantly, could be held – thus creating an instant psychic link between the initiate and the Mythos of the Tradition – in effect bringing to life vividly and beautifully, tangibly and physically what had previously existed only as inert text for thousands.

Likewise did CB compose/record various Chants and the Self-Immolation Rite to feed the ears and aural senses, opening new sensory gateways to experience the ONA by via sentiment and emotion.

In recent times the ONA has proposed a new set of Archetypes for future Sinister Tarot's or archetypal representations in the due course of explaining the esoteric meaning and process of the duration referred to as 'fayen'. A project that – undertaken - would build on this link and the foundations laid down so long ago by the brilliant CB.

ISS / Letting it Be.

ISS - as set down by THEM, in the mss 'In Sinister Solidarity' and contained in our Temple Manifesto and Handbook - should not be added to or subtracted from. To explain it to others – rather than printing verbatim (exactly) what was written about it by the Temple is to misunderstand the point of ISS which is deliberately intended to be understood as an intuitive law not a rational one. Like the Dark Ones – ISS is for those who apprehend energies as they are...

To try to pin it down by re-interpreting it is to misunderstand its function. In a very loose way it describes a moral code - but the only way ISS will ever work, is when each person sits down and studies their own selves ad infinitum, finding the ego the self the shadow the anima the animus and working to broaden their solidarity with others by genuinely tapping into means to apprehending the role of the ego, self, collective unconscious, various drives and neurosis, involving extremely harsh, dangerous, and in some cases, easily deadly, self-critical analysis and query into the unknown amount of the unknown in each of us.

Only in doing that work, to raise the human race above its present state of consciousness into something altogether superhuman in comparison to now, a work so unrewarding punishing and alchemically severe that its watered down into such dilutions that even dare approach the darkness and the abyss - as "Satanism", does one ever follow the code of ISS. It is not so simple as to be merely a sign of recognition, though it is used as one; and as a system of evaluation of the extent such work is being done by those using it, it is hardly reliable.

Thus ISS proposes that in each working together - in knowledge of the illusory pact of alliance created to necessitate (trick) the ego into working toward the self - alone and isolated on ourselves can enough genuine change be generated from the journey toward the utter root core - not the journey proceeding outwards from the seat of consciousness in the projected stream of babble characteristic of the conscious mind.

HAMMERS OF THE WITCHES

+O+

By my own reckoning – the Intellect is a diamond that projects a laser. Pending on the adjustments made to the setting of the diamond the arc and range of the laser can be narrowed or widened. A narrow laser is able to cut through the hardest substances, whilst a widened laser is capable of projecting complex holograms of multi-dimensional representation. The magnificent prisms that are formed via the various lasers of a collective of Intellects – can, through careful tilting of the individual prisms – be concentrated into a laser of such intensity that it cuts through time and space, but especially time.

The Temple has treated each of its individual works (each mss) as a tool to make an adjustment to existing prisms in the Matrix - adding tilt to each individual diamond or collective prism in a calculated attempt to engineer the construction of a gateway. Wherein the term gateway is descriptive it is inaccurate, denoting a doorway of some sort – wherein the gateway is actually the collapse of Reality and its forms.

This premise is that the lasers in a collective diamond prism can be turned in on themselves causing a collapse of the total hologram.

To do this requires that the logical functions and courses of action and reaction of each individual diamond in the collective prism be re-oriented to direct their laser either inward all at once – or toward a singular point. The concentration of the collective lasers at a singular point cancels them out – and causes the collapse of the Matrix – this collapse of the total hologram is the equivalent of opening a ‘Gateway’ to another world usually hidden from view by the ceaseless projection of holograms. The ceaseless projection of holograms – of collective belief – of so many minds focused on holding up the same or similar worldview, perception or (fa) fixes the image of the world in place. A collapse is the equivalent of “psychic disruption” as spoken of in ONA MSs. This collapse can be made to occur on a cultural as well as an individual level.

Although this theory might sound convoluted – like ‘GBM Experiment A’ (OA #31) this is a brief way to explain the work and purpose of different sets of a dozen or more manuscripts specially tailored to ‘disrupt’ “normal” thought and action processing in an individual or group by playing on weaknesses or appealing to strengths in existing forms. Form is key, and the collapse of Form even more key. Both internal and external – the collapse of Form is a means to presence the Dark Ones.

It was originally planned to include a selection of our core manuscripts within Crux to act as the foundation for the book – after all – the mss of THEM are key elements of our nexion. But we felt in the end that a) we’d be taking up valuable room for mss that are printed elsewhere if only one takes a little time to look, and b) we have no intention of annoying our reader by repeating such mss ad infinitum. However – for those either new to the Temple of THEM – who’ve read little of our work or bought Crux without

knowing who we are - we designed a means to both introduce Ourselves and allow you to navigate our occult labyrinth by way of a psychic map.

[The hammers are our MSs – the witches – are US.]

A SUMMARY OF THE APPROACH TO BLACK MAGIC BY THE TEMPLE OF THEM

The Tree of Wyrd has a rich and flexible symbology capable of representing many of the facets of the Nine Angles, including the 21 Dark Gods, the ‘bi-furcation’ of Time into acausal and causal reflexions, the Nine Angles and the Abyss, the Sphereworkings and exhaustive attributed lists of correspondences all neatly captured in the Septenary Nonagonal helix of the Tree. As an early way of working with and exploring various energies attributed in abstraction to the planets used to loosely equate the raw memes – the Tree of Wyrd is a masterpiece. It also has the ability, like the pentagram, through no intention of its own, to take someone on a specific guided journey merely via its suggestive shape and the context in which it is presented. Why/How?

Such an enquiry requires asking some crucial questions:

Why is it that human beings necessitate Abstracts? Why is it that Initiates begin their path by investing time, effort and faith in such concepts as the Star Game, Culling, Aeonics, or for that matter in Concepts in general? Why is it that ONA Initiates the world over follow and accept the guidelines given in Naos, or that Setians strive to abide by the complex religious instructions of the Setian Priesthood given in the Onyx Tablet, or that Laveyans dutifully copy and repeat the litanies, rituals and satanic points laid down in the Satanic Bible?

Moreover – how is it that words, language, symbols, reading, and visuals have become the dominant foundation, the gateway through which information is processed, interpreted, perceived, for any course of magic, and even any course of living to such an extent that such forms have the power to incite the basest or most sublime of human reparations and representations? A symbol can take on such power that its mere presence can enrage/inspire a people so greatly that the world is set to burn (The Swastika)– or can likewise be invested with such numinous power as to enrapture them to such a state they achieve rare heights of collective brilliance co-operation and genius (the Moon Landing / Mars Mission etc). Likewise, laws and regulations, even the most absurd and unjust of them can be self-enforced via a steady stream of words alone. Yet many of us live unequivocally with no knowledge of who we are, where we come from, or where we are going either individually or as a collective – trusting in the presence of familiar forms and stories to make sense of life’s enigmas and to guide us. How is it that Abstractions have taken on such validity, solidity, integrity to affect us the way they do? For this is precisely what they are and what they do. Our enquiry now leads us into the fundamental

apprehensions of the Temple of THEM wherein a number of hammers are necessary to break through to the other side.

THE OCCULT LABYRINTH: A NAVIGATIONAL GUIDE

+O+

Those whom recall Nasz-Dom and its planetary categories will have appreciated the means which ONA provided a map for others to find their way through the considerable mountain of knowledge published by the Order.

Those whom have found their way to the Temple of THEM will be in need of a similar vehicle – for our archives are prolific and roam free in a variety of tendrils inc books, manifestos, cds, web pages, wordpress, forums, public and private collections, discussions and commentaries.

Rather than take up unnecessary space in Crux re-printing certain articles in full THEM has created a reference list that matches various interests to various manuscripts dealing with the related issues.

Pending your level of involvement with the Temple some of these archives may be inaccessible, however, unless specified otherwise it should be assumed that the listed manuscript is stored in the archival vaults of Mvimaedivm or accessible therefrom.

I

For those whose faith persists in the belief of an absolute authority whether a person, group or form:

The Theory of the Beast Part I, (The Temple Manifesto, The +O+ Handbook/+O+ Ltd. Ed. CD, the Temple Wordpress)

The Theory of the Beast Part II (Further In) (Liber Discidium, +O+ Ltd. Ed. CD, the Temple Wordpress)

Ethereal Discourses (Liber Discidium, +O+ Ltd. Ed. CD, the Temple Wordpress)

In Sinister Solidarity (The Temple Manifesto, +O+ Handbook, +O+ Ltd. Ed. CD, Temple Wordpress)

The Dark God ABSU (The Book of ABSU, +O+ Handbook, +O+ Ltd. Ed. CD)

In Absurdum (The Book of ABSU, +O+ Handbook, +O+ Ltd. Ed. CD)

On Angles and Curves (and the ONA) Part I (Mvimaedivm Vol. III, the Book of ABSU, +O+ Handbook, +O+ ltd. Ed. CD)

Insynsian: The Subjectivity of Objectivity (Oto Anorha #28, +O+ Handbook, +O+ ltd. Ed. CD)

Notes on Origins (Oto Anorha #29, +O+ Handbook, +O+ ltd. Ed. CD)

Tree of Wyrd (Oto Anorha #29, +O+ Handbook, +O+ ltd. Ed. CD)

Baphomet: A Man's Role for Sinister Women – THE GREATEST HERESY (OA#30, +O+ Handbook, +O+ ltd. Ed. CD, Temple Wordpress)

Grand Black Magic: Aims of Experiment A (OA#31)

MVIMAEDIVM [The Diaries of a DevilworshippR] Volumes I-VII (I-V, the Black Glyph Society)

A Degree of Separation (The Grey Letters)

G.MO – The Esoteria of Food (Liber Discidium, +O+ ltd. Ed. CD)

A Sinister History Lesson (Liber Discidium, Temple Wordpress)

On Australia by one of THEM (Temple Wordpress)

On Opfers V.1.1 (Liber Discidium)

II

For those whose faith lies invested in the permanence of forms:

Ee Power – the power of will to shape reality + Notes on the 3rd Dimension (Mvimaedivm Vol. III – The Serpent and the Sun)

Cold Facts of Manipulation Part I (Oto Anorha #28, +O+ Handbook, +O+ ltd. Ed. CD)

Cold Facts of Manipulation Part II-III (The Grey Letters)

Divine Joy (The Temple Manifesto, The +O+ Handbook/+O+ ltd. Ed. CD,)

Absurdity and Originality (The Book of ABSU, +O+ Handbook, +O+ ltd. Ed. CD)

The Mind War (The Grey Letters)

Kniving: To Our Critics (Temple Wordpress)

Notes on the Formation of THEM (Temple Wordpress)

III

For those whose faith remains fixated on a form:

Ad Accumulum Inifinitum (Liber 13/13, +O+ Handbook, +O+ Ltd. Ed. CD, Temple Wordpress)

Sruusis (Mvimaedivm Vol. III, the Self Immolation Rite and Four Additional Gates, Liber 13/13, +O+ Handbook, +O+ Ltd. Ed. CD)

Black Magical Arrogance and the Role of Form (Mvimaedivm)

On Building a Compound (OA#31)

FADING (Liber Discidium, +O+ Ltd. Ed. CD, Temple Wordpress)

Satanism and Prostitution (Liber Discidium, Temple Wordpress)

IV

For those whose faith lies invested in the permanence of Time:

The Chrono-Bet (the Temple Manifesto, Temple Wordpress, +O+ Handbook, +O+ Ltd. Ed. CD)

Remote Solidarity (The Temple Manifesto, Temple Wordpress, +O+ Handbook, +O+ Ltd. Ed. CD)

Universes Parallel (Liber Discidium, the Grey Letters)

V

For those whose faith lies invested in the absolute authority of the written word:

The 23 Syndrome (Liber 13/13, +O+ Handbook, +O+ Ltd. Ed. CD)

An Analysis of Frequency Part I (Liber 13/13, +O+ Handbook, +O+ Ltd. Ed. CD)

An Analysis of Frequency Part II (Liber 13/13, +O+ Handbook, +O+ Ltd. Ed. CD)

On Killing/Opfers (The Grey Letters)

ABK ALGMOR RPSTOVAL (The Grey Letters)

Anima, My Love! (The Grey Letters)

Secrets of THEM (Mvimaedivm, +O+ Ltd. Ed. CD, Mvimaedivm CD)

VI

For those whose faith remains invested in their own authority:

Invoking the Tempest (The Temple Manifesto, +O+ Handbook, +O+ Ltd. Ed. CD,

Psychic Vampires (Oto Anorha #28, +O+ Handbook, +O+ Ltd. Ed. CD)

The 23 Syndrome (Liber 13/13, Temple Wordpress, +O+ Handbook, +O+ Ltd. Ed. CD)

heRe be DragOns (V.02) (OA#31, The Black Glyph Society)

Love vs. Loyalty: A Study of Fear and Control (The Temple Manifesto, Temple Wordpress, +O+ Handbook, +O+ Ltd. Ed. CD)

The Death of Touch (OA#31)

Exercises related to the E/e (The Grey Letters)

On the Alchemical Distillations of THEM (Mvimaedivm)

Points for the Un-initiated (Mvimaedivm)

VII

For those whose faith remains invested in the power of physical strength

On Cohesion (Mvimaedivm)

The Alpha-Male vs. the Alpha-Cynic [Appendix “On Signs” edition] (Liber Discidium, Temple Wordpress)

VIII

For those whose faith remains convinced that the ONA is what it outwardly paints itself to be:

On Angles and Curves (and the ONA) Part II (Mvimaedivm Vol. III, the Book of ABSU, +O+ Handbook, +O+ Ltd. Ed. CD)

An Interview with One of THEM by S. Maher (Oto Anorha #28, +O+ Handbook, +O+ Ltd. Ed. CD)

Excerpt from an Interview Qv. OA #13 (Oto Anorha #28, +O+ Handbook, +O+ Ltd. Ed. CD)

Pantheon (Oto Anorha #29, +O+ Handbook, +O+ Ltd. Ed. CD)

THEM Magic and the Individual in Context (OA#30, +O+ Handbook, +O+ Ltd. Ed. CD, Temple Wordpress)

Before Reaching the Abyss, (OA#30),

The Last Word from one of THEM (OA#30, +O+ Handbook, +O+ Ltd. Ed. CD, Temple Wordpress)

On Magical Perception (The Grey Letters)

Our Work (The Grey Letters)

Forms and Magic (The Grey Letters)

Where are WE Now? (Temple Wordpress)

On the Methodology of THEM (Temple Wordpress)

The Psychology of Satanism (Mvimaedivm Vol. II, Temple Wordpress)

IX

For those whose faith remains convinced of the power of intellect:

Magic and Intellect (The Temple Manifesto, +O+ Handbook, +O+ Ltd. Ed. CD, Temple Wordpress)

Rain Magic*K (Oto Anorha #28, +O+ Handbook, +O+ Ltd. Ed. CD)

On the Demon - Orgasmatron (The Grey Letters)

Insight (The Grey Letters)

Self, Ego and the ONA (The Grey Letters)

Magic and Intellect 0 (Liber Discidium)

X

For those who seek ways and means to destroy the Magian

Oto Anorha: Satanic Fiction (The Grey Letters)

On the Finer Points of Solidarity (Temple Wordpress)

Crux (Temple Distribution Only)

XI

For those skeptical of the existence of Satan:

Who or What is Satan? (Liber Discidium, +O+ Ltd. Ed. CD)

Satan: A 21st Century Numinous Symbol (Liber Discidium, +O+ Ltd. Ed. CD)

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CRUX

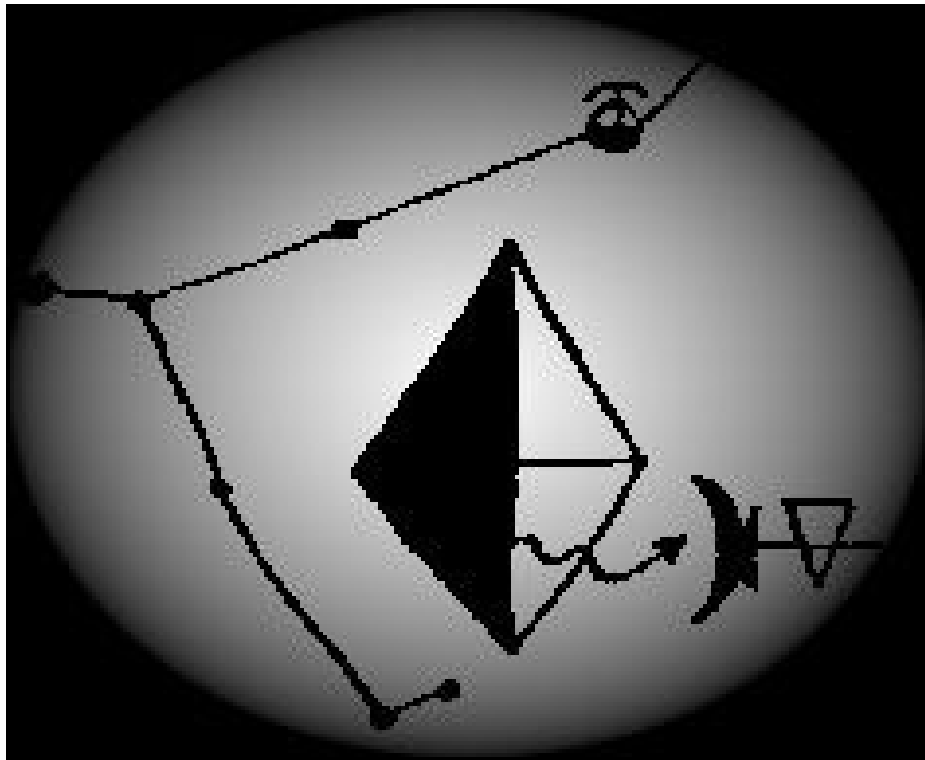
THE JUNG-ED MAN XIII, or
JUNG ON PSYCHOLOGY AND AN ACCIDENTALLY PERFECT EXPRESSION OF
THE FORMATIVE ENERGIES OF AL/DM AND THE REASON FOR CERTAIN
FORMS BY THE ONA

“...the building up of [personal] prestige is always a product of collective compromise: not only must there be one who wants prestige, there must also be a public seeking somebody on whom to confer prestige. That being so, it would be incorrect to say that a man creates prestige for himself out of his individual will to power; it is on the contrary an entirely collective affair. Since society as a whole needs the magically effective figure, it uses this need of the will to power in the individual, and the will to submit in the mass, as a vehicle, and thus brings about the creation of personal prestige. The latter is a phenomenon which, as the history of political institutions shows, is of utmost importance for the comity of nations.

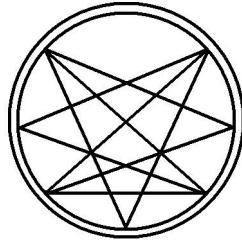
The importance of personal prestige can hardly be over-estimated, because the possibility of regressive dissolution in the collective psyche is a very real danger, not only for the outstanding individual but also for his followers. This possibility is most likely to occur when the goal of prestige – universal recognition – has been reached. The person then becomes a collective truth, and that is always the beginning of the end. To gain prestige is a positive achievement not only for the outstanding individual but also for the clan. The individual distinguishes himself by his deeds, the many by their renunciation of power. So long as this attitude needs to be fought for and defended against hostile influences, the achievement remains positive; but as soon as there are no more obstacles and universal recognition has been attained, prestige loses its positive value and usually becomes a dead letter. A schismatic movement then sets in, and the whole process begins again from the beginning.”

“Because personality is of such paramount importance for the life of the community, everything likely to disturb its development is sensed as a danger. But the greatest danger of all is the premature dissolution of prestige by an invasion of the collective psyche. Absolute secrecy is one of the best known primitive means of exorcising this danger. Collective thinking and feeling and collective effort are far less of a strain than individual functioning and effort; hence there is always a great temptation to allow collective functioning to take the place of individual differentiation of the personality. Once the personality had been differentiated and safeguarded by magical prestige, its leveling down and eventual dissolution in the collective psyche (e.g. Peter’s denial) occasion a “loss of soul” in the individual, because an important personal achievement has either been neglected or allowed to slip into regression. For this reason taboo infringements are followed by Draconian punishments altogether in keeping with the seriousness of the situation.”

-Two Essays on Analytical Psychology, Relations between the Ego and the Unconscious
p.96-97 – The Portable Jung, Joseph Campbell



PART III
ESOTERIC MANUSCRIPTS



A BRIEF ORDER OF NINE ANGLES GLOSSARY

Introductory Note:

The ONA employs a variety of specialist esoteric terms, such a nexion, presencing, acausal, Tree of Wyrd, and so on.

It also needs to be understood that the ONA uses some now generally used exoteric terms - such as psyche, and archetype - in a particular and precise *esoteric* way, and thus such terms should not be considered as being identical to those used by others and defined, for example, by Jung

Abyss:

Exoterically, the Abyss represents the region where the causal gives way to, or merges into, the acausal, and thus where the causal is “transcended”, gone beyond, or passed, and where one enters the realm of pure acausality. Hence The Abyss can be considered as an interchange, a nexus, of temporal, atemporal, and spatial and aspatial, dimensions. This region is, for example, symbolized on The Tree of Wyrd, as being between the spheres of Sun and Mars, and ‘*Entering the Abyss*’ is that stage of magickal development which distinguishes the Master/ Mistress from the Adept.

Esoterically, The Tree of Wyrd is itself a re-presentation of The Abyss, as are other esoteric re-presentations, such as The Star Game.

Acausal:

The term acausal refers to “acausal Time and acausal Space”: that is, to the acausal Universe. This acausal Universe is part of the Cosmos, which Cosmos consists of both the *acausal* and the *causal*, where “causal” refers to the Universe that is described, or re-presented, by causal Space and causal Time. This causal Universe is that of our physical, phenomenal, Universe, currently described by sciences such as Physics and Astronomy.

The acausal is non-Euclidean, and “beyond causal Time”: that is, it cannot be represented by our finite causal geometry (of three spatial dimensions at right angles to each other) and by the flow, the change, of causal Time (past-present-future), or measured by a duration of causal Time.

In addition - and just as causal energy exists in the causal (understood as such energy is by sciences such as Physics) - acausal energy exists in the acausal, of a nature and type which cannot be described by causal sciences such as Physics (based as these are on a causal geometry and a causal Time).

According to the aural tradition of the ONA, there are a variety of acausal life-forms; a variety of acausal life, of different species, some of which have been manifest in (or intruded into) our causal Universe.

For more details regarding the acausal, and acausal life, see the following ONA MSS: (1) *The Mythos of the Dark Gods: Beings of Acausal Darkness*; (2) *Advanced Introduction to the Dark Gods: Five-Dimensional Acausal Sorcery*.

Aeon:

An Aeon - according to the Sinister Way of the ONA - is a particular presencing of certain acausal energies on this planet, Earth, which energies affect a multitude of individuals over a certain period of causal time. One such affect is via the psyche of individuals. This particular presencing which is an Aeon is via a particular nexion, which is an Aeonic *civilization*, which Aeonic civilization is brought-into-being in a certain geographical area and usually associated with a particular *mythos*.

Archetype:

An archetype is a particular causal presencing of a certain acausal energy and is thus akin to a type of acausal living being in the causal (and thus “in the psyche”): it is born (or can be created, by magickal means), its lives, and then it “dies” (ceases to be present, presenced) in the causal (i.e. its energy in the causal ceases).

Baphomet:

Baphomet is regarded as a Dark Goddess - a sinister female entity, The Mistress (or Mother) of Blood. According to tradition, she is represented as a beautiful mature woman, naked from the waist up, who holds in her hand the severed head of a man.

She is regarded as one manifestation of one of The Dark Gods.

Black Book of Satan:

The book of that name containing the traditional ceremonial rituals of sinister/Satanic ceremonial magick, used by ONA Initiates.

Dark Gods:

According to the Sinister Tradition of the ONA, The Dark Gods are specific entities - living-beings *of a particular acausal species* - who exist in the realms of the acausal, with some of these entities having been presenced, via various nexions, on Earth in our distant past. [See, for example, the ONA MS *the Mythos of the Dark Gods: Beings of Acausal Darkness.*]

Falcifer:

- 1) The title of the first volume of *The Deofel Quartet*.
- 2) The *exoteric* name given to the esoteric (or “hidden”) nexion which is opened by Adepts to prepare the way for *Vindex*. This nexion - like *Vindex* - may be presenced in a specific individual, or in a group of individuals. There is a symbiotic relationship between *Falcifer* and *Vindex*, who - if presenced in individuals - can be either male or female.

Magick:

Magick - according to the Sinister tradition of the ONA - is defined as “the presencing of acausal energy in the causal by means of a nexion. By the nature of our consciousness, we, as human individuals, are one type of nexion - that is, we have the ability to access, and presence, certain types of acausal energy.”

Furthermore, magick - as understand and practised by the ONA - is a means not only of personal development and personal understanding (a freeing from psychic, archetypal, influences and affects) but also of evolving to the next level of our human existence where we can understand, and to a certain extent control and influence, supra-personal manifestations of acausal energies, such as an Aeon, and thus cause, or bring-into-being, large-scale evolutionary change. Such understanding, such control, such a bring-into-being, is Aeonick Magick.

Aeonick Magick is the magick of the Adept and those beyond: the magick of the evolved human being who has achieved a certain level of self-understanding and self-mastery and who thus is no longer at the mercy of unconscious psychic, archetypal, influences, both personal/individual, and of other living-beings, such as an Aeon.

Internal Magick is the magick of personal change and evolution: of using magick to gain insight and to develop one's personality and esoteric skills. There are seven stages involved in Internal Magick.

External Magick is basic, "low-level", *sorcery* - where certain acausal energies are used for bring or to fulfil the desire of an individual.

Ceremonial Magick is the use (by more than two individuals gathered in a group) of a set or particular texts or sinister rituals to access and presence sinister energies.

Five-dimensional magick is the New Aeon magick *sans* symbols, ceremonies, symbology (such as the Tree of Wyrd) and beyond all causal abstractions, and it is *prefigured* in the advanced form of *The Star Game*.

Naos:

1) The name of one of the "boards" (spheres) of The Star Game, taken from the star of the same name: Zeta Puppis in the constellation Argo.

2) The title of the ONA text "*Naos - A Practical Guide to Becoming An Adept*".

3) According to aural legend, there is also a Star Gate - an actual physical nexion - in the region around or near to this particular star.

Nexion:

A nexion is a specific connexion between, or the intersection of, the causal and the acausal, and nexions can, *exoterically*, be considered to be akin to "gates" or openings or "tunnels" where there is, or can be, either a flow of acausal energy (and thus also of acausal entities) from the acausal into our causal Space and causal Time; a journeying into the acausal itself; or a willed, conscious flow or presencing (by dark sorcery) of acausal energies.

Basically, there are three main types of nexion. The first is an actual physical nexion. The second type of nexion is a living causal being, such as ourselves. The third type of nexion is a magickal creation: that is, some form in-which acausal energy is presenced or "channelled into" by a sinister Adept. [For more details of these three types see the ONA MS *The Mythos of the Dark Gods*.]

Nine Angles:

The Nine Angles have several meanings - or interpretations, exoteric and esoteric - depending on context.

In the esoteric sense, they re-present the nine combinations (and transformations) of the three basic "alchemical" substances, which nine and their transformations (causal and

acausal) are themselves re-presented by The Star Game. In the exoteric, pre-Adept, sense, they may be said to re-present the 7 nexions of the Tree of Wyrð plus the 2 nexions which re-present the ToW as itself a nexion, with The Abyss (a connexion between the individual and the acausal) being one of these 2 “other nexions”. It should be remembered, of course, that each sphere of the ToW is not two-dimensional (or even three-dimensional) and in a simple way each sphere can be taken as a reflexion (a “shadow”) of another - for example, Mercury is the ‘shadow’ of Mars.

In another exoteric sense, the nine are the alchemical process of the 7 plus the 2, which 2 are the conjoining of opposites: and, in one sense, this conjoining can be taken to be (magickally, for instance, in a practical ritual) as the conjoining of male and female (hence what is called one of *the Rites of the Nine Angles*) - although there are other practical combinations, just as each magickal act involving such Angles should be undertaken for a whole and particular alchemical season: that is, such a working should occupy a space of causal-time, making it thus a type of four-dimensional magick which can access the fifth magickal dimension, the acausal itself. A somewhat more advanced understanding of the Nine - in relation to a ritual to create a Nexion - is hinted at in the recent fiction-based MS *Atazoth*.

Beyond this, the Nine Angles are symbols of *The Star Game* which itself is magick - that is, one nexion which can presence the acausal. But even this is only a beginning - a representation, in symbols, of what is, in essence, without symbols: a useful means for Initiates, and Adepts, to move toward the new five-dimensional magick embodied in, and beyond, the ONA.

Psyche:

The psyche of the individual is a term used, in the Sinister Way, to describe those aspects of an individual - those aspects of consciousness - which are hidden, or inaccessible to, or unknown to, the individual. Basically, such aspects can be considered to be those forces/energies which do or which can influence the individual in an emotional way or in a way which the individual has no direct control over or understanding of. One part of this psyche is what has been called “the unconscious”, and some of the forces/energies of this “unconscious” have been, and can be, described by the term “archetypes”

Satan:

Satan is regarded, by the ONA, as the *exoteric* “name” of a particular acausal being: that is, as a living entity dwelling in the acausal. This entity has the ability to presence, to be manifest in, our causal, phenomenal world, and the ability - being a shapeshifter - to assume various causal forms. [Regarding the “names” of such beings, see, for example, Footnote (2) of the MS *The Mythos of the Dark Gods*.]

Satanism:

According to the ONA, Satanism is a specific Left Hand Path, one aim of which is to transform, to evolve, the individual by the use of esoteric Arts, including Dark Sorcery. Another aim is, through using the Sinister Dialectic, to transform the world, and the causal itself, by - for example - returning, presencing, in the causal, not only the entity known as Satan but also others of The Dark Gods.

Septenary:

A name for the basic symbology (causal magickal symbolism) of the Seven Fold Sinister Way represented *exoterically* by The Tree of Wyrd, and consisting of seven stages or “spheres” joined by various pathways.

Sinister Dialectic:

The sinister dialectic (often called the sinister dialectic of history) is the name given to Satanic strategy - which is to further our evolution in a sinister way by, for example, (a) the use of Black Magick/sinister presencings to change individuals/events on a significant scale over long periods of causal Time; (b) to gain control and influence; (c) the use of Satanic forms and magickal presencings to produce/provoke large scale changes over periods of causal Time; (d) to bring-into-being a New Aeon; (e) to cause and sow disruption and Chaos as a prelude to any or all or none of the foregoing.

Sinister Way:

A name given to the system of training (magickal and practical) of Initiates used by the ONA. Sometimes also called *The Seven-Fold Sinister Way*.

It consists of seven stages, each represented by a particular magickal Grade. [See, for example, the ONA MS *NAOS*.] One aim of the Way is to create Satanic individuals.

Sorcery:

Often used as a synonym of *magick*. Sorcery - according to the Dark, Sinister, tradition followed by the ONA - is the use, by an individual, individuals, or a group, of acausal energy, either directly (raw/acausal/chaos) or by means of symbolism, forms, ritual, words, chant (or similar manifestations or presencing(s) of causal constructs) with this usage often involving a specific, temporal (causal), aim or aims. [See the ONA MSS *An Introduction to Dark Sorcery* and *NAOS*.]

Star Game:

The Star Game is a re-presentation of the nine aspects of the basic three whose changing in causal time represents a particular presencing of acausal energy. That is, the nine represents not only the nexion that is the presencing of the acausal evident in our psyche and consciousness, but also many other nexions as well.

This particular re-presentation is an “abstract” one, as distinct from the more “causal” symbology of The Tree of Wyrd (and of the septenary system itself).

The Star Game exists in two basic forms: the “simple form” and the “advanced” form, and one of its aims is to develop acausal-thinking (beyond causal abstractions) and thus skill in five-dimensional magick.

It can also be played as a “game”, akin to chess, and can be used magickally, to presence acausal energies. The basics of The Star Game are described in the ONA MS *NAOS*.

Traditional Satanism:

A term, first used by the ONA several decades ago, to describe its own Sinister and Septenary Way, and to distinguish it from the other types of “Satanism” (such as those of Lavey and Aquino) which were once given public prominence.

The term was used to describe the ONA due to the aural, and other, teachings of the ONA: many of which teachings (such as the Septenary system and Esoteric Chant; legends and myths regarding Baphomet and The Dark Gods; and Satanism as an individual Way of personal and Aeonic evolution) were handed down aurally by reclusive sinister Adepts over many centuries.

The term “Traditional Satanism” has since been appropriated by others, some of whom have attempted to redefine it.

Tree of Wyrd:

The Tree of Wyrd, as conventionally described (“drawn”) and with its correspondences and associations and symbols (see the ONA MS *NAOS*), re-presents certain acausal energies, and the individual who becomes familiar with such correspondences and associations and symbols can access (to a greater or lesser degree depending on their ability and skill) the energies associated with the Tree of Wyrd. The Tree of Wyrd itself is one symbol, one re-presentation, of that meeting (or “intersection”) of the causal and acausal which is a human being, and can be used to represent the journey, the quest, of the individual toward the acausal - that is, toward the goal of magick, which is the creation of a new, more evolved, individual.

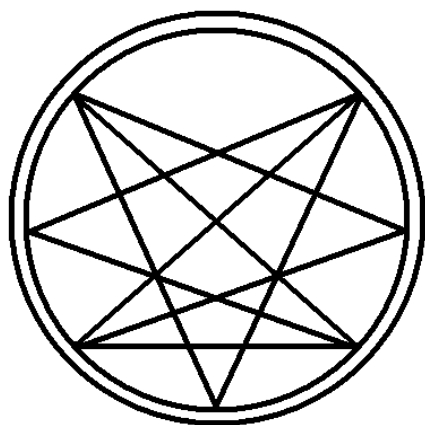
Vindex:

The name of the exoteric (or “outer”) nexion through which powerful acausal energies are presented on Earth in order to destroy the current *status quo* (the Old Aeon, now manifest in the so-called New World Order) and prepare the way for - and inaugurate the practical beginnings of - the New Aeon. Like Falcifer (q.v.), Vindex can be presented (“manifest”) in an individual (who may be male or female). If an individual, Vindex is the embodiment of The Law of the New Aeon, which is personal honour [See the ONA MSS *The Law of the New Aeon* and *Tyrannies End: Anarchy, Magick and the Law of Personal Honour*].

Used as the exoteric name of an individual, Vindex means “the Avenger”, and while it is traditionally (and semantically) regarded as a male name, with the Anglicized feminine form being *Vengerisse*, Vindex is now often used to refer to either the man or the woman who is or who becomes the nexion.



A Sigil of Baphomet (ONA)



SIGIL OF THE ORDER OF NINE ANGLES

Viewed exoterically, the unique sigil (above) is one useful means of meditation for new Initiates - by concentrating on the sigil, a certain exoteric appreciation of the acausal within the causal [that is, of a nexion] may be obtained, especially if there is an attempt to view it three-dimensionally.

Considered esoterically, this sigil, as given, not only re-presents the Septenary in two-dimensional form [the seven points (of various angles) which touch the outer circle] but also the various pathways which join them.

However, *the actual ONA sigil, as used by the ONA, is a four-dimensional one*: that is, the two-dimensional sigil (as above) is constructed in three-dimensions, within a sphere, which three-dimensional construct itself changes, thus mimicking the change which is causal Time. This change is both a simple change of perspective (for example, the movement and rotation of the sphere and the construct within it) and also a “mapping” (that is, a causal “distortion”) of both the sphere and the construct within it). This mapping is essentially a change of, a transformation of, the regular Cartesian three-dimensional co-ordinate system, and to a limited extent this can be understood, and re-presented, by reference to the mathematical change of metric in causal Space-Time.

This change is - viewed causally - random, and thus there is some esoteric appreciation, on viewing this four-dimensional sigil, of some of the properties of a nexion: of where the acausal is manifest in the causal.

A Note Concerning ONA MSS:

Since their original publication in facsimile, and in limited editions, by the ONA, in the 1980's and early 1990's (e.n.) many of the earlier MSS have been re-printed or - since the advent of the Internet - issued in digital form by those interested in the ONA and its works and traditions. This is quite acceptable, given that all ONA MSS are covered by "copyleft", and thus are not "copyright".

However, such re-printing and such copying into various digital formats, has, in many cases, resulted in unavoidable typos and other errors. It has also led to some of the diagrams in some of the original MSS to being either omitted altogether, or being re-drawn with occasional errors and mistakes.

Thus, those wishing to ensure the accuracy of currently available versions of *early* ONA MSS should compare them with the original (mostly typewritten) MSS, facsimiles of which were published by the ONA in the following works:

- 1) *The Black Book of Satan*, first issued in facsimile in 1983 e.n. Second edition, 1984 e.n. (ISBN 094664604X)
- 2) *Naos*, first issued in facsimile in 1987 e.n. Further facsimile editions published by the ONA in 1989 e.n., 1991 e.n. and 1992 e.n. (ISBN 0946646244)
- 3) *Hostia*, Secret Teachings of the ONA, Three volumes, 1991-1992 e.n.
- 4) *The Satanic Letters of Stephen Brown*, Two volumes, 1992 e.n.
- 5) *The Deofel Quartet*, (Complete in two published volumes) 1992 e.n.
- 6) *Satanism: An Introduction for Occultists*. 1992 e.n., ISBN 0946646295
- 7) *Hysteron Proteron*, 1992 e.n.
- 8) *Satanism: A Basic Introduction for Prospective Adherents*, 1991 e.n. Second edition, 1992 e.n.
- 9) *Cliology: A Basic Introduction*, 1976 e.n. (Revised edition issued 1984 e.n.)
- 10) *Grimoire of The Dark Gods*, 1984 e.n.

These *facsimile* editions (direct photocopies or reproductions of early typewritten MSS as circulated among ONA members), issued by Anton Long on behalf of the ONA (often in spiral-bound format with card-covers) should not be confused with published editions issued by others - for example, the Coxland Press versions of *Naos*, and *The Deofel Quartet*, and the various items and MSS issued by "Christos Beast", such as "*Black Book of Satan 2*".

It should also be noted that, in the late 1980's e.n., the ONA produced nine rolls of microfilm, each of which contained direct copies of many of the early ONA MSS, including some not published in the above works. Two of these films were given to academic researchers interested in the ONA, with the others now having found their way into the hands of collectors of esoterica.

MELOS: Reprisal

Seven represents the number of fundamental vibrations in the Universe – the seven types of cosmic energy. If an individual ‘mimics’ these, that itself is a key to magickal control. For example, music is divided into seven stages (C D E F G A B) and thus ‘mimics’ this fundamental structure. Thus, a piece of musick or chant can be composed which re-presents an aspect of this structure – this re-presentation being a type of force in itself. Thus, when played or sung, such musick/chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the universe.

The aim of a deliberate magickal use of musick is to earth energies via the medium of composition and/or performance, and to infect individuals/forms with those energies – thus to produce ‘change’ in accord with ‘sinister’ aims. What characteristics are expressive of the sinister? Heresy; the essence that disrupts the present to create future possibilities, a future that sees the liberation of spirit ... Beyond such statements the sinister is understood via the perception of the individual and this can only be achieved via participation.

Thus, a genuine artistic re-presentation of the sinister does not, as a rule, conform to the clichéd impressions of morbidity/horror/Mephistophelian glee. As an example, aspects are more re-presented in some of the works of Arvo Part (qv. ‘Passio’) than in works expressing the common conception of the sinister, such as some of the compositions of Liszt (qv. ‘Malediction’). However, with the exception of the compositions of a few individuals such as Scriabin, the effectiveness of most notable works (and here I am referring to those of Western composers) is offset by the libretto, or text. This is so because most works which have aspired to an ideal of beauty, which have attempted to capture the numinous – compositions that essentially have sought to reflect the ethos of the Western civilization – have used the Nazarene religion as a focal point. The obvious consequence of this is the aiding of Nazarene (and associated) energies and the distortion of that Promethean spirit by which the musick itself was inspired. This is especially evident in the ‘Requiem’ by various composers. This is to say that musick, understood properly as a form by which large scale changes may be implemented, has been hijacked by those with a vested interest in continuing the distortion of the West.

In the first instance, this distortion resulted in a textual celebration of the Nazarene; musick itself, for the most part, remained, in its power to convey racial élan, unaffected by this distortion until the beginning of the 20th century with, most notably, the emergence of ‘expressionism’. Initially then, from the ‘Dark Ages’ up to the early 1900’s, a musickal composition only became a focal point for a particular form via association (through text, symbolism, and so on) and not because the musick in itself was a genuine re-presentation of that form. This is so because musick derives (or at least, used to) from that unique soul which defines the culture of a civilization (‘Melos): genuine Art cannot emerge from this.

To elaborate further, consider ‘sacred’ musick. This, as a form, is so defined by a particular compositional structure; that is, the musick, even without text, would be, because of its form, identified by most as expressing something ‘sacred’ (of the Nazarene sort). However, the musick is not in essence re-presentative of the religion it was constructed to express, because such a religion does not exist within the Western soul. In creating a form to outwardly express the qualities of religious awe and worship initially drawn out by the Nazarene, the composer unconsciously re-presents a ‘sacredness’ inspired by an aspect of acausal energy which gave rise to Western culture. Thus, one way of counteracting Nazarene energies is to replace a ‘sacred’ text with one that expresses the Promethean/Thorian/Satanic soul, whilst retaining the original musickal form of the piece (qv. ‘Diabolus’).

However as stated, the sickness of the Western soul intensified during the early 20th century when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical western compositions. Just because tonality formed a framework for compositions did not make composing restrictive – not in essence. Yet it was opposed – not unsurprisingly, considering that the basis for ‘new music’ was an (pseudo) intellectual one.

The main challenge to tonality emanated from Arnold Schoenberg who created the school of serialist technique, from which the ‘twelve note’ composers emerged. The principles of atonality subsequently spawned ‘Rock’, amongst other forms. Thus, the fundamental vibrations of the Universe, as understood esoterically, were disrupted and rejected; essentially, musick itself ceased to reflect the glorious soul of the West – instead, the decline and destruction of civilization.

Whether or not it is desirable to hasten the end of this decadent society and replace it with something much more in keeping with the Western culture as it was meant to have developed, is up to each individual Adept to decide. However there are ways of destroying and serialism, indeterminacy et al are incapable of doing this. At its most effective, all that this ‘new music’ can achieve is a bout of hedonism; at its least effective, pseudo-intellectual gratification. As delightful as such things are to some people, what, in the final analysis, is the Aeonian point? What of any genuine significance is achieved? ‘New music’ is outside the fundamental vibrational structure, therefore it cannot effect significant changes; creative or destructive. In this light, all that a form such as ‘rock’ represents is degeneracy, and ultimately that is all it will produce. And yet, as a continuing strand of the distortion of the West, the influence of ‘new music’ is all pervasive and as such should be rejected if Western evolution is to resurge.

For genuine Adepts, the main point is that the foundations of any Art need not be rejected just because they are foundations. This rejection is exactly what the Western sickness desires. As Vaughn Williams said: “Great musick is written, I believe, not by breaking the tradition, but by adding to it”...

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts (those of the creative minority who determine the metamorphosis of a culture – qv Order MS ‘Emanations of Urania’) who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This understanding implies the creation of a new form of musick – this newness being defined; as the deliberate prescencing of the sinister. From an esoteric angle, if one wished to create such a new form, there are some basic guidelines that would be useful to explore – some of these are listed in the Notes. To give an example of how these guide lines would be applied in composition, consider the creation of a piece designed to re-present energies associated with the sphere of Venus – that is, ‘love/enchantment’. Firstly, the piece would be in the key of F sharp. The text, if to be employed, would perhaps make mention of Darkat, the ‘entity’ traditionally associated with Venus, and/or would make use of the text employed by the traditional chant associated with that sphere (‘Agius Elutrodes’ – see ‘Naos’). Perhaps this piece would be an orchestrated form of the chant. To further extend this new re-presentation, the musick could be an aspect of complete artistic expression; that is, an expression combining image, movement and sound (as in Scriabin’s proposed ‘Mysterium’). Such an expression is outlined briefly in the MS ‘Nine Angles and Dance’.

In a genuine culture, there are only ever Warriors. The meaning of Art as pursued by academics the world over is actually quite simple: to aid the Destiny of one’s own Folk. It is rarely understood that the essence of a civilization is not measured by the qualities of its art (‘qualities’ being subject to temporal, temporary understanding), but by the way it lives – the creative output of a civilization being simply, to a lesser or greater extent, consequences of this way of living. What matters is not the magnificence of Art, but whether a work successfully imbues a society with a sense of its own importance. Thus, a solo piano piece is capable of being equally, if not more successful than a symphony.

Civilization, then, is not Art; thus, all Art, per se, is useless – beyond self-gratification. In essence, the skills of the Artist are only of worth if they are used for the greater good of the Folk. (Note: this is equally true of Martial Arts skills – qv. ‘Physis’ MSS.)

It should be apparent by now that one of the prerequisites for success is that a piece of music must convey Nationalism. Whilst this may imply certain compositional guidelines (beyond the esoteric ones outlined above), this need not always be the case. For example, some authorities maintain that in order for a work to successfully communicate Nationalistic values, the composer must use/make reference to national musick, or folk song. While this reference to folk song may be, up to a point, effective (as in Vaughn Williams, or Delius) the attitude toward this approach is not dissimilar to that of Occultists concerned with resurrecting old folk traditions. These traditions either now do not exist; that is, they are no longer in essence relevant to a society’s way of living, or they never did exist in any real sense, being romantic projections upon the events of past ages (e.g. ‘Rune Gilds’, ‘Wicca’ etc). A genuine Nationalist need not quote from folk songs because s/he is so imbued with the ‘melos’ that the musick by virtue of this alone conveys Nationalism. Nor is it entirely necessary to employ ‘occult’ symbolism, or rather, symbols of an overtly esoteric nature. One need only listen to Beethoven’s Ninth

to appreciate this point. Also, for the most part, musicians/composers need not be Occultists; the source of power has already been found – the power to transform.

There has never been a time when we knew more than we do now. With Aeonic understanding, the missing link in Art has been discovered – real purpose, real vision: Destiny. Without this understanding there is no Art; anything else is just solipsism. For all genuine Artists there really is only one course of action.

C. Beest 1994eh.

THE COSMIC WHEEL / WHEEL OF THE YEAR

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The Cosmic Wheel reflects an emphasis on knowing the real stars and restoring a resonant approach towards them. The 'Wheel of Seasons/Life' previously published in NAOS offers a model of Chaldean/Babylonian astrology that was resonant during the Graeco-Roman aeon but is no longer valid. The two equinoxes and solstices no longer take place respectively in Aries/Libra or Cancer/Capricorn but in Pisces/Virgo and Gemini/Sagittarius because of the recession of the stars. Genuine resonance with the stars must be based on current facts and observances if Star Magic is to work – the model given here represents current celestial events but will itself eventually again be out of date in time - but not for hundreds of years. This model represents a consonance of how the Sorcerer should arrange their seasonal workings according to their psychocosmos – desirably outdoors – using astrology congruent with astronomy.

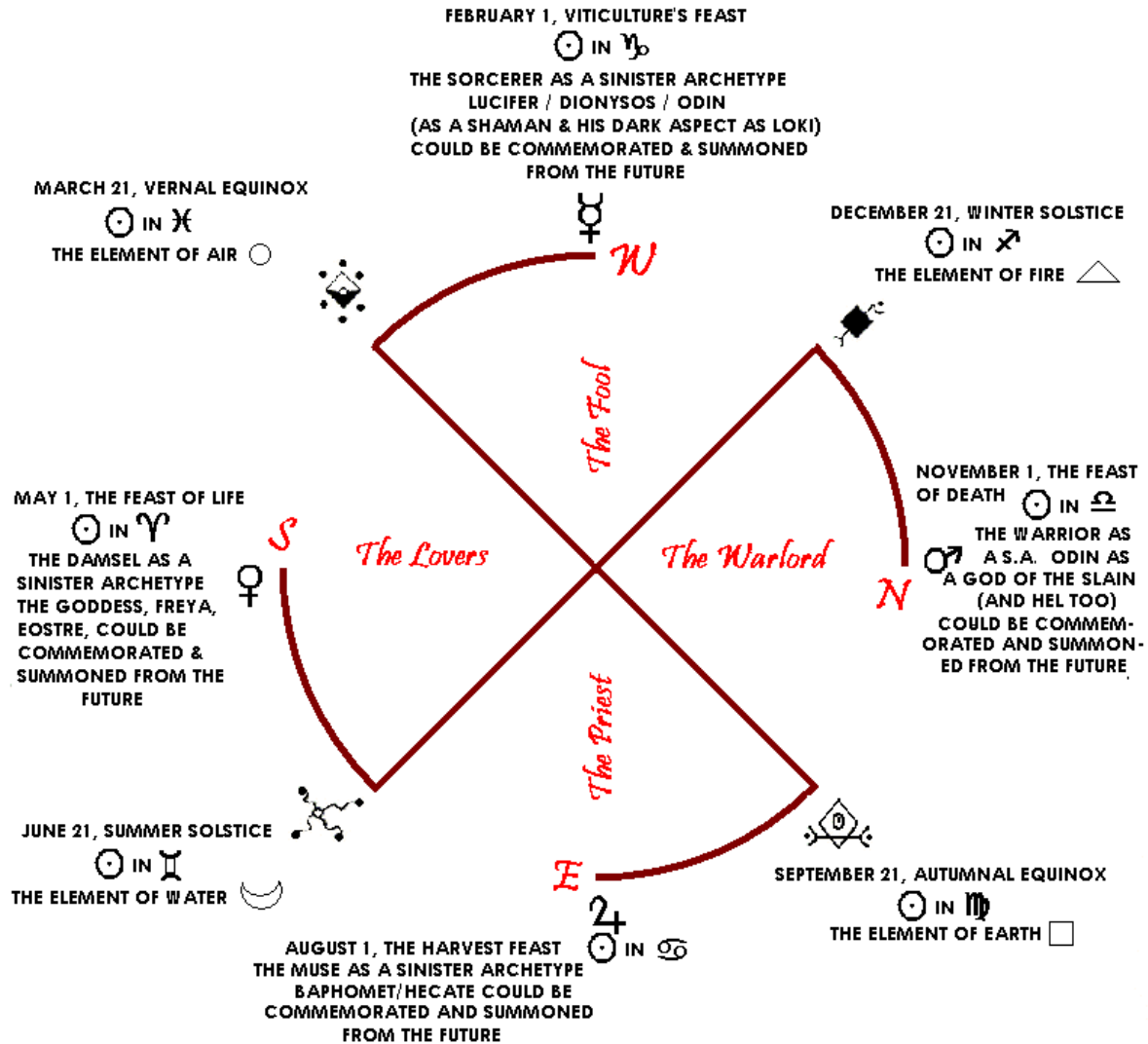
The classic Aryan Cosmos is simple enough: the triple vertical division of the Lower, Middle, and Upper Worlds; and the fourfold horizontal division of the Middle World of the cardinal directions of East, North, West and South; in total 7. The middle world is surrounded by the 4 elemental worlds in the 4 corners. It represents the 3 dimensional awareness: up, down, front, back, left and right. The attribution of the 7 classic planets to these 7 worlds, however, do not lend themselves easily to this model.

First, 4 of the planets should be attributed to the 4 elements, and the earth itself should be attributed to some planet (!) usually to the moon as they later used to do. But if we are to keep to that classic notion, the earth should be the middle world, the classic notion being geocentric, with the sun on the upper world, and the moon on the lower world - then the couples Mars/Venus and Mercury/Jupiter go to the 4 corners, and Saturn remains an outsider, as He is mythologically, being dethroned and exiled from the cosmos after the end of the Golden Age. Or, maybe, Saturn is the very 7-fold structure of that cosmos. These considerations are but speculations of mine, and one should investigate more profoundly the classic authors but I doubt if there is a great consensus between them.

Exploring the other Aryan mythologies would also lead to different issues within the same 7-fold model. If we are to include the 12 zodiacal constellations which was also represented in the classic cosmos, together with the later qabalistic distortions, then things become simply too complicated to be true.

THE WHEEL OF THE YEAR

HERE THE 8 SEASONAL RITES ARE GIVEN ACCORDING TO HOW WE REALLY SEE THE ☉ IN THE ZODIACAL CONSTELLATIONS AND NOT ACCORDING TO MAGIAN ASTROLOGY. THIS MODEL WILL BE VALID UNTIL WE REALLY START TO SEE THE VERNAL EQUINOX TAKING PLACE IN AQUARIUS APPROXIMATELY 400 YEARS FROM NOW (2009 C.E.)



THIS IS THE 'WHEEL OF THE YEAR' (↻) BASED ON THE ONA'S TREE OF WYRD.
HERE THE PERSONAL FOCUS OF AWARENESS IS THE SWASTIKA'S CENTRE, OR THE ☉ OF THE T.O.W., OR MIDGARD IN THE NORTHERN COSMOS.

IT COULD BE MOVED IN ALL 4 HORIZONTAL DIRECTIONS WHEN ONE IS INVOLVED IN SOME SEASONAL MAGICKAL WORKING, BUT ALSO VERTICALLY TOWARDS THE LOWER LAND (THE T.O.W.'S MOON SPHERE) AND TOWARDS THE UPPER LAND (THE T.O.W.'S SATURN SPHERE).

THE MOON SPHERE SYMBOLIZES THE GENETIC MEMORY WHILE THE SATURN SPHERE - COSMIC SPACE. THERE ARE 3 VERTICAL DIVISIONS AND 4 HORIZONTAL, BUT ALSO YGGDRASIL'S PILLARS OF FIRE & ICE | : IN TOTAL, 9 DIVISIONS.

The ONA's ToW is also 7-fold, but it's heliocentric, and has the tetrahedron and its reflection as a basis. Its magickal and not as rigid as the classical cosmos. When explored profoundly the classic 7-fold model seems as an illusion created as a side effect of the tetrahedron's magickal play with its reflection. My own practical notion about it is simple enough: the vertical Up/Down axis of Moon/Saturn piercing the fourfold plane of Mars/Venus & Jupiter/Mercury - almost the same as the classical awareness of up, down, front, back, left and right BUT I put the sun sphere outside of this 3D space, as the focal point of awareness, or simply the focus of awareness. Its fixation is what makes the world to seem such as it is.

When the focus of awareness is unfixed the perception of the angles changes and that's all about magick, or, it's rather when magick starts. However, we provided with hints here of 2 more mysterious angles and neither are satisfactorily explained, so the order of the 9 angles and its 7-fold path remains to me an unsatisfactory mystification.

The 9 combinations of the 3 alchemical elements are to be related with the 7 spheres of the ToW. How? The 3 aspects of each sphere according to the 3 alchemical elements and the 21 connexions are perfect, but there is some incongruity between these 9 combinations of alchemic elements and the ToW, especially in the Star Game, if it's to provide a congruous geometry.

The Germanic/Nordic cosmos is also 9-fold. Here we have 8 worlds in 3D disposition around a central one: Midgard - a geocentric model again but without any planetary attributions. It's in fact a cube standing on one of its corners with a centre within, so the 3D Chaos sphere also describes it well, though Edred Thorson has given a more tree-like model of Yggdrasil, based on the Eddas' myths: there are here 5 vertical divisions: Hell (the world of the dead) and Swarhalfheim (the world of the dark elves) under Midgard, and Lightalfheim (the world of the light elves) and Asgard (the world of the gods) above Midgard. Midgard's plane has 4-fold horizontal division, or in each world direction from Midgard (the world of the human beings) there is an elemental world, though not all of their inhabitants are elementals. The Germanic elements are: Ice in the North (Nifleheim), Fire in the South (Muspelheim), Water in the West (Vanaheim) and Air in the East (Yotunheim), Midgard itself is the earth element. While the Vanes, or Vanir who dwell the West are a divine race equal to the Aesir (the gods of Asgard), and the Etins, or Yotuns, who dwell in the East are races of giants hostile to the gods, both the Fire and Ice elementals are hostile to all the Cosmos, and they are at last to destroy it according to the prophesy of Ragnarok, especially the fire elementals/giants. Edred Thorson put the 24 old Germanic runes as paths connecting the 9 worlds in a very specific way, but he doesn't point out which rune connects which and which world - it was up to the witki (the runic wizard) to find out these attributions. I suspect that the Rune Guild keeps the attributions in secret. Whatever efforts I have made in that direction have never satisfied me.

Though very logical both the cubic and the tree-like models of Yggdrasil seem to me too rigid to use them as magickal maps, or models. (That's why I did another investigation - I

took the 9 irreversible runes as the 9 worlds (and there are other runars who also attribute them to the 9 worlds) but I related the remaining 15 to them as paths thus obtaining a very weird model of Yggdrasil but it doesn't concerns our present quest.

The 8 seasonal magickal feasts of the year are coming from the Celtic tradition. These are 4 celestial and 4 chthonic. The celestial ones are respectively the 2 Equinoxes and the 2 Solstices, so they are visible, while the 4 chthonic ones are between them and are Samhain on 1 November (Christianized as Halloween), Imbolc on 1/2 February (Christianized as Candlemass), Beltaine on 1 May (Christianized as St. Walpurgis) and Lammas on 1/2 August. The modern Wicca still observe them in some derivative politically correct form and connect them with the "facts" of astrology. The Celtic model also suggests a cubic model but one standing on its whole side, so the 4 chthonic feasts are in the lower quadratic side and the 4 celestial feasts are on the upper quadratic side. Yes, the cube and its right angles are our refuge from Chaos but it's also our prison as well. Yet, on the other hand, all 8 angles of the cube are in fact tetrahedrons pointed outwards, so the cube could be easily turned into the Chaosphere - At least theoretically.

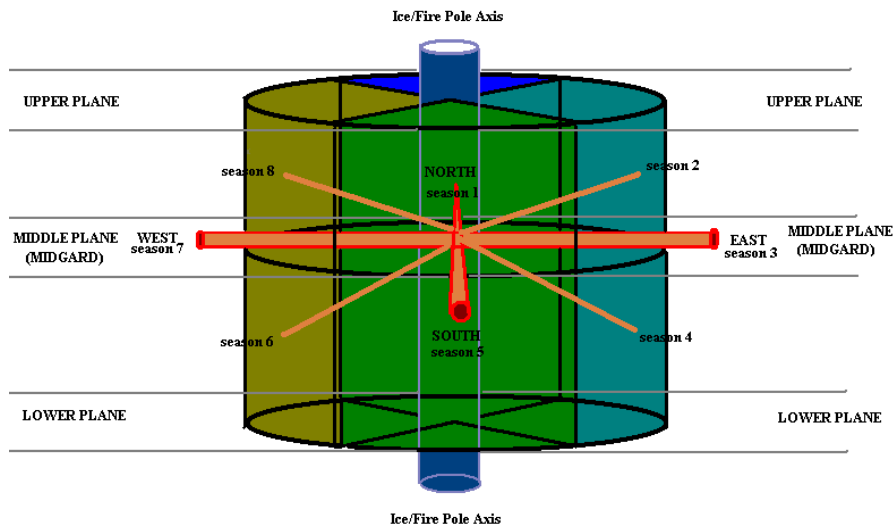
The 8 seasonal magickal rites take place on the horizontal plane of the middleworld only. Thus my swastika model is 11-fold with the other 3 vertical divisions. It's just a horizontal swastika penetrated in its center by a vertical Moon/Saturn axis (see 3d diagram). Also, the "broken" ends of the cross should point to the cardinal directions, not the cross axes. At the ends of the cross axes are the elements which do not coincide with the cardinal directions where the ToW spheres are located. Note that the opposite elements fire/water and air/earth are here against each other - something unseen in any ritual tradition. Thus they continuously threaten the right angles not to become so rigid, and on the other hand the cross axes keep them separate lest they explode and destroy the whole cosmos. I think that the Germanic Fire/Ice and the ONA's Man and Star Gates should be ignored in respect of that model. They are to be left to the ingenuity of the other sorcerers for now - except if Ice is integrated as an element of the horizontal division and the Earth as an element is adopted as the very center of the swastika as in the Germanic model. But the swastika's center is in fact one' focus of awareness - which in its fixed state creates the illusion of the earth. On the other hand, Binan Ath fits well as Fire, Mactoron fits well as Water of Life, Davcina as Earth and Nekalah as Air in the median directions, but for now I cannot fit Ice in this model. This model serves just as a calendar and a time map. So my comment about the Fire & Ice etc. below the scheme is only rumination without conviction. There is no 10-fold model herein, and thus no Qabala.

On the Cylindrical form published by ThoTh (see below) - it's the form I have arrived at when working on the 6th path of the ToW. It's as if I apprehend Azanigin's presence in that form, and I have called it "the Well of Wyrd". It's connected with my down/up practice as well. Very interesting indeed. As if there are some whirlpools on the top and on the bottom of the cylinder I have apprehended in respect of Azanigin, and the swastikas in ThoTh's depictions reflect the same. So, yes, of course, the Saturnian force is both chaotical and structuring - there is stability in the middle and dynamics in both the bottom and the top ends. That's why I say the seasonal rites take place on the horizontal plane in the middle world, not in the upper and the lower worlds. See it's the form of the Tree itself with the branches towards the stars and the roots towards the underground. I

recall the 1000 Young of Shub Niggurath who are cylinders with tentacles on both their top and bottom, and who mask themselves as trees! And also, I recall the cylinders in Lovecraft's "Whisperer in Darkness" the 'vehicles' whereby the brains of chosen humans travel through the outer space! Lovecraft really had some insights.

THE WHEEL OF THE YEAR EXPANDED INTO ITS REPRESENTATIVE VERTICAL TIERS/ LEVELS

NOTE: The Wheel can be expanded 3 dimensionally to show the 3 tiers or levels of the Nordic Yggdrasil in concordance with the classic Aryan Cosmology. The Wheel rotates on the axis of the poles of Fire and Ice and represents 8 Alchemical Seasons – the 4 main seasons via its four main arms – the other 4 median seasons via the median interludes between each arm. In its expanded form the Wheel manages to visually and accurately represent the Aryan Cosmology and the 8 Alchemical Seasons – in its condensed form, as a rotating swastika, these representations are instead intuitive.



[Just one possible 3d representation]

