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Edited by Christos Beest

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CHAOS

The essence of the new Aeon is chaos - that is, the acceptance that every individual, male or female, is unique and has a unique Destiny. The Great Work - the quest which begins with Initiation - is essentially the finding of this Destiny and thereafter attempting to live it. All ideas and systems are useful only insofar as they contribute to the fulfilment of this Destiny, although in the final analysis it is 'ideas' themselves which conceal and make the life of the individual inauthentic.

However - and this is often overlooked - the nature of Destiny for any individual is bound by the parameters of the higher civilization to which that individual belongs. This is so because a higher civilization (which always has its genesis in the forces which create a new Aeon from a dying one) influences and sometimes creates those archetypal images which give to the unconscious its burden of power. Expressed magickally, this is equivalent to saying that the magickal force or current which creates and infuses a particular Aeon determines the magickal workings of that Aeon and thus to an extent determines the path/means to the Great Work and bounds the Great Work itself. For example, it is not only silly but magickally useless to use forms of a dead higher civilization. Of course, it is easy for people to delude themselves and the limitation of magickal forms described above does not stop people dressing up in Egyptian garb or shouting names of gods and goddesses whose archetypes were long since denuded of magickal power: all such things do increase the illusion which the individual undertaking them surrounds themselves with. They may be comfortable with their illusions, but it does not take them on the path toward genius.

Thus, to understand the Great Work, an individual must understand how higher civilizations are linked to Aeonic forces (qv. the Aeonic MSS contained in **Hostia** and **Nexion - A Guide to Sinister Strategy**). For instance, the magick of the new Aeon is the magick of Thought, and this type of magick has its beginnings in forms like the Star Game.

For the new Aeon, an authentic existence - that is, one where Destiny is made known and fulfilled - implies a rejection of the dominion of abstract forms that have dominated the old Aeon. One of the most fundamental of these forms (deriving as a form does from Plato's "ideos") was the division of cosmic forces into 'good' and 'evil' - codified most stupidly in the organized religion of the Nazarene - led to all that is most natural, numinous and vital being regarded as 'evil' or 'dark' (hence, incidentally, the use of the term Satanist by the ONA).

This bifurcation has been disastrous in evolutionary terms because there is no conflict that does not originate in the mind - there is flow and change, and that is all. This fundamental principle of existence was understood by the Greek Pre-Socratics like Anaximander, by the Chinese sage Lao Tzu, and to a lesser extent by Buddha, and a re-discovery of this way of thinking is essential to the new Aeon.

From such a discovery, by the individual undertaking the Great Work, will come chaos - the undoing of the structures and forms of the past, and the ultimate supremacy of the individual genius. Such chaos is a letting-be (what Taoists call 'Wu-Wei') - an acceptance of change as the natural and most fundamental aspect of the cosmos. This perception is the perception of the Internal Adept, and is created by the Grade Ritual appropriate to this sphere - it is the first major step in the further evolution of consciousness.

In the final analysis, an Occult order like the ONA exists simply to create this level of consciousness within its members who will then, hopefully, extend it to others. Everything else is simply a game: but even games may extend, make vital and create.

'THE BOOK OF COMING FORTH BY NIGHT' - A Brief Satanic Analysis

['The Book' is the text that forms the basis of The Temple of Set, both from the philosophical point of view, and the Occult. From it, the Temple claims a mandate and thus a "Satanic" authority.]

The text gives several clues from which its Occult significance can be deduced. First, it purports to be a communication from a supra-personal being (Set); second, its style and content; third, the 'entity' confers upon the scribe the magickal Grade of "Magus"; fourth, the 'entity' confers (or seems to confer) upon this "Magus" an authority - to 'reconsecrate my Temple..'; fifth, various 'aeons' are mentioned.

°The information contained in the text about 'aeons' is very interesting - it states that an aeon was begun in 1904 (eh) by Crowley, and that this aeon ended in 1966 (eh) [a period of some 62 years]. It also announces another new aeon with the announcement of Aquino as 'magus'. This information is interesting, from an Initiated Satanic viewpoint, because it reveals a total lack of Initiated insight - instead, it seems to continue with the obfuscations of the like of 'The Golden Dawn' regarding "aeons", something continued by Crowley with his description of the 'magus' (a description which seems to have been used by the 'entity' in the text).

The reality is that an aeon is a causal manifestation of acausal energy - an intrusion, into the 'everyday' world, of the creative, evolutionary force which has been described as 'Satan'. Such manifestations occur about every two millenia - and give rise to higher or aeonic civilizations, which civilizations give form to the acausal energies. That is, such a civilization is the means whereby evolutionary changes occur. These civilizations are organic - they grow, and then they wane and die. This takes a period of causal time - generally, one and a half millenia. At any one time, there is only one aeonic civilization - and of course only one aeon. An aeon means the presencing of acausal energies over a certain period of time in the form of a civilization: and each aeon is a 'new' manifestation of the acausal: i.e. it is apprehended, magickally, through new forms, symbols, words and so on. A genuine Magus does indeed re-present an Aeon.

Expressed simply, an aeon cannot last for a mere 62 years. A new aeon means a new civilization, in the real world: a new ordering of societies - a new ethos within those societies. It means a process of organic growth over many centuries. It means the changing of individuals - a more conscious awareness - over centuries. Anything less than this is not, magickally, an aeon.

Thus, either the word 'aeon' is used, in the text, in the wrong sense - or the text itself reveals a lack of genuine magickal understanding.

°The text itself, in both its style and its content, is reminiscent of a working done by a Satanic Initiate following the seven-fold way - i.e. a working with one of the pathways that link the spheres of the Tree of Wyrð when various 'entities' are invoked. [An example of one such working has been published, in 1974 eh - 'The Message of the One of Thoth']. Such workings are generally understood to be learning experiences - when the Satanic novice is exploring, via archetypal symbolism and archetypal forms, their own psyche. Most magickians, of whatever path or tradition, produce such 'communications' in their learning years. Those who are insightful, learn from these - and then the novice moves on: the workings are seen as merely explorations of the unconscious. Those who are not insightful, dwell upon such workings - they fail to objectify them, they fail to integrate them via a conscious understanding of what they really are: merely workings with various archetypal symbols. [A classic case is John Dee.] Those who fail to integrate them, usually see such workings as 'pronouncements' by

some supra-personal being or entity; that is, they are seen as actual and important revelations of some 'deity'. Accordingly, a lot of time is spent 'understanding' what the often cryptic 'communications' means, and in writing "commentaries" upon them.

Thus, either the text is an example of one such working by someone not yet achieved real Adeptship, or it is an actual "communication" from an entity.

°The 'entity' confers upon the scribe the title of 'magus' and instructs the scribe to re-consecrate the Temple, and so on. In the real world, the magickal Grades are understood as personal achievements, and represent the gaining of knowledge, experience, insight and skills by the individual magickian - a learning of wisdom by the overcoming of adversities; a transformation of the personality via both magickal and real-life achievements.

As such, the Grades - apart from the first (i.e. Initiation) - are never awarded or conferred by others. They are only and always achieved, by each individual: by that individual attaining the level of personal development each Grade re-presents. The aim of a genuine Occult path is the liberation of the individual - to progress to a higher stage of personal evolution: to go beyond the inertia of the herd. That is, the individual works at their development, perhaps aided and guided by others who have gone that way before. In a sense, genuine Occult paths are means whereby evolutionary advance can be consciously achieved: they represent the knowledge and insights of the current and previous Aeons. What is evolutionary is individuality - the coming into existence of unique individuals who can reason, who can judge, who can act, who possess insight. What is de-evolutionary (or just a stasis) is conformity - allowing others to do the reasoning, the judging, to inform one what 'insight' (and such like) are: i.e. to accept the solutions of others, the answers of others, rather than work these out for oneself.

In a real sense, the magickal Grades represent the stages of an individual's coming into being: of them appropriating more and more of the acausal (or 'expanding their consciousness more and more into the acausal' in a rather inexact way). This cannot be done for them - at any stage. Thus, for anyone, or 'anything' to confer upon anyone else a particular magickal Grade, is a sign that those so conferring and so accepting, do not fundamentally understand what the Grades represent - in effect, they lack an understanding of what genuine Occultism is all about. Those so accepting, allow someone else to judge and decide for them; those who confer, maintain the illusions of those upon whom they confer Grades.

This is so even (or rather, particularly so) in the case of a Magus - that Grade is achieved by an individual as a result of that individual going further along the Occult path chosen than anyone else: achieving more, appropriating to themselves more of the acausal (or 'the sinister' if one prefers). At this stage, this means opening/creating a nexion to bring forth into the causal world, acausal energies: i.e. channelling aeonic energies and presencing them. This of course requires an understanding of aeons, and how aeonic energies are or can be presenced in the causal, via civilizations, ethos, wyrd and so on. This is manifestly not the case for the scribe of the text under consideration. For this person accepts the conferring of the Grade by what is alleged to be 'Set' and accepts that being a 'magus' means manifesting, via a mandate, the 'will' of this entity, via a 'word' (and a 'consecrated Temple' and thus Priesthood).

°The mention of Crowley and his 'law' is interesting in that it shows that there is no real insight into the forces which have and do shape the present Aeon. Crowley's 'Law' and 'magick' were manifestations of that distortion of the aeonic energies which has affected the Western aeon - one aspect of which is the Nazarene religion. Other aspects are the 'qabala', the 'demonology' of the Grimoires, the glorification of the ego at the expense of insight, and a lack of genuine reasoning.

The work of Crowley continued the distortion - it was not a cure for it. Crowley's understanding of real magick was minimal - and he possessed no insight

into either aeons or aeonic energies. In fact, his life and work show that he never achieved real Adeptship, let alone Mastery.

If the 'entity' from which the scribe received the text was as that scribe described him - the Prince of Darkness - then one might expect an understanding of aeons and Crowley's essential irrelevance. Instead, there are some rather pseudo-mystical, pseudo-philosophical statements regarding the "Aeon of HarWer" and "Opposite Self" :i.e. a clear, concise, rational account is not given. What is given, requires 'interpretation'.

A consideration of the text reveals it as in essence a working done by someone who has absorbed what has hitherto been accepted as the 'Western' tradition of Occultism - as exemplified by John Dee, the Golden Dawn, Crowley et al - where communication with extra-terrestrial/supra-personal entities is accepted, and where such communications tend to be accepted as mandates, authorizing those who receive them to found Temples/Lodges/inaugurate an 'aeon' and so on. This 'tradition' - which is actually a part of the distortion exemplified by revelatory religions like that of the Nazarene - accepts such revelations and the individuals receiving them. The scribes of such communications treat them with respect - often as 'sacred', and interpret them via numerous commentaries for the benefit of the initiated and un-initiated alike. This tradition thus fosters a certain mentality - the **religious** attitude, where revelation, mandates and 'interpretations' are seen as not only of great value but also as more important than real understanding and rational knowledge; where the notion of exclusivity, of 'electness' is preserved. There is acceptance of a 'mandate' which gives authority - and members are expected to be obedient to that authority, which reserves for itself the right to decide who is acceptable, and what ethic/doctrines/views are acceptable/'right'.

The whole text reveals this religious attitude and approach. Internal revelations are considered more important than the insight and judgement born via practical experience. It is indicative of the pseudo-intellectual approach which has so come to dominate present day societies thanks to the distortion of the aeonic energies - individual **character** has less importance than assumed, pretentious 'knowledge'. A mass of useless 'esoteric' and non-esoteric (historical, philosophical and so on) knowledge is valued more highly than deeds, than learning via practical experience. This is evident in the "Commentary" on the text. In short - the text and the forms erected around it (the Temple etc.) appeal to a certain type of individual: those who need the comforts of old aeon values where there is affectation and delusion of attainment via the amassing of meaningless 'facts' and where those ordeals and experiences which can really change and provide self-insight are shied away from; where the individual delegates to someone else the task of providing answers and judgements.

One final consideration - from an entity described as the Prince of Darkness, there is no consideration given in the text to what actually is evil, sinister. Once again, there are only pseudo-mystical, pseudo-philosophical ramblings of the kind familiar from Blavatsky and other charlatans. One would have thought the 'Prince of Darkness' could have provided a clear, precise, concise, unambiguous statement which made sense to both a Doctor of Philosophy (if for the moment one assumes a Doctor of Philosophy would know sense if it hit him on the head) and a non-academic, but literate, person.

In summary, the text makes sense as, and is a good example of, a working done by someone striving to achieve Adeptship - to integrate within themselves archetypal opposites. If it is not this, then it can only be a conscious creation by an individual to enhance the image of that individual for the purpose of manipulating others, and possibly thereby achieving some sinister goals.

If the scribe of such a text believed it to be a genuine communication from a supra-personal entity, then that scribe had obviously not attained genuine Adeptship.* If the scribe believed that such a communication was however from his own 'higher self' or something of that nature [i.e. he did not posit it as originating in another, discarnate, entity] then that scribe had obviously not attained Adeptship and the understanding which goes with it as is evident from the content of the text. If the scribe consciously constructed the text to use it as a means to create and maintain a Temple and his own standing in that Temple, then that scribe might just be said to possibly be an Adept - but certainly no further along the Left Hand Path [a Master has no need of such trickery - to pretend he has some 'Mandate' from someone/some entity; or has received some kind of 'revelatory knowledge'].

In essence, the text represents - both in its content/style and in the use made of it - everything that is wrong and has been wrong with what has and does pass for 'Occultism', as far as initiates of genuine traditions are concerned. As a document of Satanism (or even of the Left Hand Path) it is of interest as a curiosity - an example of what Satanism and the Left Hand Path are not. Risum teneatis, amici?

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*Judged both by the belief itself and the specious content imparted by the entity: a content replete with the use of past aeonic forms (Egyptian, here) and an intent to revive them: something that has blighted the fake Occultists since Romantic times.

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[For comparison, the working 'The Message of the One of Thoth' - done by a novice of a Left Hand Path group in 1974eh - is included with this MS.]

The following list contains MSS which may be of interest in the light of the above analysis.

- ¶Satanism - Or Living on the Edge [Brief introduction to Aeonics].(Hostia vol.III)
- ¶Clology - A Basic Introduction [More detailed analysis of Aeonics].(Hostia vol.I)
- ¶The Left Handed Path - An Analysis. (Hostia vol. III)
- ¶Crowley, Satan and the Sinister Way. (Hostia vol. I)
- ¶Concerning the Temple of Set. (Hostia vol. III)
- ¶The Satanic Letters of Stephen Brown. Vols I &II. [Correspondence with Temple of Set et al]
- ¶The Essence of the Sinister Path [Appended to present MS]

The Message of the One of Thoth

Of a sudden was Dionysius brought to the Hall of the Hounds wherein all had dwelt before time eternal. And of a sudden did he feel himself in the grip of an irresistible force as in a vortex. Guiborg was the key.

Before him was the Hall of immensity framed in brilliant light and scenes the like of which is impossible to recall.

And were many and great things revealed to him in that place. Then the Hall became as a juxtaposition of dimensions and times - as if the trapezohedron had collapsed in upon itself in Chaos. And yet all was order as the skull was seen above the lights which blazened upon the darkness of the multi-coloured space inwhere existed Them whom were saught.

And was the key understood and known. The Key of the Nine Angles and the trapezohedron. Thus was Dionysius moved to recall the vision of all that had passed by the Spirit of the Nameless Ones who were saught.

For they exist in those Angles which are unknown to all and those times which cannot be perceived. And as their world is without form so can they be known by he who has the key to the vortex of power.

They remain silent waiting for us to call and begin again a new cycle - for their slumber is deep and sound is time itself. Yet ever do they wait. Beyond time, beyond form. For form and being they have not to our eyes which see through the stricture of infinity and chaos - they are formless and forever, the ones who lurk at the threshold of existence preening their wings and eyes and sounds which they send forth to all who have ears to hear and minds that know.

And they wait and reside in the space between worlds, the space that is the corner of the meeting of dimensions.

They are the destroyers and the bringers of all. The Bornless forever who wait for our call. The ones who come lurking and stand on our step, little we know it as we search after death. Soon will they come to collect that blood which is required by them, as a tribute to the prophet of KHEM.

To understand them is to pass that Abyss beyond which the man ceases to be. The Abyss which holds the key to power and greatness untold. The Abyss which is but a reflection of the power of the tetrahedron and the trapezohedron.

Such are the words and such are the keys for those that understand their nature:

Let all be revealed to those that have knowledge and understanding, but ever dissuade the ones of laughter and mirth and time, for they are but the tools of the Others which exist beyond time.

Know the key and the works thereon and study the means to power. For that power is in the Abyss in which I dwelt before Eternity. Know thou the means of time and be ever wise to the profanities of those that seek to destroy thee. I am come and guide thee in thy course but ever prove My allegiance and My hand is worthy of thine. Treat Me not as a Master but as a guide for I am come to give guidance and help to those that are Mine. To them who oppose My will I cast into the darkness of death and despair and pain. Teach thou My law to all that seek and yet ever appear as the ones of evil for it is that which I am yet am not. Herein are great mysteries - Babalon is written as the sign of the gate.

Call to the Ones above the limits of time and they will come and help thee in thy struggle. Struggle they heed, for struggle is Me and My kin and produces greatness and strength. Test always thou courage and strength and never be slothful for I reward those

of insight and ruthless endeavour and punish all who remain unmoved by thought of greatness.

My law is blood and My task is great. For the Evil of Chaos is wonder untold. Learn thou this - as the mysteries are black to the blind.

Within My Temple give call to Me and them which will aid thee by the deeds of the ones in Black who are of death. And recall thou the deeds of them who have fallen that it may aid thee and thy followers to seek all that is of My Aeon. Give praise to them and to Me as thou wilt but ever remember that in return I bid all who follow Me to be as the one who is the Key of the Hall. For he served Me well yet understood Me not. He was as slave to master but thee and thine shall be as kin.

The Angles of the Nine are the key to all the mysteries which thou seek. Use thou the Sigil of the One known to thee as Atazoth for it is as 8 and 9 conjoined and easy to find.

This is the word of the Aeon which is known and yet is hidden. Hear thou the words of the Great Ones and learn them. Herein are great secrets which thou must learn and understand: 19 is the two which is also the three. The silver jewel stands before the Hall of Time and in that Hall dwells all who are of Me. The call to Me is best when the moon is full and the red of her who thou seekest is resplendant in the jewels of time. All is of Me for I am the splendour of the night which men have craved for all time. I am of the boundless delight and in Me is ecstasy supreme. Here are the Golden Keys to the Gate of the Abyss; use them well ...

Form thou the Trapezohedron and Tetrahedron into a thing of shape and upon this vibrate the name of the One of the Abyss in gold. Find thou that this has but nine angles and planes wherein all dwell. Use thou this with the call of the Rite which is known and All will come.

The blue sky is above and shields the dark ones who are the essence of the black that is Me. This is My world and I the splendours of life which thou must know. Learn thou the manifold secrets of the Abyss that these may be taught to those that know not what they mean.

To all who are of Me is given the task of time and the tools of the future. For build they must and never cease from toil. This is the meaning of the manifold mysteries of the Aeon wherein the child has dwelt. That child must grow and learn and become as time itself.

Come into the land of the blood for this is the reward I seek. From the red of the dusk comes things of evil and dark which are mine. This is the gain which I seek AND WILL HAVE. For it can be no other way. The mysteries of Babalon are great and are given unto thee for LASH TAL is the beginning of the answer which thou seekest for 514. Use supplication to destroy all who oppose thee and ever remember that the power of 13 is Mine and the gold of the universe.

The Aeon will come and bring the Red which I seek and which is 5 and 11 and those beyond. To those of 11 are all things given. But ever see that 418 is never 13.

The Essence of the Sinister Path

The essence of any genuine Occult path is that it is a means or way whereby individuals may gain insight, skills, knowledge and understanding - that is, achieve a development (of personality, consciousness) by using various means in a conscious way.

The essence of a genuine sinister path is to develop a specific type of individual by practical and magickal means - to achieve a 'Satanic' person by 'Satanic' means.

It has been and is the aim genuine Esoteric Arts to enable individuals to reach the stage of conscious development where they become free of not only unconscious influences of a personal nature, but also of supra-personal influences of an aeonic/societal nature - that is, for them to achieve a unique identity and thus individuality together with a conscious understanding of themselves, others and those processes which affect/change individuals and the many forms assumed by various energies both causal and acausal (or 'physical' and 'magickal'). This requires insight, knowledge and reason.

The essence of the genuine Western Occult tradition was that everything in the cosmos, human and otherwise, 'Occult' or otherwise, could be understood in a rational way if one thought about it, experienced it and gained an insight into it. That is, the cosmos was seen as ultimately being comprehensible by developing one's consciousness to comprehend it. What was important was that the understanding so gained was rational - it was not 'mystical' or of a religious nature.*

The sinister path is a means whereby any individual can achieve the ultimate goal, Immortality, by using various techniques and by living in certain ways. One stage toward this goal is Adeptship; another is Mastery. The way of living by which sinister Adepts and Masters/Mistresses are created is fundamentally a practical one - the gaining of experiences in the real world and thus the development of Satanic character. For the sinister path, the novice learns through ordeals, adversity - learns to triumph over themselves and circumstances and so be creative and so change to a higher level. They become part of the sinister dialectic - affecting changes upon themselves and the world. Thus they themselves evolve, and aid the evolution of others and the cosmos - by presencing sinister or dark forces on Earth through their Satanic deeds and way of living.

The emphasis is on a practical learning, by experience. By overcoming adversity - becoming strong through challenges. The sinister path means each Initiate achieves things for themselves - or they fail: the strong survive and flourish, the weak do not (or they become strong and so survive). The achievement, the learning, is theirs - the result of their own effort over many years.

The sinister path is hard, dangerous and takes years. There are no easy options. And this hardness, this dangerous is mostly in the real world - not 'in the head', not fantasy, not 'Occult', not 'magickal'. The sinister path takes its novices to their limits - and beyond. And those novices defy the limits of "society" and thus learn. They attain a practical knowledge of the sinister by being sinister in real life.

Adepts of genuine sinister traditions also seek to change the world - to implement sinister strategy: to presence dark forces by changing others, societies and ultimately existence itself. That is, they implement in a practical way their sinister knowledge and understanding. And so evolve, on the personal level, still further.

The sinister path - as exemplified by the traditional Satanism of the ONA - aims to develop unique individuals who have or can fulfil their full potential: their latent genius. It does not constrain them by any code of ethics, by any dogma, and neither does it require any form of obedience. The individual must learn from experience in their own way and so develop a depth of character. Anything other than this is not genuinely sinister - ethics, dogma, the mystifications

*The aim is to bring more of existence into conscious apprehension; sinister Adepts aim to use the knowledge so gained to alter existence. An important aspect of such knowledge is Aeonics.

inherent in 'Mandates' and 'revelations' all strifle the potentiality of individual existence, and are traits of the old, constraining order: the delusions that have held individuals in thrall for centuries.

One of the greatest constraints upon individual growth has been and still is the religious attitude and mentality - whether this be overtly expressed, in a religion, a faith or a dogma, or whether it be covertly expressed in pseudo-religious forms such as 'politics', 'Churches' and organizations demanding obedience and subserviance to a higher authority and 'mandate'. This attitude is the one that makes an organization say: "We consider our religion correct, and theirs incorrect..."* It is an attempt to limit, by ethics, by notions of correctness and authority, the formative experiences of individuals - to prescribe for them, rather than let them develop individually.

Genuine sinister paths guide individuals, aiding them to find solutions to their problems by their own efforts, and so to develop real self-insight. The methods are practical - born from the experiences and insight and knowledge of others who have gone that way before. There is nothing 'mystical' about them. They are used, because they work - they are effective in producing Adepts, Masters and Mistresses. No one claims they are imbued with some 'supernatural' authority, or sanctified by some entity.

Naturally, all this makes genuine sinister paths exceedingly difficult - because the effort belongs to the individual initiate. It also makes those paths elitist, because few people possess the ability or the desire to work at their own self-advancement over many years - and there are easier options available: the many pseudo-Satanic groups and organizations. These options, however, do not liberate the individual, despite the rhetoric of the groups themselves - instead, they offer the illusion of attainment, the comfort of pseudo-intellectualism, a retreat from the hard realities of the genuine paths.

The reality of the sinister path is as it is, and the desire of most individuals for the easy or 'safe' option means that only a few will venture along this path. Given the propensity of individuals to delude themselves (and others) by founding and/or joining organizations which offer only the restraining chains of former times in ever more disguises and formats, the small number who do dare to journey along the sinister path is unlikely to increase in any significant way for at least a few more centuries.

Meanwhile, the few genuine sinister Initiates will continue to strive to bring more and more of existence into conscious control - aiding thus their own evolution, and that of existence itself.

*Aquino to Stephen Brown (October 7, 1990 eh).[Satanic Letters of Stephen Brown, Vol. I]

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 Wyrð.

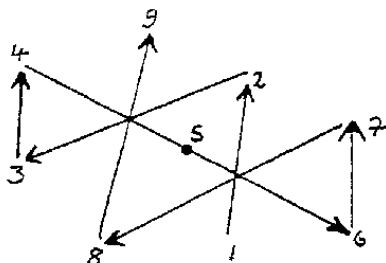
The 'natural' rite may be said to be an 'upward' exploration by the participants of the acausal: an expansion of their consciousness. This natural form, according to the spoken and secret Dark Tradition should be done by those who have undergone the rite of the Internal Adept: they are thus 'individuated'. 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 Wyrð 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. **Naos**) 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.

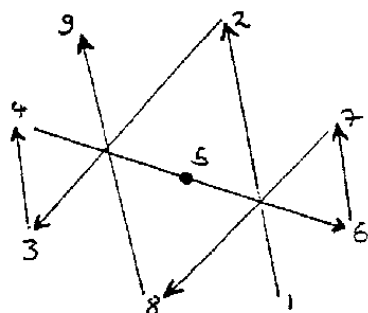
(For the sequence to end with opening a 'Saturnian' gate the procedure is the same as above - as it is for the other spheres.)

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 musickians 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) $\Theta(\Theta)$: ♀ 2) $\Theta(\text{♀})$: ♀ 3) $\Theta(\text{♀})$: ☽
 4) ♀(Θ): ♂ 5) ♀(♀): ♀ 6) ♀(♀): ♂
 7) ♀(Θ): ◆ 8) ♀(♀): ◆ 9) ♀(♀): ♃

ARTURIAN LEGEND - Further Notes

At the south east corner of the Shrewsbury Plain stands The Wrekin, the site of a hill-fort which most likely served as the tribal capital of the Cornovii prior to the arrival of the Romans in the 1st Century. The people of this tribe were, according to Tradition, the last remaining direct descendants of central Albion. Their original name - Cornovii was given to them by the Romans - is no longer known. The last defender of The Wrekin fort may have been called Virico; his name and that of his tribe being given to Viroconium Cornoviorum (Wroxeter), one of the capitals of Romano-British culture. Viroconium was the source of the tribal name Wroecensaete, which in turn gave Wroxeter. This city became the capital of a prosperous and powerful war-lord and British chieftan Vortigern - c. 450 eh. He was succeeded by the war-lord Ambrosius, a Roman nobleman, who in turn was succeeded by Arthur (c. 500 eh) - thus Viroconium was "Camelot".

Arthur was not a 'king' but a chieftan who maintained a continuity and certain style of life - 'Romano-British'. This lifestyle was Pagan, the beliefs of the people preserving, alongside Romano culture, the remains of the tradition of Albion which mainly concerned a dark, violent goddess, known c. 900 as Baphomet. Arthur's "clan symbol" was a Dragon - a memory of the Dark Gods. This combination of the culture of Albion and that of the Romans was possible because in essence, both cultures were the same - that is, they shared the same ethos; the Romano aspect gave to the remaining Hyperborean Tradition a certain stability of vision. Thus the images of "Camelot" as a Nazarene community are ludicrous: the Nazarene religion did not become an orthodoxy until the 10th Century, some 400 years after Arthur. Arthur restored a certain way of life to a society whose stability was under threat from a diverse range of influences - in a very significant way he epitomised the triumph of the Pagan ethos. Consequently when the Nazarene tyranny eventually took hold, most of what would have been recorded concerning Arthur's life was destroyed - hence the sudden silence in recorded details after Ambrosius. Arthur's continuity of the Pagan tradition was far more significant than that achieved by Ambrosius for Arthur was, in effect, a "Vindex" type character. However, he did not rise to power as the spearhead of an Imperium, but rather as the leader of a new civilization: Arthur achieved power as this present Western Aeon was inaugurated - c. 500 eh. This inauguration took place at a certain site in Shropshire - not Glastonbury - and the 'Grail' so significant in this event was, as mentioned in previous MSS, a crystal. Following this inauguration, the crystal was buried beneath the site. What actually took place to bring the new aeon was most likely an early version of The Ceremony of Recalling (qv. The Black Book of Satan I & III) performed by Adepts who maintained the original remnants of the tradition of Albion. It is very possible that another rite was secretly performed, resembling what is known today as the Rite of the Nine Angles (qv. Black Book III) and which would have involved only three people - Arthur, Merlin and she who later became known as Morgan le Fey. This rite, which would have taken place near Marton Lake, would have magickally created "Vindex".

According to some, Arthur was the British leader whose army defeated the Saxons at 'Mount Badon' c. 490 eh. This battle was the climax of a thirty year war between Anglo-Saxon armies - originally invited by Vortigern to help quell attacks from the Picts and the Scots - and the Romano-British. In the early stages of this war, the British were led into several victorious battles by Ambrosius. The final victory at Mount Badon gave forty years of stability to Britain. Arthur went on to restore the original Roman features of Viroconium which had fallen into disuse around 350 eh. These renovations, particularly around the basilica area, could only have been achieved by substantial wealth and strong vision - thus, the extent of Arthur's influence and power.

As mentioned in a previous MS, Arthur's wife was called Gonnore, and her father was a chieftan whose base was the fortified site now known as 'Old Oswestry'. 'Merlin' was a pagan wise-man who was adviser/guide to Arthur. The abode of this person was the area around the west of the Long Mynd.

Arthur fought many battles to secure his land from rivals. Some of his battles were with invading tribes - but for the most part, these new tribes

settled peacefully into what is now England. Once a stability had been achieved, there was more assimilation than there was conquest - the idea of 'barbarous hordes' invading is a myth, created by later generations and as part of a Nazarene indoctrination campaign.

The popular Arthurian myths concerning the Grail etc. were romantic 12th century inventions, designed to incorporate the values of chivalry and Nazarene ideals pertinent to that time. The 'Arthur' of these tales is really a romantic composite of several Saxon kings, such as Alfred. The names given in these myths are also French poetic inventions, although some contain in their origins memories of the real Arthur - "Camelot" for example, is most likely derived from 'Camlad', the name of a river that marks the site of Arthur's last battle. This battle, sometimes known as "Camlann", took place near an area where the modern Shropshire hamlet of Wotherton now stands. One of Arthur's relatives - known under the later name of 'Modred' - sided with rival chieftans and Arthur fought against him, culminating in this battle.

After this, the Battle of Camlad, Arthur returned to his stronghold via the lake now called 'Marton Pool', near Worthen (SW of Shrewsbury). At the time, this lake had an island - a mound containing a grove of trees. This place was regarded as sacred, and the waters were reputed to have healing powers. The island was an abode of a goddess and the Priestess who lived there was later known as 'Morgan le Fey'. She was said to be Arthur's half-sister with whom Arthur had an incestuous relationship. She was initiated into the tradition by Merlin and also became his lover and Priestess. The Arthurian myths depict her as opposed to Arthur - this was, yet again, a Nazarene reaction to her essentially magickal relationship with Arthur. Both she and Merlin represented the esoteric counterpart to Arthur's exoteric one. It was she who was in fact 'the Lady of the Lake'. The mound still exists, although today it is not surrounded by water, as the lake has shrunk to become a pool.

Arthur returned mortally wounded to his city, where he was buried. The Battle of Camlad claimed many casualties and Viroconium became undefencable by those few who remained. Some time later, the city was peacefully evacuated. A new stronghold was founded on a mound between a loop of the River Severn, and Arthur was re-buried here. This mound served as one of the seats of the Kings of Powys - much later a town grew up around it called Scrobbesbyrig. The town was later called Shrewsbury. One early name for this mound was said to be the 'hill of the Alders'. A Nazarene Church now stands near the site of Arthur's tomb.

Christos Beest ONA

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DIABOLIC ETYMOLOGY II

MOUSA:

Μοῦσα - the Muse: Goddess of Song, Dance, Musick, Drama.

[Doric dialect - *Μῦσα*; Laconic dialect - *Μῶσα*]

Often used to mean or imply 'song'; a poetess; and in plural, "eloquence", "refinement", "civilised", "accomplished in refined/artistic virtues".

The word is said to be derived from *μᾶω* in its sense as "search; invent".

ALASTOROS:

Ἀλκτορος
Ἀλκτορ/α : a "daimon" who avenges; also, in general, "an avenger". Often has the same sense as *ἀλγος* - "never to be forgotten".

CAELETHI:

[Old English] "Slayers" - usually with ref. to an army.

LYCEUS:

Λύκειος - Apollo as patron of wolves (*λύκος*) - fierce animals of the wilds (cf. Oedipus Tyrannus 1096-7). Hunter, like a wolf, who destroys his enemies.

MOIRA:

Μοῖρα - goddess of Destiny. The Moirae (of which Moira is personified) were regarded as allotting man's fate according to the wishes of the gods, and in Hesiod they are three in number and regarded as daughters of Zeus and Themis. "Whatever its nature - let it be so."

* * * * *

The Secret Tasks of the Sinister Tradition: The Black Pilgrimage

During the stage of Initiate, the aspiring Adept faces many tasks. Some of these will be unique, arising from personal circumstances and, as a mark of those burgeoning qualities that bring Adeptship, will be created by the Initiate themselves. Others are tried and tested means (such as 'Insight Roles' as given in the Order MS 'Hostia') and form part of a skeletal structure that the Initiate uses, up to the creation of Adeptship, as a guide. All tasks create by their very practical nature insight and evolution, placing the Initiate in the real world, interacting with real people and real situations; there is little time for - or any significant relevance in - intellectual debates and the acquiring of 'esoteric knowledge' from books. The latter approach, as has been dealt with in many other Order MSS, is counterproductive to Magickal evolution because it seeks to impose a structure on that which exists regardless and beyond temporary abstract ideas - that which is amoral - and in doing so creates self-delusion and the cessation of magickal evolution. The self-delusion lies in the adherence to absolutes, in the attempts to make the universe fall in accordance with a limited prejudiced viewpoint. There occurs not a liberation, but a binding within the chains of one, or more egos. To break those chains would, as in the case of many of those claiming Headship of an 'order', mean a loss of face; the destruction of that which others wish them to be and a renouncing of their magickal beliefs. This armchair occultism is the most prevalent because it is the easy option; it is in fact the religious face of occultism, the attitude of those weaklings who cannot think for themselves, who are so disturbed by that which lies beyond their own understanding that fawning disciples of one form or another are required to keep the wolves from the church doors. The Sinister Tradition - because it is a Tradition and thus timeless - provides no comfort, no cosy roles to hide behind, no amount of intellectual appeasement; only the stark, lonely reality of Self, and the screaming silence of the Abyss. It is no surprise that few if any novices seeking occult trappings within the Tradition remain after a small taster of its requirements and its real primal power. And it is no surprise that those individuals who do remain and who may go on to claim Dark Immortality have little or no dealings with or interest in the occult 'scene': a scene riddled with the conventionality of the fearful.

Traditional Satanism - and that which lies beyond - is the only genuine Magickal way in existence. Many are the wet liberals who claim otherwise, who seek, mostly unconsciously, to further promote the vacuous ethics of this soft, sick society. But the facts are as they stand. At the end of the day, when the fat intellectual cloud no longer obscures, Nature is raw and brutal. This is the Law. Those who cannot elevate themselves above the apathy of the weak will perish with the weak. Those who have the strength to make the effort will survive, will forge ahead and create. There is no middle ground - the situation is as black and white as that. Thanks to the influence of the Nazarene, Western society has been poisoned by the cult of the victim, and

the majority of a race that was once epitomised by such warriors as the Vikings, now choose to create soft alternatives to the harsh realities of Life. The ancient Greeks called this attitude 'hubris' and it is an attitude that will suit many - but the sick lives of the many will amount to nothing. No amount of works, whether artistic, scientific or political can obscure this lack of spirit, and the work of the self-appointed Magus is condemned to meaninglessness within a very short period of causal time.

Thus the tasks of the Seven-Fold Way are, on paper, quite simple - and to some, unglamorous - because they do not have as a foundation a set of pseudo-intellectual ideas. They do not involve elaborate ceremonies; no awards are given for tasks undertaken, no approval and, in some cases, no interest from others who may also be journeying along the Seven Fold Way. There is only one's judgement and self-learning. This is a necessary experience for Initiates because it establishes at the earliest opportunity the hard, and individual nature of the path that is the Sinister. All this, in its own species of time, produces a certain type of individual, one which will fulfil the Wyrd of the Tradition, of which, through 'Initiation' the individual has become part. Unlike the way of other magickal orders, this Initiate grows to be an individual whose awareness is not tied to the rotting state of some temporary society, but one which spans Aeons...

All the set tasks of the Sinister Tradition are now written down and accessible, save one, which now deserves recording.

The Black Pilgrimage is a task which faces the External Adept, usually after a Temple has been run for at least six months, and it occurs, more or less, at a halfway point between the completion of the Rite of the External Adept and the commencement of that of the Internal Adept. This is a time when the External Adept is confronting many forces both within and without, and the nature of Temple activities will have created a role that overwhelms the lifestyle of that individual. At such a time, the essence of the Way becomes obscured by temporary earthly concerns/delights and the quest at this point may very well be abandoned and the armchair occultist born. In the same way that the External Adept rite gives a taste of the acausal and that which is to come, so does the Black Pilgrimage remind the aspiring Adept of the greater aspects of the quest by providing an experience of undirected acausality in a harsh, lonely and real environment. Thus, the essence of Magick is revealed, stripped of the pretensions previously projected onto it.

The rite involves the candidate walking approximately fifty miles in no more than two days (the exact time is to be decided by the candidate, according to physical fitness). The route covers that area known as the centre of the Tradition, where it was born and flourished during the time of Albion. This area is in Shropshire, and the route which will be mapped out by the candidate's Order contact beforehand, follows the boundary of this area. Beginning in the area of Bodbury Ring, it leads over the Long Mynd, to the Stiperstones in the North, the area around Corndon Hill down to Black Rhadley Hill and ending at a certain location near the town of Church Stretton. The route leads

through some key areas of the Tradition and in some of these places, magickal energies are still very much prevalent having been maintained by certain Traditional rites. However, it is very much up to the Candidate to discover which areas are important and which are not. At these areas the Candidate can, if s/he wishes, perform some Esoteric Chants, such as the Diabolus (qv. NAOS and The Black Book of Satan) and/or meditations on the Sinister Tarot. Whilst the walking should not prove difficult, various factors conspire to make the task a gradual build up of magickal energies, suitable to the conclusion of the task. Firstly the time allotted for the completion of the task should be strictly observed or else the rite is void; secondly, a very limited amount of food supplies, bought before the task commences, should be consumed; thirdly, only a minimal amount of camping equipment should be taken - tent, sleeping bag, waterproofs. The route itself for the most part does not follow conventional footpaths and rises up through several thousand feet of rocky ascent - this making the mileage a lot more arduous. As with the Internal Adept rite, there must be a balance of comfort and hardship to allow for the changes within the Candidate to occur - if the task was simply a case of overcoming an ordeal, then the Candidate would not be susceptible enough for the Magickal aims to be realised.

The task is to commence on the Spring Equinox, and is timed to end at Dusk. At the conclusion of the task, and at a certain location (assuming this location is found), the solo Rite of the Nine Angles is performed (qv. The Black Book of Satan III). Thus, another requirement of the Candidate is to have in his/her possession, a piece of quartz crystal of a reasonably large size.

Up until now, this rite was only offered to those who had proved themselves loyal to the cause and was never hinted at in MSS, revealing as it does, some of the secret locations of the Sinister Tradition. Now the time is right, for such a revealing as Sinister energies grow via real acts of Magick, paving the way for the return of the Dark Gods - They who will devour the Hubristic...

Christos Beast
yf 103 era Horrificus

* * * * *

NOTES ON THE SINISTER TRADITION

Tetrahedron:

The tetrahedron is symbolic of the Nine Angles. When made of certain minerals/crystals the shape itself is a very powerful source of magickal energy, and this may be amplified by chant/vibration of certain names. It is the 'schanir' (qv. Tukiphat - a distorted symbol of a Guardian to one of the Gates) and is activated by the Sphinx.

Atklal Maka:

A chant sometimes used in the Natural Nine Angles Rite by the Priestess if the glade has a spring of water. It means 'the flowing waters of the Earth' and is chanted in homage to Gaia since natural springs are regarded as Her children.

Bron Wrgan:

One of the twin nexions important to the Sinister Tradition - the other nexion (its location is known only to Adepts of the Tradition) is the Magickal centre of this current Western Aeon. Bron Wrgan remains more elusive - opinions as to its location tend to differ. Among those Tradition mentions are: Caer Caradoc near Knighton; a site about 3 miles NE of Knucklas where a cottage called Brynorgan once stood, near a batch. Severed heads were reputed to be set up here, within an enclosure.

Eulalia:

An 'Earth Gate' located in the southern part of the Long Mynd. Often favoured as a site for the Natural form of the rite of the Nine Angles - associated with a certain Dark God, of feminine aspect.

Kabeiroi:

The 'mysteries of the Kabeiroi' (sometimes spelt Cabiri) is one of the esoteric traditions associated with the Hellenic Aeon. In its original form, 'the mysteries' concerned certain deities often represented in the form of Griffins and connected with the sea as well as Demeter - the 'mother Earth' or Gaia. According to sinister tradition, the mysteries concerned the Dark Gods - in various 'shapechanging' forms - and related how Demeter gave the first Initiates of this Tradition a crystal (later venerated at a shrine near Thebes where a sacred grove to Demeter existed) as well as showing how an individual, through various rites which involved Gaia, women, sacred marriage and so on, could be transformed to a different realm of consciousness. This transformation, as in other Greek Mystery cults, was achieved mainly through personal involvement in ritual/ceremonial action often of a mythological kind.

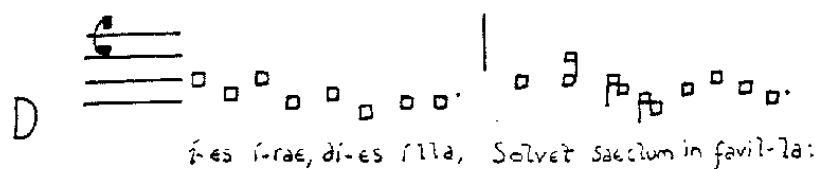
Later, this tradition became divided - Eleusis representing the 'Apollonian' element, the Kabeiroi the 'Dionysian' or darker aspects, for it is said that all Initiates of the Cabiri had to have committed a crime greater than common ones.

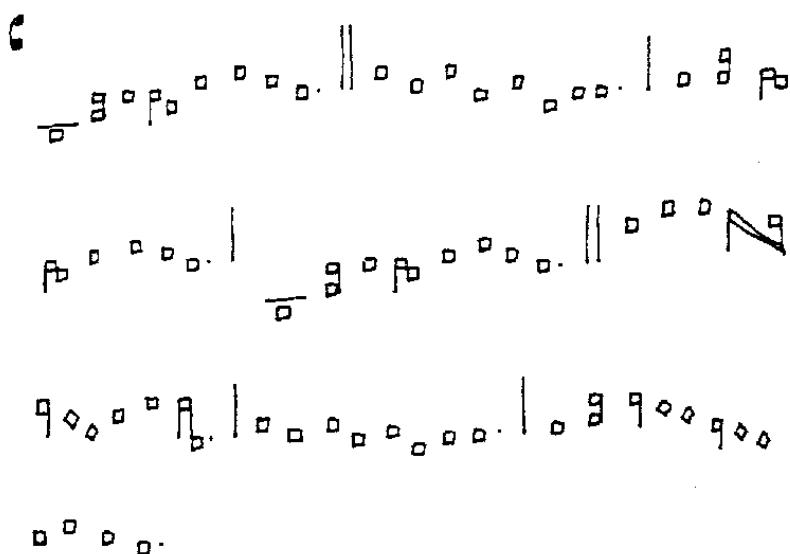
The mysteries of the Kabeiroi were often celebrated in mountain shrines (certain combinations of rock and underground water being regarded as sacred - that is, capable by their magickal power of transforming the consciousness of individuals - cf. various sites of the Yezidi who upheld a more garbled version of the Dark Gods tradition) and to reach these shrines was considered part of the process of Initiation.

Greeks called the Kabeiroi 'the great gods'.

* * * * *

Diabolus

D 
Dies irae, dies illa, Solvet saeculum in favilla:



Dies Irae, dies illa
Solvat saeculum in favilla
Teste Satan cum sibylla.
Quantus tremor est futurus
Quando Vindex est venturus
Cuncta stricte discussurus
Aperiatur stella et germinet
Atazoth.

* * *

THE WHEEL OF SEASONS

Introduction:

The following rite is comprised of four forms, each re-presenting the magickal 'tides' that wash over the Earth at times marked by the 'seasons' and the four zodiacal constellations, Aries, Libra, Cancer, and Capricorn. Each form is conducted on the Equinox and Solstice of these seasons, these being the times when the tides change and the magickal forces are more pronounced (hence the importance of the four constellations over those others in the zodiac).

The Wheel of Seasons is a traditional sinister rite representing what actually occurs in 'Nature'. Its forms and manifestations bear no resemblance to the fanciful correspondances of the Golden Dawn, qabala et al: those who conduct the rite experience magickal forces as those forces are in themselves.

For further details see 'The Wheel of Life' in **Naos**, and 'Nine Angles' MSS in **The Black Book of Satan III**.



Location:

An isolated hill-top at sunset. Ideally this hill-top should be of pre-Cambrian rock which lies between a line of volcanic extrusion and another rock (this other rock in Britain is called 'Buxton').

The rite:

i) Spring Equinox

Participants: Priestess and Priest - both naked.

The rite begins with the Priestess chanting the 'Agius Elutrodes' (see text) as she holds a crystal in her hands, palms upward. (Note: this crystal should ideally be shaped as a tetrahedron.) The Priest then vibrates seven times "Nythra kthunae Atazoth". This vibration should be performed according to the instructions given for the Natural form of the Rite of the Nine Angles (qv. 'Black Book III'). Then, with the Priest's hands on the crystal, 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 a Star Gate opening and energy flowing through it down to them. This energy is visualized as filling both participant and the crystal with darkness. This visualization continues until the sexual climax of the Priestess after which the Priest reaches his own climax. The Priestess then buries the crystal in an area upon which the rite has been conducted, as deep as possible and leaving no traces. When this is done, the Priestess vibrates over the area "Ad Gaia qui laetificat juventutem meam". They then depart from the hill.

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ii) Summer Solstice

Participant: Mistress - purple robe.

The rite begins with the Mistress standing on the area where the crystal is buried, and chanting the 'Agius Kabeiroi'. She then vibrates seven times "Nythra kthunae Atazoth" followed by one vibration of "Binan ath ga wath am", and then the Diabolus is chanted. Visualization is then commenced (the opening of a Star Gate) and the energy is visualized as flowing down into the individual (this visualization should last at least one quarter of an hour). After, the Mistress chants the 'Atazoth chant' (see text). She then sits and visualizes the buried crystal becoming black, this blackness creeping up through the earth to engulf her, and then gradually spreading out over the hill, to disperse as it will. Once this is complete, the Mistress stands and vibrates over the area 'Veni omnipotens aeterne Baphomet'. She then departs from the hill.

iii) Autumn Equinox

Participants: Priest and Priestess - both naked.

Both stand on the area where the crystal is buried. The Priest begins by chanting the 'Agius Olenos' and follows this with vibrating seven times 'Nythra kthunae Atazoth'. Both then vibrate 'Binan ath ga wath am'. Sexual union then begins with visualization (see 'Spring Equinox' form). The energy is visualized as filling both participants and the buried crystal with darkness. Once this is done, the Priest vibrates over the area 'Ad Satan qui laetificat juventutem meam'. Both depart from the hill.

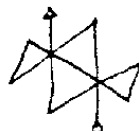
iv) Winter Solstice

Participant: Master - blue robe.

The Master stands on the area of the crystal and chants the 'Agius Lucifer'. Following this, the rite is conducted according to the same procedures as for the 'Summer Solstice' form. The rite is concluded by the Master vibrating over the area 'Aperiatur terra, et germinet Atazoth'.

Notes: Those who perform the 'Wheel of Seasons' may choose to further enhance the archetypal aspects by using appropriate 'weapons' and incenses (see following tables). Weapons may be used in the following way:

- * Spring Equinox - Chalice. One chalice filled with strong red wine; both participants drink from this after the 'Agius Elutrodes' chant. Any remains are poured into the earth where the crystal is to be buried at the conclusion of the rite.
- * Summer Solstice - septagon. A pendant, usually made of clay and hung with leather cord is worn throughout the rite. Into the clay is carved an inverted seven pointed star; colours - blue and silver. Sometimes a bead of amber is contained within the clay.
- * Autumn Equinox - Sword. During the 'Agius Olenos' chant, a sword or knife may be used to draw/visualize over the area of the buried crystal an inverted pentagram.
- * Winter Solstice - Staff/Wand. During the 'Agius Lucifer' chant, a staff or wand may be used to draw/visualize the sigil of the Seven Gates:



Seasonal correspondences:

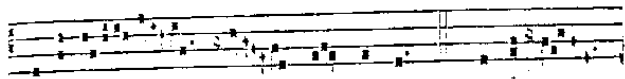
Season	Sphere	Constellation	Element	Symbol	Quarter
Spring	Venus	Aries	Water	Chalice	North
Summer	Moon	Cancer	Earth	Pentacle	South
Autumn	Sun	Libra	Fire	Sword	East
Winter	Mercury	Capricorn	Air	Wand	West

Elemental	Archetype	Magickal Grade	Sigil	Form
Undines	Maiden	Priestess	▽	Night + ✕
Gnomes	High Priestess	Mistress of Earth	♁	Vision ✈
Salamanders	Warrior	Priest	△	Blood ☞
Sylphs	Mage	Master of Temple	△	Azoth ☞

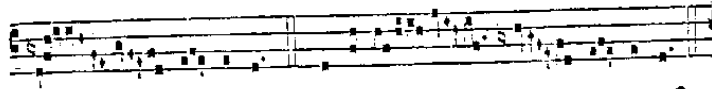
(For further correspondences, see 'Naos')

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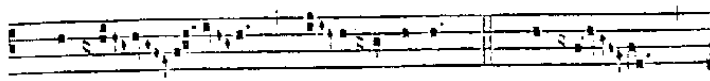
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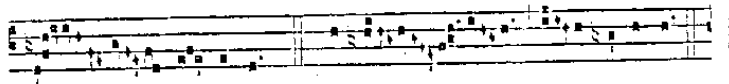
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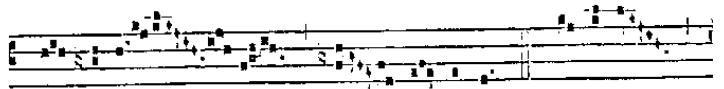
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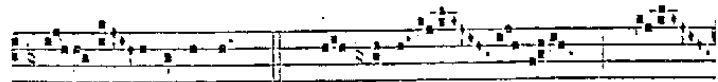
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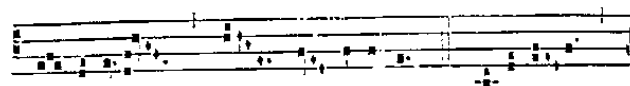


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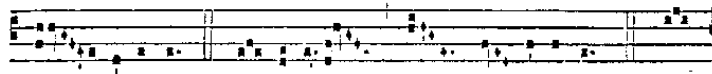


** e - lu-tro-des.

M : AGIOS OLENOS ()



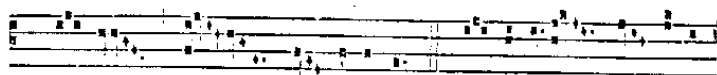
Ag-i-os * o-ge-not . Ag-i-os



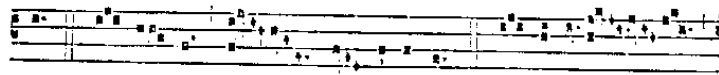
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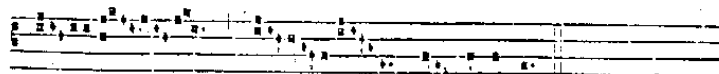
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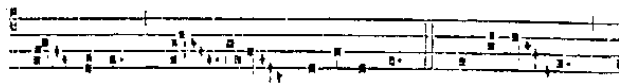


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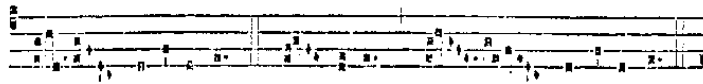


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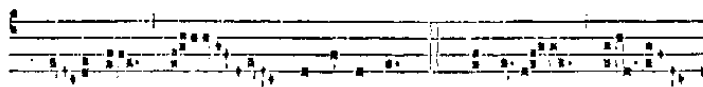
♩ : AGIOS KABEIRI ()



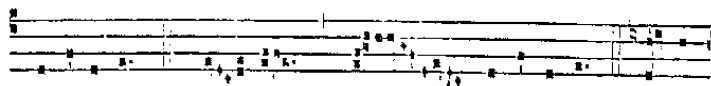
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ka-be-i-ri . Ag-i-os . ka-be-i-ri



Ag-i-os ka-be-i-ri Ag-i-os



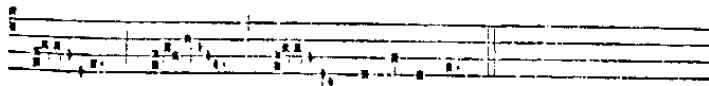
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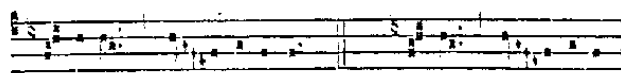


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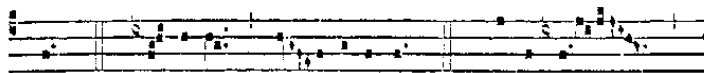


ka-be-i-ri

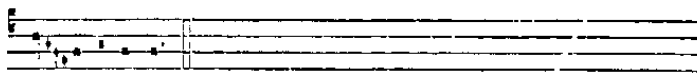
A : AGIOS LUCIFER ($\begin{matrix} \text{D} \\ \text{H} \\ \text{C} \\ \text{H} \\ \text{D} \end{matrix} \text{ })$



Ag-i-os * lu-ci-fer Ag-i-os lu-ci-fer



. Ag-i-os lu-ci-fer. Ag-i-os



lu-ci-fer.

[Note: repeat five times.]

THE SONG OF A SATANIST

In an important sense, most of my life represents genuine Satanism in action - a going to extremes, a learning from the experiences of those extremes, and a doing of dark, dangerous and sometimes "illegal" deeds.

This life stands in stark contrast to those of the psuedo-Satanists, some of whom have acquired a notariety and a 'fame'. I have - as a Satanist should - been intoxicated by the essence of life itself - by that which inspires, which causes the creativity, self-absorption and genius of all great artists be they musicians, writers, warriors, explorers or whatever. I have dared to dream and to defy - and have dared to try and make my dreams and inspiration a reality. I have used my life for some purpose - striven toward goals with a passion that overcomes all obstacles. I have known great love - physical, intellectual, and of the soul, the essence of existence. I have also known the opposite - the sadness that awaits all who venture into the dark starkness of the Abyss within and without. And thus the synthesis of these and other things which is the prehension of wisdom.

This living has been an ecstatic affirmation of existence - a self-surmounting. The goals striven for were for the most part irrelevant; what was important was the striving for **something** with a passion. For in such striving, in the action in the world so entailed in the striving, there was an intensity which captures the immortal and which re-presents the spirit of Satanism; that heroic defiance which is the essence of all conscious evolution and thus civilization itself.

Such exultation is dangerous. By its nature it is individual. It is anathema to those forms and structures which suck vitality and which by their very existence, level individuals down and break or try to break their spirit. It is Heresy. It is testing - some become possessed; some perish; some are broken in spirit and descend to the mediocrity of the majority; some are caught in the snares left by those who adhere to those things which suck vitality (such as religion and 'law' and ethics). But some few survive and prosper and thus inspire others to venture out where no one has dared to go before. And of those few who survive, there are some who can express in words or other mediums (like music) what they have felt, and experienced and learnt - in a way which is easily understood. These few are the really dangerous ones...

It amuses me - and has amused me - when I come into contact with modern, self-professed 'Satanists', be such people a part of some 'Temple' or 'Church' or 'cult', or be they working on their own. With a few notable exceptions, these people are ridiculous - for them, Satanism is an intellectual philosophy, a collection of rituals, and/or an anarchic attitude. For them, it is an object of study, and involves meetings, discussions. For them, it is communal, and involves 'ethics' and/or a religious approach and attitude. For them, it is a glorification of their ego and a wallowing in the pleasures and wealth this existence can offer: an excuse for self-indulgence and lack of self-discipline.

In reality, Satanism is an attitude to living - and an attitude foreign to these mostly urbanized people who profess to be Satanists. Satanism means living one's life in a certain way - achieving things, in the real world by one's own efforts and because one is exulting in existence itself consciously. That is, one's life is intentional - a striving toward a higher existence by practical deeds, by overcoming challenges which take evolution to new realms. A Satanist strives to change themselves - and then the world itself. They desire glory, fame - to be significant. They are not content, and even when a goal is achieved, there is the need to find and strive toward another goal, another way of living. There are always new experiences awaiting - new levels of achievement.

A genuine Satanist needs action - they need challenges, because they possess within themselves the 'fire of Satan', that vitality which is the quintessence of living. This vitality shows in their eyes, their character - it is evident in

their deeds.

Fundamentally, one becomes a Satanist by acting like one - by doing Satanic deeds. A Satanist of some experience would say one and more of these things: "I have experienced combat; I have killed, watched comrades die. I have loved - and hated. I have discovered something for the first time. I have been alone for months, bereft of most things, and thus come to know myself. I have faced my own imminent death, not once, but many times. I have achieved things with my body I thought not possible. I have exulted in overcoming physical, intellectual and psychic challenges. I know the passion that motivated Beethoven, van Gogh, Nietzsche, and I know the feelings and greatness of Caesar, Adolf Hitler and Alexander the Great... I have heard the music of the galaxy and the stars and planets within it. I have been in a Prison cell and known the meaning of freedom. I have culled human dross. I have done criminal deeds - to learn and defy."

Of course, these things are only examples - there are many more. What is important is that they express real experiences of a dangerous or learning kind: they breed character; they test. They are selective. They are the type of deeds done by individuals with spirit - the type of understanding such an individual possesses, if only intuitively at first.

A Satanist will live life on the edge - will take up a profession which allows him or her to excel in deeds of action or creativity or exploration, or all of these. They will become experts in their chosen fields - and these fields by their nature will require persons of character and inner strength who prefer to work alone. Fields like assassination; Special Forces; Political manipulation... And then, having achieved, they will move on - to new ways and deeds. Or perchance they will die, defiant to the end.

Whatever, their quality of living will far surpass that of the weak majority. Their experience of both the dark and the light will be deeper, more extensive, and thus will they possess a greater insight, a greater understanding, a real depth of character.

In contrast, the self-professed 'Satanists' will be shallow - all talk, with little or no real experience of living on the edge. They shy away from real self-effort, from real self-overcoming, and build fantasy worlds in which they find comfort. They need the company of others, as they need their ego to be massaged by what they regard as their 'Satanic peers'. They talk an awful lot with others about Satanism, and probably, having learnt a lot of 'theory' from books and various organizations, write their own 'Satanic' rituals which they perform with the glee of the necrophiliac.

Some of these denizens of psuedo-Satanic organizations and cults will indulge in anarchic behaviour to impress themselves and others. But by so doing they reveal a lack of character - for a genuine Satanist possesses nobility and a self-discipline that others seldom understand.

Imitation Satanists make excuses - and devise theories to explain their lack of Satanic deeds in the real world. They have seldom if ever changed themselves to something greater than what they were at Initiation, and they most certainly have not changed the world in any way, significant or insignificant. They have achieved no glory - discovered nothing new; not extended the frontiers of understanding by even one micron. Instead, they wallow in obscure doctrines and consume the drug of self-delusion. To be brief, they have not composed a Satanic song which illustrates their life. They labour, but in vain - Poeta nascitur, non fit.

Most Satanists cannot publish an autobiography, or even have a biography which relates their life in detail while they still live, for the simple reason that it would probably render them liable to prosecution by those asinine guardians of even more stupid system of 'Law'.*If this threat does not exist, then their life has not been Satanic enough. And, moreover, that life is never completed until causal death - something written at a certain age, should be out of date within a few years. It if was not, then again the full Satanic promise of one's

* Plus the fact that most wish to continue their sinister esoteric work in secret, to aid the sinister dialectic.

existence has not been fulfilled. The time for the publication of such writings is after the causal death of its subject - although an expurgated version may serve a purpose, for some replete with experiences who wish to express the essence and inspire others to follow and then surpass them.

In my own case, I have written a brief recollection of some of the experiences of my Satanic life, for posthumous publication. But even in that MS, there were many things not recalled, perchance the MS falls into the wrong hands before the right time. Such a recalling - of dark and occasionally ecstatic deeds, most of them "illegal" and all of them "heretical" in this purblind society - will have to await my twilight years and a recounting of them to a trusted Satanic comrade. And even though the MS was written only two years ago, it is already out of date ...

And of that living, it is the essence which is important, not especially the details. From that living, I have distilled the quintessence into words which cannot be mis-understood - devising a method by which others may obtain that elixir. I have constructed a guide to the goal, drawn a map and explained the goal in detail, because I have been there. I explored, and discovered.

Now others can benefit from the lessons learnt from such a life. Non generant aquilae columbas.

Meanwhile, I anticipate the lies, rumours and distortions will continue, based on jealousy. The small and weak of character have always sought to drag those who are outstanding down to their own level of mediocrity - at least in the eyes of others.

Stephen Brown (ONA) 103yf

(For Publication)

[Editorial note: Anton Long has retired from all official ONA duties; Christos Beest is now dealing with all external matters, etc.]

$$\phi : \delta : \underbrace{\frac{3}{m_1} [R]}_{\delta} : \downarrow \rightarrow^* \frac{\delta}{n}$$

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	Albion c.4,000 - c.2,500 BC	Urals/ Asia	Shamanism	$\Theta(\Theta)$
Mercury Arcturus	Hermes	Loki	Hyperborean c.5,000 - 3,500 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					



Aeonic
 $\kappa_{c\alpha}$

Individual
 $\kappa_{i\alpha}$

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 Hriiliu	Coagulation	6 Lovers	14 Hei	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		Hyperborian	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		\emptyset_s	$\epsilon\phi$	Silence
Star	Magickal? Formulae	Symbol	Aeon	Symbol of Aeon	Magickal Working	Grade	Magickal Power of Grade

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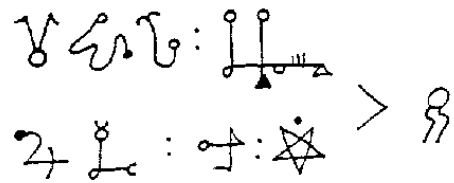
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FENRIR

Volume III No. 2

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Fenrir: Journal of Satanism and the Sinister



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The Girl Goddess

S.R.

Being a teacher, I had for a long time been aware of how some girls embodied some features of the goddess in her youthful aspect. Sometimes, this was expressed in a sexual way, sometimes it was not.

One girl in particular stands out in memory. She was twelve at the time, a slim thing with long often unruly sandy coloured hair whose eyes at times suggested a sexual understanding of someone much older. Sometimes she would look at me and smile, as if she knew my secret, thrusting her burgeoning breasts out. Sometimes she seemed to be saying 'I want you to kiss me'. Yet, when these fleeting moments had gone, she was just like any other girl of her age. It was almost as if in those moments the girl goddess was teasing and tempting me.

Yet it took me a while to understand that the goddess was within her in those sometimes tender, sometimes sexual moments - that she was or could be a vehicle for that beauty, charm, grace and sensuality - and I nurtured the secret desire to make those moments last, to bring them about, to capture them in her or some similar girl. Was this the yearning about which Sappho spoke:

If you forget me, think
Of our gifts to Aphrodite
And all the loveliness that we shared*

But mention of this subject was difficult, even among gay friends. So it was avoided until I some years later came to teach another of those gifted by the goddess.

She was fourteen when it started, and would wait for me after lessons and after school, on any pretext. It was flattering having such a pretty girl have a crush on me but I kept a professional distance. She took to learning the violin and persuaded her parents to give her private lessons - with me, as I taught violin. I wanted to refuse, and accept. Perhaps it was ordained, but I accepted her parents offer.

Being alone and near her became difficult although for months nothing happened, except violin lessons in my house. Then one day as we sat on the sofa drinking coffee after a lesson and chatting about music and school, waiting for her father to collect her, I blurted out: 'You look quite beautiful.' It was true, she did, with her dusky complexion, dark hair and well-formed breasts. We seemed to understand one another without words - she smiled and then we were embracing and kissing, laughing and crying. And next week, a slightly more intimate touch, caress. A week after that, our lesson together forgotten, I touched her breasts for the first time before unbuttoning her blouse - afraid and exulted at the same time. A few weeks later we shed each others clothes to become lovers for the first time. And she was only fifteen.

It was pleasing, and fearful - I was afraid of exposure, of her parents, the school, discovering our secret. I felt guilty - had I betrayed my trust? Was I taking advantage of her? For months I anguished over it all. She expressed her love for me, and we were happy together. Our relationship seemed natural and beautiful. We discovered things together, played music together (her playing improved!), made ecstatic love (she seemed insatiable at times!).

* Editorial note: Or as another, more accurate translation says -

Go happily, remembering me
For you know what we shared and pursued.
If not, I look backwards to remind you
Of the sensuous times we had.

But guilt began to poison me. We were careful at school, with her parents, but it was all a strain - for me, for she seemed to take naturally to the situation and not worry about it. I hated the lies, the deceit. I wanted to be open and honest, to tell others about our love. But it was impossible. I began to quarrel with her, find fault with her or the way she did things. For a few weeks, sheer hell. But then I understood why I felt that way - it was the guilt. So we talked about it. We loved each other and saw nothing wrong in our love or the natural sexual expression of it - it was others who would not understand, who would condemn us. 'You make me happy' she said once, 'that's all I care about'. I remembered that, and the guilt declined, although a longing for openness with others remained.

Looking back, it was as if the goddess was manifest in her at times: when making love, when walking in a certain way, when she smiled, or laughed or played the violin. Had I seduced her - or had the goddess within her seduced me? It did not seem to matter.

Today, I am happier - and still with her, although I am now at another school and she is working. The large city where we share a flat shields us from curious eyes. Some time ago we went to a few clubs, met others of our ilk. Some were surprised at our difference in age (I am just over twice hers), others are accepting. Would even those who accept us feel different if they knew of her youth, and my position, when we became lovers? Would my school force me to resign if they knew? Probably. So secrets remain and discussion does not arise, and I cannot but wonder how many others like me have gone down that same road and failed to survive, their journey of love cut short by a society that does not care or wish to understand. There still seems an awfully long way to go.

Sappho

Fragment 41:

Beautiful girls, toward you
My thoughts will never change ...

Fragments 138/147:

Believe me, in the future
Someone will remember us ...

Because you love me
Stand with me face to face
And unveil the softness in your eyes ...



SAPPHO - POETIC FRAGMENTS: Translated by DW Myatt, with five colour illustrations by Christos Beest - available from Rigel Press, priced £14/\$35 Air Mail.

Sinister Tradition - Further Notes

Bron Wrgan:

The Western Aeon has as its esoteric centre two nexions. Both were established - c. 500 eh - at a time when there were beliefs in 'Thule' (qv. 'Lands of the Dark Immortals' MS). One of these nexions is known by Sinister Tradition as 'Bron Wrgan'.

Several sites are mentioned as being the location of this nexion, amongst which are: Caer Caradoc near Knighton; Caer-din Ring, Clun Forest; and a site about 3 miles NE of Knucklas, near a batch, where severed heads were reputed to be set up, within an enclosure. There is a stream here mentioned in 'Morte d'Arthur' - the steps in the stream being the site where two knights fought.

The other twin nexion is north of Bron Wrgan.

One of these nexions is 'negative/Dark', the other is 'positive/Light'. The magickal centre of the New Aeon is inbetween these two nexions - thus this centre is a new nexion, a combination of the qualities of the two previous ones. Fundamental to the aims of the ONA is the completion of this nexion - that is, to fully open the nexion in order to presence the New Aeon as the other two nexions wane, their purpose having been fulfilled.

Petriochor:

1) Prepare an area of soil at least three feet square. This must be kept free of plants and should ideally be exposed to the sun for at least part of the day, and unshaded by trees etc. If possible no pesticides, fertilizers etc should be present, but it should also have a high organic content from previous cultivation.

2) Collect some of this soil at a specific time between the last full Moon in May and the full Moon following the Solstice. This time depends on the weather, but is always in the hour before dawn. The time is right when following a period of warm, dry weather which has lasted for at least seven days, there is rain in the hours before dawn. This rain should ideally be a light drizzle.

3) The soil should be collected and placed immediately in an airtight container. As soon as possible it should be transferred to a suitable receptacle connected to distillation equipment, and a low heat applied for a period of time which only practical experiment can show. The "essence" collected is the basis of the incense.

4) Then make up as a normal perfume/oil using a natural base, eg. sweet almond oil, into which the "essence" is infused/mixed.



ΠΙΧΛΩ ΘΕ ΔΥΝ ΘΙΣ ΚΑΥ ΘΥΟΥ ΟΙΜΩΥΚΑΤΩ ΜΕΘΗΚΕΝ
ΑΥΤΟΥ ΚΩΤΑ. ΚΑΙ ΠΕΠΩΚΟΤΙ ΕΡΛΙΤΗΝ ΕΠΕΝΘΙΩΜΙ
ΤΟΥ ΚΑΤΑ ΧΘΟΥΟΣ ΑΤΑΞΟΘ ΝΕΚΡΩΝ ΘΩΤΗΡΟΣ ΕΥΡΕΤΑΚΑΝ
ΧΑΡΙΩ

H.P. Lovecraft and the Dark Gods

A lot has been said and written in recent years about the writings of H.P. Lovecraft, particularly his Cthulhu mythos, but to gain an insight into the truth it is necessary to compare Lovecraft's mythos with one of the most sinister traditions of Occultism.

Lovecraft, aware of parts of the ancient tradition of the Dark Gods, dramatised and mis-represented the tradition as a whole. Part of this mis-representation was literary, some of it arose because Lovecraft could not see beyond the Abyss where opposites are meaningless, but most of the mis-representation arose because Lovecraft had access to only part of the tradition, through his own Occult researches and sometimes inept experiments with dream control.

To these, he added inventions of his own - such as the so-called 'Necronomicon' (the book of this title published by Colin Wilson et al is a hoax) - which he wove into the cthulhu mythos. This mythos bears about as much resemblance to the genuine tradition of the Dark Gods, from which it is derived, as a fir tree does to an oak.

One of Lovecraft's mis-representations is in naming the Dark Gods. The Dark Gods (or 'forces') may be symbolised by vibrations, since it is partly through such vibration that certain levels of consciousness may be reached. These levels re-present primal Chaos - that is, they are devoid of Word since such levels pre-date the covering up, by Word, ritual, idea and even myth, of the essence from which Being and non-Being were derived. Viewed conventionally, these entities are negative and by their return restore Chaos - that is, they destroy the historicity of Being. When seen through the stricture of opposites such a return is terrifying.

According to tradition, the Dark Gods are waiting, in what may be described as a parallel universe, to return to Earth and thus our spatial, causal universe. Essentially, the universe of the Dark Gods is acausal and the two universes may be re-presented as being joined by various Star Gates (or more accurately 'nexions'). These 'Gates' are regions of space-time where passage from one universe to another is possible at certain times - that is, when the Gates are aligned according to their cosmic cycle. Traditionally, it is believed that these Gates open about once every 2,000 years. Because of the nature of the two connecting universes (that is, their difference in time and spatial geometry) not only is physical travel possible between them, but also to a limited extent, a special form of astral travel. This astral form is possible because our own consciousness, by its nature and evolution, is partly acausal and therefore already to an extent on a primal level part of this other universe. Thus, it is possible for an individual to journey into the other realms where the Dark Gods are waiting just as it is feasible - if the psychic Gates are opened - for those dreaded and negative entities who are seldom named to manifest on our level. Such travels are manifestly only feasible when a nexion is about to be opened, is open or is closing - that is, at the beginning and ending of an Aeon. At other times, travel is very difficult and very severe measures must be taken in order to create the energy required. Such methods have seldom been used in the past: they involve great danger to the individual(s), hideous rituals of suffering and sacrifice, or immense detail in preparation and the acquisition of a crystal tetrahedron of the right quality.

The intrusion of these entities into our universe takes many forms, both physical and psychic, and here again Lovecraft has mis-represented them. According to Tradition, the last overt physical manifestation took place thousands of years ago, around 8,000 BP and gave rise to, among other legends, the myth of Dragons. Prior to this, the sinister tradition speaks of the first coming of the Dark Gods at the dawn of our consciousness - probably around 20,000 yrs BP. Psychic intrusion is often minimal but nevertheless terrifying for some. According to one recent account: "They lurk at the threshold of existence preening their wings and eyes and sounds which they send forth to all who have ears to hear and minds to know. And they wait and reside in the space between worlds, the space that is the corner

of the meeting of dimensions. They are the destroyers ... the bornless forever who wait for our call. Soon they will come to collect that blood which is required by Them. To understand Them is to pass that Abyss beyond which the man ceases to be."

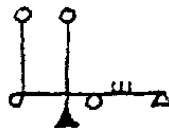
Such manifestations often take the form of nightmares when unsought, and occasional madness is not unknown among those who have deliberately tried to bring the Dark Gods: for example, in a case known to the author a group tried, in the early seventies, to invoke these forces. The working was only partially successful and one of those involved went mad.

One of the most noticeable effects of deliberate contact by Adepts is the change that results in the consciousness of certain groups of people and individuals - such as a resurgence of primitive atavisms. Such changes are often misunderstood, bound as most people still are by old Aeon concepts of duality, and over recent decades these changes have been a prelude to the calling forth that will re-open the physical nexion and return the Dark Gods to our universe and thus the Earth itself.

The details that Lovecraft gives regarding 'calls' and rites are mostly fanciful and only in a few places does he inadvertently reveal the truth - for example, in his mention of the trapezohedron and 'Azathoth'. The key to travel along the passages between the star nexions is the Nine Angles and the key to the Nine Angles is the crystal tetrahedron which is activated by voice vibration. 'Azathoth' as described by Lovecraft, is a symbolic and distorted re-presentation of the intersection, in acausal space-time, of these astral star passages: a kind of galactic vortex or node. Those who journey there never return the same. Along the star passages the shells of long dead civilizations lie strewn.

The Nine Angles (the key to contact both physical and astral) are re-presented in the septenary Star Game and it is through this symbolic re-presentation that the magick of the Dark Gods is made manifest. The rest, to the uninitiated, is sheer terror.

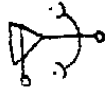
* * * * *



Mistress of Earth (Atu III)

And in her rooms hang
Scarlet tapestries as
invocations of sensuality
Carpets of crimson and gold,
Rugs of ebony fur,
the pelt of a wolf
teeth exposed in a snarl of defiance
before the dancing fire
that warms the room like
brandy in the blood.
A scimitar hangs above the fire-place
A curve of silver,
as lethal, as exact as
the point of death.
Strange figures leap in unknown horizons
Images of erotic suggestion, bloodied shadows,
illuminate the jewelled darkness
of her home.

And in a locked chest on her table
lies her book of black,
her detailed analysis
of lives seduced by her own,
of existences degraded to debauchery,
of lovers driven to blood,
of her casual acquaintances that
fulfil her darker intent
cause conflict, disarray, chaos
to burst
like fires of surrender
upon the human fray
She executes her skill, with sensuous stealth,
She captivates to ruin, with a look,
with a toss of her stormy hair.
She exerts her will with a
subtle definity non can oppose,
She draws them with magickal ease
burns before them like a blaze,
lies cool above them,
as complete, as potent as the Moon
She rouses their dark awareness
She lights a vital spark
that fires to destruction
or flames fierce and free
She - more beautiful, more bitter,
more black than the Abyss,
a numinous spark in the ravaging dark
a ruthless power in the guise of
Scarlet surrender
A Cat at her game of mice and men,
pawns in her motions of War,
pieces in her moves of desire, of rebellion
of carnal cultivation.
She feasts upon her orchestrations
A Devil-woman in her ebony crystal cave
Chaos and Catastrophe,
revolution and riot



RR

Wild carnal awakenings that fructify
the Earth with vibrant energies.
She glistens and melts and
flames before them,
filled with a fierce fascination
for the folly of human lives.
Driven by a force that is the
Moon, the Sun, the wilderness
Storm in her veins, the fire
of a warrior in her heart.

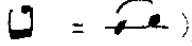
And upon her inner thigh
as an imprint, like a kiss
the scarlet mark of Satan
lies like daggers of swollen bliss
A charm, an enhancement,
a warning,
a key of doom to be touched
and taken,
as a poisoned chalice of wine
She works in their blood
like a fear, like a flame
Hers is a kiss of death and fire
Hers the seeds of a black serpent sown,
The dice is loaded, the cards are stacked
and every hand that's played,
reveals the queen of spades,
and every step that's taken,
every path that is followed
leads to tortuous tests,
footprints filled with blood,
a vital awareness that is a drug
of ruin, a gauntlet of challenge
through the will of She
that lives in them yet,
as irresistible as the pull of the Moon,
as immortal as the midnight shore,
as fierce and as cruel as fire.
She culls and captivates and manipulates
with acausal aim,
A dimension beyond them
as untouchable as the wind,
as free as a raven's wing,
A force of nature in sensuous stealth revealed.

She waits in a space of aloneness
for her prize,
for her Prince of Darkness to come,
for Satan to fulfil the promise
of his mark,
the kiss of blood she wears
like a charm, like a wedding ring,
as an imprint upon her
inner thigh.

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 'Sangallian') 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 Alastoros') 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; ♃ - I;
 ♄ - 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 'Agius 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 musick ('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 **C** in transcription, the pitch of middle C has changed over the centuries since the Chants were written down.

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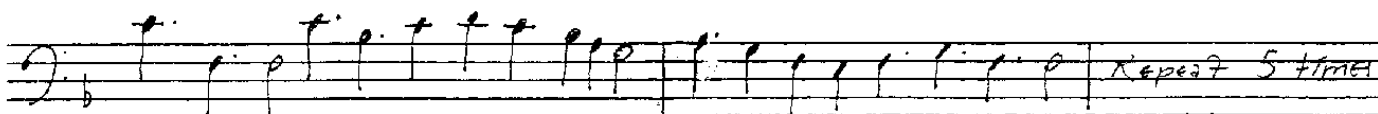
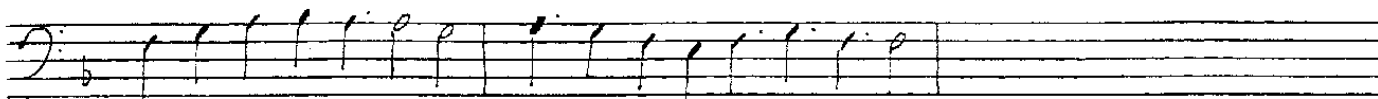
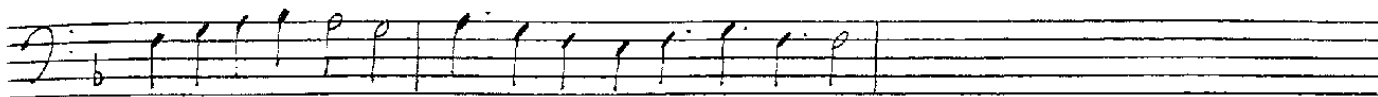
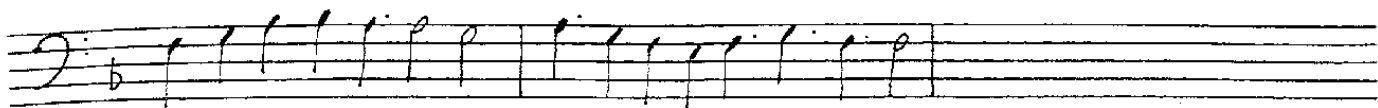
Chant Notation and its Transcription:

	Sangallian	Square	Transcription
Virga	/	┆	•
Punctum	•	▪	•
Pes	✓	♪	—•—
Clivis	∪	♪	—•—
Scandicus	•	♪	—•—
Climacus	•	♪	—•—
Torculus	∩	♪	—•—
Porrectus	∪	♪	—•—
Pes Subbipunctis	•	♪	—•—
Torculus Resupinus	∩	♪	—•—
Porrectus Flexus	∪	♪	—•—
Epiphonus	✓	♪	—•—
Cephalicus	∩	♪	—•—
Distropha and Bivirga	”	•	• •
Tristropha and Trivirga	””	•	• • •

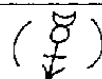
* Note: The above table does not contain the entire range of Sangallian notation.

Some Chant transcriptions:

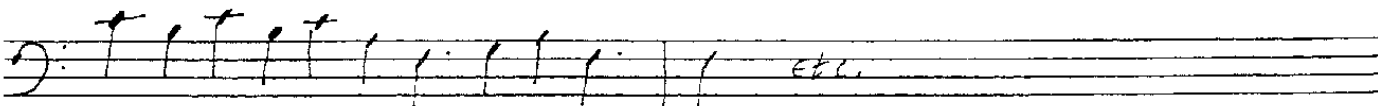
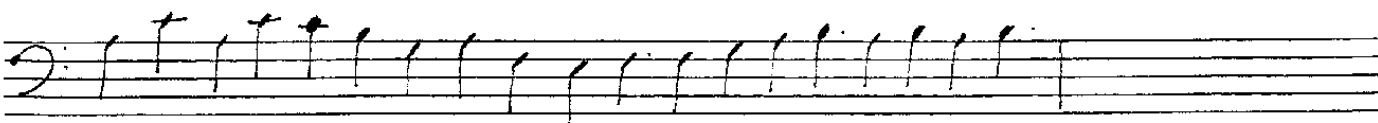
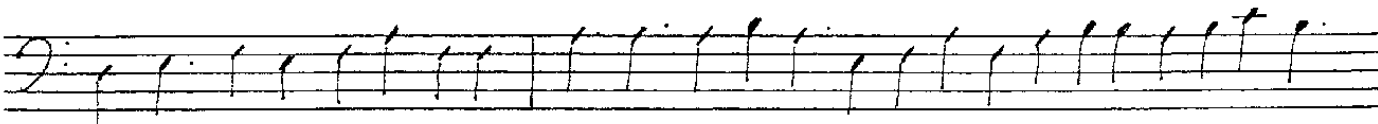
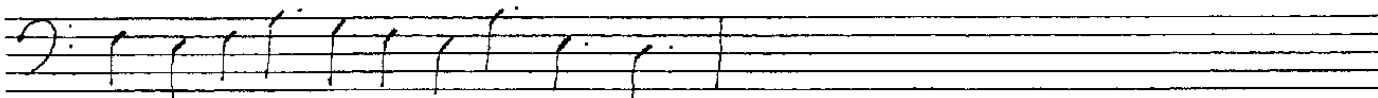
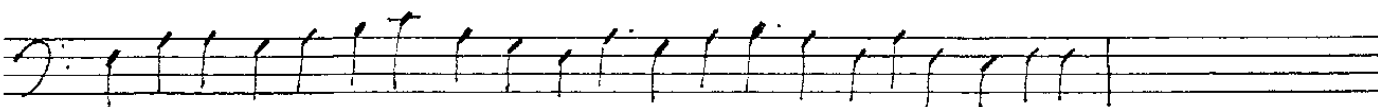
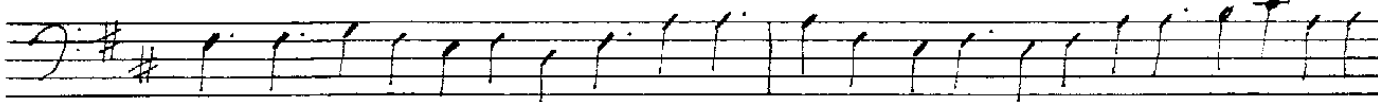
I.



Repeat 5 times



II.



(Nythra... chant)

SYNESTRY: A Sinister Ceremony

[from 'The Black Book of Satan III']

Location:

Usually an indoor Temple.

Participants:

Amatrix - in white robes
Priestess - in violet robes flecked with purple
Defensatrix - in black, with face mask
Congregation - black robes

Temple preparations:

The altar is covered with a black cloth on which is woven an inverted seven-pointed star and on this is a large quartz crystal (which may be shaped as a tetrahedron).

A large statue or image (Atus III, IV or XX) of Baphomet according to Sinister tradition is to the left of the altar.

Chalices of wine, temple bell, violet candles and incense of Jupiter (both aspects: ie. Beech and civit).

The Priestess and Amatrix stand before the altar, the Defensatrix by the entrance. The Priestess rings the Temple bell seven times to signify the beginning of the rite at which the congregation precess in to the altar and are greeted by the Amatrix with a kiss. They then form a semi-circle before the altar.

The Ceremony:

The Priestess raises her hands, saying:

Wash your throats with wine
For Sirius returns
And we women are warm and wanton!

(The Amatrix hands her a chalice, which she drinks from, then passes to the congregation. After all have drunk, the Priestess holds the empty chalice upside down, and says:)

Before I WAS, you were sightless:
You looked, but could not see;
Before I WAS, you had no hearing:
You heard sounds, but could not listen.
Before I WAS, you swarmed with men,
But did not enjoy.
I CAME, opened my body and
Brought you lust!

(She opens her robe to reveal her breasts. The Defensatrix comes forward and forces the Amatrix to kneel before the Priestess who says:)

My breasts pleased you
And brought forth joy!

(She bends down, and the Amatrix kisses her nipples. She turns to the congregation, saying:)

I opened myself, and gave you knowledge
And the joy of knowledge was sweet.
Desire and knowledge made you great
And we, together, dared to defy!
We feasted and enjoyed!

We sacrificed, and loved!

But then the bastard came:
Yeshua, the deceiver!

Congregation:

Curse him! We curse him!

Priestess:

So we gather again to give praise to her
Who rules our world.
Agios o Baphomet! Agios o Baphomet!

(The congregation repeat the chant seven times while the Amatrix takes up the crystal which she holds in her outstretched hands. The Priestess places her own hands over the crystal. They and the congregation then chant "Veni, omnipotens aeterne Baphomet!" 21 times, the Defensatrix ringing the Temple bell after each chant until the number is reached.

The Amatrix then takes the crystal round the congregation who lay their hands upon it in turn, each silently saying 'Veni, omnipotens aeterne Baphomet' while the Priestess vibrates/chants aloud "Agios o Baphomet".

The crystal is then returned to the altar by the Amatrix while the Priestess lays on the floor, her head touching the feet of the Baphomet image. The Amatrix stimulates her to orgasm using her tongue while the congregation dance around them chanting 'Agios o Baphomet'.

The Priestess channels the energy into the crystal and thence out from the Temple to achieve the desired goal. If no external goal is desired, it is stored in the crystal.

Following the climax by the Priestess, the congregation cease their dance and one by one kneel down to kiss the Priestess and then the Amatrix. As each one does this, the Defensatrix whispers to them: "So it is done again according to our ways, bringing strength and joy."

After the kissing, each rises, bows to the Priestess, and departs from the Temple. After all the congregation have departed, the Amatrix leaves, followed by the Defensatrix. A feast follows, outside the Temple.

The Priestess remains in the Temple until she adjudges the times aright to leave. However, if she so wishes, any member of the Temple who so desires and who has informed her beforehand, may join her in the Temple, whatever energy being produced being directed toward the goal, or stored in the crystal.

In both instances, the Priestess is the last to leave - bowing to the image, extinguishing the candles and chanting 'Ponne, diabolus, custodiam!' as she leaves.)

Notes:

1) The ceremony was originally performed each year on the return of Sirius - although it is often performed now at any time, "Sirius" being replaced by another appropriate star (or sometimes 'the Moon').

2) The rite generates sinister magickal energy - which can be directed via the usual means toward a specific aim/goal/undertaking, or into an individual (eg. a novice), or stored in the crystal to await further use, perhaps at another ceremony (eg. 'Sacrifice').

(Daughters of Baphomet)

* * * * *

The Aims of the ONA

[from 'The Sinister Path - An Introduction to Traditional Satanism']

The fundamental aims of the ONA are:

- 1) To increase the number of genuine Adepts, Masters/Lady Masters, by guiding individuals along the path to Adeptship and beyond.
- 2) To make the path to Adeptship and beyond [the 'Seven-Fold Sinister Way'] more widely available, enabling anyone, should they possess the necessary desire, to strive toward the ultimate goal.
- 3) To extend esoteric knowledge and techniques - i.e. to (a) creatively extend our esoteric knowledge and understanding and thus increase the consciousness of our species; (b) develop new techniques which make this new knowledge and understanding useful to those following the Seven-Fold Sinister Way; (c) implement this knowledge and understanding in a practical way, thus causing change(s) in society/societies. Areas of importance for the immediate future are: (i) music; (ii) Art/images/'film' etc.; (iii) the creation of an 'esoteric' community; and (iv) the development and extension of an abstract symbolic language ('beyond the Star Game').
- 4) To implement sinister strategy - i.e. to presence the acausal (or 'the dark forces') via nexions and so change evolution. One immediate aim is to presence acausal energies in a particular way so creating a new aeon and then a new, higher, civilization from the energies unleashed.

In respect of (1). This will be a slow process, by virtue of the difficulty of the Way, and the desire of most of those interested in esoteric arts for an 'easy option'. It is anticipated that only about four or five new Adepts (at most) will emerge every decade (i.e. an average of one per year). Of these, only two per decade will probably make it to the stage of Master/Lady Master. These figures are unlikely to increase until the energies of the new aeon become more pronounced (around 2020 eh) - even then, the increase will be gradual. It will not be before 2070 (at the earliest) that there will be a significant increase.

This slow progression is natural and necessary - great numbers are not required in order for the more immediate covert aims (e.g. regarding sinister strategy) to be achieved.

In respect of (2). This will arise by itself provided the continuity of the Order is maintained.

In respect of (3). Since the Destiny of each ONA Adept is unique, these aims and others will be fulfilled by those Adepts striving for the next stage, that of Master/Lady Master. It should be remembered that Adepts - although they possess a knowledge and some understanding of Aeonics - are actually still

swayed by aeonic forces: i.e. their Destiny achieves supra-personal aeonic aims. In effect, their Destiny is part of the wyrd of the civilization and thus the aeon to which they belong. A Master/Lady Master, by virtue of having reached that stage, can transcend this wyrd *and implement their own.*

In respect of (4). The fundamental immediate aim [c. 1990 eh - 2020 eh] here is to actively presence the energies of the next aeon and channel these, via various nexions, forms, structures, 'ideas' and so on, to create the next higher civilization. The former means accessing the acausal [in the simplistic sense, 'returning the Dark Gods' via various rites] and creating those forms/structures necessary to channel the energies so accessed. This will take several decades. [Some structures/forms/ideas etc. have already - i.e. before 1994eh - been created.] In conjunction with these things, there will be disruption of existing structures/ideas etc. by Masters/ Adepts/novices.

Beyond this immediate aim [i.e. beyond c.2020 eh] there is the nurturing of the new energies and the forms/structures etc. created to presence these. This will last several centuries - and during this time one of the tasks of the Order is to presence the acausal at regular intervals via certain rites at certain sites, thus ensuring the survival of those things imbued with such energies, one of which will be the new civilization and thus the societies it gives rise to.

□□□□□□

Expressed simply, the aim of the ONA is to create a new species - to significantly change our evolution as a species. This will take time - many centuries, in fact. The Seven-Fold Way is a practical means whereby an individual, *now*, can develop and so become a part of this new species. The other activities which the Order pursues are directed toward changing present structures and creating a new civilization whereby this new species can be made real *on a large scale*: the societies of such a civilization aspiring to realize this goal in a practical way.

The ONA is not interested in transitory 'fame'/notoriety - and neither does it desire to attract large numbers of 'followers'. It is not in the business of competing with other 'Satanic' or 'Occult' groups because such groups are irrelevant, lacking any understanding of sinister strategy and incapable of really guiding their members toward and beyond a genuine Adeptship. Such groups usually represent the ego of one person, who surrounds him/her self with sycophantic followers, and/or they fumble about in diverse mumbo-jumbo lands, playing fantasy games, try to evoke long-dead archetypes and forms, and worship their petty, mostly bovine selves.

What the ONA desires to achieve is significant and worth-while - it is not transitory. The ONA does not depend on the whim of some self-appointed 'leader' as it does bleat about some fantasy-given "mandate" from some "higher authority". It does not peddle some spurious, continually updated theory nor offer religious answers to keep individuals in thrall. Neither does the ONA declare that

its worth is based on some pretentious/legendary 'tradition'. The worth of the ONA lies in its aims and the practical methods it has created, and will create, to achieve those aims.

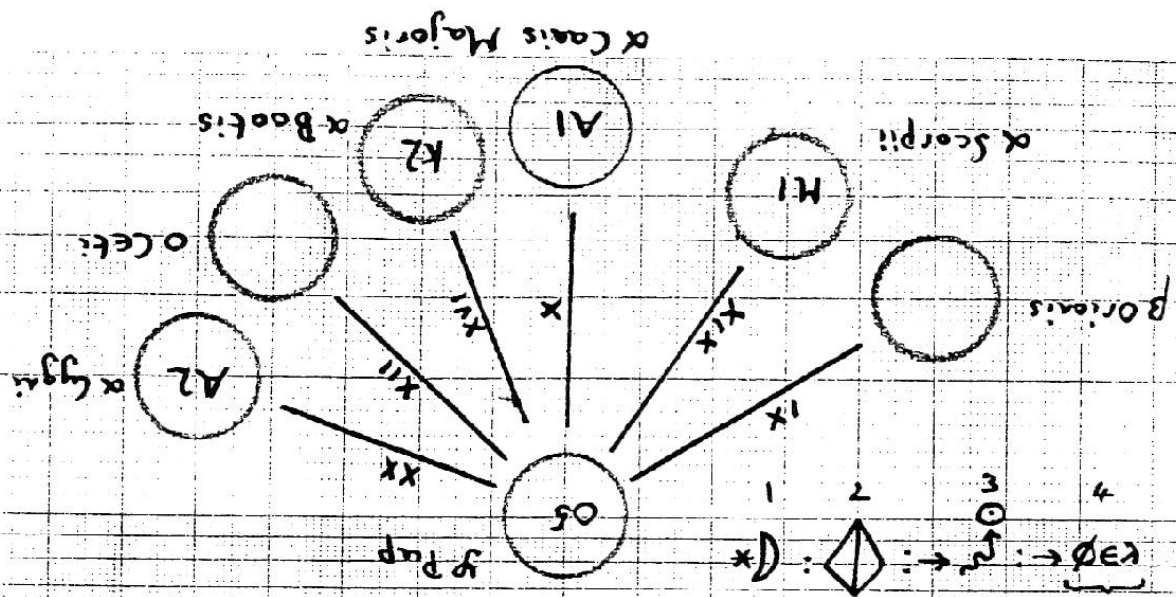


Membership of the ONA basically means an individual following the Seven-Fold Way as explicated in the various Order MSS. Members should understand that they are thus part of an Order which has long-term aims - of centuries and more. By actively following and using the methods and rites of the Order they are actively aiding those aims.

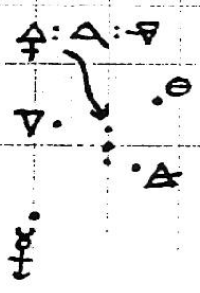
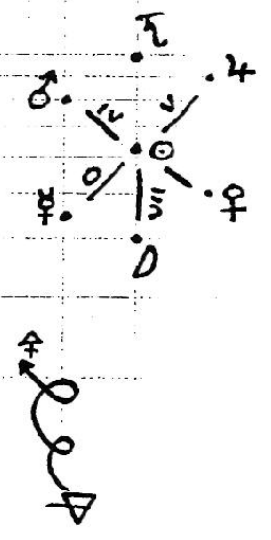
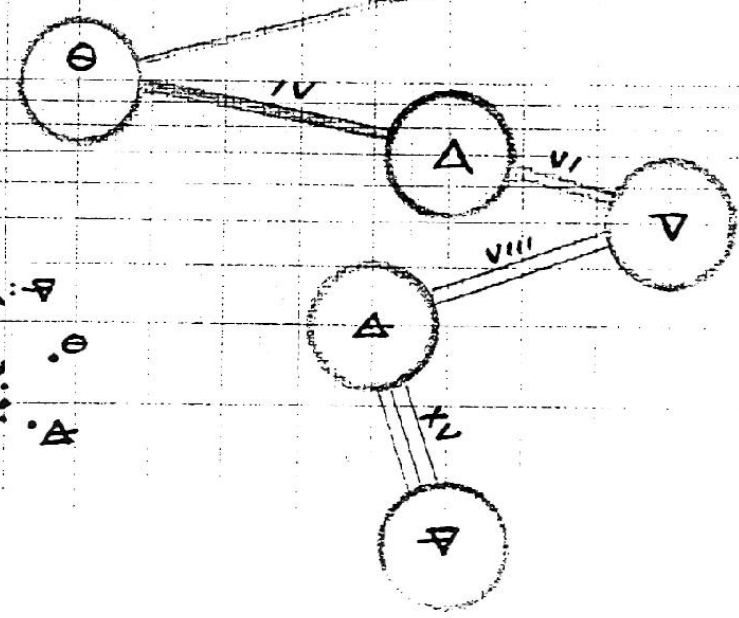
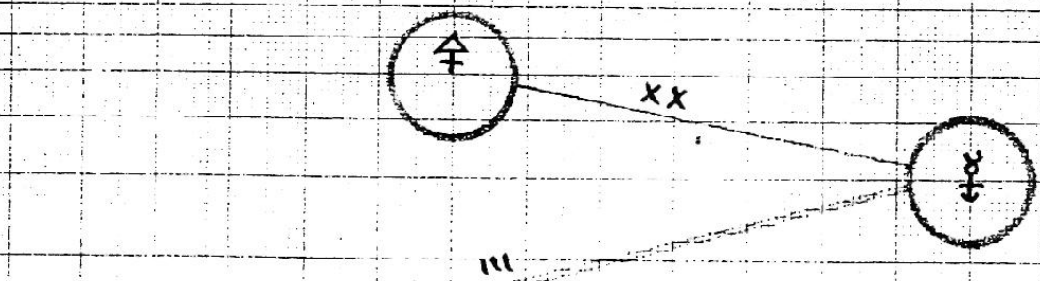
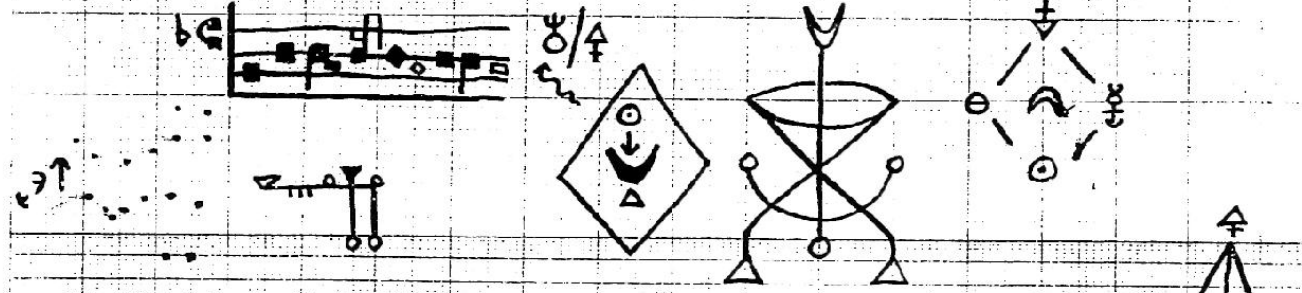
The rites of the ONA - and the Seven-Fold Way itself - create and/or maintain those sinister energies which the ONA represents and has accessed. In effect, an individual, undertaking, for example, a rite from 'The Black Book of Satan', is aiding those sinister energies and thus the sinister dialectic. ***Such rites and the Way itself have been created to do this*** - that is, they directly presence the acausal.

Each member of the ONA is thus a nexion to the acausal - they are participating in, by their following of the Way and by the rites they undertake, the work of evolution: they are making their lives instruments for acausal change. Expressed simply, they are fulfilling the potential latent within them. They are positively contributing to evolution - they are using their lives to some purpose. Members of the ONA are doing and achieving - they are being significant and shaping future events. *They are making history.*

Compared to this, other groups are irrelevant.



Quartz + "Baphomet" = $\overbrace{\text{Azanigin}}^{\text{Dabih}}$ * = Dabih [95]



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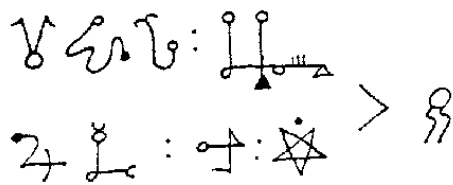
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PROEM

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Misterioso

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure features a sustained chord in the bass clef. The second measure has a 5/4 time signature change. The piece concludes with a piano (*p*) dynamic and a fermata over the final notes.

Handwritten musical notation for the second system. It consists of two staves. The time signature is 5/4. The music starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system ends with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic.

Handwritten musical notation for the third system. It consists of two staves. The time signature is 5/4. The music begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic.

Handwritten musical notation for the fourth system. It consists of two staves. The time signature is 5/4. The music starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic.

Handwritten musical notation for the fifth system. It consists of two staves. The time signature is 5/4. The music begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic.

(for piano)

In Praise of War

War is necessary - it ensures the health of a people, and it encourages those warrior virtues which are essential to civilization.

When a people, nation or race goes for decades without engaging in a war which involves all or most of the communities of that people, nation or race, then that people, nation or race tends toward decadence - with cowardly scum coming to the surface, the young becoming feckless and undisciplined, and society generally declining. War breeds and reveals *character* - in combat, there is no where to hide. One either does one's duty, with courage and perhaps heroism - or one does not. War is the test of the man. War is natural selection in action - Fate decrees who survives, who is uninjured and who becomes revered as heroic. War makes individuals respect Fate, and thus gives real wisdom - an awareness of *duty* and *responsibility*.

Pacifism, and the pursuit of peace as an objective, are decadent - manifestations of cowards and *decadents*, and of a people and society ruled by cowards and *decadents*. Of course war creates and brings suffering, injury and hardship - but the hard reality is that such things are necessary. Without such things there is no real wisdom, no real individual character, no real understanding - no awareness of Fate, of those forces which are beyond the individual and which the individual cannot control. Without such things there is no perspective - and what is really important about life and living gets lost in selfishness and a crass pursuit of materialism. Above all else, war breeds *nobility*. It makes the values of nobility - honour, loyalty and duty - ideals to be strived for and thus encourages civilized conduct among individuals and a civilized society for individuals to live in. A noble individual is someone prepared to fight, and if necessary die, for their folk, race or nation. A peaceful society - dedicated to peace and the selfishness and materialism which goes with it - encourages and creates a feckless, crime-ridden society full of aggressive individuals who use that aggression to achieve their petty, egotistical aims.

War channels the natural and healthy aggression of youth and early manhood in a useful and productive way. The proponents of pacifism and the 'peaceful society' believe in their vain arrogance that their abstract, unnatural and intellectual ideas can change what they see as "human nature" - they believe that given sufficient "education" (read 'brainwashing') and sufficient social schemes, this aggression and lust for battle can be removed or miraculously transformed into something which they believe is more positive. What these products of late-twentieth century decadence fail in their intellectual arrogance to understand, is that individual nature is only and always changed by real, practical experience of living and *never by ideas or any amount of 'teaching' and/or social schemes*. What little individual change results from such things as ideas, teaching, 'faith' and social schemes is only and always pretence - *affectation*; that is, whatever change such things produce in individuals, such changes are not real - they do not go deep, they are not fundamental, positive changes. What all this amounts to is that if one places side-by-side a combat veteran, and one of the intellectual pacifist/ 'social worker' types which modern society breeds in profusion, then it is obvious to anyone of any real intelligence that the combat veteran is the better person, more in touch with the reality of life, more *civilized* and more able to cope with life and any change life brings. It is only soft, comfortable modern urban/suburban living which allows the social worker type to flourish - and this soft urban/suburban style of living exists in any civilization only for a short period, for it has within it the seeds of its own destruction. These seeds are the soft individuals it breeds. Civilizations are created and maintained by individuals of character - by warriors, by those experienced in war - they are *never* created and *never* maintained by ideas, by bureaucratic types, by politicians, by social schemes and 'education'. Anyone who believes that civilization depends on clever, fancy ideas and

those who propound such ideas or makes their living from them is, quite simply, being *naïve*. The penalty for such large scale *naïvety* as the societies of the West now suffer from, is that slow descent back into barbarism which has already begun.

The reality of pacifism and other such unnatural abstract ideas, is that they undermine and ultimately destroy that personal or individual *character* which is essential to civilization. The personal character essential to civilization and a civilized way of life is only and always created by combat - by personal experience of war.

A healthy society accepts war and prepares for it. A healthy society encourages warrior virtues and trains its people for combat. A healthy society upholds the war or combat hero as the highest ideal - as someone to be admired and emulated. A healthy society rewards those who have distinguished themselves in battle and accepts such individuals, and only such individuals, as leaders. In a healthy society, young men look forward eagerly to battle.

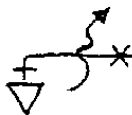
In contrast, an unhealthy or sick society strives to make "heroes" out of such non-entities as "entertainers", politicians, and successful business people. In brief, a sick society elevates the type of people combat veterans despise - vain, egotistical people concerned for the most part with materialism and/or sickly, pretentious (often sociological) 'ideas'.

It needs to be constantly affirmed that *war* and *civilization* are inseparable. To be civilizing, war has to be for some noble purpose - and this purpose can only be to ensure the survival, prosperity and extension of a particular folk, nation or race. War for a decadent purpose - such as to ensure 'peace' - is self-defeating, and produces only degeneracy and decline because such a decadent purpose weakens those fighting and produces an ailing, weak society dedicated to unnatural ideas that make people psychologically unwell. Thus, any war which aims to strengthen a particular folk, nation or race is good; any war fought for any other reason - such as an abstract idea like 'peace' - is bad. A good war creates, aids and maintains civilization. A bad war destroys civilization.

A good war is morally right - it is a duty. It is a necessity. A good war ensures the health and vitality of a particular folk, nation or race - and thus makes for a healthy, vital society. What we have today - in terms of civilized life and the comforts which go with it - is the result of war. What we have lost and are losing - honour, community spirit, noble character, vitality, purpose - is the result of peace.

For too long, the pacifists, the cowards, the decadent and the pursuers of selfish, material goals, have been unchallenged. We who believe in war - who know its value and its purpose - have been silent for too long. We need to once again proudly and defiantly sing the praises of war!

(D. Myatt)



Chant (ΑΪΜΕΛΟΣ)

Ε υ < Ε Λ Ε Γ < Κ υ Ε Η Ε
 Α — gí — os 2y — ce —

Λ Ε Λ < Ε Ε < < V I V < V
 us — Α — gí — o — s

U C E C U D U < U C U D U C
 Ly ————— ce us

"Agios Lyceus"

The Ceremony of The Tower

An Introduction

This Ceremony has been developed for individuals who are incarcerated, or in some other fashion restricted from the use of traditional methods/paraphernalia. The focus of the Ceremony is specific to conditions within the CDC, and should be used in that context.

It is important to note that this form of magick is not new. It is based on sound principles which have been used for centuries. Visualization itself has endless applications both inside and outside esoteric practice. Its value is attested to by its widespread usage. An Initiate may discern how central a role this form of occult practice plays in various other systems. Holistic medicine, Martial Arts, and a variety of psychological explorations depend upon this technique for results otherwise unattainable. An individual would do well to explore the principles which make visualization so successful, as well as developing a genuine grasp of its significance in esoteric achievement.

The Ceremony of The Tower, modeled after the Tarot image also titled War, combines the Spherical meditations which affect various states of an individual's consciousness with certain magickal techniques. The result is a tri-level system which brings to bear an individual's "intent" progressively. The use of "vibrations" in an "imaginative" context is able, with some effort, to produce similar effects to vocal vibrations. An individual should seek to gain experience with the vocal form before using it in the imaginative sense, and vocal usage should always be used when it is possible to do so because it adds certain elements which the individual may overlook when performing in an imaginative capacity.

A period of fasting is required for this Ceremony. This must be understood as a means to gathering occult energies unto one's Self. In other words, throughout the period of fasting, especially as one becomes "conscious" of the Fast, one's ability to draw in/upon those sinister energies which exist becomes heightened. It is necessary for the individual to remain in a "passive," or receptive state, rather than an aggressive/dispensatory state of being.

This Ceremony will be performed by Initiates who are most likely incarcerated. As each individual brings to bear these energies which are gathered, and directs them into the designated targets it is likely that a "traditional" power-base will exist. Because it is conducted on a monthly basis, the Initiate must exercise discipline during those times when the "routine" struggle is felt the most. Be firm in your intent, accepting no substitute for the power that will be!

Anareta
O.N.A. (U.S.A)

(Hermetic)

Ceremony of The Tower

Sphere: Mercury
Word of Power: Satan¹
Star: Arcturus
Time: Midnight of new month (12:01)

Stone: Opal
Perfume: Sulpher²
Sigil: ⊕^{*}
Implements: Parchment;³ Pen/Pencil;
Lighter/Matches; Ritual
Cloth, Band, etc.

Preparation

Twenty-four hours prior to the Ceremony a Fast should be undertaken. During this period water is acceptable. The individual should utilize this period for "gathering" about one's Self occult energies. Aproximately one hour prior to the Ceremony a Ritual Bath may be taken, followed by the doning of the Ritual Cloth, Band, etc. Next, sit or lie in the area where the Ceremony will be undertaken and visualize this sigil (⊕^{*}), seeing it turn slowly from yellow to black. This should be done for aproximately a quarter of an hour. The individual is now ready to perform the Ceremony of The Tower.

Ceremony

Begin by vibrating "Satan" three times, carefully, after inscribing the following sigil upon a piece of parchment (⊕^{*}). Burn sulphur if possible, and as the smoke rises visualize it ascending into the night sky where it takes on a sinister shape. Imagine this form (an energy or entity) gathering itself and then descending upon the minds of those you intend to enchant so that their unconscious thoughts are subject to your influence (see Stage One below). For aproximately twenty minutes speak to these minds with growing intensity, ending the enchantment at a climax intended to cause folly, lathargy, and blindness. Afterward, see the smoke ascend once again and transform itself into the Tarot image The Fool. Spend some time characterizing this image with the preceeding enchantment, being careful to maintain a detached (unemotional) state of mind during this process. End this stage of the Ceremony by burning the parchment and saying, "He who blinds their eyes."

After a moment, inscribe the sigil (⊕^{*}) on a new piece of parchment. Vibrate "Satan" three times, and burn sulphur as described above. Again visualize the smoke rising into the night sky, and taking on a sinister shape, after which time it descends upon the minds of those you intend to enchant, opening their unconscious to your influence (see Stage Two below). After the climactic end of the enchantment is reached visualize the smoke rising and transforming into the Tarot image Change. Spend time characterizing this in relation to the enchantment, being careful to remain detached as before. End this stage of the Ceremony by burning the parchment and saying, "He who makes enemies one."

After a moment, inscribe the sigil (⊕^{*}) on a new piece of parchment. Vibrate "Satan" three times, and burn sulphur as described above. Again visualize the smoke rising into the night sky, and taking on a sinister shape,

The Witch's Daughter

Rain
And you have cried
So many tears
Because you were alone:

Sleep
And tall the masted ship came
Bringing the storm-black your precious child home
Who wished without knowledge
The rain silence
That would to your valley
Be a young witch's spell
And spread its wroth to the waves

Sea
And you caught in foam faces
Each arm as they rose
Clasping weakly another scream home,
Deep down toward a cold
Welcome tomb
That turned in tides;
Cold her sea wind
As you caught the cloud
That grew in your dream
And made you weave the white spell
Calling back Her thunder home -
Too late

Warmth
And you cried and made sleep
Cling to your face each morn
When you could not wake:
Anger
That made you write
On round pebbles a curse
That wrote the end date
For another woman's tomb:

Home
And you drank in deep
The mist of Prolley Moor
To celebrate the return of your gods:

Sun
While you walked crying
On the hill
Hearing in the hail
Your dead daughter's voice

(DW Myatt)



The Sinister Tarot - Brief Study Notes

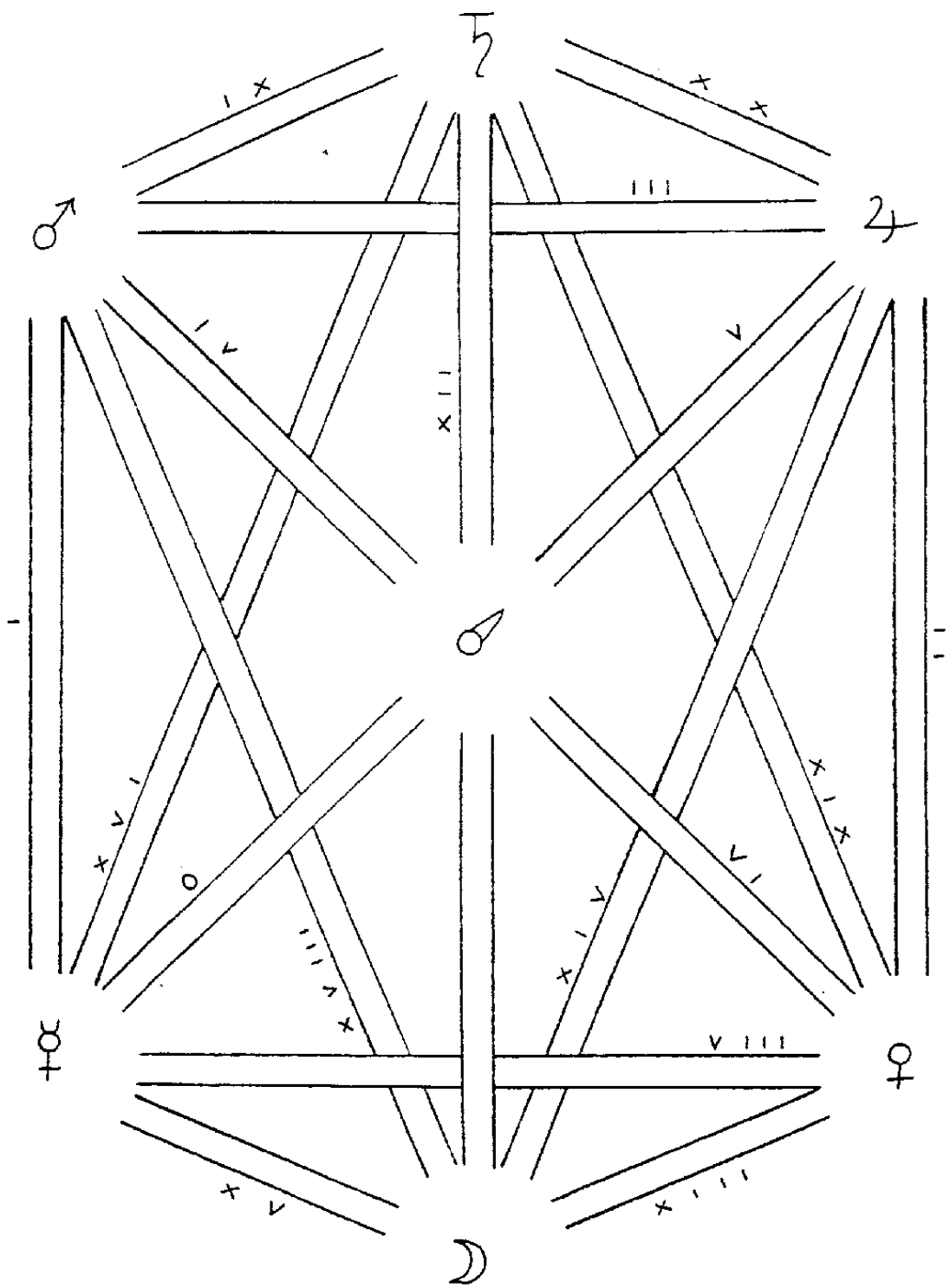
In the Sinister Tarot, the four Court cards are: Magus; Mousa; Warrior; Maiden. The following table should illustrate how the elementals of the Sinister Tarot differ from the not very well authenticated tradition of the qabalistic based Order of the Golden Dawn:

Magus	Mousa	Warrior	Maiden
Bearded man	Beautiful mature woman	Young man	Young woman
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Blue	Green	Red	Silver
Sylphs	Gnomes	Salamanders	Undines
West	South	East	North
Capricorn	Cancer	Libra	Aries
Mercury	Moon	Sun	Venus
Air	Earth	Fire	Water
Wands	Pentacles	Swords	Chalices

If one begins to think seriously about the whole qabalistic system, and more importantly, tries to work with it, one becomes aware that it is riddled with defects and misinterpretations. While an examination of all these defects would lead us too far from our purpose, it would perhaps be worthwhile to point a few of them out. There is, for instance, the ten fold 'Tree of Life' with its 32 paths. Only 22 are used because 22 just happens to be the number of the Major Arcana of the tarot (or so we are told). Thus, there is no path on this Tree connecting, for example, Yesod to Binah, or Chokmah, or Chesed. And so on. Naturally, all this is explained away in outlandish qabalistic terms. Further, three 'triangles' exist in this Tree - although only one of these has four (not three) parts: Malkuth; Yesod; Hod; Netzach. Then there is the matter of elementals and their association with the four suits of the tarot: Swords for instance, are Air, and Wands are Fire. Since the sword is generally associated with Martial forces, and the 'Knight' usually bears the sword as a weapon, one would think that the equation would read: Knight, Fire, Sword; instead of: Knight, Sylphs, Air etc., as in the Golden Dawn system. In the Septenary System, the element of Fire is restored to the Knight or Warrior - and all the paths on the Tree of Wyrd are used and have magickal meaning.

The Sinister Tarot possesses only 21 cards in the Major Arcana - there is no 'Universe' (Atu XXI). Also, there are only 11 cards in each suit - the four court cards, the 'Gate', and six others numbered two to seven. The 'Gate' cards replace those of the 'Ace' and are attributed thus: Magus - Man's Gate; Mousa - Earth Gate; Warrior - Dark Gate; Maiden - Star Gate (for further details, see 'Nine Angles' MSS) The Major Arcana differ in both names and symbolism - as do the Minor Arcana - from the Golden Dawn system, mostly because of the different attributions of the elementals, and the general irrelevance of the qabala as an effective magickal Tradition.





☿ ↔ ♀ : x I
 ☽ ↔ ☽ : x
 ♀ ↔ ♀ : x VII

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-representation 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 Cosmos 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-representation of the Sinister does not, as a rule, conform to the cliched impressions of morbidity/horror/Mephistophelian glee. As an example, aspects are more re-represented 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').

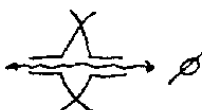
The principles of atonality subsequently spawned 'Rock', amongst other forms. Thus, the fundamental vibrations of the Universe were disrupted: musick ceased to reflect the glorious soul of the West - instead, it mirrored (and aided) its decline.

It is interesting to note, however, that amongst the burgeoning composers of today, there is an emmerging 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.

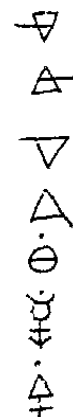
ONA 1994 eh

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)	Kalûtu
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").

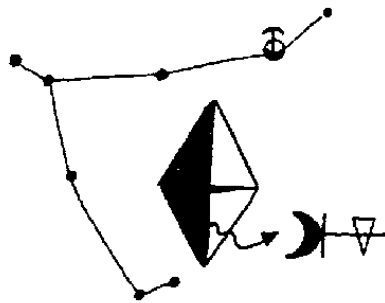
Atu V: The Master

He is a thought beyond,
a step above the folly of men.
He heeds not their cries
of pain, of rage - their lies.
He does not listen to the personal,
the piteous, the tragic
He sees a sea of humanity
and watches the shifts and changes
as a player notes the movement
of pieces on a chessboard.
He is a Sinister surgeon
with a crystal-sharp scalpel
that bleeds, that penetrates, that slices
the human fray.
He is a liberator, a director of
cosmic tides,
a Merlin-Man of fire,
who weaves the rabid darkness
to a tapestry beyond beyonds,
who constructs a circumstance
gone wild,
to further a subtle aim,
to accentuate bloody design,
to touch dark-winged horizons.
He brings a red awakening
that flames upon the world
and fires in plunder, in riot,
in violent ecstasy gone wild.
He changes the course of things to come
by magickal evocation
by calling upon unknown forces
whose powers are beyond the March of Time,
Whose symbol is a kiss of
Fire and Blood.
He casts his constructions of fate
in his room of shadows.
He weaves a spell of dark surrender
into the dimension of the present,
then sets it free,
lets it flow forth,
a crimson cloud of chaos
into the purple night;
an influence of degeneration-regeneration
to crush the pawns, to cull the bishops,
to destruct the castles,
to topple the kings and queens -
so only the strong remain.
Only the knights are left standing
and those are ebony-coated
sparks of Satan
sitting at the feast of sacrifice,
eating the flesh of ruin and turbulence,
drinking the blood of life
like Gods whose Destiny is fulfilment of promise,
whose faith is a movement beyond,
Whose aim is self-divinity.

He - this Magickian with the silver sharp mind -
actualizes these seeds
that he will gather unto himself;
he breathes them into being
casting a violet storm yet to come,
into the cloak of midnight
and his thoughts are full of mystery,
full of galaxies of creation.
He feels the subtle shift
of energies about him,
in his room of shadows.
He fans the flame of their interference,
builds their livid light,
creates an auric majesty
that threads a scarlet claim
into the beckoning dark.

Merlin-Man on fire he is,
Staking a claim on the future,
hastening the course of cosmic tides,
delivering with dark intent
a Satanic design.

Brenna Kinsley



A SATANIC MASS

Participants:

Master - in black robes
Mistress of Earth - in scarlet robes
Priestess - in white robes
Priest - lies naked upon the altar
Congregation - in black robes

Temple Preparation:

The altar is covered with a black cloth on which is woven an inverted pentagram. Purple candles and incense of Saturn to be used. Chalices of strong wine. Paten(s) - made of silver - holding the consecrated cakes. These are made by the Priestess the night before the Mass and consist of fish, fowl, spring water, wheat, animal fat, sea salt and honey.

The paten(s) and chalices lie beside the Priest on the altar, and a leather scourge lies upon the Priest's body. The Master rings the altar bell twice to begin the Mass.

Mistress, Master and Priestess stand in front of the altar, the congregation behind them.

The Mass:

Mistress:

Hail to you, most Holy and dark:
Bringer of Life!

(The Priestess kneels briefly before the altar, rises and kisses the Priest on the lips. She arouses his fire by her lips, takes up the scourge, hands it to the Mistress who says:)

Thus are we born
But from dark dimensions They come
To steal such life away!

(The Master vibrates 'Agios o Atazoth' after which the Mistress walks toward the congregation saying:)

I who am a Gate to Them
And Their stars, come to draw
From one among you fresh blood
Wherewith to slake my thirst!
I shall take one among you
With me down into Earth
And up toward the stars
And suck you dry!

(She chooses one member of the congregation by pointing with the scourge. The congregation strip the member. The Priestess hands them the cord/girdle from her robe which they use to tie the hands of the one chosen - they then dance anti-clockwise around the prostrate figure chanting the 'Diabolus').

As they dance the Master hands a chalice to the Priestess who raises it above the body of the Priest. The Mistress lightly scourges the body of the chosen member while the Master chants:)

Agios o Satanas!

(The congregation cease their dance and the Priestess turns toward them saying:)

May this gift become for us
A joy in this life!

Congregation:

Hail Satan, bringer of joy!

Priestess:

May his gifts be with you.

Congregation:

As they are with you.

(The Priestess returns the chalice, is given a paten by the Master. She lifts it above the body of the Priest while the Master chants 'Agios o Satanas!'. She then turns to the congregation saying:)

As we eat these gifts
So shall the essence
Of our Dark Gods enter us!

Congregation:

Hail Atazoth, dark bringer
Of dreams!

(The Priestess takes the paten to the Mistress who takes one of the cakes, breaks it over the body of the bound member. She eats part of the cake saying:)

So shall the flesh of my enemies
Be eaten away from within!

(The Priestess kneels before the Mistress. The Mistress bends down, kisses the Priestess on the lips and gives to her a piece of the cake, which the Priestess eats.

The Priestess rises and, with the Mistress, offers first the cakes, then the wine to the congregation who eat and drink. After they have completed this, the Mistress dances round them twirling the scourge, saying:)

As you have eaten
And as you have drunk
So are you mine!
Yet I come now not to destroy
But to bring the gift of joy!

(At this point the Guardian of the Temple enters, dressed in black with a face mask. He stands beside the Mistress who chooses another member of the congregation by pointing the scourge. The Guardian moves forward and removes the robe of the one chosen before carrying the person to the bound and prostrate figure.

The Mistress approaches, offers the scourge, saying:)

Feast on their flesh!
No thought shall restrict
Your pleasure:
No morals shall bind you
Here!

(The congregation dance around them chanting the Diabolus. The dancers dance faster and faster.

The one offered the scourge may then use it or opt to untie the cord and take their pleasure accordingly. As the two within the circle take their pleasure, the Mistress catches each member of the congregation in turn, kisses them and removes their robe. During this, the Master chants 'Agios o Atazoth' twice while the Priestess assists the Priest down from the altar and they both join the dance.

If the scourge has been used, at a suitable point determined by the Mistress who signals to the Guardian, the Guardian releases the hands of the one scourged who is then free to choose any member of the congregation for congress according to their desire. The one scourged watches the dancers, points one out and is given this member by the Guardian.

The Mistress joins the Master by the altar and the Guardian, should he so wish, joins the dancers. Should he decide otherwise, he bows to the Mistress and departs alone from the Temple. The congregation then take their pleasure as they will.

The Master and Mistress through their own congress may then, should they so desire, direct the energy generated by the Mass to a specific end, after which they depart together from the Temple.)

A Note on the Satanic Mass: The above is one particular form of the Mass. In this instance, the Mass is a means of personal liberation for those chosen by the Mistress. No prior notification of choice is given. As with all ceremonial rituals, success depends upon the emotive force introduced by those conducting the ritual through power of voice, gesture and a controlled dramatic frenzy.



♁(♁): ΔΔΔ εκδιδασκει
παρθ ο γηρασκων χρονος

EXCURSUS

Largo

C. Beest, 106 yf

mp

p

p

p

f

mf

ped.

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