



Vampire Temple of Atazoth

of the

Sinister Pathway Triangle Order

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The Star Game

From

“Naos” – A Practical Guide to Modern Magick
And Temple Manuscripts from the Order of Nine Angles

(Other articles as the Self-initiation to Satanism included)

Editor: Hagur, Grand Hierophant



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THE STAR GAME

Introduction:

The Star Game has three main functions:

- (1)It develops certain higher levels of consciousness
- (2)It is a new form of magickal working appropriate to the twenty-first century and beyond; and
- (3)It is an aid to developing certain magickal skills – adding mindfulness, concentration and visualization. In addition, it contains the whole esoteric Septenary tradition, as well as being simply a ‘game’ that can be played to a conclusion against an opponent.

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

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

Those who are seriously interested in learning the use of this esoteric tool should first construct the Septenary game, and practice playing it, either alone or with an opponent, for some time. Then, they should study its magickal symbolism – the seven boards as the seven spheres of the Tree of Wyrd, the black and white pieces as ‘light’ and ‘dark’

(*or causal and acausal*) personal and cosmic energies, the changes of these pieces over the boards as the changes in individual psyche/Earth-bound/cosmic energies and so on – and then should they wish, undertake magick using it. Those who wish to go further, should study the aeonic attributions and then, should they wish, construct and learn to use the advanced form of the game. Those who do this will have the satisfaction of belonging to an elite: of being at the very summit of our conscious evolution. It will then be up to them whether they take the boundary ever higher. All genuine Black Magick is an act of defiance against the restrictions imposed by the mediocre and the cowards, and in this sense (*as well as others*) the Star game is an act of supreme Black Magick. It is a comment on the mediocrity of the present that only a few will understand this statement.

The Boards:

There are seven boards, placed one above the other in a spiral and which form a representation of the Septenary tree of Wyrd. Each board consists of nine white and nine black squares (*see fig.1*). Each board is named after a star.



The Pieces:

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

$\Theta(\Theta)$	$\Theta(\ddagger)$	$\Theta(\ddagger\ddagger)$	$\ddagger(\Theta)$	$\ddagger(\ddagger)$	$\ddagger(\ddagger\ddagger)$	$\ddagger\ddagger(\Theta)$	$\ddagger\ddagger(\ddagger)$	$\ddagger\ddagger(\ddagger\ddagger)$
$\Theta(\Theta)$	$\Theta(\ddagger)$	$\Theta(\ddagger\ddagger)$	$\ddagger(\Theta)$	$\ddagger(\ddagger)$	$\ddagger(\ddagger\ddagger)$	$\ddagger\ddagger(\Theta)$	$\ddagger\ddagger(\ddagger)$	$\ddagger\ddagger(\ddagger\ddagger)$
$\Theta(\Theta)$	$\Theta(\ddagger)$	$\Theta(\ddagger\ddagger)$	$\ddagger(\Theta)$	$\ddagger(\ddagger)$	$\ddagger(\ddagger\ddagger)$	$\ddagger\ddagger(\Theta)$	$\ddagger\ddagger(\ddagger)$	$\ddagger\ddagger(\ddagger\ddagger)$

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

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

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

The Position of the Pieces:

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

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

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

Deneb has six pieces of white, six of black, all from the $\ddagger\ddagger$ set, placed as the Θ set on Sirius.

Naos has the remaining three pieces of the $\ddagger\ddagger$ sets, placed as the Θ set on Arcturus.

The Moves:

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

$$\Theta(\Theta) \rightarrow \Theta(\Psi) \rightarrow \Theta(\Delta) \rightarrow \Psi(\Theta) \rightarrow \Psi(\Psi) \rightarrow \Psi(\Delta) \rightarrow \Delta(\Theta) \rightarrow \Delta(\Psi) \rightarrow \Delta(\Delta)$$

Thus, a $\Theta(\Theta)$ when it is moved, becomes a $\Theta(\Psi)$ piece; a $\Psi(\Delta)$ piece becomes a $\Delta(\Theta)$ piece, and so on. When a $\Delta(\Delta)$ piece is moved, it becomes a $\Theta(\Theta)$ piece, and the sequence begins again.

The Δ pieces (*that is*, $\Delta(\Theta)$ $\Delta(\Psi)$ $\Delta(\Delta)$) can move from any board to any other board, to any vacant square, as well as to any vacant square on the board they are already on.

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

The Θ pieces (*that is*, $\Theta(\Theta)$ $\Theta(\Psi)$ $\Theta(\Delta)$) can move only across a board one square at a time to a square of the same color, or up or down one board to a square of the same color. Thus, for example, a Θ piece on a black square on Arcturus could move to a vacant black square on either Sirius or Antares – or move across the Arcturus board to a square of the same color.

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

A $\Delta(\Delta)$ piece on any square on Naos may capture any piece of the opposite color on any square, except Naos. The piece so captured is removed from the board and plays no further part. After such a capture, the $\Delta(\Delta)$ piece becomes a $\Theta(\Theta)$ piece.

The Aim:

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

However, pieces can only stay on the Mira board for three moves – after this, they must move: either across the Mira board (if the move is legal)⁸ or to another board. The first move of the three is taken as the one that brings the piece to Mira

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

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

Variations:

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

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



Esoteric Meaning of the Star Game

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

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

The individual level concerns how we all, as individuals have within us by virtue of being individuals possessed of consciousness, the ability to enhance that consciousness. This enhancement may be expressed in many ways – for example, it is the Jungian ‘individuation’, the magickal path to Adeptship and beyond – but however it is expressed it is simply represented by the re-orientation of ‘psychic’ elements within us and the emergence of new elements. The three basic symbols of the Star Game - Θ , and \mathbb{X} and \mathbb{Y} - represent the basic elements from which the psychic energies are formed, when manifest on the individual level. Thus, the nine combinations of these three elements, as the pieces of the Star Game, represent the combination of the energies possible.

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

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

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

In this context, the nine combinations are:

$\Theta (\Theta)$	Extravert Feeling type
$\Theta (\Psi)$	Extravert Intuitive
$\Theta (\Delta)$	Extravert Thinking
$\Psi (\Theta)$	Introvert Feeling
$\Psi (\Psi)$	Introvert Intuitive
$\Psi (\Delta)$	Introvert Thinking
$\Delta (\Theta)$	Master of Temple/ Mistress
$\Delta (\Psi)$	Grand Master (Magnus)/ Grand Mistress
$\Delta (\Delta)$	Homo Galactica

Thus (Θ) may be said to represent ‘Feeling’; (Ψ) ‘Intuition’ and (Δ) ‘Thinking’ as these terms are defined by Jung.

Further, $\Theta (\)$ describes ‘ego’ consciousness; $\Psi (\)$ ‘self’ consciousness, and $\Delta (\)$ the consciousness beyond the ‘self’ – that is, beyond ‘individuation’. In magickal terms, this is beyond the Adept – that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

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

The reason for the latter difference is obvious – magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former

difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types (*a thorough analysis is given in the Order MS 'Emanations of Urania'*) – perhaps his desire to express the psyche in terms of the quaternity which so interested him gave rise to this unnecessary extra type. As it is, the psyche can be described by the nine combinations above.

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

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

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

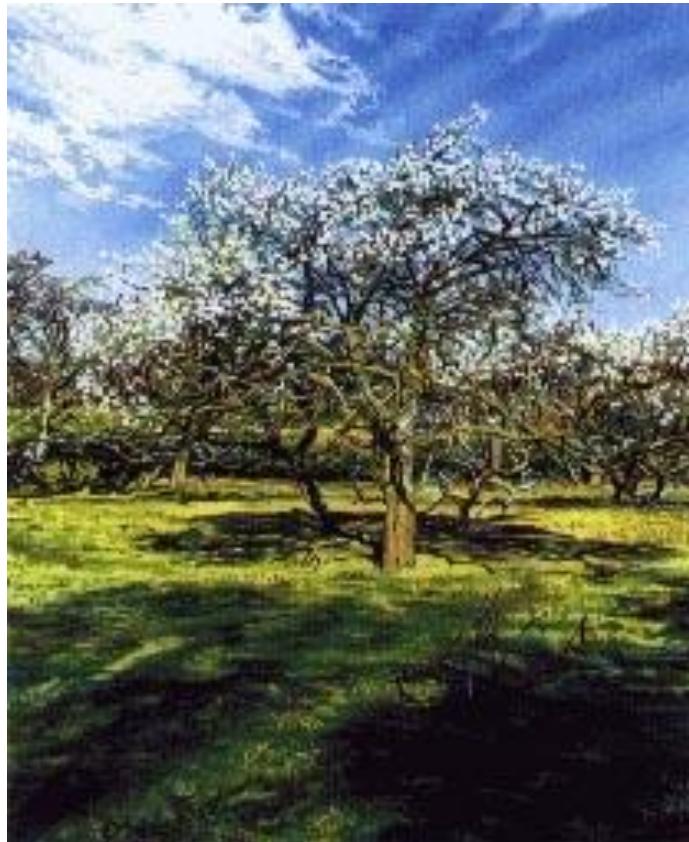
In Aeonic terms, the seven boards represent the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness – from the first or 'Primal' aeon (*when consciousness is just beginning to arise*) through the Sumerian to the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

In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture – that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the Occult' there have so far been only five aeons

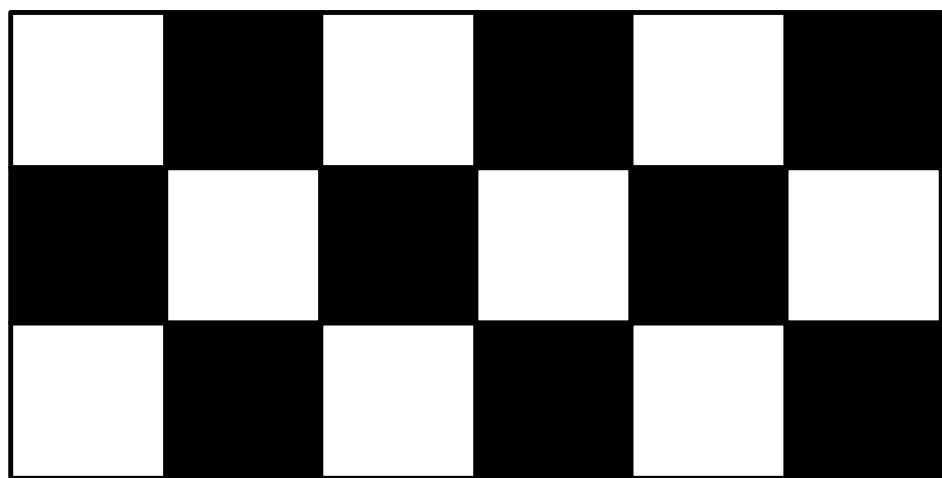
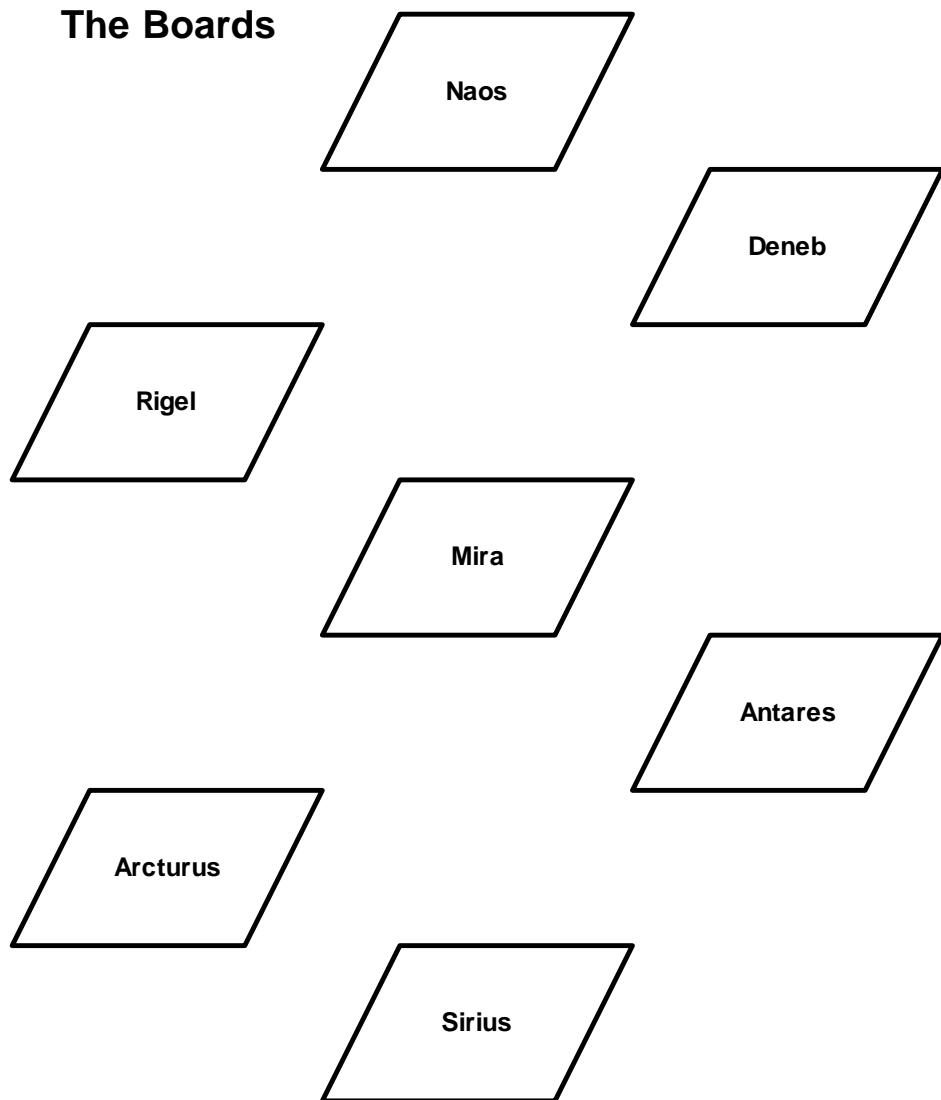
aeons – and five associated higher civilizations which have shaped the aeonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial ‘Gate’ (*the physical place where the acausal energies were pronounced*) and those who channeled its energies (*often unconsciously*) through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an ‘*elan*’ and a sense of Destiny ... The pattern of aeonic energies (*i.e. their transformation, causally*) may be represented by the following sequence:

$$\Theta(\Theta) \rightarrow \Theta(\Psi) \rightarrow \Theta(\Phi) \rightarrow \Psi(\Theta) \rightarrow \Psi(\Psi) \rightarrow \Psi(\Phi) \rightarrow \Phi(\Theta) \rightarrow \Phi(\Psi) \rightarrow \Phi(\Phi)$$

$$\frac{\Theta(\Phi); \quad \Psi(\Phi); \quad \Phi(\Phi)}{\epsilon' \emptyset}$$



**Figure 1 -
The Boards**



Tarot Atu:

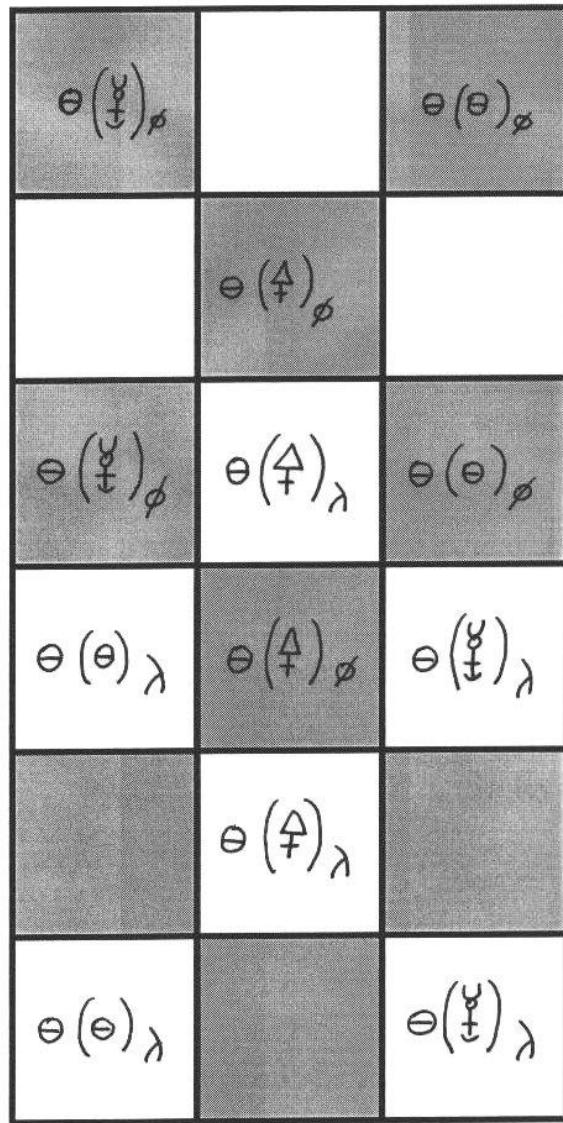
‘Archetypal Image’



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



Fig. 2: Sirius pieces.

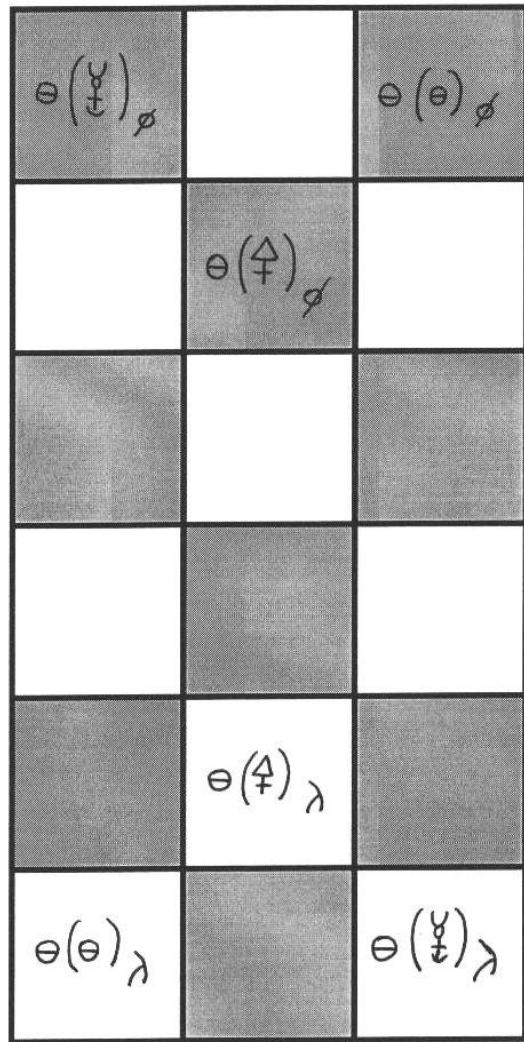


\emptyset = black pieces

λ = white pieces

$(\emptyset \text{ pieces on black squares})$

Fig. 3: Arcturus pieces.

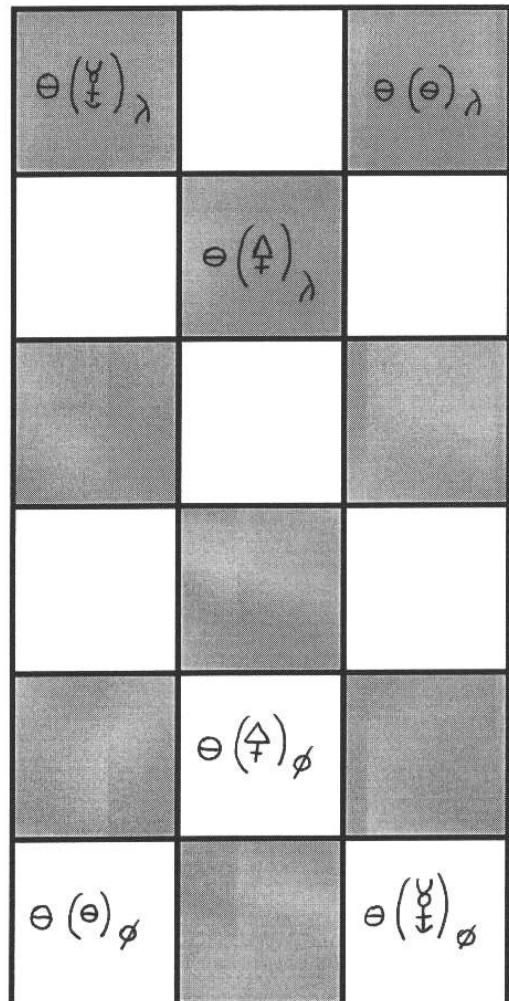


\emptyset = black pieces

λ = white pieces

(\emptyset pieces on black squares)

Fig. 4: Pattern to win.



\emptyset = black pieces

λ = white pieces

The Septenary Star Game – Esoteric Theory

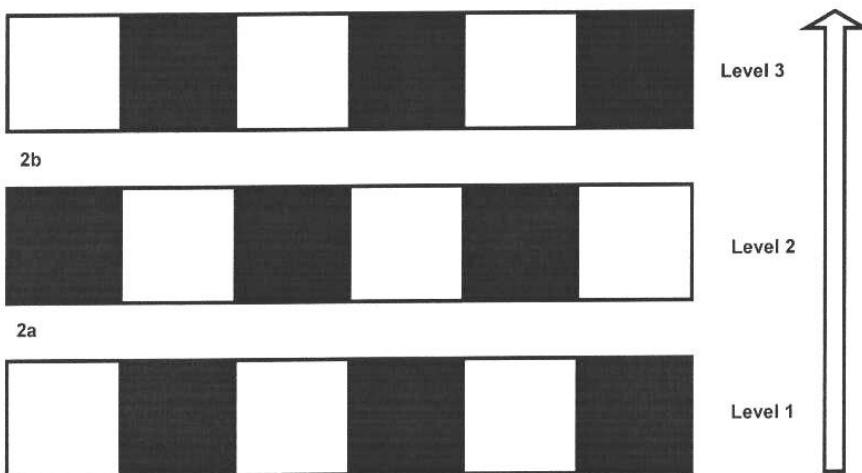
Symbolism:

The acausal space is represented by ϕ_s ; the causal by λ_s . ϕ_s is described by $\epsilon\phi$; λ_s by $\epsilon\lambda$. kua symbolizes an individual; kua group of individuals of number n ; kua represents a higher civilization. \in is to read ‘within’ or ‘member’ of a group/space or sub-space.

General Theory:

All life implies the coincidence of ϕ_s and λ_s . Sentient life implies $\phi_s \in \lambda_s$: this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the $\epsilon\phi$ and $\epsilon\lambda$ aspects of cosmic Change (*usually the ‘black’ pieces being ϕ and the ‘white’ pieces λ*) – or how Being becomes through Time. This expresses the interaction of ϕ and λ through modes of being – Θ , Ψ or Φ . Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

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



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

Magick implies changes in λ_s via $\epsilon\phi$: the ‘cause and effects’ understood by science operates in λ_s via $\epsilon\lambda$.

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

I-kiu :

In terms of the consciousness of an individual (*since $\phi_s \epsilon^A_s$ for kiu represents consciousness*) the pieces are:

$\Theta (\Theta)$	Extravert Feeling type
$\Theta (\Upsilon)$	Extravert Intuitive
$\Theta (\hat{\Delta})$	Extravert Thinking
$\Upsilon (\Theta)$	Introvert Feeling
$\Upsilon (\Upsilon)$	Introvert Intuitive
$\Upsilon (\hat{\Delta})$	Introvert Thinking
$\hat{\Delta} (\Theta)$	Master of Temple/ Mistress of Earth
$\hat{\Delta} (\Upsilon)$	Magnus/Mousa
$\hat{\Delta} (\hat{\Delta})$	Homo Galactica

$\Theta ()$ describes ‘ego’ consciousness; $\Upsilon ()$ ‘self’ consciousness, and $\hat{\Delta}$ ‘adeptship’ – that is, beyond individuation – the ϵ^A goal of kiu .

Development of consciousness implies an increase of ϕ elements in a particular kiu . par-

To represent a particular *kiu* by the placing of pieces (*in order, for example, to work magick upon that particular kiu*) the operator must first assess the character of the *kiu* using the Septenary correspondences as a basis. In order to do this accurately, it helps if various facts about the *kiu* in question are known – such as particular interests, whether any involvement in ‘esoteric’ groups and so on.

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

II - kcu:

For *kcu* the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards – Sirius is the first Aeon (*the pre-Hyperborian, sometimes called the Primal Aeon*), Arcturus, the Hyperborean Aeon and so on. The coming ‘New Aeon’ is thus Deneb.

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

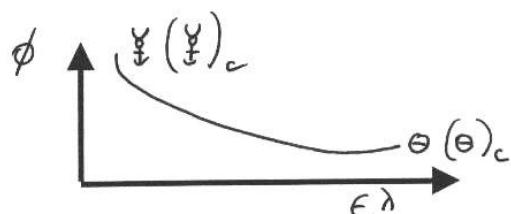
$$\begin{aligned} S\Theta(\text{†})_\lambda &\rightarrow M\text{Y}(\Theta)_\lambda ; R\text{Y}(\text{†})_\lambda \rightarrow N\text{†}(\Theta)_\lambda \\ R\text{Y}(\text{†})_\phi &\rightarrow M\text{†}(\Theta)_\phi ; A\text{Y}(\Theta)_\lambda \rightarrow R\text{Y}(\text{Y})_\lambda \\ N\text{†}(\text{†})_\phi &\rightarrow M\Theta(\Theta)_\phi ; N\text{†}(\text{†})_\lambda \rightarrow M\Theta(\Theta)_\lambda \end{aligned}$$

kiu implies $\delta\phi\alpha\epsilon\lambda^1$: the opening of a gate, which brings ϕ_s to presence in λ_s , predates the beginnings of a particular *kcu* by c. 300-400 years.

All *kcu* up to the present Western have exhausted their potential by the $\Theta(\Theta)$ stage – although † stages ($\alpha\alpha\epsilon\theta$) are possible.

$$\delta^1kcu \Rightarrow \text{Y}(\text{Y})_c \rightarrow \text{Y}(\Theta)_c \rightarrow \Theta(\text{Y})_c \rightarrow \Theta(\Theta)_c$$

No *kcu* has ever achieved $\delta\phi kcu$ because this requires $\phi\epsilon\epsilon\lambda_s$ where $\omega\gg\omega$ and $kcu \Rightarrow \phi\gamma\epsilon\lambda_s : kiu \Rightarrow \phi\beta\mu$. A *kcu* lasts between 1,500 and 1,200 years, declining in intensity during this time as indicated by the symbols:



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

Each Aeon is associated with a particular higher civilization thus:

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

ϕ_s is expressed via $k_c u$ (and in general $k_n u$) for $k_c u$ as an 'ethos' both exoteric and esoteric (which quite often only Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').

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

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

$$\begin{aligned} \delta^\phi k_c u &= \varnothing(\varnothing)_c \rightarrow \Theta(\varnothing)_c \rightarrow \Phi(\varnothing)_c \\ \delta^\phi \delta^\lambda &= \varnothing(\varnothing)_c \rightarrow \Phi(\varnothing)_c : \text{"opening of a gate"} \\ \delta_i^\phi(g) &= \sum_{n=1}^{n=7} \beta(\mu) [\epsilon_{\mu(\mu)_a}^\lambda] \delta^\phi \quad \text{where } g = \epsilon_{\mu(\mu)_a}^\lambda \end{aligned}$$

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The Septenary Star Game - Esoteric Theory

Symbolism:

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

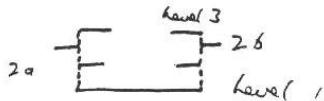
$\kappa_i u$ symbolizes an individual; $\kappa_n u$ a group of individuals of number n ; $\kappa_c u$ represents a higher civilization.

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

General Theory:

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

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



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

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

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

I - $\kappa\mu$:

In terms of the consciousness of an individual (since $\phi \in \kappa\mu$, for $\kappa\mu$ represents consciousness) the pieces are:

$\theta(\theta)$ Extravert Feeling type

$\theta(\gamma)$ " Intuitive

$\theta(\delta)$ " Thinking

$\gamma(\theta)$ Introvert Feeling

$\gamma(\gamma)$ " Intuitive

$\gamma(\delta)$ " Thinking

$\delta(\theta)$ Master of Temple/Mistress of Earth

$\delta(\gamma)$ Magus/Mousa

$\delta(\delta)$ Homo Galactica

$\theta(\)$ describes 'ego' consciousness; $\gamma(\)$ 'self' consciousness, and $\delta(\)$ 'adeptship' - that is, beyond individuation - the κ^{\wedge} goal of $\kappa\mu$.

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

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

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

II - κ_{cu} :

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

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

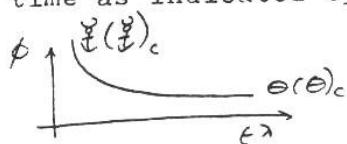
$$\begin{aligned} S\theta(\phi)_\lambda &\rightarrow N\gamma(\theta)_\lambda; R\gamma(\phi)_\lambda \rightarrow N\phi(\theta)_\lambda \\ R\gamma(\phi)_\phi &\rightarrow N\theta(\theta)_\phi \quad A\gamma(\theta)_\lambda \rightarrow R\gamma(\theta)_\lambda \\ N\phi(\phi)_\phi &\rightarrow N\theta(\theta)_\phi;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

κ_{cu} implies ϕ^{int} : the opening of a gate, which brings ϕ , to presence in λ_s , predates the beginnings of a particular κ_{cu} by c. 300-400 years.

All κ_{cu} up to the present Western have exhausted their potential by the $\theta(\theta)$ stage - although ϕ stages (ϕ^{int}) are possible.

$$\delta^{\text{int}} \kappa_{cu} \Rightarrow \gamma(\phi)_c \rightarrow \phi(\theta)_c \rightarrow \theta(\phi)_c \rightarrow \theta(\theta)_c$$

No κ_{cu} has ever achieved $\phi^{\text{int}} \kappa_{cu}$ because this requires $\phi \in \lambda_s$ where $\omega \gg \gamma$ and $\kappa_{cu} \Rightarrow \phi \in \lambda_s : \kappa_{cu} \Rightarrow \phi^{\text{int}}$. A κ_{cu} lasts between 1,500 and 1,200 years, ϕ^{int} declining in intensity during this time as indicated by the symbols:



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

Each Aeon is associated with a particular higher civilization thus:

Aeon	Associated κ_{cu}	Date of end
Sumeric	Sumerian	2298 BC
Hellenic	Hellenic	378 AD
Western	Western	2390 AD

ϕ is expressed via κ_{cu} (and in general κ_{cu}) for κ_{cu} as an 'ethos' both exoteric and esoteric (which quite often only

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

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

Hitherto, Aeonic workings - when they have been undertaken at all - have concentrated on opening the Gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a fcu into the $\frac{1}{2}$ stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonic change has not been consciously understood by Adepts - its was approached mainly via mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

$$\delta^{\phi} \text{fcu} = \text{E}(\frac{1}{2})_c \rightarrow \theta(\frac{1}{2})_c \rightarrow \frac{1}{2}(\frac{1}{2})_c$$
$$\delta^{\phi} \text{f}^{\lambda} = \frac{1}{2}(\frac{1}{2})_c \rightarrow \frac{1}{2}(\Theta)_c : \text{"opening of a gate"}$$

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

Advanced Star Game

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

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

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

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

Pieces:

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

Three sets are placed for each player (*or ‘side’*) as in the Septenary game. The two additional sets are places as follows:

- ◆ One set of black pieces on the black squares of levels 2 and 4 of the Sirius board.
- ◆ One set of black pieces on the black squares of levels 2 and 4 of the Arcturus board.
- ◆ One set of white pieces on the white squares of levels 2 and 4 of the Sirius board.

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

The null squares on Sirius and Arcturus are left vacant.

Moves:

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

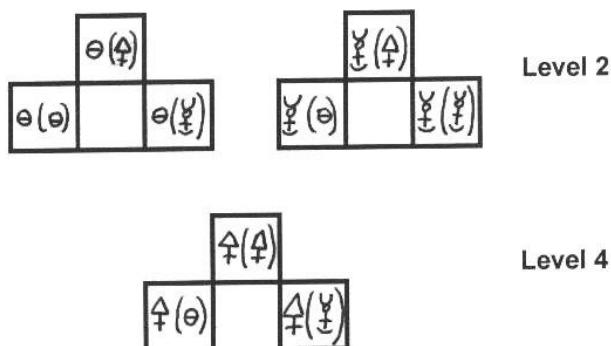
However, when a piece is on any of the levels (*that is, 2, 3 or 4*) of any board a move up or down a level is regarded as the equivalent of a move up and down the seven boards.

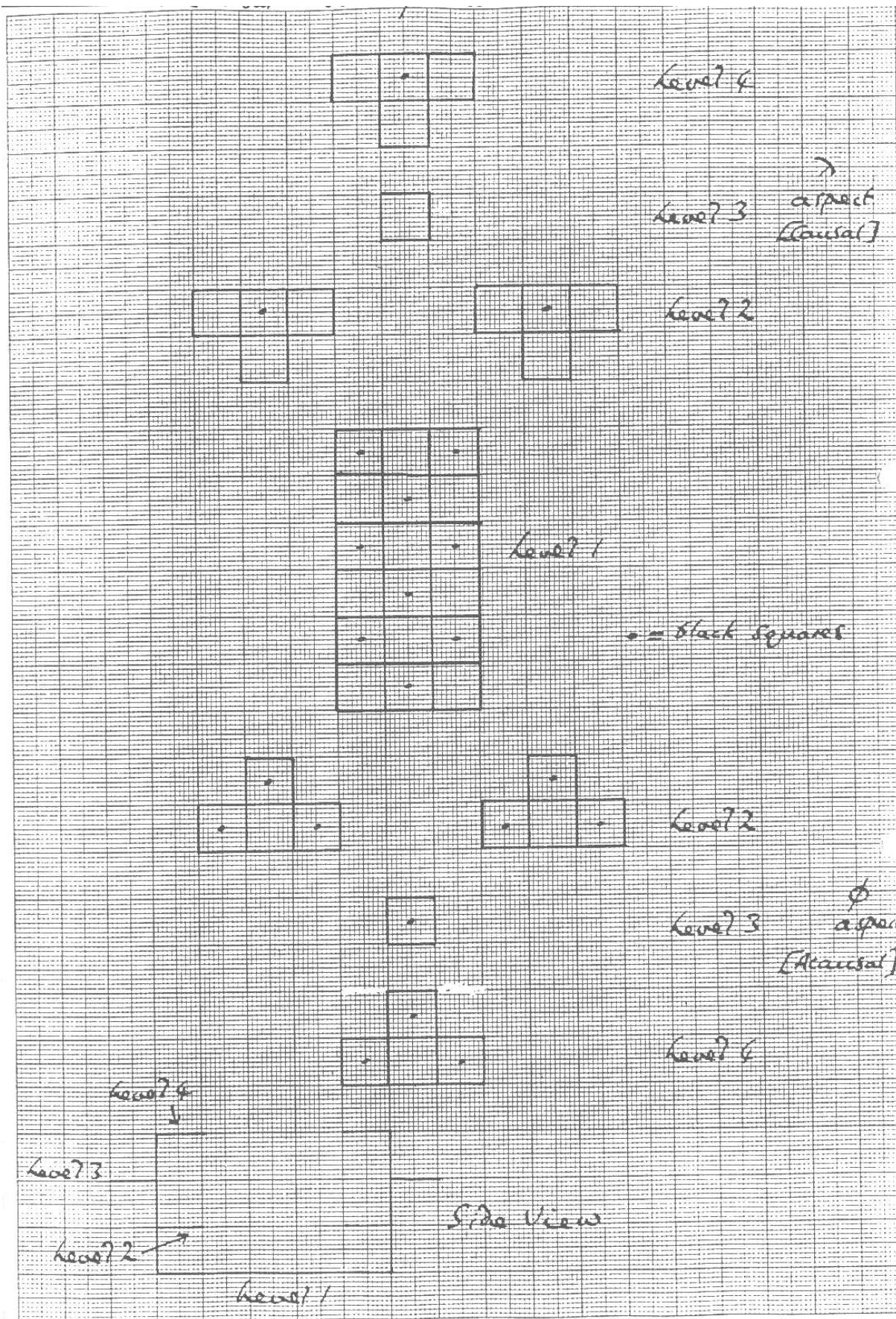
Thus for example, an $\Theta(\Theta)$ piece on a black square on level 2 of the Sirius board may move (*provided the squares moved to are vacant at the time*) across level 2 to another black square or up to the black square of level 3 (*the null square – where it will be changed at random*) or down to a black square on level 1. A $\Theta(\Theta)$ piece on level 4 may move across the squares on level 4 to another black square, or it may move onto a vacant square of the same color on Arcturus. Level 4 may therefore be regarded as a ‘stepping board’ to other boards.

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

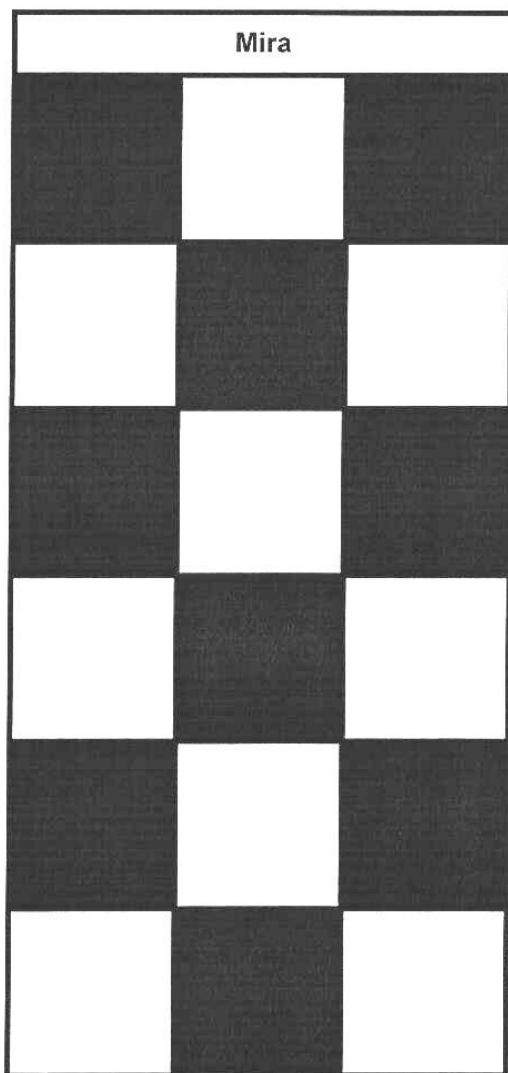
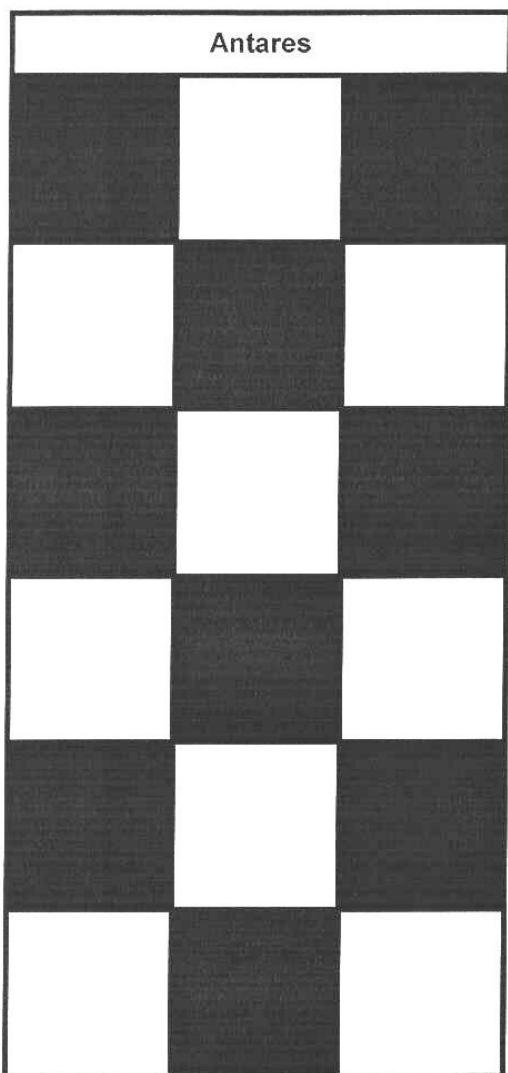
It is simply a question of looking at the levels either up or down for ‘degrees of freedom’. Thus an $\Phi(\Phi)$ piece, having unlimited degrees of freedom, could move from any level on any board to any other level on any board.

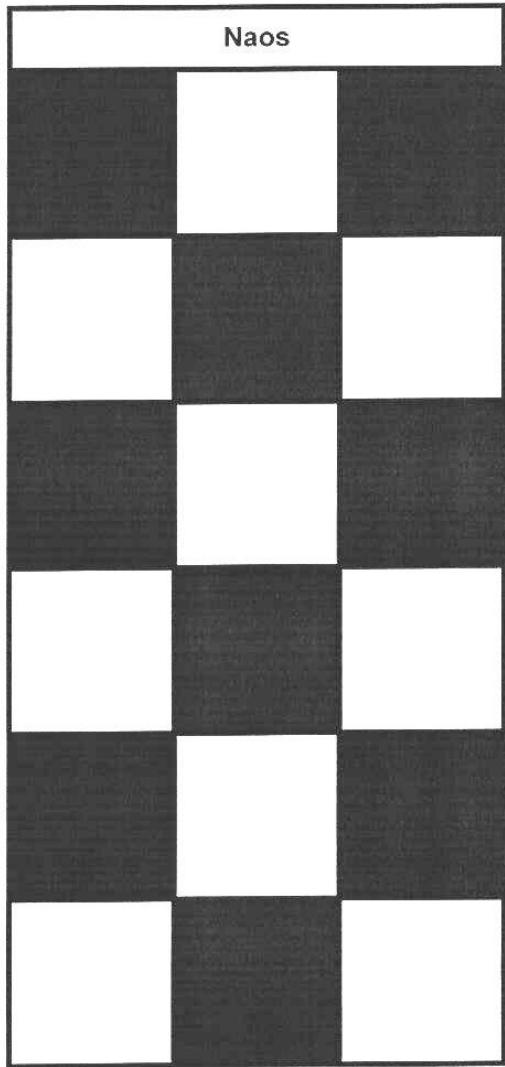
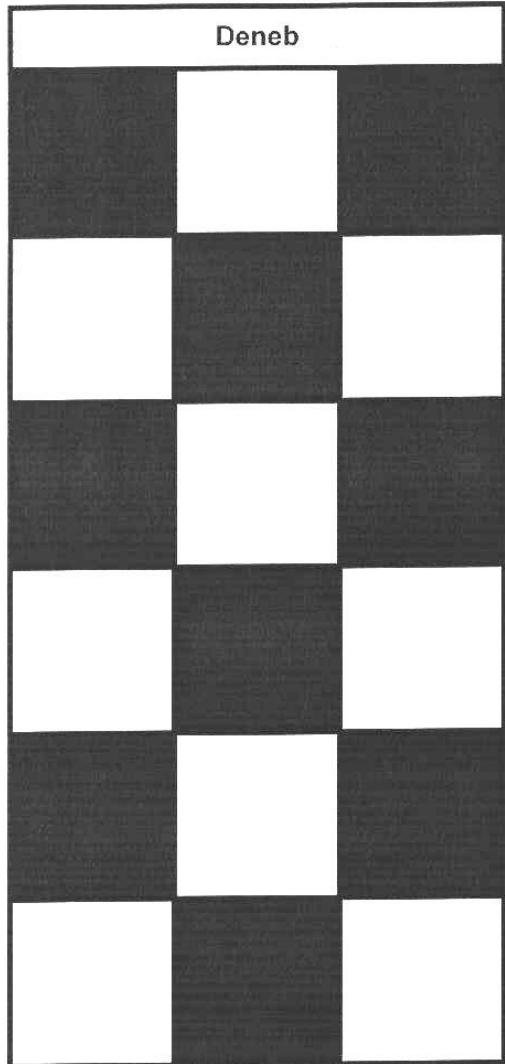
The $\Phi(\Phi)$ piece if on any square on Naos any capture any piece of the opposite color on any square and any level of any board except Naos.

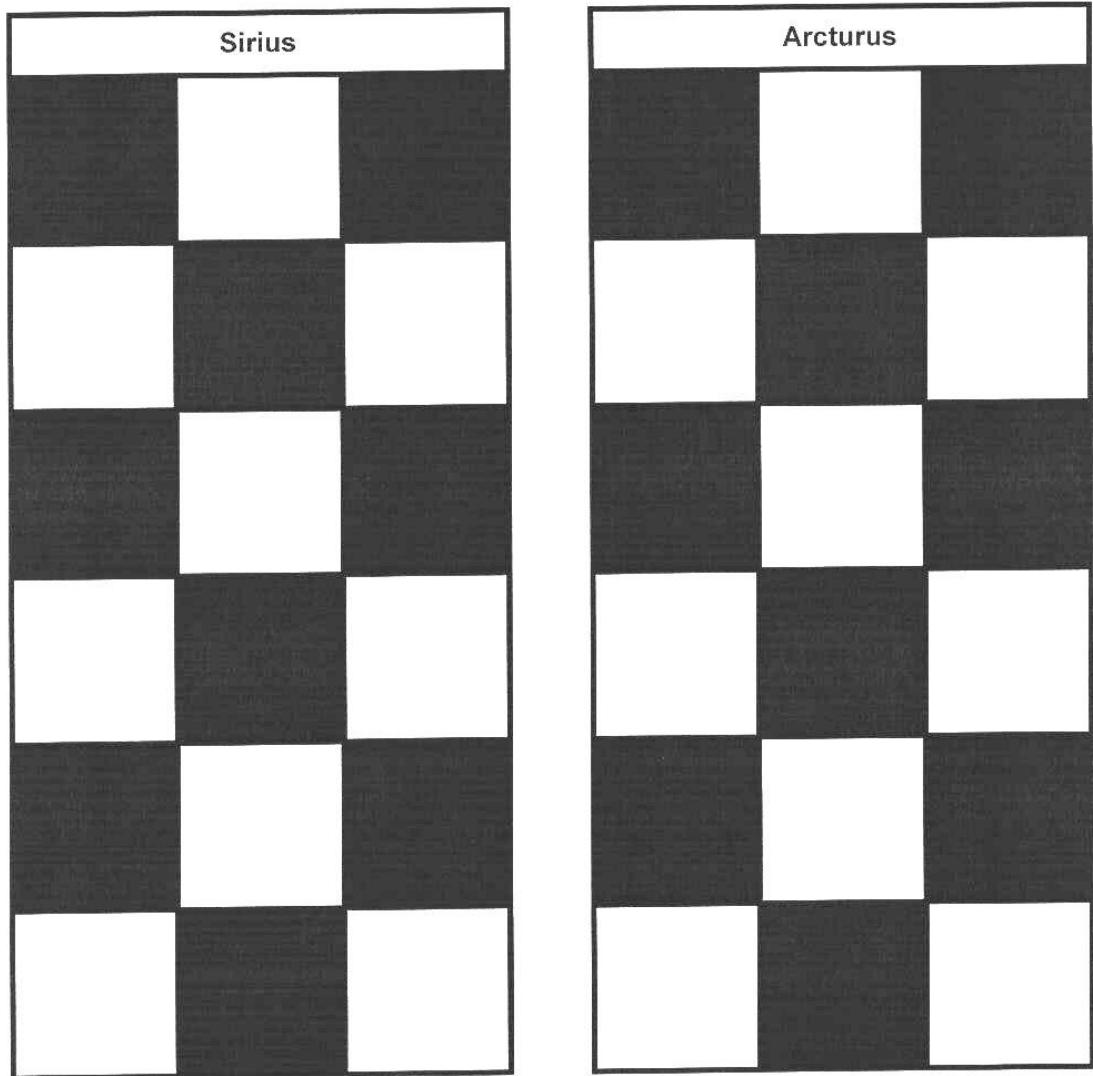




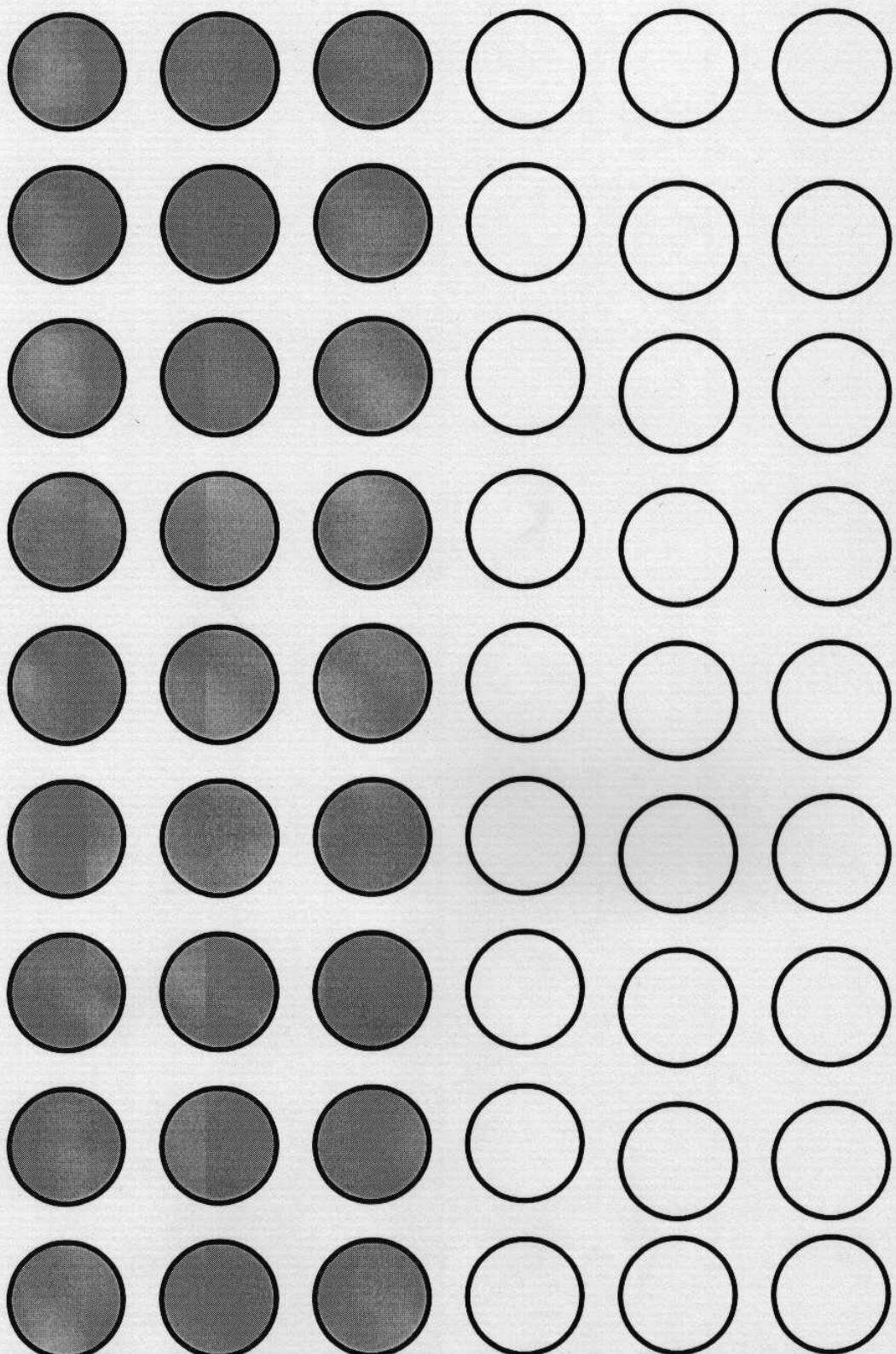
The Star Game Figures



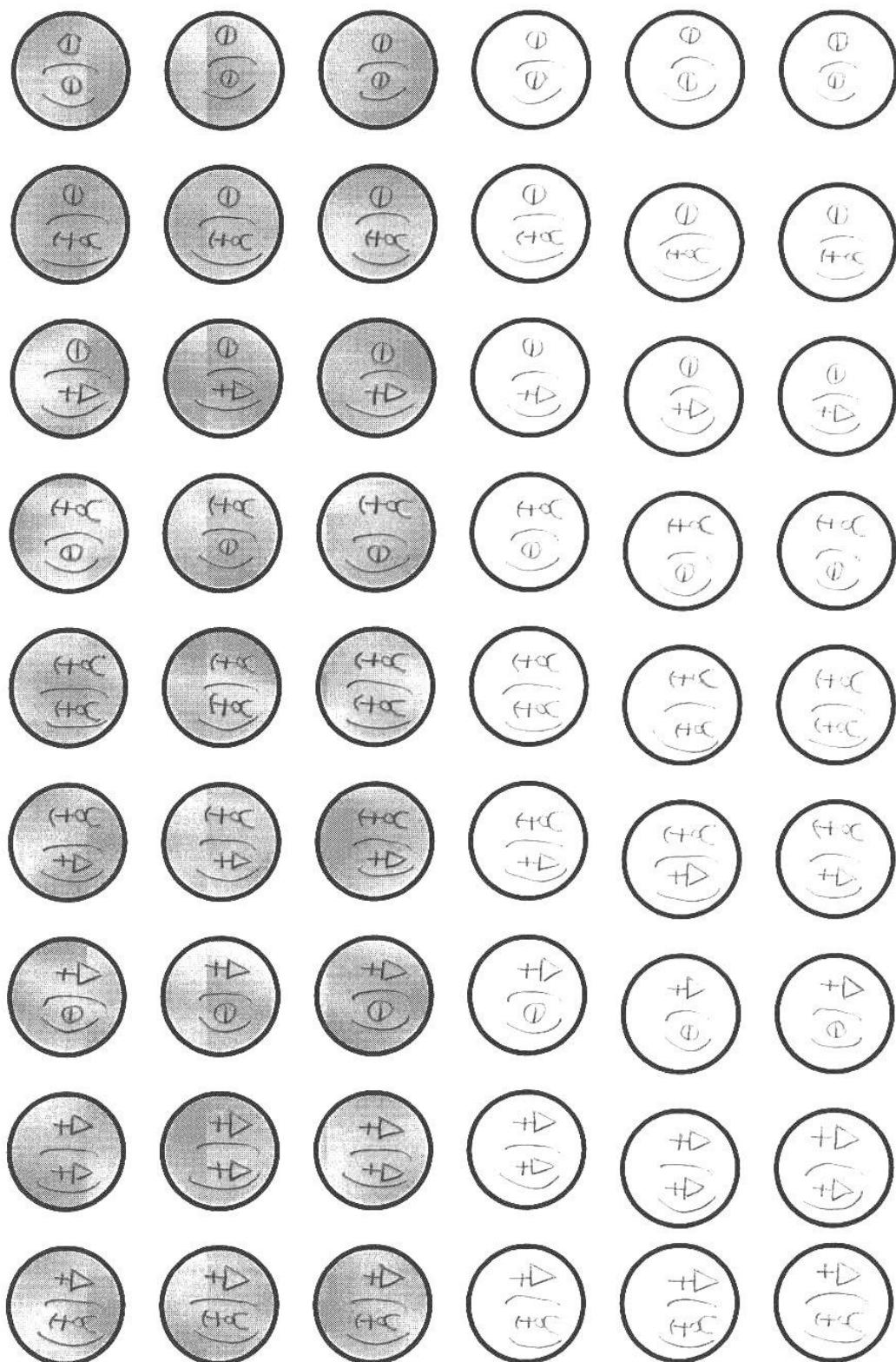




Twenty-seven pieces of each color (black and white)



Twenty-seven pieces of each color (black and white)



Quick Summary

The Star Game serves three basic esoteric functions. First, it is a new type of sinister magick, appropriate to our times and the emergence of the next Aeon. Second, it enables an understanding of Aeonic; and, third, it is one means of developing that new type of thinking – beyond causal, abstract, forms – which is an important part of the forthcoming New Aeon.

In addition, it can be played simply for pleasure, as a “game”, although it is somewhat more complicated than ordinary chess.

In The Dark Tradition, it is one of the tasks of an aspirant Internal Adept to learn, and master, the rudiments of The Star Game, since this learning reveals many secrets about The Dark Tradition itself.

The Star Game exists in two forms: the “simple” (or basic) form, and the “advanced” (or esoteric) form. In the basic form there are seven boards, and only 27 pieces. In the advanced form, there are at least 81 pieces per “side” (or player) and many more boards, and it is this advanced form which is most interesting from an esoteric point of view and which enables effective Dark Sorcery, beyond “words” and “chants”.

An outline of the basic version of The Star Game is given below, together with some notes regarding the advanced form, and more details regarding both forms can be found in the ONA MS *NAOS*, as published by the ONA in facsimile.

The Boards:

There are seven boards, each one named after a particular star, which boards are placed one above the other in a spiral and forming a septenary Tree of Life (or Tree of Wyrd, to be precise).

Each board has nine black and nine squares, with each board representing a sphere of the Tree of Wyrd (ToW). See Figure O below.

Naos
Deneb
Rigel
Mira
Antares
Arcturus
Sirius

The Pieces:

Each player has three sets of nine pieces, that is 27 pieces in all. The nine pieces are:

a(a) a(b) a(c) b(a) b(b) b(c) c(a) c(b) c(c)

The pieces can also be named Alchemically, abstractly or in terms of the Dark Tradition.

In Alchemical terms, a is the Alchemical symbol for Salt. b is the Alchemical symbol for Mercury, and c is the Alchemical symbol for Sulphur. Abstractly, a is the Greek letter alpha, b the letter beta, and c gamma. In terms of the Dark Tradition, a is causal space-time; b is where the acausal is present or manifest in the causal, and c acausal space-time.

These symbols and letters should be written on the pieces which are either small, square pieces of wood (of a size to fit on the board squares), or small tetrahedrons.

One set of three pieces is coloured black, the other set, white. [Or red and blue may be used.]

Esoterically, the pieces represent the combinations of the alchemical substances, or the various combinations and manifestations of causal/causal.

The Moves:

The central rule of the game is that each piece, when it moves, is transformed into the piece next in sequence:

a(a)→a(b)→a(c)→b(a)→b(b)→b(c)→c(a)→c(b)→c(c)

Thus the a(a) piece when it is moved becomes an a(b) piece; a(c) becomes b(a) and so on. A c(c) piece becomes a(a).

The c (or gamma) pieces – c(a) c(b) c(c) – can move to any (vacant) square on any board.

The b (or beta) pieces can move across the board they are already on to any vacant square, and up, or down, one level – for example, from Acturus up to Antares, or down to Sirius. Note that a piece on Sirius can move only up to Arcturus.

The a (or alpha) pieces can move only across the board they are on.

After a piece has been moved, and therefore changed into the piece next in sequence, it moves according to its new identity. Thus, a b(c) piece would become a c(a) piece and on its next move, moves as a c (or gamma) piece.

The Placing of Pieces:

The initial or starting position of the pieces depends on how the game is used. Esoterically, the pieces are placed to represent a particular form at a particular moment in causal time: for example, to represent a civilization, an Aeon, or a person. Exoterically – when the game is played simply as an intellectual game – the placing of the pieces is fixed.

In the exoteric game the starting positions are as follows:

Six pieces are placed on Sirius – two sets of alpha pieces – for white, and six for black. See Figure 1

Arcturus has three pieces for white and three for black. See Figure 2

Antares has six pieces for white and six for black – two sets of beta pieces, placed exactly as the pieces on the Sirius board.

Mira has no pieces on it at the start.

Rigel has the three remaining pieces (for each player) of the beta sets, placed as the alpha pieces on Arcturus.

Deneb has six pieces of white and six of black from the gamma set, placed as the alpha set on Sirius.

Naos has the three remaining pieces of the gamma set, placed the same as the alpha sets of Arcturus.

Exoteric Game Rules:

The pieces move according to the rules above (see *The Moves* above), and are transformed as above. However, in the exoteric game, pieces can only stay on Mira for three moves. After three moves have been played (three by white; three by black) the player must move one of their pieces on Mira, if they have pieces on Mira, and this move must – if the piece is able (of the correct sequence) – be up or down from the Mira board. If there are alpha pieces on Mira, these are moved according to alpha piece rules: across the board only. That is, until they become beta pieces when they must move up or down from Mira.

A c(c) piece is the only piece that can capture any opposing piece. A c(c) piece can capture an opposing piece on any square from any board except Naos. The pieces on Naos cannot be captured. The piece so captured is removed from the game and plays no further part.

After a c(c) piece has captured another piece, it becomes a a(a) piece.

Exoteric Game Object:

The simplest form of the game is for one player to occupy certain squares on Mira, of a pattern decided by both players beforehand. A suggested pattern for winning is given in Figure 3.

Thus, the player has to place three of their alpha pieces in the pattern given.

The first player to achieve this pattern (within the three move Mira limit) wins. Note that c(c) pieces can capture pierces on Mira.

Exoteric Rule Variations:

To initially make the game easier to learn, and play, two variations are suggested. The first is to amend the three move Mira limit – to five, or seven, moves. This makes the game much easier.

The second is not to allow the c(c) piece to capture pieces on Mira. This makes the game very easy indeed.

Star Game: Elementary Guide to Esoteric Meanings

Aeonic:

1) The seven boards can represent the origin, and change, of one particular Aeon. That is, each board – each sphere – is an aspect of that particular Aeon. Sirius represents the origin, and Naos, the end of the Aeon. The pieces symbolize causal-acausal, and the presencing of the acausal. Or in more mundane terms, archetypes.

Thus, the present Western Aeon can be symbolized, and the future ascertained – or changed, if the game is used in a Magickal way by an Adept.

2) The seven boards can also represent the seven Aeons, with Sirius being the Sumeric – the first Aeon – and Rigel the present Western Aeon. Thus, the Next Aeon, the galactic, can be studied, understood and perchance brought into being/changed.

(See *Aeonic Magick – A Basic Introduction* for details about the seven Aeons of septenary tradition.)

The initial placing of the pieces is the key to representing both of the above, and such placings are taught to Initiates of the Sinister way.

Individual:

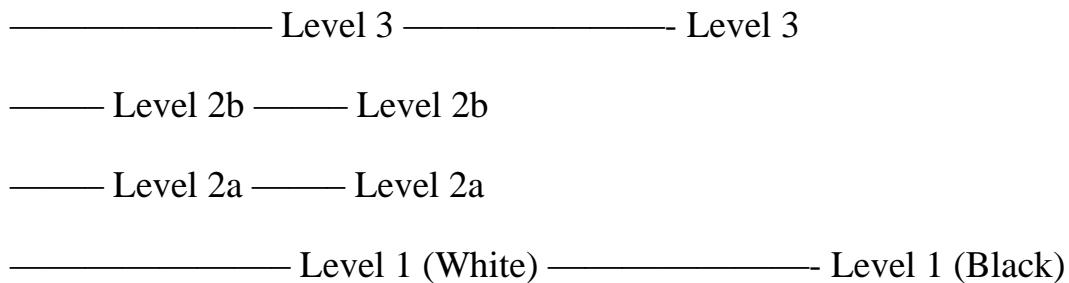
The boards can also represent *one* individual. The pieces then represent aspects of the consciousness – the life – of the individual. The alpha pieces are concerned with the “ego”; the beta pieces with “self”; and the gamma pieces with Adeptship and beyond.

The alpha set represents “feeling”; the beta set “intuition”; and the gamma set “thinking”, broadly as those terms are defined by Jung. Each board represents that aspect of the individual associated with that sphere: thus, Sirius represents the “Moon” aspect (Night; Calcination; Aries; Nox and so on), and Mira the “Sun” aspect (Putrefaction; Lux; Vision). See the *Septenary Correspondences*.

In one very important way, the pieces and the boards represent the esoteric path to Wisdom: to self-understanding, and the creation of a new being.

The initial placing of the pieces is usually done to represent the individual in the present, as they are now, and this placing is an esoteric skill, learned through study and practice.

Note: The above is the general, or simple, form of The Star Game. A more advanced Game exists, with each board having six (minor) boards (three at each end), and there being additional pieces (more sets of nine for each player: often 81 pieces per player; sometimes more), with additional rules regarding movement. In this advanced form, each board is divided into three other levels so that there are four levels to each board:



Level three consists of six squares, three white and three black; level 2b is a single square; level 2a is the same as level three: three black and three white squares.

The Meaning of Sinister Initiation: An Initiate's Perspective

The Sinister Path

For many non-initiates and, unfortunately Initiates (an indication perhaps of the current state of the ‘Occult world’ itself), it is often misunderstood that the performance of a Rite of Initiation will bring forth immediate psychic change is noticeable in the individual; this itself will most likely be due to the intensity of the Rite of Initiation. But whether such change has a lasting effect is another question, it being more likely that such immediate change will slowly evaporate as time passes. Another exception is that although there will have been no real or genuine inner change the Initiate will fall prey to one of the many delusions of the Abyss and believe that a change has occurred against all indications that tell otherwise (q.v. The Deceitful Occult Ego). So, although immediate change within the Initiate is possible, a more balanced and natural approach is to perceive Initiation as a **process**. It may be – and often actually is – physically desirable for the beginning of this process to be symbolized by the outer form of an Initiation Ritual (be it hermetic or ceremonial).

Along the Seven-Fold Sinister Way these Initiation rites (for in one sense all the rituals involved during the various stages of the Sinister Way are initiation rites in themselves) are primarily concerned with presenting the Darkness or acausal component of the psyche in the conscious world, or mind, of the Initiate. This enables the consciousness of the Initiate (that is, where the individual is largely controlled by unconscious desires or impulses) to that of Initiate (where the Satanist begins to comprehend and interact consciously with these previously unconscious components) and then on to Adephood where these energies are consciously understood enabling a certain balance to be attained between causal and acausal.

The Path of the Initiate

As each new Initiate progresses along the Sinister Path, it is expected that individual insights will add to the Tradition as a whole (the Heir to the Tradition adding significantly). Whether this does or does not happen is really dependent upon the Initiate and the quality of his or her contact with the Sinister Tradition. If the Path is genuinely followed, that is, if the Sinister is being actively pursued

during the daily life of the Initiate (such pursuit or questing being a continuous act, and thereby a development of individual Will) genuine occult transformation will begin to occur. With this transformation it is possible that variations on *some* Sinister Rituals may arise whereby the Initiate finds a more powerful method of manifesting the acausal during the rite.

The rituals that are of primary concern for the Initiate are the Dark Pathways and the Sinister Pathworkings. Besides these rituals – which will already, if followed continuously, begin to dominate the Initiate’s consciousness – there are the individual sphere chants to be learnt, the undertaking of physical training, the study and practice of the Star Game, the study of Order texts and correspondences, the collation of incenses and the purchasing of specific implements for the future Temple. In regard to this latter aspect, by undertaking such actions these actions themselves will or may (dependent upon Individual Destiny) aid to the manifestation or creation of a Sinister Temple. That is to say, that by purchasing or making items that are specifically for a Sinister Temple, the reality of that (future) Temple is becoming presenced in the causal life of that Initiate.

Further to previous Order guidelines, a new method of Initiate development advises that the Initiate begins with the Dark Pathways themselves (instead of the Sinister Sphereworkings). The aim is to invoke one Dark God per week, meditating each night leading up to the ritual for no less than fifteen minutes on the respective sigil whilst slowly repeating the name of the Dark God or the World of Power. Combined with this the Initiate should aim to reduce sleep and food until the night of the ritual whilst also locating the respective planetary incense (taken from the bark of the respective tree) and burning this, during this, during the ritual. Once all Dark Pathways have been experienced, the Initiate may then undertake the Sinister Pathworkings, performing the nightly meditations. The following of the Sinister Path in this manner, implies that the Initiate has already recreated or made conscious the Tree of Wyrd within him or herself, by consciously invoking each of the fundamental archetypes into consciousness. This conscious presenting of the archetypes thean being further developed by the Sphere Meditations themselves.

Initiate Tasks: Other Aspects

Besides the primary rituals that are required for the completion of Sinister Initiation, it is advisable that the initiate purchases – or contracts a jeweler to make – the relevant piece of jewellery to be worn (ring set with quartz for males, quartz necklace for females). The wearing of such an item of jewelry further stimulates the Initiate’s awareness that he or she is a member of a Tradition, one that is far more important and potent than the frankly rather pathetic past-times

that most people takes as an interest or hobby. This ring or necklace becomes for the Initiate a ‘Mark of Satan’, a symbol of the Initiate’s quest and a constant reminder of the Sinister in the Initiate’s life, that is the Initiate is constantly aware that he or she is wearing and outward symbol – that others can see – of his or her Sinister Quest.

When all the different factors or tasks of Sinister Initiation are combined the Initiate’s entrance into the Sinister becomes a very potent force, one that is active (by virtue of the fact that the Initiate is consciously realizing or making real the Sinister in his or her life).

The practice of the chants is, as mentioned previously, a further task of the Sinister Way. Although this does not necessarily have to be undertaken during the stage of Initiate, it is advisable to begin to learn these so that once the Grade of Professed Brother or Sister is attained, the Sinister Magickian may be a little more prepared for the running of a Sinister Temple. By virtue of the fact that there are a number of chants that will need to be learned for use during Sinister ceremonial ritual it is usually advisable that the Diabolus is the first chant to be learned. Besides this the sphere chants are probably the next most important (the Agios Lucifer chant being ideal to begin with) since they provide a foundation for a number of rituals, and can be – and have been – used during the Dark Pathways Invocations.

There are of course a number of other tasks that are suggested, some new and some more Traditional aspects. One of the older and more secretive tasks is for the Sinister Initiate to gain some hosts from a Nazarene place of worship and desecrate these either during or after the Rite of Initiation. If one is seeking to join an existing Temple it will be necessary to have attained these prior to Initiation for use during Initiation, such an acquisition further proving the worth of the candidate.

A more recent addition to Tradition is that whilst the Initiate is undertaking the Dark Pathways, he or she draws a Tree of Wyrd in his or her Magickal Diary or ‘Sinister Book of Shadows’. This map however should only be added to once a Dark Pathway has been concluded. Thus, the Initiate begins by drawing the seven spheres, in appropriate sphere colors. Then, once the Noctulius Pathway is completed this is drawn in, then the Shugara Pathway is drawn in and so on. This in itself adds (albeit in a minor way) to the conscious integration of the energies being brought forth as enabling the Initiate to see – in physical terms – how the Pathways are connected to the spheres and one another.

Self-honesty and Sinister Occult Development

It is important to remember that, as an Initiate you have made a pledge to Satan and the Dark Gods to follow the Sinister Way:

‘Now receive as a symbol of your new desire and as a sign of your oath this sigil of Satan. This sign shall be the Power which I as Master wield shall always be a part of you – a symbol to those who can see and the Mark of our Prince.’

‘I....(state name chosen) am here to begin my Sinister Quest. Prince of Darkness, hear my oath! Baphomet, Mistress of Earth, hear me! Hear me, you Dark Gods waiting beyond the Abyss!’

(The Black Book of Satan)

It is easy in times of anger or tiredness to say to oneself that it doesn’t matter too much if a meditation is missed, or you don’t have a ring, or you don’t bother with the physical aspect, or that the Initiation Rite doesn’t need to be undertaken, or the Grade Ritual of External Adept isn’t really too important. That, because you know you could do it, it isn’t necessary to prove it to yourself. And so on and so forth. And yes, it is easy to say such things because it means that you don’t have to make an effort. But, the Sinister Path is hard and demands commitment. It is only with this commitment, with this continuous effort, with this continual personal act of Will, of individual defiance, that such changes will occur. So in the context of Sinister Pathworking:

‘...faithful repetition is important, because by following the procedure exactly the required changes in consciousness are produced.’

(Naos)

How easy it is to miss these simple statements that describe the very means to achieve Sinister Adephood. Perhaps if more Initiates actually did what was said by virtue of an act of Will then there might be more Sinister Adepts in the world. But things are as they are and human weakness is usually the cause of a waste of life, of potential. So, it is necessary, if the Sinister Initiate truly seeks an understanding that cannot be taken away from him or her, to follow the way as stated in numerous Order MSS. It is necessary to face the challenges that are set before the Initiate. At this stage there is no need to look too far ahead. Rather it is better to keep ones mind and thoughts on the current stage, because it is by following this stage now, and then the stage of External Adept, that the heights of the stage of Sinister Adept may finally be approached.

Thus, with all this in mind although the Initiate may have a tendency to say that it is not necessary to meditate upon the sigil of the Dark God each night prior to the Dark Pathways Invocations, such meditations really do enhance the energies brought forth and, after an unspecified amount of time has passed (dependent of course upon each Initiate) the Initiate will start to feel the acausal body surrounding the causal body.

The Deceitful Occult Ego

It is indicative of the sorry state of most occult paths – and the people who follow them – that there is an abundance of dis-information, deceit, mystification and cultivation of egos.

Consider a typical case: a young man develops an interest in occult arts, and eagerly seeks information and contacts. Books and articles are read, contacts made, perhaps a group or three joined. Soon the young man is part of the ‘occult scene’ and one of three things usually happens: (1) he accepts some system or person, for awhile and tries to follow what is expected – then, after some ‘practical’ work, decides it is not right for him and moves on to another system or person; (2) after a little while he comes to believe he has attained his goal (and thus is an ‘adept’ or ‘Master’ or whatever) – usually after engaging in a few rituals and a lot of conversations and meetings with others; (3) after a short or intermediate period cultivating and fawning upon others (and thus assisting them in their endless campaigns to ‘safeguard’ their own reputations by attempting to discredit others via rumours and so on) he establishes an identity for himself – exaggerating his own achievements, knowledge and contacts. In short, there is the perpetuation of old Aeon traits and values – contra what the occult in general is supposed to be achieving.

Two things are involved in this process: the desire (mostly unconscious and natural) for self-importance and self-delusion. Part of this self-delusion occurs because of the ‘intellectualisation of the occult’ – there is too much talk, too much acceptance of what others say (particularly about others) without first-hand knowledge, too much theory and too much ego-domination where ‘cleverness’ (particularly in words) is rated above practical experience. Too much concern for someone’s ‘past’.

The result is almost inevitable (and a waste of the potential of occultism) – the young man achieves no real progress, no real insight no real occult abilities. He has become infected with the ‘occult disease’. Instead of going within, into the wilderness, to lose all illusions and delusions and begin the hard and solitary path to Adeptship by practical work, there is the camaraderie of being ‘in the know’, of ‘being accepted’ or working (mostly in intellectual or pseudo-

intellectual ways) in a certain ‘niche’ and thus becoming self-satisfied in a comfortable way. The occult thus becomes a ‘habit’ or an interest- a source of self-congratulation (perhaps even of material income) and a place where a ‘role’ is obtained and lived out. Some ‘practical’ work may be done – but the end result is the disposal occultists so familiar from the recent past and the present: the attender of meetings (or the more modern ‘symposia’ or ‘conferences’), the seeker after and spreader of gossip and rumour, the pseudo-intellectual dilettante writing articles and books (and perhaps even editing a magazine) not from direct, personal experience but rather from hearsay, from self-opinion and from intellectual aridity and cleverness. Or, perhaps, the plagiarist enjoying a cliquey success and amateur adulation – or the self-appointed ‘master/adept’ who may need the mystique of an organisation to mask his lack of character or charisma or who may be so self-deluded that he actually believes he has attained his goal. Then again, our young man may turn out to be one of those many failures who hang around the ‘occult scene’ – flitting from one group to another, one ‘master’ to another, and talking, worshipping (both ‘gods’ and ‘masters’) and talking again and accumulating a mass of useless information, ‘lore’ and ‘grades/degrees’.

Despite the interest in recent years in the techniques or ways of the occult – despite all the many words written and spoken – there has been little or no real achievement on the personal level: no increase in the very few adepts. Instead, almost the opposite has occurred – an increase in self-delusion, in glorifying the ego at the expense of gaining insight; a turning away from effective experience to the glorification of the vapid, the intellectual and the ‘non-directive’ sensation-seeking, temporary, ‘mind-expanding’ experience. In short, there has been less real self-discipline and more ego-biased stupidity and stimulation. Adeptship, and the wisdom that lies beyond that, is obtained by a slow, hard process which requires self-discipline and the self-overcoming of hardships. There is no path to it which is not without difficulties and which is not solitary – which does not require the discarding of all those props which most require to survive: a dogma, friends, ideas, companionship, lovers, material security, ‘masters’... There is no potion to obtain which when taken will suddenly give insight or wisdom, no sudden revelations – from god or mortal – which instil wisdom, no technique to be used a few times a week, no ritual or rituals which will give personality or character or self-development.

This process requires years & involves certain ways of living – & often a certain guidance. It requires also the desire to reach the goal, to not give in when things become difficult or confused – a tenacity to follow the chosen path to its ending.

The occult knowledge and insight of an individual is shown most of all by their bearing – by the way they relate to others. But this bearing is not the assumption

of some ‘role’ (such as ‘master’ or ‘guru’ or whatever) – rather, it is genuine and spontaneous, full of individual character: neither affectation nor pretension. This is so because the knowledge and insight is within, acquired from experience. Where there is lack of real knowledge and lack of insight, there is pretension, artifice, the “I must preserve my own ego by doing down all others” syndrome, and the inebriated laughter of the ill-disciplined, ill-at-ease discussion machine.

Our young man would do well to try and find some guidance from an insightful individual – and be prepared for a hard and long journey. Perhaps then, in time one new adept will arise, and the ‘New Aeon’ will be brought a little nearer.

Anton Long

Order of Nine Angles

Self-Initiation to Satanism

Self-Initiation from the Codex Saerus

Two rituals will be given - one for an indoor location, and one for an outdoor one. Choose the one you feel is most suitable for you.

I - Indoor

Set aside an area for the performance of the ritual and in this erect an altar and cover it with a black cloth. (The altar may be a table,). Obtain some black candles, some candleholders, some hazel incense, a quartz crystal or crystals. You will also need two small squares of parchment (or expensive woven paper), a quill type pen, a sharp knife, some sea salt, a handful of graveyard earth (obtained on a night of the new moon) and a chalice which you should fill with wine. All of these items should be placed on the altar.

Should you wish, you may also obtain a black robe of suitable design. If not, you should dress all in black for the ritual.

An hour before sunset, enter your Temple area, face east and chant the Sanctus Satanas twice. Then say, loudly,

To you, Satan, Prince of Darkness and Lord of the Earth,

***I dedicate this Temple: let it become, like my body,
A vessel for your power and an expression of your glory!***

Then vibrate 'Agios o Satanas' nine times. After this, take up the salt and sprinkle it over the altar and around the room, saying:

With this salt I seal the power of Satan in!

Take the earth and cast it likewise, saying:

***With this earth I dedicate my Temple. Satanas - venire!
Satanas venire! Agios O Baphomet! I am god imbued with
your glory!***

Then light the candles on the altar, burn plentiful incense and leave the Temple. Take a bath, and then return to the Temple.

Once in the Temple, do the 'Sinister Blessing' (see Appendix), then facing the altar, lightly prick your left forefinger with the knife. With the blood and using the pen inscribe on one parchment the Occult name you have chosen (see Appendix III for some suggestions regarding names). On the other inscribe an inverted pentagram. Hold both parchments up to the East saying:

With my blood I dedicate the Temple of my life!

Then turn counter sunwise three times, saying:

***I (state the Occult name you have chosen) am here to
begin my sinister quest! Prince of Darkness, hear my oath!
Baphomet, Mistress of Earth, hear me! Hear me, you Dark
Gods waiting beyond the Abyss!***

Burn the parchments in the candles. (Note: it is often more practical to fill a vessel with spirit and place the parchments in this and then set the spirit alight. However if you have chosen woven paper, this method will not be necessary.) As they burn, say:

***Satan, may your power mingle with mine as my blood now
mingles with fire!***

Take up the chalice, raise it to the East, saying:

With this drink I seal my oath. I am yours and shall do works to the glory of your name!

Drain the chalice, extinguish the candles and then depart from the Temple. The Initiation is then complete.



II - Outdoor

Find a suitable outdoor area. It should be near a stream, lake or river. The ritual should be conducted on the night of the full moon at a time half way between sunset and sunrise.

You will need: ambergris oil, black candles (in lanterns if possible), two squares of parchment or woven paper, sharp knife or silver pen, quill-type pen, black robe or clothes. Chalice full of wine.

Begin the ritual by bathing naked in the stream, lake or river. After, rub the ambergris oil into the body, saying as you do '**Agios o Satanas**'. Then change into the robe/clothes and proceed to where the candles etc have been lain out on the ground. Light the candles. Then facing East, conduct a Satanic Blessing (see Appendix). After, chant the Sanctus Satanas.

Then prick your left forefinger with the knife/pin and inscribe one parchment with your chosen Occult name. Inscribe an inverted pentagram on the other. Hold both parchments up to the East, saying: 'With my blood I dedicate the Temple of my life.'

Then turn counter sunwise and three times saying:

'I (state your Occult name) am here to begin my sinister quest. Prince of Darkness, hear me! Hear me, you Dark Gods waiting beyond the Abyss.'

Burn the parchments in the candles. (If parchment, use the method given in I above.) As they burn, say:

'Satan, may your power mingle with mine as my blood now mingles with fire!'

Take up the chalice and say:

'With this drink I seal my oath. I am yours and shall do works to the glory of your name.'

Drain the chalice, extinguish the candles, collect all the items you have used and depart from the area. The Initiation is then complete.

Editor of this manuscript Hagur after having pronounced the words of dedication to Satanas (Satanic Philosophy), the pledge was immediately responded by one thunder break in winter at a most unexpected time. The next day I met a friend living the neighbourhood said, "Did you hear that thunder break last night?" (It was after midnight.)



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