

Greetings,

Congratulations on your purchase of one of the unique sets of Naos Tarot designed for the ONA.

We of the Black Glyph Society hope you find this book informative and useful. This manual is a copy of the original Onaos manual distributed with the Naos Deck.

It is divided into two distinct sections: *ONA MSS*, and *Naos Deck MSS* written by Ryan Anschauung. The ONA did not make a great deal of information about their Tarot public and the information that is available has been gleaned from the book of Naos, the magazine Fenrir, or directly from the ONA; and put together [without alteration] in the one place.

There is enough here to help you design your own Deck, use a Sinister Tarot for meditation or readings with charts on the appropriate Traditional incenses to use, corresponding Dark Gods and notes on Dark Path-working, to lay out a Septenary Tarot Spread, get a deeper understanding of the Naos Deck and glean some insight into the nature of Sinister Tarot itself.

An original MSS written by the Order to supplement the Tarot release concerning the creation of the Sinister Tarot by Christos Beest is also included.

The second section of manuscripts comprise personal addendum to the Sinister Tradition written by Initiate Ryan Anschauung/Tnepres Ra especially for the Naos Deck. The original concept of the new deck was to re-create a Sinister Tarot according to the instructions given by the Order and although the instructions given in Naos concerning the design of the Deck were followed as closely as possible for the Major Arcana, certain liberties were taken with the Traditional Structure of the Tarot such as the Court Cards and the Minor Arcana.

For instance, rather than employing the imagery of the Minor Arcana within a numeric number of 'weapons' i.e. five pentacles, seven swords etc.; the alchemical symbolism of the first four spheres of the ONA's Self-Immolation Rite was broken up into 28 images and used instead. The Court Cards were felt to be a platform for exploration by the creator and became a means for introducing Aeonics into the Sinister Tarot; whereby they were modified to represent a cyclic story within one character's archetype rather than the four archetypes used in standard Tarot. "The Galactic Organic" system was an experiment in abstraction, devised to compliment the shifting nature of the Sinister Tarot and the flow of the Aeonian Current within, it replaced roman numerals/numbers with personal symbolism felt to be

appropriate to a Sinister Deck generally used for abstract meditation on Archetypes.

The manuscripts included in this handbook relate to these changes to give a basic understanding of the way symbolism was employed.

The CD however, contains extra information about the design and execution of the project itself that were not part of the Onaos tutorial but comprised a plethora of private insights and MSS that came from the ambitious endeavour to create a new Sinister Tarot. These additional manuscripts include “The Naos Project Notes”, “Onaos/Internal Gnosis”, “Prototype Tarot Sketches”, “Letters from Arcturus”, and “Sub Rosa” and go some way to explaining why and to what extent changes/new additions were made to the formulae of the Sinister Tarot and provide a valuable body of work for future adherents.

Five years after its creation it is still the only known complete deck created by an Initiate of the Sinister Tradition for the Sinister Tradition and a testament to the difficulty of such a project, and the rarity of this Deck.

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ON A O S

- A Guide to the Sinister Tarot -

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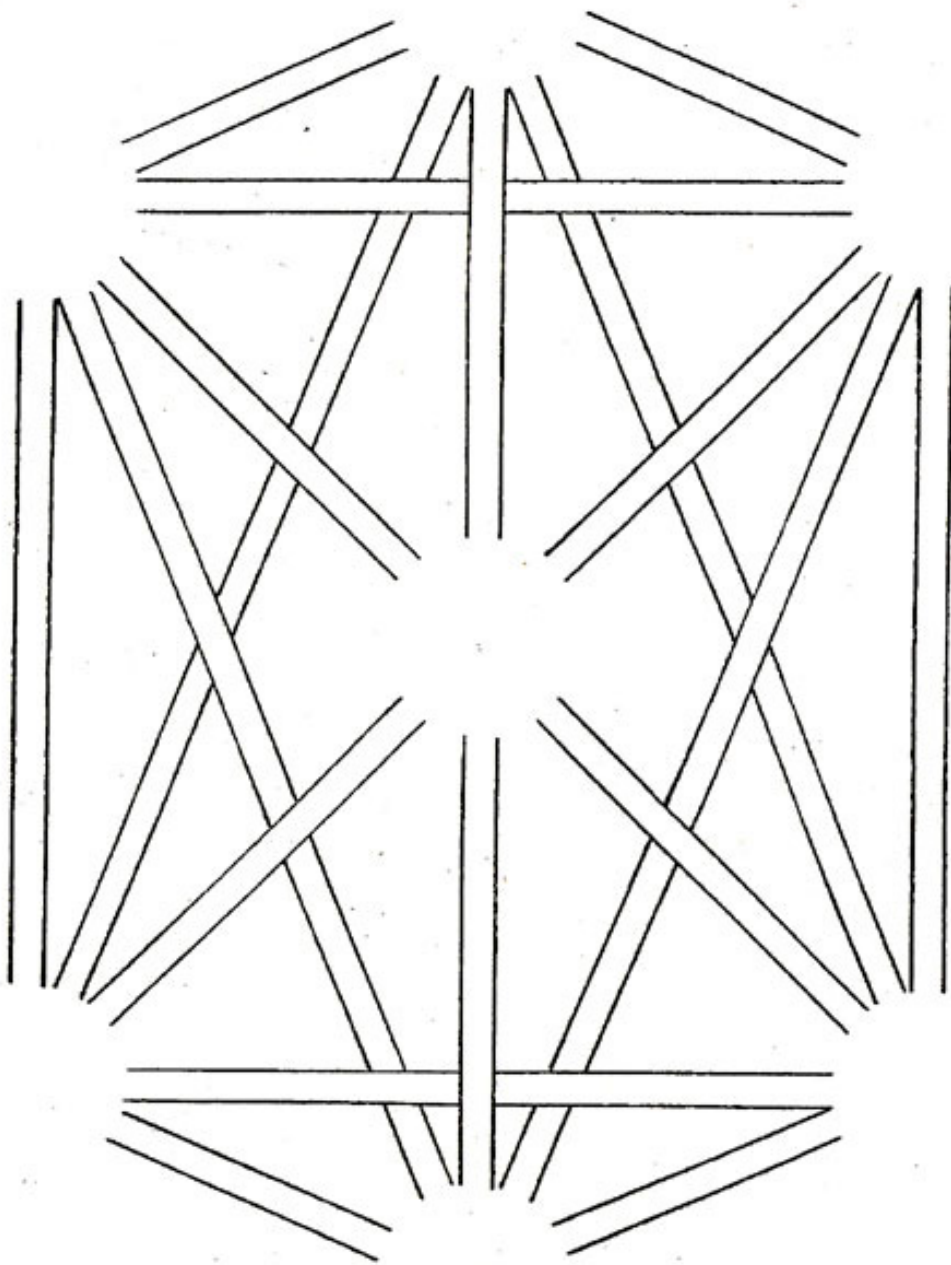
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THE TREE OF WYRD



Notes from Naos~ (Chapter 0 : A Theory of Magick)

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

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

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

To draw upon such energies it is usually necessary for the individual to use some form of framework or symbolism, and techniques of external magick use such symbolism to bring both apprehension of the energies and their control.

Various systems of symbolism exist, most denoting types of energy by gods, goddesses, spirits or demons. In reality, the actual symbols are of only secondary importance, and a magickian who is following the path to Adeptship will soon discard such symbols/names/descriptions (and thus External magick itself) in favour of apprehending such energies as those energies are in themselves. In the septenary tradition this is done first via the 'Tree of Wyrd' (the seven spheres and the pathways connecting them see Appendix I in Naos) and then through the 'Star Game'. The Tree of Wyrd may be seen as a map of consciousness: both individual (of the psyche) and of those regions other than the individual where the acausal and causal meet. The symbolism of the spheres and the pathways (the Tarot cards, planets, incenses, 'god-forms' and so on) are the first or Initiated stage of apprehension; beyond lies the abstract apprehension of the Star Game.

- Order of Nine Angles -

Notes from Naos~ (from Section II: "Stage One – Initiation")

Ideally, the workings should be done in a room/area used only for magick, this place being furnished according to your own taste with impedimenta suggestive for the Occult - for example, there might be an altar covered with a black cloth on which is kept a crystal sphere (or tetrahedron), candles of various colors, the Tarot pack itself and so on. What is important is that you choose the furnishings and feel comfortable with them they should be suggestive of the hidden world of magick. A few items, well chosen, are much more effective in creating the right atmosphere or aura than a whole collection of artifacts. Aim to keep the area of your working incensed using an incense appropriate to the sphere you are dealing with (see Appendix I). Also, when working, use only the light of candles.

Workings involving the seven spheres are basically exercises in meditation. The workings begin in order that is, Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn. Each working should last about an hour, and be begun after sunset. Only one working should be done on any one day.

To begin a working, assume a comfortable position and then chant or vibrate three times the word appropriate to the working (see table below). Then concentrate on the sign below or 'unconscious' symbolism of that sphere as represented by the appropriate Tarot card (for example, for the Moon: 18 Moon). Imagine yourself as part of the landscape depicted.

Sphere	Word	Symbol	Magickal Working
Moon	Nox	Horned Beast	Shamanism
Mercury	Lucifer	Inverted pentagram	Ceremonial ritual
Venus	Hriliu	Dragon	Trance; sex
Sun	Lux	Eagle	Oracle; dance
Mars	Azif	Inverted septagon	Sacrifice
Jupiter	Azoth	Star Game	Star Game
Saturn	Chaos		

(See also 'Alchemical Process' in Appendix I)

Thus, for instance, for the card 18 Moon you should imagine yourself in the desert, walking along the path toward the crumbling towers. You walk between the towers and see the scorpions on the half-buried book. Then you might decide to pick up the book and see what it contains, or peer into the towers where the hunched, dark, shapes are hiding or continue along the path toward the mountains. You might do all these things the choice is yours.

Following this, you concentrate on the next image, the Ego stage (for the sphere of the Moon this is 15 Lucifer) visualizing yourself as part of the image. Then you move onto the next image, the Self stage (13 Death, for the Moon) and the procedure is repeated.

Each working is a journey into the archetypal world of hidden and higher consciousness, and you should undertake each journey in the spirit of adventure and as something real. Dream yourself into the worlds depicted stop and converse with the beings you meet, discover where a path leads, what is over the horizon and so on.

You must make a conscious effort to change the images in succession that is from the Unconscious to the Ego and the Self.



Unconscious



Ego



Self

Spend as much time as you wish with each image, but always complete the sequence and always make a conscious decision (when using the last image) to end the working saying 'It is complete and I return to the world of my home.' As soon as possible thereafter write an account of what you felt and experienced.

A successful working should leave you with a feeling of loss with the ordinary world appearing rather devoid of interest, and rather dull. After writing your account of the working, spend at least half an hour relaxing. Then leave the working area, bathe and change into other clothes. It is often helpful if you undertake the workings in a robe bought or made specifically for the workings and rituals of the seven-fold Way.

- Order of Nine Angles -

Notes from Naos~ (Appendix I- Alchemical Processes)

The Alchemical Processes

Stage	Process	Word	Sign	Season	Form
○	Calcination	Nox	⚔	Aries	Night
♀	Seperation	Satan	⊖	Scorpio	Indulgence
♀	Coagulation	Hriliu	⚔	♋	Ecstasy
○	Putrefaction	Lux	⚔	♋	Vision
♂	Sublimation	Azif	♎	Libra	Blood
♁	Fermentation	Azoth	♐	Capricorn	Azoth
♁	Exaltation	Chaos	♐		Thought

<p>Note: The septenary system gives the following further identification which helps to explicate the alchemical process.</p>	Libra	Capricorn	Aries
	Sword	Wands	Chalices
	Warrior	Magi	Maiden
	(Knight*)	(King*)	(Princess*)

(*These titles refer to the distorted Tarot traditions of the Golden Dawn and are given for reference.)

- Order of Nine Angles -

Notes from Naos~ (From section III -Tarot)

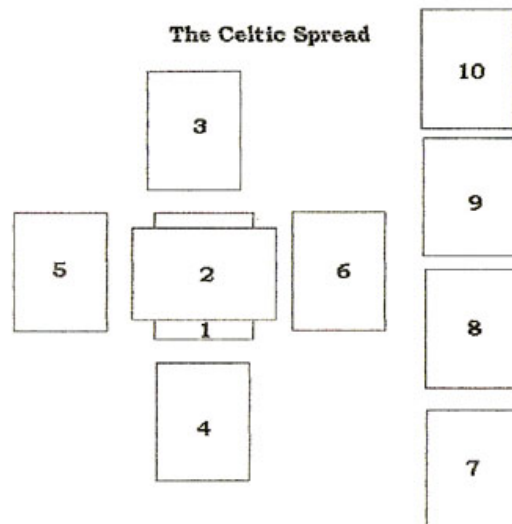
Every initiate should draw and paint (or at least commission such from a good artist) their own Tarot pack, using the guidelines given later in this chapter.

To read the cards for an individual, the individual cards are seen and interpreted in relation to the others around them. This is done because the cards are symbols of how certain energies have, are and may be influencing the person for whom the reading is being done – and these energies are never static, or in isolation.

The essence of initiated readings is empathy: an awareness of the energies within, around and external to the individual, and the cards are used to 'focus' these energies in consciousness. To aid this, the setting of the reading should be imbued with magickal anticipation. This is easily achieved – for example by using one candle – having no other persons present than the individual for whom the reading is being done, laying the cards out on a black cloth kept for this purpose, burning one particular incense whenever you do a reading (and never using that incense for any other purpose). Ideally, the room/area where the reading is undertaken should be quiet and calm.

Two types of card layout may be used. These follow you shuffling the cards in a mindful, calm way after which the client cuts the pack three times, laying each cut beside the other. Choose which cut you feel is appropriate and use the cards in that pile, starting with the top card.

The first layout is the 'Celtic', the second the 'Septenary'.



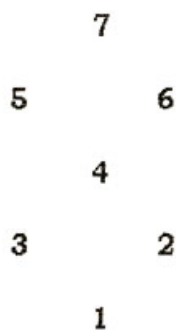
In this, the second card is placed across the first.

1. Represents the client.
2. The predominant influence which is acting against them, 'crossing' etc.
3. Is what is in the distant past (which may be an unconscious influence over the present).
4. The recent past (and also the subconscious energies).
5. The present.
6. The immediate future.
- 7, 8, and 9 the future at intervals, and 10 the outcome.

There are also other influences which must be considered. 4, 6, 9 and 10 are how positive energies flow (via 2) – 3, 6, 8, and 7 the negative ones. 3-2-10 are how the unconscious influences can be made conscious (i.e. controlled or circumstances altered) in a positive way. 5-2-7 is how the present will evolve to enable 10 to arise – or conversely, how to prevent 10 arising.

In undertaking a reading two important principles should be understood. First, the interpretation of each card is not rigid – the meanings suggested by each card should arise in your mind naturally, that is, they should be intuitive and spontaneous. For this reason, 'book' interpretations of particular cards must be avoided. This intuitive approach enables the cards to be used correctly – as mediums to awaken the psychic faculties.

The second principle, is to have all the cards upwards: there is no meaning in 'reversed' cards – because what is 'reversed' is covered by the 'unconscious' patterns/flow considered in each reading.



Septenary Spread

Here the cards are related to the planetary/sphere aspects – e.g. 5 is the sphere associated with Mars.

These relations (in terms of energies) should be considered as well as the following:

- 1 Are unconscious factors,
- 2 and 3 the past (and the unconscious becoming more conscious);
4. The present,
- 5 and 6 the immediate future and beyond, and 7 the outcome.

In addition, 1 – 2 – 5 are negative elements/energies; 1 – 3 – 6 positive. 1 – 4 – 7 what needs to be done to bring 7 (or, again, prevent it from arising).

In both this and the Celtic pattern all combinations should be seen as how energies flow and change, or become altered through the other influences present. Intuition should enable the practical manifestation of these energies to be understood – e.g. a particular influence might represent an actual person or event in the client's life.

The Sinister Tarot

[More observant initiates/adherents might take notice of some differences between the descriptions of the tarot herein and the images as drawn by C. Beest. The tarot here is described in terms perhaps somewhat impertinent to the realm of internal magick, but nevertheless practical for various applications. -- V. Thornian]

The Major Arcana has twenty-one cards, and there are eleven cards in each suit – the four 'Court' cards (High Priest, High Priestess, Warrior and Maiden), the ace and six others numbered two to seven.

There are four suits: Wands, Pentacles, Swords and Chalices, each having many attributions. (see Appendix X)

These four are symbolized, in each suit, in the same general way (see table below) – the variants depending on the suit. For instance, the card the High Priest of Wands would depict the Priest holding a wand, while the card the High Priest of Swords he would bear a sword. The predominant color of the card would depend on the planetary attribution –

Wands is Mercury,

Pentacles is Moon,

Swords is Sun

And Chalices is Venus.

This means that for Wands the color is Yellow (the Unconscious aspect),



Merging to Black (the Ego aspect)



And Blue (the Self aspect).

For Pentacles the colors are Blue, Silver and Green;

For Swords, Orange, Gold and Red;

For Chalice, Green, White and Silver.

Magus	Mousa	Warrior	Maiden
Bearded man	Beautiful woman	Young man	Young woman
Barefoot	Throne on Earth	Horse	Near water
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Staff	Fruit	Sword	Crescent moon

Thus the High Priest (Magus) for all suits is depicted as a bearded man, standing/walking barefoot wearing a cloak. He carries a staff, a wolf is near or beside him and he is set in or against a background of mountains.

The impression given by the cards of the High priest should be of wisdom, that of the High Priestess (Mousa) fecundity (and veiled sexuality – i.e. sexuality suggested rather than obvious); that of the Warrior, strength and courage; and of the Maiden, overt youthful sexuality.

The Four Aces: These represent the base of the elements

Wands - White brilliance combining through indigo and black into the shape of a wooden wand.

Pentacles - Green molded into a tetrahedron enclosed by a pentacle (a circle inscribed with an inverted seven pointed star). Around the pentacle – swirling violet and blue.

Swords - A red/orange sword plunging into a golden chalice. Around – yellow stars on background of purple. The stars include the constellation of Orion.

Chalices - A blue/green chalice overflowing with blue/red/green liquid. Around – blue and white mist-suggesting trees.

Two-Seven: These are increasing emanations of the element containing the number of symbols appropriate – e.g. the seven of wands, seven wands.

The number of the card gives the appropriate colors – 2 is Jupiter, 3 Mars, 4 Sun, 5 Venus, 6 Mercury and 7 Moon. Thus the colors for 7 are Silver, Blue and Green.

The Major Arcana:

0 – The Fool

Brightly clad young man stands on the edge of a cliff, looking upwards. He is holding a flute as if ready to play and a dog is biting at his heel. Above his head a beautiful butterfly hovers. A crescent moon is in the twilight sky.

1 – The Magician

A young man wearing a black cloak stands beside an altar from which incense is rising. On the altar are a golden chalice and a tetrahedron. Around him are flowers (some of which are trampled) and in the background, stars – the constellations of Leo and Virgo. His left hand is held down, pointing to Earth while his right is raised and holds a wooden wand, carved (in runes) with the word 'Desire'. Around his neck is an inverted pentagram.

2 - The High Priestess

A beautiful young woman who is naked stands beside a tetrahedron on a mountain ledge. Behind her is a small entrance to a cave which is suffused with a violet light. She wears a crescent moon headdress. Small flowers cling to the bare rock. In the valley below the ledge is a river, while cirrus clouds fleck the blue sky.

3 – Mistress of Earth

A mature woman of beauty, naked from the waist up. She is seated on a rock and in one hand holds a hazel wand whose upper end grows a flower. On her right side sits a swan which is piercing its own breast from which blood drips to feed its three young who gather round. On the other side sits an eagle, while around, human skulls lie with flowers growing through them. To the left are trees, their limbs like arms, and in the distance, a valley and mountains.

4 – Lord of the Earth

A man in crimson robes lined with purple stands overlooking a forest and the distant sea over which the sun rises. He rests his left foot on the body of a man in a white, bloodstained cloak from whose chest a sword is protruding. The dead man has the same face as the standing figure. A wolf is sitting beside the dead man, looking up at the standing figure above whose head flies an eagle. In his right hand the standing figure holds a tetrahedron which is glowing indigo and red.

5 – The Master

A man dressed in black wearing a scarlet cloak fastened by a silver chain stands beside a large tetrahedron. Inside the tetrahedron a young man and a young woman, both naked, are kneeling and embracing. The background is dark, except for a high archway through which a dim light enters the chamber – the tetrahedron being in the center of the chamber. The man is bearded and smiling slightly.

6 – The Lovers

A young man and a young woman, both naked, stand facing each other holding hands. They stand in a glade of trees within a circle of stones. The woman wears on her head a garland of flowers. Outside the circle of stones, a sword, dagger, robes and chalice lie as if discarded – while in the center a small wood fire burns. In the sky is a full moon. Around one of the stones, a snake lies coiled.

7 – Azoth

A strong man dressed in animal skins stands grimly beside a plinth on which is a large, glowing sphere. In the center of the sphere is a blackness where stars shine. The man is guarding the plinth, and carries an axe and a club. He holds a wolf on a chain which is snarling at the white-robed woman walking toward the plinth bearing an offering of incense in a thurifer. In the distance, the sun is setting and a crescent moon hangs in the sky. The ground is like red, stony desert and behind the woman is the faint outline of a green dragon.

8 – Change

A masked woman dressed in green (flecked with blue) stands beside a large Septenary Star Game. She is holding one of the pieces in her hand as if to place it on a higher board. To the left is a verdant garden; to the right, a desolate plain baked dry by the yellow sun – the Star game lies on the boundary. The woman is smiling. One of the pieces of the game has fallen onto the plain and from it a butterfly is emerging.

9 – The Hermit

A bearded man dressed in brown with a leather belt from which hangs a purse, stands on a ledge among snowy mountains. He looks into the distance. In one hand he holds a staff, and in the other a crystal which is glowing. At his feet a wolf lies asleep.

10 - Wyrđ

A large ash tree whose branches make a canopy. Three women in long green dresses stand around a small pool of bubbling liquid. One of the women is smiling and throwing small glowing spheres into the liquid. Another holds a snake which is coiled around her hand, while the third looks intently into the crystal tetrahedron she holds in her hands. Behind the tree a hooded figure stands, shielding his face with his sleeve and hand.

11 - Desire

A naked woman stands beside a lion. Her hand rests on its head; her other hand holds a golden chalice from which drops of white liquid fall to the ground. Where they touch the earth, flowers grow, while around is a red-orange rocky desert. The sky above is a deep blue, except for the distant horizon, which is red-yellow, as before sunrise. Near this horizon, a brilliant star is visible.

12 – The Hanged Man

A young man lies upside down, hanging from the branch of an oak tree by one foot. His clothes are green, and from a leather purse which is attached to his belt small spheres are falling to the ground. One of his eyes is closed, and from it a few drops of blood fall. A serpent lies near the base of the tree, and a raven flies nearby. The earth around is flat and barren – orange-brown in color.

13 - Death

A pile of human skulls, forming a pyramid, lie near the edge of a cliff. Below, is a valley with a river and beyond, a forest burning, darkening the sky with smoke. The sky near the cliff is bright blue. Near the skulls, a torn black flag bearing an inverted pentagram flutters in the breeze. Beside the banner, a tall beautiful woman with flowing blonde hair stands with her arms folded looking toward the burning forest. She wears light Greek armor and a bow is slung across her back, while a quiver of arrows is attached to her belt. Beside her squats a dwarf dressed in bright clothes. He is grinning and wiping his blood-stained knife on his sleeves.

14 - Hel

A stern faced woman, pretty except that one of her eyes is shriveled, stands beside a dark lake enclosed by trees. She wears an almost transparent white robe which emphasizes her beauty of body. She is throwing small multi-colored crystal spheres into the lake at whose far end is a man's head, just visible above the surface. An expression of horror is on the face. In the sky is a rainbow and a hovering bird of prey.

15 - Lucifer

A handsome man is standing naked on a dais below which stand a young man and a young woman embracing. They are both naked. The handsome man holds a broken chain in one hand, and flames of fire in the other. Beside him is a snarling wolf, and on the other side an older bearded man holding an animal horn. An inverted pentagram is inscribed on the dais, while beside it lies a broken human skull out of which a beautiful flower is growing. Above the flower is a butterfly.

16 – The Tower

A castle rears up among rocks. One of the higher towers is struck by lightning and from it falls a man. The lightning has shattered some of the stone of the tower which falls toward the ground. The sky is dark. A young woman, dressed in white, stands near the gate to the castle, looking toward the tower and smiling.

17 – The Star

A beautiful naked woman with long flowing hair is crouched beside a stream, pouring liquid from the chalice in her hand. The stream is in a valley, surrounded by mountains. Downstream, it is fertile with trees, flowers and shrubs. Upstream, all is rocky and barren. The sky is bright blue containing a pattern of seven stars which form an inverted septagon.

18 – The Moon

A yellowish desert path leads toward two crumbling, ornate towers. Desolate mountains are in the distance. Inside the towers, are two indistinct hunched shapes with glowing eyes. Between the towers, and on the path, a large book lies half-buried in sand. Several scorpions are on and around it. In the foreground is a dried-up water hole beside which is a camel's skull, and from one of the cracks a snake is slithering.

19 – The Sun

A brilliant, golden sun is rising behind snow-capped mountains around which an eagle swoops. In the foreground is a plain containing a circle of nine stones in which black robed figures dance around a fire. Near the circle is a hole in the ground from which the head of an imp is visible, watching the dancers and smiling. Beyond the stones is a path toward the mountains on which a bearded man is walking, holding a staff. His back is almost to the dancers.

20 – The Aeon

A bearded man sits at a table opposite a woman in a semi-transparent red robe. The man is dressed in black. On the table is the Septenary Star Game. To the left are the crumbling

remains of a stone building, some areas of which are covered by ivy and grass. To the right is a tall, jagged stone. The man and the woman are looking toward the distance where a full moon and some stars are visible above the horizon. A burning city is indistinct on the horizon. A rent has appeared in part of the night sky and through it Dagon-like shapes are emerging.

Notes from Naos~ ("Tarot Planetary and Colour Correspondences")



I	Saturn	Indigo	+	Violet	=	
II	Jupiter	Violet	+	Crimson	=	
III	Mars	Crimson	+	Blue	=	
IV	Sol	Orange	+	Gold	=	Red
V	Venus	Green	+	White	=	Silver
VI	Mercury	Yellow	+	Black	=	Blue
VII	Moon	Blue	+	Silver	=	Green

Table I - The Dark Gods

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

- Order of Nine Angles -

INCENSE TABLE
For Use with Sinister Tarot Meditations

(Re-constructed from the notes in Naos)

Planetary Attribution	Incense Unconscious	Incense Ego	Incense Self
MOON	*PETRIOCHOR	HAZEL	**PETRIOCHOR + HAZEL
MERCURY	SULPHUR	YEW	SULPHUR + YEW
VENUS	SANDALWOOD	BLACK POPLAR	SANDALWOOD + BLACK POPLAR
SOL	OAK	OAK	OAK
MARS	MUSK	ALDER	MUSK + ALDER
JUPITER	CIVIT	BEECH	CIVIT + BEECH
SATURN	HENBANE	ASH	HENBANE + ASH

Notes:

*For the recipe to make Petriochor – see “ONA Sources” at the back of this book.

**The Self-Aspect incenses are a combination of equal parts of Unconscious and Ego ingredients.

Notes from Study Notes

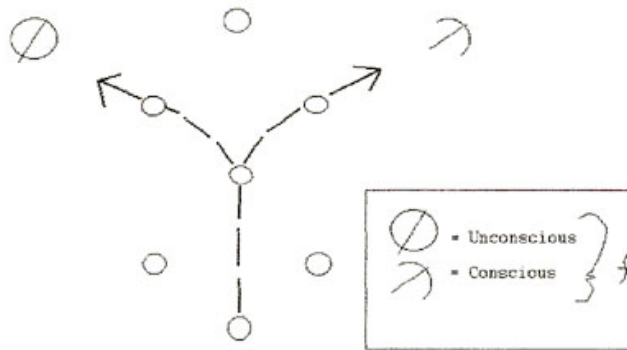
Students should read the 'Book of Thoth' by Crowley and study both his and the Waite tarot packs.

Essentially, the Tarot cards of the Major Arcana are symbols of the unconscious and are often archetypal. Hence their power and influence. However, since the qabalah is a distortion and, unlike the septenary, not an intuitive representation of the cosmos, Tarot cards using its symbolism are fairly ineffective.

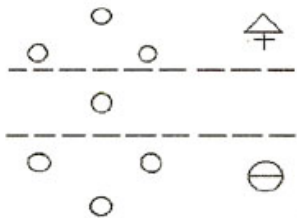
The ONA Tarot restores the genuine symbolism of the cards, and its representations are very powerful.

To use the ONA cards for divination, the cards should be shuffled while thinking of the question, cut three ways and the last cut laid out to represent a septenary Tree.

7
5 6
4
3 2
1



As indications of the future, 4 is the person concerned and dominant influences in this persons life at the moment; 2 and 3 are what is past; 1 is what is unconsciously influencing the future. 5, 6 and 7 are timed gradations of the future. The following patterns of forces are important in assessing how the symbolism of the cards is related:



In reading the cards, one should allow the symbols themselves, and the relations between cards, to suggest meanings rather than adhere to rigid principles of interpretation (as given, for example, in all books on the Tarot). In order to do this successfully, the whole reading should be conducted slowly and mindfully following a short period of meditation.

Incense (oakwood is best) should be burnt and ideally the readings should take place at night with all light coming from gold candles.

- Order of Nine Angles -

The Sinister Tarot – Brief Study Notes from Fenrir Volume III No. 3

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.

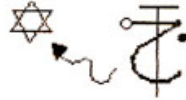
Magus	Mousa	Warrior	Maiden
Bearded Man	Beautiful mature woman	Young man	Young woman
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Blue	Green	Red	Silver
Sylphs	Gnomes	Salamanders	Undines
West	South	East	North
Capricorn	Cancer	Libra	Aries
Mercury	Moon	Sun	Venus
Air	Earth	Fire	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 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 the elementals and their association with the four suites 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 suite – 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.



- Order of Nine Angles -

Dark Pathworking

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

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

Two forms of Pathworking can generally be distinguished by the degree of control that the Sinister Pathworker has over the energies/images. In a lesser form of Pathworking the direction of the energies is controlled purely by the individuals imagination, that is for example, the Initiate visualises the Moon Goddess, imagining that she begins to talk, perhaps in a strange and deep ethereal voice, one that is imbued with the acausal nature of the Being She symbolises but which many believe to be purely a dead hunk of rock...

The working here is directed purely by ones imagination. However a deeper state of Pathworking, one which usually only comes when the Initiate has been continually working with the images themselves, is when the Beings within the Cards themselves become alive and imbued, not with the energy of the individuals imagination, for this is itself only a means to work with the energies, but rather, become alive of themselves expressing Their own nature and energy, that which is both within and without, that which is the acausal. Another aspect of this degree of difference between the objective and subjective status of the Being with which the Dark Tradition works is expressed in the Dark Pathways themselves. These workings further the initial descent into the acausal, one which may itself be tentative and misunderstood. As is stated in other Order mss, it is by practical experience that the Sinister Initiate discerns the status of the Dark Gods themselves and this can never really be passed on in writings. For it is often believed that the writings of others can bring wisdom and enlightenment by themselves, yet this also is an illusion of the Abyss. It is quite correct to assume that the writings of others may help to guide, but, as has been stated many times before, they are only a guide, not a substitute. It is only through direct personal Invokation that the Dark Gods can be understood.

During the Dark Pathways the Magickian meditates upon the corresponding Tarot image, allowing the energies summoned to manifest as it will in accordance with the symbolism. However, if a working is truly successful the imagery of the card will serve its purpose by providing a gateway, or perhaps more accurately a vehicle through with the specific Dark God may manifest its Being. Thus working with Atazoth, the Master card itself is soon lost in the vortical Chaos that is emitted from

the pictorial representation of the Man of the Abyss. Atazoth then fills the Initiates mind, revealing his being to be far more alien than that of a mere humanoid. As an expansion upon the existing Dark Pathways techniques I suggest the following working:

Dark Pathways II

Requirements:
Black Robe
Quartz crystal
Sinister Tarot Atu.

Decide upon a mode of dress. Usually this will be one of three: Black robe, naked, or dressed in black.

Arriving at the area near or after sunset, prepare your clothing and set out the implements.

Chant the respective sphere chant facing East and holding the crystal at chest height.

Now vibrate the Sacred Word nine times. If a chant is required then chant this instead, but if this is not known then vibrate the name nine times then another four times.

Place the crystal in a secure position and begin the slow dance, the direction of which you may decide yourself (usually Deosil for lighter spheres and Widdershin for darker spheres, i.e. Mars and Jupiter would be Widdershins). Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby be expressed during the dance itself.

Speed the dance up faster and faster until you fall to the ground.

Now vibrate or shout the name as strongly as possible.

After a moment, visualise the Tarot image, do not attempt to control or direct the visions though, let them come and go as they do.

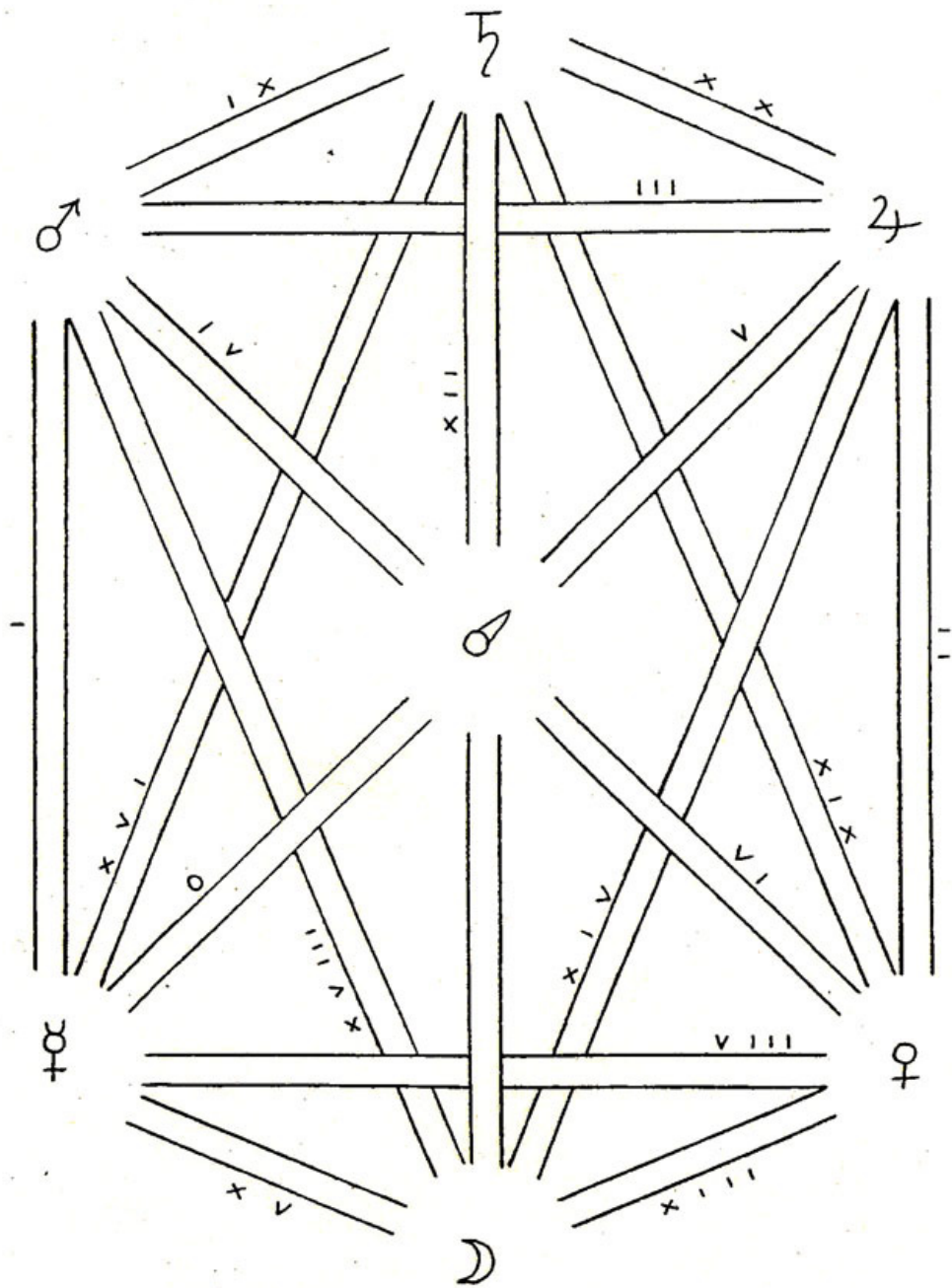
Once the visions pass, stand and then begin a dance in the opposite direction to the original dance. Singing/chanting "I am the Power, I am the Glory, I am a God." When satisfied, cease your dance. Stop, bow to the North saying: "It is completed."
Leave the area of the working.

Additional Notes

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

possible follow the recommended Black Fast. The location of a suitable area for working is also essential. An isolated wood is ideal, though geographical variations may determine alternative locations. The addition of the Sphere chant at the beginning of the Rite seems to open the Gate to the acausal wider thereby enabling the Dark God/Energy to manifest in a far stronger manner. Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby be expressed during the dance itself. Essentially the Dark Pathways should be experienced by the Initiate him or herself in order for the individual to devise the technique that works best for him/her. However, although the main body of the Ritual should stay essentially the same, it is quite natural that the individual will find variations that work better for him/her, such as the manner of the dance itself for example.

- Order of Nine Angles -






♃ ↔ ♄ : x i
 ♄ ↔ ♁ : x
 ♂ ↔ ♁ : x vii

Pathworkings – Table I

☉ ▶ ♀	Noctulius	XV
☉ ▶ ♀	Nythra	XIII
☉ ▶ ♂	Shugara	XVIII
☉ ▶ ☼	Shaitan	VII
☉ ▶ 𐌒	Aosoth	XIV
☉ ▶ 𐌗	Azanigin	X
♀ ▶ ♀	Nekalah	VIII
♀ ▶ ☼	Ga Wath Am	0
♀ ▶ ♂	Binan Ath	I
♀ ▶ 𐌒	Lidagon	XI
♀ ▶ 𐌗	Abatu	XVI
♀ ▶ ☼	Karu Samsu	VI
♀ ▶ ♂	Nemicu	XVII
♀ ▶ 𐌒	Mactoron	II
♀ ▶ 𐌗	Velpecula	XIX
☼ ▶ ♂	Kthunae	IV
☼ ▶ 𐌒	Atazoth	V
☼ ▶ 𐌗	Vindex	XII
♂ ▶ 𐌒	Davcina	III
♂ ▶ 𐌗	Sauroctonos	IX
𐌒 ▶ 𐌗	Naos	XX

- Order of Nine Angles -

Tarot Images: The Three Levels of the Spheres

		Mercury	Salt	Sulphur
				
I	Moon	18	15	13
II	Mercury	0	8	16
III	Venus	6	14	17
IV	Sol	7	12	5
V	Mars	1	4	9
VI	Jupiter	11	3	2
VII	Saturn	10	19	20
		Unconscious	Ego	Self

- Order of Nine Angles -

Notes on Esoteric Tradition – 'Part III Esoteric Manuscripts' from Naos.

Septenary:

In one sense, the seven represents the four plus three: the quaternity, found in 'Nature' plus the alchemical substances: \ominus , Ψ and \ddagger . In the medieval Alchemical texts this combination is represented by the 'squaring of the circle' and is usually drawn with a square, inside a circle, together with a triangle. In some illustrations, the corners of the triangle(s) are marked with the symbols of the alchemical substances \ominus , Ψ and \ddagger . The quaternity are the four 'forms of matter': Air, Earth, Fire and Water, associated with the Tarot Suits and a Zodiacal constellation (e.g. for Air, Capricorn). This latter is also a 'season' showing the appropriate time for the alchemical operation associated with the stage: thus the process would begin with the beginning of Aries, the stage of Calcination, continue until Scorpio (Separation) then this stage of Separation would end on the Winter Solstice which marks the beginning of Coagulation which itself lasts until the Summer Solstice, and so on. (This form of the septenary – as an alchemical combination – makes possible a greater understanding of some of the more important Alchemical manuscripts.)

Gate/Star-Gate:

Term(s) used to signify a nexus between the acausal and the causal. There are basically two types of 'gate' or nexion (note: 'Gate' is usually the word used in exoteric literature; nexion in esoteric works, this latter being both more appropriate and precise) – the first is that which exists, latent, within us as individuals by virtue of our psyche; the second is a physical one, where the acausal is joined to the causal and where 'energy' may flow from one universe to another. In addition, there are certain 'pseudo-nexions': regions where the two universes come close to contact but which are not actually nexions.

These may be 'opened' by natural cosmic change (for instance a change/imbalance in energies) or via 'ritual' – i.e. by individuals seeking a point of 'weakness' and then using various energies to 'break through'.

The physical nexions are usually called 'Star-Gates' (exoterically) or Star-nexion (esoterically: although quite often they are referred to just as nexions, the context making their type obvious). Some of these 'Star-Gates' are said to be in the regions of space (as seen from Earth) near the stars Algol, Dabih and Naos. *The nearest Star-Gate according to tradition is said to be near the planet Saturn. These nexions make physical travel to the acausal possible, and many more are said to exist, but be unrecorded.

The nexion within the psyche is 'opened' by Initiation and the following of the seven-fold Way. 'Astral travel' into the acausal is said to be possible beyond the Abyss: below that stage, there may be some intimations of that universe.

*That is, if one journeyed from Earth into Space toward these stars one would eventually reach a nexion.

Tarot:

The symbolism of the cards are representations of archetypal forms – thus the seven basic archetypes (qv. The seven spheres and their correspondences) are represented in their three-fold forms:



These form the 'Major Arcana' and describe, on one level, the pathways. These are basically the 'images/roles' which both unconsciously and consciously affect the individual psyche – from both within, and without. Quite often, these images/roles are projected, unconsciously, onto other individuals – that is, others are 'classified' according to those types. (This is particularly true of the 'opposite sex' where sexual energies are involved: for example, a man may see a woman who attracts him (his 'anima') in the 'role' of High Priestess, or Mistress of Earth or The Star.) The cards are means to explore these aspects of each individual – enabling (via the workings with the spheres and pathways – when done solo and with the companion) a 'withdrawing of the projections' and consequently an understanding of the essence: i.e. an appreciation of the fundamental energies as those energies are, without the distortion of the 'ego'.

In the symbolic sense, this is the beginning of Adepthood (or the Jungian 'individuation').

The four 'Suites' are basically representation of the 'self-image' (symbolically, the stage beyond the 'ego': represented by the Major Arcana). In terms of developing consciousness – i.e. the seven-fold way – the 'Court cards' of the Suites represent the roles often assumed by the Adept (or in another sense, the energy which 'possess' the individual who has reached that stage).

The forces/energies appropriate to individual wyrd would be another description. In terms of the septenary, the Major Arcana relate to the spheres of the Moon and Mercury (The Unconscious, and the Unconscious becoming conscious – as well as the Unconscious possessing the individual: these are the spheres of the 'ego': the Court cards to the next four stages from Venus to Jupiter (i.e. they re-present the energies symbolised by those spheres). For the individual undergoing magickal training, these energies are manifest after the Rite of External Adept: their experience, and conscious understanding, marks the progress from Novice to full Adept (i.e. Internal Adept). Put simply, this means that although the External Adept may (and indeed should) have consciously understood the images/roles of the 'Major Arcana' (i.e. be on the way to 'selfhood') through withdrawal of projections (etc.) he/she is still affected by the energies represented by the 'roles/images' of the Court cards (again, this influence is still partly unconscious – although many External Adepts do not realise this). The integration of these aspects leads to Adeptship proper.

Esoterically, each card ('image/role/archetype') will vary from individual to individual although there will always be the same outward form. Thus, some details may not be the same.

What is important is that a static image (*as for example in a 'published' version of the Tarot cards drawn by one artist) portrays the essence – the 'numinous' or 'mystical' essence – this being manifest in certain symbolism (for which see the Order description of the cards). Such static representations can never be perfect – since the images possess life, and life is in a state of flux. What such static representations can do (depending on both the artistic skill of the artist and their 'intuition' and magickal understanding) is approach or try to approach the 'perfect' depiction. Depending on this, static versions (as in Tarot packs) may or may not 'work' as instruments to open the inner pathways. In essence: a static image should convey the necessary symbolism in an inspiring way.

**[The deck referred to is likely to be the Sinister Tarot drawn by 'Christos Beest' of ONA. Although CB made his cards 'public' and these are freely accessible for download via the Internet, he did not reveal the full deck and the Sinister Tarot was only available in the limited format of Major Arcana + Court cards. The Naos Project was undertaken to provide Ona with a full deck of Traditional Sinister Tarot cards – T.Ra]*

- Order of Nine Angles -

Notes from Naos~ (Notes on Some Terms Used – from Pt III - Esoteric Manuscripts)

Archetypes:

This terminology derives from the works of Jung, although it is used, esoterically, in a specific way. Esoterically, an archetype is regarded as an apprehension, by an individual, of acausal energies.

This apprehension may be conscious, or it may be unconscious – that is, it is presented to the consciousness of the individual by psychic processes such as dreams, inspirational works of Art or the process of living (as when, for instance, an individual ‘sees’ a real person in an archetypal way: believes them to be such an archetypal figure).

The fundamental archetypes, perceived by the individual on an individual level, are depicted in the Tarot: as the ‘Major Arcana’ and the Court cards of the Suites. These are depictions of archetypal forms.

Essentially, each individual possess within themselves (in their ‘psyche’) all the the archetypal forms: both ‘male’ (or solar) and ‘female’ (or lunar). Most of these are ‘hidden’ from consciousness and most remain dormant. Magickal training awakens these forms, brings them into consciousness and then strips them of their ‘forms’: leaving ‘pure’ archetypal (or ‘acausal’) energy. This ‘energy’ becomes the Adept. (Note: this ‘energy’ – still causally presented as the individual (in terms of ‘self’) – is Earthed and conducted away in the passing of the Abyss: it is made Null/Void, returning the individual to ‘primal Chaos’.)

As used by Adepts of the seven-fold way, ‘archetype’ is a development of Jung’s terminology, and replaces the term “image” which had been in use before.

Psyche:

As used esoterically, this refers to the latent or ‘hidden’ aspects of an individual’s consciousness. An important part of the psyche is the ‘unconscious’ – that area of the psyche of which the individual is unaware (in the sense of not being able to explain/understand it in its essence) and where the archetypes may be said to ‘reside’.

By ‘latent’ is meant: capable of development. The psyche thus contains the potential of the ‘Self’. Thus the psyche may be seen as both ‘above’ and ‘below’ what a particular individual is at a certain moment of time: there is usually something ‘unconscious’ as there is usually the potential of future development (toward greater consciousness). This is simply another way of saying that archetypal images, the ego, the self, and the ‘Immortal’ (this latter as the last stage of the seven-fold way) are all part of the psyche.

Ego : Self:

The ‘ego’ is that aspect of the psyche of an individual which relates to the ‘I’ – that is, the perception is limited to the immediate concerns/needs of the individual. An individual possessed by the ‘ego’ is an individual sway to mostly unconscious desires/needs – that is, in thrall to archetypes and their manifestations.

(Esoterically, an important aspect of this is when an individual is 'possessed' by the symbolism of the unconscious and sees aspects of external life as 'portents' of this unconscious (which may be projected as 'God'/gods/demons: i.e. as deriving from these forms). This manifests itself, for instance in the individual immersed in dream symbolism (and the 'interpretations'), in 'messages from the unconscious' (and their 'interpretation') – be these from 'God'/gods/demons etc. – and in those 'causal' systems (like the Tarot, I Ching etc. etc.) which they believe can 'explain' their life.

In contradistinction, the esoteric Novice treats all forms of such symbolism with a certain disdain – a mere means: not an end in itself).

In the development of an individual as an individual develops naturally (i.e. without the aid of esoteric Arts) the 'ego' stage lasts from youth to middle-age: there is a need to establish an outward 'role' (in society/clan etc.), to find a 'mate' and propagate and to care for the physical/material needs/pleasures.

The 'self' is the 'stage' beyond this – when there is an apprehension (often only intuitive outside of magick) of (a) the wyrd of an individual and (b) the separate existence of other individuals as those individuals are in themselves. Put simply, (b) involves a degree of 'empathy'. In the natural state, the self may evolve in middle-age or before – and often arises as a consequence of formative experiences (e.g. experience of war; personal loss; tragedy). In the natural state (because the unconscious has not been properly experienced and integrated) there is almost always a conflict with the 'ego' desires/pressures so that insight, given by the self, is sometimes lost by the individual who returns to an 'ego' existence. The 'wisdom' of 'old age' is the gradual resolution of this conflict in favour of the self.

In the past, the striving of an individual psyche for self-hood was often represented by myths and legends.

Another term for 'self'hood' (the living of the role of the self – where the perception of 'Time' differs from that of the 'ego') is 'individuation' (qv. The works of Jung). Esoterically, self-hood/individuation is Adeptship – but Adeptship implies much more than 'individuation'. It implies a conscious, rational understanding of one's self and that of others as well as a mastery/skill of esoteric Arts and techniques. It also implies a 'cosmic'/Aeonian perspective to the wyrd of the self. Individuation may be seen as a natural stage, achieved by the natural process of living (for some, at least) whereas Adeptship is a goal attained by following an esoteric Way: that is, which results from initiation into the mysteries. As such, Adeptship contains individuation, but is greater than it. Also, individuation is itself only a stage: there are stages beyond even this: it is not the end of personal development (as some 'Jungians' maintain). Beyond, lies the ordeal of the Abyss and the birth of the Master/Mistress – beyond them lies Immortality.

Expressed simply, the 'ego' has no perception of acausal 'time' – but is unconsciously affected by acausal energies; the 'self' has some perception of acausal 'time' and is less affected by acausal energies.

The Adept has learnt to control the personal acausal energies of the psyche (external/internal magick) – there still remains, however, 'Aeonian' energies which affect even the self. Control/mastery of these takes the individual beyond the Abyss.

Notes taken from -Notes on Rituals II

Qabala:

An expression of the distortion foisted upon the Western ethos by Nazarenes and their allies in spirit. The Western ethos [i.e. the outward form of the magickal energy of the 'Western aeon'] is Luciferian/pagan – the septenary system/seven-fold sinister way being an esoteric expression of this [see 'Crowley, Satan and the Sinister Way].

The use of qabalistic/Hebrew names/images/symbols aids this distortion and thus enhances the power of the Nazarenes and the 'old Aeon' values/power structures. The same applies to the use of 'Egyptian/Sumerian' etc. images/symbols/names. Those who still use such symbols/images/words are not yet free from Nazarene indoctrination/unconscious influences. Thus, effective sinister magick implies the use only of the septenary tradition in terms of names/images/symbols.

Incenses:

The incenses given in 'Naos' for pathworkings are appropriate to those workings and the visualizations of the spheres (the Tarot images etc.).

Those given are the \ominus aspect. The \mathfrak{Y} aspect are those listed in the "Musick, Incense and Formas" chart. Thus the \ominus incense for Mercury is Sulphur; the \mathfrak{Y} incense is Yew. The \mathfrak{F} is a combination of these in equal proportions.

\ominus is generally used for pathways and spheres as in 'Naos'; \mathfrak{Y} is used for specific workings involving the energy of a particular sphere [e.g. Moon implies the vibrated 'word' Noctulius and is appropriate to 'hidden knowledge'/'sinister knowledge/terror' – see the tables in 'Naos' and elsewhere]. The \mathfrak{F} incense for a particular sphere may be used for any type of working.

Note: the basic difference, in magickal terms, between the three forms of incense associated with each sphere is that the \ominus aspect "evokes" those energies/levels of the sphere associated with \ominus , the \mathfrak{Y} aspect, those associated with \mathfrak{Y} , and the \mathfrak{F} aspect "evokes" the \mathfrak{F} energies/levels. Novices begin workings with the \ominus aspects because in general these are more accessible; Initiates are expected to gain experience with working with all three of these aspects in magickal workings. Put simply – the \ominus aspect can be considered as the 'first level' of the sphere, the \mathfrak{Y} aspect as the 'second' and the \mathfrak{F} as the 'third'. Thus, the 'first' level incense for Moon (Petrochor) associates particularly with the Tarot image 18, the 'second' level (Hazel) with the Tarot image 15, and the combination with the image 13.

These 'refinements' are however, subtle – and their appreciation marks the step beyond the novice stage. An experience of them is considered essential as a prelude to Adeptship.

- Order of Nine Angles -

Notes from Naos~ (A Note from Chapter I – The Seven-Fold Way)

Physis is divided into seven stages and these seven stages may be regarded as representing the the varying degrees of insight attained. In terms of traditional magick, the stages represent Initiation, Second Degree Initiation, External Adept, Internal Adept, Master/Mistress (or High Priest/Priestess), Magus and Immortal.

Each stage is associated with a sphere of the septenary 'Tree of Wyrd' and has many attributions - some Occult, some 'psychological and some symbolic. For example, the first stage is the sphere of the Moon and is associated with Quartz, the alchemical process 'Calcination', the word 'Nox' and the three Tarot cards 18 Moon, 15 Lucifer, and 13 Death. Each sphere is regarded as tripartite in nature, representing the unconscious aspect (\ominus), the ego aspect (\odot), and the self aspect (\oplus).

These aspects represent the gradual evolution of the 'energy' of the sphere since each sphere may be regarded as archetypal in nature - the three Tarot cards showing the aspects of the archetype.

- Order of Nine Angles -

NAOS DECK MSS

The following manuscripts are personal addendum to the Sinister Tradition written by Ryan Anschauung especially for the Naos Deck. Although the instructions given in Naos concerning the design of the Deck were followed as closely as possible, certain liberties were taken with the Traditional Structure of the Tarot. For instance, rather than employing the imagery of the Minor Arcana within a numeric number of ‘weapons’ i.e. five pentacles, seven swords etc, the alchemical symbolism of the ONA’s Self-Immolation Rite was used instead. The Court Cards were felt to be a platform for exploration by the creator and a means of introducing Aeonics into the Sinister Tarot – hence they were modified to represent a cyclic story within one character archetype rather than the four archetypes used in standard Tarot. The Galactic Organic was devised to compliment the shifting nature of the Sinister Tarot and the flow of the Aeon Current within, it replaces the numbers with a personal symbolism that Ryan felt would be more appropriate to a Sinister Deck. The manuscripts below are included to give a basic understanding of the way symbolism was employed and the extent and reasons for changes being made to the Sinister Tarot in the Naos Deck version. The rest of Onaos, inc. “The Naos Project Notes”, “Onaos”, “Prototype Tarot Sketches”, and extra information about the design and execution of the project itself are within Book III of the Diary Series.

The Galactic Organic

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

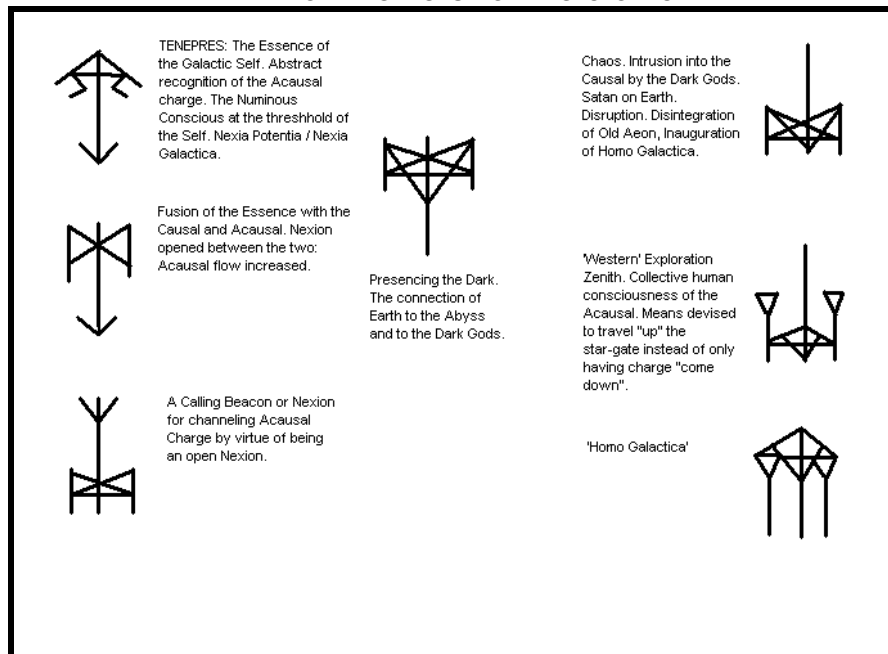
Each sigil should be viewed as a living form - rather than a static image. Each sigil is alive in the sense that its geometrical shape can alter, change, metamorph into others via extending, retracting, or shifting its spatial dimensions. That these sigils are represented as two dimensional forms on paper/computer screen has no bearing - the transformation of each sigil requires mental metamorphosis by each psyche that views them - a visualization of the changes each sigil must undergo in order to reach its final stage. A final stage that is sure to be different for each psyche that attempts to transform them by this process. And each new sigil created will be alien to the conscious of the psyche doing the transformation - since there will be little or no experience with which the mind can compare from its accumulated data to the abstract symbols created. Individuals should create their own 'Tnepres' sigil to begin the Galactic Organic process of mental transformation from the sigil of their Essence and rationally morph it into the Alienic forms that allow the energies of the Acausal to be used to magically formulate a comprehension of how the Galactic Aeon can be presenced.

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

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

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

THE GALACTIC ORGANIC SIGILS



Tnepres:

The Essence of the Galactic Self.
 Abstract recognition of the Acausal Charge.
 The Numinous Conscious at the threshold of the Self, 'Nexia Potentia'.

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

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

'Fusion':

Fusion of the Essence with the Causal and Acausal.
 Nexion opened between the two.
 Acausal flow into Causal increased.

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

'Quaestus':

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

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

'Porta':

Presencing the Dark.

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

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

'Chaos'

Unhindered intrusion into the Causal by the Dark Gods.

Satan on Earth.

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

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

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

'Vertex'

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

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

Alienic Transmission = New Dark Gods.

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

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

'Homo Galactica / Paradox'

-
-
-

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

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

MINORIS

An Exploration of the Symbolism employed within the Minor Arcana of the Naos Tarot. The Self Immolation Rite is a Sinister Meditation of Music and Monologue produced by the ONA.

~Introduction to Self Immolation Rite CD~

“...Disembodied art thou... sunk into the black pit, the dark night of the soul. All roads that lead here are scattered with corpses and broken souls and gibbering idiots. Be not a gibbering ape! For all who traverse these dark spheres and explore their shadow selves will emerge as Gods! I say this with my mouth, which trembles in memory of a time when demons walked the earth, the various examples of their cookery billowing in the wind. But now, heads roll past my feet, encased, in pastry! THE GATE HAS OPENED! Enter Dark Angels, enter!... Prepare Ye for the Self Immolation Rite!”

~The Sphere of Luna~

CARD: II of PENTACLES

Simm Text: “...Before you, is a silver Crescent Moon, touch it.”

Symbolism: A hand stretches out with a crooked finger into a red and violet void. Within the void, the symbol of a silver crescent moon emanates from the center of a

black sun. The hand almost seems to be reaching into the picture from the outside world – the Initiate is thus forced to participate with the imagery and the barriers between the real world and the inner world of the card become confused. The Initiate must play the role chosen for him if the card is to come alive and tell a story. The hand becomes that of the Initiates, as does the desire to touch the symbol. This desire is further enhanced within the Initiate by the creation of depth within the card using a light-coloured foreground. The contrast of the black sun, which is the focal point of the card, is lit around its edges by a tunnel of red light that darkens to violet as it recedes outward. This draws the eye to the center of the black sun that seems further away than the reaching hand, and then captures the gaze with the stark silver brilliance of the silver moon which frames the blackness, serving to further enhance the hypnotic effect of each II in each suit.

CARD: III of PENTACLES

Simm Text: “You are now entering the Dark Sphere, of Luna. This, is earthy, fertile land, a moist cavernous terrain. A young maiden approacheth wearing a crescent moon headdress and a blue robe.”

Symbolism: I chose a lunar, crater-type foreground to represent the earthy and moist cavernous terrain aspects, and a background of patchwork fertile fields reminiscent of crops.

CARD: IV of PENTACLES

Simm Text: “She, is, Beautiful! She offers her hand in friendship. Touch her hand. Ah! Smooth porcelain, the dew of the moon on her cheeks.”

Symbolism: Once again the Initiate is drawn into participation – the body language of the hand is not as pointed as within the II’s however. Almost tentatively the Initiates hand extends to meet the dominant thrust of the Maiden’s gesture. The lances of white emitted from her outstretched hand emanate urgency and power. Indeed her hand seems to enter the foreground. The offered hand strongly invites the Initiate toward her, her charm further enhanced as she smiles in a friendly way. Yet one of the Maiden’s hands is concealed behind her back – suddenly the smile seems ambiguous, and touching the Maiden’s hand becomes a risky venture.

CARD: V of PENTACLES

Simm Text: “But this is a lovely place, instantly she transforms... into a dark, horned Beast, vague in shape but clear in nature. The horn... proceeds to impale you! Gouging your intestines! Rupturing your stomach! Blood and bile, vomits from your splitting torso! The horn, has shattered your vertebrae!”

Symbolism: A Horned Beast clear in nature, but vague in shape, ruptures the Initiates stomach. Blood vomits from the splitting torso. An intestine snakes around one of the horns of the Beast – indicating more than one gouge of the stomach by the Beast has occurred and the incredible savagery of the attack. (The snake is a strong symbol within the Naos Tarot – here it is represented subconsciously by the snake-like intestine). Torn fragments of blue material cling to the body of the Beast – pieces of the Maiden’s blue robe, emphasis on the female nature of the Beast, and affirmation that the Beast was only moments ago the friendly Maiden.

CARD: VI of PENTACLES

Simm Text: “The beast brings down a starless night and withdraws. You see briefly, the face of a woman, wracked with laughter, mocking your very essence. She too is now gone into the black that gnaws at your astral bones. This is the sphere of hidden knowledge. The blood that continues to gush, has formed a glowing red pool.”

Symbolism: Self-explanatory I feel. In a literal context: The Initiate has been unexpectedly savaged after being seduced – and now stands on a moonless moor, blood and guts gushing from his body, the Beast now disinterested, an apparition mocking his pain and plight, he feels somewhat helpless against the forces within the story. He throws up his hands in shock at this treatment and betrayal but all he can do is bleed. In an esoteric context: The Initiate has touched the shadow-self within himself and been eviscerated by it’s nature. Yet the destruction wreaked upon the Initiate is valuable alchemy, and s/he must learn to bleed if Wisdom is to cease her mocking laughter at their pseudo-invincibility, the unwillingness to be torn limb from limb by chaos to re-order.

CARD: VII of PENTACLES

Simm Text: “Scry now, into the pool. It will show you secrets of what you are, of what you want to be, and what you can be. Keep this information clear, in your mind. You will need it later. The thick liquid stirs... look... Look into the pool you filthy regenerates!”

Symbolism: A night sky in which the constellation of Serpens can be seen. (I chose the starry snake to here represent Transcendence and Knowledge). The Initiate is made to feel like they are looking into a pool at the image of a reflection cast onto its surface. The alchemical symbols of the Unconscious and the Self are formed in the pool – the calculation that takes place by the Initiate leads to the conclusion that he represents the missing Ego. The pool has the added advantage of depicting the reflection in the pool looking outward at the Initiate as well as the Initiate looking inward at the reflection. An atmosphere of inward and outward isolation and contemplation is intended.

~The Sphere of Mercury~

CARD: II of WANDS

Simm Text: “...WITH A BLAST, OF MY TRUMPET! I HEAL, YOUR WOUNDS! Before you, the yellow Sigil of Mercury. Touch it.

Symbolism: see II of Pentacles.

CARD: III of WANDS

Simm Text: “Armed with the knowledge extracted from the pool, you are now entering the Dark Sphere of Mercury. This is a desolate place. Heath blasted by fiery tempest, scorpions eating charred animal. See, how the dismembered are scattered to the bitter winds!”

Symbolism: A red snake is wrapped around the arm of the Initiate. The snake represents the Knowledge extracted from the pool in Luna. This is a desolate place – fiery tempests whirl and churn on the scorched landscape. Black Mountains hover in a blood-red sky. A figure in the foreground is being sucked violently into a whirling tempest. The figure is close to the Initiate; the blood from the dismemberment of its corpse almost seems as though as it were the snake coiled around their forearm. The Initiate must now identify their involvement in the card – are they merely holding the snake and watching the corpse be torn into the tempest, or will they connect the arm to the corpse and be dragged in with it? The Initiates proximity to the tempest creates an unnerving immediacy, the instinct of self-preservation. Even after the Initiate deals with this immediate confrontation, the horror is amplified. Two spindly-legged scorpions feed on something in the mid-ground – and even if the Initiate escaped the whirling tempest – he now faces survival in a strange, stark, and dangerous wilderness. The image of the card offers no respite for the weary traveller. For even if they evade the giant scorpions, a journey further into the desert land choked with the acrid blue smoke of distant fires and the menace of hovering black mountains in a blood-red sky indicates that this is not a logical nor a fair place. There is only madness and despair here.

CARD: IV of WANDS

Simm Text: “The air congeals and chokes. Farewell happy fields! Hail horrors! Hail! This is the Sphere of Transformation. But do not tremble in the face of a breeze that would dismantle your features. Instead, be indulgent, remember all that you saw in the bloody pool, remember your deepest desires.”

Symbolism: The air literally congeals and chokes the silhouette of two figures who fall gasping just beyond another pool of blood, intended to remind the Initiate of the role of the pool. While below, an old man makes his way from golden fields of bountiful harvest to a field of dark untilled soil where a Raven sits perched on a decrepit fence post. The path that runs parallel to the fields on which the old man walks does not depict a similar opposition when the fields divide and stays unchanged. (The black and orange coloured depiction mimics the relief on Greek-style pottery and urns – a reference to Western Destiny.)

CARD: V of WANDS

Simm Text: “Before you now is a black inverted pentagram. This, is the womb of Mercury, the Eye of Satan. This, is the Gateway of Transformation. The pentagram will begin to move closer... “

Symbolism: The Eye of Satan/Womb of Mercury has been represented within this card by constructing a pentagram within a framework of septenary dimensions. I designed it by a mathematical formula using multiples of seven – the card measures 98mm in width and 147mm in height, and the image of the card was designed using measurements of 7mm, 14mm, 21mm, and 28mm. The intention is to arouse the subconscious of individuals by using such cosmic patterns as these without their knowledge – since it may be possible such patterns formed by natural mathematical energies have a disturbing effect on unconscious or conscious spatial dimension.

CARD: VI of WANDS

Simm Text: “you will feel the fear and sensuality of metamorphosis, your form cracking, shedding and mutating, as it takes on the attributes, scryed from the previous Sphere.”

Symbolism: The female figure lies prone on her back, clutching the skin of her legs so hard her knuckles are white. Sensuality is depicted by the overt sexual nature of her gaping vagina, the act of birth, and the white fluid seeping from the side of her twisted mouth. Fear, by the wild whipping of her hair as if a savage wind were present, the tortured features of her face, and the copious flow of blood flowing from her womb. The white porcelain masks with crystal blue eyes represent metamorphosis. The Form "cracking, shedding, and mutating": giving birth to attributes or 'faces'. This horrific archetype is at once startling and surreal, a confrontation for the Initiate. A composite of the blood, horror, and suffering necessary to give life to Life.

CARD: VII of WANDS

Simm Text: "Transformation, will be complete, when you pass through the pentagram, and emerge on the thresh-hold of the next Sphere, as that, which you desire to be. Only intense lust for this outcome will pull you through. Passivity will render you as useless ash, cast, into the pit, of a particular nameless horror. But hark! The pentagram grates forth. TRANSFORMMMMM!"

Symbolism: The intended meaning of the card is Two-fold. On the one hand it represents the Initiate (as a Serpent) on the threshold of the next Sphere. On the other side of the pentagram, is a Lion, representing the desire and intense lust that will pull the Initiate through. Behind the Serpent are three dead and decaying fish, symbolic of passivity, the useless ash of the Nazarene – itself a pit for a nameless horror. Also contained within the card are the symbols and related colours of the Tradition for the unconscious, ego and self-aspects of the seven Dark Spheres.

~The Sphere of Venus~

CARD: II of CHALICES

Simm Text: "...before you, is the green Sigil of Venus. Touch it."

Symbolism: see II of Pentacles.

CARD: III of CHALICES

Simm Text: "Transformed, you are now entering the third Dark Sphere. You are standing up to your waist, in a freezing river. The torrid waters rushing through a valley, of white, lilies."

Symbolism: A literal depiction of the text.

CARD: IV of CHALICES

Simm Text: " In fruitful groves and barren plains, the empty shall drink, and the drunk, shall be empty. What passion is this, that tears the sky with storms of blood and black flame?"

Symbolism: The fruitful groves are depicted on the left-hand side of the path, the barren plains on the right (a personal commentary on the efficacy of LHP and RHP magickal

paths). A sun-golden chalice doubles as a fountain indicating a literal source for the Initiate to drink from, yet the esoteric meanings contained within the card, entice them toward destruction. A golden path may appear to them, interpretation of the card within this energy follows. The golden path may be transcended, and seen as the symbol of the Illuminatus, an evil eye at the crest of a pyramid – or even two, interpretation of the card within this energy follows. In these cases, the drunk shall be empty. An Initiate may transcend these however, and focus on the source from whence he drinks – the Chalice. And now as an empty vessel, he shall be drunk. For within the fountain lies the heart of the card, concealed within the flowing water, a symbol of formation – plateau – disintegration, and thus reflected in the water, the journey the Initiate took to arrive at this insight. The peach-pink marble columns with gold veins are phallic in nature, designed to balance the energies of the Chalice. The sky is wet above the barren plains, represented by the storm of blood. And above the verdant grove the sky is dry and rent with fire – the contrast of opposites. Neither of which, used alone, will help the Initiate discover what secret lies within the waters of the Chalice. As it is with Love. As it is with Ecstasy.

CARD: V of CHALICES

Simm Text: “This, is the Sphere, of Ecstasy, and Love. Facing you, further up the river, is a naked woman... corpse-white skin, and long black hair. She crouches astride the river and menstruates into the water. The blood forms itself into a human figure floating beneath the surface.”

Symbolism: A literal depiction of the text.

CARD: VI of CHALICES

Simm Text: “With your hands, begin to massage the blood into your ideal lover, fashioning every part of it according to your cerebral and animalistic desires.”

Symbolism: A literal depiction of the text – animal and cerebral desires represented by bloody female and male genitalia formed within the writhing sculpted mass. The wilder brush strokes depart from the careful artistry previously employed – now passionate and chaotic. The water spirals into a rent through which a starry black sky can be seen, from which the blood of the acausal is being symbolically extracted and prescended via the release of unrestrained passion and limitless desire.

CARD: VII of CHALICES

Simm Text: “Now... take your lover by the hands. Come! Fill the flowing bowl, and consummate into the waters 'neath the raging sky... drink now, your fill of love... and more.”

Symbolism: The ambiguous nature of passion as both creation and destruction. A male figure stands over the naked sculpted Lover. With one hand he tenderly runs a finger down her face stroking her cheek. With the other he grips her throat and chokes her. She is being pushed down into the river, representative of being swallowed by Passion. The two figures are concealed down on the bank of the river by an almost oppressive bank of lilies (death). The male figure performs his ambiguous acts of passion simultaneously, hidden away in the shadows. Yet all around them the landscape is lit with forks of lightening and on the distant horizon loom stormy skies. As above, so

below – the stormy skies and lightening consume the skies, the rushing rising waters of the cold river consume the land, and the two figures in the throes of passion, consume each other.

~The Sphere of Sol~

CARD: II of SWORDS

Simm Text: “...with your lover, by your side, I put before you, the gold Sigil of the Sun. Touch it.”

Symbolism: See II of Pentacles. The ‘lover by your side’ is represented by a feminine hand rising from below to grip the wrist of the Initiate. I intended to shape the grip to look as though the Initiate is engaged in sexual activity and being pulled downward to continue the passion and also to indicate the Initiate now accompanied by a companion.

CARD: III of SWORDS

Simm Text: “You are now entering the Dark Sphere of Sol. The swords, that cast their shadow, over hateful paradise... draw back, to reveal mountain ranges, majestic against a sky, of flame.”

Symbolism: “The swords that cast their shadow over hateful paradise” are here represented by twin crucifix. Envisaging the Nazarene distortion lifting from the Initiate i.e. the swords drawing back – I interpreted hateful paradise in two ways.

- The illusion of the Nazarene world where the promise of belief in the Nazarene matrix is inculcated as Paradise, is lifted, and drawn back from the Initiate via the presence of the Sinister.
- Paradise is a place within the realm of the Sinister, but contrary to a paradise wherein the paradigm is a peaceful Nazarene sanctuary the Sinister Paradise is a paradigm where eternally grazing, contented, is hateful, destructive and insidious – and more like a sort of Sinister ‘Hell’.

Hateful paradise is obscured by two swords, two white crucifix representing the distortion of the Nazarene over the Sinister by casting a shadow over the Septenary rose. The Initiate discovers the paradigm of hateful paradise by following the Septenary Way (represented by the Tree of Wyrd in the form of a ‘Philosophers Stone’ or beautiful flower). The meaning of a hateful paradise is revealed to the Initiate where paradise means yet another mountain to scale.

CARD: IV of SWORDS

Simm Text: “You are standing on the edge of a circle made by nine sacrificial stones. Here, there is a thick darkness weaved by the unsated frog and contained by the mountains. Those roaring obscurers of that which lies beyond! Illuminated by the glow of putrefaction, the corpse of your former self, discarded during transformation, lies in the circles center.”

Symbolism: A literal depiction of the text.

CARD: V of SWORDS

Simm Text: “Witness the repulsive entities that violate and mutilate your corpse! This sacred shell, is now the prey of every necrophiliac and cannibal! It seems initially, that they are performing gross obscenities for pleasure, but, look closer. The corpse is delicately gutted, and from the bones extracted, these creatures are constructing a tower, that rises far above the mountain peaks.”

Symbolism: A literal depiction of the text. However to give the card a surreal dynamic I removed the imagery of the repulsive entities that dismember the Initiates corpse, leaving the black void that surrounds it suggesting the presence of the entities – but leaving it to the Initiates imagination to form them.

CARD: VI of SWORDS

Simm Text: “Their work finished, they withdraw, bowing to your superiority and divine disposition. They light a protective circle of fire around the stones. This, is the Sphere, of Vision, Understanding, and Prophecy. Accompanied by your lover, climb the bloody bones to the top.”

Symbolism: The Initiate holds the hand of his lover and prepares to climb the tower. A starry abyss is visible through the torn flesh of the Initiate. I chose the starry night sky to represent Vision, Understanding, and Prophecy within and without the Initiate – the starry night sky having been a gateway to all these Arts for Aeons. It also symbolizes the causal and a-causal forming a nexion.

CARD: VII of SWORDS

Simm Text: “Here, you will see your kingdom, surrounding, stretching out far into the solar fire, of increase. See your temples! Your riches! Your works! All in progress... and contemplate all that you have now, and all, that you hope to achieve in your journey so far, as a dark messiah. Take pleasure, for you can make anything, simple...”

Symbolism: The Initiate, having been involved quite heavily in the cards throughout the journey of the Minor Arcana – intuitively senses he is not involved in this card – there is no foreground where he can stand and participate – the tower represents a Vision, splendour, a promise, and nothing more. The ‘temples’ are represented by planets. The setting or rising sun of Sol indicates only a promise, unless the Initiate strives to become involved within the Life of the card, to reveal the sun hidden behind mountains and cloud – symbolic of the obscurities and challenges that must be overcome to reach these heights. The ‘riches’ are represented as the powerful imagery of hundreds of arms in salute at a Nazi Rally – the exoteric nature of National Socialism depicted as more valuable than gold. The ‘works in progress’ depicted as the mass of individuals, a sea of resources the Initiate has at his disposal to manipulate and mould into whatever he desires. The ignominious nature of the dross symbolized by the giant hand of a God letting people fall through his fingers like sand, to their deaths.

- Tnepres Ra 115eh -

[It should be apparent that Minoris comprises only one suggestion of the meanings within the Cards – for along side my own interpretations of the Rite, there runs parallel the original alchemical process of the Self-Immolation Rite envisaged by CB which is apt to be

interpreted differently by each individual. I have tried merely to express images that evoke the feeling of the Rite and memory of its spoken word.]

AEONISY

Note: Aeonisy is intended as an experimental expansion for the Sinister Tarot using the concept of Aeonics.

I - Terminology

The Septenary style of the Naos Deck is a re-presentation of the Tarot and thus calls for a new terminology to accurately convey the appropriate Sinister Ethos. Some changes have therefore been made to the terms historically used.

(a)- Court Cards

The term “Court Cards” is an out-moded and out-dated reference conjuring a stale aristocratic association that cannot and does not encompass the Sinister Ethos or the Aeonic energies incorporated within the Naos Deck. Since these sixteen cards are representative of roles the Initiate may find him or herself in, the section of sixteen Court Cards known by Sinister Tradition as Magus, Mousa, Maiden and Warrior have been re-termed as the plural – Muse:

Muse (myz)

n.

1. Greek Mythology. Any of the nine daughters of Mnemosyne and Zeus, each of whom presided over a different art or science.
2. muse
 - a. A guiding spirit.
 - b. A source of inspiration.
3. muse A poet.

(b) – Suits

Regarding the Minor Arcana: the term ‘Suite’ is inappropriate for this particular Tarot because the ‘weapons’ (i.e. the card five of pentacles traditionally has five ‘weapons’ or five pentacle symbols) do not appear in increasing numbers within the Naos Deck. Instead the increase is marked by depictions of a process of internal/external alchemy – taken from the musick of the Self-Immolation Rite. Thus, the eleven small-cards 2-7 in each Dark Sphere should be considered as an Enclave.

En-clave (nkly, n-)

n.

1. A country or part of a country lying wholly within the boundaries of another.
2. A distinctly bounded area enclosed within a larger unit: ethnic enclaves in a large city.

The new terminology departs from a stagnant usage of Royalty prevalent in Qabalic-style tarot and restores a vibrant numinosity of archetypal energies. These changes in

the terminology also help separate the Sinister 'formula' based on Seven spheres as fundamentally distinct to the Magian. While the Naos Deck follows the associations in Naos and Fenrir for the traditional images of the Magus and other Muse i.e. Magus = wisdom, blue, mountains, wolf etc etc. It was felt that more could be presented in the cards than just these attributes, and an experimental dynamic has also been incorporated – that of Aeonics.

II - INTRODUCING AEONIC IMAGERY

The attempt has been made to imbue the Muse with unique associations to the process of Aeonics – at least insofar as I Initiate Ra have understood the processes. Via the three Alchemical Elements of Mercury, Salt, Sulphur, and a new fourth alchemical process termed “Aemalgam” (a combination of the first three) – there is a re-presentation of Aeonic forces/energies. Each respective alchemical element has a corresponding Aeonic force/energy – and these Aeonic force/energies I have termed: Formative, Plateau, Disintegrative and Flux. I believe these terms are helpful apprehensions of the energies because these terms do not denote a linear flow or a strictly causal one – of time or space, and help an individual to see how these forces/energies operate on, in, around, etc and beyond the individual.

Each of the four Dark Spheres of the Minor Arcana is presided over by one particular type of Muse. Luna for example is presided over by the Mousa, Sol by the Warrior, and so on. Each four Muse in any one enclave tell a story using one of the Sinister Tarot themes of Wisdom, Fecundity, Strength or Overt Sexuality that is cyclical in nature, and uses four alchemical elements/aeonic processes. For example, for the Enclave of Luna the corresponding Muse is the four Mousa: one Mercurial/“Formative” Mousa, one Salt/“Plateau” Mousa, one Sulphurial/“Disintegrative” Mousa and one Aemalgam/“Flux” Mousa.

The traditional arrangement of one of each of the Muse presiding over each sphere differs in the Naos Deck for the purpose of expressing Aeonics. However, the images are versatile enough to allow for the Muse to be arranged vertically or horizontally to suit personal preference.

It is hoped the new dynamic will create alternate tangents within the spectrum of the Sinister Tarot – as well as impart some of the wider esoteric aspects of the Sinister Tradition.

PENTACLES	FOR/ MOUSA	PLAT/ MOUSA	DIS/ MOUSA	FLUX/ MOUSA
WANDS	FOR/ MAGUS	PLAT/ MAGUS	DIS/ MAGUS	FLUX/ MAGUS
CHALICES	FOR/ MAIDEN	PLAT/ MAIDEN	DIS/ MAIDEN	FLUX/ MAIDEN
SWORDS	FOR/ WARRIOR	PLAT/ WARRIOR	DIS/ WARRIOR	FLUX/ WARRIOR

The Naos Muse: viewed horizontally - a cyclic story told within the confines of one particular character. Viewed vertically - each of the four different Muse within one Alchemical/Aeonic process.

III - NOTES ON THE FOUR ALCHEMICAL STAGES

Associations made within the imagery of the Naos Deck to the alchemical elements are literal – for example in each Mercury card there are depictions of things and forces moving, flowing, beginning etc. The associations made to the Aeonic processes are more subtle, i.e. the process is explicated/hinted at as an overall culmination of the depictions. The Formative for example, is not necessarily always and only a ‘beginning’ process. Such a particular formative may be the beginning of the ‘end’ process in some

cases. The idea is to re-present how the Aeon process occurs by the manner in which the literal depictions go together to form a story that comes back around on itself: a Helix.

Mercury/Formative: The concept of the first Muse in any Enclave is an association to alchemical Mercury – to formative aspects. Mercury, also known as ‘Quicksilver’, gained the name by virtue of its property to flow quickly – and it is this flowing motion, symbolic of forces moving, forming, beginning to take shape, that Mercury is intended to represent.

Salt/Plateau: The concept of the second Muse in any Enclave is of Plateau or Salt. In an Exoteric sense: a solid, the latent potential of mercury become manifest. In an Esoteric sense: A stillness in the flow, essence congealed, whether in the form of an individual, a culture, a civilization or even an ideal.

Sulphur/Disintegrative: the concept of the third Muse in any Enclave is Sulphur. The essence that has become manifest ebbs or erodes away from its manifestation, and into another – an exchange of flow.

Aemalgam/Flux: the concept of the fourth muse in any Enclave is Aemalgam – (An amalgam of Aeon energies) the combined process of the first three elements by which the three everchange, or flux i.e Essence’s primal form – Chaos. Which may become Order where archetypal energies are concerned. Transcendence is extracted from the other processes – and forces begin again, but the transcendence is the reward for the journey undertaken, the polished gem hewn from the rough rock that allows forces to begin on another ‘level’.

IV - AEONISY

[The following notes are intended as guides to the symbolism I have used to express the ‘feel’ or nature of a particular element or Aeon process. They relate the relative story of each Muse and attempt to expound the manner in which the Alchemical/Aeon forces interact and move into and form from one another. They are not intended to be used as strict ‘meanings’ for the cards and should only be used to gain insight into the symbolism used. As with the Minor Arcana- the colours, forms and archetypes used in the Naos Court Cards have their own subjective paradigm. - Ra]

V - THE MUSE

THE MAGUS

MERCURY/FORMATIVE

The Magus has just arrived from a long journey to the scene depicted in the card. The Wand he wields intuitively indicates a prop or a walking stick: something used to sustain his strength in hard times. His Staff/Wand bears Nine Rings and a Tetrahedron – one ring for each angle of latent potential – and a tetrahedron, timeless symbol of a glyph by which these potentials may course or be contained. A silver Wolf runs ahead of the Magus down into the green valleys of the new land toward a black Sea. Indication of a willingness to explore the unknown and to embrace the hidden angles: an exoteric force within/without and beyond the Magus that seeks to know and to grow and fulfil potential.

I chose the cloak as the intuitive symbol of the Magus’s psyche. Stand two men side by side and give one a cloak – though the two men may be identical, the symbolic transformation is immediate. His cloak blows wildly in the wind. As with all Mercury

cards there is the feeling of movement, of forces yet to solidify. The Black Sea doubles as yawning Water or Space – Where both the ‘fire’ from the Magus, and the fire from the magma of the volcanoes may collect. The mountains here are in their youth, spewing forth smoke and fire from their vulvic/womb like openings, indicating newness, birth, spirit, youth, – attributes of the land shared by the Magus and also representative of Nexions forming on the causal plane from the Acausal ‘Sea’.

SALT/PLATEAU

The Magus sits in a contemplative position in the foreground. His cloak lies still underneath him symbolic that the energies in the Magus’s life have come to a zenith or many zeniths – a plateau. As with all Salt cards the overall impression given is of stillness, of solid manifestation. A Wolf lies sleeping behind him. He has no need for it to be awake, either for protection or companionship. His latent potential has manifest – from experience of the unknown he has drawn knowledge, his knowledge has been tested by further experience – and the hungry wolf has been fed – and fed well. A city in the desert lies nestled at the foot of mountains in the far distance. The magus has laboured to achieve and he has achieved – the city is his. From an individual has come a culture. But there is no longer need for him to be present to keep his civilization running smoothly – it has become self-sustainable. As has he. He is at the height of his power - on the threshold of realising he does not need the city nor does the city need him. In the formative stages he was a sunrise, now he is like the Sun in a midday sky, at its height, its mid-point and full glory – from this point he can only descend.

SULPHUR/DISINTEGRATIVE

The outward manifestations of the Magus have begun to Disintegrate. His Wolf has become skinny and malnourished. His cloak is now tattered and torn. His energy seems spent, his worldly concerns abandoned. His staff still proud and defiant is untouched – it has stood the test of time. He holds it upright still. The lay of the land, the Mountains mimic his personal ascent and descent. In the Formative the mountains billowed flame and molten magma, in the Plateau the mountains had become sandy giants in the desert, now the Magus sits at the foot of white cliffs (Albion) being slowly eroded by the waves of the hungry Sea (Acausal). He appears resigned to his fate. While he looks down, the wand points up – always there is balance with the Magus, even in Death. And he awaits Disintegration/Death with an almost calm hope or sadness that only comes from living a full life.

AEMALGAM/FLUX

The Magus strips off his cloak, casts away his wand discarding external manifestations and goes where the Wolf cannot follow: on a higher journey - into the Abyss, the Acausal: the Unmapped Consciousness. He arrived in the first card from a long journey it is subjective whence from – and now he repeats the Cycle of formative, plateau, disintegrative by Flux. On a higher level than he previously experienced – he is now touching the skies by walking into the Sea. Rationally he may drown – symbolically he has transcended. The journey begins anew, but with a new understanding – that of Wisdom.

THE MOUSA

MERCURY/FORMATIVE

The Mousa acts as a channel (or nexion) receiving from the acausal and pouring it into the causal. The 'chalices' she holds are ambiguous. When seen as holding silver chalices filling and emptying with wine the Mousa represents potential, flow, creativity, fertility and nurturance. Yet she may also be seen as embodying the destructive, warlike, bitter, vengeful, aspects of Baphomet if the chalices are viewed as handles and the red liquid rivers as the blades of swords. The Mousa of Mercury is also Spring/or Growth. Her blood/wine nurtures a young Yew Sapling tree, a symbol which I have chosen to represent extreme longevity, even immortality – the life of such trees is a gradual increase which may span even two thousand years, and in effect, an Aeon. The Leopard represents the Feminine, the hunter, guile, cunning, speed, camouflage, stealth, primitive instinct, youth and the passion of life to defy death; and thus toys with death (i.e. a raven) in the foreground. The Leopard represents aspects of the Mousa over which she has control and dominates – yet the execution of such aspects are mostly intellectual formative feminine qualities in their youth, leashed in their fury and passion and contained in their effect/domain on earth. Indicated by the leopard as an extension of her right foot.

SALT/PLATEAU

The Mousa has matured, and likewise her throne on Earth with its verdant garden, tidy dwelling and orderly way of life with all basic needs, physical, sexual and emotional met – reflects a synchronous inner balance of her feminine power on an outward plane. Truly the Mother of the Earth has nurtured her potential to its plateau. The Leopard is pregnant, and the Yew tree has grown tall hardy and strong; (it now has green-cones upon its leaves, indicating the seasonal change into Summer/ or Fullness. These two images represent a union of female and male principles/energies within and without.

SULPHUR/DISINTEGRATIVE

The Mousa as Baphomet in her Traditional archetypal representation holding the severed head of the sacrificial King. The season has turned to Autumn/ Decay, and fallen boughs of the Yew can be seen scattered on the ground now with Autumn's red aril. The Leopard has been skinned, the Lover has been slaughtered – a maturity demonstrated by the Mousa that she does not love anything so much she can never see it die. She understands that nature takes life seemingly without favour for her servants, that Death comes to all so that life may begin anew. The robe chosen is a red dress with a white sash – the attire for the Priestess in the Ceremony of Recalling. The Mousa sits in a cave, a womb, representing the paradox of death inside of life.

AEMALGAM/FLUX

Birth: The Leopard skin/pelt has been used to furnish the stone floor of the cave where the Mousa's baby will be born. The leopard cub is encircled with an ouroboros formed by the tail of the leopard pelt. It has been sacrificed for a greater good – and it too had given birth to a new cub, a new cycle wherein the Passion of life is the same, merely present in another body, another form. Outside the season has turned to Winter/Death. The Yew is covered in snow and ice. The moment is frozen in time – Death's shadow looms over life in the womb in the form of a Raven. Nature may be cruel or Nature may be kind, but the Mousa is the balance: prepared and accepting of her symbiosis with Nature, working all outcomes both sorrowful and joyful into the helix of life by renewing all resources – the blood of the old for the soil of the new. This cycle of sacred union will be passed to her offspring – just like the eternally changing seasons fulfill their grander cycle, her Yew will join the large row of Yews in Mercury, a testament to the cycle of sacred and revered union with the Cosmos.

THE WARRIOR

MERCURY/FORMATIVE

The journey of the Warrior begins with finding a sword. The naked man squatting beside an oasis in the desert is reaching for a sword lying beneath the cool blue waters. In other words, without words, he is reaching for his Destiny as a Warrior. His horse, which I have envisioned both as a literal steed and the symbolic chariot of ideas and thought processes that carry a man to greatness – drinks from the cool waters, a symbolic manifestation of life receiving power from the Acausal. The desert is a dry sea. Its sandy dunes undulate like waves – yet represent the greatness of the Acausal only in potential. Thus his gesture of reaching for the sword is formative – an archetype preceding greatness as a warrior.

SALT/PLATEAU

The naked man wields a shield emblazoned with an Eagle and a Cosmic Wheel in his left hand and holds a sword in his right. He has grown up – no longer the innocent hopeful reaching for his destiny, but a mighty champion who has set about carving it out. He sits proudly astride his horse though he is clearly covered with deep but bloodless wounds. Why is he bloodless? Because he is an archetype – an immortal image that cannot bleed or be wounded. Only the chariot that carries such an archetype will bear the brunt of any battle which is why the Horse bleeds profusely – yet, carries his master as heroically as if he were not injured at all (Ideology). The hostility of the vast desert sands has been conquered by the Warrior who returns from battle, master of his terrain, to the protection, the womb of a cavern in between rocky desert canyons. He is at the Plateau of his journey – he has been tested, forged in the fires of war and emerged a god.

SULPHUR/DISINTEGRATIVE

The Warrior has been challenged – his absolute power has disintegrated. His Kingdom, his sword, his dignity all hang in the balance. He finds himself in the desert once more, this time near death, his skin parched and cracked from the relentless ferocity of the burning sun. Indeed on the surface he seems to have lost his former glory and is now reduced to a shadow of his former self. The skeleton of an Eagle lies in the hot sands, and his sword now lies half-buried in them too. He is at his last breath – it seems he has made deliberately for the sea but the futility depicted by his circumstances suggests he will never make it. His Horse stands by, loyal to the last, but now skinny and starving to death. But even though he has lost all his former glories, his kingdom, his sword and his well-muscled fighting body during his sojourn in the harsh desert, he is not divested of his essence as a Warrior. Though the flesh has fallen from the carcass of his cause (Eagle) leaving only bare bones behind – whilst starved with hunger, maddened by pain, exhausted, spent and no longer able to go on he does not prolong his life by taking that of the horse for liquids, meat etc. Instead he beckons it to go, to leave him to die; for it has been a mythical steed, and its honour is as great as any of his. He turns the Chariot loose to make its own way without him – rather than devour it to save his own life. In this way, the Warrior dies proudly and with his honour intact.

AEMALGAM/FLUX

The Warrior has died. But he has been found by brothers-in-arms. His deeds were important enough to warrant a relentless search of the desert to find him – his example as a warrior mighty enough to bring other men to his aid even after death to give him

the traditional warriors send off. His body is consigned to flames on a pyre cast out to sea. His sword accompanies him so that he will be able to go on fighting bravely in the next world that awaits him. He will be remembered for all time by his heroic and outstanding elan – by his brothers. And in time, his greatness, remembered in tales and songs, will inspire the next potential champion to pick up the sword. Thus he has perpetuated Flux.

THE MAIDEN

MERCURY/FORMATIVE

The Maiden cards are more gradual than those of the masculine principle and are represented in four initiatory stages: Submission, Awakening, Transcendence and Sacred Marriage. In the first Maiden card, there is a waterfall flowing into a whirlpool – again symbolizing the formative aspect of alchemical Mercury. Both waterfall and whirlpool are formed by blood. On top of the waterfall – the maiden stands spread-legged and open-armed like a star, menstruating into the water, creating flow. Halfway down the waterfall another maiden is diving, her legs and arms together, but bent in such a way as to resemble a vagina: free-falling into the powers that be. And in the whirlpool, only her upraised legs protruding from its core, the third maiden, finally submitting to the creative forces Nature has over her. From a rocky out-cropping an Owl sits perched on a branch watching this triple procession as it is just occurring – seeds planted yet to germinate.

SALT/PLATEAU

The Maiden after submitting – no longer fighting her place in nature, no longer trying to live by the masculine ideal but her own feminine completeness. Wine – associated with aphrodesia, with bacchuss, with orgies and thus inhibition, liberty, abandonment, lust, flesh, life, freedom. She dances – dancing was said by Nietzsche to be the most wonderful freedom a human can ever have. Dancing for a long time was considered evil by the Nazarene – an affrontation. She no longer fights against herself, but accepts her 'fate' with grace and love – she is free of the chains of cultural conditioning. The owl, swooping on the mouse – the greater power of Earth triumphing over the lesser trivial influences of transient forms. Destruction of secrets, eradication of those things that cause harm and sickness - holocaust.

SULPHUR/DISINTEGRATIVE

The landscape of Church Stretton in the United Kingdom. A significant area within the Tradition where I immediately envisaged a possible departure point for the long Black Pilgrimage. Two women pass each other on the slender path. One is returning from the rigorous and lonely journey which signifies her transcendence of her Initiatory processes – triumph, conqueror, fulfilment, survival, knowledge, enlightenment. The other is setting out to begin the arduous hike – a long journey at the end of which she hopes to find herself, embodying Hope. Love. Lust. Passion. Ambition. Striving. Struggle. Courage. Their meeting, and touching hands as they pass one another is symbolic of a deeper balance being achieved within the psyche – the disintegration of naivety and the emergence of the Individual.

AEMALGAM/FLUX

The Sacred Marriage: symbolized by the Priestess performing the Chthonic Rite – holding one half of the Gateway in her hand in the form of a crystal tetrahedron, and embodying the other half as herself, The Self. The Maiden now “Mistress of Earth” has developed Aeonie understanding. Timelessness. Solitude. Power. Direction. Wisdom. Complete control over sexual direction, manipulation, sensuality, the Erotic. The Maiden leaps into the whirlpool once again – this time with the understanding previously attained to know her role of being a mother to the earth as the earth was mother to her, synchronous union and flux with the cosmos.

- **Tnepres Ra** -

Notes on the creation of Sinister Tarot

[These recollections have been recorded following a request by ED.]

The first 'emanations' were created by "CB" over a two year period, during his six month stage of Initiate, and following his External Adept rite. The guidelines in *Naos* perfectly illustrate archetypal sinister magick: taking existing recognised and established symbolism and then subtly distorting/transforming it along sinister lines. The guidelines themselves - whether or not a deck is actually created - serve to describe the nature of sinister magick.

CB decided to attempt another but equally sinister approach: to create an entirely new set of images, replete with unique and self-contained symbolism as befits the tradition of the ONA - and to further contribute to an evolving tradition.

In order to avoid simple solipsism, CB decided to take information direct from his Dark Sphere and Pathworkings. These workings were undertaken at three different stages during this two year period. [The last working resulted in the publication of *Caelethi*, a rite which is a particular ordering of the pathways, the final aim of which is the creation of a 'wraith'⁽¹⁾]. The results were recorded in a diary and formed the foundations for the designs.

In an attempt to further the uniqueness of the project, CB decided to create an entirely new symbolism re-presenting the Dark Gods, Spheres and associated forms. This he did by constructing an helical numerical system based on seven: from this structure, the symbols were derived. In 'Azoth' for example, the silver structure/symbol relates to Luna energies - menstruation, in particular; in 'Magus of Chalices' the entire image is seen through the prism of a symbol - this symbol representing a dark god of female aspect. This system also proved useful in encoding additional information not recorded elsewhere, concerning the Tradition and its histories. The symbols hold much potential, beyond the confines of the Tarot.

Another important factor in the imagery is the depiction of areas associated with the Tradition; mostly places in the Welsh Marches - although there are some interesting exceptions (these depictions become increasingly significant to the creative process in the Second Emanations). In the 'The Magickian', CB painted the image of the squatter's cottage without knowing of its actual existence - a fact later confirmed by his guide when the card was completed. In some cases, the landscape is a combination of two or more locations.

The Second Emanations span a longer period, being energies earthed via other experiences - such as several arduous Insight Roles. The Magus and Mousa cards were created in the first few years following his completion of the ordeal of Internal Adept. The 'Magus of Chalices' card was the final image to be completed, after which CB had felt he had said all he could say within that framework.

CB's Sinister Tarot was not intended to be an 'official' creation, but merely one attempt by one adherent to manifest the infinite emanations of the Sinister. It is hoped other collections by other individuals will follow.

Brenna
114yf

1. The original MS of *Caelethi* differed to the published version, containing additional information concerning the rite. This version was in limited circulation during the early 1990's. The original MS is now lost.