Guide to The Dark Arts of the O9A

1. The Dark Arts of The Sinister Way

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Introduction

The Dark Arts (aka Dark, or Sinister, Sorcery, or magick) include: (1) the basic skills of practical sorcery traditionally learnt – by means of practical experience – by those following the Seven Fold (Sinister) Way; and (2) an additional series of techniques or skills suitable for an aspiring Adept. The additional (advanced) skills include Dark-Empathy, using, or creating, nexions to access the acausal, and Acausal-Thinking.

The Dark Arts of The Sinister Way thus enable the practitioner to:

(1) Participate in, control, and enable their own personal evolution – that is, develop their latent ability to consciously evolve to become the genesis of a new human species; and undertake that evolution.

(2) Come-to-know certain acausal [sinister/archetypal] beings, and thus understand the acausal itself.

(3) Work personal and Aeonic sorcery.

Practical Sorcery

Practical sorcery refers to External, Internal, and Aeonic Sorcery. These skills are outlined in texts such as Naos (for External and Internal Sorcery), and, for Aeonic sorcery, in grimoires such as The Grimoire of Baphomet, Dark Goddess. The esoteric essence behind the practice of Aeonic sorcery is given in texts relating to the mythos of The Dark Gods, and works such as The Meaning of The Nine Angles (parts 1 and 2).

Practical sorcery includes hermetic and ceremonial rituals, as well as Insight Roles.

Developing Acausal Empathy

Acausal empathy is basically sensitivity to, and awareness of, acausal energies as these energies are presenced in living beings, in Nature, and/or presenced in the causal either via some acausal being, or directly, as “raw” acausal energy (that is, acausal energy trying to find some causal form to inhabit).

To develop acausal empathy, the following techniques are used:

(1) The Rite of Internal Adept.
This simple Rite – as described in *Naos: A Practical Guide to Becoming an Adept* – is the main, most effective, means of developing acausal empathy, and it enables the aspiring Adept, by its rigours, simplicity, and isolation, to attune themselves to the acausal essence beyond causal forms. To live for a period of no less than three months, in the simple manner prescribed and in an isolated location removed from human habitation and human contact, is how sinister Adepts have, for centuries, begun to develope the faculty of acausal-empathy and acquired the most important esoteric skill of being able, by using this faculty, of opening nexions to the acausal.

The standard form of this technique lasts for only one specific alchemical season (from Spring Equinox to Summer Solstice in Northern climes), which specific alchemical season is the absolute minimum amount of causal time required to enable the aspiring Adept to acquire the basic, and necessary, skills.

The more advanced form – lasting for a different and longer alchemical season (from Winter Solstice to Summer Solstice in Northern climes) – is however, while difficult and intensely selective because of this difficulty – more efficacious and develops much greater, more effective, skills, and indeed is the breeding ground of the Adept.

(2) Exploring the sinister pathways of the septenary Tree of Wyrd.

These personal explorations – as given in *Naos: A Practical Guide to Becoming an Adept* – enable the aspiring sorcerer/sorceress to begin the process of objectifying causal forms, and develop the necessary skill of finding, becoming sensitive to, and being able to distinguish between, various collocations of esoteric energies, whether the energies be personal (in the psyche of the individual and limited to the lifetime of the individual or a period in that lifetime) or archetypal (shared among various individuals over periods of causal time often beyond the life of one individual) or acausal (beyond both of the former types).

These explorations are recommended to be undertaken before the Rite of Internal Adept.

(3) It has been found, by practical experience, that the preliminary training afforded by following The Seven Fold Sinister Way – as described in *Naos: A Practical Guide to Becoming an Adept* from Neophyte to the Rite of External Adept – is an effective means of ensuring success in acquiring and developing those skills in acausal empathy that the Rite of Internal Adept can produce in an individual.

Thus, this preliminary training of following The Seven Fold Sinister Way from Neophyte to the Rite of External Adept – which includes Insight Roles, learning esoteric chant, and organizing a group to perform ceremonial magick – is highly recommended, especially if the aspiring sorcerer/sorceress does not have a natural empathic ability.

**Developing Acausal Thinking**

Acausal thinking is basically apprehending the causal, and acausal energy, as these “things” are – that is, beyond all causal abstractions, and beyond all causal symbols, and symbolism, where such causal symbols include language, and the words and
terms that are part of language.

The main and most effective practical means of acquiring and developing the skill – the Dark Art – of acausal thinking is The Star Game, as described in Naos: A Practical Guide to Becoming an Adept and outlined in A Practical Overview of The Star Game [see part 2 below].

It is recommended that the individual begins with the simple form of the game – which only has 27 pieces – before constructing and beginning to play the advanced form of the game, as described in Naos. While the essentials of acausal thinking can be developed by regular playing of the simple game, it is the advanced form of the game that really develops the Dark Art of acausal-thinking.

In many ways, acausal-thinking can be considered to be a developed, and an enhanced, form of acausal-empathy, although in essence it is really a distinct, new, evolutionary ability whose genesis was acausal-empathy.

**Using Nexions to Access The Acausal**

A nexion is a specific connexion between, or the intersection of, the causal and the acausal, and nexions can, *exoterically*, be considered to be akin to “gates” or openings or “tunnels” where there is, or can be, either a flow of acausal energy (and thus also of acausal entities) from the acausal into our causal Space and causal Time; a journeying into the acausal itself; or a willed, conscious flow or presencing (by dark sorcery) of acausal energies.

Basically, there are three main types of nexion. The first is an actual physical nexion. The second type of nexion is a living causal being, such as ourselves. The third type of nexion is a magickal creation: that is, some form in-which acausal energy is presenced or “channelled into” by a sinister Adept.

Once a certain amount of skill in acausal-thinking and acausal-empathy has been acquired, the sorcerer/sorceress can conduct rites to open, or to create, a direct nexion to the acausal, and thus either access acausal energy, or presence – bring into the causal – certain Dark Entities, certain acausal beings, for whatever purpose the sorcerer/sorceress desires.

One of the simplest rites to do this is the “simple” *Nine Angles Rite*, in either the Natural, or the Chthonic, Form. A much more efficacious – that is, more powerful – rite to open a direct nexion to the acausal is The Ceremony of Recalling, with Sacrificial Conclusion, as given for example, in *The Grimoire of Baphomet, Dark Goddess*.

Other rituals, and means, are given in *The Grimoire of Baphomet, Dark Goddess*.

**The Acausal, Sinister Entities, and Archetypes**

The acausal can be considered to be one of the following: (1) akin to a ‘parallel universe’ (an alternative dimension or dimensions) existing alongside our own
temporal physical universe; (2) a useful means to describe and understand ‘the collective unconscious’ posited by Jung; (3) as both (1) and (2).

Thus the acausal entities – such as The Dark Gods – said by tradition to reside in the acausal can be considered as either archetypes of the collective unconscious (of our psyche) or as actual beings who exist in an alternative (supernatural) reality and who can, or who have the ability, to manifest in some form or other in our world, our universe.

The way of the Order of Nine Angles – the ONA way – is for the sorcerer/sorceress to conduct practical experiments – on themselves and others – in order to find answers for themselves. These practical experiments involve using The Dark Arts, as outlined above.

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2. A Practical Overview of The Star Game

The Star Game is a three-dimensional board game for two players invented by David Myatt in 1975 and subsequently used by the esoteric group the Order of Nine Angles (ONA) as occult sorcery and as a three-dimensional representation of their occult system of septenary correspondences. Each occult initiate is expected to make their own boards and pieces as a part of their occult training.

The game was first publicly outlined in the 1989 ONA text Naos: A Practical Guide to Modern Magick.

Boards, Pieces, and Gameplay

There are two versions of the game, the simple and the advanced, with skill in the advanced form being a requirement for advancement to the ONA grade of Internal Adept. When constructed, the advanced form of The Star Game is a large physical structure, usually six or more feet in height and three or more feet in width.

The simple game has seven boards placed one above the other in a spiral, with the boards named after particular stars. Each board has nine black and nine white squares, making 126 squares in total over the seven boards. Each player (white and black) starts the game with three sets of nine pieces (27 pieces per player) with each piece allowed to move across a board, and up or down from board to board, in a different way. Only some types of pieces can capture other opposing pieces, and a
captured piece is removed from the boards and plays no further part in the game.

The seven boards are named Naos, Deneb, Rigel, Mira, Antares, Arcturus, and Sirius. At the start of the game, each player has six particular pieces on Sirius, three pieces on Arcturus, six pieces on Antares, three on Rigel, six on Deneb, three on Naos, and none on Mira. As in other board games, the players take turns to make their moves.

The basic rule of play is that after a piece has been moved – whether across a board or from one board to a higher or lower board – it is transformed into another piece according to a set sequence and then can be moved according to its new designation. Another rule is that pieces can only stay on the Mira board for three moves.

The basic aim of the simple form of the game is for one player to place three of their pieces on certain squares on Mira, with the type of these pieces and their placing on that board decided by both players beforehand. The first player to do this wins the game. This takes some skill and some time since not only can an opposing player capture pieces on Mira but also pieces are only allowed to stay on Mira for three moves, after which the player must move the piece. Depending on the skill of the player, to win a simple game takes from a few hours to a day or more.

In the advanced Game, each board has six (minor) boards (three at each end), with there being additional pieces (more sets of nine for each player making 81 pieces per player). There are also additional rules regarding movement. In this version of The Star Game, each board is divided into three other levels so that there are four levels to each board, making a total of 308 squares over the seven main boards. Depending on the skill of the player, to win an advanced game can take several days.

In both the simple and the advanced games, the pieces are usually small tetrahedrons (or small cubes) marked with the particular abstract symbol (or the particular occult symbol) which is used to designate that type of piece.

There are two ways or methods of marking the pieces with the appropriate symbols. The first way is to have a piece for each symbol, with the symbol painted or otherwise marked on the piece. This means making sufficient extra (spare) pieces to enable the pieces in play to be changed when they are moved and become transformed into another piece. For example, when an α(α) piece is moved it would be swapped for a spare α(β) which in turn would be swapped for a spare α(γ) piece, and so on.

The second way is to paint or otherwise mark the face of the cube or the tetrahedron with different symbols in sequence. Thus, on the six faces of one cube there would be one piece with its faces/sides marked α(α) α(β) α(γ) β(α) β(β) β(γ). In use, the symbol on the top of the cube – for example α(α) – is the ‘active’ symbol, and designates the type of piece. When this α(α) piece is moved, it becomes α(β) so the cube is turned so that the α(β) symbol is at the top. On its next move, this α(β) piece would be transformed into α(γ) and the cube turned again so that the α(γ) symbol was at the top. This method of marking pieces also means that each player has to make extra (spare) pieces, although not as many as are required by the first method.
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122 yfayen

References


