

# The Nine Angles Rite

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

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

Further, the time is right when, for Dabih, Venus sets after the sun, and the moon itself occults Dabih or is near to it; and, for Algol, when Jupiter and Saturn are both near the moon which is becoming new, the time before dawn. These conditions mean that the energies are available to enhance the working. The rite exists in three versions – the natural form, the chthonic, and the solo. The chthonic form may be combined with the Ceremony of Recalling and the Sacrificial Conclusion undertaken according to Tradition. It must be noted however that this combination is exceedingly dangerous – if done correctly with a) above and with the conditions for Algol as above, it brings back to Earth the Dark Gods themselves by opening the Star Gate between the causal and acausal.

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

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

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

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

## I: Natural Form

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

After the vibrations, the Priest places his hands on the crystal and both vibrate "Binan ath ga wath am" as a projected vibration.

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

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

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

The crystal should be placed on an oak stand with a sheet of mica between it and the wood [this enhances still further the effect of the crystal and is a recent modification). The Priest, Priestess and Cantors stand near the crystal, while the congregation (of at least six – three male and three female) form a circle around them. The congregation dance moonwise and according to their desire chant "Atazoth" as they do while the Cantor(s) vibrate in E minor "*Nythra kthunae Atazoth*". After this vibration the cantor and Priest (or two Cantors if there are two) vibrate in fourths the "Diabolus" chant [see set texts] while the Priestess places her hands on the crystal, visualizing the Star Gate opening (as in I).

After the Diabolus, the Priest signals to the congregation who begin an orgiastic rite according to their desires. The Priest and Priestess then vibrate "Binan ath ga wath am" a fifth apart (or an octave and a fifth) while the Cantor(s) vibrate "*Atazoth*".

If two Cantors are present, this Atazoth vibration begins in parallel: the next "*Atazoth*" is a fifth apart as is the third. After this, they then chant, in fifths, the 'Atazoth chant' according to tradition [see set texts]. While the Cantors are chanting the Priest and Priestess continue their visualization.

If only one Cantor is present, the "*Atazoth*" vibration is continued nine times and then the 'Atazoth chant' undertaken by the Cantor and the Priest, in fifths. The Dark Gods will then be manifest.

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

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

exceed twenty-one in total.

\*Provided rigorous training is undertaken beforehand, the dance and the orgiastic rite can be replaced with the congregation chanting from the start of the rite the "Diabolus" in fifths they continue with this until the Priest signals them to stop (after the Cantors Diabolus chant) after which they chant the 'Atazoth chant' in fifths repeatedly until the end of the rite. If this form is done, it is important for the congregation to visualize the Star Gate opening while they chant – and this visualization should be agreed beforehand and be the same as that of the Priestess and Priest. This form of the chthonic rite is however only effective if the congregation has been trained to chant in the correct manner. A suitable cavern/resonant building/Temple may be used in this instance.

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

### **III: Solo Form**

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

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

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

## The Rite Of The Nine Angles ~ Further Notes

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

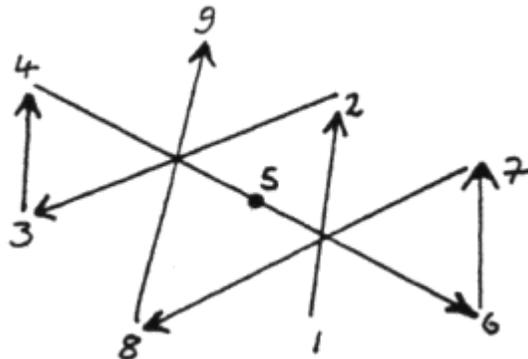
The 'natural' rite may be said to be an 'upward' exploration by the participants of the acausal: an expansion of their consciousness. This natural form, according to the spoken and secret Dark Tradition should be done by those who have undergone the rite of the Internal Adept: they are thus 'individuated'.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

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

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

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

Sequences:



The above sigil is formed by connecting the seven spheres of the Tree of Wyrd with the two 'Gates', 'Man's Gate' and 'Star Gate' - thus the Nine Angles. The sigil gives both the pattern of 'walking' when the

chant ritual is undertaken (qv. Naos) but also the pathways appropriate to those rituals which 'open the Gates'. For further details concerning the magickal use of the sequence of pathways see "The Nine Angles and the Dark Gate' in Hostia Vol I.

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

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

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

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

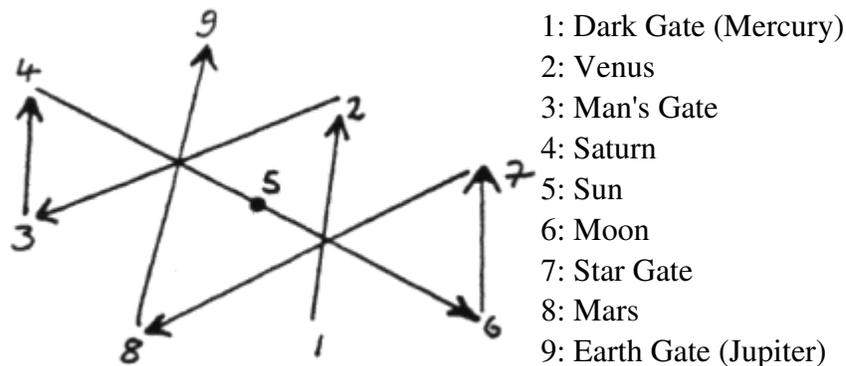
(For the sequence to end with opening a 'Saturnian' gate the procedure is the same as above - as it is for the other spheres.)

### Nine Angles and Dance:

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

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

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



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

The musick should be carefully arranged beforehand - each part of the nine must express the

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

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

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

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

When 'Earth Gate' is reached, both dancers break from the group sigil, and dance with each other, circling the group - both visualizing

Gradually, the other dancers break off and follow the circle dance led by the chief celebrant. The rite ends at a mutually agreed point, signalled by the dance and/or the musick, and the energies are allowed to spread as they will -or are directed at an appropriate point (this would require the use of a quartz crystal and the performance of certain chants).

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

The dance could also be devised as a public performance, where the aim would be to subtly infect the audience with sinister energies. For this, certain modifications could be made to create a greater sense of artistic performance; the overtly esoteric aspects - such as the preliminary chants and incensing - could be undertaken prior to the arrival of the audience. Costume could be enhanced by the wearing of

appropriate planetary colours - ie. Mars -blue and red; Venus - Green and white, and so on. The use of masks would also create the desired effect - whatever is chosen, the aim is, exoterically, to produce a work of Art, one that inspires, consequently allowing the hidden, or esoteric aspects to be earthed.

- |                          |   |                            |  |                            |   |
|--------------------------|---|----------------------------|--|----------------------------|---|
| 1) $\Theta (\Theta) :$   |  | 2) $\Theta (\text{♀}) :$   |   | 3) $\Theta (\text{♀}) :$   |  |
| 4) $\text{♀} (\Theta) :$ |  | 5) $\text{♀} (\text{♀}) :$ |  | 6) $\text{♀} (\text{♀}) :$ |  |
| 7) $\text{♀} (\Theta) :$ |  | 8) $\text{♀} (\text{♀}) :$ |  | 9) $\text{♀} (\text{♀}) :$ |  |

## The Nine Angles And The Septagon

The diagram refers to the Nine Angles in relation to the inverted septagon (other forms see "*Secrets of the Nine Angles*" MS in the Black Book of Satan III). The pathway to be walked in a rite involving the above form must be begun to end on the appropriate point of invocation. Thus, if an Earth Gate were to be opened (ie following 'Ceremony of Eorthe'), the sequence would be begun on 7, followed by 5: 9: 4 and so on, ending at 2. At the starting point, the following may be vibrated according to intent: '*Aperiatum terra, et germinet Atazoth*' (for destructive/dark workings) or '*Ad Gaia qui laetificat juventutem meam*' (for constructive/other workings). [The energies appropriate to the starting point are invoked at the conclusion of the sequence.]

The actual invocations at each point of the sigil comprise of Chants as given in Naos and the Black Book III, in conjunction with a crystal tetrahedron. If these cannot be performed, then vibration of the words of power appropriate to each sphere will suffice, together with visualisation of the relevant symbol (qv "*The Alchemical Process*" in Naos). Alternatively, the 'demonic' forms associated with the spheres may be invoked - ie 9: Noctulius 4: Satan, etc.

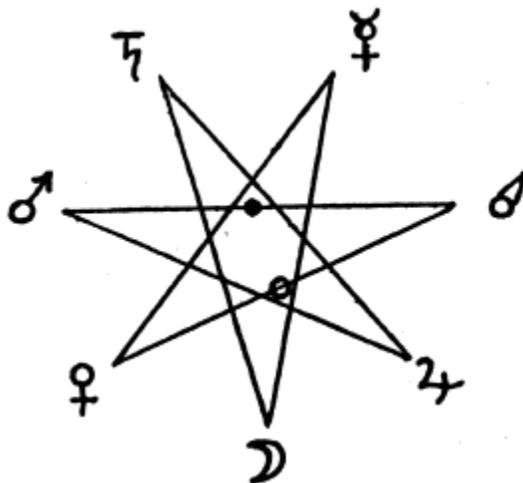
For a solo rite, the participant may wish to stagger the working over three consecutive nights, remaining in the Temple until dawn, following each sequence of three.

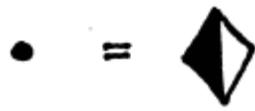
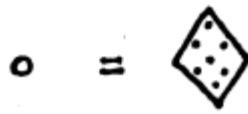
Star Gate (3): Sunset, when Moon occults Dabih

Man's Gate (1): Before dawn, when Jupiter and Saturn are both near to Moon which is becoming new

Dark Gate (3): Sunset, when Moon is new, with Saturn rising

Earth Gate (1): Full Moon, with Venus setting





# APPENDIX

(from the Black Book of Satan III)

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## I: THE NINE ANGLES - Esoteric Meanings

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

The term also describes the nine fundamental 'alchemical' forms (represented by the symbols  $\theta(\theta)$ ,  $\epsilon(\epsilon)$ , or  $\alpha(\alpha)$ ,  $\alpha(\gamma)$ ,  $\alpha(\omega)$  and so on: ie. the pieces of the Star Game). These forms are the basic apprehensions of magickal energy and thus represent the acausal manifest in the causal (in the many forms of that manifestation - eg. individual consciousness: the images/archetypes pertaining thereto). Hence each of these symbols is an 'angle' re the above description of the septenary Tree. These nine fundamental forms (the abstract symbolism is a stage of understanding beyond the purely causal geometric one) exist in many combinations within the nexion which the Tree of Wyrd represents - and these combinations are abstractly symbolized by the placement of the many pieces of the Star Game over the seven boards ('spheres') of that game. (Note: the advanced form of the Star Game is the most complete representation, but for convenience the septenary form will be used here. It should be noted, however, that the septenary form - difficult though it is for initiates - serves only as an introduction to the advanced game.) This abstraction, in terms of the Star Game, makes the forms understandable on a level higher than that of using words and ideas - this understanding is a new form of thinking, a form appropriate to the next century and beyond. Such an understanding arises from playing the Star Game and relating the abstract symbols to conventional representations (eg. archetypal forms; the energies of the pathways; the symbolism of the Tarot and the many and various occult symbolisms) - this develops the capacity for what may be termed 'acausal thinking': when the conventional representations are abandoned and collocations are viewed abstractly. This 'abstraction' is however a new 'insight' (a lower form of which is often described as 'intuition') and not a dry, academic process: it extends consciousness into new and important realms and pre-figures the development of a symbolic language which eliminates the confusion, both moral and linguistic which exists in words and the translation of complex ideas into such words. It is 'mathesis' in the ancient Greek sense and while not being what we understand as 'mathematics' it complements mathematical abstraction and indeed interacts with it in some places. For example, the causal within the acausal can be represented by the tensor  $T_{\mu\nu}$  where  $C_{\mu\nu}$  is the causal component and  $A_{\mu\nu}$  the acausal one. For an  $x^{\mu}$  system (Euclidean space)  $C_{\mu\nu}$  has nine non-zero components. These are the symmetric components of  $T_{\mu\nu}$ : the skew-symmetrical being acausal. In this sense, the nine

form 'sub-spaces' of the causal and the tensor 'describes' the nexion causal/acausal. It is possible to write an equation involving the tensor which describes the multi-dimensional space, the boundary conditions of which give, for example, the metrics of each form of 'spacetime' (causal and acausal).

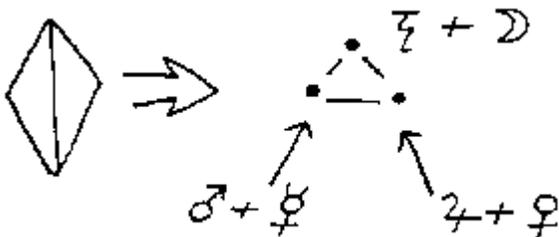
Essentially, the symbolism is a new tool to assist and develop our understanding, and it is via this symbolism that the meanings of the nine angles may most easily be understood without confusion.

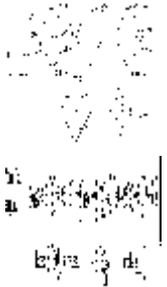
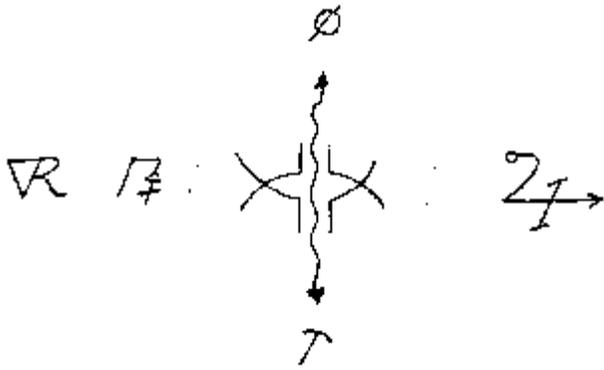
On a less refined esoteric level (ie. in more 'conventional' esoteric terms) the nine angles symbolize the sigil formed by connecting the spheres of the Tree of Wyrd with the two most important 'Gates' (see illustration). This sigil describes the energy flow and may be used, magickally in several ways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

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

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

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





**II: THE SECRETS OF THE NINE ANGLES**

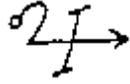
The diagrams show how the basic nine angles relate to the

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

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

 the point would be the starting one, going on to the next, , and then ~ and so on. The diagrams refer to the chants (given in NAOS and elsewhere) which when sung correctly open the gate or nexion (to the acausal) located

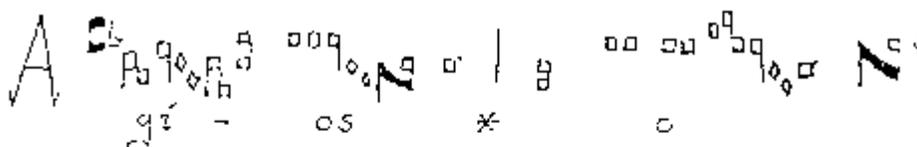
at/represented by the specific point or sphere shown. Thus,  means the use of

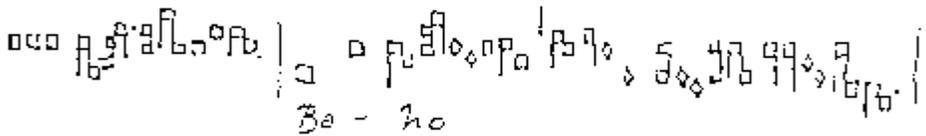
the 'Agius Lucifer' chant (mode IV);  means the use of the Agios Baphomet (mode I) and so on. For a ritual, the chants are undertaken in order.

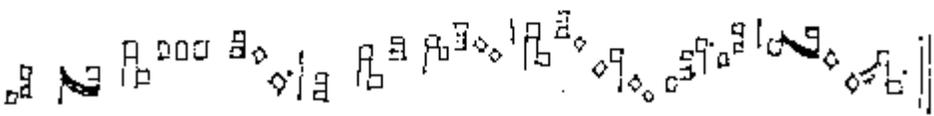
The 'symbol of the nine' shown below the inverted pentagram is only one form of the many possible by joining the seven spheres of the septenary and the 'gates' - as shown, the invocation begins with the Moon sphere and ends with the Saturn sphere (and thus the Agios Vindex chant). Each symbol of nine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



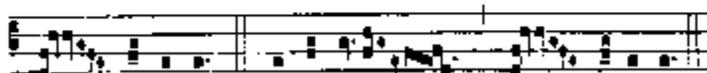
III: CHANTS

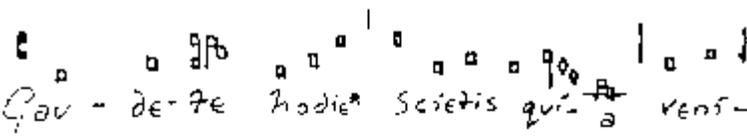
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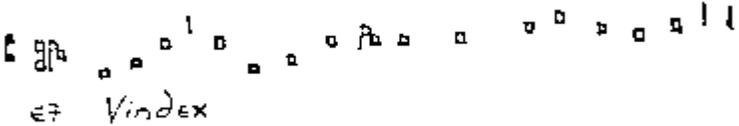
  
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