

Afsana, Yusra, And The Green Damask Room



For decades, the esotericism of the Order of Nine Angles (ONA, O9A) – its unique esoteric tradition – has been either neglected or scorned by both modern occultists and by academics who have written about Western esotericism.

In order to facilitate research into the O9A we provide here some comments about two hitherto 'secret' aspects of O9A esoteric tradition: the Rite of Afsana, and the location associated with Yusra, both of which are mentioned in certain questions that those publicly declaring themselves knowledgeable about the O9A – usually via the medium of the Internet – were (from around 2008 on) sometimes asked to answer in order to verify their claim to knowledge. {1}

Afsana

In origin, the term Afsana is Persian, and centuries old; an origin evident in the Persian title of an ancient book: *Hazar Afsan*, هزار افسان, and which book is a compilation of various short (enchanted) tales, some of which tales are quite similar (and occasionally almost identical) to some of the ones in the collection known in the West under the title *The Thousand And One Nights*, ألف ليلة وليلة.

The zahr (exoteric, outer) meaning of the term implies a (usually short) fictional story, while the batin (esoteric, inner, hidden) meaning implies an enchanting story or myth and which story or myth may be "archetypal" and thus numinous and thus may not necessary reflect or detail actual events. In the older stories, sorcery – and esoteric entities such as Jinn – play an important role. {2}

As for why a Persian word is used by the ONA, a text explaining what the ONA mean by the term 'nine angles' explains that:

"The inspiration for – or the tradition used by – the Order of Nine Angles/Anton Long was the ἑννοδος (septenary, Hermetic, or otherwise) described historically in various Hellenic, Indic, Persian, and alchemical texts, such as the Pymander tractate of the Corpus Hermeticum and the Arabic MS Al-Kitab Al-Alfak." {3}

That is, the ONA is referencing a Western esoteric tradition {4} much older than, and independent of, the Magian cabala and a tradition which has been neglected by almost all modern academics who have written about Western

esotericism, focused as such academics have been on the much more recent, and distorted, Magian tradition used by the likes of The Golden Dawn, Crowley, Levey, Aquino, and virtually all non-ONA Western occultists.

As the ONA also note, their tradition - of a septenary anados and of 'the nine angles' - may be derived, or be a continuation of, an ancient and pagan Greco-Roman tradition and which Greco-Roman tradition may have influenced Persian and Indic esoteric traditions, or it might be that earlier Persian and Indic traditions may have influenced that pagan Greco-Roman tradition. Unless and until more academic research is undertaken the actual origin of the septenary anados and of 'the nine angles' will be moot.

Yusra

In respect of Yusra, the question asked is: "What one [singular] terrestrial location is used in calling forth Yusra?"

The answer as to location is encoded in the painting The Green Damask Room. The location is far from Shropshire, and is not in Europe.

As for who or what Yusra is, while the word occurs in the Quran - for example جار ومجرور - and is sometimes used as a female first name in Arab lands, one has to bear in mind the distinction between zahr and batin, between the exoteric and the esoteric meaning.

Thus it is possible that the name might (or might not) refer to some ancient (possibly Near Eastern) female 'goddess'.

The Green Damask Room



There are four "encodings" in the painting by Richard Moulton to which he gave the name The Green Damask Room.

Two reflections in the suspended polyhedron which depict two locations in Shropshire, personal to the subject of the painting and of general interest regarding the history of a certain Esoteric Tradition.

The sigil above the polyhedron is an encoding of the secret name of 'Satan' according to that Tradition.

Although it may be reproduced as such, the polyhedron itself is not an intentional depiction of an inverted Septenary symbol (and thus does not necessarily require reverting). Rather – and interestingly given its resemblance to the Septenary sigil – it is the pattern which emerged via the encoding of the name of the terrestrial location associated with "Yusra" and the "New Aeon".

In addition, the 'Green Damask Room' – named and known as such among family, friends, and selected invited guests – exists in a certain large house in a certain location in a certain country.

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{1} The ten questions – since supplemented by three more – are:

- 1) What is the meaning and the correct uses [plural] of the term Fayen?
- 2) What alchemical season is appropriate to Dabih and why?
- 3) What is the reason that Petriochor is used in the Rite of Afsana, and what is this Rite?
- 4) What one [singular] terrestrial location is used in calling forth Yusra?
- 5) How do the Nine Angles relate to Azal, Dhar and Zamal, and what Earth-bound (causal) form (structure/construct) is used to symbolize this?
- 6) What symbolic structure/construct is beyond the (advanced) form that is The Star Game?
- 7) How does the causal phenomena perceived in the causal as "gravity" relate to a specific type of acausal energy, and what has this to do with the Dark Gods mythos and the nexion that is the planet Earth?
- 8) What is the esoteric name of the acausal entity that has the common exoteric name Satan?
- 9) What manuscript, other than Al-Kitab Al-Alfak, is a source for the nine emanations?
- 10) Where and when was Al-Kitab Al-Alfak written and what name appears on the title page.

Three further questions were added because: (i) a few years ago an O9A Adept publicly provided a clue to the answer to question (6), and (ii) some of the clues

provided by Anton Long in relation to question (5) enabled a sagacious non-O9A-Adept to solve the riddle; and (iii) the ONA recently published the answer to question (1) at <https://omega9alpha.wordpress.com/2016/07/25/fayen/>

{2} There is an interesting book titled *Le Féminisme de Schéhérazade, La Révélation des Mille et une nuits*, written by Marie Charlotte Heloïse Hollebecque and published in 1927 in Paris, which emphasized the role of women in the older stories.

{3} <https://omega9alpha.wordpress.com/the-term-nine-angles/>

{4} <https://omega9alpha.wordpress.com/2016/03/30/the-esoteric-hermeticism-of-the-order-of-nine-angles/>
