

## The O9A Deofel Quintet

The O9A Deofel Quintet consists of the following novels:

- § *Falcifer*
- § *The Temple Of Satan*
- § *The Greyling Owl*
- § *The Giving*
- § *Breaking The Silence Down*

The Quintet {1} - the Deofel Quartet plus the novel *Breaking The Silence Down* - amounts to almost 600 pages and is a neglected aspect of O9A occultism. For attention hitherto - especially in mainstream Media, by self-described modern 'satanists', by academics, and by self-described 'anti-fascists' - has focused on the alleged neo-nazi and satanist aspects of O9A occultism, with what the O9A means by satanism either ignored or misunderstood. {2}

The Deofel Quintet places the neo-nazism and the satanism aspects into the necessary esoteric perspective, for the novels of the Deofel Quintet are non-political with the overt satanism of such works as *Falcifer* and *The Temple of Satan* expressing the place of satanism in O9A tradition: which is that it is a short-lived and personal learning experience, germane to the early stages, the first few years, of the anados (ἀνοδος), the decades-long hermetic quest, for Lapis Philosophicus. An anados manifest in O9A hermeticism by the sinister-numinous Seven Fold Way.

In this perspective, both *Falcifer* and *The Temple of Satan* are concerned with initiate type learning experiences: gaining esoteric knowledge, participating in ceremonial overtly 'satanic' rituals, and experiencing the part of the satanic ethos that concerns personal pride and personal pleasure. But they also deal with how personal emotion - especially love - affects them, can complicate their lives, as well as offering them opportunities to learn and advance further in their anados.

Which advancement is the concern of *The Greyling Owl*, of *The Giving*, and of *Breaking The Silence Down*. For example, *The Greyling Owl* deals

"with a type of 'hidden sinister sorcery' that owes little or nothing to what has become accepted as 'the Western occult tradition', satanic or otherwise, with its demons, its invocations and evocations, its rituals, and people dressing up in robes. Instead, it concerns someone being manipulated, brought into a position of influence, without even knowing or suspecting there is an occult aspect; someone - in modern parlance - being 'groomed' to at some future time use that influence for a sinister purpose as directed by the person or persons to whom he is now indebted.

That is, there is a revealing of how the O9A often operates, and has operated, in the real world; and how O9A people are often secretive, with their occult connections, and their interest in the sinister, unknown to colleagues and friends. The title itself gives a clue, for the word greyling is used in reference to *Hipparchia Semele* (commonly referred to as the Grayling), a type of butterfly found in Britain and one which is 'a master of disguise and can mysteriously disappear as soon as it lands, perfectly camouflaged'. Hence the title seems to, esoterically, suggest the pairing of the 'mistress of disguise' (Fiona) with 'the owl' (Mickleman) and which working together will enable sinister deeds to be done, most possibly by Mickleman (under the guidance of Fiona) influencing or recruiting people from within his natural academic environment."

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The novel titled *The Giving* concerns preparations for a rural ancestral tradition which involves no satanic or witchcraft ceremonies in which words are declaimed, and when the ancestral ceremony called 'the giving' occurs - toward the end of the book - it simply involves the folk of a village assembling by an altar covered with fruit, food and casks of beer, who then take their bound human sacrifice toward a bonfire around which the village folk dance, sing and shout. *The Giving* like *The Greyling Owl* has a strong female character, Lianna, who is adept at manipulating men, only more so than Fiona in *The Greyling Owl*. An adept manipulation which the real-world tests Lianna sets the potential male human sacrifice, and her potential chosen mate, reveal and which tests are not understood as tests by either man.

The novel *Breaking The Silence Down* concerns the sometimes complicated relationship between three women, and is a paean to Western 'Faustian' culture, to Sapphic love, to patriarchy, and of how in the sinister-numinous esoteric tradition, both pre-O9A and O9A, women were and are important and indeed vital, as the following extract from that novel reveals.

"Blissful, they returned to their home. The rain ceased with their arrival and in the subdued light in the now cramped sitting room of their bungalow, Rachael sat at her piano to transform herself and the night. Diane listened and watched, entranced. Rachael's playing created a new world and a new woman, and Diane watched this strange woman create from the instrument of wood, steel and tone a universe of beauty, ecstasy and light.

Bach, Beethoven - it made no difference what or for how long she played. But, as it always had since that night, Beethoven's Opus 111 fascinated her with feelings, visions, and stupendous, world-creating thought. It imbued her with insight, and a love that wanted to envelope Rachael and consume her.

It was pleasure and pain to watch Rachael transform herself through the act of her playing into a goddess she would die for. No reason touched her while she listened. There was, she knew, no greater life than this, no greater feeling and she wanted to

immolate herself with Rachael's ecstasy, immolate world upon world with this glory and passion which no male god described.

Then the silence, while clamoured notes faded and dimmed light framed. There were no more tears Diane could cry and she waited while Rachael slowly rose and offered her hand. She - the goddess within - was smiling and Diane allowed herself to be led. The music in her head, the memories and secret dreams of youth: all were before her, embodied in flesh and she had only to kiss the slightly scented lips or see the secret wisdom hidden in the eyes to reach the summit of her life, slowly, in the dim corners of the bedroom's reflected dark."

Those who appreciate the Sinister-Numinous Aesthetic of the O9A, will understand that it is

"manifest - presenced, in the causal - in many ways, three of the most prominent being the following. (i) In the pagan rural landscapes that infuse many O9A occult rites, traditions, chants, and practices - such as the Way of the Rounwytha, the Rite of Internal Adept, and The Ceremony of Recalling; (ii) in O9A specific archetypes, from their female 'dark goddess' Baphomet, to the heroines of their sinister fiction, for example Eulalia and Lianna; and (iii) in its principle of Insight Roles, of encouraging individuals to experience in practical (exoteric) and in occult (esoteric) ways both 'the sinister' (dark) and 'the numinous' (light) aspects of their psyche, of the Occult, and 'of the world', and then melding both aspects as a prelude to transcending them." {4}

Which is why

"in contrast to most occult fiction of the era - the 1970s and the 1980s - and previously, all of the works in The Deofel [Quintet] contain strong, independent, female characters: Susan in Falcifer, Melanie in The Temple of Satan, Lianna in The Giving, and Fiona in The Greyling Owl.

Which is not surprising given the standing of women in the esoteric traditions of the O9A. Many of the works also contain positive gay or bisexual characters: for instance Fenton in The Greyling Owl, Denise in Falcifer, and the bisexual Melanie in The Temple of Satan. In these 1970s and 1980s positive depictions and acceptance of such preference and such love as natural, the O9A was somewhat ahead of its time in the occult world and in Western societies in general, again unsurprising given the Rounwytha tradition and the liberalism of the O9A, a liberalism that the stories themselves, through their characterizations, often embody and something especially noticeable in the characters of Fenton, Timothy, and Julie, in The Greyling Owl." {3}

What does not seem to be appreciated, must less understood, by many is that

The Deofel Quintet not only (i) documents in fictional form the lives and experiences of some of those who, over the past seventy or so years and both pre-O9A and O9A, have lived or strived to live in accord with the 'sinister-numinous aesthetic', but also (ii) represents the esoteric essence both of the O9A and of its modern ἄνοδος as manifest in the O9A Seven Fold Way.

Which esoteric essence is a perceivation

"of the nameless, wordless, unity beyond our mortal, abstract, ideations of 'sinister' and 'numinous', of Left Hand Path and Right Hand Path, and also - and importantly - of 'time'. For it is our ideation of 'time' - with its assumption of a possible temporal progression, via various temporary causal forms, toward something 'better' or more 'advanced' or more 'perfect' (in personal or supra-personal terms) - that underlies the magian/patriarchal/masculous approach that has dominated, and still dominates, Western occultism and esotericism in general, fundamental to which is a hubriatic egoism: the illusion that is the individual will." {5}

A perceivation, and an illusion, that a novel such as *Breaking The Silence Down* seeks to express, leading as the other four novels of the Deofel Quintet do to such a perceivation, and which perceivation of that of those who have discovered, toward the end of their ἄνοδος, Lapis Philosophicus. For

"the 'outer secret' of the inner, the real, the living, alchemy is that the end and the result of both our apparently separate journeys is the same; the same place, the same understanding, the same knowledge. For wisdom is undivided, the same for all of us, whatever we believed or assumed when we began. Or expressed another way, lapis philosophicus is what it is, and always has been, and does what it does, and always has done, in terms of how it affects and changes those few who have succeeded in their decades-long endeavour and thus discovered it, and discovered it where it has always been hidden." {6}

## **Conclusion**

To understand and appreciate the Order of Nine Angles - in the context of Western Occultism, in the context of Satanism, in the context of alleged neo-nazi involvement by the O9A, and in the context of the pre-O9A and the O9A sinister-numinous aesthetic - requires a reading of and an understanding of the Deofel Quintet, the novels of which

"present much of the diverse aural traditions as [Anton Long] received them: as stories about people, their interactions; their 'satanic' or esoteric views and beliefs; and about certain events that involved those people. In The Deofel Quartet he simply reworked the factual material - as writers of fiction are wont to do - in order to make an interesting story, in the process obscuring the identities of those involved and sometimes their place of residence

or work; added some entertaining details, as in the 'astral battles' between goodies and baddies in Falcifer [...] and concatenated certain events in order to provide 'action' in a limited time-frame. Thus, the fictional stories not only compliment other O9A material but provide a 'different way into' the complex O9A mythos." {3}

For the novels in the Quintet express fundamental truths regarding, and the essence of, O9A esotericism. It is therefore apposite to describe those unfamiliar with or unappreciative of the Deofel Quintet as ignorant of O9A esotericism and thus as ignorant of what the O9A actually is and represents.

That most anti-O9A critics and all anti-O9A propagandists are unfamiliar with or in their prejudice are unappreciative of the Deofel Quintet is no surprise, given how they seem to be embedded in, and representative of, the Magian patriarchal ethos.

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{1} The novels of the Quintet are available from  
<https://omega9alpha.wordpress.com/deofel-quartet/>

{2} The puffatory 'modern satanism' of Howard Stanton Levey (otherwise known as Anton LaVey) is very different from the traditional satanism of the O9A.

"The modern Satanism of Levey is based on the premise that Satan is a symbol of the carnal, the selfish, the egoistic, nature of human beings, with satanism understood as manifesting the *raison d'être*s of 'might is right', of 'lex talionis', and of the individualistic ideas expressed in Ayn Rand's Objectivism [...]"

The traditional Satanism of Anton Long is based on the scholarly premise that – as described in the O9A text *The Geryne of Satan* {7} – (i) *hasatan* – *the satan* – refers (in the Septuagint) to the chief adversary (of the so-called 'chosen ones') and to the chief schemer against those who regard themselves as the chosen people of God/Jehovah, and (ii) "a satan" historically (in the Septuagint) refers to someone who is an adversary of and who thus is pejoratively regarded (by those so opposed) as scheming, as plotting against those who regard themselves as the chosen people of God/Jehovah, with O9A satanism understood as an antinomian – amoral, heretical – means to such exeatic personal experiences as shape and evolve an individual's character and understanding."  
Source: *The Two Types Of Satanism*,  
<https://wyrdsister.wordpress.com/2018/05/08/understanding-neo-volkisch-satanism/>

{3} *Esoteric Aural Tradition In The Deofel Quartet*, e-text. 2014.

{4} *Regarding The Sinister-Numinous Aesthetic Of The Order Of Nine Angles*, in the compilation *O9A Occult Fiction And The Sinister-Numinous Aesthetic*, e-text, 2018. Available at <https://wyrdsister.wordpress.com/2018/03/17/o9a-occult-fiction-and-the-sinister-numinous-aesthetic/>

{5} *Some Notes On The Rounwytha Way*, available at <https://omega9alpha.wordpress.com/the-rounwytha-way/>

{6} *The Last Writings Of Anton Long*, available at <https://omega9alpha.wordpress.com/the-enigmatic-truth/>

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