



ONA Esoteric Notes LV

Chants and Mimesis In The Sinister Tradition of The Order Of Nine Angles

It is over three decades since the Order of Nine Angles (O9A, ONA) released *The Black Book of Satan*, and almost three decades since copies of the collection of typewritten MSS entitled *Naos: A Practical Guide To Modern Magick* were first publicly circulated. Since those 1980s pre-world-wide-web days, the O9A (that is, the pseudonymous Anton Long) has circulated several thousand pages of material dealing with sorcery, esoteric philosophy, the seven fold way, satanism, and occultism in general. As one academic noted,

"the ONA has produced more material on both the practical and theoretical aspects of magic, as well as more ideological texts on Satanism and the Left Hand Path in general, than larger groups such as the Church of Satan and the Temple of Set has produced in combination [which] makes the ONA an important player in the theoretical discussion of what the Left Hand Path and Satanism is and should be according to the practitioners." {1}

Yet despite this plethora of texts - most of which texts, being free of copyright, have been widely circulated and are now accessible via the internet - basal misunderstandings of O9A esoteric philosophy, O9A praxises, O9A satanism, and O9A sorcery, persist.

As, for instance, in respect of Esoteric Chant (as described in 'Naos'), in respect of The Star Game (as also described in some detail in 'Naos'), in respect of the hermetic seven fold way (as described in 'Naos' and in 'Enantiodromia - The Sinister Abyssal Nexion') and as in respect of the 'satanic chants' included in O9A works such as *The Black Book of Satan*.

Thus, regarding O9A 'satanic chants', a recent O9A text explained that,

"Many sinister chants or phrases involve a named archetype - or Dark God/demon/acausal entity - with the most obvious example being Satanas, which name is from the Latin Vulgate via the Ancient Greek Σατανᾶς, whence the Old English Sathanas (sometimes shortened to Sathans) as a name for Satan.

Thus when used in English language sinister chants or phrases, the

name Satanus - sometimes pronounced sathanas - is used as most Anglicized names or words are used; that is, in accord the rules of English grammar and not in accord with the rules of grammar of their original (sometimes inflective) language, such as (in this case) Latin or Ancient Greek. Which Anglicized name or word may also be combined with other words or phrases from other languages in a mimetic way, so that - and for example - the 'Sanctissimi Corporis Satanus' of the Black Mass and the more general sinister chant 'Agius o Satanus' serve a dual, a 'magickal', purpose, being as they are not only acts of sinister sorcery but also a sinister mimesis." {2}

Which mimesis

"as a technique of sinister sorcery/magick has been much misunderstood, especially by both those with no practical, years-long, experience of sorcery and those whose main source of information about the occult is the internet or books self-published by anonymous individuals claiming to be satanists or practitioners of The Dark Arts." {2}

Furthermore, do such 'sinister entities' - or Dark Gods - as may be named (and named in an Anglicized manner) in certain O9A chants or in O9A ceremonial rituals have a conventional (male or female) gender? Thus,

"do such acausal entities as the ONA esoteric tradition mentions possess the quality, the behaviour, we describe as biological gender, and which gender we ascribe to most living beings in the causal (with some exceptions, such as monomorphic life). Or is our biological notion of gender irrelevant to such acausal beings? Also, do such acausal entities have the quality, the behaviour, we describe as discrete singularity so that, for example, they have a distinct body separate from other bodies and thus occupy a finite Space at certain specific moments of causal Time?

These questions further raise the issue of language - of how we describe them or denote them by some name, and whether the grammar we have developed is apt in the case of such acausal entities. For instance, is a word such as Noctulius a male or a female name? Ditto with Satanus. Or is a name such as Kabeiri that of a single entity or of a plurality of such entities? Is Satanus, for example, even a name in the normal grammatical sense - that is, a proper name? If so, is it singular or plural? Thus, is it correct or necessary to apply the rules of ordinary grammar - such as declension - to such a descriptive word? If not, what does that mean in respect of how the name is used, for instance in some chant to esoterically invoke such an entity?

This raises general questions about the nature of both language and grammar. Is language for instance dependant on causality? On there being an object and a subject or a subject-copula-predicate relation - that is, on an assumed separation of things (beings) into

identifiable, separate, objects and which subjects/objects might possess or which may be described as possessing certain qualities to distinguish them from other beings or be described as so modified that they are regarded as being distinguishable?" {3}

Such questions - and the use by the O9A of Anglicized words or names such as Satan and Vindex {4} - were designed to set the O9A initiate thinking and inspire them to find their own answers. Answers which a year-long practical experience of performing Esoteric Chant - and performance of ritual ceremonies such as those in the *The Black Book of Satan* - within a nexion/Temple (or with an esoteric partner) can provide. For such performances - undertaken correctly {5} - betake the initiate beyond denotatum and beyond the confusion that language - and grammar - sometimes fosters and which denotatum and confusion the cultivation of the muliebral virtue of esoteric-empathy (via O9A rites such as that of Internal Adept) can dispel.

One Example

In esoteric explication of some of the principles involved, consider the term anti-nazarene which occurs in a ceremony described in Chapter VII of *The Black Book of Satan*.

It is both an Anglicized term and a 'sinister' mimesis. As an Anglicized term, nazarene - post-classical Latin, deriving from the Hellenistic Greek Ναζαρηνός used to describe a follower of Yeshua - does not in O9A (esoteric, occult) usage follow Latin/Greek inflective convention. As a sinister mimesis, the term *anti-nazarene* is an intentional mockery of the pious nazarene thinking, and the disputations between nazarenes, that dominated the cultural life of the West for centuries, a thinking and a disputation so evident in a 1718 book of the same name, and evident even today in the public pro-nazarene stance that, and for example, candidates for the office of President of the United States invariably and of necessity (given the still predominant Magian ethos) are expected to assume.

There is also a 'sinister' mimesis in that Black Book ceremony itself, for it quotes from - and in suitable places distorts, amends - a nineteenth century French Catholic text dealing with demons and especially incubi and succubi. A text which - before the advent of the internet - was quite obscure and mostly known only to and studied by learned monks, by Catholic priests, and those few occultists who were scholarly by nature. This type of 'sinister' mimesis is also evident in the fictional 1980s O9A short-story *Copula cum Daemone*, in which the pagan priestess Ceridwin quotes from that same tract. Ceridwin is thus mocking those who despite their ignorance of such tracts consider themselves knowledgeable about 'demons' and thus presume to judge and condemn her ancestral pagan ways and the 'copulation with demons' that were an essential part of such an ancient pagan way; a way much in evidence in the O9A story *Eulalia, Dark Daughter of Baphomet*.

A Revealing

Those possessed of certain occult skills, those who are scholarly by nature, and those who - following an O9A praxis - are striving for Adeptship - will thus understand and/or intuit that the basal misunderstandings of O9A esoteric philosophy, O9A praxises, O9A satanism, and O9A sorcery, that exists and have existed derives/derived from (i) a lack of study of the O9A corpus written by Anton Long between the 1970s and 2011, and (ii) a failure to appreciate just how original the O9A is in its approach to occultism in general and sorcery in particular, an originality evident for example in (a) the matter of using Anglicized Latin/Greek terms and names, and (b) in the practice of sinister mimesis: of altering already existing (sometimes nazarene) phrases and chants, and (c) in creating a modern, practical, hermetic anados in the seven-fold way, and (d) in using Esoteric Chant, and Sedue Ceremonial, as pathei-mathos, for both techniques - both of those Dark Arts - require months of practice and the involvement of others.

For esoteric chant

"intimates something beyond the exoteric content and the exoteric (the accepted) meaning. Thus, a good poem might use words in such a way that, for example, the accepted rules of grammar may be broken in order to suggest something beyond what the words used would mean in an ordinary grammatically correct sentence. Or, like Aeschylus, the poet might omit the article and manufacture some new compound word in order to hint at a certain meaning.

With esoteric chant, the words - being chanted most often by cantors in parallel a fifth (or an octave and a fifth) apart - become more than words read or spoken with their usual (exoteric) meaning. That is, when so used in such a way by sentient living beings they become a specific esoteric work of Art, the living alchemy that is sorcery. For sorcery, as I have mentioned elsewhere, is a combination of various aspects, the most necessary and important of which are sentient living beings, for it is these living beings who can access the acausal (and thus acausal energies) by virtue of already being nexions because of being sentient life-forms." {3}

In brief, so many for so many decades have failed to appreciate just how complex, difficult, challenging, and occult, the O9A is now and always has been. But, as perhaps befits this so-called 'internet age', the majority who declaim and who have declaimed about the O9A do so out of ignorance, having failed to study the O9A corpus and/or having little or no experience of such practical Dark Arts as Esoteric Chant and Sedue Ceremonial.

Notes

{1} Jacob C. Senholt, *The Sinister Tradition*, paper presented at the international conference *Satanism in the Modern World*, Trondheim, 19-20th of November, 2009, p. 26. <http://www.webcitation.org/6bpiHB1rr>

{2} 'Anglicized Names In The Sinister Tradition', in *ONA Esoteric Notes XLV*, e-text 2016.

{3} Anton Long, *Some Notes Concerning Language, Chants, and Acausal Entities*. 122 Year of Feyen.

{4} As the O9A have stressed in several MSS, the name Vindex is used for the person - male *or* female - who becomes the revolutionary warrior leader who seeks - contra the status quo - to establish the clan/tribe as the primary type of society, even though the traditional feminine form in English of Vindex would be *Vengerisse*.

{5} In respect of ceremonial 'sinister' rituals, qv. the 1980s O9A text *Ritual Magick - An Introduction to Dure and Sedue Ceremonial Sorcery*. Which text is included in the *Complete Guide To The Order of Nine Angles* (Seventh Edition, 2015).

One of the most powerful - and sinister - sedue ceremonials is *The Ceremony of Recalling* with offer ending, as described in the O9A text *The Grimoire of Baphomet, Dark Goddess*, first published 113yf, with a revised edition (v. 1.05) issued in 120yf and which revised edition includes explanations/details - 'secrets' - regarding that ritual which were previously revealed aurally. Details such as:

"During and just after the sacrifice, the Mistress as Rounwytha silently concentrates and directs the acausal-energy released toward the tetrahedron which she via gift and skill of acausal-empathy and acausal-thinking uses as nexion. She then consciously makes her choice of one of the humans present to act as indwelling host, temporary or otherwise..."
