

The Sinisterly-Numinous Aesthetic



Atu III

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Editorial Note: We present here a collection (in pdf format) of some extracts from articles which deal with the sinister-numinous aesthetic of the Order of Nine Angles. As the extracts reveal, significant manifestations of this aesthetic occur in the Occult fiction of the Order of Nine Angles, that still rather neglected aspect of ONA Occult culture.

For their Occult fiction not only reveals and explains the unique sinister-numinous aesthetic of the O9A, but also provides:

"a different way into the complex O9A mythos; a way that many will find more interesting (and certainly more entertaining) than thousands of pages of sometimes polemical and sometimes ponderous O9A factual texts, and a way that especially places the O9A's satanism into perspective, Aeonically and otherwise."

Other manifestations of the aesthetic are O9A specific archetypes, The Art Of The Insight Role, and Sinister Chant.

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128yf
v.1.03

Extract #1

A Note Regarding The Sinister-Numinous Aesthetic Of The Order Of Nine Angles

What are the distinctive underlying principles of the O9A genre? The arts - the works - of its Occult culture? The sinister-numinous aesthetic of the O9A 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 {1}, 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.

Pagan Rural Landscapes

In the matter of pagan rural landscapes, there is an apposite quote from an interview with a member of the England-based Deverills Nexion which was published, in 2015, in an on-line music zine, with the Deverills Nexion being known among the occult cognoscenti both for their evocative recordings of ONA 'sinister' chants and for their own original O9A-inspired chants:

One aspect of ONA praxis appears to be highly relevant to this feature, and that is the role which landscape/nature plays in the Sevenfold (or Septenary) Way, particularly (at least, initially) the landscapes of Britain. Emerging from the world of the Marcher lords' parishes, hidden valleys, moorlands (especially Long Mynd), winding lanes and a Medieval tapestry of fields and rivers, the ONA's roots in Shropshire make it (aside from a highly individual, secretive and dedicated pursuit) distinctively 'folkish' - not *völkisch* - in aesthetic. The emphasis on landscape and creating sites of worship in rural/wild environments is key to ONA praxis [...]

The ONA and its mythos have a peculiarly English feeling behind it. The world conjured [up] is one that has been described as filled with rural outlaws, cunning folk, lonely cottages...

Such pagan rural landscapes are perhaps most obviously invoked in some O9A chants, in some O9A-inspired Tarot images {2}, and especially in the Occult fiction of the O9A {3} much of which fiction recounts aspects of O9A aural tradition.

O9A Archetypes

In the matter of O9A specific archetypes, three of the most interesting -

aesthetically - are (i) the dark goddess Baphomet, the matriarchal deity of many O9A nexions to whom human sacrifices were offered; (ii) the reclusive (mostly rural dwelling) sorcerer/sorceress prefigured as such reclusiveness is in the Rite Of Internal Adept where the Initiate lives alone for at least three months in a wilderness area; and (iii) the Rounwytha who lives among or on the periphery of a small, always rural, community.

The Sinisterly-Numinous

In the matter of the sinisterly-numinous one of the most obvious manifestations of the O9A aesthetic is The Art Of Insight Roles. Which involve {4} the individual choosing and then living - for at least a year - a particular task or working in a particular occupation, with that task or occupation requiring the individual to live in a manner which is the opposite of their innate character.

As one outsider commentator noted:

"Through the practice of "insight roles", the order advocates continuous transgression of established norms, roles, and comfort zones in the development of the initiate [...] This extreme application of ideas further amplifies the ambiguity of satanic and Left Hand Path practices of antinomianism, making it almost impossible to penetrate the layers of subversion, play and counter-dichotomy inherent in the sinister dialectics." {5}

Conclusion

It should thus be clear that sinister-numinous aesthetic of the O9A is quite varied; is or can be both 'dark' and 'light', both Occult and practical; and is labyrinthine.

R. Parker
2017

Extract #2

The Occult Fiction Of The Order of Nine Angles

Introduction

The Occult fiction of the Order of Nine Angles includes the following stories:

(1) *Eulalia - Dark Daughter of Baphomet*. c.2009. {6}

(2) *The Deofel Quartet*, c.1974-1993, consisting of the texts (i) Falcifer, (ii) Temple of Satan, (iii) The Giving, and (iv) The Greyling Owl. c.1974-1993. {7}

(3) *Tales of the Dark Gods*, c.2008, comprising the four short stories (i) In The Sky of Dreaming, (ii) Jenyah, (iii) Sabirah, and (iv) A Dark Trilogy.

(4) *Breaking The Silence Down*. c.1985.

(5) The two individual short stories *Hangster's Gate* and *Copula cum Daemone*. c. 1976.

(6) The short story *Gruyllan's Tale*, which forms part of the *Balocraft of Baphomet* series. c.2010. {8}

(7) The short story *Sunedrion: A Wyrdful Tale*. 2015. {9}

The most recent works include *Eulalia*, and *Sunedrion: A Wyrdful Tale*.

Several themes are common to most, if not all, of these stories - and this brief MS will briefly deal with two of the most interesting of these themes, from an Initiated Occult viewpoint. These are what may be called The Mistress of Earth archetype (the powerful, sinister, feminine principle), and the setting of some of the stories in the English county of Shropshire.

The Sinister Feminine Principle in the Works and Mythos of the ONA

One of the most noticeable (and neglected) aspects of the ONA mythos is the predominance given to what may be termed the Sinister Feminine Principle, evident, for example, in what the ONA calls the rôle, and magickal Grade, of Mistress of Earth, and in its depiction of, and homage to, the Dark Goddess Baphomet, whom the ONA describe as one of the most powerful of The Dark Gods.

Thus, in the Occult fiction of the ONA, the main character - the main protagonist, the 'hero' - is often a powerful, beautiful, woman, with ordinary men, more often than not, manipulated by, or somehow subservient to, these women who belong to or who identify with some ancient Sinister tradition, or the Left Hand Path, and Satanism, in general. For instance, in *The Giving* - which is probably the most forthright fictional portrayal, by the ONA, of a genuine Mistress of Earth - the heroine is Lianna: a wealthy, powerful, beautiful and mature woman, who is heiress of a sinister rural pagan tradition which involves human sacrifice. She is seen manipulating both Mallam and Thorold, and the story ends to leave the reader to answer the unanswered question as to whether she really contrived Monica's death and used her sinister charms to beguile - 'to beshrew' - Thorold following that death.

Quite often, in these stories, the Dark Goddess Baphomet is invoked directly - as for example in *The Temple of Satan*, and *In The Sky of Dreaming*. In the latter, we are left to speculate as to whether the always un-named alien female shapeshifter who returns to Earth is actually Baphomet herself, and there are several clues, scattered throughout the text, which might be used to answer this question. In other stories - such as *Jenyah* and *Sabirah* - we are presented with sinister, vampiric-like, entities who have assumed female

form (or who have always had a female form in our causal world) and who have dwelt on Earth for millennia, using the 'life-force' of human male victims to sustain themselves, and who can easily be regarded as 'dark daughters of Baphomet'. All of these women are mysterious, enchanting - and physically powerful: for instance, the woman described in Sabirah easily overpowers the young men who attempt to molest her, while Eulalia (in Eulalia - Dark Daughter of Baphomet) is a ruthless, though charming, killer of whom it is intimated she might be not only half-human but also the mysterious Falcifer, the power behind the male Vindex figure she has chosen and manipulates.

In general, such depictions - and the mythos of the ONA in general - may be said to empower women; to depict them in a way that has been long neglected, especially in the still male-dominated, materialistic, West. However, this empowerment, it should be noted, is based upon 'the sinister': upon there being hidden esoteric, pagan, depths, abilities and qualities in women who have an important, and indeed vital, rôle to play in our general evolution and in our own lives. Furthermore, it is one of the stated aims of the ONA to develop such character, such qualities, such Occult abilities, in women, and the following of The Seven-Fold Sinister Way is regarded as the means to achieve this. Furthermore, the ONA's depiction of such women - its explication of the dark feminine principle - is very interesting because it is a move away from, and indeed in stark contrast to, the 'feminine principle' of both the political 'feminism' which has become rather prevalent in Western societies, and that particular feminine ethos which many pagan and Wiccan 'White-light' and Right Hand Path groups have attempted to manufacture.

This political feminism is basically an attempt to have women imitate the behaviour, the personality, the ethos, of men - which is what the strident calls for 'equality' are essentially about, and as such it is often a negation of the character, and of those unique qualities and abilities, germane to women. The pagan and Wiccan type of feminism is most often about some dreamy, pseudo- mystical vision of a once mythical 'perfect past' or about goody-goody types 'harming none' - in stark contrast to the dark sinister goings-on of the ONA feminine archetype, which most obviously includes using sexual enchantment to manipulate those Homo Hubris type men 'who deserve what they get...'

Dark Shropshire Themes

The still largely rural English county of Shropshire is the setting for many of the Occult stories of the ONA. Stories with a setting wholly or partially in Shropshire include:

- The Giving
- Breaking The Silence Down
- Jenyah
- Sabirah
- Copula cum Daemone
- Hangster's Gate
- Eulalia: Dark Daughter of Baphomet

° Sunedrion: A Wyrdful Tale

The reason seems obvious, given the ONA's account of its own history, which is that this area was where its traditions survived into our modern era, handed down by a few mostly reclusive individuals, and where a few small groups of rural followers of that ancient sinister way met to conduct their pagan rites. A glimpse of one such group is given in *Hangsters Gate*, while *The Giving* presents an ancient pagan ritual, The Giving, which perhaps is the original folk form of the ONA's The Ceremony of Recalling.

In the 'One Autumn Evening' section of *Sunedrion: A Wyrdful Tale*, the culling takes place in a house on a cobbled street in the centre of Shrewsbury, with the two women returning to the Stiperstones to celebrate their culling.

Interestingly, *Hangster's Gate* and *Breaking The Silence Down* are set in the same area of Shropshire (in and around Much Wenlock, fictionalized as Greenock), a century or more apart, with some phrases of the latter echoing some of those of the former, as if to suggest, to intimate, an hereditary link, with *Breaking The Silence Down* invoking the pagan wildness of The Long Mynd and the rural area of "the scattered hamlets in the Onny valley", with the area West of that valley - from the Stipertsones to the border with Wales - well-described in not only *The Giving* but also in *Eulalia: Dark Daughter of Baphomet*.

It should be noted that both *Jenyah* and *Sabirah* - dark stories of ageless female sinister entities ('demons') - are set in Shropshire, as if to suggest that such entities may still be lurking in such or similar places as they frequent in those stories, if one knows where to look, and has the good fortune (or misfortune, depending on one's ethos) to encounter them.

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Lypehill Nexion
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(Last Updated 126 yf)

A Note Regarding The Deofel Quartet and Copula cum Daemone

The novels in the Deofel Quartet were designed as Instructional Texts for novices beginning the quest along the Left Hand Path according to the traditions of the ONA. As such, they are not - and were not intended to be - great, or even good, works of literature. Their intent was to inform novices of certain esoteric matters in an entertaining and interesting way, and as such they are particularly suitable for being read aloud. Indeed, one of their original functions was to be read out to Temple members by the Temple Priest or Priestess. In effect, they are attempts at a new form of 'magickal art' - like Tarot images, or esoteric music. As with all Art, magickal or otherwise, they can and should be surpassed by those possessing the abilities. If they have the effect of inspiring some Initiates of the Darker Path to creativity, to surpass them and create something better, then one of their

many functions will have been achieved.

The 1980's short story *Copula cum Daemone* has never (to our knowledge) been republished in full, with the version included in the original typewritten compilation *Hostia* (published in 1992) missing the first three pages, and with later (non-ONA) published versions containing numerous errors - typos and mis-spellings - especially in the Latin. Furthermore, a little known fact, outside of ONA circles, is the Latin spoken by ONA protagonists such as Ceridwin, the pagan sorceress, with Ceridwin thus not only amazing her antagonists by her knowledge of Ecclesiastical Latin but also mocking them, for they are less erudite than they believe themselves to be because they fail to recognize the source of her quotations some of which had been circulating in priestly and monastic Catholic circles for centuries. That her antagonists are also unknowingly echoing some of those Latin sources makes the mockery even more pronounced. The source of Ceridwin's knowledge is hinted at in the story: the old man who carries a staff and who mentions Phereder to Richenda and then recites a Latin quotation.

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Article Source: *The Pagan Order Of Nine Angles*, ISBN 978-1518885143. Published in 2015.

Extract #3

O9A Aural Tradition And The Deofel Quartet

As I pointed out in a footnote to my 2013 text *Authority, Learning, and Culture, In The Sinister Tradition Of The Order of Nine Angles*:

"A lot of the ancestral pathei-mathos Anton Long inherited he expressed in the five fictional stories that form the Deofel Quintet. For instance, both *The Giving* and *Breaking The Silence Down* express something of the ancient Rounwytha tradition. The *Falcifer* story expresses elements of the Temple of the Sun tradition; while *The Greyling Owl* relates some aspects of the Fenland/Cantabrigian Noctulian tradition. In the novel *The Temple of Satan* all three traditions make an appearance."

In many ways, The Deofel Quartet and other O9A AL-written fiction (such as *Hangster's Gate*), present much of the diverse aural traditions as AL 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*, of a kind now familiar - decades later - from the *Harry Potter* stories) 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; a way that many will find more interesting (and certainly more entertaining) than thousands of pages of sometimes polemical and sometimes ponderous O9A factual texts, and a way that especially places the O9A's satanism into perspective, Aeonically and otherwise.

For instance, *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.

In *Falcifer* - the most overt, conventional 'satanic' novel, with spells, rituals, potions, and 'astral battles' - there are hints of something much darker, as well as a very early (a 1970s) telling of some of those 'secrets' that served to In addition, and in contrast to most occult fiction of the era - the 1970s and the 1980s - and previously, all of the works in *The Deofel Quartet* 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*.

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Source: R. Parker, *Esoteric Aural Tradition In The Deofel Quartet*. 2014. Available - as of July 2017 - from <https://omega9alpha.wordpress.com/deofel-quartet/>



Footnotes

{1} The O9A Rounwytha tradition - derived from and an evolution of the medieval Camlad aural tradition germane to the Welsh Marches - was and is one centred on certain personal abilities, certain skills, and is distinct from all other Occult traditions in many ways, for instance:

- i) There are no named deities or divinities or 'spirits'. No 'gods', no 'goddess'. No demons; not even any 'dark gods'.
- ii) There are no spells or conjurations or spoken charms or curses; no 'secret scripts' and no 'secret teachings'; indeed no teachings at all.
- iii) There are no 'secret book(s)' or manuscripts; indeed, there are no writings.
- iv) There are no ritual or Occult or 'wiccan' or 'satanist' elements at all.
- v) There is no calendar, as calendars are usually understood, and thus no set dates/times for festivities or commemorations.
- vi) There are, beyond the oath of initiation, no oaths made, no pledges written or said.
- vii) There is no organization, no dogma, no codification of beliefs, no leader(s), no hierarchy.

Four other distinctive features of this Way are perhaps worthy of note: (α) that there is no interest in, no concern with, matters beyond one's family,

one's local area of dwelling, and beyond such problems of one's neighbours that they personally bring to one's attention because they may require some help or assistance; (β) that it is and should be rooted in and nourished by your specific rural area and most certainly cannot live - be lived - in any urban area; (γ) that men are the exception, women the rule; and (δ) that there is no conformity to conventional social/moral rôles but rather certain accepted ways of doing things based on local (traditional, aural) customs.

{2} Tarot images - and similar Occult artwork - which wonderfully express the O9A aesthetic include Richard Moul's (2017) *Atu III*, *The Empress* (from his Tarot pack *Non Est Secundus Quia Unus Est*) and his earlier paintings *Bean Na Bainnse*.

{3} See extract #2 above, titled *The Occult Fiction Of The Order of Nine Angles*.

{4} See (i) the article *An Introduction to Insight Rôles*, the 119yf revised version of which is included in the 981 page compilation *The Requisite ONA*, and (ii) chapter II of the 2017 text *The Seven Fold Way Of The Order Of Nine Angles: A Modern Practical Guide* which provides updated suggestions regarding Insight Roles. These updated suggestions are:

§ Join or form and become an active part of a covert insurrectionary or an open political organization of the so-called "extreme Left" or of an "anarchist" nature whose avowed aim is to undermine/overthrow/replace, by revolutionary or by political means, the current Western status quo.

§ Join the Police or one of the armed forces and live the active life that such a profession entails.

§ Join a well-established and traditional religious order - either Christian or Buddhist - and live the life of a monk/nun.

§ Convert to Islam - either Sunni or Shia - and live the life of a devout Muslim, with one aim being to undertake Hajj.

§ Embark on a solo cycling expedition from Patagonia to Alaska.

§ Join or form a National Socialist political group or organization, and actively aid that organization, and especially aid and propagate "historical revisionism".

Previous suggestions - from the era of Anton Long, the 1970s to the 1990s - included (i) being a dealer in stolen goods; (ii) being a 'cat-burglar'; (iii) involvement with drug-smuggling and drug-dealing; (iv) being an assassin, specializing in eliminating political and/or business targets.

{5} Faxneld, Per; Petersen, Jesper Aagaard. "Introduction: At the Devil's Crossroads". *The Devil's Party: Satanism in Modernity*. Per Faxneld and Jesper Aagaard Petersen (editors). Oxford: Oxford University Press. 2014. pp. 3-18.

{6} Available from - as of July 2017 - at <https://archive.org/details/Eulalia-DarkDaughterOfBaphomet>

{7} The complete Deofel Quartet is available - as of July 2017 - at <https://omega9alpha.wordpress.com/deofel-quartet/>

{8} Available as of July 2017 - at <https://sinistervignettes.wordpress.com/2016/05/20/gruyllans-tale-balocraft-of-baphomet/>

{9} Available from - as of July 2017 - in two parts at (i) <https://sinistervignettes.wordpress.com/2014/06/14/one-autumn-evening/> and (ii) <https://sinistervignettes.wordpress.com/2014/06/23/a-summer-gathering/>

The weblog at <https://sinistervignettes.wordpress.com/> contains some other fictional short-stories inspired by the O9A such as the one titled *Selann*.

Appendix

Missing The Sinister Angles, Again

Some recent criticism (via the internet) of the O9A Deofel Quartet has been both amusing and expected. Why? Because almost without exception the critics have failed to understand or take into account the *raison d'etre* of the Deofel Quartet.

#1. As noted in the introduction to the stories:

{quote} *The Deofel Quartet* was designed as Instructional Texts for novices beginning the quest along the Left Hand Path according to the traditions of the ONA. As such, they are not - and were not intended to be - great, or even good, works of literature. Their intent was to inform novices - new Initiates - of certain esoteric matters in an entertaining and interesting way. {/quote}

The points - the sinister "angles" here - being: "designed for novices beginning the quest... not intended to be great, or even good, works of literature... the intent was to inform novices."

In addition, another "angle" - in respect of having the works circulated outside the O9A - was to maybe cause a few individuals to be curious about or study the O9A tradition. Which "angle" - which marketing ploy - has proved quite successful over the decades.

#2. As described in the text 'Esoteric Aural Tradition In The Deofel Quartet',

{quote} The Deofel Quartet and other O9A AL-written fiction (such as *Hangster's Gate*), present much of the diverse aural traditions as AL 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, of a kind now familiar - decades later - from the Harry Potter stories) and concatenated certain events in order to provide 'action' in a limited time-frame. {/quote}

The points being: they "present much of the diverse aural traditions as AL received them: as stories about people, their interactions...reworked the factual material... obscuring the identities of those involved and sometimes their place of residence or work..."

They are thus fictionalized accounts about real events involving real people, with various members of the ONA OG knowing the identities of the people behind the main characters, such as the academic Mickleman.

#3. As noted in the introduction to the stories,

{quote} They can and should be surpassed by those possessing the abilities. If they have the effect of inspiring some Initiates of the Darker Path to creativity, to surpass them and create something better, then one of their many functions will have been achieved." {/quote}

Thus one might ask such critics: where are their works of occult fiction - which are better than the Deofel Quartet - with interesting (if entirely fictional) characters and interesting (if entirely fictional) plots? Where are their fictionalized accounts of those people historically involved with whatever occult tradition they follow or have been inspired by?

Conclusion

The criticism is however beneficial to the O9A since (i) it encourages some individuals to actually read the Deofel Quartet, and (ii) it reveals - at least for those who do or who have understood the raison d'etre of the Deofel Quartet - the obvious flaws in the criticism and in the critics, which is the failure by such critics to understand or to intuit the quite simple sinister purpose of such simple fiction: merely a beginning of O9A interest for some, and a mere stepping stone for some others who ascending via the ONA anados soon leave such noviciate things far behind.

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Richard Moul. Atu III, The Empress (from his Tarot pack Non Est Secundus Quia Unus Est)
Richard Moul: Bean Na Bainnse
