

## Classic O9A Texts



## O9A Occult Fiction And The Sinister-Numinous Aesthetic

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## Editorial Preface

We present here three classic Order of Nine Angles texts concerned with the Occult fiction of the O9A and with the Sinister-Numinous Aesthetic which permeates that fiction. Part of that aesthetic is the pagan, ancestral, rural landscape as described in stories such as

§ The Giving  
§ Breaking The Silence Down  
§ Jenyah  
§ Sabirah  
§ Copula cum Daemone

As noted in the text *Esoteric Aural Tradition In The Deofel Quartet*, included in this compilation,

"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."

T.W.S.  
129yf  
(March 2018 ev)  
v. 1.03

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## Part One

### Esoteric Aural Tradition In The Deofel Quartet

§ A Brief History Of The Deofel Quartet  
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§ A Brief History Of The Deofel Quartet

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#### A Brief History Of The Deofel Quartet

The four works of fiction that form The Deofel Quartet - Falcifer, Temple of Satan, The Giving, and The Greyling Owl - were never considered by Anton Long, their author, as either literature or as good enough to be published as novels by mainstream publishers. Rather, they began life as stories told, usually by Anton Long or by his officiating priestess, at Temple/nexion meetings of the Order of Nine Angles (O9A) in the decades of the 1970s and 1980s. These meetings were never large - sometimes only a few people, occasionally a dozen or less - and were always held in intimate and candle-lit surroundings.

The purpose of the stories was to convey, in an interesting and entertaining manner, something of the mythos and traditions of the Order of Nine Angles, and, following the expansion of the O9A in the late 1980s resulting from O9A articles being published in occult zines such as Nox, the original handwritten MSS (most with handwritten corrections or alterations) were, in the early 1990s typed out on manual typewriters by various people (including by Anton Long using the two-fingered technique). This transcription naturally resulted in typos, the occasional copying error such as the omission of some words or even the odd line or two of text. The typewritten texts were then photocopied, a title page with 'author' added, then comb-bound - all usually done by CB - and circulated (again, usually by CB, sometimes under the Brekekk name) to some of those who had expressed an interest in the O9A.

The typescripts were, as Anton Long noted, "first digitally scanned in the 1990's using an early version of TextBridge OCR software and WordPerfect running under Windows95, with the resultant wpd file exported to html in two versions, one with English (GB) spelling and one using American spelling".

From these html versions, \*doc and \*pdf files were produced, with the scanning having introduced further errors in the texts. These \*doc and \*pdf versions were then widely circulated (by CB, Thornian, and others) via the internet from 1997 on. Several people, mostly unconnected with but interested in the O9A, thereafter (given that the works were circulated as being copyleft and thus were not copyrighted) produced and circulated their own versions of the texts (some sold commercially), and some of which often contained typos, omissions, additions, and errors.

The novel *Breaking The Silence Down* had a rather different history. Often considered, by the O9A and others, as making The Deofel Quartet into a quintet, it began life as a private handwritten MS written by Myatt in the 1980s for a gay friend and her partner. A typewritten version was subsequently produced which gradually became - together with his translations of Sappho - more widely, but still discreetly, read (a few of the Sappho translations were published in a minor underground Sapphic zine in the 1980s). Meanwhile, his friend RM set the Sappho translations to music and circulated both the resultant tape and the typescript, which together eventually found their way to a Sapphic O9A nexion, and which nexion added a few short 'occult' sections to the original text of *Breaking The Silence Down* and published it, in the early 1990s as

an addition to The Deofel Quartet. This version, like The Deofel Quartet itself, was subsequently circulated widely in \*html and \*pdf versions.

Around 2008 [119yf], Anton Long undertook to proofread and correct (using Netscape Composer) the O9A html versions of the Quintet, by - in the case of the Quartet - comparing the html texts with either the original handwritten MSS or photocopies of those MSS. The corrected texts were then exported as \*pdf files and widely circulated. These corrected versions, however, still contain some typos missed in proofreading.

In 2012, I published in pdf format the original Myattian text of *Breaking The Silence Down* using a photocopy of the 1980s typescript loaned to me by Ms PH, and which restored version I recently noticed also has many typos. It is, furthermore, quite interesting to compare the AL corrected, O9A occultified, version issued in 119yf with the original story of personal Sapphic love, and which original story - set in Shropshire, as is *The Giving* - gives subtle clues that there may be more going on than first appears, as for instance in Rachael's mention of her grandmother giving her the hereditary gift of an amber necklace and as in the mention of "the Shropshire town of Greenock" (aka Much Wenlock), a setting familiar from the Hangster's Gate short story. The subtle original therefore seems to me to make the later occult additions unnecessary; and which additions come across as a sort of dumbing-down of the original for the benefit of unempathic novices.

Anton Long wrote in 115yf that the works of The Deofel Quartet "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."

Furthermore:

"In all the works of the Quartet, 'the other side' (i.e. those with conventional 'morals' and little or no esoteric understanding) is shown in context - moral individuals are described and things seen from their point of view. It is vitally important for a novice to be able to be detached - to see things and people as those things and people are. Only thus can they learn judgement and discover how to work esoteric sinister magick. Such detachment is necessary - and its cultivation is part of Initiate training. It is the aim of the Quartet to cultivate this ability - and the self-criticism which is part of it. This 'criticism' is a self-awareness, a self-knowledge...

[The reader is required] to suspend and transcend conventional Satanic/sinister notions (which are often only the outer form of what is Satanic/sinister rather than its essence). Thus can genuine magick be understood - as the works themselves should aid the understanding of how forms/energies etc. affect/change individuals, often unconsciously. All this should aid the self-insight of the novice/Initiate reading them."  
*The Magickal Art of The Deofel Quartet: A Basic Introduction*. 1992 (revised 119 yfayen)

### **Aural Tradition**

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 distinguish the O9A, at the time, from all other modern occult groups.

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.

Given that the esoteric content of the works in The Deofel Quartet have been somewhat neglected by those interested in or who have written about the O9A, it is instructive to quote from three of those works in order to draw attention to some of the esoteric aspects of the three-fold aural tradition of the O9A {1}.

I have taken the opportunity, in the quotations that follow, from the 119yf pdf versions, to correct some obvious typos.

R. Parker  
2014 ev

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### **1. Notes On Falcifer**

The novel Falcifer, Lord Of Darkness, written in the 1970s (according to some accounts in 1976), is the earliest of The Deofel Quartet. It is set in the East Riding of Yorkshire in the late 1960s and thus is mostly based on the traditions of the overtly satanist, pre-O9A, Temple of the Sun.

#### **Basic ONA Noviciate Interpretation**

Falcifer concerns Initiation and the gathering of satanic experience. The esoteric influences described in the story are concerned with the first sphere on the Tree of Wyrð - magickal form Night/Nox; Tarot images - 18, 15, 13; Alchemical (sympiotic) Process - Calcination.

#### **The Dark Gods, and Shapeshifting**

"Tell me, then, about the ritual," Susan asked softly.

"There was something," he said, "but not what I expected."

"Am I what you expect?" she said with Aris' voice. She was watching him, waiting.

Momentarily, Conrad had the impression that Susan was not human at all - she was something unearthly which was using her form and Aris' voice, something from another Time and Space. But he had touched her, kissed her, felt the soft warmth of her body. Confused, he stood watching her. She was not the young woman he had known: her eyes became full of stars, her face the void of space. She became Aris, and then a nebulous chaos that was incomprehensible to him.

He could feel within him her longing for the vastness of space. There was a sadness within this longing, for it had existed before him and would exist after his own death, thousands of years upon thousands of years. He would have to understand, he suddenly knew - he would have to understand and help before this sad longing, this waiting would be over. Then she was Susan again, standing next to him and holding his hand, caressing his face with her fingers. Gentle and warm.

"You are beginning to understand," she was saying.

Note the mention after this, in the text, of Sloane MS 3189 in the British Museum, which MS may or may not be important or relevant.

#### **Beyond Ritual: The Nine Angles**

"There were no candles on the altar, no naked priestess, no congregation gathered to greet them, indeed nothing magickal except the crystal tetrahedron [...]

The season and time being right," intoned the Master, "the stars being aligned as it is written they be aligned, this Temple conforming to the precepts of our Dark Gods, let us heed the Angles of the Nine!"

He gestured toward the crystal."

There is also, following this, the phrase *the angles of those dimensions that cannot be perceived*. This is notable, given that the crystal tetrahedron is said to re-present the 'angles of the nine' and which 'angles' refer to dimensions, in acausal space-time. {2}

Also, compare this with the Tree of Wyrð being, as mentioned in an early O9A MS, enclosed in a double tetrahedron (qv. p.145 of *The Requisite ONA* text) which enclosure (or outer realm) represents the causal/acausal duality {3}.

Furthermore:

The Master stood with his hands on the tetrahedron, as Tanith did, and they both began to vibrate a fourth and an octave apart, the words that were the key to the Abyss [...]

Her hands were cold, icy cold, and he could feel the coldness invading him. Her eyes became again full of stars which spread to enclose her face. The Temple itself became black, and all he could hear was the insistent and deep chanting of the words which would open the Abyss. It was a strange sound, as the two voices chanted an octave fourth apart.

That is, esoteric chant being used to 'activate' the crystal tetrahedron. Also note how in The Temple of Satan it is revealed that such a "crystal gave power to and magnified" the very thoughts of the Satanic Priestess, Melanie.

There is also a vision, revealing 'satan' as one of the dark gods:

A figure was walking toward him, and Conrad recognized it. It was himself. The figure spoke, in Conrad's voice. "The seal that bound us is no more. Soon, we shall be with you." The man smiled, but it was a sinister smile which both pleased and disquieted Conrad. "Now I must depart," the image of Conrad said. "But before I go I give you a reward. See me as I have been known to those on your world with little understanding." The figure contorted, was Satan, and was gone [...]

There is, following this, an interesting discussion by those opposed to satanism:

The ancient and secret rite of the Nine Angles is a call to the Dark Gods who exist beyond Time in the acausal dimensions, where that power which is behind the form of Satan resides, and waits. The rite is the blackest act of black magick [...] If such entities as these so-called 'Dark Gods' exist they might be shape-changers, like the Prince of Darkness himself."

### **Some Other Themes**

An early use of the term numinous in relation to the sinister tradition and the dark gods, and a hint to look beyond books, words, symbols, sigils:

"The manuscript Aris had left out for him was interesting, telling as it did of the Dark Gods. But the more he read, the more dissatisfied he became. The work was full of signs, symbols and words - and yet he felt it was insubstantial, as if the author or authors had glimpsed at best only part of the reality. His memory of the recent ritual was vivid, and as he stared at the manuscript he realized what was lacking. The work lacked the stars - the haunting beauty he himself had experienced; the numinous beauty which he felt was waiting for him. He wanted to reach out again and again and capture that beauty, that eerie essence, that nebulousity. He had felt free, drifting

through space and other dimensions; free and powerful like a god - free of his own dense body which bound him to Earth."

Also, there is an early mention - still risqué in the 1970s - of Sapphism, in the relationship between Denise and the bisexual Miranda.

### **Testing, And The Way to Adeptship**

"We have tested you, and you have not been found wanting. Now, I shall reveal to you a secret regarding our beliefs. We represent balance - we restore what is lacking in any particular time or society. We challenge the accepted. We encourage through our novices, our acts of magick and through the spread of our ideas that desire to know which religions, sects and political dogmatists all wish to suppress because it undermines their authority. Think on this, in relation to our history, and remember that we are seldom what we seem to others.

"Our Way is all about, in its beginnings, and for those daring individuals who join us, liberating the dark or shadow aspect of the personality. To achieve this, we sometimes encourage individuals to undergo formative experiences of a kind which more conventional societies and individuals frown upon or are afraid of. Some of these experiences may well involve acts which are considered 'illegal'. But the strong survive, the weak perish. All this - and the other directly magickal experiences like those you yourself have experienced - develop both the character of the individual and their magickal abilities. In short, from the Satanic novice, the Satanic Adept is produced [...] We tread a narrow path, as perhaps you yourself are becoming aware. There is danger, there is ecstasy - but above all there is an exhilaration, a more intense and interesting way of living. We aim to change this world - yes, but we aim to change individuals within it - to produce a new type of person, a race of beings truly representative of our foremost symbol, Satan. Only a few can belong to this new race, this coming race - to the Satanic elect."

Note the expression "our Way is all about, in its beginnings..." That is, up to but not including the stage of Internal Adept, the fourth stage of the seven-fold Way.

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## **2. Notes On The Giving**

Typewritten MS first openly distributed in 1990. Note: plot spoilers follow.

### **Basic ONA Noviciate Interpretation**

The Giving concerns 'primal Satanism' and a more subtle magick and manipulation than the previous works, Falcifer and The Temple of Satan. It is a story based on fact - on real life happenings and real people. It reveals a real Satanic Mistress in action - someone quite different from the 'accepted' notion of a Satanic Mistress.

Tree of Wyrd Spheres: Third and Forth. Forms: Ecstasy/Vision. Tarot Images 7,12,5,6,14,17. Alchemical (sympiotic) Processes: Coagulation/Putrefaction.

### **Summary**

The story of a 'mistress of earth', her rural ancestral coven, and their preparations for a pagan rite of sacrifice called The Giving. Mallam is central to the story:



"He lusted after success, wealth, power and results while she [Lianna] urged him toward the difficult - and for him inaccessible - path of self-discovery."

As Lianna says of some of his 'interests':

"Such activities are not conducive to the self-development which our way wishes to achieve. They are not, in fact, connected with any genuine sinister tradition but are personal proclivities, best avoided if advancement is sought.... True Adepts do not waste time on such trivia. Everyone has to make their own mistakes."

His character is revealed in such activities; in how easily he is manipulated regarding what he is led to believe is Lianna's 'treasure' and then in his obsession to find it; in his attempted rape and beating of Monica and his trashing of her apartment; and in his later failure to realize, given his lack of real Occult abilities, that the 'young village woman' he arrogantly assumed was "stupid and dull", and whom he thought he could easily control and manipulate, is in fact manipulating him as part of Lianna's tests and preparations.

Monica is also central to the story, although not in such an obvious manner, for the character of Monica leads the astute student of the Occult to ask many interesting questions. Such as, what, if any, is Lianna's involvement with her death, and if she somehow used sorcery to contrive the 'accident' that caused her death, why? Because of her personal feelings (such as jealousy) or because she had judged Monica 'rotten' (and thus a candidate for culling) because of Monica's continued involvement with Mallam's 'rotten' activities even though she could have or might have or should have - "I knew what was going on," she says to Thorold at one point - left at any time?

So, is Monica's death a product of fate, or wyrd, or 'an accident', or of Lianna being jealous, or of her calmly, in a sinister way, practising the esoteric art of culling? If a culling, is Lianna correct, justified, or does Monica (as her liaison with Thorold might seem to suggest) begin to show signs of 'redemption' and can the rotten deeds of such a past ever be 'redeemed'?

The character of Thorold also suggests, or seems to suggest, some esoteric riddles. For example,

(a) On respect of his character and why Lianna seems to 'choose' him, (b) in respect of Lianna:

"She did not seem to him to be evil - just exceptionally beautiful, wealthy woman, born to power and used to it. But he could not still his doubts. He heard Sarah's voice in his head accusing her; remembered Lianna's lie about having no children; her anger toward Monica. But most of all he remembered Monica's death and Mallam being borne away by the people of Lianna's village."

(c) In respect of personal choice and tests:

[Thorold] "I never really had much choice, did I?" he asked.

[Lianna] "Oh, yes, you had plenty of times to chose."

### **Some Esoteric Themes**

#### **1) Tests**

a) Before meeting him in person, Lianna arranges for some esoteric MSS to be sold to Thorold to

ascertain his interest and commercial honesty. Satisfied, she proceeds to seduce him.

Later, she admits she has been 'watching him' [i.e. had him under covert surveillance] for some time and also had someone do a background check on him.

b) She shows Thorold a film of a 'Mallam ritual' – involving young girls – which perplexes and upsets him, and she leaves him alone to think about it.

Later when he asks her about the film, she – to test his empathy, his perception, his judgement – asks him: "What do you feel – sense about me?"

## 2) Manipulation

a) Lianna sending Imlach to Mallam with parchments containing a 'secret script'. Some time before she had planted a seed into Mallam's mind about her wealth and its origin, saying: "It is a long story. Involving the Templars. I may tell it some day."

b) Lianna sending Imlach to Thorold regarding Mallam:

"She does not like your interference."

"My what?"

"You are to leave a certain gentleman alone. He is her concern, not yours."

"Is that so?"

"She kindly requests you not bother him – or any members of his group."

"Oh, really?"

Imlach moved closer to him. "You'd best heed her advice. For your own sake."

"Tell her from me I'm not playing her games anymore and I'll do what I like!" He slammed the door shut.

## 3) Local Myths and Legends

a) Mention of the Templars in Shropshire:

"The parchments told of how Stephan of Stanhurst, preceptor, had in 1311 and prior to his arrest in Salisbury, taken the great treasure stored in the preceptory at Lydley – property of Roger de Alledone, Knight Templar – to a place of safe keeping. It told how the preceptory was founded in 1160 and how, centuries later, the lands granted with it became the subject of dispute and passed gradually into other grasping hands; for Stephen after his arrest was confined within a Priory and refused to reveal where he had hidden the treasure. But, most importantly to Mallam, it told where the treasure had been stored when the foresightful Roger de Alledone realized the Order was about to be suppressed by Pope Clement V and all its properties and treasures seized."

b) Mention of local legends, as for example:

She drove alone the narrow, twisty lanes southeast of Shrewsbury town to pass the Tree with the House in It, the wood containing Black Dick's Lake, to take the steep lane up toward Causeway Wood. "This lane," she said, breaking their silence, "used to be called the Devil's Highway. Just there -" and she indicated an overgrown hedge, "was a well called Frog Well where three frogs lived. The largest was, of course, called Satan and the other two were imps of his."

#### **4) Differing Views about Satanism**

##### **a) Conventional Catholic view:**

"Joseph de Tonquedec I believe it was, who said something like 'the Devil's interventions in the material realm are always particular and are of two kinds, corresponding to miracle and Providence on the divine side. For just as there are divine miracles, so there are diabolical signs and wonders.' "

##### **b) From a conversation between Monica and Thorold about Mallam and Lianna:**

[Monica] "He approached her about a year ago - wanted to learn about her tradition."

[Thorold] "Which is what?"

"What she called the seven-fold sinister way - or something similar."

"Satanism?"

"Not in the conventional sense. Our friend Mallam," and she smiled, "takes that route. He showed me a book she had given him."

"Oh, yes?"

"The Black Book of Satan I believe it was called. She believes that each individual can achieve greatness: but that must come through self-insight. There are certain rituals - ceremonies - to bring this."

"And Mallam?"

"He wants power and pleasure - for himself."

"And is prepared to do anything to achieve it."

"Yes."

"But she - Lianna - still uses people."

"Yes. I think she was using Edgar. But why and for what purpose, I don't know. In her book I remember reading about members of the sect being given various tests and led into diverse experiences. These were supposed to develop their personality."

"Doesn't sound like Satanism to me."

"Well, some of the experiences involved confronting the dark or shadow aspect: that hidden self which lies in us all. Liberating it through experiences. Then rising above it."

"And Mallam and his cronies? They wallow in their dark side – without transcending it?"

"Something like that."

c) Lianna's view:

[Thorold] "How does the book [the Black Book of Satan] I found fit into all this?"

[Lianna] She smiled, as a schoolmistress might toward an otherwise intelligent pupil.  
"Satanism, you mean?"

"Yes," he answered, amazed at her perspicacity.

"It is not the way I follow. My tradition is different – much older."

## 5) Ancestral Traditions

"Her family kept alive for generations the old traditions, the old ways – as did the folk of the village."

"It was an isolated village, surrounded by hills and accessible only by narrow, steep and twisting lanes. To the west of the village lay The Wilderness, Robin's Tump and the steep hills of Caer Caradoc hill. The lane northward led along Yell Bank, skirted Hoar Edge and the side of Lawley hill to the old Roman road to Wroxeter. To the south, the village was bounded by Stredbow Moor, Nant Valley and Hope Bowdler hill. The area around the small village was, like the village itself, unique. Small farms nestled on the lee of the hills or rested in sinewy valleys hidden from the lanes. Coppice and woods merged into rough grazing land and the few fields of arable crops were small, the size hardly changed in over a century. But it was the sheltered isolation of the area that marked it out, like a time-slip into the past – as if the surrounding hills not only isolated it physically but emotionally as well. Perhaps it was that the hills dispersed the winds and weather in a special way, creating over the area of the village and its surrounding land an idiosyncratic climate; or perhaps it was the almost total lack of motorized transport along the rutted lanes. But whatever the cause, Stredbow was different, and Sidnal Wyke knew it."

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## 3. Notes On The Temple of Satan

Typewritten MS first openly distributed in 1991. Note: plot spoilers follow.

### Basic ONA Noviciate Interpretation

While The Temple Of Satan does (like Falcifer) deal with the Dark Gods, its main theme is emotion on the personal level, particularly 'love' (of the infatuation and sexual kind) and how a Satanic Initiate of some experience encounters and deals with them. Emotion ('love') of the type encountered is a stage, to be experienced and transcended. For a Satanist not yet achieved Adeptship, this feeling/emotion is often a snare, a trap which they can fall into, thus ending their sinister quest.

Thus the work considers feelings and desires which are often still unconscious, and about making these more conscious, controlling them and transcending them.

Third sphere on Tree of Wyrð. Magickal form: Ecstasy. Tarot Images: 6,14,17. Alchemical (symbiotic) process: Coagulation.

### **Summary**

The story of a young bisexual priestess of an avowedly Satanic coven who uses her sexuality to entrap, control, and sometimes mistreat men (occasionally sadistically) but who becomes bored with her life and so plans to undertake the sacrificial 'Ceremony of Recalling' after finding and enchanting a suitable naive male as offer.

"So had she played her games of power and joy, feeling herself the equal of gods. There were few crimes that she had not sanctioned or sent men, in their lust, to commit, few pleasures she had not enjoyed. Yet she was not maddened by either pleasure or power, and kept her empire small, sufficient for her needs, and herself anonymous. Many small firms headed by small men, a brothel or two, a number of temples in the cities beyond - such were the gifts of her Prince and she tended them all, as a wise woman should."

Her plans are threatened by (a) betrayal by one of her coven, (b) her unexpectedly falling in love, (c) a mysterious, reclusive, old man called Saer, and (d) some urban rather fanatical followers of Crowley:

"They cannot be allowed to break the Current of Aiwaz." Jukes, stocky and squat, sincerely believed what he said. For over a year he had run his small Temple in London, helping by his acts of magick to further the Aeon of Ma'at. By day, he worked in an office, but at night, in his basement flat, he became High Priest for his gods. He had read widely on the subject of the Occult, made many contacts during the years of his searching, but he was surprised by the books and manuscripts that Pead possessed. Avarice was a stranger to Jukes, but the rare books and manuscripts introduced them."

### **Some Esoteric Themes**

#### **1) Invokation to Baphomet.**

Now shall we with feet  
Faster than storm's horses  
Seek to bring She who with fire  
And cutting sword leaps plunging  
Upon her foe while the fates of dread  
Unerring gather round...

She detailed her Guardians to carry the body and let them into her secret Temple where they threw it into the pit beneath the plinth that held her crystal. There was laughter and lust among the worshippers when she returned."

#### **2) Sapphism and Sapphic Sorcery.**

She closed and locked the door before sitting beside Claudia on the bed. "You are beautiful," she said, caressing Claudia's neck [...]

[Afterwards Claudia] lay beside Melanie, embracing her and softly crying, drawing comfort from the strange woman who kissed away the tears, feeling in that moment that all the confusion, doubts and sorrow that her sensitivity had brought her over the years, was no more. Her past, with its broken relationships, its traumas and dreams, was forgotten. Her future was unreal – only the present was meaningful to her. She sensed forces outside the house that wished to harm the woman who kissed her and whose body heat reassured, but she was protected for the moment from those forces as Claudia felt protected. The harmful forces, which were waiting for weakness, drew more emotion from Claudia until she felt a genuine love....

### 3) The Dark Gods, The Abyss, and The Nature of Satan.

"There was a yearning in Melanie as she stood beside her Priestess and lover. But it was not a yearning for love – only a cold desire to alter the living patterns in the world and so fulfill her Destiny by returning the Dark Gods to Earth. She was suspended between her past with all its charisma and power and the future that might have been possible if she had surrendered to Thurstan's love. She was aware of herself only through the images of the past and her barely formed feelings for Claudia: detached from the realness of her body and personal emotions. The power being invoked seemed to be drawing her toward the Abyss and the spaces beyond the Abyss where she had never been.

The Abyss was within her, within Claudia, within all those in the Temple and all those outside it. It was primal awe, terror, and intoxication [...]

[Then, an answer.] It was an answer without words – a feeling that drew her beyond the cold Abyss to where a new universe waited. She was drifting in this universe, floating among the stars and galaxies of love, sadness, sorrow and joy, and as she consciously drifted, her body tensed and tears came to her eyes. Images and feelings rushed through her as a whirling system of planets and stars forms from chaos and rushes through a galaxy past other stars when time itself is compressed. The images were of her past but the feelings attached to them were not the original feelings. There was sadness instead of exultation, love instead of anger, grief instead of joy."

### 3) Ancestral Traditions

"The [human] remains were the work of the sinister woman who had in the weeks of her dying given Melanie the house. 'I have waited for you,' she remembered the old woman had said, 'waited as our Prince said I should. My coven and books and house are yours.' She never spoke again, but signed her name on her will, and Melanie was left to find the old woman's secrets from the Black Book of workings she had kept. 'I, Eulalia, Priestess of the forgotten gods, descended from those who kept the faith, here set forth for she who is to come after me, the dark secrets of my craft.'

The book was Melanie's most treasured possession, after her crystal and her [amber] beads. It was the crystal that first showed her the house."

### 4) A Hidden Quartz Tetrahedron

" [There were] few clothes, furniture or possessions [in the cottage] ... It was damp if clean, austere but full of memories. The memories, spectral forms and sounds, seeped

out of the walls, the floor, the beams which held the roof, to greet Melanie. Sighs, laughter, the pain of childbirth, an old man dying his bed while his spirit wandered the hills above.

Two centuries of life, struggle, love and death. But however intently she listened, however still she held her gaze, neither sights nor sounds from Thurstan's past seeped to her through the gates of time, and it was behind the only painting in the cottage that she found her answer. It was a good painting of a pretty woman, curiously hung above the long narrow windows where Melanie had seen Thurstan sitting. Behind it, totally obscured, was a niche carved from the rough stone that made up the walls. It contained a large quartz crystal. Stored in the crystal was Thurstan's life, in images only a Mistress of Earth or a Magus could see."

"The ritual had bored her, and she did not miss the pleasure that she had obtained in the past through having a man grovelling while she whipped his naked flesh. Instead, she thought of Thurstan and his strange life that she had seen in the crystal."

## 5) Enter An Old Man

She was about to raise her hand to force his head up so she could see into his eyes when she saw an old man dressed like a peddler walk through the open door of her house.

"He is mine, I believe," he said as he tapped Jukes on the shoulder to free him from the bonds Melanie had placed around him. "He is no use to you. But if you object..."

"Who are you?" she asked.

He bowed deeply, like a jester. "I am Saer."

"Saer?"

He looked around the hall and peered briefly into the Temple. "You have made great changes, I see." Then smiling, he bowed again before escorting Jukes away.

## 5) Satanism.

Note the two apparently differing perceptions. The exoteric, and the esoteric.

### a) Exoteric

"The most fundamental principle of Satanism is that we as individuals are gods. The goal of Satanism is simple - to make an individual an Immortal, to produce a new species. To Satanists, magick is a means, a path, to this goal. We walk toward the Abyss and dare to pass through to the cold spaces beyond where CHAOS reigns. There is ecstasy in us - and much that is strange. Vitality, health, laughter and defiance - we challenge everything, and the greatest challenge is ourselves."

### b) Esoteric

"All of [the books], and the manuscripts bound like books, were about alchemy, magick or the Occult. He could read the Latin of the medieval manuscripts and books, but what

they related did not interest him as the later books brought forth no desire to read further. Even the Black Book of Satan, resting on the table, seemed irrelevant to him. They were all compilations of shadow words, appearing to Thurstan to fall short of the aim that the searchers who had written them should have aimed for. His instinctive feeling was to observe in a contemplative way some facet of the cosmos – to stand outside in the dark of the night and listen for the faint music that travelled down to Earth from the stars – rather the enclose himself in the warm womb of a house to read the writings of others. Demons, spells, hidden powers, the changing of base metal to gold, even the promises of power and change for himself, were not important to Thurstan, and he left the library with its stored knowledge and forbidden secrets and lurking gods, to walk in the moonlit garden.

The stars were not singing for him – or he could not hear them above the turmoil of his thought...

He moved, like an old man pained by his limbs, through the cold and sometimes swirling mist along a path that took him toward the Mynd and up, steeply, to its level summit where he stood, high above the mist, to watch the mist-clotted valleys below. The heather was beginning to show the glory of its colour, and he walked through it northbound along the cracked and stony road stopping often to turn around and wait. But no one and nothing came to him – no voices, song or sigh [...]

The very Earth itself seemed to be whispering to him the words of this truth. He began to sense, slowly, that there was for him real magick here where moorland fell to form deep hollows home to those daughters of Earth known as springs and streams, and where the Neolithic pathway had heard perhaps ten million stories. No wisps of clouds came to spoil the glory of the sun as it rose over the mottled wavy hills beyond the Stretton valley miles distant and below. No noise to break the almost sacred silence heard. For an instant it seemed as if some divinity, strange but pure, came into the world, and smiled."

oooooo

## Notes

{1} Parts of following text first appeared, in 2012, under the title *The Esotericism of The Deofel Quartet: A Study, By Means of Quotations, Of The Esoteric Mythos Of The Order of Nine Angles*.

{2} As Myatt writes in his *Some Notes On The Theory of The Acausal* in relation to the use of the term acausal-dimensions:

"The term dimension is used here to refer to an aspect, or component, or quality, or arrangement, or an attribute of, a theorized/mathematical form (or space), and/or of an object/entity posited or observed.

One example of a mathematical form is an Euclidean space (geometry) described by three attributes – measurable dimensions – at right angles to each other. Another example is a four-dimensional manifold as used in the theory of general relativity, and one of which dimensions is a measurable (linear) 'time'. One example of a mathematical space is a Hilbert space of infinite (unmeasurable) dimensions.

Thus the term dimension includes but is not limited to something measurable by physical means."

{3} See the 'Al-Kitab Al-Alfak' section of my 2013 text *Originality, Tradition, And The Order of Nine Angles*.

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## **Part Two**

### **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 - presented, 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 ONA nexions to who 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

{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 XX*, *Aeon*, his *Atu III*, *The Empress*, both from his Tarot pack *Non Est Secundus Quia Unus Est*, and also his earlier painting *Bean Na Bainnse*.

{3} See *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/gruylans-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.

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## **Part Three**

### **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.

A.M.  
Lypehill Nexion  
119 Year of Feyen  
(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 Ceridwen'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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## **Appendix**

### **Hangster's Gate**

Winter came early to the Shropshire town: a cold wind with brief hail that changed suddenly to rain to leave a damp covering of mist.

An old man in an old cart drawn by a sagging pony crossed himself as he saw Yapp shuffle by him along the cobbled lane toward the entrance to the Raven Inn. It was warm, inside the ancient Inn, but dark from fire and pipe smoke, and Yapp took his customary horn of free ale to sit alone on his corner bench by the log fire. The silence that had followed his entrance soon filled, and only one man still stared at him.

The man was Abigail's husband, and he pushed his cap back from his forehead before moving toward Yapp. His companions, dressed like him in their work clothes, tried to restrain him, but he pushed them aside. He reached Yapp's table and kicked it aside with his boot.

Slowly Yapp stood up. He was a wiry man and seemed insubstantial beside the bulk of Abigail's husband.

"Wha you been doin? To her!" Abigail's husband clenched his fists and moved closer.

Yapp stared at him, his unshaven face twitching slightly, and then he smiled.

"I canna move! I canna move!" shouted Abigail's husband.

Yapp smiled again, drank the rest of his ale and walked slowly toward the door.

"I be beshrewed!" the big man cried among the silence.

Yapp turned to him, made a gesture with his hand and left the Inn as Abigail's husband found himself able to move.

No one followed Yapp outside.

A carriage and pair raced past him as he walked down the lane. The young lady inside, heading for the warmth and comfort of Priory Hall was alarmed at seeing him and turned away. This pleased him, as the prospect of the walk to his cottage, miles distant, pleased him – for it was the night of Autumnal Equinox.

The journey was not tiresome, and he enjoyed the walk, the mist and darkening sky that came with the twilight hour. The moon would be late to rise, and he walked briskly. Soon, he was above the town and at the place where the three lanes met. His own way took him down, past the small collection of cottages, almshouses and a church, toward the wooded precincts of Yarchester Hall. He stopped, once, but could not see the distant summit of Brown Clee Hill where he had possessed Abigail.

It had been a long ride back in the wind and the rain, but the horses had been strong, almost wild, and he smiled in remembrance, for that night Abigail has warmed his bed.

Tomorrow, perhaps, they might go to Raven's Seat. It would be all over by then, for another seventeen years. No one would stop or trouble them.

His way led into the trees, along a narrow path, down the Devil's Dingle to Hangster's Gate and

the clearing. There was nothing in the clearing – except the mist-swathed gibbet with its recent victim swinging gently in the breeze. He would need the hand, and with practised care, he unsheathed his knife to stretch and cut the dead man's left hand away.

Less than a day old, the body had already lost its eyes to ravens.

It was not far from the clearing to his cottage, and he walked slowly, every few moments stopping to stand and listen. There was nothing, no sound – except a faint sighing as the breeze stirred the trees around. A lighted candle shone from the one small window of his cottage. It was a sign, and he stopped to creep down and glimpse inside. There were voices inside and as he looked he saw Abigail standing near a young man. He saw her draw the youth toward her and place his hand on her breast. Heard her laughing; saw her kiss the youth and press her body into his. Then she was dancing around him, laughing and singing as she stripped her clothes away to lay naked and inviting on the sphagnum moss that formed the mattress of Yapp's bed. Then the youth was upon her, struggling to wrest himself from his own clothes.

Yapp heard people approaching along the track and he stood up to hear Abigail's cries of ecstasy. He waited, until they reached him and they all heard Abigail climax with a scream. Then he was inside the cottage, with the others around him. The youth was surprised and tried to stand and Yapp stood aside to let them pin him down on the hard earth floor of the cottage.

An old woman in a dirty bonnet gave a toothless laugh – Abigail laughed, even Yapp laughed as the tall blacksmith tore out the youth's heart. The was a pail for some of the blood.

Abigail was soon dressed, the body taken away and she led Yapp and the old woman through the trees to another clearing. The moon was rising, the blood was fresh and she took the severed hand from Yapp to dip it in the blood and sprinkle their sacred ground to propitiate their Dark Goddess Baphomet.

Order of Nine Angles  
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Atu III (The Empress) by Richard Moulton, from his Tarot pack *Non Est Secundus Quia Unus Est*.

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