



Classic ONA Texts

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The Occult Fiction of The Order of Nine Angles

Introduction:

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

- (1) *Eulalia - Dark Daughter of Baphomet*. (c.2009 CE) {1}
- (2) *The Deofel Quartet*, consisting of the four texts *Falcifer*, *Temple of Satan*, *The Giving*, and *The Greyling Owl*. (c.1974-1993 CE) {2}
- (3) *Tales of the Dark Gods*, comprising the four short stories *In The Sky of Dreaming*, *Jenyah*, *Sabirah*, and *A Dark Trilogy*. (c.2008 CE) {3}
- (4) *Breaking The Silence Down*. (c.1985 CE) {4}
- (5) The two individual short stories *Hangster's Gate* {5} and *Copula cum Daemone*. (c. 1976 CE)
- (6) The short story *Gruyllan's Tale*, which forms part of the *Balocraft of Baphomet* series. (c.2010 CE)

The most recent works include *Eulalia*, and those included in *Tales of the Dark Gods*, dating from the past few years, while the others date from the 1970's (e.n.) and the late 1980's (e.n.).

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 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. *The Giving*, *Jenyah*, *Sabirah*, *Copula cum Daemone*, and *Hangster's Gate* are all located in Shropshire.

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*.

Interestingly, *Hangster's Gate* and *Breaking The Silence Down* are set in the same area of Shropshire, a century or more apart, with some phrases of the later echoing some of those of the former, as if to suggest, to intimate, an hereditary link.

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 places as they frequent in those stories, if one knows where to look, and has the good fortune (or misfortune, depends on one's ethos) to encounter them.

A.M.

Lypehill Nexion
119 Year of Feyen
(Updated 122 yf)

{1} <https://web.archive.org/web/20210920001753/https://lapisphilosophicus.wordpress.com/eulalia/>
{2} <https://web.archive.org/web/20210926205727/https://rounwytha.wordpress.com/deofel-quartet/>
{3} <https://web.archive.org/web/20210920002232/https://lapisphilosophicus.files.wordpress.com/2011/07/darkgods-stories31.pdf>
{4} <https://web.archive.org/web/20210920001939/https://lapisphilosophicus.wordpress.com/breaking-the-silence/>
{5} <https://web.archive.org/web/20210920002406/https://lapisphilosophicus.wordpress.com/hangsters-gate/>

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Appendix 1 - A Note Regarding The Deofel Quartet

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 "magikal art" – like Tarot images, or esoteric music. As with all Art, magikal 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.

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Appendix 2 - A Note Regarding ONA Texts

All of the Occult fiction of the ONA is freely available on the Internet, with these versions being derived either from electronically scanned copies of photocopies of the original typescripts circulated (in very limited numbers) by the ONA in the mid-1990's (e.n.) or the result of some enthusiast having (sometimes using US English) wordprocessed copies of such typescripts or an already available Internet version.

This scanning, copying and recopying of the original typescripts (which themselves contained some typos) has resulted in numerous errors, omissions, and mistakes in the versions available on the Internet, and in the printed and downloadable books based on such Internet versions.

Such errors and mistakes are most obvious, for instance, in the story *Copula cum Daemone* (Copulating with Demons) – whose Latin phrases and words (deriving from Medieval and Ecclesiastical – not Classical- Latin) are for the most part corrupted through such copying.

Thus, the only genuine ONA versions are those original ONA typescripts (and direct photocopies or direct electronic images of them), which original typescripts were circulated by the ONA.

However, corrected, and revised, versions of various Internet texts have been issued, mostly by Anton Long. To date, corrected versions of all the texts of *The Deofel Quartet*, and of *Hangster's Gate*, have been issued.

Notable exceptions to corrupted texts are *Eulalia* and *Tales of The Dark Gods*, which was first issued by the ONA on the Internet, and is available in various formats, including pdf.

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Appendix 3 - A Note Regarding Breaking The Silence Down

Breaking The Silence Down was a short non-occult novel written by Myatt in 1985. Plagiarized versions were distributed in the 1990's by CB and others, and which versions, attributed to 'Anton Long', contained unauthorized (by Myatt) additions and numerous typos, errors, and alterations to the text. One of these versions was added by the ONA to the Deofel Quartet to make it into a 'quintet' of novels.

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Regarding The 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 ONA nexions to whom 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.

2017
v.1.05

Notes

{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 such as *Bean Na Bainnse*.

{3} See the text *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) the 2017 text, included in this book, titled *The Seven Fold Way Of The Order Of Nine Angles: A Modern Practical Guide* which provides updated suggestions regarding Insight Roles.

{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.

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