

The Eludent Order of Nine Angles



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Preface

This O9A compilation conveniently brings together some recent articles which, as explained here in the Introduction, manifest aspects of O9A tradition hitherto neglected by both other Occultists and by academics who have studied or who are studying Western Occultism and/or the O9A.

Which aspects are (i) Occult knowledge - esoteric and pagan traditions, Greco-Roman, Arabic, and Persian - absent from other manifestations of modern Western Occultism; (ii) the link which the O9A has through this knowledge to those ancient traditions; and (iii) the erudition shown by the authors of such O9A texts, which erudition is noticeably absent from most modern Occultists and is most certainly absent in O9A critics.

To give just some examples, the O9A texts refer to such works as *De Vita Coelitus Comparanda* by Marsilii Ficini, published in 1489 - in which there is a succinct expression of the ancient Hermetic weltanschauung - Cicero's *Somnium Scipionis*; sorcery in Virgil's *Aeneid*; the Avenging Alastoras as

described in tractate 13 of the Corpus Hermeticum, and the ancient Persian book *Hazar Afsan*.

In the text dealing with Virgil's Aeneid the author provides an erudite analysis of the origin and ancient use of the term μαγικός, from whence the Latin *magicas* and the English word 'magick' and which English spelling, as the O9A have previously described, dates back to the European Renaissance and was used in books such as *Theatrum Chemicum Britannicum*, edited by Elias Ashmole and published in 1652.

This compilation thus compliments the O9A texts in *Ἀρρενόθηλος: Alchemical And Hermetic Antecedents Of The Seven Fold Way*, issued in 2016. {1}

For those interested the English word eludent is from the Latin *eludo* and when used as in the title implies something that 'eludes' and thus which is elusive and which may 'befuddle' or baffle others and which may also suggest some game, qv. *ludere* as in Cicero, *M. Antonivm Oratio Philippica*, II, 23, 56.

For publication here we have corrected a few typos and updated some of the references. The internet links to O9A and other texts referenced in the articles were valid as of August 2018.

T.W.S. Nexion
August 2018 ev
v.1.03

{1} A copy of Ἀρρενόθηλος is available from
<https://omega9alpha.wordpress.com/ἄρρενόθηλος/>

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Introduction: The Hidden O9A

Several post-2012 Order of Nine Angles texts hint that there is a hidden "esoteric O9A" which perhaps only the most persistent will discover or appreciate, as perhaps was intended.

For such O9A texts not only deal with and provide information about various Occult topics which the modern literature - academic and otherwise - about modern Occultism, about Satanism, and about the Western Left Hand Path, have ignored, but also deal, in a measured and rational way, with the philosophical and Occult roots of the O9A giving as they do copious references

to (and sometimes illustrations from) medieval, renaissance and Greco-Roman texts, more often than not in the original language of those texts such as Latin and Hellenistic Greek.

These texts therefore serve to distinguish the O9A from all other modern Occult groups be such groups described as Occult, Satanist, or of the Western Left Hand Path.

That these texts have been ignored by O9A critics and by academics is perhaps indicative.

Indicative, in the case of O9A critics, because such critics - be they journalists, authors, self-proclaimed Satanists, self-proclaimed Occultists, or self-proclaimed practitioners of the Western Left Hand Path - either lack the required academic background to appreciate such texts or, more often than not, because of some pre-existing prejudice regarding the O9A.

Indicative, in the case of academics, because of what seems to be their fixation on - in the case of modern Satanism - Howard Stanton Levey (alias Anton LaVey) and - in the case of modern Occultism and the Western Left Hand Path - on Aleister Crowley and Michael Aquino and Aquino's Temple of Set. For there seems to have developed an academic orthodoxy in which Levey, Crowley, and Aquino, are of paramount importance, and in which the O9A is at best "a minor group" and at worst based on the ideas and ritual propounded and popularized by that modern triumvirate.

Thus, in one example of many, both academics and others continue to propagate the canard that the "nine angles" of the O9A derive from Aquino's *Ceremony of Nine Angles* (with its Euclidean angles) despite the fact that the O9A "nine angles" are - as many post-2012 O9A texts have explained - the nine combinations of the three fundamental alchemical substances (salt, sulphur, mercury) and are represented by the pieces of the O9A's 1970s Star Game. {1}

Similarly, and to provide another example, the O9A septenary Tree of Wyrð has been dismissed by an academic as merely "a replacement for the Kabbalah [...] a non-Semitic version of the Kabbalistic Sepherot" {2} whereas many O9A texts have established that the septenary system historically pre-dated the Kabbalah and was not only part of Western Occultism {3} but was also part of the Greco-Roman mysticism explained in the Pymander tractate of the Corpus Hermeticum {4}.

Revealing The Hidden O9A

Two recent - 2018 ev - O9A texts should suffice to not only reveal the hidden "esoteric O9A" but also serve to illustrate just how different the O9A is from all other modern public manifestations of modern Occultism, be such Occultism the modern Satanism of Howard Stanton Levey, the Western Left Hand Path of Aquino and the Temple of Set, or the egoistic, Hermetic Order Of The Golden

Dawn indebted, "Thelema" of Aleister Crowley.

These recent texts are *An Esoteric Note On The Somnium Scipionis Of Cicero*, {5} and *A Note On The Picatrix*. {6}

The *Esoteric Note On The Somnium Scipionis* provides references to ancient texts - in Latin and Greek, together with translations - and places the esoteric philosophy of the O9A, and its praxises (such as its Seven Fold Way and its Code of Kindred Honour) into the correct historical perspective; that is, as part of a Greco-Roman pagan tradition.

The *Note On The Picatrix* references ancient Arabic texts, and reveals the influence of such texts on the O9A; why the original Western grimoire tradition derived from such Arabic sources, and that the later Hebrewesque and Kabbalah influenced grimoire tradition was - as the O9A have maintained for decades - a much later distortion of ancient Western Occultism.

Such texts serve to illustrate just how different the O9A is because those texts - like seminal O9A texts such as *The Geryne of Satan* {7} and *Baphomet, An Esoteric Signification* {8}- are based on primary, ancient, sources, with their authors able to read such sources in their original language.

Such language skills, such academic knowledge, are entirely absent in Howard Stanton Levey, in Michael Aquino, and in the likes of Aleister Crowley. {9} A fact that O9A critics, and academics, have - so far - failed to appreciate.

Morena Kapiris
August 2018 ev

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{1} Refer for example to (i) the texts at <https://omega9alpha.wordpress.com/the-star-game/> and (ii) to the Appendix *An Alchemical Signification* of the O9A text *Azoth: Western Alchemy And The Seven Fold Way Of The Order Of Nine Angles*.

The Azoth text is included - together with other relevant post-2012 texts - in the pdf compilation available at <https://omega9alpha.wordpress.com/2016/03/30/the-esoteric-hermeticism-of-the-order-of-nine-angles/>

{2} Jacob Senholt. *Secret Identities In The Sinister Tradition, in The Devil's Party: Satanism in Modernity*. Oxford University Press, 2012, p.253

{3} For example (i) *Alchemy And The Sinisterly-Numinous Tradition*, (ii) *Lapis Philosophicus, Isaac Newton, And The Septenary System*, and (iii) *The Hermetic Origins Of The O9A*.

{4} qv. David Myatt's translation of and commentary of that tractate in his

Corpus Hermeticum: Eight Tractates. Translation and Commentary. 2017. ISBN 978-1976452369.

{5} <https://omega9alpha.wordpress.com/2018/08/09/a-note-on-the-somnium-scipionis/>

{6} <https://omega9alpha.wordpress.com/2018/08/08/a-note-on-the-picatrix/>

{7} <https://omega9alpha.wordpress.com/geryne-of-satan/>

{8} <https://omega9alpha.wordpress.com/baphomet/>

{9} qv. *Traditional And Modern: The Two Types Of Satanism*, available at <https://omega9alpha.wordpress.com/two-types-of-satanism/>

An Esoteric Note On The Somnium Scipionis Of Cicero

The Somnium Scipionis Of Cicero {1} is regarded by the Order of Nine Angles (O9A, ONA) as a primary source of the Western (Greco-Roman) pagan tradition which the O9A, with its septenary system, represents in this day and age.

From an esoteric point of view, one of the most notable passages in the Somnium Scipionis is that describing a system of "nine orbs" which connect the whole cosmic order, with Cicero toward the end mentioning that

"Now, the noblest concerns and exertions are the well-being of the community with a psyche exercised by these moving more swiftly toward its dwelling." {2}

Given the philosophical discussion which precedes this "moving more swiftly toward its dwelling" - its restful abode - this suggests something similar to the hermetic anados with its journey upwards through the seven spheres.

In his commentary on section 17 of the Pymander (Poemandres) tractate - which describes how the seven spheres came into being - Myatt {3} draws a parallel with Cicero's nine orbs, quoting Cicero's text and providing his own translation:

Novem tibi orbibus vel potius globis conexas sunt omnia, quorum unus est caelestis, extimus, qui reliquos omnes complectitur, summus ipse deus arcens et continens ceteros; in quo sunt infixi illi, qui volvuntur, stellarum cursus sempiterni. Cui subiecti sunt septem, qui versantur retro contrario motu atque caelum. Ex quibus summum globum possidet illa, quam in terris Saturniam nominant.

Nine orbs - more correctly, spheres - connect the whole cosmic order, of which one - beyond the others but enfolding them - is where the

uppermost deity dwells, enclosing and containing all. There - embedded - are the constant stars with their sempiternal movement, while below are seven spheres whose cyclicity is different, and one of which is the sphere given the name on Earth of Saturn.

In respect of the Hermetic ogdoadic physis, ὀγδοαδικὴν φύσιν, Myatt connects these "nine orbs" to the septenary system writing in his commentary on section 26 of the Pymander tractate that there are

"seven plus two fundamental cosmic emanations [...] the seven of the hebdomad, plus the one of the 'ogdoadic physis' mentioned here, plus the one (also mentioned here) of what is beyond even this 'ogdoadic physis'.

[As the Poemandres] text describes, there are seven realms or spheres - a seven-fold path to immortality, accessible to living mortals - and then two types of existence (not spheres) beyond these, accessible only after the mortal has journeyed along that path and then, having 'offered up' certain things along the way (their mortal ethos), 'handed over their body to its death'.

Ontologically, therefore, the seven might somewhat simplistically be described as partaking of what is 'causal' (of what is mortal) and the two types of existence beyond the seven as partaking of - as being - 'acausal' (of what is immortal). Thus, Pœmandres goes on to say, the former mortal - now immortal - moves on (from this first type of 'acausal existence') to become these forces (beyond the ogdoadic physis) to thus finally 'unite with theos': αὐτοὶ εἰς δυνάμεις ἕαν τοὺς παραδιδόασι καὶ δυνάμεις γενόμενοι ἐν θεῷ γίνονται."

The Nine Angles And The Code Of Kindred Honour

In terms of the ontology and the Occult philosophy of the O9A the "nine orbs" are the "nine angles" - the nine combinations of the three fundamental alchemical substances {4} - which represent (via such Dark Arts as The Star Game) - the nexion between causal and acausal that we human beings are, with the seven spheres - represented by the seven classical planets - the septenary Tree of Wyrd, surrounded as the Tree of Wyrd is by the 'ogdoadic physis' and then by the formless acausal itself: the acausal existence, described in the Pymander tractate as "the theos", which awaits those mortals who via their anados have found Lapis Philosophicus and thus progressed to the last stage of the Seven Fold Way, that of Immortal.

In terms of Cicero's statement that "the noblest concerns and exertions are the well-being of the community", Myatt - in his Tu Es Diaboli Ianua {5} - draws attention to a somewhat neglected aspect of Greco-Roman paganism and quotes from the Corpus Hermeticum:

εἰ δύνασαι νοῆσαι τὸν θεόν, νοήσεις τὸ καλὸν καὶ ἀγαθόν [...] ἔαν
περὶ τοῦ θεοῦ ζητῆις, καὶ περὶ τοῦ καλοῦ ζητεῖς μία γὰρ ἔστιν εἰς
αὐτὸ ἀποφέρουσα ὁδός, ἢ μετὰ γνώσεως εὐσέβεια. Tractate VI, 5

If you are able to apprehend theos you can apprehend the beautiful
and the noble [...] Thus a quest for theos is a quest for the beautiful,
and there is only one path there: an awareness of the numinous
combined with knowledge.

He goes on to write that

"as stressed by Cicero in many of his writings, and as indicated by the
quotation from tractate XIII of the Corpus Hermeticum - "the sixth
influence invoked for us, against Coveter, is community" - an aspect of
the paganus, Greco-Roman, apprehension of the numinous, of καλὸς
κάγαθός, is an awareness and acceptance of one's civic duties and
responsibilities undertaken not because of any personal benefit (omni
utilitate) that may result or be expected, and not because an
omnipotent deity has, via some written texts, commanded it and will
punish a refusal, but because it is the noble, the honourable - the
gentlemanly, the lady-like, the human - thing to do."

Which ancient pagan concept - or rather tradition - of concern for and duty to
one's community, the O9A continue manifest as it is in their Code of Kindred
Honour with its emphasis on one's own O9A nexion being one's community: a
modern extended family, tribe, or clan.

De Vita Coelitus Comparanda

A succinct expression of the ancient Hermetic weltanschauung, as well as of
what Cicero expressed in the Somnium Scipionis, occurs in the heading of
chapter twenty-six of *De Vita Coelitus Comparanda* by Marsilii Ficini and which
book was published in 1489 CE.

The chapter heading is:

"Quomodo per inferiora superioribus exposita deducantur superiora,
et per mundanas materias mundana potissimum dona."

Which translates as "How, when what is lower is touched by what is higher, the
higher is cosmically presented therein and thus gifted because cosmically
aligned."

The translation is by Myatt, from his commentary on section 2 of tractate IV of
the Corpus Hermeticum. {3} As Myatt writes regarding his translation of part
of that section:

a cosmos of the divine body sent down as human beings. κόσμον δὲ

θείου σώματος κατέπεμψε τὸν ἄνθρωπον. That is, human beings re-present, presence, the 'divine body' and are, of themselves, a reflection of the cosmic order itself. This, and the preceding line, express a fundamental part of ancient and Renaissance hermeticism: human beings as a microcosm of the cosmic order and the divine.

For Ficini philosophically re-expressed a phrase - quod est inferius est sicut quod est superius (what is above is as what is below) - from the Hermetic Tabula Smaragdina, and - both in respect of Ficini's philosophical statement and the topic of the O9A and the Somnium Scipionis - a section of the text *ONA Esoteric Notes XLVII*, published in 2016 ev, is worth quoting in full, with the comments in square brackets [] part of that O9A text:

"As Ficini goes on to explain - Est igitur non solum corporeus, sed vitae insuper et intelligentiae particeps. Quamobrem praeter corpus hoc mundi sensibus familiariter manifestum latet in eo spiritus corpus quoddam excedens caduci sensus capacitatem - the world (mundus) and by extension we ourselves as part of the world are not only material (corporeal) but also imbued with the vitae [Life; Being; ψυχή] and the intelligentiae [apprehension] of that which is above; and that beyond obvious outer appearances there is a hidden, an inner, animating [spiritus] aspect which our 'lower', more mundane, senses are unaware of.

All of which, based as it is on the writings of earlier authors such as Iamblichus, is a rather succinct summary of one of the fundamental principles of the weltanschauung that underlies ancient esoteric arts such as alchemy, astrology, and magick. That - as Ficini explained in earlier chapters, such as in chapter sixteen in respect of images/objects/talismans - the animating forces of the cosmos, as symbolized by the seven classical planets and the twelve classical heavenly constellations, not only affect us but can be consciously presenced, drawn down in a beneficial way, into objects and into ourselves.

That the Order of Nine Angles has the same underlying ancient weltanschauung is obvious if the above is restated using the modern terminology of the O9A.

Thus, (a) how when what is causal is touched by what is acausal [when a nexion is opened], the acausal is presenced within the causal thus producing changes in the causal; (b) the septenary Tree of Wyrd - with its planetary, stellar, and other esoteric correspondences as outlined in text such as Naos - since it is imbued with the acausal [is a nexion] is a beneficial presencing of those acausal energies that non-initiates are unaware of or disdain.

This ancient - essentially Greco-Roman - weltanschauung formed an

essential part of the European Renaissance, as the life and writings of people such as Marsilii Ficini attest. Thus one might well suggest that the Order of Nine Angles embodies - at least in part - the spirit that animated that European Renaissance. An embodiment in the O9A manifest in their elitist and cultured ethos; a cultured ethos which neglected O9A texts such as (i) Culling As Art, (ii) The De-Evolutionary Nature of Might is Right, and (iii) The Gentleman's and Noble Ladies Brief Guide to The Dark Arts, explain." {6}

In other words, the cultured ethos which the O9A manifests - when, that is, the O9A is esoterically and philosophically understood beyond its exoteric polemics, beyond the causal forms used, and beyond its Labyrinthos Mythologicus {7} - is the same ethos as is found in the philosophical writings of Cicero, in the texts of the Corpus Hermeticum, and in ancient and renaissance hermetic writings. It is the culture of reason, of a personal learning through practical, scholarly, and esoteric means; means which form the basis of the O9A Seven Fold Way, of its decades-long esoteric anados.

Which is why Anton Long wrote:

"One of the main reasons for the existence of esoteric groups such as the Order of Nine Angles is to be a living hereditary repository of a certain type of knowledge - kunnleik - and to personally, directly, encourage some individuals to acquire the culture, the habit, of learning - practical, scholarly, esoteric - and thus enable them to move in the traditional esoteric manner toward the goal of discovering and thence acquiring wisdom; and which wisdom is a balanced personal judgement and a particular knowledge of a pagan, Occult, kind to do with livings beings, human nature, Nature and 'the heavens'. This involves possessing/developing certain esoteric faculties/skills; acquiring an honest knowing of one's self, one's character; possessing an Aeonic understanding; and thus discovering Reality beyond, and sans, all causal abstractions.

Being a living hereditary repository of a certain type of knowledge, esoteric and otherwise - that is, being akin to an ancestral, communal, pathei-mathos - the O9A grows and slowly develops as more knowledge and understanding are obtained, as more individuals undergo pathei-mathos, and as newer Dark Arts are developed. But the Occult essence - the ethos, the internal alchemy of individual change during the life of the individual, the individual discovery of lapis philosophicus, the Adeptus way, the Aeonic perspective - remains." {8}

R. Parker
August 2018 ev

Note: This text is a companion to my recent essay *Some Notes On The Picatrix*.

{1} The Latin text is, as of August 2018 ev, available at <http://www.thelatinlibrary.com/cicero/repub6.shtml>

While several accessible English translations exist they tend to translate particular Latin words by English words which - as Myatt noted in the Preface to his *Corpus Hermeticum: Eight Tractates* - may impose modern meanings on the text.

For example, the caelum of Cicero is translated not as referring to what is celestial, nor to use Myatt's striking term - in his translation of chapters 1-5 of the Gospel of John, qv. <https://davidmyatt.wordpress.com/gospel-according-to-john/> - expressed by Empyrean, but instead as "heaven" which English word brings with it much non-pagan, post-Roman, iconography and theology.

Similarly, and to present another example, "et ut mundum ex quadam parte mortalem ipse deus aeternus, sic fragile corpus animus sempiternus movet" is interpreted with deus as "God" and animus as "soul" thus imposing a non-pagan theological meaning and iconography on the text, whereas Deity and Psyche (ψυχή) are more appropriate, more redolent of Greco-Roman paganism.

{2} Sunt autem optimae curae de salute patriae; quibus agitatus et exercitatus animus velocius in hanc sedem et domum suam pervolabit.

{3} David Myatt, *Corpus Hermeticum: Eight Tractates. Translation and Commentary*. 2017. ISBN 978-1976452369

{4} qv. the O9A text *Alchemical And Hermetic Antecedents Of The Seven Fold Way*, available as of August 2018 ev, from <https://omega9alpha.wordpress.com/ἀρρενόθηλυσ/>

{5} David Myatt, *Tu Es Diaboli Ianua*, 2017. ISBN 978-1982010935

{6} The text is, as of August 2018 ev, available at <https://omega9alpha.wordpress.com/2016/03/26/o9a-esoteric-notes-xxvii/>

{7} In respect of Labyrinthos Mythologicus, qv. <https://omega9alpha.wordpress.com/labyrinthos-mythologicus/>

{8} Anton Long. *Knowledge, the Internet, and the O9A*. e-text, 122 yfayen.

A Note On The Picatrix

The Latin text known in the West as the Picatrix - a medieval translation, via Spanish, of the Arabic text Ghayat al-Ḥakim, which Arabic text has been dated as from around the year 1000 CE {1} - has received some attention in the last few decades by those interested in or claiming to be practitioners of Western Occultism, with a few English translations of the Latin text by such people available and with some of these versions stating that they are based on the scholarly version of the Latin text, edited by David Pingree, published in 1986 by the Warburg Institute. The problem with these modern translations based on the text of the Picatrix is of course that they are translations of a Latin medieval translation of a Spanish translation and thus are quite far removed from the original Arabic text.

The Picatrix itself is widely believed - by scholars - to have influenced and informed the European Renaissance, and a recent book titled *Arabic Influences on Early Modern Occult Philosophy* {2} places the Picatrix in the necessary historical context, referencing as it does works by and studies of figures such as Marsilio Ficino, Aristotle, Macrobius (who wrote *Commentarii in Somnium Scipionis*), and Al-Farabi.

In terms of modern Western Occultism, the Ghayat al-Ḥakim - the original Arabic text - and some other Arabic texts would seem to be the origin of the 'grimoire' and talismanic tradition predating as they do the much later Hebrewesque and Kabbalah influenced grimoires - with their Hebrewesque 'demons' - beloved by The Hermetic Order of The Golden Dawn, Aleister Crowley, Howard Stanton Levey, and by perhaps the majority of individuals claiming to be practitioners of Western Occultism.

In contrast to this later Hebrewesque and Kabbalah influenced grimoire tradition, the Order of Nine Angles (ONA, O9A) have always claimed not only that their Occult tradition pre-dates such Hebrewesque and Kabbalah influenced Occult traditions but is also the original, the traditional, Western Occult tradition, melding as that original tradition did Greco-Roman pagan sources - for example, the *Somnium Scipionis* of Cicero, and the *Corpus Hermeticum* with its septenary anados {3} - with Arabic sources such as *Al-Kitab Al-Alfak* (The Book Of The Spheres) and which Arabic text was most probably influenced by, or derived from, the Ghayat al-Ḥakim.

The O9A have also claimed that the later Hebrewesque and Kabbalah influenced Occult tradition - with its ten-fold Otz Chim - is a distorted version of the earlier, Greco-Roman and pagan, septenary tradition. {4} {5}

That the O9A claims have scholarly, historical and Western pagan foundations should by now be obvious to those who have studied primary sources such as the Arabic text of the Ghayat al-Ḥakim, other Arabic works such as *De Radiis Stellarum* by Al-Kindi, {6} and *Kitab Al Madkhal Al Kabir Fi'ilm Ahkam Al Noudjoun*, {7} and who have also taken the trouble to read Myatt's commentaries on the *Corpus Hermeticum* as well as O9A essays such as (i) *Lapis Philosophicus, Isaac Newton, And The Septenary System* and (ii) *Azoth: Western Alchemy And The Seven Fold Way Of The Order Of Nine Angles*. {8}

R. Parker
July 2018 ev
v.1.03

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{1} As of July 2018, a digital edition of the Arabic text of Ghayat al-Ḥakim - published in 1933 in Germany - is available at <http://catalogue.ulrls.lon.ac.uk/record=b2205045~S12>

{2} Liana Saif, *Arabic Influences on Early Modern Occult Philosophy*, Palgrave Historical Studies in Witchcraft and Magic, 2015, ISBN 978-1137399465.

{3} qv. David Myatt's translation of and commentary on the Pymander text of the *Corpus Hermeticum*, available in his book *Corpus Hermeticum: Eight Tractates*. 2017. ISBN 978-1976452369

See also the O9A text *Alchemical And Hermetic Antecedents Of The Seven Fold Way*, available from <https://omega9alpha.wordpress.com/ἀρρενόθηλος/>

{4} qv. O9A texts such as <https://omega9alpha.wordpress.com/2013/12/25/originality-tradition-and-the-order-of-nine-angles/>

{5} qv. the O9A compilation *The Esoteric Hermeticism Of The O9A*, available from <https://omega9alpha.wordpress.com/2016/03/30/the-esoteric-hermeticism-of-the-order-of-nine-angles/>

{6} According to some scholars this treatise by the Arab philosopher Al-Kindi influenced John Dee.

{7} A copy of the Arabic text is, as of July 2018 ev, available at <https://archive.org/details/1H5Uuo>

{8} The essays are included in *The Esoteric Hermeticism Of The O9A*.

The Avenging Alastoras

We read an awful lot, these days, in books, articles, and via the internet, about 'sorcery' and invocations, almost all of which books and articles describe or rely on the Magian influenced goetic 'tradition' as exemplified by the misnamed Hermetic Order Of The Golden Dawn.

Thus it is refreshing to once again revisit actual Western pagan sources {1} dating from centuries before The Magian Distortion; that is, before the 'grimoire' tradition with its summoning forth of Hebrew, and Hebrewesque, 'demons' and entities, as beloved by the likes of Crowley and Howard Levey. This visit of ours is to Tractate 13 - an evocative name by itself - of the ancient, Greco-Roman, Corpus Hermeticum, as brought to life by the recent translation of Mr David Myatt {2}.

The tractate itself deals with palingenesis and Greco-Roman (Western) mysticism - a Western mysticism perhaps relevant to the 'sinisterly-numinous' way of the Order of Nine Angles - and our extract below deals with both palingenesis and those avenging deities, the Alastoras, mentioned by Klytemnestra after she, in revenge, had honourably killed her husband and his mistress Cassandra and, covered in blood, stands over the body of her husband:

"Do not add to those words that it was me who was the mistress of
Agamemnon
Since the wife of this corpse presents herself here
As that most ancient fierce Avenger.
It is Atreus, he is of that cruel feast,
Who, in payment for that, has added to his young victims
This adult one." {3}

It is probably just coincidence that one of the Alastoras is named by Myatt as Vengerisse, given that in his Mythos Of Vindex he named the female Vindex as Vengerisse.

Alastoras and The Vengeress

An extract from sections 7-11 of tractate 13 of the Corpus Hermeticum, as translated by Myatt, {4}

Go within: and an arriving. Intend: and an engendering. Let physical perceptibility rest, and divinity will be brought-into-being. Refine yourself, away from the brutish Alastoras of Materies.

Alastoras are within me, then, father?

Not just a few, my son, but many and terrifying.

I do not apprehend them, father.

My son, one Vengeress is Unknowing; the second, Grief. The third, Unrestraint; the fourth, Lascivity. The fifth, Unfairness; the sixth, Coveter. The seventh, Deceit; the eighth, Envy. The ninth, Treachery; the tenth, Wroth. The eleventh, Temerity; the twelfth, Putridity.

In number, these are twelve but below them are numerous others who, my son, compel the inner mortal - bodily incarcerated - to suffer because of perceptibility. But they absent themselves - although not all at once - from those to whom theos is generous, which is what the Way and Logos of Palingenesis consists of [...]

To us: arrivance of Knowledge of Theos. On arrival: Unknowing is banished. My son, to us: arrivance of Knowledge of Delightfulness: on arriving, Grief runs away to those who have the room. The influence invoked following Delightfulness is Self-Restraint: a most pleasant influence. Let us, my son, readily welcome her: arriving, she immediately pushes Unrestraint aside.

The fourth invoked is Perseverance who is influxious against Lascivity. Which Grade, my son, is the foundation of Ancestral Custom: observe how without any deliberation Unfairness was cast out. My son, we are vindicated since Unfairness has departed.

The sixth influence invoked for us - against Coveter - is community. With that departed, the next invokation: Actualis, and thus - with Actualis presenced - does Deceit run away. Observe, my son, how with Actualis presenced and Envy absent, the noble has been returned. For, following Actualis, there is the noble, together with Life and Phaos. No more does the retribution of Skotos supervene, for, vanquished, they whirlingly rush away [...]

With a quietude, father, engendered by theos, the seeing is not of the sight from the eyes but that through the noetic actuosity of the cræft. I am in the Heavens; on Earth; in Water; in Air. I am in living beings, in plants; in the womb, before the womb, after the womb. Everywhere.

As a certain English poet wrote in 1873 CE , "the separation between the Greeks and us is due principally to the Hebraistic culture we receive in childhood."

T.W.S.
2017 ev

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{1} Our first visit is described here:

<https://regardingdavidmyatt.wordpress.com/2017/06/30/western-pagan-curses/>

{2} David Myatt, *Corpus Hermeticum: Eight Tractates. Translation and Commentary*. 2017. ISBN 978-1976452369.

{3} DW Myatt. *The Agamemnon of Aeschylus. A Translation*. Third edition, 2013. ISBN 978-1484128220.

{4} It should be noted that Myatt in his commentary on sections 7-11 of tractate 13 provides detailed explanations for his translation of certain Greek names and words, such as τιμωρία as alastoras, Vengerisse as a personification of one of the alastoras; ἀκρασία as Unrestraint, and δικαιοσύνη as Ancestral Custom rather than the conventional 'righteousness' in respect of which he writes "righteousness imposes abstract theological meanings (mostly derived from the Old and New Testaments) on the text."

Sorcery In Virgil's Aeneid

Editorial Note

The item titled *On Sorcery In Virgil's Aeneid* was a note written by Anton Long around seven years ago which was published in Azoth, an internal ONA bulletin. The note includes Anton Long's translation of a Latin quote from Virgil. This text provides the relevant historical, pagan, context, as well as a scholarly, an initiated, insight into words such as the Latin *magicae* which via the Greek μαγικός was the origin of the English term magic/magick.

To provide some context, what is evoked by Virgil is the immolation of a lady (Dido) who would rather die than dishonour herself by having to live with a barbarian, and who is angry at Aeneas for deserting her and who seeks aid through The Craft (sorcery) by means of a Dragon-friendly priestess.

This is a manifestation of the Western ethos and a world away from what is evoked by the medieval grimoire, Magian influenced, tradition with its profusion of hierarchical 'demons', its alleged 'secrets', and its hollow promises that anyone can control such 'demonic' entities if they have the right accoutrements and the right Magian names.

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On Sorcery In Virgil's Aeneid

The following text - along with an awful lot of classical literature - has long been misunderstood.

hinc mihi Massylae gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
quae dabat et sacros servabat in arbore ramos, (485)
spargens umida mella soporiferumque papaver.
haec se carminibus promittit solvere mentes
quas velit, ast aliis duras immittere curas,
sistere aquam fluviis et vertere sidera retro,
nocturnosque movet Manis: mugire videbis (490)
sub pedibus terram et descendere montibus ornos.
testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.

Here is a misinterpretation of the Latin, published in 1910, which completely distorts the meaning:

"From thence is come a witch, a priestess, a Numidian crone, who guards the shrine of the Hesperides and feeds the dragon; she protects the fruit of that enchanting tree, and scatters there her slumbrous poppies mixed with honey-dew. Her spells and magic promise to set free what hearts she will, or visit cruel woes on men afar. She stops the downward flow of rivers, and turns back the rolling stars; on midnight ghosts she calls: her votaries hear earth bellowing loud below, while from the hills the ash-trees travel down. But, sister mine, thou knowest, and the gods their witness give, how little mind have I to don the garb of sorcery."

Here is my interpretation which seeks to express what Virgil actually wrote:

"From there a priestess of the Massylian clan was made known to me - custodian as she was of the Temple of Hesperidum - who delivers food to the Dragon and protects the sacred branches of the Tree, sprinkling there moist honey and soporific seeds of poppy. She offers - to whomsoever she chooses - to release through song their feelings, and - for others - to let in lasting anxiety: to still the flowing waters and redirect the constellations to where they were; to drive away the Shades of Night. You shall perceive the Earth shake beneath her feet and the Mountain-Ash descend the mountains. And, my sister, upon the gods and by your dear life I bear witness that I reluctantly undertake the practice of The Craft."

a) The word translated by song is *carmen* (as in Orff's *Carmina Burana*) and might well be a reference to the power of song as evident in the myth of Orpheus and Eurydice.

The word translated by 'feelings' is *mentes*, although a suitable alternative translation would be 'to free through song the heartache' since the Latin and the context - *abolere nefandi cuncta viri monumenta iuvat monstratque sacerdos*, "that slimy man" - suggests the place in the body where strong emotions and feelings are considered to reside.

b) The phrase *sistere aquam fluviis et vertere sidera retro* is not meant to be taken literally, but rather metaphorically; as in 'still the tears of heartache' and 'return to how things were' before the anxiety. Similarly, *nocturnosque movet Manis* is turn away, move away, banish, the 'ghosts' that might haunt our sleepless nights.

c) The word translated by The Craft is *magicas* and which Latin word is derived from the Greek *μαγικός* with the etymology of the Greek word being uncertain, although *μαγικός* is the title of a work attributed, in the *Suda*, to Antisthenes, and by Diogenes Laertius to Aristotle (qv. V. Rose, *Aristotelis Qui Ferebantur Librorum Fragmenta*, Leipzig 1886).

One suggestion was that the word derives from *Magi*, with the (popular but unproven) assumption being that the *Magi* were skilled in what is now termed 'magic' (or sorcery, *γοητικός*, qv. Aristotle Fragment 36), although there is evidence to suggest (qv. Fragments 33 and 35) that the 'lost work' with the title *μαγικός* - whomsoever the author was - treated the *Magi* as philosophers and not as sorcerers, with Plutarch in *Adversus Colotem* mentioning a work which dealt with Zoroaster as a philosopher.

In Ovid, Tacitus, and Pliny the Elder, *magicus* can be taken as meaning one or more of the following: (i) a particular type of chanting or singing, of an ancient kind different from what the word 'incantation' now implies; (ii) certain types of divination including what is now known as astrology; (iii) certain rites and practices, including human sacrifice (*homo immolaretur*); and (iv) the use of herbs to cure ailments and sickness.

Pliny (Book XXX, iii) also comments that *britannia hodieque eam adtonita celebrat tantis caerimoniis, ut dedisse Persis videri possit*, "even now Britannia practices it so enthusiastically with such large ceremonies it is conceivable they gave it to the Persians."

Hence to translate *magicas* here as 'magic' or 'sorcery' - replete as those words now are with accumulated meanings irrelevant to ancient times - is unhelpful, particularly as Pliny writes (in Book XXX, ii) that Homer's *Odyssey* is based upon the Art (*ars*) in question and relates a legend that Pythagoras,

Empedocles, Democritus, and Plato, all journeyed abroad to learn that Art.

Given what Ovid, Tacitus, and especially Pliny the Elder - and Homer in The Odyssey if we accept Pliny's suggestion - wrote regarding the art that is *magicas*, then The Craft is a most suitable translation, redolent as it is of an ancient and almost forgotten Western esoteric tradition.

Baphomet - An Esoteric Signification

In contradistinction to all modern Occultists - be they self-described satanists, self-described followers of some Left Hand Path, self-described sorcerers, or something else - the Order of Nine Angles (O9A/ONA) has a unique tradition in respect of Baphomet, which is that Baphomet:

- (i) is a female name, used to describe a shapeshifting entity; a dark goddess to whom human sacrifices were, and are, dedicated and offered;
- (ii) that this name most probably means the Mother (Mistress) of Blood;
- (iii) that Baphomet is the mother and bride of Satan, and the mother of all the acausal entities - 'demons' - we know or have experienced over millennia.
- (iv) that the now commonly accepted origins and meaning of Baphomet - such as those of Eliphas Levi et al - are esoterically incorrect.

As conventionally described, by non-O9A folk, Baphomet is (a) associated with a male idol rumoured to be connected to the medieval Knights Templar, and (b) associated with the figure - The Goat of Mendes - described and illustrated in works by Eliphas Levi, and subsequently by the Rider-Waite Tarot (Major Arcana XV) and the sigil used by LaVey et al, and (c) described by Crowley as male and derived from Mithras.

As recounted in O9A esoteric aural tradition, and as iconoclastically described in an O9A MS dating from the early 1980s and included in volume I of Hostia, published in 1992:

"The name of Baphomet is regarded by Traditional Satanists as meaning "the mistress (or mother) of blood" - the Mistress who sometimes washes in the blood of her foes and whose hands are thereby stained. [See The Ceremony of Recalling.]

The supposed derivation is from the Greek βαφή μητρής and not, as is sometimes said, from μήτιος (the Attic form for 'wise'). Such a use of the term 'Mother'/Mistress was quite common in later Greek alchemical writings - for example Iamblichus in "De Mysteriis" used μητρίζω to signify possessed by the mother of the gods. Later

alchemical writings tended to use the prefix to signify a specific type of 'amalgam' (and some take this to be a metaphor for the amalgam of Sol with Luna, in the sexual sense). In the Septenary System, Baphomet, as Mistress of Earth, is linked to the sixth sphere (Jupiter) and the star Deneb. She is thus in one sense a magickal "Earth Gate" (qv. the Nine Angles), and Her reflexion (or 'causal' nature - as against Her acausal or Sinister nature) is the third sphere (Venus) related to the star Antares [...]

The Traditional depiction of Baphomet [is of] a beautiful mature woman (often shown naked) holding up the severed head of the sacrificed priest (usually shown bearded)."

Which iconoclasm naturally led self-described modern Occultists to, yet again, criticize the O9A, even though such critics had (and have so far) never bothered to, or lacked the erudition and esoteric knowledge to, write a scholarly riposte to the evidence provided by the O9A. Evidence such as:

βαφή: dyeing, dipped in, stained; and a metaphor for blood, qv. Aeschylus, Πέρσαι, vv. 316-7

πυρρὰν ζαπληθῆ δάσκιον γενειάδα ἔτεγγ' ἀμείβων χρωῶτα πορφυρέα βαφῆ

μητρὶς: motherland; qv. Pausaniae Graeciae Descriptio, Book X, chapter 24, 2

μητρὶς δέ τοι οὐ πατρὶς ἐστίν

μήτηρ: mother; qv. Hesiod, Ἔργα καὶ Ἡμέραι, 563, where the expression 'mother of all' occurs:

εἰσόκεν αὖτις γῆ πάντων μήτηρ καρπὸν σύμμικτον ἐνείκη

μῆτις/μήτιος: wise, skilled, craft. The form μήτιος occurs in Pindar, Nemean Odes, 3, 9

τᾶς ἀφθονίαν ὄπαζε μήτιος ἀμᾶς ἄπο

μητρίζω: possessed by the mother of the gods, Iamblichus, De Mysteriis, III, 9, 10

οἱ τῷ Σαβαζίῳ κάτοχοι καὶ οἱ μητρίζονες

Thus the O9A explanation of the Ancient Greek origin of the term, and their various depictions of a female Baphomet, is far more plausible - esoterically, and otherwise - than the conventional explanations and depictions. That is, according to the O9A, their Baphomet tradition derives - like their Seven Fold Way and aspects of their Occult mysticism - from Hellenic and hermetic and pagan (and thus Western) mystery traditions {1} all of which pre-date by well over a thousand years the later descriptions of Baphomet by Alphonse Louis

Constant (aka Eliphas Lévi Zahed) and by the likes of Howard Stanton Levey (aka Anton LaVey) with the latter including elements from the Hebrew Kabbalah.

Furthermore, it should come as no surprise that the O9A has for decades used the term Baphomet as one of their many tests for mundane-ness, since

"if someone uses, for example, the 'standard' accepted explanation of Baphomet, and Laveys inverted pentagram, it is a reasonable conclusion that they have just accepted such things as "truth". The ONA alternative - the ONA heresy in such matters - should cause them to pause, if, that is, they possess some genuine, innate, Occult ability; if they have the qualities to progress along the Sinister Path. The ONA alternative should set them thinking, for themselves; should point them toward doing their own research, and even using, developing, their latent Occult abilities."

R.P.
2015
v.1.05
(Revised 2018)

{1} Refer to such O9A texts as (i) *Ἀρρενόθηλος: Alchemical And Hermetic Antecedents Of The Seven Fold Way*, and (ii) the compilation *The Pagan Order Of Nine Angles*.

A copy of *Ἀρρενόθηλος* is available from <https://omega9alpha.wordpress.com/ἄρρενόθηλος/>

A copy of *The Pagan Order Of Nine Angles* is available at <https://omega9alpha.files.wordpress.com/2015/11/the-pagan-o9a-v3.pdf>

Afsana, Yusra, And The Green Damask Room

For decades, the esotericism of the Order of Nine Angles (ONA, O9A) - its unique esoteric tradition - has been either neglected or scorned by both modern occultists and by academics who have written about Western esotericism.

In order to facilitate research into the O9A we provide here some comments about two hitherto 'secret' aspects of O9A esoteric tradition: the Rite of Afsana, and the location associated with Yusra, both of which are mentioned in certain questions that those publicly declaring themselves knowledgeable about the O9A - usually via the medium of the Internet - were (from around 2008 on)

sometimes asked to answer in order to verify their claim to knowledge. {1}

Afsana

In origin, the term Afsana is Persian, and centuries old; an origin evident in the Persian title of an ancient book: *Hazar Afsan*, هزار افسان, and which book is a compilation of various short (enchanted) tales, some of which tales are quite similar (and occasionally almost identical) to some of the ones in the collection known in the West under the title *The Thousand And One Nights*, ألف ليلة وليلة.

The zahr (exoteric, outer) meaning of the term implies a (usually short) fictional story, while the batin (esoteric, inner, hidden) meaning implies an enchanting story or myth and which story or myth may be "archetypal" and thus numinous and thus may not necessary reflect or detail actual events. In the older stories, sorcery - and esoteric entities such as Jinn - play an important role. {2}

As for why a Persian word is used by the ONA, a text explaining what the ONA mean by the term 'nine angles' explains that:

"The inspiration for - or the tradition used by - the Order of Nine Angles/Anton Long was the ἑννοδος (septenary, Hermetic, or otherwise) described historically in various Hellenic, Indic, Persian, and alchemical texts, such as the Pymander tractate of the Corpus Hermeticum and the Arabic MS Al-Kitab Al-Alfak." {3}

That is, the ONA is referencing a Western esoteric tradition {4} much older than, and independent of, the Magian cabala and a tradition which has been neglected by almost all modern academics who have written about Western esotericism, focused as such academics have been on the much more recent, and distorted, Magian tradition used by the likes of The Golden Dawn, Crowley, Levey, Aquino, and virtually all non-ONA Western occultists.

As the ONA also note, their tradition - of a septenary anados and of 'the nine angles' - may be derived, or be a continuation of, an ancient and pagan Greco-Roman tradition and which Greco-Roman tradition may have influenced Persian and Indic esoteric traditions, or it might be that earlier Persian and Indic traditions may have influenced that pagan Greco-Roman tradition. Unless and until more academic research is undertaken the actual origin of the septenary anados and of 'the nine angles' will be moot.

Yusra

In respect of Yusra, the question asked is: "What one [singular] terrestrial location is used in calling forth Yusra?"

The answer as to location is encoded in the painting *The Green Damask Room*. The location is far from Shropshire and is not in Europe.

As for who or what Yusra is, while the word occurs in the Quran - for example

جار ومجور - and is sometimes used as a female first name in Arab lands, one has to bear in mind the distinction between zahr and batin, between the exoteric and the esoteric meaning.

Thus it is possible that the name might (or might not) refer to some ancient (possibly Near Eastern) female 'goddess'.

The Green Damask Room

There are four "encodings" in the painting by Richard Moulton to which he gave the name The Green Damask Room. {5}

Two reflections in the suspended polyhedron which depict two locations in Shropshire, personal to the subject of the painting and of general interest regarding the history of a certain Esoteric Tradition.

The sigil above the polyhedron is an encoding of the secret name of 'Satan' according to that Tradition.

Although it may be reproduced as such, the polyhedron itself is not an intentional depiction of an inverted Septenary symbol (and thus does not necessarily require reverting). Rather - and interestingly given its resemblance to the Septenary sigil - it is the pattern which emerged via the encoding of the name of the terrestrial location associated with "Yusra" and the "New Aeon".

In addition, the 'Green Damask Room' - named and known as such among family, friends, and selected invited guests - exists in a certain large house in a certain location in a certain country.

KS
2018 ev

This is an edited and revised version of an article first published on the TWS Nexion blog in January 2017.

{1} The ten questions - since supplemented by three more - are:

- 1) What is the meaning and the correct uses [plural] of the term Fayen?
- 2) What alchemical season is appropriate to Dabih and why?
- 3) What is the reason that Petriochor is used in the Rite of Afsana, and what is this Rite?
- 4) What one [singular] terrestrial location is used in calling forth Yusra?
- 5) How do the Nine Angles relate to Azal, Dhar and Zamal, and what Earth-bound (causal) form (structure/construct) is used to symbolize this?
- 6) What symbolic structure/construct is beyond the (advanced) form

that is The Star Game?

7) How does the causal phenomena perceived in the causal as "gravity" relate to a specific type of acausal energy, and what has this to do with the Dark Gods mythos and the nexion that is the planet Earth?

8) What is the esoteric name of the acausal entity that has the common exoteric name Satan?

9) What manuscript, other than Al-Kitab Al-Alfak, is a source for the nine emanations?

10) Where and when was Al-Kitab Al-Alfak written and what name appears on the title page.

Three further questions were added because: (i) a few years ago an O9A Adept publicly provided a clue to the answer to question (6), and (ii) some of the clues provided by Anton Long in relation to question (5) enabled a sagacious non-O9A-Adept to solve the riddle; and (iii) the ONA recently published the answer to question (1) at <https://omega9alpha.wordpress.com/2016/07/25/fayen/>

{2} There is an interesting book titled *Le Féminisme de Schéhérazade, La Révélation des Mille et une nuits*, written by Marie Charlotte Heloïse Hollebecque and published in 1927 in Paris, which emphasized the role of women in the older stories.

{3} <https://omega9alpha.wordpress.com/the-term-nine-angles/>

{4} <https://omega9alpha.wordpress.com/2016/03/30/the-esoteric-hermeticism-of-the-order-of-nine-angles/>

{5} As of July 2018 a digital image of the painting is available at <https://starred-desert.com/paintings/>

The Rounwytha Rite Of The Abyss

The traditional, the Rounwytha, rite of the Abyss, although never named or described as such in the past, was the second part of the practical ancestral training of the Rounwytha, the first being spending three to six months alone in the wilderness and which solitary ordeal the O9A inherited and evolved into the Rite of Internal Adept.

As with the Rite of Internal Adept, the Camlad Rite of The Abyss - as described in the text *Enantiodromia: The Sinister Abyssal Nexion* {1} - is the O9A's somewhat updated version of the traditional rite. The aim of both rites - the

traditional Rounwytha ones and the O9A ones - is the same; to aid the development in the individual of empathy and the development of a wordless understanding of themselves, of Nature, and of the cosmos.

In the particular case of The Abyss there is also a symbolic - and ancient, pagan - journey into and a living in 'the darkness' followed by an esoteric rebirth with the person having faced and dealt with their fear or dread or their lack of experience of the chthonic. In modern terminology, there is after that month-long living a return to the world with them having integrated their dark/sinister/Shadow persona with their light/numinous persona.

Aural tradition relates that, centuries ago, a certain place near what is now the town of Bridgnorth in Shropshire was occasionally used. Another such place once existed near Little Wenlock, while old mine workings near the Stiperstones were also sometimes, in the past hundred or so years, used.

The Traditional Rite

The traditional rite has no structure, and simply involves the candidate living alone in a particular location for a lunar month and trusting a member of their family kindred or their mentor (if they have one) to inform them when the rite is over.

The rite begins at the first full moon following the beginning of a propitious alchemical season - in the Isles of Britain this was traditionally the first rising of Arcturus in the Autumn. The rite, if successful, concludes on the night of the next full moon.

The rite ideally occurs in an isolated underground cavern where or near to where water flows, and in which location the candidate dwells alone for the whole lunar month, taking with them all that is required for the duration of the rite. Ideally, the water should be suitable for drinking. If such an underground cavern cannot be found, then a suitable alternative is an isolated dark cave - with, if necessary, its entrance suitably screened to avoid an ingress of light.

The only light is from candles (housed in a lantern) and the only food is bread and cheese. The food and/or the water required for the duration can be either brought by the candidate at the beginning of the rite, or provided and left (without any contact being made) on a weekly basis by a chosen member of their family kindred or by their mentor if they have one.

No means of communication with the outside world should be brought; no timepiece, mechanical or otherwise, is allowed; and no (in these modern days) means of reproducing music nor any other means of personal entertainment or communication are allowed.

The candidate should arrange for a trusted person to enter the cavern at the next full moon to return them to the world of living mortals.

The rite is as simple, as difficult, and as dangerous as that.

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{1} The text is included in the *Complete Guide To The Order of Nine Angles* available at <https://omega9alpha.wordpress.com/2014/04/09/the-definitive-guide-to-the-order-of-nine-angles/>

cc Anton Long & O9A
2018 ev

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