



The Esotericism of The Deofel Quintet

**A Study, By Means of Quotations, Of The Esoteric Mythos
Of The Order of Nine Angles**

Introduction

The fiction of the ONA has been rather neglected by those interested in the Order of Nine Angles. Neglected, because in my view the esoteric insights they contain go deeper than, for example, the 'basic ONA novice interpretation' suggests in respect of The Deofel Quintet; an interpretation given in the 1992 (e.n.) ONA text, *The Magickal Art of The Deofel Quartet* and which interpretation therein is only suitable for someone (a novice) first reading the works at the beginning of their quest along The Seven Fold Way.

In this study I shall quote from just two ONA fictional works: *The Giving*, and the rather more obviously fictional, easily classifiable, *Temple of Satan*, and which two works form part of the Deofel Quintet.

I concentrate on only two works, and in a brief way, because such a brief treatment of only two works may possibly inspire others to study the quintet (and other ONA fiction) in greater detail and not only relate the esoteric content of these fictional works to the more well-known esoteric content and mythos contained in other, non-fictional, ONA works publicly available, but also (and importantly in my view) enable them to gain some insights into the still mostly unrecorded ONA aural tradition and the way the ONA operates, and has operated, in the real world.

The texts used are the pdf versions given in *Order of Nine Angles Classic Texts, Part Two*, and I have corrected a few obvious typos in the quotations I have used.

I The Giving

Written - 1990 en

Basic ONA Noviciate Interpretation

The Giving concerns 'primal Satanism' and a more subtle magick and manipulation than the previous works. 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) in 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."

A Few Examples of 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."

II The Temple of Satan

Written 1991 ev

Basic ONA Noviciate Interpretation

While *The Temple Of Satan* does (like *Falcifer*) deals 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 Wyrd. Magickal form: Ecstasy. Tarot Images: 6,14,17. Alchemical (symbiotic) process: Coagulation.

Summary

The story of a young bi-sexual 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."

A Few Examples of 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.

a)

"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)

"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."

R. Parker
August 2012 ev

Appendix

A Note On Sources

From Anton Long's Introduction to *Order of Nine Angles Classic Texts, Part Two*:

"The pdf versions here [in *Order of Nine Angles Classic Texts, Part Two*] of the Deofel Quartet are the ones I corrected in 119 Year of Fayen in order to remove many of the scanning errors and typos which are still prevalent in all other editions, digital or otherwise.

The Deofel Quartet was designed as Instructional Texts for novices beginning the quest along the Left Hand Path according to the traditions of the ONA. As such, they are not - and were not intended to be - great, or even

good, works of literature. Their intent was to inform novices - new Initiates - of certain esoteric matters in an entertaining and interesting way, and as such they are particularly suitable for being read aloud in a darkened, candle-lit, room. Indeed, one of their original functions - from the 1970's to the early 1990's ce - was to be read out to Temple/Nexion members by the Temple Priest or Priestess [...]

The original manuscripts of The Deofel Quartet (as with most early ONA material) were all handwritten, and subsequently typed (by a variety of people) using manual typewriters, with the resultant typewritten MSS photocopied for circulation among ONA members. The typewritten MSS of The Deofel Quartet were 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.

When reviewing the MSS in 119yf, I compared the html files either with the original handwritten MSS or with photocopies of a handwritten MS."
