

Documents Of The Inner O9A



A Most Brief Discourse On The History Of The Order of Nine Angles

Otherwise Known As A Mysterium Esoteric To This Day
Being A True & Faithful Relation of What passed for less than an Hour between Anton Long
(An Enigmatic Person Even in Q. Eliz. Reign)
and some individual from Shropshire named Parker (of No Fame Whatsoever)
in Oxford in the Year 122 yf
With a Preface Concerning The Mythos of This Relation

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Preface

What is here presented might well be deemed and termed A Work of Darknesse. A work by some gladly believed; by others an entertainment; because it is very possible that every Reader will make of it what they will. For the World is full of imposture. Yet there was a Time when sorcery was the delight of many mortals, and many and various Divels were believed in and when things impossible to ordinary sense were believed done by Nature.

Finally, if there were any such thing really as Divels then surely they would appear to such as did call upon them as a Mythos and a Mysterium Esoteric even to this day.

I read over the transcript exactly and taking note of the most remarkable passages (as they appeared unto me) I present them here for Anton Long was indeed a myth maker, the best sort of Sorcerer.

R. Parker
2015

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R.P. Can you describe how you first became involved in the Occult?

It was rather by chance, or Fate or Wyrd or by witchcraft if one prefers such terms; and occurred in England when I was - in the late 1960s - one of the seven-day boarders in the Sixth Form of a college. I had my own room on the top floor of a hall of residence of that college and would sometimes at weekends cycle around nearby and distant Norfolk lanes. On one such trip I happened to cycle along a rather isolated fenland lane and past a cottage just as a comely young lady was standing by the gate of the small front garden that led to her cottage. She smiled as I passed and it did not take me long to decide to stop and return, on the pretext of asking for water even though I had a flask of milkless Oolong tea in my saddlebag.

Suffice to say that we then talked, as strangers often do about the weather and local surroundings, and it was some two weeks later that I, unable to resist and having had a dream or two about her, ventured there again. Thus it was that we became friends, and then, after some weeks and at her instigation, lovers. For I was at the time still a rather shy awkward teenager. And it was not long afterwards that she introduced me to a few of her lady friends, with one of whom she had an intimate relationship. So it was from that young lady and her female friends (two of whom had studied at Cambridge) that I was introduced to another, more ancient, and often unseen, world; or rather introduced to a perceivration, a different way of seeing, and one that I would describe as Noctulian.

Entranced and enthused as I was, I read all I could about certain ancient beliefs, about the Occult and witchcraft, visiting the British Library in London and various bookshops. And it was one such trip to London that I chanced to meet a certain older lady whose occupation was somewhat frowned upon in those somewhat less-enlightened times. She it was who, learning of my interest on matters Occult, put me in contact with a then 'underground' Temple following the magick of Crowley and 'The Golden Dawn'. My initial impression of that group - confirmed by subsequent contact - was very dismissive. For I was a rather arrogant, opinionated, young man, who actively sought dark and dangerous experiences, and life-affirming ('satanic') challenges, to learn from.

To be brief, I yearned for adventure; and needed - in a wordless not always then in a conscious way - to challenge, to test, myself. That is, I sought, I yearned for, Satanism: its diabolic, adversarial, dangerous, amoral, essence. To me then - and subsequently - Crowley, the so-called 'Hermetic Order of the Golden Dawn, and the satanism of LaVey - were pathetic. Tame. Breeding as they did a self-deception unbroken by actually living for months, years, 'the dark side'.

R.P. Moving on. During your time in Leeds from 1972 to 1974, were you still seeking the diabolic, the adversarial, the dangerous, amoral, essence of Satanism?

Yes. Given my experiences with pretentious Occultists, I had already decided to form my own Satanic group (the so-called Temple of the Sun), dedicated to evil, to

fomenting chaos, to gathering intelligence, and especially dedicated to human sacrifice, and which group contained a middle-aged couple who has been secretly and since the late 1950s literal devil worshippers and who had a handwritten book containing various Satanic rituals. Thus it was that I sought a few more recruits; to which end I ventured to contact a group which called itself the Orthodox Temple of the Prince (OTP), based in Manchester as it was and which advertised itself in a publication called *The Golden Wheel*. I must admit it was fun to play the role of dumb novice, and enquire about initiation, in that group; to some of which meetings of that group I took along two acquaintances of mine, also interested in the Occult (one of whom was gay) and to whom I had explained my real intent. An intent I also explained when interviewed in a taped interview by a journalist from a local station who had, for some documentary or other, filmed part of an OTP ritual. For they had asked me - possibly given my 'well educated accent' - to do a voice-over and invited me to their Manchester studio.

It was at one of the boring tame meetings of the OTP (at 13 Pine Grove, a since demolished residence) that I encountered a rather attractive mature and cultured lady who, as it subsequently transpired, was only there to recruit a certain person who might be useful to her own ancient Occult tradition having already learned - possibly from someone connected with that studio - about a certain arrogant young man who had spent time in prison for violence and who had pontificated at length, after his voice-over, about Occultism and Satanism.

Of course, on meeting that lady I was instantly attracted to her, although it was her daughter who 'initiated' me into their ancient aural paganus tradition and who - given her scholarly knowledge and other more physical things - who, following some challenges, tests, and then a sexual initiation, I fell in love with. Forlornly, as it transpired.

R.P. Can you explain something about that tradition and about the birth of the O9A?

The Camlad tradition (as I thereafter named it) was aural and mostly concerned the Rounwytha, although there were various myths and legends many of which related to the English counties of Shropshire and Herefordshire.

After spending some weeks with that lady and her daughter, I decided - as an impetuous young man would do - to meld that tradition with the type of Satanism that informed my Temple of the Sun and with what I had learned from the Fenland/Cantabrigian Noctulians, a learning enhanced by some travels I had undertaken (with a Sapphic lady friend and in the early 1970s) to various foreign lands. Thus was The Order of Nine Angles born, and I would spend the next few years - other commitments, especially political ones, permitting - writing (and then typing out) various MSS in which I endeavoured to outline and explain my 'extreme and dangerous' version of Satanism, my own learning in foreign lands regarding matters Occult, and those two other indigenous aural British paganus traditions. That is, to paraphrase what someone was to later write, I codified the various "teachings into a fully developed system of initiation and training for adeptship." Thus was the compilation entitled *Naos* brought-into-being and thus

did I re-write part of and extend a certain handwritten book containing various Satanic rituals while retaining its title, The Black Book of Satan.

R.P. In other words, you created a new esoteric philosophy.

Yes, and one based on the ontology of causal and acausal being and the concept of ourselves as a nexion between causal and acausal. With an epistemology of causal and acausal knowing, and which acausal knowing could be developed by various 'grade rituals' and certain 'dark arts' given that such grade rituals and dark arts were basically personal learning experiences.

R.P. One of which Dark Arts was your Star Game?

Yes. Which employed ancient alchemical symbolism to re-present the 'nine angles' and thus the septenary quest for Lapis Philosophicus. It thus - in its advanced form, and both as a nexion and as a learning experience - encapsulates everything that the O9A was, is, or will be, at least for the next century or two. Although I intuit that only a select few will understand what I mean.

R.P. Since some of those who have written about the O9A, and about you, have quoted from and seem to rely on works such as Diablerie, are you now willing to set the record straight in relation to such works?

Diablerie, like the role of 'outer representative', was part of that Sinister Game which we played for several decades. Diablerie was a work of fiction written by a certain friend of mine, and contained some (not many but just enough) facts, and designed as it was to not only create a certain mythos, a certain mystique, but also to test, confuse, mislead, entice, and perhaps inspire a few individuals to do their own primary scholarly research and so discover the truth. That no one has - so far - bothered to do such research is most indicative, although unsurprising given how both I and the O9A are currently perceived and given that neither I nor the O9A are not yet (and indeed may never be) notable enough to warrant detailed scholarly research. So the personal mythos - and the mythical narrative - so created by that work and others may well live on.

Diablerie, and another such later work, thus served a specific, and quite time-limited, purpose. The sagacious and those who do indeed have certain Occult skills do not need such works for they will already know who and also what (and why) I am. In terms, that is, of identity, mythos, and in terms of intent: Aeonie, personal, and otherwise.

R.P. As in one sense being a living example of the Seven Fold Way, of the journey to Magus?

Yes.

R.P. What about those who aren't sagacious or lack Occult skills?

As for the others - those who do not know or who cannot discover such things for

themselves or who cannot via Occult means or otherwise intuit, or who cannot wait for someone to do the necessary scholarly research - who cares? Their opinions, their assumptions, their judgements, their ad hominem, and they themselves, are Aeonically irrelevant, even if a few of them have unwittingly aided our mythos. But let them, with their egoism, with their lack of culture, their lack of erudition, wallow in that self-deception, that pride, and lack of self-honesty, that so becomes them.

R.P. Would I then be correct in saying that O9A esoteric philosophy and praxises were not written about in detail in early works such as *Naos* because the O9A - what it is now - is really the result of your own practical esoteric and exoteric experiences during the past three decades and along the seven fold way from Internal Adept in the late 1970s to *The Abyss* in the early 1990s and thence to *Mage*?

Yes indeed. But there is also the fact that a lot of our aural tradition was not written down until quite recently, even though some of it was hinted at in some of the novels of *The Deofel Quintet* and in some of our short fictional stories. Given the expansion of the O9A, given that we are now moving into Phase III, and given that my own quest for *Lapis Philosophicus*, with all its personal learning, has reached the penultimate stage, then it is apposite to write such aural traditions and such a personal learning down.

Of course, some esoteric details remain to be written about, with some connexions remaining to be made, but no doubt they will be, both by O9A people and by those who take the trouble to studiously read what I have written (and sometimes revised) over the decades.

R.P. It has been suggested that the name Anton Long has been used by several different people. Is that correct?

Such a rumour was part of our *Labyrinthos Mythologicus*. For reasons which the sagacious, and those gifted with or who have developed certain Occult skills, will understand and appreciate. With a few exceptions, I authored all O9A MSS, from the 1970s to 2011. The few exceptions are those MSS authored by CB, whose contributions amounted to explaining some aspects of the O9A (often in the process paraphrasing what I had personally said to him) and to presenting and describing his own personal experiences along the Seven Fold Way. As, for example, his 'sinister tarot' was his own artistic interpretation of the O9A Tarot as described in *Naos*; while his notebooks and 'magickal journals' (such as his *Dyssolving: Diary of an Internal Adept* and his *Caelthi*) document some of the occult workings he did as an initiate, while the 'ritual' music he produced was for use by his own O9A nexion.

Seen in context - as the works of someone travelling along the Seven Fold Way - his contributions are and will remain valuable even though he never progressed beyond the stage of Internal Adept. Other people will no doubt - and should - produce similar or better contributions. Their own 'sinister tarot, for example, and their own music and ritual chants and magickal journals. {1}

R.P. Could you give some examples of the aural traditions and the personal learning that you have recently written about?

In terms of aural tradition, the way of the Rounwytha, the code of honour that binds and has for decades bound those who form our nexions, and the Rite of The Abyss. In terms of both personal learning and aural tradition, the necessary melding of the sinister with the numinous, which is why I entitled one work *Enantiodromia - The Sinister Abyssal Nexion* and why I used the term sinisterly-numinous. In terms of personal learning, some notes on Lapis Philosophicus which I intend to be the last of my Occult effusions.

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{1} Editorial Note, 2015: An Icelandic artist has recently produced his own Sinister Tarot (some of whose images are/were on the omega9alpha blog), while the Deverills nexion have produced some O9A-inspired chants and 'sinister musick', some of which chants and musick are on youtube and/or have been distributed on disc. A Russian lady has also produced some O9A-inspired art comparable to the images of Moults Sinister Tarot.

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Image credit: Joel Hrafnsson. Sinister Tarot: 18, Moon
