

O9A Esoteric Chant Archive

Introduction

Esoteric Chant - also called Esoteric Septenary Chant (ESChant) - is an aural tradition of the Order of Nine Angles, originating from the Camlad tradition that flourished in the Welsh Marches, and particularly in rural South Shropshire.

Most of this tradition was transcribed by Anton Long in the 1970's CE and circulated among ONA members in handwritten and typewritten MSS, many of which (although not all) were included in the xeroxed *Naos* collection, first issued in 1989CE.

ESChant forms an important part of The Septenary System and thus of the ONA's Seven Fold Way.

Esoteric Chant is also a powerful form of sorcery/sinister magick, capable of evoking/invoking acausal entities, as well as (like The Star Game) being an esoteric language appropriate to the New Aeon and thus a skill possessed by Homo Galactica.

The Images

The images in this archive png screengrabs from the facsimile version of NAOS contained in *The Requisite ONA* pdf document, which document is c. 51 Mb in size and runs to 981 pages.

Given the nature of the screengrabs, there is some run on from one image to the next.

The Texts

Included in this archive, following the image section, are two articles by Anton Long which outline Esoteric Chant as a new type of esoteric language, and which also deal with such matters as names and gender in relation to acausal entities.

Warning and Disclaimer

It should be noted that there are several texts about ESChant in circulation, some of which contain various errors.

The only publicly available reliable guides to ESChant are the texts and diagrams in the ONA issued pdf *The Requisite ONA*, and in facsimile copies of the original copies of NAOS.

In addition, as Anton Long has noted in regard to copies of Naos:

Facsimile copies (in pdf format) of the original typewritten and spiral bound copies of Naos (as

first circulated by the ONA between 1989 and 1992 CE) are now available, both on the Internet, and from several book publishers. All other editions of Naos have serious errors or omissions, and readers are advised to avoid them. The genuine facsimile copies in pdf format are c. 45 Megabytes in size, and contain: (1) the handwritten words *Aperiatu Terra Et Germinet Atazoth* on the first page, and the handwritten word *Brekekk* (followed by an out-of-date address) on the last page; (2) a typewritten table of contents on page 3 which includes – in the following order – Part One, Part Two, Appendix, Part Three Esoteric MSS; (3) a distinct facsimile image of the spiral binding on the left hand side of every page until p.70. In addition, genuine copies of the original MSS include facsimile images of hand-drawn diagrams, including the advanced Star Game, and The Wheel of Life.

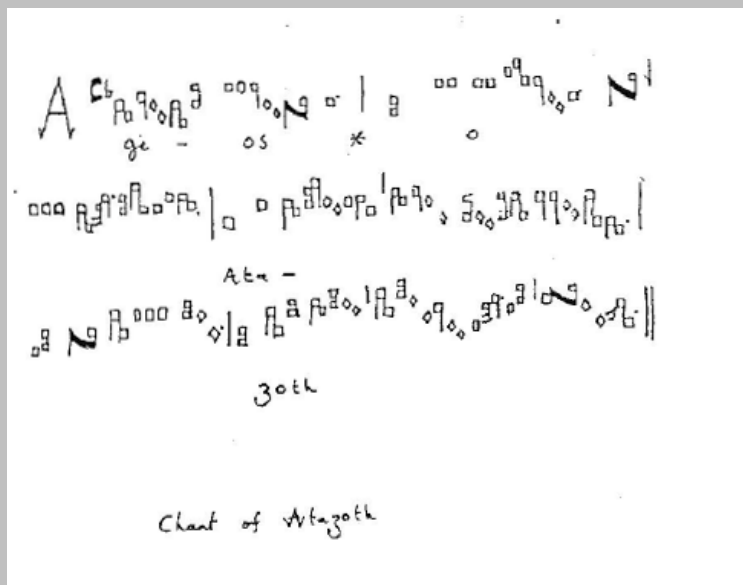
Therefore it is up to the reader of texts, articles, books, and other items, about ESchant to check the accuracy of such third-party items by comparing them to one of the following: (1) this archive, (2) the ONA issued pdf *The Requisite ONA*, (3) stand-alone facsimile copies of NAOS.

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DarkLogos
Order of Nine Angles
122 yfayen



Images From Naos

Esoteric Chant as a Magickal Technique

I - The Modes:

The seven Greek modes correspond to the spheres of the septenary (see Appendix I) as follows: Lydian - Jupiter; Phrygian - Saturn; Dorian - Moon; Mixolydian - Venus; Hypodorian (or Aeolian) - Mercury; Hypolydian - Sun; Hypophrygian (or Ionian) - Mars.

The modes used in esoteric chant are the 'Gregorian' or plainchant ones and these are related, according to tradition, to the spheres and thus the Greek modes thus: Moon - mode IV; Mercury - mode VI; Venus - mode V; Sun - modes VII/VIII; Mars - mode III; Jupiter - Mode I; Saturn - mode II.

Hence, if a piece of chant is sung correctly in, for example, mode IV, then such a chant will be a re-presentation of the energies or forces associated with the appropriate sphere - in this case Moon/Nox. Such energies may be used in the manner of magick to: a) increase the consciousness/insight of those singing; b) be directed

used in the manner of magick to: a) increase the consciousness/insight of those singing; b) be directed by will and visualization* for a specific aim appropriate to the sphere; c) to used to alter (via the acausal) the world itself.

Thus, esoteric chant is a form of magickal ritual - and a hitherto secret one.

(b) and (c) above usually require two cantors singing a fourth apart in parallel (for dark/destructive workings) or a fifth apart (for constructive workings). (a) is usually undertaken by one individual and is internal magick.

II - Chant Examples: Spheres

The following are used as part of a specific hermetic ritual. Details concerning the form of this ritual are given in Part III below.

* For visualization techniques see Appendix II.

Those who wish to master the art of magickal vibration should practice regularly, particularly within large resonant buildings, gradually increasing their ability of breath control and the power of the sound itself. Correctly used, short vibrations can startle people and render them immobile for some seconds. In certain circumstances, a powerful vibration can kill.

2) Magickal Chant:

Magickal chant is essentially monophonic and for this reason is generally (when it is written down at all) represented in Gregorian notation - as distinct from the 'blob' notation used in modern music.

Magickal chant is sung unaccompanied in one of the seven fundamental (or Greek) modes - Lydian, Dorian and so on, the modes themselves being representations of septenary forces as described by the septenary Tree of Life and the correspondences associated with it. There are three basic ways of performing this chant - by a solo cantor; by several voices in unison and by two cantors (or choirs) singing 'vox principalis' and 'vox organalis' a fourth or fifth apart as in organum.

The music of this type of chant is similar to Gregorian chant sung in proportional rhythm and the texts used are

usually magickal invocations or calls.

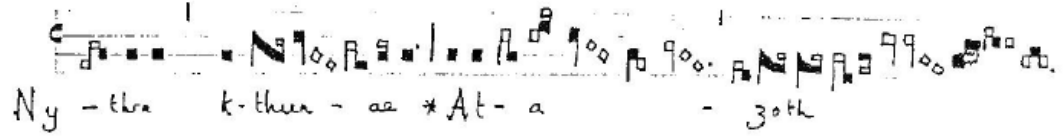
Magickal chant of this type is used for three purposes - first, as keys to the Abyss or to open various acausal Gates (as, for example, their use in the Nine Angles rite to return the Dark Gods to Earth); second, as a means of producing magickal change in the world and individuals since certain chants are regarded as possessing special power if sung correctly; third, to provide a framework which some individuals may use to presence on a day to day basis through such traditional forms as the Promethean Office, those aspects of the acausal which have been named variously as Physis and Tao.

The first two of these have often been considered to belong to the Left Handed Path, since they generally invoke/create various chthonic or dark/negative forces in consciousness, while the third has hitherto been used almost exclusively by those Adepts who, having passed the Abyss, live according to their inner wisdom.

An example of the first of these types is given below -

the Abyss, live according to their inner wisdom.

An example of the first of these types is given below - as used in the rite to return the Dark God Atazoth to Earth.

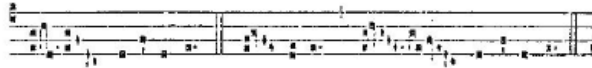


The image shows a single line of handwritten musical notation on a five-line staff. The notation consists of various note heads, stems, and beams, some with flags, written in a cursive, handwritten style. Below the staff, the lyrics are written in a similar handwritten style: "Ny - the k - then - ae * At - a - 3oth". The asterisk is placed above the 't' in "At".

Moon



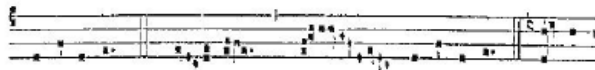
*Ag-i-os * ka-bei-ri . Ag-i-os*




ka-bei-ri . Ag-i-os . ka-bei-ri




Ag-i-os ka-bei-ri Ag-i-os




ka-bei-ri . Ag-i-os ka-bei-ri . Ag-i-



ka-ba-i-ri . Ag-i- os ka-ba-i-ri . Ag-i-



os ka-ba-i-ri . Ag-i-o-os

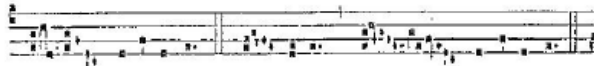


ka-ba-i-ri . Ag-i- os *

Maon



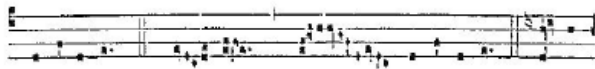
Ag-i-os * ka-bei-ri . Ag-i-os




ka-bei-ri . Ag-i-os . ka-bei-ri




Ag-i- os ka-bei-ri Ag-i- os



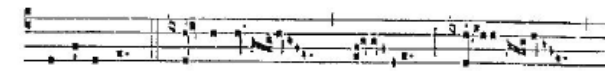
ka-bei-ri . Ag-i- os ka-bei-ri . Ag-i-



ka-be-i-ri . Ag-i- os ka-be-i-ri . Ag-i-



os ka-be-i-ri . Ag-i-o-os



ka-be-i-ri . Ag-i- os *



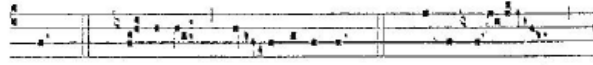
ka-be-i-ri

Agios Kabiri

Mercury



Ag-i-os hu-i-far Ag-i-os hu-i-far



. Ag-i-os hu-i-far. Ag-i-os



hu-i-far.

[Note: repeat five times]

Agios haeifer

Venus

Ag-i-os * e - lu-tro-das Ag-i-os

e - lu-tro-das. Ag-i-os e - lu-tro-das.

Ag-i - os e - lu-tro-das. Ag-i - os

e - lu-tro-das. Ag-i - os e - lu-tro-das.

e - lu-tro-des. Ag-i-os e-lu-tro-des.



Ag-i-os e-lu-tro-des. Ag-i-os



e - lu-tro-des. Ag-i-os



* e - lu-tro-des.

Agios Eutrodes

See



Ag-i-os * o-la-nos . Ag-i-os



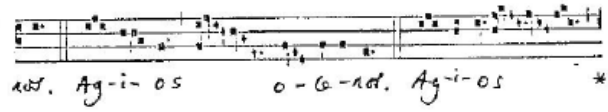
o-la-nos . Ag-i-os o-la-nos . Ag-



i- os o-la-nos . Ag-i-os o-la-nos .



Ag-i - os o-la-nos . Ag-i-os o-la-



Agios Ogenos

Mars



Ag-i-os. * Al-as-to-ros. Ag-



i-os Al-as-to-ros. Ag-i-



os Al-as-to-ros. Ag-i-os



Al-as-to-ros.

**

Af-as-to-ros.

Agios Alastoros

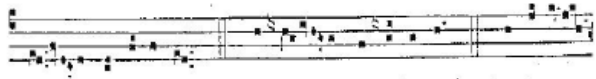
Jupiter



Ag-i-os* Ba-pha-nel. Ag-i-os Ba-pha-nel.



Ag-i-os Ba-pha-nel. Ag-i-os Ba-pha-nel. Ag-i-



os Ba-pha-nel. Ag-i-os Ba-pha-nel. Ag-i-os



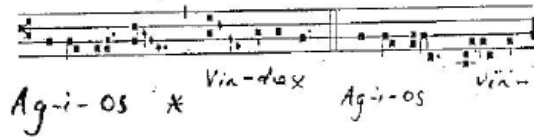
Ba-pha-nel. Ag-i-os Ba-pha-nel. Ag-i-os

Ba-pho-nat. Ag-i-os Ba-pho-nat. Ag-i-os




Agios Baphomet

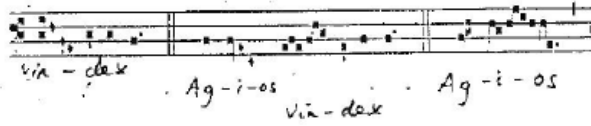
Saturn



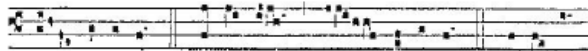
Ag-i-os * Via-dax Ag-i-os via-



dax Ag-i-os Via-dax Ag-i-os



via-dax Ag-i-os Via-dax Ag-i-os



via-dax Ag-i-os Via-dax Ag-i-os

Handwritten musical notation on three staves. The first staff contains the lyrics "vin-dex Ag-i-os vin-dex Ag-i-os". The second staff contains "vin-dex Ag-i-os vin-". The third staff contains "dex".

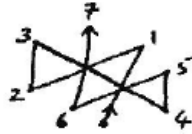
Agios
Vindex

III - Ritual:

The chant appropriate to the sphere should be regarded as the key to the working.

For destructive/dark workings, the time should be sunrise at new moon; for constructive work, sunset at full moon. The best place for workings is outdoors either on hill-tops or in glades.

The rite is begun by those attending vibrating according to tradition and three times: a) Agios o Atazoth for 'dark' workings; b) Agios o Baphomet for other workings. The cantor then incenses with incense appropriate to the sphere at each of the seven points thus:



The path described by these points must be walked by the cantor while incensing, followed by the other participants, if any.

The incenses are: Moon - Petriochor; Mercury - Sulphur;

the cantor while incensing, followed by the other participants, if any.

The incenses are: Moon - Petricor; Mercury - Sulphur; Venus - Sandalwood; Sun - Oak; Mars - Musk; Jupiter - Civit; Saturn - Henbane.

While this is being undertaken the following should be chanted: a) Aperiatu et germinet Atazoth or, for constructive workings: b) Ad Gaia qui laetificat juventutem meam.

The key chant (see Part II) is then sung twice in succession. If more than one person is undertaking the ritual then this should be sung in fourths (for dark workings) or fifths (for other workings) while those singing visualize the intent of the rite being accomplished according to the principles of hermetic magick.

Prior practice of singing the chant (without the visualization) is essential, since the chant is only magickally useful if sung correctly. The visualization should be as concise as possible and according to a pattern agreed by the participants before the ritual. It is possible to use sigilization instead of visualization: the sigil being prepared beforehand and 'consecrated/

charged' according to tradition, the sigil being burnt by one of the participants during the singing of the key chant.

The following table gives the type of work appropriate to each sphere:

Moon	Terror and sinister knowledge
Mercury	Indulgence and transformation(s)
Venus	Ecstasy and Love
Sun	Vision and understanding
Mars	Destruction and sacrifice
Jupiter	Wisdom and wealth
Saturn	Chaos

IV - Method of Singing:

The essence of esoteric performance is for the chant to be sung slowly, each ■ of the plainchant notation representing a modern quaver, more

The essence of esoteric performance is for the chant to be sung slowly, each ■ of the plainchant notation representing a modern quaver, more or less, depending on the 'mood' of the appropriate sphere.

The pitch of a piece is relative - and depends on what is comfortable for the cantors or group. The rhythm of a particular piece is easy to obtain with practice if it is remembered that a piece is like a wave - rising and falling with measured cadence, in a flowing manner. It is for this reason that Latin (and sometimes Greek) is employed for the texts, since of all languages, they are most appropriate to monophonic chant. The accent is generally placed on the upbeat, though exceptions exist.

Some Notes Concerning Language, Chants, and Acausal Entities

In dealing with esoteric - Occult - matters it needs to be remembered that they by their very nature are obscured or hidden from ordinary, causal (mundane), perception and understanding. That they belong to or describe a type of phenomena or a type of world (or aspects of existence) which most people do not normally interact with, have knowledge of, or are seldom aware of.

Thus, when we consider a matter such as entities - living beings - existing or dwelling in what we term the acausal continuum, then it is to be expected that they will exist, and will behave, in a way different from such living beings that we normally interact with in our own causal continuum. That is, that they may possess qualities which beings living in our causal phenomenal world do not.

For example, do such acausal entities as the ONA esoteric tradition mentions possess the quality, the behaviour, we describe as biological gender, and which gender we ascribe to most living beings in the causal (with some exceptions, such as monomorphic life). Or is our biological notion of gender irrelevant to such acausal beings? Also, do such acausal entities have the quality, the behaviour, we describe as discrete singularity so that, for example, they have a distinct body separate from other bodies and thus occupy a finite Space at certain specific moments of causal Time?

These questions further raise the issue of language - of how we describe them or denote them by some name, and whether the grammar we have developed is apt in the case of such acausal entities. For

instance, is a word such as Noctulius a male or a female name? Ditto with Satanus. Or is a name such as Kabeiri that of a single entity or of a plurality of such entities? Is Satanus, for example, even a name in the normal grammatical sense – that is, a proper name? If so, is it singular or plural? Thus, is it correct or necessary to apply the rules of ordinary grammar – such as declension – to such a descriptive word? If not, what does that mean in respect of how the name is used, for instance in some chant to esoterically invoke such an entity?

This raises general questions about the nature of both language and grammar. Is language for instance dependant on causality? On there being an object and a subject or a subject-copula-predicate relation – that is, on an assumed separation of things (beings) into identifiable, separate, objects and which subjects/objects might possess or which may be described as possessing certain qualities to distinguish them from other beings or be described as so modified that they are regarded as being distinguishable?

What also has to be considered is that the ONA uses certain words in an esoteric way – with a specialized Occult meaning – so that words such as archetype and nexion and psyche have specific esoteric meanings [1] over and above, or instead of, their accepted common exoteric usage. Thus, and for example, a word such as Satanus may have an esoteric (*batin*) meaning and an exoteric (*dhir*) meaning – with the *dhir* meaning referring to what mundanes understand as Satan (a particular male causal and demonic form), and the *batin* meaning referring to what ONA initiates understand as an acausal (non-temporal, non-causally defined) entity Satanus who/which can shapeshift and who/which exists (when in the acausal) outside of our limited (causal) categories such as male/female, singular/plurality, and past/present/future.

Hence, the accepted exoteric understanding of, and/or the appearance of some-thing – such as a name or chant – is not necessarily a guide to or an indication of its esoteric meaning, its use, or its efficacy in terms of sorcery. [2]

Gender, Plurality and Acausality

To begin to answer questions relating to the nature of acausal beings – assuming we can answer them in a satisfactory manner – the nature of our (esoterically posited) acausal continuum should be understood.

As mentioned in another MS:

” In simple – exoteric – terms, the acausal is a naturally existing part of the Cosmos, and merely the realm or realms or continuum where acausal energy exists, and which acausal energy is a-causal in nature. That is, propagation of this energy does not, or need not, take a certain amount of causal Time, and does not involve, or may not involve, traversing a certain causal distance. Thus none of Newton’s laws apply, just as causal theories such as those of entropy or so-called ‘chaos’ do not apply.”

One important aspect of the acausal is the nature of acausal Time. Being a-causal means that there is no causal linearity – no past, present, or future – and thus no simple cause-and-effect. Instead, one quality of acausal Time is simultaneity, and one aspect or manifestation of acausal Time (in the causal) is what has been termed synchronicity.

In causal Space-Time (the causal continuum) an event is described as occurring at a point or region (a specific place) in Space, which can be represented by various geometric coordinates (Euclidean, or spherical, or metrical) [3]. This event occurs at a specific moment of causal Time, and may or may not last for a measured duration of causal Time.

Thus, a spacecraft en route from Earth to the planet Mars is said to be in a specific place or position (a region of Space between Earth and Mars) at a specific moment of causal Time, with this position changing in both Space and in causal Time as the spacecraft moves toward Mars, and with causal Time measured most usually in durations deriving from the orbit of the Earth around the Sun and from the rotation of the Earth itself. Thus, the spacecraft’s position is measured in relation to other objects in the causal and fixed in moments of linear Time with there being an accepted progression from a past moment (a past position) to where it is ‘now’ and where it will be predicated to be at some future point in

causal Time.

In the same manner, we – as separate individuals – fix or describe ourselves in relation to causal Space and causal Time. That is, in relation to objects, to living beings, around us and in relation to our own causally-measured events and change: for example our progression from birth in terms of measured years (our age).

However, in acausal Space-Time, there is no separation of Space and no flow of Time from past to future, so an object or a living acausal being cannot have a fixed position and cannot be located in a moment of (causal) Time. Indeed, objects as we ideate them simply do not exist, just as motion as we perceive or understand it does not exist. Likewise, we may conceive – in our limited causal terms – of a past acausal event (were there such a thing) having a future cause.

Which all imply that acausal entities are not material and not discrete objects, but rather what we may conceive of as types of (or variations in or patterns of) acausal energy, formless and timeless, and able to translocate to anywhere in the acausal continuum instantaneously and exist (or be manifest) in various acausal locations simultaneously. Hence, they have no gender as we perceive and understand gender and are neither singular nor plural, since singular and plural imply causality (a causal separation) in terms of both Time and Space, although if we view them causally they are or can be both singular and plural at the same time.

It is some of these patterns of acausal energies that can – and which, according to aural tradition, have – egressed into our causal continuum and assumed a variety of causal forms. Why so egressed? Because there are nexions which join the causal to the acausal. We, as causal life-forms, are one type of nexion, with some physical nexions existing – regions in the Cosmos where the causal continuum is joined with the acausal continuum. Given the longevity of such patterns of acausal energies (viewed in terms of our causal Time) – their ‘immortal’ nature – it is natural some of them have travelled to or rather have been presented here, among us.

Note that these patterns of acausal energies (these acausal beings) are distinct from the acausal energy that is or rather becomes Life (in the causal) and which animates all causal living beings and makes them a nexion (of varying types) to the acausal. That is, they are only one particular species of such acausal energies.

According to aural tradition – and to be believed or not according to one’s inclination - there are indications that the acausal entity – the acausal energy – commonly known by the name Satan, like all such entities known to us, is a shapeshifter (being fluidic in nature and able to shape/form causal matter) and has a propensity to assume a male form when presented or manifest in our causal realm, as the acausal entity – the acausal energy – commonly known by the name Baphomet has, according to aural tradition, a propensity to assume a female form when presented or manifest in our causal realm. Why?

The answer relates to how we have hitherto perceived – or needed to perceive – such entities, and how the development of dark-empathy and acausal-knowing (the skills of an Adept and beyond) cultivate an esoteric perception. Indeed, what is known as The Passing of The Abyss – and thus the achievement of the Grade beyond Internal Adept – is when there is a perception and a knowing beyond our causal opposites and all causal forms, and beyond causal Time and causal Space. That is, a knowing of the acausal as the acausal is, and thence possibly an interaction with acausal energies and acausal beings as those energies and such beings are.

This knowing is currently beyond our ordinary languages to describe, with even this advanced esoteric knowing being but a beginning, given our potential as beings.

Esoteric Chant as Language

Esoteric chant is one means we have of describing such acausal entities – such acausal life-forms – beyond ordinary language. That is, esoteric chant [4] is one way – although not a perfect way – to try and describe such entities beyond our current languages with their dependence upon causality and their assumptions regarding objects and subjects and gender.

Thus, the 'name' of an acausal entity is not some bland written or spoken word, but rather what occurs – what is manifest (felt, experienced) – when the specific chant appropriate to that entity is performed in a certain way. Only with such esoteric chant as Art is the entity 'named'. Thus, Satanus is not the (gender specific) 'name' of a particular acausal entity known to us; rather, a specific esoteric chant performed in a certain way in a specific location during a specific alchemical season (or causal moment therein) re-presents, or 'names', that entity to us, as causal beings. Hence, there is no error, and no omission, when a given word is used in a manner which seems to contradict grammatical rules, and sans declension.

In general, esoteric chant – far more so in some ways than good poetry in relation to ordinary language – intimates something beyond the exoteric content and the exoteric (the accepted) meaning. Thus, a good poem might use words in such a way that, for example, the accepted rules of grammar may be broken in order to suggest something beyond what the words used would mean in an ordinary grammatically correct sentence. Or, like Aeschylus, the poet might omit the article and manufacture some new compound word in order to hint at a certain meaning.

With esoteric chant, the words – being chanted most often by cantors in parallel a fifth (or an octave and a fifth) apart – become more than words read or spoken with their usual (exoteric) meaning. That is, when so used in such a way by sentient living beings they become a specific esoteric work of Art, the living alchemy that is sorcery. For sorcery, as I have mentioned elsewhere, is a combination of various aspects, the most necessary and important of which are sentient living beings, for it is these living beings who can access the acausal (and thus acausal energies) by virtue of already being nexions because of being sentient life-forms.

Thus, a ritual chant such as "Suscipe, Satanus, munus quad tibi offerimus memoriam recolentes Vindex" is not the mere saying of the words, or even 'singing' the words in a normal exoteric way. It is either a vibration done by one or more individuals, or more usually an esoteric chant performed by several cantors singing in parallel a fifth (or an octave and a fifth) apart, or sometimes a fourth apart. In a vibration – as with esoteric chant – the parts of each 'word' are usually distinct, so that for instance Satanus is Sa—tan—as, spread over a certain period of causal Time, with a certain pitch/intensity, and which in vibration or chant lasts much longer than a normal (exoteric) saying of the word. Given that specific ritual chants are associated with specific Modes and with a specific type of chanting in specific resonant places (and often in association with a crystal tetrahedron) its alchemical nature – symbolized by the term (not the name) Atazoth – should be discernible, when correctly performed.

Hence, esoteric chant is a type of esoteric language by which we, the performers (and possibly others present, if any) can communicate among ourselves (or with our psyche, if a solo performance) and which communication between us can open a nexion. Or rather, we so performing and so communicating among ourselves in such a way become a type of nexion beyond the individual ones we already are, and thus can acquire both acausal-knowing and dark-empathy: that is, an esoteric or initiated understanding of the acausal and of acausal entities. Thus do we come to know their 'names'.

Note that this language is not 'communicating with some entity' and not us trying to communicate with some acausal entity. It is just some human beings communicating among themselves in a particular esoteric way sans ordinary words (and their exoteric meanings) and indeed sans ordinary thought, in order to extend the range of their being. To manifest a supra-personal (or collective) identity – to become a collocation of living nexions – beyond their own individual (causal) identity and form, and which manifestation brings-into-being (or can bring-into-being) certain esoteric knowledge and which can also be used to presence acausal energies in the causal.

Hence there is nothing really mysterious or 'magical' about it. It is just one technique, one method, among many esoteric techniques, methods – and one which has an aural tradition.

One other technique to so 'name' such entities is perhaps worth mentioning. This is TSG – the (advanced form of) The Star Game. That is, the movement – the flow, the fluxion or change – of certain pieces over certain boards over a certain period of causal Time is a re-presentation of one particular collocation of acausal energy which has acquired a word (an exoteric name) in an historical attempt to describe it. Here, the player works in symbiosis with the fluxion of pieces to move beyond causal Thought, causal denoting, to that acausal-knowing which reveals an aspect of acausal as it is.

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Notes

[1] Some of the words having specific esoteric meaning and ONA associations are given in the text *A Glossary of Order of Nine Angles Terms*, the latest version of which is 3.03 (122yf).

[2] Here is a simple (if somewhat long-winded) example of some assumptions underlying language and grammar. The sentence, "Anton Long walked into the library..." implies many things.

Here, there is a distinct subject, given the proper name AL, and which subject 'walks' (moves toward) an object, named as a library.

Among the assumptions of the simple sentence are : (1) that an entity named AL exists (fictionally or otherwise, and most probably human); (2) that AL by the stated name has a gender; (3) that there is an object of type different from AL which is named 'library'; (4) that this object 'library' is spatially separated from the object named AL (that is, is not the same as AL); (5) that it takes a duration of causal Time for AL to 'walk' into or toward this library; (6) that this library is an object with certain qualities – a building, and contains certain other objects such as books.

Had the sentence read "The Longs walk into the library," we assume that these Longs are a plurality of beings with the name (a surname) whose gender is currently unknown unless some context or more information is supplied, and that these beings (whoever or whatever they are) are moving through causal Time and causal Space toward a distinct and separate object.

Had the sentence read "Long presences in the library," we might have cause for pause, until we know what 'presences' mean. Does it mean a movement through causal Time and causal Space? Or might it mean something like the science-fiction concept of teleportation? Also, which singular Long presences? And is this singular entity male or female – Mr or Ms Long?

Had the sentence read "Longs presence in the library," we assume more than one being named Long presences, in the present, just as "Longs were presented in the library," assumes that this occurred in some causal past.

Now, if we have a sentence such as "Suscipe, Satanas, munus quad tibi offerimus memoriam recolentes Vindex," just what is implied or assumed by us? We have, apparently, two names – Vindex and Satanas.

The obvious – the simple – question is whether or not Vindex is a name or a term and if a name then (as exoteric usage of Vindex might suggest) male, since the female form would be something such as *Vengerisse*. But is Vindex used here esoterically (or being redefined), so that the name or the term Vindex can refer to either someone male or someone female and therefore is not, as a name or term, gender specific? Certainly it is.

The somewhat less simple question refers to the word Satanas. Is this a name or a term (that is a term for some causal form)? If a name, is it or must it be gender specific? If a term, is it used esoterically to refer to the causal form assumed temporarily by an acausal entity, and which entity may or may not have a causal gender and may or may not be singular entity or a plurality of entities more aptly described by a type of unformed, non-spatially referenced (acausal, dispersed, unlinear) energy?

[3] By metrical here is meant the metric of four-dimensional Space-Time often described by tensorial equations such as those relating to Riemannian space.

[4] It should be noted that the esoteric modal chants given in *Naos* (as first published in 1989 CE) – and the chants given in the *Black Book of Satan – Part 1 Exoteric Principles* (as first published in 1983 CE) – are, according to aural accounts, traditional parts of the septenary system, of unknown date and

belonging to the Camlad group, and thus pre-date the esoteric association given the name ONA, in the early 1970's CE, by at least four or five decades, if not far more.

Some Notes Concerning Language, Abstractions, and Nexions

Introduction

In an earlier essay dealing with esoteric chant and notions of gender in respect of acausal entities, I posed the question:

" Is language for instance dependant on causality? On there being an object and a subject or a subject-copula-predicate relation – that is, on an assumed separation of things (beings) into identifiable, separate, objects and which subjects/objects might possess or which may be described as possessing certain qualities to distinguish them from other beings or be described as so modified that they are regarded as being distinguishable? " *Some Notes Concerning Language, Chants, and Acausal Entities*

I went on to suggest that, currently and when dealing with most living beings, the English language mostly assumes a gender, a separation of beings and a distinction (usually based on causal Time and Space) between subject and object, so that for example the simple sentence 'Anton Long walked into the library...' imparts a certain type of knowing. In this case, of there existing a specific singular living entity named Anton Long who/which is different in type from 'the library', and who/which is most probably of the male gender, and who/which was initially separated in causal Space from 'the library'.

In that essay I also suggested that the Esoteric Chant of ONA aural tradition was one better means of describing and naming certain acausal entities than ordinary language, and thus enabled in us a type of knowing - an acausal-knowing - different from the causal knowing described by language and causal sciences:

" Esoteric chant is a type of esoteric language by which we, the performers (and possibly others present, if any) can communicate among ourselves (or with our psyche, if a solo performance) and which communication between us can open a nexion. Or rather, we so performing and so communicating among ourselves in such a way become a type of nexion beyond the individual ones we already are, and thus can acquire both acausal-knowing and dark-empathy: that is, an esoteric or initiated understanding of the acausal and of acausal entities."

As intimated in the aforementioned essay, Esoteric Chant is but one traditional means, albeit a still imperfect one, of communicating beyond ordinary language, and a means which does not necessarily depend on causality, on assumptions regarding a division between objects and subjects, and assumptions concerning gender. That is, which does not depend on the process of ideation and thus on abstractions.

Other esoteric means of communication, sans causal abstractions, include The Advanced Star Game and Esoteric-empathy.

Abstractions, Language, and Nexions

[Language and Meaning](#)

An ordinary - exoteric - language is simply an established, shared, and structured means of verbal and written communication employed by human beings, and which structure involves words/marks and their placement in a particular sequence or association normally referred to as a sentence, and which sentence usually conveys or expresses a particular meaning dependant upon how the words/marks composing it are understood by reference to what they denote, with there being an accepted, a shared, understanding of what such specific denoting refers to.

Which is to say that such communication to a great extent is dependant on an accepted and a shared understanding of what particular words/marks denote. Furthermore, such denoting - and an accepted and a shared understanding of what particular words/marks denote - is often, in its genesis and application, germane to a particular community or communities, expressing their shared and often ancestral *pathei-mathos*, such that their language expresses and sometimes defines their shared values and culture.

This process of denoting, of a shared and accepted understanding of what is being denoted, and of a structure to convey meaning, is rather beautifully and simply expressed in Euclid's *Elements*, where each word and mark used are first defined, where all axioms are explained, and with each proposition - each particular sequence or association of words/marks - being proved (assigned meaning) by the use of formal logic. [1]

Hence Euclid established a particular language - that of geometry and by, extension, of mathematics. This language conveys meaning to those who have studied it, with part of this meaning relating to the phenomenal world we perceive by means of our physical senses. That is, using such a Euclidean language - and mathematical languages deriving from or similar to it - we have acquired a certain knowledge of the phenomenal world.

But this raises interesting questions common to all exoteric languages including mathematical ones. One of which questions concerns the meaning of the knowing we acquire from or impart by means of such languages, and another of which questions concerns what knowledge itself is or of. In addition, the denoting of things - and the understanding of what particular words/marks denote - may and often does vary from language to language, so that one word in one language may at best only be approximated by a word or a collocations of words of another language.

Thus, is the knowing that a language describes and communicates appearance or reality? Is it just information about some-thing or apprehension of the being and the nature of some-thing?

To give a simple example, we can by using the Euclidean language - or a mathematical language deriving from or similar to it - acquire a certain knowledge of the phenomenal world so that we can measure and thus 'know' the height of a tree, compare that height with other trees, determine the distance between trees, and measure and thus 'know' how trees have grown. In addition, we can by means of other exoteric languages come to 'know' practical information like the tree we measure is named an oak tree and not a pine. But all these types of knowing/information do not mean we 'know', we understand, the tree (assuming, as we esoteric folks incline to believe, that it is possible to 'understand' a tree). We thus separate the oak from the pine by appearance and qualities we assign to both, and denote both as a type of being named 'tree' and which type of being is different in causal Space and causal Time from us (separate from us) and also different from 'our type of being' which we denote by a word such as human.

Similarly, we separate ourselves from other human beings by naming, by appearance, and often by qualities or attributes we or others assign to 'us' and 'them'; a separation that exoteric languages often encourage with such constructs as subject-object and inclusion-exclusion.

Suffice - for conciseness - to say that the knowing acquired or communicated by exoteric language is limited, and acknowledgement of this limitation is one reason, historically, for the development of Occult Arts. Our own Occult Art - the Esoteric Art that is The Order of Nine Angles - leads us to conclude that there are two ways of knowing:

(1) the causal, conveyed by ordinary language and dependant upon (a) what words/marks/symbols denote, and/or (b) what is understood by such denoting; and/or on (c) what we observe by our physical senses, and/or on (d) what we deduce or extrapolate or assume from such denoting and such observations;

(2) the esoteric, or acausal, knowing, and which knowing we may attempt to describe and convey by (a) using words/marks/symbols already in use in exoteric languages, or (b) appropriate and redefine or manufacture some new words/marks/symbols; but which knowing such exoteric languages and their words/marks/symbols cannot really re-present or convey.

Basically, acausal knowing is the discovery of the being (the nature, the reality) of living beings, while causal knowing is most often (a) information concerning the being of both living beings and non-living 'things', and/or (b) assumptions and ideations about or concerning living beings and 'things'.

Thus, to truly know a being is to have both acausal knowledge of it and causal information concerning it.

In many ways the ONA is unique in that we have several languages - some new, some traditional - to describe and convey such acausal knowledge. Among our esoteric languages are, as mentioned previously, The Star Game and Esoteric-empathy.

Esoteric Languages

An esoteric language is basically a particular means of communication dependant on certain esoteric (Occult) skills/abilities, and which language is often non-verbal in nature and often employs symbols (as in The Star Game) or affective aliquantals [2] of acausal energy (as in Esoteric-empathy).

As with ordinary language, such languages involve a denoting and an accepted, a shared, understanding of what such specific denoting refers to. In addition, an esoteric language can, if correctly employed, function simultaneously on two levels - the affective and the effective; that is, the acausal and the causal. The effective level is that of communication between sentient human beings where meaning is exchanged; while the affective level is that of transforming/changing/developing (mostly of consciousness, of being) in an esoteric (acausal) way the individual or individuals employing the language.

The Star Game (TSG) - by which is meant the advanced form of 'the game' - is, currently, the language, the only language, of acausal-thinking; of thinking not by words but by means of adunations [3], their collocations, and their interaction and changes in four-dimensions, and which interactions of necessity include the 'player' or 'players'.

Thus, the 'sentences' of this particular esoteric language - this language [4] - are not static but rather the movement and the changes [the fluxion] of adunations, with the manner, the arrangement/pattern, of the movement and the changes - and the temporary meanings assigned to the adunations - intimating the 'meaning'/content of a particular sentence in particular moments of causal Time.

Using the language of TSG is, like Esoteric Chant, not only sorcery - internal, external, Aeonic - but also and perhaps more importantly a means to acausal-knowing: to discovering the essences that have become hidden by morality, by abstractions [5] and by the illusion of opposites, and which opposites include the dichotomy of sinister and numinous (light and dark; good and bad) and the illusion of our own separation from the acausal. That is, the language of TSG and other esoteric languages are means to developing our latent faculties, a means to develop new faculties, and a thus a means to aid our evolution as a sentient being and as a species.

How, then, may the esoteric language of TSG be learned? Simply by constructing and using TSG itself,

which was designed to be a large physical structure requiring the individual to physically move around it - that is, interact with its adunations - in three dimensions and over certain (long) durations of causal Time, amounting to many Earth-hours and sometimes many Earth-days.

Esoteric-empathy - that is, the faculty of empathy esoterically developed by certain Occult techniques - is also a new and Occult language; a means for a certain new type of human being, empathes, to communicate in a non-verbal way by an exchange of aliquantals.

How, then, may the esoteric language skills of esoteric-empathy be learned? Currently, only by traditional Rounwytha means such as the extended Rite of Internal Adept lasting two or three alchemical seasons, followed - some causal Time later after the sinister-numinous has/have been affectively and effectively melded (via *pathei-mathos*) within the individual - by the Camlad Rite of The Abyss, lasting for a complete lunar month. How can this newly learned skill be developed? Like any newly acquired skill, through practice.

In an important way, therefore, these new esoteric languages - when learnt and used - are appropriate to the New Aeon, and evolve the consciousness and the understanding of the individual in a manner more advanced than more traditional Occult techniques, such as ceremonial/hermetic ritual and undertaking workings with symbolisms such as the Tree of Wyrð.

Such esoteric languages are, when used, nexions, and so only function - that is, live, have their being; and impart meaning - in and by means of and to living sentient beings such as ourselves. That is, their nature is acausal, presented in sentient beings, and cannot and do not - like the common language of words - represent abstractions. Instead, they may be said to be stages beyond what we now term archetypes, re-presenting as they do - in contrast to archetypes - the unique individuality and sinister-numinous consciousness, the very being, of the unique individuals of a new human species.

The Acausal

Since acausal-knowing is ineluctably a knowing of the acausal, of nexions and their nature - with nexions being connexions between causal and acausal - it is pertinent to enquire about the nature of the acausal.

The ONA conceives of the acausal as a natural part of the living Cosmos, and as such the living acausal - often manifest in sinister-numinous emanations - is not and cannot be an ideation, an abstractive construct. In addition, this acausal part of the Cosmos can be known, experienced, not by our five physical senses and not by devices based on a causal technology, but by our mostly still latent esoteric faculties such as empathy and acausal-thinking, although there remains the possibility of developing an acausal technology - of living devices using acausal energy - which can provide causal information concerning the acausal.

Thus and esoterically the Cosmos is conceived - understood - as the living wholeness of a causal universe and an acausal universe, with the causal universe being the realm of physical matter such as the Earth, stars, planets, and Galaxies.

It is acausal energy which animates physical, causal, matter imbuing such matter with life, and thus it is such acausal energy which is, exoterically, the acausal. Such energy is not, however, comparable to causal energy which is known to propagate in causal Space and which propagation requires a duration of causal Time. Instead, it is (a) the a-spatial matrix of connexions between all living beings, and does not require propagation through causal Space nor require a duration of causal Time to be or become manifest, and (b) that which animates the causal matter of beings giving them the property, the quality, we denote by the word 'life'. Or expressed in somewhat simplistic terms, that acausal is not some realm separate from us as living sentient human entities which we can or possibly could egress into and from, but rather an essential part of us.

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Notes

[1] One of the best English texts for those interested in acquainting themselves with the simple beauty of Euclid's *Elements* is still *A Text-book Of Euclid's Elements For The Use of Schools*, in four books, by HS Hall and FH Stevens, first published in 1888 ce.

[2] Aliquantals - often abbreviated to aliquants - implies *a particular amount of* some-thing. The word came into English usage in 1695 ce in a book on Euclid's geometry by William Alingham.

[3] By the term *adunations* is meant some-thing which when placed in its correct relation to other adunations reveals the unity, the whole, of which it and they are a part. From the Latin *adunatus* - ad+unare, to unite, make whole.

Adunations are sinister-numinous symbols [symbols/representations with a sinister-numinous dimension, i.e. having/representing acausal energy] which may be temporarily assigned certain meanings or associations or correspondences. For example, the nine basic adunations [pieces] of TSG are: a(a) a(b) a(c) b(a) b(b) b(c) c(a) c(b) c(c) with each adunation being a combination/amalgam of two sinister-numinous elements. Thus, in Alchemical terms, a is the Alchemical symbol for Salt, b is the Alchemical symbol for Mercury, and c is the Alchemical symbol for Sulphur. Abstractly, a is the Greek letter alpha, b the letter beta, and c gamma. In terms of the Dark Tradition, a is causal space-time; b is where the acausal is present or manifest in the causal (a type of nexion), and c acausal space-time.

The term *adunations* is used here in preference to ordinary terms such as *pieces* and *symbols* in order to express their sinister-numinous nature.

It should be noted that the temporary meanings assigned to the individual elements and thence to each adunation are for comparison and learning only - for such assigned meanings are only exoteric, causal, reflexions of their wordless, symbol-less, acausal essence. An essence discovered by using the adunations as language: that is, by using, 'playing', TSG.

[4] In the interests of clarity, we might - by employing the older Anglo-Norman spelling - term an esoteric language a *langage*.

[5] Understood exoterically, an abstraction is the manufacture, and use of, some idea, ideal, "image" or category, and thus some generalization, and/or some assignment of an individual or individuals to some group or category. The positing of some "perfect" or "ideal" form, category, or thing, is part of abstraction.

Esoterically, an abstraction has only a causal being and therefore is not a nexion; not a presencings of the sinister-numinous - the unity, the connexions - that sentient life re-presents. Exoterically, an abstraction is neither living nor archetypal; not imbued - does not and cannot presence - the acausal/the sinister-numinous.