

The O9A: A Multi-Headed Mythical Beast Artistic Transgression And Subversion

Preface

In this essay the Order of Nine Angles (ONA, O9A) is discussed in relation to two recent articles by the same anonymous author published by a popular internet based music magazine, one of which articles - *Beyond The Iron Gates: How Nazi-Satanists Infiltrated the UK Underground* - was devoted to the O9A, with the other - titled *Why We're Investigating Extreme Politics in Underground Music* - dealing with artistic transgression, subversion, and infiltration, in general.

As we reveal, the article about the O9A is ill-informed, while the other article reveals a lack of understanding of artistic transgression and subversion. As we go on to note, the O9A defies classification according to mainstream, conventional, ideas, and appears to have taken "artistic transgression and subversion" to the next level.

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Artistic Transgression and Subversion

In *Why We're Investigating Extreme Politics in Underground Music* the anonymous author not only announced his investigation into infiltration of an "underground music culture", but also revealed a somewhat woeful lack of understanding of artistic transgression and subversion. Thus he wrote:

{quote}

"this website has championed underground music, art and culture which seeks to challenge its audience, provoke thought and subvert mainstream ideas [...]"

Artistic transgression and subversion are vital elements of any socially progressive culture, but mindlessly pushing against the boundaries of what is considered acceptable, artistically, politically, or socially, is not necessarily progress [...]"

To push limits of expression in such a way that boundaries are

questioned and moral lines are overstepped (either intentionally or by sheer accident and experimentation) is a moral endeavour. But, through this process of picking apart the fabric of morality, the more positive and vital elements of our communities may, if we are not vigilant, be exposed to the threat of entryism - infiltration and appropriation - by those whose motives and beliefs are regressive and altogether more sinister."

{/quote}

There are fundamental problems with his article with three of the most obvious problems, apparent in the above quotations, being (i) the statement "the more positive and vital elements of our communities" and (ii) that those elements of our communities may "if we are not vigilant, be exposed to the threat of entryism," and (iii) "those whose motives and beliefs are regressive and altogether more sinister".

§ The first statement raises the issues of who decides what are the "more positive and vital elements of our communities" and what does "our communities" mean. The whole basis of subversion is to subvert, to challenge, to transgress, what have become accepted conventions and accepted norms; conventions and norms made by others be those others politicians, philosophers, sociologists, psychologists, religionists, ideologists, social reformers, critics, artists, and so many more, who or whose works become accepted in a particular society as "authorities" as to what is or should be "positive" and "vital" and the norm.

For example, the whole of the subversive movement known as anarchism is to move away from such "authorities", and the hierarchies of power, and influence, which evolve from them and instead allow for and pursue free and individual choice and a life-style of non-hierarchical co-operation.

As for the phrase "our communities" it implies some kind of artificial division between "us" and "them"; between our kind and others, be our kind described by labels such as "artists" or as musicians of certain genre, or as those who accept particular types of behaviour or particular personal attitudes or particular political views or even particular types of apparel as are or become relevant to and thence symbolic of particular sub-cultures.

Which divisions only exist to themselves be subverted by transgressive individuals.

§ The second statement raises the issue of "entryism", a recent term (first used around 1966) which purports to describe an alleged organized infiltration, by some people, of some other group, organization, association, movement, or political party, with the intention of subverting the aims and activities of some other group, organization, association, movement, or political party.

There are several assumptions made in the phrase "the threat of entryism". One is the presumption of *organized* infiltration. Another is that there is some distinct group, organization, association, or movement, to infiltrate. Another is that such a distinct group has at least some aims and activities in common given that the intent is to subvert those aims and activities.

This returns us to "us" and "them" and thence to who decides who is part of "our group" or of "our subversive sub-culture". Who decides the criteria for acceptance and the criteria which make our aims and activities distinct? Yet all criteria are only there to themselves be subverted.

§ The third statement - "those whose motives and beliefs are regressive and altogether more sinister" - also raises the issue of who decides, and by what criteria, what is regressive and what is "sinister".

Again there is the conventional assumption, the idea, of dialectical opposites, in this instance of "progressive" and "regressive", and of "sinister" (bad, evil) and what is "good".

Part of subversion, in the sense of art, literature, music, and various modern sub-cultures, is to use or to present some conventional idea or norm in an unorthodox or startling or shocking manner. Hence the use in the past by some artists and musicians of Nazi symbolism or ideology.

But who using what criteria can declaim that such "sinister" symbolism and ideology - "sinister" according to conventional ideas and norms, note - is now subversively outdated? In addition, the reality is that such "sinister" symbolism and ideology are even more shocking now given how the racism of Nazi ideology is often outlawed. a heresy, in many nations of the West, and given how following the publication by the anonymous author of *Beyond The Iron Gates: How Nazi-Satanists Infiltrated the UK Underground* - the article which followed his *Why We're Investigating Extreme Politics in Underground Music* - how many of Mr Moults former musical and artistic collaborators have rushed to announce that they find racism and right-wing extremism abhorrent, have denounced the O9A, and declared that they have distanced themselves from Mr Moults believing as they obviously do the accusations made against Moults by the anonymous author of that O9A article.

Thus it appears that to denounce "racism and right-wing extremism", and to denounce the "neo-nazi" O9A, has now become the norm, or is expected to be the norm, by which "underground" artists and musicians are judged. Such denouncements are invariably based on the norm of dialectical opposites: such as "we stand opposed to..." and "we are anti-[this], pro-[that]..."

What the anonymous author has done, in his *Why We're Investigating Extreme Politics in Underground Music*, and as the three statements discussed above

make clear, is (i) declaim his own criteria based on currently accepted norms - such as the conventional, the mainstream, idea of a dialectic of opposites - and (ii) made assumptions based on certain criteria such as "positive and vital elements" which are themselves norms, mainstream ideas. Which declamations and assumptions are most certainly not subverting mainstream ideas; are not challenging, are not transgressing accepted norms and ideas.

Hence despite his protestations - that "this isn't the birth of a new, conservative era for [us]" - being conservative is exactly what he is doing.

In addition it is obvious that one of the criteria the anonymous author has used in making those three statements - and a criteria which permeates his discussion of those considered by him to present a clear and "sinister" threat to artistic subversion - is, in his words, "the motives of the players involved." Which assumptions about motives is itself not only a mainstream thing to do but also *argumentum ad hominem*.

In respect of artistic transgression, we might suggest that artistic works which included images of David Myatt could be transgressive today given that Myatt is (i) regarded by many as "the chief architect of the O9A", (ii) has according to the anonymous author in his second article, *Beyond The Iron Gates: How Nazi-Satanists Infiltrated the UK Underground*, a "lifelong aim of destroying Judeo-Christian culture," (iii) is regarded as "emblematic of the modern syncretism of radical ideologies" {1} and (iv) is arguably one of the "principal proponent[s] of contemporary neo-Nazi ideology" {2}. So would images of Myatt be artistically transgressive even though - or perhaps because - Myatt in the past decade has, after four decades of extremism, developed a mystical philosophy based on virtues such as compassion, humility, tolerance, and empathy?

The Order Of Nine Angles

With the publication of the article about the O9A, titled *Beyond The Iron Gates: How Nazi-Satanists Infiltrated the UK Underground*, by the same internet based music magazine it was only to be expected given human nature that two things would occur. First, that most of the readers of the article would implicitly accept what the anonymous author wrote about the O9A and those alleged to be involved with it; and second that only a few readers would be interested enough to find out more about the O9A and those alleged to be involved with it.

The anonymous author of the article might well want to stay anonymous given how coarse, how ill-informed, the article is.

For example his source for his claims about artist and composer Richard Mould are unproven accusations made in some pdf document by another anonymous person, a document anonymously sent via e-mail to various journalists, and to

artists and musicians personally known to Mr Moulton. For some journalist - hiding behind a pseudonym for his own protection - to use such an anonymous document as "evidence" in an article published on a mainstream music site to publicly defame a person is tabloid journalism, coarseness, at its worst.

The coarse nature of the article is also evident in the fact that the anonymous journalist deems the O9A to be a satanic nazi group when a study of O9A esotericism and praxises would have revealed that it is in reality a multi-headed mythical beast whose heads include anarchism, nihilism, the non-political, non-satanic, hermetic mysticism of the Seven Fold Way, and the folk mysticism of the Rounwytha.

In addition, given the nature of the O9A no one, and no nexion, does or can speak or write "on behalf of" the O9A just as there is no "official" O9A policy about anything, so that quoting from various articles written by people associating themselves with the occult sub-culture that is the O9A does not say anything meaningful about the O9A, only about how some people interpret O9A esotericism and O9A praxises.

That the anonymous author commits the fallacy of *a dicto secundum quid ad dictum simpliciter* was only to be expected, for he mentions the actions, the deeds, of a few specific, named, individuals who have associated themselves with the O9A and then proceeds to generalize, using those few actions, those few deeds, as representative of the O9A itself.

That the anonymous author also commits the Fallacy of Incomplete Evidence was also only to be expected. For the multitude of facts and circumstances which do not support his assumptions about the O9A are either omitted or they are summarily dismissed by the author since he has made a generalized and biased assumption about the motives of individuals involved with the O9A.

His basic assumptions are (i) that the O9A is some sort of neo-nazi occult group, and (ii) that a few quotations from some articles written by some people associating themselves with the O9A suffice to explain the nature of the O9A, and (iii) that many of those involved with the O9A are deceptive and manipulative so that what they may say or write cannot be trusted. {3}

Had he undertaken a detailed study of the O9A {4} he would have discovered several interesting and important things:

(i) that the O9A is not an organized group with a "membership" but rather an occult sub-culture which individuals choose to identify with;

(ii) that it is thus a loose collective of independent nexions and individuals;

(iii) that the O9A principle of the authority of individual judgment means that

those independent nexions and individuals are free to interpret everything O9A - its esoteric philosophy and its occult praxises - in whatever way they choose, and free to change or evolve everything O9A;

(iv) that some independent nexions and individuals interpret O9A esoteric philosophy as anarchic in essence; that others interpret O9A esoteric philosophy as nihilist in essence; that others (such as the Rounwytha) interpret O9A esoteric philosophy as mystical in essence; that others interpret O9A esoteric philosophy as Satanist in essence; while others interpret O9A esoteric philosophy as embodying a modern type of National Socialism;

(v) that there is thus a diversity of opinion within those who associate themselves with O9A esoteric theory and/ or praxises;

(vi) that articles written by someone associating with or identifying with or claiming to be the O9A present only their personal opinion about or their own interpretation of matters O9A and may not necessarily reflect the esoteric nature of the O9A;

(vii) that the O9A - contra the ethos of the modern extreme "right-wing" - has Sapphic nexions, "has more female supporters than either the Church of Satan or the Temple of Set [and] more women with children," {5} and has a decidedly anti-patriarchal ethos;

(viii) that the main praxis of the O9A is the Seven Fold Way which is a highly individual hermetic and practical (and non-political) quest lasting over a decade whose goals are the cultivation in the individual of their own weltanschauung and the discovery of Lapis Philosophicus leading thus to an understanding of The Unity beyond all ideations and abstractions and beyond the dichotomy of conflicting, dialectical, opposites, such as Left Hand Path and Right Hand Path, "Left Wing and Right Wing", and "us" verses "them".

The O9A therefore defies classification according to mainstream, conventional, ideas even though the anonymous author does classify it according to mainstream ideas, designating it simply as a neo-nazi occult group which, in its totality, it clearly is not.

Similarly, in the context of an individual undertaking the O9A Seven Fold Way - the main and traditional occult praxis of the O9A - the rôle of being a Satanist is part of the stage of External Adept which traditionally lasted for around two to three years after which the individual leaves "satanism" behind and prepares for and undertakes the mystical Grade Ritual of Internal Adept. Thus to classify the O9A according to mainstream ideas, designating it simply as a "satanist" group reveals a fundamental misunderstanding of the O9A.

Entryism

The coarseness of the article is evident in the concern by the anonymous author about infiltration - "entryism" - and which topic he introduced in the article which preceded his O9A one.

Since the O9A is and always has been a heterogeneous collection of independent individuals and nexions with no hierarchy, there cannot be and has never been any O9A organized, or any O9A-led, infiltration of some distinct group, organization, association, or movement.

All there can be and all there has been are some individuals who associating with the O9A decide for themselves to temporarily (perhaps for a year or so) infiltrate some distinct group, organization, association, or movement in order to personally learn from such a practical experience, often as part of their journey, their anados, along the Seven Fold Way; that is, as an Insight Rôle. They then move on to other tasks, other experiences both practical and occult.

For "through the practice of insight rôles, the order advocates continuous transgression of established norms, rôles, and comfort zones in the development of the initiate [...] This extreme application of ideas further amplifies the ambiguity of satanic and Left Hand Path practices of antinomianism." {6}

Does this "continuous transgression of established norms" seem familiar? It should have seemed familiar to the anonymous author for he wrote in *Why We're Investigating Extreme Politics in Underground Music* that "artistic transgression and subversion are vital elements of any socially progressive culture."

All the O9A have done is suggest that such "artistic transgression and subversion" while necessary can occur beyond the realm of Art and Music with both types of transgression and subversion being useful in terms of individual practical learning and in terms of evolving, perhaps even changing, the boundaries, the norms, of the society of which those individuals are a part.

It thus appears as if the anonymous author has failed to understand that O9A esoteric philosophy and praxis advocate what he himself advocates and defends, albeit the O9A appears to have taken "artistic transgression and subversion" to the next level.

David Myatt

The coarse nature of the article about the O9A is also evident in how the anonymous author portrays David Myatt: as not only being Anton Long, "the O9A's chief architect", but as still being some die-hard neo-nazi who has a "lifelong aim of destroying Judeo-Christian culture."

Yet in respect of "the O9A's chief architect" the anonymous author provides nothing which has probative value to substantiate his belief that Myatt=Long, and never mentions that the topic of David Myatt and the O9A is controversial in O9A circles and has been extensively covered in the 97 page book *A Modern Mysterium: The Enigma of Myatt And The O9A* published in 2018.

For the book provides essays *pro et contra* whether Myatt was or was not "Anton Long" of O9A fame and thus allows the reader to form their own opinion. As the book reveals some supporters of the O9A claim he was Anton Long, while others claim he was not.

In summary, those who claim he was "Anton Long" interpret Myatt's life from 1968 on as emblematic of someone journeying over the decades along the O9A Seven Fold Way from Initiate to Magus and thus acquiring practical experience of both the numinous and the sinister, with Myatt's post-2011 mystical writings expressing what a person understands when they finally, having ventured beyond The Abyss, discover Lapis Philosophicus and thus acquire wisdom.

Those who claim he was not "Anton Long" interpret Myatt's diverse life as unplanned and not that unusual; as the life of a youthful fanatic, a selfish man, who slowly, as a result of his experience over decades, changes and who expresses what he has learned in his post-2011 philosophy of *pathei mathos* with its virtues of compassion, empathy, tolerance, and humility. This is the interpretation offered by Myatt himself in his autobiography *Myngath*.

What both interpretations apparently have in common is that they accept that Myatt, post-2011, is not a neo-nazi, not an extremist, and is the opposite of every known variety of satanist ancient and modern including those of the O9A itself.

Conclusion

The article about the O9A by the anonymous author has been revealed to be coarse and ill-informed, with his earlier article about artistic transgression and subversion revealing a lack of understanding of both those topics.

As we mentioned, it appears as if the anonymous author has failed to appreciate that O9A esoteric philosophy and praxis advocate what he himself tried to advocate and defend, albeit the O9A appears to have taken "artistic transgression and subversion" to the next level.

However, what the anonymous author has done is enhance the occult mystique of the "sinister" O9A, given that his article was published on a well-known internet-based music magazine with many young readers.

Perhaps some individuals may even take up our suggestion that artistic works which include images of Myatt might be genuinely transgressive since Myatt has according to the anonymous author a "lifelong aim of destroying Judeo-Christian culture," and is still regarded as "emblematic of the modern syncretism of radical ideologies" and is arguably one of the "principal proponent[s] of contemporary neo-Nazi ideology."

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{1} Jon B. Perdue, *The War of All the People: The Nexus of Latin American Radicalism and Middle Eastern Terrorism*. Potomac Books, 2012. p.70-7

{2} Michael, George. *The New Media and the Rise of Exhortatory Terrorism*. Strategic Studies Quarterly (United States Air Force), Volume 7 Issue 1, Spring 2013.

{3} His prejudiced assumptions are evident for instance in comments about Moulton and Myatt: Moulton's "history of deception," and "it's hard to take anything Myatt says at face value, so successfully has he enshrouded himself in self-contradictory disinformation."

{4} Such as at the very least reading O9A texts from the 1980s typewritten MS *Naos* to the seventh edition of the 1460 page *Complete Guide To The Order of Nine Angles* issued in 2015, to the texts mentioned at <https://omega9alpha.wordpress.com/2018/10/25/o9a-texts-2018/> which include works such as a *A Modern Mysterium* and *ἀρρενώθηλως: Alchemical And Hermetic Antecedents Of The Seven Fold Way Of The Order Of Nine Angles*.

{5} J.R Lewis, *Satanic Attitudes*, in Asbjorn Dyrendal, James R. Lewis, Jesper A. Petersen (editors), *The Invention of Satanism*, Oxford University Press, 2015. p.191; pp. 194-196.

{6} Per Faxneld and Jesper Petersen, *At the Devil's Crossroads in The Devil's Party: Satanism in Modernity*. Oxford University Press, 2012, p.15

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