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## **The Magickal Art of The Deofel Quartet:**

### **A Basic Introduction**

The works collected under the title “The Deofel Quartet” were written as instructional texts for members of a Black Magick group (The order of Nine Angles). As such, they deal with certain esoteric matters relevant to Novices and those who have begun to follow the path of Black Magick and Satanism.

While the form chosen is fictional, it is not that of a “conventional” novel. Instead, a new vehicle was created with the aim of combining a fast (and thus entertaining) pace with a narrative style that not only required the imaginative participation of the reader, but also sought to involve the unconscious. Thus, detailed descriptions – of, for instance, characters and locations – are for the most part omitted. It is left to the reader to supply such “missing details”: partly from their imagination and partly unconsciously, from their own expectations and projections.

This form also had the added advantage of making the works interesting to listen to when read aloud in a group setting. This new form may be considered as an extended “prose poem”.

While each work is self-contained in terms of “plot” and “characters”, they all deal with the varying insights attained by those following the darker path to esoteric enlightenment, as well as with those practical (i.e. real-life) experiences which form the basis of genuine magickal training and which explicate real sinister magick in action.

Each work deals with (although not always exclusively), a certain type of magickal/archetypal energy – and thus is connected with one of the spheres of the septenary Tree of Wyrð. Thus, in the instructional sense, each work explicates particular archetypal forms as those forms affect people in real life. Naturally, quite a few of the forms so explicated are dark or sinister.

It is suggested that the novice first reads the texts as though they were just entertaining fiction – and then, after so reading them, begin a detailed study of the texts, guided by the notes below and by their own initial reactions to and impressions of the individual works.

In order to guide the interested reader and student of the Occult Arts, some “*Themes and Questions*” concerning the Quartet were included as an Appendix to the first edition of volume One of the Quartet.

### **Responses and Critical Analysis:**

Each novice reading the Quartet should try and analyze their response to it – the feelings, expectations, points of agreement and disagreement and so on which arise from reading it.

A first reading will be sufficient to show the works of the Quartet are Satanically subtle – i.e. they are not blatant “horror/Black Magick” stories and neither are they pornographic. They are also not akin to the amoral diatribes of other writers – e.g. de Sade.

Instead, they are intended for those of discernment, those who can see beyond mere appearance and affectation – i.e. they are aimed at Satanic novices: those who wish to know and who seek to question, those who wish to discover secrets (often about themselves).

As explained elsewhere, they deal with problems a novice following the Left Hand Path might be expected to come across or be familiar with – both in terms of their own development/feelings/expectations, and in terms of real sinister magick. Such magick is, for the most part, subtle and esoteric – it is hidden and bears little, often no, resemblance to what most people (and some Initiates) consider magick to be.

Hence, those who turn to the Quartet hoping to find the kind of cheap and sensational thrills often associated (in the herd-mind) with “Black Magick” stories and “horror” will be disappointed. The Quartet is not intended for such sensation seeking, uncritical and weak individuals – it is instead intended to instruct Satanic novices in some esoteric aspects of their craft; to aid their own understanding and sinister development.

***Falcifer*** concerns Initiation and the gathering of Satanic experience. It also deals with the Dark Gods – revealing some esoteric knowledge. The energies which give form to the story are concerned with the first sphere on the Tree of Wyrð – magickal form “Night/Nox” ; Tarot images – 18, 15, 13; Alchemical Process – Calcination.

***The Temple Of Satan*** also concerns the Dark Gods – but it deals mainly with emotion on the personal level, particularly “love”: how a Satanic Initiate of some experience encounters and deals with this

emotion. “Love” of this type is a stage, to be experienced and transcended. For a Satanist not yet achieved Adeptship, this feeling is often a snare, a trap – which they can fall into, thus ending their sinister quest. It is about feelings and desires which are often still unconscious – about making these more conscious, controlling them and transcending them. Third sphere on Tree of Wyrð. Magickal form – Ecstasy. Images – 6, 14, 17. Alchemical process – Coagulation.

***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. Spheres – Third and Forth. Forms – Ecstasy/Vision. Images 7,12,5,6,14,17. Processes – Coagulation/Putrefaction.

***The Greyling Owl*** (the title is significant, although never explained in the work itself) concerns the second sphere, and the magick here is even more subtle and esoteric than in the previous work, *The Giving*. It requires an understanding of individuals as those individuals are – a subtle changing of them. Magickal Form – Indulgence; process – Separation; Images – 0, 8, 16.

### **Objectivity:**

In all the works of the Quartet, “the other side” (i.e. those with conventional “morals” and little or no esoteric understanding) is shown in context – moral individuals are described and things seen from their point of view. *It is vitally important for a novice to be able to be detached* – to see things and people as those things and people are. Only thus can they learn judgement and discover how to work esoteric sinister magick. Such detachment is necessary – and its cultivation is part of Initiate training. It is the aim of the Quartet to cultivate this ability – and the self-criticism which is part of it. This “criticism” is a self-awareness, a self-knowledge. Thus, some characters in the Quartet and the views and attitudes they express may provoke the Satanic Initiate into disagreement and possibly discomfort. This is intentional. The novice should analyze why they react as they do – and why they expect certain things/certain views/certain outcomes.

In short, the works in the Quartet are entertaining instructional Satanic Texts – and those who are prepared to spend some effort in understanding them will discover many layers, and so learn.

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*(Note: Plot spoilers follow)*

### **Falcifer :**

This MS deals with overt magick in a magickal setting – Temples, rituals etc. It describes Satanic initiation from a Satanic viewpoint, and the tests etc. a novice may undergo as well as the awakening awareness appropriate to a novice.

It also deals with the Dark Gods – describing them and the magick which brings the process that returns them to Earth.

Of all the MSS of the Quartet, it is the most easily understood, although it does contain some hidden/esoteric meanings. These, however, are explicable since the perspective of the MS is overtly Satanic.

### **Temple of Satan:**

This also has an overtly magickal setting, but deals with the stage beyond that of a novice; i.e. someone who has been involved for some time and who has developed certain magickal skills – e.g. manipulation.

Melanie is the archetypal Satanic Priestess: sexually alluring, using her sexuality to manipulate and captivate, enjoying some delicate pleasures (e.g. sadism). But, as a true Satanist, after some time she becomes bored by the routine. So unconsciously at first, she seeks after something else: and is drawn toward Thurstan, against her better Satanic judgement. She is “drawn” because she still has to gain a deep self-understanding – because there are still aspects which remain unconscious and powerful in her psyche (relating to the “numinous” power of love etc.) Gradually, she falls in love – but is she herself being manipulated toward this by Saer? And if so, why? (Consider the crystal he left with Thurstan for her to find and read). Saer is “beyond the Abyss” – an image/symbol of Aeonick magick as against Melanie’s external and internal magick.

But she gradually understands the purpose here – to propel her toward the next stage of the sinister journey, and to provide a child who because of her own sinister abilities and the apparently non-sinister abilities of Thurstan will have special qualities. That is, the child will be beyond opposites (as e.g., symbolized by Melanie and Thurstan).

Toward the end, Melanie is presented with a choice – love, or her Satanic duty/destiny. She chooses the later, and her magick is restored.

Claudia is a complication for Melanie – a further test/distraction. Does her love cause her lover's death? Pead and Jukes, representing old aeon magick, try to keep Melanie and Thurstan apart – because with him she can work aeonic magick, to the detriment of the old order and “the light”.

### **The Giving:**

This MS has several esoteric strands and several overt meanings. Lianna is a Mistress of Earth (note: stages beyond Melanie in “Temple”) and it is her duty to undertake The Giving – a rite of human sacrifice.

As a Satanic Mistress, Lianna uses magick in a subtle way, as benefits her status. This magick is esoteric (e.g. empathic) but she also directly manipulates others, although in a subtle way. Consider how she draws/attracts Thorold to her: sending Sidnal to him with books, visiting his shop as a customer...

Lianna requires two important things: an offer, and someone to father her heir. The MS describes her attaining these goals.

Mallam is a recent initiate – enjoying as all good Initiate should, overt magick and evil. He involves Rhiston in his games. Lianna however presents Mallam with a choice – finely and subtlety presented. She advises him that his activities are not conducive to further advancement, for she understands he has become ensnared by some of his desires, rather than enjoying them and then discarding them to rise beyond them and so attain self-insight and mastery. However, he sees her hints “morally” – he misinterprets them because he cannot see what she is trying to do; i.e. he shows no Satanic insight. The reader is shown this from Mallam's perspective – like Mallam should, a certain discernment is required to see beyond the outer appearance to the essence. (This sudden change of “perspective” occurs in the MS several times, as it does many times in other parts of the Quartet. The reader should often ask: what is really going on here? A critical judgement is required because often characters and what they may do/say are not what they seem; i.e. the real intent/magick is hidden.)

As it is, Mallam's lack of insight means he believes Lianna is making a “moral” point, and he openly breaks with her.

Following this decision by Mallam, Lianna provides him with a test, a new opportunity to prove his worth or otherwise. She sends her Guardian, Imlach, to him – unknown to Mallam, of course – with a secret MS. Again, Mallam fails to realize what is happening – he cannot see through Imlach. Instead, he is overwhelmed by unconscious desires: material greed, lust for power. Rather than controlling, and using his desire for some purpose, he lets his desire control him. He goes to Lianna’s village – and again fails, because he cannot recognize the young woman as a Priestess of Lianna’s tradition: he sees her as dull, easily manipulated. Thus, he shows he has no genuine magickal insight or abilities.

Hence he becomes a candidate for sacrifice. Basically, he chooses himself – he is not chosen because of his “evil” activities. They merely provide a fail-safe to deflect attention from his disappearance (when the rite is completed): no one in “conventional” society would miss him/mourn him or worry about his disappearance.

Lianna also tests/manipulates Thorold. Does she also manipulate Monica, and her death? Or is she genuinely annoyed when Thorold becomes involved with Monica? Is this a further test of Thorold? Certainly for Lianna, Monica’s death or removal is necessary – or it seems to be. Lianna has drawn Thorold into her world – and changes him, for he is captivated by her: in a sense, in her power. He has qualities which she judged would make him a suitable person to father her child.

The MS ends with an unasked question: what is to be Thorold’s fate when his purpose has been achieved? That is, when he has fathered her child. Will he be an offer, or will he become part of her tradition? Clues to the answer are given at various points in the MS. Also, is Lianna a Satanist?

Certainly, she does not seem to be – there are no “Satanic” rites, no invocations to Satan. At one point she says she belongs to an older tradition. Does she say this for a reason? - To deceive? She certainly represents a primal darkness: and is a genuine Mistress of Earth....This raises the question as to what genuine Satanism really is: a question answered, in fact, by Lianna’s actions as described in the MS from its beginning to its end.

## **The Greyling Owl:**

This is the most esoteric and therefore the most difficult MS to understand – at first reading – and when viewed by conventional/accepted ideas of Satanism/Black Magick.

This shows real magick in action on several levels: manipulation, empathic, forms (e.g. music), images, and via opening psychic nexions within individuals.

Essentially, the MS deals with the changes wrought in the lives of Mickleman and Allison, and how these are made to aid the sinister dialectic – i.e. sinister aeonic strategy, to aid the presencing of sinister energies in the causal and so bring/provoke change to the benefit of the sinister, aiding evolution.

The magick here is that appropriate to an Internal Adept and beyond, while the energies described (the outerform) are symbolic of a particular sphere on the Tree of Wyrd (Mercury), although other energies are sometimes involved/intrude.

This magick is far removed from external magick and thus rituals/robes. This magick means a working with individuals as those individuals are - a subtle re-orientation of their consciousness/lives.

Mickleman is gradually changed, and brought into an influential position – the Professorship – without him realizing this is occurring, in the magickal sense at least. He believes he is still in control of his own Destiny – and it is important not to undermine this belief, except insofar as a certain self-insight is obtained. He must have assurances of his abilities, this confidence to fulfill what is his “hidden” wyrd. He becomes aware, on terms he can cope with/is familiar with (and this is important), of certain archetypal aspects which will be important for his future professional development/standing. These aspects, by which he will influence others in a non-magickal way by “seeding their minds”, will aid the sinister dialectic. Part of this would be through academic work (aided by insights attained during his “manipulation”) and part by his own life style: his “decadent” past and his future deriving from the past – both would influence others, providing inspiration and thus changing others in certain ways. Also, it is hinted that he may be useful in other ways.

Alison also is changed - realizing that power of music to transform. Again, her aims, dreams, hopes, etc. are described from her own perspective, from her own “moral” view of the world. However, her fundamental insights are “provoked” via the subtle magick/influence of

Edmund. Further, the future forms she creates/uses, while having the appearance of conventional forms (and perhaps a moral content), will achieve and aid the sinister (or at least most/some of them will). She herself will see her aims in terms of her own perspective: often “morally”, without fully realizing what she and her work are achieving – opening nexions, and presencing dark energies to influence/infect others.

This arises because she has been influenced/directed by magick in a specific way: to access a nexion within her own psyche. (All this is a very important notion to understand – and marks the insight appropriate to those who aspire to go beyond the stage of novice. It reflects genuine magick in action). Her thoughts/actions etc. (as others) are often “morally” described.

The dark interior life of both Edmund and Fiona (and thus their real aims) are hidden – i.e. not overt, as generally befits a Master and Mistress. Such Adepts generally work esoterically – they do not fit conventional Satanic role-models. In their different ways, Edmund and Fiona live in the ordinary world in an “ordinary” way – they are real shape-changers who blend into their surroundings. This enables them to work sinister magick effectively. Further, Edmund possesses no trappings normally assumed to be part of his station – he has no wealth, no power, no obvious influence. His Satanic power is internal, hidden – it is insight, wisdom, and magickal skill of a rare kind. This skill allows him to work magick on – to manipulate – others (and thus the world) as those others are – in the confines of their own roles/image for the most part. Fiona’s magickal work is often more overt – e.g. using her sexuality to advantage, but her real magick is still hidden. Thus the MS describes real Adepts at work, using genuine magickal skills, and thus moving toward the next stage of their esoteric development.

### **A note concerning “Breaking The Silence Down”**

This MS is often regarded as making the Quartet into a Quintet. It is similar in its magick to The Greyling Owl – although the background is Sapphism.

Basically, Diane – who already possesses an intuitive awareness of primal darkness and thus of those forces sometimes named as Satanism – is led toward self-discovery and a magickal partnership.

She has an insight into the female persona/strength (after the attempted rape) and discovers a power of music to capture the essence hidden by appearance.

She is seduced by Rachael, who uses music (her piano playing) as a magickal act. Apthone is the archetypal immature product of this age and its societies: swayed by desires and using petty manipulation to achieve lowly goals. When he becomes a threat to Diane, he is dealt with by those who desire her, magickally and sexually (Rachael and Watts). Is his accident purely chance? Or is someone, or two, watching over Diane? In the end, Rachael wins Diane. She is an hereditary sorceress – carrying on her grandmothers' tradition (thus missing a generation: Rachael's mother). This tradition thrives in a certain part of the countryside near where Diane lives.

As in "Greyling", the perspective is often that of the characters involved: i.e. events/thoughts etc. are seen through their eyes, with their (often moral and conventional) understanding/attitudes. *This gives (or should give, to the discerning reader) an appreciation and understanding of these people as they are – and how magick affects them, usually without them being aware of it.* It requires the reader to suspend and transcend conventional Satanic/sinister notions (which are often only the outer form of what is Satanic/sinister rather than its essence). Thus can genuine magick to be understood – as the works themselves should aid the understanding of how forms/energies etc. affect/change individuals, often unconsciously. All this should aid the self-insight of the novice/Initiate reading them.

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