

The Scroll of Set

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[1] The Pride of Lucifer

- by Michael Kelly III°

Personal pride has always been one of the primary distinguishing features of Left-Hand Path philosophy and practice. In the Christian myth pride was the deadliest of the seven deadly sins; it was the sin for which Lucifer fell from Heaven, preferring to reign in Hell. In this Lucifer is an excellent role model for the Black Magician, representing that spirit which chooses to exalt its own self, refusing to submerge itself in the blind, mindless mass of existence defined by lowest common denominator values. No, worthy pride is an inescapable characteristic of Coming Into Being.

But those of us who strive to Remanifest the noblest, highest aspects within us, seeking to Become increasingly Set-like, evolving rather than degenerating, define our pride with great care.

Pride is not to be confused with arrogance, nor is pride in oneself to be confused with contempt for others. Arrogance and contempt are the childish symptoms of but a newly-awakened self; they are not the tools of a Black Magician.

Logically arrogance and contempt are present only in those who still require the approval or denial of others to reinforce their sense of self. A truly evolving self is sufficient unto itself, and is content to attend to its own initiation, permitting others to follow their own course through life by their own means.

The pride of Lucifer is the pride which chooses to reign in its own realm, and which has developed the faculties to do so. To the definition of Setian pride, therefore, we not only cast away the words "arrogance" and "contempt", we can also add the words "dignity" and "nobility", which will always be symptomatic of a pride derived from knowledge of the higher self. Set himself has named his Elect as the "great nobles" who are to be brought before him.

Given the nature of our pride, it should become apparent that the Temple's codes of protocol exist not only to facilitate harmonious communication between Initiates. The protocol guidelines also serve the magical purpose of promoting the correct, prideful outlook which can be expected to Come Into Being within the spirit of higher man. We can be proud of our initiatory achievements and Recognitions, and we can be proud that we can

communicate as higher beings should.

Such pride is a treasure beyond price; it is created by a noble soul, and it ennobles the soul that continually and deliberately Remanifests its qualities.

So the next time you communicate with another Initiate, give thought to the initiatory reasons that lie beyond the codes of protocol, and be proud as you reaffirm your own majesty by recognizing the majesty in your fellow Setians. Thus the Majesty of Set will continue.

[2] Furthering the Cause

- by Richard Gavin II°

One of the wonderfully appealing aspects of the Temple of Set is the seemingly unlimited quantity of knowledge that it holds. Thanks to the untiring efforts of Ipsissimus Aquino and the Temple's other founding members, newer Initiates are welcomed into a nicely-defined structure, a loosely-knit system in which both the individual Setian and the Temple as a whole can learn and *Xeper* simultaneously. It is also true that the Temple of Set has always been blatantly honest in proclaiming that its data are by no means complete.

Each Setian is not only permitted but encouraged to add personal experiences and to uncover any outdated material that would be of more benefit if weeded out, rather than left to clog our evolutionary machinery. The Temple of Set is locked in a state of perpetual motion. Its *Xeper* is unceasing. In fact if the Temple were an actual structure, one might imagine it to be an enormous building still in its skeletal stages. Some of the floors have been fleshed out, but the open construction stretches to the sky and beyond. It's the type of building that may never see completion; for just when we think that all our data are secure and our work done, we find that far below an area has grown old and obsolete.

In no way is this meant to belittle the Temple or any of its founders. On the contrary I am grateful to them for taking on the enormous task of laying the groundwork upon which the Children of Set now stand. But like any composition, our environment requires constant maintenance. This restoration is the responsibility of **everyone** in the Temple, not just the more seasoned magicians or those who hold higher degrees.

When I was initiated into the Temple, I felt both flattered and overwhelmed. I had long been starved for wisdom, and was suddenly provided with a king's feast of information just waiting to be eaten! I ran rampant, sampling a bit of this, a taste of that, until I - like all of you - began to form a more distinct and clear path upon which I would *Xeper* and Be. But it is not enough to merely absorb the Temple's current resources. Without replenishment

they will one day run dry.

The goal of all Setians I° is to attain Adept II° Recognition. This is a very worthy goal. There are several reasons for this. Firstly, Recognition as a Black Magician provides a sense of honor and achievement that cannot be duplicated or replicated. But there is much more to Adeptship than a new *Tablet* and a red medallion. As the *Crystal Tablet of Set* states: "By recognizing an Initiate as an Adept II°, the Temple is making a commitment to that Initiate. In return the Initiate should be prepared to make a similar commitment to the Temple."

This commitment goes beyond the common courtesy of following protocol, and stretches into more vital realms of group development. Set will always shine as the god of isolate self-consciousness; but as followers of the dark and mysterious Left-Hand Path, Setians also rely upon each other for companionship, advice, and support.

Correspondence is indeed a very powerful magical tool. By exchanging ideas or asking questions, we keep the Æon of Set in motion. We maintain its vitality. That is why it is necessary to write letters, read books from many different areas, and **communicate** what you find. No matter how naive or "un-Setian" you may think a personal theory may be, let your Setian brothers and sisters know about it. Perhaps it may be a dead-end. Or you may find it to be a diamond in the rough, a gem that can be made to gleam with the suggestions and insights of other Black Magicians.

We are all traveling in a "Twilight Zone" area; there are no "right" or "wrong" answers to *Xeper*. If there is one thing I have overcome, it is the fear of appearing foolish for asking questions or proposing personal ideas. I now see the crucial importance of these practices. They help to shape my subjective universe, and add to the expansion of the Æon of Set in the objective universe.

All Setians should rejoice in their uniqueness, their own private Gift of Set. But we may also relish the fact that we are all one potent force of creativity, curiosity, wisdom, and desire - a force that shall correlate all the secrets that lay silent, and tear the veils of blindness down so that the Black Flame may brightly burn forevermore!

[3] *Xeper* through the Images of Death and Life, beyond the Mortality of the Grave

- by Shawna Thompson II°

In order to understand bodily death beyond ordinary human capacity - which is, generally speaking, one of fear and dread - it is necessary for the Initiate to understand that "he" is not "his body". He must understand that his flesh is merely

the house for the *psyche*, or the immortal *ba* that he has developed up to that point. The essence or energy that gave his body life withdraws, and with that the being that has become withdraws.

I have come to know this as a higher form of existence through the practice of disengaging my ethereal or astral substance from my flesh while it yet lives. This is not really as difficult as it may sound, and in future articles I will elaborate on the process and certain methods which will help others to see this power for themselves.

The analogy is simple. When one is unbound by the flesh, one is unlimited by it, and in *Hel* desire equals power. Thence one could come to view "death" as a natural form of *Xeper* in the objective sense of the word. For the Black Magician it can become a conscious, subjective awakening into a higher "unlife", so to speak, thus becoming an unnatural, willed Remanifestation beyond the apparent end.

Think of bodily life, if you will, as being imprisoned in a high tower out of which there are only two windows (eyes), from which most humans view their reality. This is not at all true of Black Magicians. Most of us tend to at least see beyond the flesh somewhat even if we have not given this ability much of our attention.

Azrael or Thanatos, as taken from the Hebrew and the Greek, are two of the names that I have often used to identify this entity called "Death". Azrael, in medieval times, was identified with Satan, and was often referred to as "full of eyes". This analogy referred to his freedom from the confines of the tower of flesh which encases all the living.

Life is a necessary precondition of self-consciousness, which we of the Left-Hand Path have realized through Set. Non-self-conscious life-forms are subject to annihilation in death, i.e. Osiris; you know the rest. Set created Osiris when he destroyed him. Osiris then became the god of the underworld.

If self-consciousness created, or became aware of death by overcoming its imagery in life, then we as Setians should be able to read between the lines. Our death is not in Osiris, for we seek not to become one with any other thing but our own divine selves. The Setian soul will find his "end" but another beginning, and can be one of life in death, as is personified by the ancient Egyptian god Sokaris.

Immortality of a sort is hinted at here, not unlike the *metempsychosis* theory of the ancient Greek philosopher Empedocles. An unnatural *Xeper* by natural means can be obtained, as we have been liberated from the natural cycle of the objective universe. By the power of Set or self-consciousness, we are liberated from the final annihilation that awaits the objective universe. For the Setian soul,

death is Sokaris: consciousness, awakening, and freedom.

Paradoxically I consider myself a vampire in a very profound sense of the word, and yet here I am speaking of bodily death as opposed to immortalization of the flesh. Some may find this strange. Actually the reason is simple. Vampires are often referred to as “undead”, which means simply that we personify life-in-death, or a fine balance somewhere in between the two. This balance, once bodily death has taken place, can be far more accomplished in the ethereal form.

To divulge much farther into this realm at this time would require much more detail than the scope of this article will allow. Suffice it to say that the Black Magician need not fear annihilation beyond the grave as he, like the vampire, has developed his conscious will to such a degree that he will not lose it any more than if he had simply gone and had a good day’s sleep.

Black Magicians in general have something else in common with vampires. That is the ability to reach out etherically, so to speak. We do this either actually or symbolically every time we light the Black Flame and open the Gate. We need not drink deeply from the *waters of lethe* and forgetfulness. We drink from the essence, and we carry our experiences with us. Whether we choose to incarnate into another fleshly body is irrelevant at this point.

Accordingly it would be sheer folly for the aspirant of the Dark Arts to assume that he will die simply because his body ceases to function. Through Set we have overcome the fate of those who sleep. There are those who keep the machine running, and those who excel far above and beyond the norms of everyday existence.

We fall into the latter category, but even then it is highly unlikely that most Setians will be able to avoid bodily death. Therefore it is important for us to note the differences between the RHP death in Osiris or the objective universe, and the LHP death as awakening in Sokaris or the Remanifestation in our subjective universes, thus creating our own reality beyond the flesh.

The Thanatos/Eros mysteries clearly have a far different meaning for the practitioner of Black Magic. Fear of Death is not the way of the Elect.

There are many avenues before us when considering how best to explore this realm of death within our own subjective universes. There is “High Necromancy”, such as is explored in Leilah Wendell’s *Necromantic Ritual Book*.

I must differ with a previous article on this subject. It is worth the \$7 for the antique look of the pages alone. The work is bound in black and silver, every page bordered with a Gothic print. I might

also mention, as one will find consistent with all of her work, that there is poetry and artwork between chapters and throughout. She typesets, prints, and finances it all herself.

The book is not extensive, however. For a much larger overview of what she personifies as the “Angel of Death”, I would recommend *Our Name Is Melancholy*, which encompasses the “Book of Azrael”, the “Necromantic Ritual Book”, and selections from her other famous works “Shadows in the Halflight” & “Infinite Possibilities”. This book is priced at \$14.95 and can be ordered from the Westgate Press.

For images of death and dark macabre beauty, I would also recommend her as an artist of tremendous talent. Regarding both the RHP and LHP references throughout her work, they are only logical since death must eventually confront everyone respectively. Hopefully the RHP references won’t be an obstacle to anyone who finds exploring alternative ways of understanding physical death interesting.

To her immeasurable credit I would also like to quote a few lines from *Our Name is Melancholy*:

The Great Spirit Itself didn’t pen the
Christian *Bible*.

The only “demons” that exist are those
harbored in the blindfolded fear of the closed
mind. A mind that has been blackmailed by the
lying bastards that threaten “fire and brimstone”
be the fate of any soul that dares to stand up
and look the Godsoul in the eyes.

Demons are not quite what you’d expect ...
My very existence dispels the belief that
something visually ‘unpleasant’ is automatically
“evil”.

Where there are certainly RHP references throughout the work that do not concern us as Setians, the overall impact is definitely inclined a little more to the Left.

Other examples of getting in touch with the death energy could include surrounding oneself with that imagery, visiting cemeteries [during visiting hours, of course!], or contacting that force through the dead themselves. I do not mean by illegal or immoral means.

For example, I own a lab skeleton. The way that I came about acquiring her is another story in itself. The moment that I saw her in the private collection of a business acquaintance, I knew that she was to come to me. I was given the opportunity to purchase her very inexpensively (considering her actual value) when my friend came upon some rather dire

financial circumstances.

He said there was a legend behind this particular skeleton: that anyone who possessed her for very long always suffered some terrible misfortune. I would assume this to be due to their lack of respect for the death energy. To give you an example, the words "Dave was here" were written on her pelvic bone. She was tossed unceremoniously in a box and was used as an article of curiosity, with no respect for the power which she represented, or the life to which this power refers. The lesson here is that, through sincere understanding of death, we come to a far greater understanding of life.

I immediately set to work cleaning her up, getting all the graffiti off, laying straw in the box and a pillow for her head. I covered her body with lace and flowers, and I keep her coffin closed to anyone who would defile what should be understood as sacred. I will bury her just before my own death, for the story I gleaned from my acquaintance also revealed that she was originally disinterred in England at least a century ago, used as a lab skeleton for many years before finding her way to the attic of an antique shop somewhere in south Florida. That is where my friend purchased her.

I cannot verify the truth of this story; however I can attest to the obvious age of this skeleton, due to the condition of her teeth, her breastbone, and the fact that all this time she had retained a single lock of long dark hair. There is also the fact that the arms and legs were not completely intact, which is often true of those who have lain in the ground too long. These are the first to decay. Or in the case of a lab skeleton, they could have been stolen or removed for some other purpose.

One does not have to acquire skeletons to work with this energy, however, as they are usually quite expensive. I was simply very fortunate. To explore this side of the darker light, one needs only an honest desire for the beauty and truth therein to Remanifest in understanding, revealing truths that are experienced, not told.

[4] **The Ma'at Tarot Spread**

A Simple Tarot Spread Focusing upon Balance
- by Ruth Nielsen III°

I drew the name of the Ma'at spread from the ancient Egyptian goddess Ma'at because she represents the effort of the self willfully focusing upon its options, environment, and inner life in order to achieve a balance among all of these. The successful evolutionary expression of such activity is found symbolized in the neter Xepera.

As consort of Thoth, Ma'at became the goddess identified with natural law, and later with rightness

of living in all its expressions. "Rightness" has become identified in the minds of most people with "goodness".

To the ancients, however, everything had some elements of both polarities. "Good" and "bad", relative terms in truth, often bode differently for each person given the same set of circumstances. Ma'at's action not so much determines what option is "good" for the self, but plows through incoming data and emotional responses in a dispassionate way. She symbolizes clarity of vision, a balanced sense of perception, and careful judgment.

In the Papyrus of Ani (the "Egyptian Book of the Dead"), Ma'at weighs the heart of the deceased to discern his/her worthiness to enter the realm of the gods and become one of the *Khu*, the shining beings of the otherworld.

The Ma'at Spread expresses the symbolism of balance through an outer region of points that correspond to the four primal directions (four elements) and the inner region, representing the self, as they interact. This has both an objective and subjective significance in that the outer ring also represents the symbolic nature of the elements as they relate to inner processes of the psyche. The inner ring likewise relates to how self interacts with the outer objective universe.

Directions

Any Tarot deck may be used. Shuffle the cards well a minimum of seven times to achieve an optionally random assortment of the cards. Then cut them into three piles, collect, and begin dealing. Spread the cards in one of the patterns following the commentary below.

Basic Ma'at Spread

Deal only the first five cards in the following pattern:

	1	
4	5	2
	3	

This spread attempts to elicit a sense of the current flow of energies within and without oneself.

1. North. The element of earth. The forces of stability/obstinacy, structure/inhibition, material resources/lack of them, form/lack of focus etc. Relate these concepts to what is going on in the outer aspects of life, then reflect on the inner emotional life or creative expression. Then look at the card turned up for position 1, and interpret it as a mirror of this aspect of life at this moment. Take only a moment for this reflection and move on to the next card.

2. East. The element of air. The forces of change/upset, movement/ chaos, communications-ideas/lack of information, perception/confusion etc. Again take only a moment to reflect, and move on to the next card.

3. South. The element of fire. The forces of invigoration/ disintegration [here I consider the sense of quantum mechanics or the very basic interchange of matter and energy, if I am looking to “fuel” a project or a new direction of expression]. Also considered are the aggressive/passive actions of others that may affect me.

4. West. The element of water. Emotional expression/lack of emotional expression, passion/apathy, inspiration/inertia, intuition/clouded vision or delusion are all considerations for the element of water.

Note: In all of the above elements and expressions, no attempt at indicating “good” or “bad” has been made. In each polarity are the possibilities of excess. The relative value or importance of the polarities, or their degrees, rests with self.

These are the more formed or more tangible aspect of our psyche, whereas the subconscious is that part which is untamed, still unaccessed, and mysteriously chaotic. Together this is a vast well of potential to feed the direction of will.

5. The single card here represents the self right at the moment of drawing the card. Again this reflection should only be momentary, not a soul-searching, drawn-out process.

All of these cards are not necessarily a sum-total expression of the current moment under consideration, but rather a mirror. Sometimes the cards point up an aspect we overlooked; sometimes they clearly mirror a total picture; sometimes they only reflect a partial image of the matter as circumstances beyond our control.

Divination as I see and use it should never have a crisis atmosphere about it, a life-or-death viewpoint. To determine one’s fate by the draw of a card is to me relinquishing the upper hand of self. Divination is no more than a refined form of “weather forecasting”. Just because the cards may portend a violent storm, and we have plans of setting out in a rowboat doesn’t mean for sure that we will drown. Also divination applies only to the moment the question is asked. Tomorrow, even hours from the moment the cards are laid, the matter may be entirely changed.

Ritual Use

If the purpose of this reading is simply to get a sense of the current flow of energies within and without oneself, then use this arrangement with just the five cards. In ritual these cards would then

provide a concrete symbol of what self finds currently useful and expressive. As such these cards can trigger deeper reflective or operant Work.

This very useful spread works well if performed within a ritual for the purpose of not only discerning the elements needing Balance, or in fact in Balance, but as a preview to achieving Balance if one has any doubts or questions.

Initiating Change

Once the cards of the initial spread have been studied, it remains to decide how one wants things to change, if that is the decision flowing from the contemplation. This then would form the thrust of the working portion of the ritual. To assist this process I choose cards from the remaining deck to replace any of those in the spread that I want to change, the new card symbolizing the direction or form that I want.

Since this is a deliberate act, I take plenty of time in studying the rest of the deck before selecting the cards to represent my direction of effort. Once the cards are selected and used to replace whatever of the initial spread I want to change, the ritual proceeds to bring it into manifestation. Often I leave this spread out on my altar to remind me of my goals.

If, however, a new course of action must be taken entirely, and it isn’t a matter of just working on one or two of the factors, then I lay down three cards in the center instead of one at the number 5 position. If the five have already been laid down and the contemplation pursued with the realization that something more lies beneath the surface than the cards portray, lay down two additional cards next to the 5 position. These are 6 and 7.

Then use the Æonic Formula *Xepera Xeper Xeperu* in contemplation of the meanings. Card 5 represents the past of the self’s dilemma, card 6 the present, and card 7 the future. But read them together. 7 represents not only the upheaval of the Tower Card and the planetary energies of Uranus, but when focused in balance the unique reformulations that can result. If any of these cards (5,6, or 7) represent situations that one desires to change, then consider them carefully. Realistically the present and the future are easier to change than the past, which often lives only in memories and learned responses.

Expanded Ma’at Spread

For a very difficult complex problem or one with a long history and perhaps an unavoidable future, I use a modification of this spread as follows.

Shuffle again at least seven times. Then lay out the cards in this pattern:

1	2	6	7	11	12
	5		10		15
3	4	8	9	13	14

In this expanded Ma'at spread, the Æonic Formula is paramount as the basis for consideration.

The cards 1-5 represent the past of the matter, with the central card 5 specifically relating to how the self has integrated [or not] the past into the present. I've used the number 5 magically as the number of mastery as in a driver managing the reins of four horses, each horse representing the power of a primal force.

The cards 1-4 specifically relate to the elements (primal forces) as given in the earlier brief spread.

The central set of cards 6-10 relates to the present situation, as it draws from the past and provides a base for the future. Again the cards 6-9 relate to the elemental symbolism. The 10th card numerologically reduces to a 1. This to me symbolizes the importance of self in the present, taking control of the matter, as 1 is the number for initiating action.

The third set of cards 11-15, relates to the future as it will be based on what is now. The inner number 15 reduces to a 6. This number numerologically is a social number in that the impact of the self's decisions will affect others. I also see it as a number of expansion of oneself, or the self's goals, of celebration, of the benefits flowing from structure, of realization in a way that advances civilization.

Though the considerations of the entire spread may be a very personal private matter, if the self is advanced, in some way so will be the civilization.

In conclusion, though not much has been said herein about the elemental symbolism of the primal forces and aspects of the psyche that they trigger, the Ma'at spreads have provided a powerful and concrete way of working with both. Using the Ma'at spread in any of its forms presents an opportunity to reflect upon how the self achieves balance, thereby giving insight into the process of *Xeper*. The Ma'at spreads can also be effective ritual tools to initiate change.

[5] From the Well of Pythia

An Ongoing Column to Facilitate Intelligent Choice of Music

- by Tony Pizzini II°, Order of the Python

Laibach: *Let it Be* (Mute/Enigma, 1988): What would Beatles songs sound like if performed as Satanic hymns? Deconstructed and quite rousing in an Aryan sort of way (although meant as satire), this Slovenian band sound less like the mouthpiece of a

movement than battle-weary musical journalists. Nearly any old CD by Laibach will work like a charm for decompression though.

Eat Static: *Implant, Epsilon, Abduction* (Planet Dog/Mammoth, 1995): This is a side project of Ozric Tentacles, an English band who manage to defy description. Eat Static, however, is simply electronic dance music of the variety known as House. There is a Hell of a lot of House out there, and as these are only \$ 11.99 apiece, a great place to start. Long, high energy dance tracks with sample from UFO abduction hypnosis sessions (!) and beautiful, unearthly cover art of alien landscapes and ships docking, etc. Any CD/record store can order these, as they've recently been released domestically.

Material: *Hallucination Engine* (Axiom/Islana, 1994): Organized by Brooklyn-based bassist Bill Laswell, the list of participants here reads like a who's who of jazz, funk, and world music. Eight long instrumentals that layer these many influences in surprising combinations; Arabic and Indian ornamentation over House and hip-hop rhythms, ambient washes of synth/tape loop underscored by bass mixed as deep as found in Reggae Dub (will vibrate mice right out of the wall). Even William Burroughs has some "words of advice" concerning dealing with religious types (which the only reason I can figure this CD carries a "parental advisory")! This is exotic trance/dance and might very easily do as background for Workings at lower volumes. As it's also turned up on a number of informed "best of '94" lists, I'd go so far as to say it's a masterpiece of po-mo rock.

Nik Turner: *Sphinx* (Cleopatra 1993): Turner was a flute/sax player with Hawkwind, a pioneer English psychedelic band, while the other musicians featured here have worked with Chrome, a CA-based band who helped create what is known as industrial, and Pressured. Rather desolate musical landscapes as Turner recites poetry and evocations of Thoth, Anubis, Isis and Nephys, Horus, the Negative Confession, et al. Set is made mention of once or twice, as Lord of Darkness and Night. Be warned: this is not New Age music with recitation by any stretch of the imagination; there is nothing soothing about this CD. It gives one the impression of being in a huge cavern (perhaps below the Sphinx) while a priest (Osirian, most likely) bellows forth the pronouncements of Amenta, his words lost in the swirl of echoes created by a group of Neter-possessed hoodlums whose musical sensibilities nearly rival those of the jackals outside. Purposefully disorienting and dark.

Timberwolf in the Tall Pines (Rykodisc, 1990): Recorded in the North Central U.S. (and mixed) on state-of-the-art equipment, this recording is so clear

as to qualify as an experience in itself. Nearly an hour long, the Timberwolves howl only every so often, yet I find the voices of other beings who move and hunt in this deep Night, and which provide an aural curtain for the wolves, also fascinating and of a kindred spirit. L. David Mech, one of the leading experts on wolves, participated in this project and, as well, for each copy of the CD sold, a donation is made to the International Wolf Center in Ely, Minnesota. IWC features field trips and flights into wolf country, lectures, exhibits, and live wolf displays, all devoted to teaching about the wolf.

[6] Of Prophecy and the *Bible* as a Real Waste of Paper

- by Aaron Besson II°

In reading Adept Steven Silvers' [and with all due respect to him] article "Interview with the Antichrist", I came upon a thing or two that caused me to ponder the concept of prophecy and how it could relate to me as a Setian.

My main cause of concern was the notion that the "prophecies" of a book which is based on the most shallow morality and hypocrisy ever to exist before television talk shows, and which has been reedited multiple times over, could actually have even the slightest effect on my life. Granted, if it were preached at the end of a spear/gun [insert weapon of choice here], as normally seems to be the historically-proven way, it would be a different story. However, even then it would be a case of not valuing the quality of the scripture, but the quality of the firearm so eloquently forcing the scripture down my throat.

In order to support my statements regarding the prophecies of the *Bible* and how they affect us as Setians, I think we should take a long, hard look at the concept of "prophecy" itself. I open the discourse with two of my favorite quotes regarding prophets.

There are two schools of thought on Nostradamus; one school of thought states that Nostradamus had supernatural powers that allowed him to foretell the future. The other school states that Nostradamus did for bullshit what Stonehenge did for rocks. - Douglas Adams

Prophecy and prescience: How can they be put to the test in the face of unanswered questions? Consider how much is actual prediction of the "wave form" (as Muad'dib referred to it in his vision-image) and how much is the prophet shaping the future to fit the prophecy? What of the harmonics inherent in

the act of prophecy? Does the prophet see the future, or does he see a line of weakness, a fault, or cleavage that he may shatter with words or decisions, as a diamond-cutter shatters his gem with a blow of a knife? - Frank Herbert, *Dune*

Both of these quotes, despite coming from different genres of literature, share a common thread: the LBM ability of the "prophet" in reference to the future. Perhaps the prophets were just incredible Lesser Black Magicians who had a clue into how to use LBM to their best advantage? I'm sure if I started spouting off a few vague commentaries of the future and then were able to mold said events into my "prophecy" when they occurred, not only would people start listening, but after enough times people would forgive me even should a prediction **not** come true. During the Medieval Age alone there were over fifteen - count 'em, **fifteen** - different years that the Apocalypse was supposed to occur! Maybe the Apocalypse has **already** occurred, and we just didn't notice? Hmmm ... a thought for another time.

At any rate this brings me to my second point of contention: "Satan or Set? It is the same core principle - standing apart from the numbing presence of the objective universe/'God'."

This statement caused me to run over my personal reasons for desiring to be a Setian as opposed to a Satanist. As I perceive it, both are adversaries for the cosmic inertia. However I see Satan as being a lot lower on the Infernal *status quo* than Set, due to one simple thing: Satan is a force of nature; Set is not. Satan was created by God as a force under his control.

What this means is that even if Satan griped and moaned and did nasty things to all of God's works, Satan would still be a pawn in the game, as opposed to a player. Set on the other hand is "self distinct from the order of the Cosmos, yet am ordered in and of my self". What I perceive this as meaning is that Set can play chess when the cosmic inertia is playing checkers. Not only that, but Set wins! Any act of Setian Black Magic can affirm this.

What I'm basically trying to get down to is that I feel the philosophies and magic of the Temple of Set have shifted out of the realm of the "God-Satan" duality and onto a plane completely different from and higher than the one upon which Satan resides. Because of this I do not feel that *Biblical* prophecy has any power over myself as a Setian.

The Christians may attempt to fit us into their prophecies as a force of their annihilation. I personally feel that they are doing a good job on their own without getting us to help them. I have better things to do. In regards to being an

“Antichrist” as a side effect of my being an Adept of the Temple of Set, I simply say that I don’t have time to hate each and every Christian; but I sure enjoy it when they’re not around.

Xeper and Remanifest!

[7] **The Eternal Networking (Revised)**

- by Eardley W. Scott III°

In *Scroll of Set* #XI-1 Magister Don Webb wrote of the Eternal Net Working, which the Tower of Belial Pylon performed shortly thereafter. At the time of the working, I felt it to be of much importance, a conviction which I still hold today. I became aware of the links that tie all Setians together. The most important link, of course, is the person of Set. From this one could find many other aspects of the Black Flame which bond all who are of Set.

At the past Conclave a very interesting working was performed which added even more significance to this Net Working, and which may be a vital aspect to what took place in January of last year. This was the Invocation which was to bring into being the Neter Horus. As I see it, all major events within the Temple are related in some way, some more than others.

As we all know, last year was the year of the Heb-Sed, which turned out to be a very important year for the Temple and its Initiates, for reasons which are well known to all who have seen with the eyes of Set. For me personally it was a year of growth and transformation. I have also seen others *Xeper* and demonstrate the reality of which we speak in all our forms of communication.

Since these two events have had such an impact on all of us, I feel that the Temple of Set as a whole should again perform the Eternal Net Working. I feel that we should include the *Invocation to Horus* to bring into being a greater understanding of all the principles involved. The year of the Heb-Sed was time to step up the “rate of change” for which we are key players in this world, for ourselves as well as for the world around us.

However we view this being Horus, I think we know that it is also important to Set. Otherwise the creation of this being in relation to Set would never have emerged. We put something into action in our part of the Universe, and I feel that we should once again step into our chambers and amplify our actions.

My suggestion is to perform a simultaneous working to increase the effect of this most important year of our existence, as close to the beginning of this new year as is possible for all of us.

Comments and suggestions are encouraged.

[8] **Pentagrams of Set/ Handcrafted Woodwork**

- by Eardley W. Scott III°

I can cut most designs - not only pentagrams, but whatever you may need for your ritual chamber, such as Baphomet sigils, Goetic sigils, Egyptian designs, and the Seal of Set. Whatever you imagine, I’ll give it a try! Send me a picture or a description of what you need, and we’ll talk.

[9] **We’re not in Georgia Anymore!**

- by Dedra Burch II°

First and foremost I would like to say thank you to Priest Pridgen for doing an excellent job of organizing the Southeastern Regional Conclave IV.

December 15, 1995

On Friday afternoon four members of the Black Flame Pylon set off on a seven-hour car trip to the Southeastern Regional Conclave IV (aka Georgia-IV) in Charleston, SC. Adept Bozeman, Adept Pimentel, Setian Beverly O’Neal, and I were filled with anticipation.

Our journey together became much more than a mere car trip. As light turned to night, we began a process of unveiling aspects of ourselves that were previously unknown to the others. Our journey into hidden realms created a new level of bonding for us. We truly practiced the art of time-manipulation as we pulled into Charleston at 1:30 AM, feeling as though we had just left Orlando.

Priest Pridgen, Adept King, Adept Mann, and our other two Pylon members, Adept Perez and Setian Charlie O’Neal, were waiting to greet us upon our arrival. After introductions we took our time casually getting to know one another until the wee hours of the morning.

December 16

At the General Conference meeting we had the opportunity to meet Adept Salkin. The discussion was related to the growth of the Temple on the East Coast and how this will affect the future of the SRC. The Black Flame Pylon extended an invitation to hold next year’s SRC-V in the Bermuda Triangle. The Main Rite will not only be held within the Bermuda Triangle, but will encompass the unique and peculiar mysteries to be found there. A definite date was not set, but it is anticipated to take place around Labor Day.

Following the General meeting Priest Pridgen conducted a *Runa* Workshop. He demonstrated and explained the Hammer Rite that he would do again in old Norse for the Working that evening. We

discussed the different runic systems and their applications, and took an in-depth look at the parts of the psyche in Teutonic soul lore. It was a fitting preparation for the Main Rite.

Following lunch the majority of us descended upon a local store called the "Green Dragon". We each spent a good deal of time burrowing through the many shelves of goodies and conferring with one another as to which books, music, and items were worthy of consideration.

Upon returning we seemed to scatter. Some set out to retrieve last-minute items for the Main Rite, some retired to their rooms for an afternoon siesta, and some simply stayed to chat. When everyone finally returned, we held an intensely thought-provoking discussion regarding the Book of the Heb Sed. Everyone had the opportunity to voice comments and/or questions regarding each passage after it was read. Some sat in quiet contemplation while others paced the floor. Each fresh insight wove itself into the whole and clearly enhanced our individual perceptions.

With the arrival of Magister Barrett and Adept Duce, we began to make dinner preparations. I am sure that I can speak for everyone when I say that we enjoyed wonderful food and conversation. Upon returning to the hotel, we took care of the last-minute setting-up for the Main Rite. The working was conducted by the Black Flame Pylon, and proved to be energetic and revealing.

The focus of the working was a Quest for a Key. Each participant presented a challenge to the Well and received a Key for Discovery. It is through working with the Key that one's personal "wall" shall become a "door". After the working the majority of us retired to the lounge to kick our feet up and engage in delightfully fascinating Setian discussion until the wee hours of the morning once again.

December 17

Nearly everyone met for breakfast, which was quite leisurely and casual. Following our meal we all took our time cleaning up the meeting room and chatting (mostly chatting) until it was nearly checkout time. Priest Pridgen graciously invited us to his home, and we eagerly accepted. We could have stayed there all day admiring his library and the beautiful artwork adorning the room. He shared a few musical and video excerpts of Setian interest with us.

Alas, the time had come for us to embark on our journey back to the place from whence we came. We said our good-byes and were on our way.

The trip home was as unique and distinct as the trip to Charleston. This time the passenger list had changed: it was Adept Bozeman, Adept Perez, Adept

Pimentel, Setian Charlie O'Neal and myself. We reminisced about the Working, the conversations, the new friends whom we made, and the overall atmosphere of the entire weekend. I daresay that the Black Flame Pylon individually and as a whole shall never be the same again. After all, isn't that the point?

Overheard at [the Southeast Regional] Conclave

(and road tested by the Black Flame Pylon)

"When you're born with one you learn how to control it; that's why the goats are safe." Adept #1:

"You must learn the way of the goat." Adept #2:

"You mean you really have a goat in the trunk?"

"Lead me to my room. My mind is not operating in a coherent fashion at this time."

Adept Bozeman: "I always thought that the rumors of Black Magic and sex orgies were just vicious propaganda . . . but it's true." Adept Burch: "I always thought it was a beautiful vision."

[At a restaurant] #1: "Better hurry up; we're going to be late for the working." #2: "It's best not to keep the Master waiting." #3: "Oh, I can see it now: First you hear the ground-quaking footsteps of the 100-foot Set-entity holding a giant *Tcham* scepter. He picks up the restaurant, peers through the window, and yells: 'What the hell is taking you people so long?'"

[10] The Smoking Mirror:

An Introduction

- by Craig Hunt II°

Long before the arrival of the Spaniards to the New World, there flowered a culture that paid homage to the Dark Lord above all else. Where his images in Europe and the Near East had been tarnished and destroyed, those in the Americas had raised him to the highest level of their pantheon and embraced his gifts despite their fears.

Among the Toltecs and Aztecs he was known as Tezcatlipoca, and his domain was that of night, conflict and forbidden sorcery. He exercised power over the human impulse, and on a personal level his people appeared to relate to him as an element of their own shadow-selves; the raw subconscious part of our personality that seems to lie just outside of our conscious control. He would often appear as a tempter, a trickster, and an embodiment of mankind's fears. But he was also a friend of man and a catalyst to his success. For these reasons he was judged to embody the driving spirit of humanity itself.

"Tezcatlipoca" means "Smoking Mirror", a name that identified him with the obsidian-scriving mirrors of his priesthood. These mirrors were his

chief tools, symbols, and material manifestations on Earth. It was said that these mirrors were portals into the realm of Tezcatlipoca, a dark reflection of the world we see around us. The mirrors were attributed with the power to undermine any assumed truth. Their users could also gaze into the mirror's surface to peer into the thoughts and hearts of others, or to see into the past or future. In any case these Smoking Mirrors were idols of the Dark God, though unlike any traditional idol carved in stone or wood. This god made his appearance in his idol by way of the blackened, living reflection of the initiate himself, as he peered into the mirror's murky depths.

The Aztec nation perished at the hands of their Old World conquerors, but this pristine image of the *_neter_* was not lost. In the holds of a Spanish ship, carrying its booty of pillaged gold to Europe to fuel a new series of religious wars, lay a trophy of past battles: an obsidian mirror lying dormant: a glittering black seed awaiting new and fertile soil.

This mirror would fall into the hands of a court magician and spy named John Dee. Calling it his "Shew Stone", he would transcribe from it the Enochian Keys, known to day by our Initiates as the *Word of Set*.

The aim of the Smoking Mirror Pylon is to revivify this unique aspect of Set and spark an interest and revival in the shamanic techniques that brought him to prominence. In honor of this endeavor Priest Walter Radtke has prepared a newsletter, *The Jaguar*, detailing the work of our members in this rediscovered realm of Central American Black Magic.

[11] Achieving your Magical Goals

- by Sheila Pimentel II° and the Black Flame Pylon

What prevents us as Setians from setting and achieving Magical as well as mundane goals? We all want to have comforts in life, and we all want to continue to *Xeper*, so why does this process occur in such a haphazard way. The answer is often not as mystical as it seems. The answer is because we are still members of this society, and therefore have been programmed for failure, not success.

As Black Magicians our thoughts are more potent than most ordinary beings. If we think negative thoughts, that is what our future will be. If we think positively and plan for that future, that is what will Come Into Being. As has been said before, we cannot afford a negative thought. We can program ourselves for success or failure; the choice is our own.

There is a part of our brain called the "reticular activation system" or RAS. It sorts through all of the stimuli in our day-to-day life and decides what is

relevant and what is not. That which is relevant we become consciously aware of, that which is not is stored or discarded.

For instance I once remarked that there didn't seem to be any purple cars made since the 1970s. I was with a group of friends, and they agreed with me. Since that time I have seen more purple cars than you could imagine, and so have my friends. Why didn't we notice them before? It was our RAS at work. Purple cars were only relevant after a conscious query had been made.

Our RAS can be programmed to notice whatever we will it to notice. It can see the way to our goals, or it can stay the way it is in most people and notice what is mostly negative. If it is focused on material success, it will show you opportunities you would normally have passed right by. If it is focused on our magical goals, it will bring to our attention opportunities for growth there as well. The good news is that our RAS can focus on both.

How do you focus on something as intangible as magical goals? In my experience the early processes of *Xeper* were largely a walk in the dark. You do not know where you are going, but you have an idea how to get there. You know this because if you take all of the combined mystical literature available and distill it down to a few concepts, the process of *Xeper* happens by (a) paying attention to it and (b) putting yourself through the alchemical process it requires. In other words you must be "conscious" of yourself, and you must do the "work".

That is where programming your RAS can come in handy. You may not always be able to focus on the goal initially, but you can continually instruct your RAS to keep you conscious of the path. The best way to do this is to "fake it 'til you make it". If you are in a bad mood and you force yourself to smile, you will put yourself in a better mood. If you say you are an artist long enough, and you do the "work", then this is what you will yourself to become. If every day you wake up and say to yourself "I am a Black Magician. Today my power will grow, and I will be as Set.", then this is what will occur - provided you do the "work".

This is how you program your RAS. Through this process you change your self-image, wiping out negativity. You become conscious of yourself, and your focus becomes the process and how to keep your feet on the path toward the goal.

The second part of the equation is the interim goals. This could be anything that engages your magical being and puts it through its paces. It could take the form of ritual, yoga, martial arts, or anything else that you consider magical work.

Whatever way you do it, it will be ten times more effective if you write it down. Writing makes

something real. It takes an idea that has no material existence and brings it into the material plane. Writing is very similar to magic in that way.

Make sure your interim goals are specific and have timetables attached. For example, "I will learn the symbolism of the Tarot" is far less effective than "I will carry one Tarot card with me each week and spend 15 minutes before bed contemplating its meaning". Pretty soon you will begin to notice that Tarot symbolism is everywhere in your day-to-day world. You have programmed your RAS to bring these things to your attention.

With practice you will soon find that you have refined a tool that will aid you in your questing. If you have your RAS focused on "becoming" and on prompting you to take the daily steps necessary to complete the process, then you have successfully willed your future self into being.

[12] The Devil's Advocate

- by Bruce Ware II°

Driving along in lovely Fairfax, Virginia, I was accosted by a neighboring vehicle's occupant while awaiting the change of a traffic signal. This person, a youngish male with a decent haircut, shouted, "Hey, what's the deal with your bumper sticker?" I thought for a moment, then realized that he was referring to my copy of the infamous Darwin Fish, received from Magister Webb in Las Vegas last fall.

I responded, "It's a joke - it means everything should evolve, even Christians." He asked, "Do you really believe that?" Me: "Believe! Sounds too much like faith or church to me." He: "You're gonna burn in Hell for that!" Me [as the light finally changes]: "Thanks!" As I drive away, I give him full blast of Mick Jagger's "Sympathy for the Devil" which just happened to be playing. "Pleased to meet you, hope you guessed my name." Add insane laugh, and you can well imagine their discomfort of being stuck in traffic next to an honest-to-god Satanist! Luckily I had a turn coming up and lost them.

I relate this event partially in response to Adept Silvers' interesting article from the November/December issue of the *Scroll*, specifically his question about what happens if "Revelation" is true and we are "royally screwed". I have been asked by Christian friends who know of my interests and affiliation (only in broad terms): "What will you say to Saint Peter at the Gates when you die?" I answered, "Well, if that's true, then there's only one thing to say: 'I've got a bad feeling about this!'" (Han Solo - *Star Wars*).

"Eternal damnation" is not something that concerns me as though I were an antinomian Christian, which seems to be the only sort of

Christian in the world today.

I have seen this term "antinomian" bandied about much in recent months, and just had to do some basic dictionary work. Here's what I found:

Antinome - one that is contradictory or opposite to another;

antinomian - an adherent of antinomianism; opposed to the fixed meaning or universality of moral law;

antinomianism - the doctrine or belief that the Gospel frees Christians from obedience to any law, whether scriptural, civil, or moral, and that salvation is attained solely through faith and divine grace; the belief that moral laws are relative rather than fixed or universal. - *American Heritage College Dictionary*, 3rd edition, 1993.

If we are "antinomian" as in that first definition, then we are mistaken; we have no Gospel that frees us from our law *Xeper* and *Remanifest*. The Setian Initiate will achieve nothing without the requisite work. An antinomian fully expects salvation, for on his deathbed he confesses all and asks forgiveness. He is Heaven-bound despite of a life of wickedness.

On the other hand, if we are "antinomian" in the sense that we oppose the fixed definition of moral law, then we have a problem. As I have attempted to demonstrate in my previous articles, especially "The Politics of Setian Conservatism" (*Gems from the Trail* #27), the capacity for judgment, possessed only by human beings, gives rise to the apprehension of a transcendent moral law. Human judgment, one of the many benefits we receive from the Black Flame, is what gives us the ability to determine right from wrong, good from bad, healthy from corrupt.

Sophism: a plausible but fallacious argument; deceptive or fallacious reasoning - *American Heritage College Dictionary*

The idea that moral law is relative is sophistic, that is, false and deceptive. And sophism has been the single most destructive "-ism" to plague humanity since its rise in ancient Greece. It is sophistic to declare that the cannibal is only relatively wrong, that he must be taken in the social context of his practice. Whether one is an aborigine of New Guinea or a native Londoner, it is wrong, bad, corrupt. It is our privilege and our burden, as intelligent, reasoning human beings, to judge things based on their approximate likeness to the Ideal Form. This is how we are able to use terms like Beauty, Truth, Excellence, Freedom, and so on.

If somehow the Christian *Bible* turns out to be the truth as Adept Silvers speculates, and I am damned for the use of those strictly Satanic words, then so be it. I made the choice long ago - not because I was predisposed or doomed, but because I had a noetic apprehension of the Gift of Set and what it meant. I judged for myself that I could accept that Gift, knowing good from bad, and *Xeper*.

The preservation of the Temple of Set will not be accomplished by moving away publicly from its Satanic philosophy, but by establishing that philosophy as the occult (hidden, secret) doctrine of the New Renaissance. That, after all, is our duty as the Second Foundation, or [even better] as the Jedi Knights, of our Universe.

[13] Pure Imagination

- by Timothy McGranahan II°

Herein is contained a fun and fanciful digression from the usual type of article one finds within the pages of the *Scroll*. In a way it might be said that I'm reliving a portion of my childhood by presenting this piece, but then we can often all use something wondrously, whimsically childlike to remind us of our very first experiences and experiments with magic.

Remember well the words of Anton LaVey in the pages of the *Satanic Bible*: "The purest form of carnal existence reposes in the bodies of animals and human children who have not grown old enough to deny themselves their natural desires. They can perceive things the average adult human can never hope to. Therefore the Satanist holds these beings in a sacred regard, knowing he can learn much from these natural magicians of the world."

It is in the spirit of the above statement, as well as this next one from the article in the most recent issue of the *Sepulchral Voice* #I-8, 12/95 by Magister Robert Robinson, entitled "The Importance of Spontaneity and Improvisation in Magic and Ritual" that this piece is written. "**Go for it! Take chances! Play** with ideas as they arise ... **Play** with the concentrated energy of a child at play. Be childlike but avoid being childish." It is also hereby dedicated to all of those who seek after the mystery of the child living and playing within themselves.

October 1st, year not given, but one is to assume this event occurs in present times:

"Well, this is it, folks. This is the big day. The historic day on which [he] has promised to open his gates and shower gifts on the five lucky winners. From all over the globe people have gathered here, waiting for the hour to strike. Waiting to catch a glimpse of that **legendary magician** [emphasis

mine], Mr. Willy Wonka."

Yes. if you haven't guessed it by now, this article is a "magical/ initiatory" perspective on one of the great children's movies of our times, *Willy Wonka & the Chocolate Factory*, particular attention being paid to what I've recently coined as "Wonka-isms", or the little pieces of wily Wonka wisdom one finds strewn throughout the film.

The film was directed by Mel Stuart, with the screenplay written by Roald Dahl, original author of the book upon which the film was based, *Charlie & the Chocolate Factory*. The star in the role of the mad, eclectic genius and confectionery alchemist Wonka was comic actor Gene Wilder, later known for roles such as Dr. "Frahkensteen" (as opposed to the usual pronunciation) in Mel Brooks' zany monsterpiece *Young Frankenstein*.

Let's set the proper mood with a little synopsis of the historical background. A huge, mysteriously secretive factory enclosed by a wall and a great iron gate, and run by a workforce of persons or beings unknown because it is said "No one ever goes in. No one ever comes out." An even more mysterious and magical [almost to the point of being mythical] figure, who originally created and governs the factory, and who hasn't been seen for many years, the legendary Wonka himself.

The only reason given for the above two peculiarities is this: Wonka was such a creative genius when it came to his confections that after awhile the world's rival chocolatiers began sending in spies disguised as workers to steal his secret formulæ, at which time it is said that Wonka exclaimed "I shall be ruined!". Wonka became so distraught over this that he shut down the factory and disappeared without a trace.

Three years later, however, the factory once again mysteriously sprang to life. Ever since then a continuous stream of the most sought-after and deliciously wonderful candy creations poured forth from its interior, to be received joyously by the whole world.

Still no one knew the hows or whys - not even those who lived around and in the shadow of the great place.

In time an astonishing announcement is made: Wonka is going to open the doors and personally conduct a grand tour of his secret factory to five lucky finders of Golden Tickets. These are only to be found concealed inside his chocolate bars.

The first four to find these Golden Tickets are all children who have some less-than-desirable personality traits. It should be mentioned that these traits are also excused and even indirectly encouraged by the actions (or non-actions) of these children's parents. These personality defects should be generally viewed as overindulgences or, more

correctly and psychologically put, extreme compulsive/addictive behavior syndromes. The first child is allowed to be a total glutton. The second is insufferably spoiled rotten. The third has an uncontrollable habit for gum-chewing. The fourth is a television-aholic with a tendency toward violence as glorified by that which he sees on the screen.

Now we come to the fifth and final character to find a Golden Ticket, the true protagonist of the story, young Charlie Bucket. Charlie is an outsider from the very beginning. His family is very poor and live on the outskirts of the town in which Wonka's factory is located. Charlie often watches the other children hanging around and having the best of times in the candy store while not being able to participate himself, due to his destitution. This does not make him bitter or drive him to despise the others; it simply hurts.

Having such a difficult time of things and being so isolated from the "normal" stations of society, Charlie must rely on himself and make use of his dreams to become the creator and guide of his own way through life. He is real and true, and he knows the power of his dreams, for his wise old Grandpa Joe - who probably once had the "spark" himself but somehow lost sight of it in the distant past - has tutored and encouraged him in this idea.

By so doing, Grandpa Joe has portrayed the role of the Grail King to Charlie's Parsival in search of the Grail in an allegorical sense. All of the other child characters, as well as their parental units, can be pretty well lumped in with the usual *status quo* society and mentality. They are "sheeple". Charlie is much, much more.

Charlie knows what magic is, and has a quest ahead of him. That this sense of the magical dwells within him is fairly obvious, needing only the proper environment and caring instruction to see that it blossoms forth into full manifestation. What this really breaks down to is a rite of passage and the magical initiation of Charlie through the workings of Wonka.

Now for the Initiation Rite itself, through the magical mastery of Wonka:

From the outset, Wonka establishes an exceptionally clever and cunning display of LBM technique. As he opens the door and emerges from the factory and into the public eye for the first time in many years, he makes himself appear to be very weathered and weary, using a cane and limping toward the gates to meet his guests. Intentionally paradoxically, he is dressed in light slacks, a vest which sparkles in the light of day, a coat of brilliant purple (velvet?), a white shirt and large, floppy, black bow tie, all of an antiquated style. To make the ensemble complete, he has on his head a tawny brown top hat.

To the spectators it must have seemed that he walked right out of an entirely different dimension of space-time. Of course this was his plan. As he reaches a predetermined spot on the red carpet leading from the door, he stops, sticks his cane upright and in between the cobblestones to the right of the carpet, hesitates as if coming under the influence of some great physical pain or dilemma, begins to fall straight forward and expertly does a somersault, arriving back on his feet with arms out to his sides and smiling at the trickery he has just perpetrated on the crowd's sensibilities.

The crowd is duly mesmerized by the stunt and lets out a roaring cheer of relief and approval. Wonka's magical power-base is thus reestablished in the eyes of the public, who really have no clue as to just how cleverly they have been duped. As I said, Wonka is a master of LBM technique, as this event serves to demonstrate completely.

Once inside the factory, guests now in tow, Wonka continues this psychologically magical assault in order to further establish his complete control over this, his realm. The first thing he says to the group is this:

1. We have so much time and so little to see. Wait a minute! Strike that. Reverse it. Thank you.

At the first sign that one of the guests is already shocked by what she sees or experiences, he follows the last statement up with:

2. Little surprises around every corner, but nothing dangerous. Don't be alarmed.

The fact of the matter is that Wonka has every ability necessary to protect his guests from anything and everything within this realm of his creation but themselves, and he knows this all too well. With this statement he attempts to desensitize them to the unnatural surroundings of his world, so that they will feel comfortable enough to shed whatever character armor they may have come in with, thus allowing their true selves, motivations, and personality flaws to be known to him. He is setting them all up for falls of their own inclination and/or invention.

This next little gem I leave to those of you who like to dabble with numerology: The combination on a large, ornately designed, wrought-iron "W", and frosted-glass door which leads further into the secret factory is this:

3. 99-44-100 percent pure.

Once beyond the above-mentioned door, Wonka and the guests proceed into a small hallway, from which they must seemingly exit through the very same door, but which instead leads to yet another hallway. Both of these hallways are, by the way, very much keyed to Law of the Trapezoid concepts. One of the guests says he's had enough and wants to go back, to which Wonka replies:

4. You can't get out backwards. Got to go forward to go back.

At the end of this second hallway is a tiny door, the sight of which causes a different guest to say he doubted that any of them would be able to get through. To this Wonka replies:

5. Oh, you sure never doubt what nobody's sure about.

Here again he is working to not only to desensitize, but also awaken through a regimented initiatory exercise. This exercise began when the guests first crossed the threshold into Wonka's world. They have been duly shocked, frustrated, squeezed together, and brought to the brink of madness - all in anticipation of the possibility of experiencing something grand, wondrous, and otherworldly somewhere farther along their journey. Wonka has conceived this plan in order to prepare the guests' minds for something which will absolutely amaze and astound them and for which he wants them to be truly awake and to experience fully sensually: the Chocolate Room.

The Chocolate Room is a completely edible, veritable garden of delights: a vision of paradise few candy lovers and sugar addicts could have even begun to imagine in their wildest dreams. There's even a river running through the room which is made up entirely of liquid chocolate, and a waterfall which Wonka claims is the only way to mix chocolate so that it comes out just right.

While here, there is one instant at which Wonka feels it necessary to again establish that he is in exclusive control of this world. One guest admonishes him to further explain a piece of his partially-nonsensical dialogue about Loompaland, former home of his mysterious little workers the Oompa-Loompas, to which he says:

6. I'm sorry, but all questions must be submitted in writing.

Moments later the gluttonous little Augustus Gloop falls into the chocolate river and is sucked into a vertical pipe going to one of the many rooms of the factory. His bulk causes him to get stuck in

said pipe, and Wonka says that the tremendous pressure building up behind him will force him through. He also says:

7. The suspense is terrible; I hope it will last.

How many times have we had a feeling like that during our respective initiatory journeys?

Here we come to Wonka's equivalent to a Fear Dromenon, the ride down the river on the *Wonkatania*. While it was not made obvious within the context of the film that each individual had to confront some deep personal fear during this excursion, I did get the general feeling that this is what was being implied. A number of the characters were shown to be scared out of their wits by at least one of the images in the dark tunnel. For Charlie it was an image of who he thought was Wonka's arch-rival, Arthur Sluggworth. Wonka played a definitive role in all of this by reciting the following poem as the boat seemed to speed along throughout the darkness:

8. There's no earthly way of knowing
Which direction we are going.
There's no knowing where we're rowing
Or which way the river's flowing.
Is it raining, is it snowing?
Is a hurricane a-blowing?
Not a speck of light is showing,
So the danger must be growing.
Are the fires of Hell a-glowing?
Is the grizzly Reaper mowing?
Yes! The danger must be growing,
For the rowers keep on rowing,
And they're certainly not showing
Any signs that they are slowing.

When finally at the end of this mantra and petitioned one more time by one of the guests to end this ride, Wonka simply says, "Yes, this has gone on long enough. Stop the boat!" All is then again "normal". They are at the end of the journey and find themselves docking in front of the door to Wonka's Inventing Room.

Once within, we hear two very useful aphorisms:

9. The invention, my dear friends, is 93% perspiration, 6% electricity, 4% evaporation, and 2% butterscotch ripple.

I did already say he was an alchemist of sorts, didn't I? Yes, I know that totals 105%. One of the other characters in the film said that too. Please refer to item number 12 below for any confusion or frustration this may cause you.

10. Time is a precious thing. Never waste it.

Without going into too much more of the plot or giving away the ending for those of you who may never have seen the film, I would like to mention two more bits of magical wisdom espoused by the wizardly Wonka. The first is probably best looked at as an affirmation, and could potentially be very useful to us when we may be feeling defeated in some way or [this is not as rare as we might like to think it is for ourselves] magically impotent.

11. We are the music makers, and we are the dreamers of dreams.

This last "Wonka-ism" is a perfect summation of what this article has been all about. If you haven't gotten the point of it by now, you haven't been reintroduced or listening to the playful voice of your magical inner child:

12. A little nonsense now and then is relished by the wisest men.

* * *

Take it from someone who knows [all too well at this point] that being totally serious all of the time and unyielding to one's more playfully-creative magical desires eventually only leads to some form of stasis and stagnation. I've recently returned from that place, and it was a tough road back. *Runes* and *Sepulchral Voice* readers, stay tuned as the rest of this long story unfolds.

[14] **Recognitions as Adepts II°**

On November 14, 1995 Setian Randall Lejeune was Recognized by Priest William Pridgen.

On November 25, 1995 Setian Shawna D.H. Thompson was Recognized by Priest William Pridgen.

On December 16, 1995 Setian Dedra P. Burch was Recognized by Priest William Pridgen, at the end of a working written by her for the Southeastern Regional Conclave-IV.

On January 1, 1996 Setian David Reynolds was Recognized by Priest James Johnson and Priestess Marie Kelly.

On January 6, 1996 Setian Joseph Balsamo was Recognized by Priestess Ruth Nielsen.

On January 14, 1996 Setian Peter Andersson of Sweden was Recognized by Priest Petri Laakso.

[15] **Southeast Regional Conclave V** - by Clayton Bozeman II°, Black Flame Pylon

I feel confident that I can speak for all who attended the Fourth Southeast Regional Conclave that it was quite a memorable event on all levels, from the sublime to the ridiculous!

During a general meeting chaired by Priest Pridgen, it was decided that the Black Flame Pylon of Florida would host SERC-V in 1996 around the Labor Day weekend. For next year's location we selected the Bermuda Triangle (Trapezoid). The exact city will be somewhere on the Florida east coast within the BT's western periphery.

I think anyone attending will have a Hell of a time, so I bid you all to "come on down ..."

[16] **Magical Beacons** - by Eric Kauschen II°

Much has been written in arcane grimoires on the creation of amulets and talismans. These magical tools usually metal or carved wood, are charged by the magician to perform a specific task such as attracting wealth, new lovers, etc. I felt there was a possibility of adapting this "technology" for another use: the **magical beacon**.

While amulets and talismans seemed like a nice idea, they also seemed a bit too impersonal and played too much upon wishful thinking. I wanted to develop something a bit more "Setian" in nature. Thus I created a magical beacon. The purpose of the beacon was to act as storehouse, reflector, and filter, storing excess magical energies generated in rituals and reflecting them back to me when I needed an extra boost; and to filter the negative energies I occasionally developed or those that were directed at me from others.

With this in mind I went about selecting the actual "beacon" I was going to use. It could have been anything: a small sculpture made of modeling clay, a lead miniature, a rune carved on wood. In the end I decided to use a polished river stone that had been engraved with the image of a wolf, a highly personal and magical symbol for me. The stone was a good choice because I felt that there would be times when I would want to carry it along with me; a small stone lent itself well to this.

I entered into a ritual setting, where I invoked those beings who had a significant magical meaning for me. Channeling their power through me, I directed it into the stone, visualizing its power growing and causing it to glow. The next step was loading the intent, which I stated in my own words and kept repeating until I felt that I had given the stone the exact task I expected of it. In a sense I was

giving it life. At the height of the working, I let all the remaining energy go from me into the stone, thus breaking the connection and enabling it to stand on its own as a separate entity.

There are many other uses of the beacon technology that could be built upon this, but I will leave the next step for you to discover. A condensed version of the ritual outline follows:

1. Bell 9x.
2. Opening the Gate/Lighting the Black Flame.
3. Visualization: building personal energy.
4. Directing: channeling energy into beacon.
5. Statement: giving life and purpose to the beacon.
6. Closing: releasing energy into the beacon in a final burst.
7. Closing the Gate/Extinguishing the Black Flame.
8. Bell 9x.
9. So it is done! [I just added that so there'd be nine items].

Since the creation of my beacon, I have left it on my altar when I haven't been carrying it with me. I've felt that I have increased confidence in my abilities when confronted with adversity. Is it the stone, or just an attempt at working LBM on myself? I really don't care. At this point it works, and with more experimentation I can delve deeper into its mysteries.

[17] The Quest

- by Matthew Mitchem II°

In a recent communication to me, Magister Webb suggested that I might write an article dealing with *Runa* as a path of Becoming. I assured him that I would explore, then express this idea to the Temple as a whole. These words are such an expression. This writing could not be without the work of Magus Flowers, who showed us the map, and the suggestion by Magister Webb. The Runes shown here are based on their work; the obscurities are my own.

I refer the reader to *Runes* #XII-2 (3/95) for Magus Flowers' article "How can *Runa* be Used as an Operative Key?". This article is extremely needful to those who wish to understand *Runa*.

I have been "Seeking the Mysteries" for as long as I can truly remember. In fact I was not manifest until I began this quest. *Runa* has been my Grail for years now. And the very processes by which I *Xeper* is unlocked by *Runa*. In such a seemingly obvious way, *Runa* provides a map, a way of Becoming.

raidho: Rational Knowledge ->
uruz: Vital Existence ->
naudhiz: Tested in Struggle ->
ansuz: Divine Understanding

This is the map of the quest.

raidho (rational knowledge): *raidho* is the first Rune of this fourfold formula. The mystery of *raidho* is connected to the very idea of movement, riding. This symbol is not only a key to physical movement, but refers to spiritual development as well. From the beginnings of the recent manifestation of the Germanic religious revival, *raidho* has been a symbol of Asatru, appearing in the front of Stephen McNallen's *Rituals of Asatru*.

The Reason for this is that *raidho* implies "ordered movement" on any plane. It is no wonder that a map should begin with such a concept of ordered direction.

"Reason" is the first conscious aspect of creation. It is the revolt against chaos and the root of awareness. *raidho* is also the vehicle of Becoming: "Riding is in the hall. To every warrior easy, but very hard for the one who sits on a powerful horse over miles of road." - Old English Rune Poem, E. Thorsson, Trans.

This vehicle, this horse, must be made to be strong. Exercise your will to reason. Organize by consciousness. Set about endeavors in a prepared manner, and time may bow to your will.

raidho is reflected in the Black Magician's ordering of ritual. Ritual is a set of predetermined actions, placed together in an ordered progression, to exercise the subjective will on the objective universe. It is no wonder why those who find their way to the Temple learn unknowingly the basics of ritual, playing with Darkness. It is when they Become by their own will that their subjectively-willed actions may have objective manifestations.

uruz (vital experience): This stave is named for an extinct form of cattle that once roamed Europe. These cattle were in many ways absolutely necessary for the life of many tribes of Northern Europe. They ran free in the then-forested continent. Initiation ceremonies for young warriors may have involved lone hunting of these noble beasts.

The Prefix *ur* means something like "primal", as in *Urdhr*, the Norn associated with "what has been" in the mythology of the Germanic peoples. Time is seen to be ordered in layers. The primal layer is the Orlog (Old Norse) or Ur-law (Anglo-Saxon from O.N. borrowing). With each action layers are added. What is the result of all the layers that have been. There is no future, for it has not yet been laid; only a constant "now".

So life, time, being, and the process of Becoming are all conceptualized as layers that build

upon past ones to become what is. This whole process is referred to as *Wyrð* or the “workings of *Wyrð*”. This is an important concept which cannot be fully explored in this article; however a basic understanding of it is necessary.

This primal force *uruz*, associated with the bovine, is blatantly seen in the cosmic creation myth of the Teutons. A great “cosmic cow” is one of the first creatures of creation. Its will is to bring things into manifestation from stagnation (*isa*). From her action (licking), will to change, she brings forth Buri (the first god) into being. This principle of primal life [for without the first layer nothing would exist] is clearly observable in the mythology itself.

The ordering of one’s actions, based on what has been, can lead to change in accordance with the will. When we reason (*raidho*) our actions, our existence (*uruz*) based on knowledge (*raidho*) of what is vital (*uruz*), we can take conscious hold of our lives and the objective environment. The more of the past layers based on the subjective will, the more power we have to control what is and what may be.

naudhiz (tested in struggle): *naudhiz* means “need”. This need is a resistance, either objectively or subjectively, which must be overcome for growth to occur. This need may arise out of past layers of action. Symbolically this is sometimes conceptualized as the “need fire”. The friction between the stagnant and the active gives forth a spark, which may ignite a flame.

The quest is begun out of a need to know and to Become. This need may come from an outside influence or an internal inspiration. Need gives rise to the desire to understand, which must be done in an ordered manner (*raidho*) or else the fire will not be ignited. Need becomes the catalyst for change.

“Tested in Struggle”: We must test this rational knowledge with vital experience in both an objective and subjective way. The test should be one of equal or greater resistance. There is little honor in defeating a lesser enemy. The greater the enemy, the greater the reward. Once the flame is ignited, continued works may be fed to it, causing it to grow brighter and hotter. This fire then becomes a tool to burn the subjective will into the objective world.

ansuz (divine understanding): *ansuz* is the fourth stave of the Elder Futhark and the final stave of *Runa*. Its meaning is sometimes referred to as “a god” Ase (Old Norse), Os (Anglo-Saxon), or the idea of divine breath, [gift] of the god (Ond): the breath that gives life to the word, communication as an act of the divine. *ansuz* is in many ways the mystery of consciousness, the stave of the god Odhinn.

This awareness is gained after the flame of consciousness has been ignited (“tested in struggle”). The flame is only needed if one has a

desire for vital living. Living can best be experienced consciously if it is rationally ordered. These all lead to a closer knowledge of the mystery of *ansuz*.

Once an understanding on a divine (objective) level has been gained, the cycle begins again with (*raidho*). However it is on a different level. This Becoming is conceptualized better as a spiral, not a circle. *raidho* is a breath that must first be felt and then expressed. It is truly one of the most mysterious staves.

Runa is the Hidden, which we will never know. In seeking after her, we may come to an understanding of many mysteries. In seeking this understanding, true Becoming occurs. Works are wrought after works. This map of Becoming is vitally important to personal *Xeper* towards a better knowledge of *Runa*.

In the dark are many runes. On Hel’s road much is hidden. Seek, seek, seek the mysteries, and in so doing Become yourself. - A Gangleristave

[18] Time: A Working Guide

- by Don Webb IV°

Draw a small circle. Good.

Now draw a spiral beginning at any point on the circle and spiraling outward (counterclockwise please). Around and around it goes - nine times in fact. Good.

Now draw a completely flat straight line away from the end of your spiral. Keep drawing it to the end of time and space. Good. [All right, you probably didn’t finish that last part, but you’ve got the idea.]

Now draw some lightning-bolts from the small circle to different parts of the spiral. Even let some hit the straight line.

Now we’re ready to talk about time.

The circle is the time the Egyptian called *pa* (pronounced “paa”). In the *Book of Knowing the Spiral Force of Ra and the Felling of Apep*, *pa* is the “time before time”. It is a constant, endlessly repeating place, not directly accessible from the conscious mind. It is where the primeval fact of existence - “I have Come Into Being” (*Xeper*) - takes place.

We sometimes see *pa*, but I will discuss that later on. Inside of *pa* that one fact which we - every sentient being, that is - share, the fact of saying “I Have Come Into Being” happens. Some people call this the “core self”.

There are four types of creation that occur in the core self. They are the “seasons of *pa*”. Remember that for the Egyptians “four” was not the number of stability and stasis that we Europeans think of it as being. It was the number that worked change on the world. In all the magical papyri there is the

admonition to do something four times if you want a change, seven times to make it permanent.

The four seasons of *pa* are:

1. **Realization:** the utterance of the unnamed self of the Word *Xeper*. This creates eternally a consciousness that cannot be destroyed. It is our source of “timelessness” and is the potential for our Becoming a divine entity. This is the part of *Xeper* called “Being”. This - the ultimate beginning said to be before the *sep tepi* (“the First Time”) - is the event that happens even before the psyche is aware of time or even of the existence of the cosmos.

2. **The creation of Forms:** This is the part of our self that holds and contemplates such things as justice or beauty. It is believed by many that every one of us has the same set of Forms, but this cannot be known. Those who have activated certain Forms to a certain level of potential may experience a special resonance dealing with others of a similar degree of willed manifestation.

3. **The moment of limiting:** saying that *pa* will not merge with the universe. This is the moment when the unnamed core self becomes aware of the universe and erects a membrane of communication and protection separating it from the universe.

4. **The creation of the possibility of evolution:** This is the other face of *Xeper*, which we call “Becoming”.

These four seasons happen both in that order and simultaneously all the time. We glimpse this core self at times, and then we are at our most powerful. This glimpse goes beyond all polarities; it can easily be terrifying and serene at the same time.

The god who rules this region has no name. Every name you call yourself, or others call you, points toward this god who is beyond words.

Some people, having glimpsed this core, can't believe something so powerful can be themselves, and so think that there is only one god of whom they are an extension. They are wrong.

Others glimpsing this core self are convinced that, since this is part of them, they don't need to do anything more - that their path is finished. They are wrong.

I'll talk more about the glimpses below. They are those rays you drew.

Now we will look at the spiral. In the divine Formula *Xepera Xeper Xeperu* the last word “manifestations” is written with the determinative of a spiral. The name for the spiral is *Neheh*, an Egyptian word rendered “futura” or “eternity”.

These are all the actions of the psyche we observe directly or indirectly. Here are our plans, our dreams, our awareness. You've seen this all your life, and notice it particularly now that you are in a place where you can see and direct your own initiation.

You have an idea, a truth. Then for months, maybe years, it goes away. Suddenly it's back. You remember it, and it's stronger, better, more powerful. Surely this time you won't forget it, and it's closer to something you can use in the “real world”.

Just because you see this as a spiral doesn't mean that when these things are going to show up again is predictable. In fact if you truly want to succeed in this world, you will **will** the recurrence of new, good ideas: will them to appear at the time when you are most ready to manifest them in a strong and powerful way.

Working with this is the key to Remanifestation. Otherwise the ideas show up too late, or begin to spiral back into the core.

A symbol of this part of the self - or of this kind of time - is the *Mehen* game, a Egyptian game where two players, Horus and Set, try to beat each other racing to the center. Don't wait too long to manifest your ideas. Wait too long, and they won't have a place in the world; someone else will have beaten you to the mark.

This goes for any idea, whether it's opening a fried chicken stand to Uttering a Word. Timing is the all. This region called *Neheh* is ruled over by the god whose name in Egyptian is “Initiator of the Future” or Set-Heh. That's right - old “Brush Ears” himself.

Our consciousness is shaped like Set's. We struggle with the same ideas and Principles he does, and this means we can cross over to the divine realm to struggle with these Principles when the time is right. But if we merely dawdle and daydream, we fall into the black hole of ourselves.

The most powerful exoteric meaning of the Order of Setne Khamuast's map to *Xeper*, *Ir Shti Shta-tu!*, is “consult the [magical] scrolls”. The most important scroll is that scroll of the future unfolding within you.

By learning to move around on the internal time streams, you will find your formulæ of power.

Although I suggested drawing a spiral, please remember that there is more than one of these processes going on at once. There is an infinite number of them, and they interact with the straight line outside, the *pa* within, and each other.

Learn to watch yourself in a relaxed and “non-interfering” way. Learn to act when an idea comes back to you. Learn to stop daydreaming. The magician learns to dream **outside** of his head.

The etymology of *Neheh* relates to the words for “flow” or “flood”. If you’re a *Star Wars* fan, you might consider the idea of the “Force” as being analogous.

Look at the straight line. It’s a lot longer-looking than any of the others. [It isn’t any longer than the circle that holds *pa*, but it appears so.] That is the line of the linear past. It is everything that is done in the objective universe. You can’t get away from it. Egypt fell; the South lost the Civil War; *Dark Shadows* was canceled; your great-great-grandparents are dead; the milk is spilled.

There is no recurrence here. There may be patterns that are repeated - spring/summer/fall/winter - but there is no Remanifestation: This spring is not a new, stronger, better version of last year’s spring.

This region is also a serpent - the serpent *Djet*. This serpent eats the stars every night - and if you don’t learn how to manifest your time, it will eat you too (burp).

This region is ruled by Osiris. The word *Djet* comes from word meaning “limit” or “fixed boundary”. Its processes provide you with everything you need. It is the wheat of the fields, and all your life experience - as a wise man told me in New Orleans.

There are some interesting special attributes to these terms, roughly parallel to past (*Djet*) and future (*Neheh*). Like the Greeks, the Egyptians thought of the future as being “behind you”: It “creeps up on you”, as it were. The past is everything that is visible, hence it is in front of you. The future belongs to the night, the past to the day.

There is an interesting solar/polar split here as well. The Egyptian word for “to pray” means to face the south: down into the Nile valley from where life comes. The action of breaking from the gods is accomplished by turning to the north - to the Seven Faces of Darkness, which the Egyptians called the Constellation of the Thigh, most English-speaking persons the Big Dipper, and the Elect of Set the Constellation Sokaris. It is the Constellation sacred to Set. Every time you follow the Setian rubric of facing north, you are looking toward a symbol of the future, of the Unmanifest that is within you.

Then there are the rays - those lightening bolts. At certain moments, often sought yet never found by the profane, the creation of *pa* can extend directly into our thoughts, the world, or the core of another. This intervention of our selves upon our selves gives us the creative insight into the future which allows to Become godlike. If we are strong enough to take up such internal vision, we will be able to change the world.

But if we are weak and give in to fear - and every one of us has **fear**; the good news is we only

have to overcome it a few thousand times - if we don’t accept our vision, someone else will, and things will begin to collapse inward. This is seen most clearly in the Task of the Magus, but then we must remember that initiatory schemes are merely initiation writ large.

With this model, which is a simplification of Egyptian thinking during the XVIII-XXII Dynasties, we can do a few things:

1. We can learn to cultivate urgency. Now urgency doesn’t mean running around like a chicken with its head cut off. As Erik Hornung puts it in *Idea Into Image*:

Each beginning, whether a seasonal change, a new ruler’s ascent to power, or a *Sed* festival, offered the chance to use time in a new and better way - to “fill” it as the Egyptians say. Wise teachers caution that to “fill” means to fill **wisely**. Time should be neither just barely full nor full to the point of overflowing.

2. We can look at all the treasures of the plain of *Djet*, and we can bring any of those things back alive so that we can use them. This is the way of Isis. We don’t do this to worship the past, but to take the patterns - the “DNA”, if you will - of what worked to combine with our own and create “magical children”.

This re-awakening of the past began with a couple of big bangs this century, with Magus List in 1902 and Magus Crowley in 1904. It is very useful for power, but not useful enough for initiation. We can likewise take anything that once worked in leaves and bring it back to a new form through the way of Isis.

3. We can learn when to manifest our ideas - to take energy from *Neheh* into *Djet*. The guide for this is not some mystical nonsense, but rational thought at its best. The symbol for this in Egyptian thought was that Shu was the god who separated the *Djet* and the *Neheh*.

Rational knowledge is what tells you when to work a manifestation. This can be done by either magic or hard “real world” work. But the wise do both.

By the way, the goddess who rules manifestation is the one we call by the title Nephthys. Understand her, and you’ll understand the magical link. Pull that off, and Setnakt will sit at your feet to hear every honeyed word that will come from your lips.

4. We can learn to send to the future so that we can learn to make that spiral of *Neheh* longer than a physical lifetime. We do this by sending our ideas, whether carved in stone or enacted through a Constitution, into the future. This is the way of Ptah

Sokar, who Rules the *Ro-Setawe* (Mouth of the Secret Place). This exists in its highest form as creating an initiatory system.

These are my preliminary findings. I hope you can find some use for them in the *AH3U SUTKH*, as the Egyptians would say. *AH3U SUTKH* would be the phrase for “Æon of Set”, pronounced in English as “a house Set took” - which has come around to stay this time.

* * *

My new year’s greeting to you all. It is my wish that XXXI be the “Year of the Impossible” - that we all overcome something in our inner world - that we take a “can’t” and make it into a “can”, and that we each develop a new power in the outer world. Let all bring about these outcomes in the manner of their own genius. [I have never seen the day that I did not get my wish.]

I remind you all that the magical effect of the Eternal Set Network Came Into Being at 12:01 1/1/XXXI. From hotel rooms to towers in China to Cadillac Ranch to the Hancock Tower to deep California caves to the Australian outback to Castle Wewelsburg to Stonehenge to your home - the world is ours, now and forever! My best wishes to you each as you begin to make use of this fact.

* * *

This article relies heavily on the contributions of Adept Leon Wild of the Order of Setne Khamuast, Priest James Graeb, Magister Ronald Barrett, Magus S. Edred Flowers, and the Work Crew of Pasher, who knew a great deal more about this than I. But I’m learning.

[19] **The Symphony of the Nine Angles**

- by Eric Kauschen II°

The Symphony of the Nine Angles is now available to members of the Temple as a limited edition release on chrome cassette, made from the digital master tape. Each tape comes with a special four-color insert commemorating its initial performance at the *Elektrischen Vorspiele* at the Las Vegas Conclave in 1995. This version will be released only to members of the Temple of Set. Contact me for information.

[20] **Heptarchia Mystica**

- by Michael Kelly III°

As several Initiates know, much of my work is based around the framework of the Enochian system. It has been my aim to try to restore this system to its original simplicity and purity, divesting it of the forced Cabalistic accretions and multi-layered cat’s cradle of correspondences imposed upon it by the Golden Dawn and others.

That work continues, and most of it is nowhere near a stage where it may be compiled and distributed, but I would like to share a few basics of the Enochian system of magic which may be of assistance to other Setians who may feel drawn to it.

It is today generally assumed in the many Enochian “how to” manuals on the market that the heart of the Enochian system lies in the four great Tablets of the Elements. Wrong.

For John Dee the Enochian system began with the *Heptarchia Mystica*, a set of seven smaller tables of letters, with attendant names, words and formulæ. Nor is this Sevenfold Mystery based around planetary symbolism, as the Golden Dawn’s brief paper on it (published in Patrick Zalewski’s *Golden Dawn Enochian Magic*) assumes it to be.

The symbolism of this *Heptarchia Mystica* can be quite clearly derived from the context to represent the seven days of the *Biblical* Creation account. This process of creation is the very heart of Enochian philosophy; and once Dee’s J/C-tinted lens is removed, the seven primary deities or Forms of the Enochian system can be seen to be representative of the self’s powers of creation, in both the subjective and objective universes.

Once this innate power of creation is established, it then extends into the four generally known Elemental Tablets, which symbolize the magician’s power over the World of Horrors. This is made absolutely clear, as Dee lists different parts of the globe which can be controlled by the names derived from the letters on the tablets. The Elemental Tablets represent power over one’s environment and circumstances.

The names drawn from the Tablets collectively spell out the “Governors of the Thirty Æthyrs”. These Æthyrs represent the Enochian system’s plan of initiation, the ascent of the self through the various layers of its own subjective universe: a process of self-knowledge and transformation. In this way a new insight on creation results, and the cyclical process Remanifests and begins again in a more advanced form.

The philosophical basis underlying the Enochian system was received by Dee in the form of the Nineteen Calls. [Interestingly, reference is made to one preceding Call, the true First Call, which is not written down, nor can it be spoken. I postulate this to represent the Call of the Essential self, which cannot be spoken, only worked; it cannot be recorded on paper for it is eternally Becoming.]

These Calls, or Keys, were re-interpreted and updated by Dr. Aquino and are known to the Temple of Set in their purer form as the *Word of Set*.

The Sevenfold Mystery Remanifests when considering the Enochian letters (whose weird - and

I mean that word in a precise sense - shapes and sounds suggest their possible use as magical keys in a manner akin to the Runes), which number 21. This was anathema to the Golden Dawn, and both Regardie and Zalewski postulate a "missing letter" to bring the total to 22, thus reconciling the Enochian alphabet with Hebrew. But Enochian is not Hebrew, and 21 is the correct numeration, being 3×7 , or 777 (a significant symbolic number in its own right, as witness Crowley's book 777 [reading list #9M]).

The Enochian letters thus number three rows of seven, harking back to the symbolism of creation. The Golden Dawn also agonized over the correct numerological system for the Enochian letters, developing three separate and distinct systems to my knowledge. Given the Enochian system's own inherent symbolism, I would suggest that the most synchronistic system of numbering for those Setians with a numerological interest would be to simply number each letter from 1 to 7 as per the following table (which for simplicity's sake utilizes the English letter rather than the corresponding Enochian symbol):

1	2	3	4	5	6	7
A	B	C	D	E	F	G
H	J	L	M	N	O	P
Q	R	S	T	U	X	Z

To continue this symbolism, words should be calculated in base 7; my own Enochian magical name "Vovina" becomes $5+6+5+2+5+1 = 33$, which can be retained as it is, or further reduced to 6.

An interesting final point for Black Magicians to ponder is that Enochian Magic has always retained a powerful and extremely sinister image, despite its adoption by such White Light groups as the Golden Dawn. In spite of such RHP usage, LaVey saw enough Darkness within it to "Satanize" the Calls and incorporate them in the Church of Satan.

Perhaps this may be what Zalewski alludes to in *Golden Dawn Enochian Magic* when he mentions that there were always problems fitting Enochian into the Golden Dawn's primarily solar symbolism, as it always seemed to exhibit a lunar nature to those working with it. So all along it was a product of the Night, and of that subtle silver hue which is the presence of Set and which was realized as the heart of the system by the *Word of Set Working* by Dr. Aquino.

If any Setians are interested in pursuing work within the Enochian system and in reclaiming this sinister and relatively virgin system for the Left-Hand Path, please feel free to contact me.

[21] A Brief Editorial

- by Linda Reynolds IV°

On the previous page you'll find all the information necessary for ordering the complete collection of the back issues of the *Scroll of Set*. What you won't find is any mention of the fact that Ipsissimus Aquino spent two-plus years of his valuable time compiling, organizing, often re-typesetting, correcting, and generally re-creating twenty years of fabulous Temple of Set history! I mention this now to make certain that each of you realizes just what an amazing job that was. I've seen the final product, and even though I lived through those times, re-reading it all was unbelievably enjoyable and enlightening. We've come a **long, long** way.

My deepest gratitude to Ipsissimus Aquino for making this collection finally available for everyone's benefit. Don't miss it!