

# The Scroll of Set

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## [1] A Few Words about the Recent Houston Regional Conclave

- by Don Webb V°, High Priest of Set

The Regional Conclave in Houston was the site of many Æon-changing events. The Order of the Trapezoid selected its new Grand Master, Patty Hardy, and accepted its constitution. Magistra Hardy's name will now be put forward to the Knights for their confirmation as is their custom.

The Order of Leviathan proclaimed two new Masters in Priestess Zeena and Priest Nikolas Schreck.

The Order of Uart named its first Master, and I was honored to accept that title.

The late Priest Anton Haddad was immortalized by Magister Ronald L. Barrett, who named a sword in his honor that will have a succession of living champions, the first being Adept Robert Mann.

As is my custom, I laid a *geas* upon those attending my LBM lecture. Speak with an attendee soon to relieve him of that *geas*.

There were excellent presentations by Priest William Pridgen, Adept Guiniviere Curfman, Magister James Graeb, and Magistra Patty Hardy.

There were trips to the Museum of Funerary Science and the Butterfly House. A great feast was held at Leo's (best Tex-Mex place in the world), and a dessert reception for the High Priest with the usual rock band and occultist guests.

The ritual workings were especially intense, ranging from shape-shifting work under the auspices of the Lady Arkte to high ceremonial Saturnine magic.

A special link to the egregore of the Temple of Set was forged, and access to that link may be given by those who attended the forging. It is my will that this formula spread through all of the Temple.

We had forty-five attendees. A great deal of *Innu* in material and subtle forms was exchanged.

On behalf of the Prince of Darkness, his Temple, and the attendees, I wish to thank Priestess Kim Watson, Priest Arnold Watson, Priest Paul McAtee, Adept William Rye, and Setian Jennifer Chen for creating a new high-water mark in Setian gatherings.

On my behalf I thank all who came, especially those who traveled thousands of miles to do so.

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## [2] A Word on Words

- by James Foster I°

*Xeper* is an Æonic Word, like *Thelema* or *Agape*. Æonic Words are, as Magus Webb describes, "worlds". They are environments unto themselves and their adherents.

Once spoken by its Magus, an Æonic Word brings into being something which was not, but now is - something which must strain against the momentum of reality. This is the Curse of the Magus: that he causes the Universe to give birth to something it does not want.

Æonic Words are not necessarily sequential or exclusive. One need not experience an older Word such as *Agape* or *Anatman* before experiencing *Xeper*.

According to Ipsissimus Aquino, one does not necessarily remain within the "world" of a single Word either, many of us existing in the "Osirian" Æon during most of our daily activities and interactions. We return to the Æon of Set either purposefully or during a "wakeful" moment. Much, it seems, like the III° who does not operate "as" a III° at all times. Rather he is more like a II° with a higher vibrational "option" within which he may work.

Æon-enhancing Words are Words which do not necessarily bring into being an entirely new "world"; rather they help to shape and define an existing æon. Words of this type include Martin Luther's "Reformation", which did not succeed *Agape*, but set its evolution in another direction. Also included would be the Mahayanist's Word *Bodhichitta*, which enhanced Magus Siddhartha's Utterance of *Anatman*. *Runa*, *Remanifest*, and *Xem* are Words which were uttered within the framework of an existing æon, and thus did not usher in new worlds, but pushed the limits of the *Xeper* envelope further and helped to shape and sharpen its structure.

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## [3] Some Guidelines for Setian Email Communication and List Participation

- by Walter Radtke III°

Members of the Midian Pylon offer these tips and tricks for handling awkward e-mail situations that may occasionally occur between Setians. The ideal is to find a way that will avoid upset and provide an entry into that state of mind required for problem-solving.

When communicating via e-mail with other Setians, never be patronizing, sarcastic, accusatory, belittling, or demanding.

If you joke, ensure that the other party knows it is a joke.

Avoid name calling or personal attacks.

If you are well-versed in a topic, speak with authority but don't get impatient if others are possibly misinformed; they are probably acting on their best interpretation of the information to which they have been exposed. Take the opportunity to teach.

If a Setian says something in e-mail that alarms, annoys or insults you should request clarification and make sure you understand what he intended to say. Do not respond hastily with an injured, aloof, or nasty tone. Do not complain to others. Settle the matter between the two of you. Take it off-line if possible. Understand his point of view, and don't take the matter personally. Reflect on why the other person's statements pushed your buttons.

When a Setian of higher degree does not reply, or does not reply promptly, you should accept the situation and give it a little time. Most people in the Temple are busy individuals and may not be able to respond immediately. If it is of an important nature, add "IMPORTANT!" or "REPLY REQUESTED!" to the subject heading. Do this only if the situation is in need of a quick response. Even then be patient.

Do not assume that something you post to one of the Setian lists has been read by a particular individual unless it is directed to him and has some identifying mark to catch his attention. Often list participants will scan through subject headings and bypass discussion threads that do not interest them.

Understand that different Setians come to the Temple with different experiences, ideas, and cultural backgrounds. Be aware of your own biases. The stronger your emotional attachment to a point of view is, the more likely you will be quick to feel injured and the less likely you will see the other person's point of view.

Try to differentiate between areas which are viable for rational discussion and those which are personal tastes or points of view - such as whether a certain kind of music is "better" than another. Also realize that many of the subjects we talk about in the Temple are not provable as "right" in the way a mathematical equation might be proven.

Have a certain amount of humility when discussing important ideas. Maintain an open mind. Place yourself in the other person's shoes or worldview.

Context, context, context! Do not assume that you are talking about the same thing even if you are using the same words.

If someone makes an awkward communication, point it out in an empathetic manner. If you can relate what the person said to a time when you made the same mistake, tell him this and how you corrected it.

If you want to make an unpopular point of view, do so in as rational and balanced way as possible; making explicit the underlying contexts and terms you are using. Also make it clear that this is a point of view.

Don't answer e-mail when you are tired, angry, or under the influence ... the same as driving a car.

Correspondence can be considered a working; in fact it is a working: two Black Magicians using the power of communication in order to further understand a concept, hence willing an elevation to that understanding.

E-mail communication allows for only roughly 20-30% of the communication process to "come through". Aspects of communication such as body language, voice inflection, and the ability to restate a statement in a better way immediately are lost on the Internet.

Communication is a two-way process. If you initiate communication, you should be willing to receive communication, i.e. criticism or unexpected commentary.

Be polite, and make it evident that you think before you speak.

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#### [4] *Arkte's Lair* - by Lilith Aquino IV°

*Arkte's Lair*, the official newsletter of Arkte, an element of the Order of the Vampyre, will be published soon. It will be available by subscription only to all members of the Temple of Set for \$10/year (production & postage costs). If you are a member of Arkte, the newsletter will be sent to you automatically.

For further information contact either Magistra Linda Reynolds or myself.

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#### [5] *How to Create a Ka* - by Don Webb V°

This is an example of creating a *ka*. It should be studied in detail. The *ka* is a changeless force Working on the world. If you are interested in the philosophy of *kaw* (the plural of *ka*) read Plato.

It creates evolving creatures in the world called *baw* (the plural of *ba*). If you are interested in the philosophy of *ba*, read Process philosophers like Whitehead.

Here is how a *ka* is created. There are many other methods.

Four engineers get a notice stating that they are being assigned to Rosemary's team for Project Caribou. They're not really sure if they know what the project is, and they haul their butts down to the conference room.

Here's what's going on with them:

Ralph is really fired up on his own project, Project Muskrat. He hopes he can somehow work out some sort of *quid pro quo* deal with Rosemary - if he works well on her project, she'll work well on his.

Sally is very tired from a passionate date last night with one of those Goth poets she finds so interesting. She is thinking about two things. When will the Tylenol kick in? Doesn't Mark know that if he wore shirts that were big enough, we wouldn't see his hairy navel? He has got to be the most disgusting man she ever met.

John is wondering if he has time to pick up some tiny trees for his model train set at lunch. If the meeting gets over soon enough, he can do it. He is carefully planning not to ask any questions.

Mark is enjoying how Sally is checking him out. He's planning his move. He'll ask her to the dollar cinema next Friday night for a screening of *Species II*. The movie is - heh, heh, heh - about sex.

Rosemary is pissed off because she has been assigned to lead a project that probably won't be supported by upper level management.

There is no *ka* at this point.

Rosemary says, "Good morning. We are here to discuss Project Caribou, a program to develop speech recognition chips for onboard automobile computers."

Now there is a *ka*.

Everyone in the room, whether he likes it or not, has a purpose. If the conversation veers off, the *ka* brings it back to the original goal. If the minds of the individuals veer off, the *ka* brings them back - as in, "Jeez, now Mark is actually scratching his - oh, I need to pay attention to Rosemary; she's discussing engineering specs."

The *ka* will guide their actions. The *ka* will inform them of their success and failures - as in: "We're doing great; we're three weeks ahead of schedule."

The *ka* will interact with others of its kind. "Do we fund Project Caribou or Project Muskrat? Well, Muskrat is more in line with our corporate profile." [Here a greater *ka*, the corporate profile, kills a lesser *ka*, Project Caribou.]

*Kaw* are created by mankind all the time. Most are in conflict, badly chosen, or not blessed with vision; so for mankind there is no advancement. As a group the human race stays at the same level of magical, ethical, and philosophical development.

The individual, however, can use the *kaw* that he creates to accomplish anything within or beyond himself.

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## [6] Gates of Hell Pylon

- by James Foster I°

Greetings to those within the Fane of the Flame of *Ba*! The Gates of Hell open wide, and Remanifest their presence upon the World of Horrors!

You may now visit the Official Gates of Hell Pylon Web-Site online. With a page for Java- and frame-capable browsers - and one without - and a brand new logo, I'm sure you'll enjoy your stay.

Avaris Booksellers has now closed due to the webmistress' time constraints. However all of the books on the site can still be ordered directly from Amazon.com Books.

Priest Eric Kauschen has graciously agreed to take over the Temple of Set Webring Homepage. I'm sure his expertise in computers and website design will assure that the webring continues to run smoothly. A humongous "Thank you!" to him.

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## [7] Announcing "Black Iron One"

- by David R. Ondrejko II°

August 20, 1998 will be the 108th birthday of H.P. Lovecraft, the man who created the character of Nephren-Ka, the Black Pharaoh. In honor of his legacy, the Nephren-Ka Pylon of Pittsburgh, PA will host a Setian gathering in the Iron City on Saturday, August 22.

We are already planning a few lectures or workshops, some readings of Lovecraft's works, a dinner at a fine local restaurant, and of course some enjoyable Setian companionship!

This will be a one-day event which all Setians are invited to attend. R.S.V.P. soon, so that we will know how many to expect. Lodging is available at local hotels at reasonable rates.

You may contact me, the Sentinel of the Nephren-Ka Pylon. I hope to see as many of you there as possible!

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## [8] The Order of Leviathan Online

- by Larry Evans III°

The Order of Leviathan has moved to a new home in cyberspace. We do plan on staying at this site for a long time. Visit us online!

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## [9] Remanifesting the Trapezoid Principle as a Tool for Change

- by Jeff Owrey I°

This essay explores the application of nagualism to the study of the trapezoid as a tool for Remanifestation. After a brief introduction to the

fundamental concepts of nagualism, these concepts are used to examine the appearance of trapezoid principles in architecture, Chaos Magic, and Native American magic.

### **The Concept of the Assemblage**

A most useful concept for studying the epistemology of magic is the idea of the assemblage point. This idea comes from a branch of combined magic and philosophy commonly known as “nagualism” and is described by Carlos Castaneda in the numerous books in which he writes about his encounters with the Mexican *brujo* Don Juan.

Nagualism views the human being abstractly as a “luminous cocoon” or sphere, and defines the “assemblage point” as that location on this sphere where all the fibers of the universe are focused by intent into our perception of the universe.

Furthermore this location can be changed by intent. Notice that intent is the key, operative word of this definition. Indeed it can be said that if the nagual *brujo* ever uttered a magic word, that word would have to be “intent”, for intent is the indefinable, quintessential term in the magic and philosophy of nagualism.

Castaneda describes the role of intent in the following passage from *Silent Knowledge*:

Sorcerers, by the force of their practices and goals, refute the power of the word. They define themselves as navigators in the sea of the unknown. For them navigation is a practicality, and navigation means to move from world to world, without losing sobriety, without losing strength.

To accomplish this feat of navigation, there cannot be procedures, or steps to be followed, but one single abstract act that defines it all: the act of reinforcing our link with the force that permeates the universe, a force which sorcerers call “intent”.

Since we are alive and conscious, we are already intimately related to intent. What we need, sorcerers say, is to make that link the realm of our conscious acts, and that act of becoming conscious of our link with intent is another way of defining silent knowledge.

Working together with the other three apprentices of Don Juan (Carol Tiggs, Florinda Donner-Grau, and Tiasha Abelar), Castaneda combined all the separate aspects of nagual magic into a single, comprehensive discipline he has named “tensegrity”. Central to this discipline is the idea that certain, specific practices for strengthening and conditioning the practitioner’s physical and energy bodies prepare the practitioner for moving

the assemblage point by intent.

Generally speaking, a movement of the assemblage point results in perceptual changes, the intensity of which is proportional to the magnitude of that movement.

Smaller movements of the assemblage point result in alterations in the way we perceive the universe of everyday, consensual reality [and *vice versa*].

A sufficiently large enough movement of the assemblage point results in the perception, however brief, of a wholly new universe - a universe in which one can “live and die”.

A movement that ends in a new, stable location (i.e. shift of the assemblage point) results in either a Remanifestation of the present universe or manifestation of a whole new universe, depending on the magnitude of the movement.

The discipline of tensegrity is intended to prepare the practitioner to survive the rigors of the larger movement that results in perception of a new universe. The discipline is abstract because the greater the movement, the more abstract the perceptual experience of the universe that manifests.

The following discussion, however, will focus on the smaller movements of the assemblage point that may be brought about by single-minded focus on philosophical ideas, concepts, and spatial arraignments. It is these smaller movements that are so important in preparing the aspirant for the larger shift that manifests in a whole new universe.

### **Using Geometry to Shift the Assemblage Point**

Central in the work of Stephen Flowers is the discovery that the geometric form known as the trapezoid permeates many Left-Hand Path (LHP) magical traditions.

Of particular significance is the observation that the use of the trapezoid in architecture, especially in the design of enclosed spaces, often results in a general feeling of discomfort for the person inhabiting that space. Flowers goes on to state that many buildings with long histories of being “haunted” or with long histories of violent acts being committed in them are often trapezoidal in design.

The reason for the haunting or violent acts becomes clear when it is realized that slight changes in perceptual habits, caused by trapezoidal spatial relationships, result in a slight movement of the assemblage point. Violent acts occur when inhabitants of such buildings are typically hostile, lower sorts whose natural response is to become physically agitated when their assemblage point shifts. Hauntings occur when the inhabitants are higher sorts whose tendency is to move into the “left-awareness” when their assemblage point

shifts. In the left-awareness all the phenomena of sorcery, magic, dreams, and visions are unleashed without conscious control.

Extrapolating from its architectural effects, Flowers argues that the trapezoid is a useful principle that higher types, especially LHP magicians, can consciously apply to assist themselves in Remanifesting. More abstractly the trapezoid is a symbol of the principle of Remanifestation through alteration of perceptual habits.

A skilled man of knowledge can use such a principle to great advantage, since any movement of the assemblage point results in at least some degree of Remanifestation. In fact Castaneda's teacher, Don Juan, constantly used forced changes in perceptual habits to shift the assemblage points of his apprentices, thus opening the possibility for them to Remanifest in new ways.

Castaneda's books are full of colorful tales about how Don Juan would use various means to set up scenarios that caused dramatic changes in his apprentices' perceptual habits. A close examination of books written by the other apprentices suggests that trapezoid principles were utilized in the architecture of dwellings maintained as residences by Don Juan's lineage for hundreds of years.

### **The Elements in Chaos Magic**

Air, earth, fire, and water most commonly designate the four classical elements of magic and philosophy. Chaos Magic adopts the tradition of the four elements and adds a fifth, postulated element, but changes the nomenclature somewhat.

Derived from the physics of quantum mechanics, the elements in Chaos Magic, are time, space, mass, and energy. The fifth Element, ether, is postulated to represent the so-called "shadow time dimension" used to account for the apparent paradoxes of quantum mechanics.

Consider the trapezoid with these elements as attributes of the four vertices and the fifth element, ether, as an attribute of the descendant point of an inscribed pentagram. Peter Carroll describes this trapezoid arrangement of the five elements more fully in the following passage from *Liber Kaos*:

Matter can be conveniently divided for descriptive purposes into space, time, mass, and energy... However the consensus description on this world at least is conveniently represented by the tetrahedron [depicted as a trapezoid] ... The four vertices represent space, time, mass and energy, which is the description the ancients were trying to formulate with their air, water, earth and fire analogies. When ether (or spirit) is

added, a pentagram is created ... The pentagram is the simplest possible map of the universe, even the Chaos from which it phenomenizes has been omitted. The pentagram is also a symbol of magic, for it shows ether and matter interacting ...

In Chaos Magic operations the elements may be seen as alternating in position around the trapezoid, depending on whether they are dominant or subordinate in a particular working. In some operations space and time might be dominant, in others matter and energy.

It is my hypothesis that applying the trapezoid principle to the quantum mechanical manifestation of the elements forces a change in perceptual habits of how the elements interrelate, and that this change results in a beneficial shift in the assemblage point. In turn this beneficial shift of the assemblage point Remanifests as novel perceptions of the magical universe.

### **Parallels in Native American LHP Magic**

As a prelude to discussing the trapezoid principle in Native American magic, it is appropriate to introduce a few correspondences to the elements in Chaos Magic. These correspondences, summarized in the table below, are taken from various schools of thought inspired by a single unifying trapezoid principle in Native American LHP magic.

Unlike systems of correspondences that appear in other branches of magic, the correspondences in this table should not in any way be considered as set in stone. The reader should note that different Native American tribal groups often have their own preferred arrangements for these correspondences, especially for color and spirit animals.

In fact one of the concepts found in Native American parallels to Chaos Magic is the spinning medicine wheel. As an aid in understanding this concept, the entries in the table may be visualized as written on concentric rings which may be "spun" independently of each other, as if on a pinwheel. Spinning the rings thus provides a way of randomly deriving new permutations of the entries in the table.

One may ask what purpose is served by permuting the elements of the table other than total confusion. The answer would be that "spinning the medicine wheel" constitutes a method for forcing a change in perception, and hence is a method for shifting in the assemblage point.

At birth each of us is given a particular beginning place within these four great directions on the medicine wheel. This starting place gives us our first way of perceiving things, which will then be the easiest and most natural way throughout our lives.

But any person who perceives from only one of these four great directions will remain just a partial man.

For example, a man who possesses only the gift of the north will be wise. But he will be a cold man, a man without feeling.

And the man who lives only in the east will have the clear, far-sighted vision of the eagle, but he will never be close to things. This man will feel separated, high above life, and will never understand or believe that he can be touched by anything.

A man who perceives only from the west will go over the same thought again and again in his mind, and will always be undecided.

And if a person has only the gift of the south, he will see everything with the eyes of a mouse. He will be too close to the ground and too near-sighted to see anything except whatever is right in front of him, touching his whiskers.

In order to bring oneself into greater balance and harmony using the medicine wheel, one must shift one's perception of oneself. For example, if you are naturally an innocent person of the south, then you must learn to see yourself from the point of view of a wise person of the north.

Again, according to the trapezoid principle, this shift of perception results in a movement of the assemblage point. In this case the movement of the assemblage point is very beneficial because it results in a stable, balanced person, much better anchored within himself than the average person who does not know about or practice the teachings of the medicine wheel.

### **In Conclusion**

We have seen how geometry can manifest in the form of the trapezoid principle as a LHP tool for self-development and personal change. These changes are the result of shifts in perception - of the world outside and all the selves clamoring within.

These shifts of perception in turn result in a gentle movement of the assemblage point that not only prepares the individual for the crossing of the phylum implied by much greater movements, but also, in the process, produce a much better anchored and more stable person.

Since the beginning of time, there have been an uncountable number of methods devised for moving the assemblage point. Yet to move the assemblage point without anchoring the individual is to cast him adrift on an infinite sea.

The practices of tensegrity, the use of the trapezoid principle in magic, and the teachings of the medicine wheel are but a few ways to accomplish this Remanifestation without leaving the individual hopelessly mired in an infinite universe. These few ways are not the only ways, of course, but they are

among the most superlative of ways.

### **Table of Medicine Wheel Correspondences**

Chaos Element: Time/Space/Mass/Energy

Traditional Element: Water/Air/Earth/Fire

Ritual Implement: Cup/Sword/Disk/Wand

Compass Point: West/East/South/North

Spirit Animal: Bear/Eagle/Mouse/Buffalo

Season: Autumn/Spring/Summer/Winter

Time of Day: Sunset/Sunrise/Noon/Midnight

Color: Black/Yellow/Green/White

Medicine Wheel: Introspection/ Illumination/  
Innocence/Wisdom

Race: African/Asian/Am. Indian/Caucasian

Racial Gift: Soul/Mind/Spirit/Technology

Racial Achievement: Rhythm & Dance/Martial  
Arts/Ecology /Nuclear Fusion

### **References**

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P.D. Ouspensky, *The Psychology of Man's Possible Evolution*, Hedgehog Press.

Hyemeyohsts Storm, *Seven Arrows, Song of Heyoehkah*, Ballantine Books.

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### **[10] Orixás in the Practice of Brazilian Candomblé**

- by David de Andrade II°

The origin of *Candomblé* is African, having been brought to Brazil with the forced immigration of slavery. This religious cult found its largest expression in the state of Bahia, from there being spread to the whole country. In each separate area of Brazil, the Afro-Brazilian cults have evolved unique characteristics.

Candomblé consists of the worship of deities known as *orixás*. Each *orixá* possesses a number of smaller entities linked to its regional cult line in the form of many localized gods.

In a general way *orixás* represent forces of deified nature combined with human form, and in some cases these divinities also reflect the legends of national heroes of several African tribes.

*Orixás* are related magically to herbs used for healing or casting spells, and are referenced to body parts which may be the object of either application.

They can be represented either by feminine or masculine nature (*aborós* and *iabas*), yet sometimes maintaining an androgynous aspect, that is, *Orixás* can transmute their normally polarized gender

nature at certain times of the year. These are called *metametá* (half man, half woman).

The main *orixás* are:

*Orixá Ogum*: This is the only that can live together with *exú* which are not *orixás* but a separate group of entities known as *eguns*. It is the *orixá* of fighting, of war, of force - the master of weapons. Elements: earth, air, and water; color: dark red, green, and blue; metal: steel and ferrous metals.

*Orixá Oxosse*: This is the divinity of agriculture, what gives and takes abundance. It is the hunting axe of the gods. According to legend *Oxosse* was a rich warrior who abandoned his farmlands when he suffered the loss of his parents. Element: earth; color: clear blue, white, red; metal: platinum.

*Orixá Xangô*: This is the god of justice, lord of the quarries and of thunder. He is an *orixá* of great wisdom and power. He sits on the main throne of Brazilian *Candomblé*, one of the more worshiped and respected *orixás*, not only for his powers of justice, but also for providing his followers with material goods and abundance. Element: fire; color: white, brown, red; metal: brass.

*Orixá Omolú/Obaluaê*: In *Ioruba* this is a dual god representing the king and lord of the earth. They are two entities of a similar nature. *Omolú* is the older, *Obaluaê* the youth. They are greatly revered, linked to life and death, to diseases and their cures. *Obaluaê* is responsible for vigor of the human organism. *Omolú* is the master in the house of the dead. They work in parallel. *Omolú/Obaluaê* are depicted with their faces covered by a hood of straw or reeds, so that mortal eyes cannot gaze upon them directly. Element: earth; color: black, grey, yellow, white, red; metal: tin.

*Orixá Omolú/Ossãe*: In *Ioruba*, *orixá* of the herbs, an expert of herbal medicine and antidotes to poisons. In Brazil he is also known as “the doctor of the forests.” Element: earth; color: green, white, yellow, purple; metal: copper.

*Orixá Oxumaré*: The meaning of this name in *Ioruba* is “rainbow”. He is the lord of money, good luck, beauty, and abundance in general. Element: earth; color: yellow, green, and black; metal: silver and copper.

*Orixá Logunedé*: An adolescent *orixá* who is the divinity of drinkable water and rivers. He has jovial characteristics and is kindly and good in his ways, handsome and graceful of movement. Element: earth; color: blue, turquoise; metal: platinum and gold.

*Orixá Tempo*: Master of the seasons, of meteorological changes. Tradition attributes to him great powers in magic. Element: earth, fire, air and water; color: brown, white, and green; metal: silver, brass, and zinc.

*Orixá Vungi* or *Vungui*: *Orixá* of infants,

protector of children in general. Element: air; color: rose, white, blue, clear green and lilac; metal: brass.

We finished the masculine *orixas* here, keeping in mind that certain *orixás* have an androgynous nature or *metameta*. These androgynous *orixás* are: *Oxumaré*, *Ossãe*, and *Logunedé*. The following descriptions are of the feminine *orixás* or *iabás*:

*Orixá Iassã*: Divinity who governs the winds, lady of lightning, thunder, and storms. She is a most vigorous *iabá*, the one who dominates the *eguns* or spirits of dead. This is the only divinity who can live together with the *eguns*. She is also the entity of violent passion, fire, and heat; and is also a warrior. She is the only one of several wives of *Xango* that he cannot dominate. Element: fire; color: red, coral, brown, yellow; metal: brass.

*Orixá Oxum*: Goddess of the waters, rivers, beauty, love, happiness, fortune, gold, and wealth. She is also the great merciful mother. Element: water; color: yellow, blue, white, green, and rose; metal: gold.

*Orixá Iemanjá*: Mother of water, queen of the waves of the seas and oceans, protector of the family, mother of all the *orixás*. The oldest goddess and also the most beautiful. Element: water; color: crystal white and clear blue or rose; metal: silver.

*Orixá Obá*: *Iabá* of wisdom, intelligence, trickery, flood, stones, and hills. Element: water and earth; color: white, red, coral, and black.

*Orixá Ewa (Euá)*: *Iabá* who transforms liquid water into mist, generating the clouds and rain. Divinity of organic changes. *Orixá* of happiness and congeniality. Element: water, air, and fire; color: yellow and red; metal: gold and brass.

*Orixá Nanã*: Mother of storms, swamps, and mud. Occupies dark and gloomy locations and also resides in the house of the dead. Owner of the portal of death. Together with *Oxalá* she controls the fates of the living for spiritual aims, directing their reincarnation. Element: earth; color: white; metal: silver and zinc.

*Orixá Oxalá*: *Orixá* of peace, balance, and unity. She is a greater *orixá*, daughter of:

*Olorum* - the supreme father. He is the positive expression of the universe, representing the beginning and the end. Element: air; color: white; metal: silver or platinum.

*Candomblé* contains other entities known as *eguns*, spirits of the dead. They are not *orixás* but can work with *orixás* as equals.

*Exú*: Although not a *orixá* in the strict sense, *Exú* is seen by apprentices as difficult to worship, being endowed with great powers that usually are invoked with evil intent. He is the guardian of the temple grounds. *Exú* is the middleman between the material world and the ethereal, a guardian of the portals.

In *Candomblé* it is recommended that all ritual begins with a greeting to *Exú*. *Exú* is the beginning, the initial cell of the generation of the infinite, the firstborn, the negative balance of the universe, connoting wickedness.

In one of the African languages *Exú* means “master of the roads”- the one who opens and closes the way. Elements: fire, earth, air; color: red, black, and white; metal: silver and gold.

### **The Formation of *Abaçá* or *Barracão***

The *abaçá* is the temple where the *orixás* live and are worshipped. The worshipers and initiates are known as “the saint’s children”.

In the *abaçá* the main participants are the *babalorixá* and the *ialorixá* (superior priests), and the mother and the little father (minor priests) as assistants to the *babalorixá* and *ialorixá*.

People who want to enter *Candomblé* in order to become “Saint’s children” can begin only after a consultation before the *orixás*, facilitated by *babalorixá* or *ialorixá* by means of an oracle. The oracle is cast using búzios, a special type of seashell.

In the *barracão* (temple) almost everything is resolved by means of consulting the *orixás* through the offices of the high priests, whose word is the final arbiter. Various roles are assigned to the congregation. Those who help with the maintenance tasks of the *barracão*, for example, the ones who prepare the “saints” food, are called *ekedis* and are usually women.

*Candomblé* as practiced in Brazil and Africa is a sacrificial cult. The task of managing the sacrifice of animals is called *oxogum* and is subdivided according to which *orixá* is receiving the gift.

Sacrifices for *Exú* is carried out by men known as *mão de faca*, and the ones who sacrifice for the *eguns* (spirits of the dead) are known as *iabalelaxé*. The *guiboman* takes care of the cleaning and repairs in the temple. Members known as *ogãnilu*, *ogã* and *iabassé* play drums and other instruments used in ceremonies.

The lineup of assistant initiates may vary according to the African origin of the temple, its locale in Brazil, the economic state of the congregation, and possibly other factors.

### **“Saint” Making**

The *babalorixá* or *ialorixá* prepare the course of *deitada* (“saint making”). *Deitada* begins with the casting of *ifá* seashells to determine if the candidate will be approved by his particular *orixá*.

Then the candidate receives personal instructions and tasks such as the length and location of a period of solitary withdrawal in the yard (outdoor chamber) or *camarinha* (indoor

chamber), the removal of all body hair, etc.. This period of solitude can last up to 6 months. All procedures are kept in strictest secrecy punishable by death. When *deitada* is completed, the novice “son or daughter of the saint” is called *iaô*.

### **The Festivals of the *Orixás***

All *orixás* have their festival days and also their month, and their particular sons and daughters will celebrate for up to a week, leaving work and other duties behind. These feasts are accomplished with abundance of food and drink and offerings to the *orixás*. On these occasions the priests dress in traditional costumes reflecting the *orixá* to whom homage is being paid.

Traditional dances such as the “foot dance” are executed in state of trance, where often the spiritual vibrations of the *orixás* inspire gestures and words. Depending on the origin of each *barracão* (African region from where each tradition originates), differences in ritual, offerings, dates, costume, etc. will be seen.

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### **[11] Welcome to the Gate of Pergamon!**

Darest Thou Seek Entry?

- by K. Brent Olsen, Gate Keeper

The Gate of Pergamon is a recently-instituted Gate of Hell. This Gate has been in the process of *Xeper* through many millennia. It has finally Come into Being, as I stand at its watchtower to observe those who come rapping upon it and to select the few who are worthy of its perilous quest.

As I generated the idea of this Gate, utilizing my psychonomic practicum and theory along with my historical exploration of various bipolar sects, I began to seek a name for the Gate. I looked long and hard but could not find anything that would be both fitting and aesthetically attuned.

Finally when I received *Scroll of Set #XXIII-5*, I read through High Priest Don Webb’s “Notes From Neheh” carefully as I always do, and was suddenly drawn by the name “Pergamon”. As I read on about the Pergamon Working, I decided that this name would fit the new Gate very well. Thus I chose Pergamon as the name for the Gate.

St. John the Divine wrote in “Revelations” that the Seat of Satan was located in Pergamon.

The Acropolis of Pergamon included an altar that has become a source of confusion to archaeologists today. The structure of the Pergamon Altar is described by High Priest Webb as ascending man above God. The gods and giants are located around the steps that ascend to the altar, where the story of Telephus, the mythical founder of Pergamon, is illustrated in a frieze.

It is unclear as to which god the altar was built



to honor. Also it is not known how or if offerings were brought up to the twenty-four steps to the altar to be burned. High Priest Webb suggests that "Telephus represents the mind of the initiate" who is born in the World of Horrors, realizes that he is alone, and begins a quest to transcend humanity, and ultimately to transcend the gods.

The Pergamon Altar was rebuilt in Berlin and opened to the world in 1902, where it probably had a great effect upon the German occult movement of the time.

On September 16, 1997, Magus Don Webb, Magistra Pat Hardy, Priestess Rosemary Webb, and Adept Andy Nourse performed the Pergamon Working, ushering in the new millennium for Set.

The results of this Working are foreshadowed by the "ending of collectivist systems around the world", the "return to pre-Christian LHP sophistication in post-Christian world", and "an increase in the abduction of the essential tools of other traditions into our own fold ...".

I have accepted the "boarding call" and will be making that flight to the Seat of Satan to partake of essence of the place where all of the power flows into the world, the "center of the cyclone".

The Gate of Pergamon shall be the gate to that great altar of the self, the psychosphere. Those who seek entry through this Gate should be dedicated to the exploration of the self and to developing control over the link between the microcosm and the macrocosm.

The psychosphere shall be their primary ritual chamber. In general they shall explore the topics of metagenetics, psychomagnetism, psychonomy, Luciferian illumination, self-deification, phenomenology, apostasia, and bipolar Satanism (dialectic Epicurean/Stoic system) upon entering this Gate.

Those who enter this Gate shall explore in detail the relationship between the self, others, and the World of Horrors. They will develop a theory of understanding and a practicum of utilization to develop and understand their selves through self-exploration both esoterically and exoterically.

This presents itself in a very dialectic process, making use of both the depth of their mind and the surface of our flesh. This process will evoke their wills into the world and invoke their Indulgence and antinomian practices into their selves.

Those who enter this Gate might find it useful to be somewhat familiar with the writings of such authors as Robert A. Heinlein, Robert Anton Wilson, Otto Rank, Magus Stephen E. Flowers, Anton Szandor LaVey, Brian Lumley, Jane Roberts, Friedrich Nietzsche, P.D. Ouspensky, Peter J. Carroll, and Carlos Castaneda, as their writings are essential to the process described above.

Essentially the words written by Joseph Daniels of the defunct Ordo Templi Satanis, in "Apostasia" in *Grimorium Verum* #LVI-2, describe the dialectic of our theory quite well:

I as this self-created self must continue to view my self as separate (the whole, not a part or collection) from the other.

The primary categories in the cosmos are "I" (the one, the self, the self-created self) and the "other" (the other, my world, the world), and their union is for me quite literally unthinkable.

I must view the world (other) in terms of my power over and against that of the world ...

I realize that I have taken for my self much of the authority, prerogatives, and functions which mankind has traditionally ascribed to god or gods. I am not hesitant to commit this ultimate act of apostasy and to declare that I am a god ...

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## [12] Inner Thought Workings

- by Jennifer Chen I°

It was an enlightening and profound experience to be able to attend the Houston Regional Conclave of the Temple of Set this April. I obtained much in the manner of new awareness and the remarkable fusion of active minds present, exchanging ideas, philosophies and transforming verbalizations that left one with a sense of awe and empowerment.

I obtained immediate knowledge where I could say to myself, "Ah! This is it! This is what separates myself and other Setians from the World of Horrors - the fact that we think and question those mysteries which lie beyond the parameters of the mundane world."

But as this realization and recognition dawned, so did a feeling of despair and sadness. There is the Lao Tsu quotation that "being is born from not-being" which to me, translates as: "One possesses will upon recognizing that she is lacking in it. From none to one and from one to a creation of more."

I was deeply affected and moved in my conclave experience. The doors to closed caverns existing within my *psyche* were opened and exercised, and I was struck again and again throughout the course of the weekend.

The reason I bring up sadness and despair is because, as a new Setian entering the Temple, I am no exception to the many who suffer from the "after-effects" of conclave as you realize that the "magical moment" is over and the routine world must begin again.

Sadness results from the realization that most people in the day-to-day world seem oblivious to the

essence of life itself existing around them - that there is so much more to it than merely work, homelife, school, and soap opera.

And this triggered a deeply personal assessment of myself and my current state of being. When one decides to travel the road of initiatory journey, the pain and horror manifest in the knowledge that one was previously oblivious to it all.

To “awaken” is to also realize that you were a victimized soul being eaten by the confining factors of the objective universe. Even being convinced that your subjective perspective challenges such confines could actually be merely a buffering of reassurances to the self that one is not a victim to these restrictions - that perhaps one was deluded and is actually creating defensive devices in order to deflect the conditioning elements that are ultimately evil to a soul that seeks to become.

As my mind slowly processed these thinkings, the feeling of despair also entered and I was at once struck with an onslaught of confusion, chaos, and hatred of self. I was struck with the powerful feeling of loss, of uncertainty and sorrow, because such revelations also strip the self of a strength that allowed them to “cope” previously.

The questions arise: “Am I actually a mindless idiot like most ignorant people who exist? Have I been blind all along?”

Yet I know these to be untrue. For to recognize is to grow wise. Faithless I am not, because if initiation is beginning, the clarity of truths becomes real and confirms that transformation is indeed taking place.

I look at the meaning of *Xeper* as a spiritual journey at once overly terrifying and at the same time divinely beautiful.

The comfort I draw forth at this moment is the knowledge that I am coming into awareness, although what lies ahead could be more painful and increasingly difficult. Yet as darkness cannot exist without light, Remanifestation cannot take place without hard work and endurance, and so for those Setians who are experiencing “the blues” like me, fear not; the universe awaits!

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### [13] **Bhairava, Lord of Terror**

- by John A. Wilson II°

Research into the darker side of Hinduism provides a good insight into the meaning of the Left-Hand Path, as well as an interesting contrast to our own concept of it.

The most widely-worshipped god in Hinduism is Siva. Siva appears in many manifestations, but some of his most ghastly manifestations can be seen in the form of Bhairava. Interestingly enough, these fear-inducing images of Siva are very important to

practitioners of both Paths, because they tell the story of how Siva obtained enlightenment.

When we look into the mythology, we learn that not only did Siva become a horrifying, insane beggar, but he took this form as a result of murdering his own father, the creator-god Brahma. One then wonders why this god is worshipped so widely.

The name “Bhairava” means “The Terrible” in Sanskrit. Siva took on this form after he cut Brahma’s head off. After he did this unspeakable deed, he was driven to insanity, and wildly roamed the Earth, naked and dancing madly.

When he performed this utmost of all taboos (Brahmanicide), the skull of his father stuck permanently to his hand and became his begging bowl.

He was constantly tormented by a sinister fury that pushed him on and on, driving him to desperation. This fury was called **time**.

No one recognized him, and he was often shown no mercy while begging.

His madness, brought on by the act of murder, only intensified his desire to kill, rather than inducing remorse. He continued on, inspiring both lust and fear in the hearts of mortals until finally: “Surpassing time (Kala), Siva became Mahakala (‘transcending time’), he became Bhairava.” (Kramrisch, p.31.)

Siva’s transcendence of time was achieved by a ritualistic passage through madness and agony. Only this antinomian experience could have isolated him enough from the societies and norms of humans and the gods. Only this isolation and self-torment was enough for Siva to transcend the oppressive control of that which is mightier than all, time.

This is the story of how Siva became enlightened, and is a demonstration of how one may achieve deification. Siva is the destroyer. In transcending death he becomes death itself.

This may be a common theme in Indo-European mythology. Death and time are one and the same, or closely related.

The lord of time, Saturn, may provide a good example of this, and is most likely the source of an even more familiar archetype that comes to reap the souls of humans with its horrid sickle. These archetypes demonstrate an important principle: Once one has transcended time, he has achieved immortality.

Bhairava alone has sixty-four manifestations, all showing different aspects of fear and dread. In some depictions he is seen as a frightening, demonic figure with bulging eyes, protruding fangs/tusks, and a painfully-contorted face. In these depictions it is apparent that Bhairava is experiencing himself the pain and terror that he invokes in others. Remember,

Bhairava is Siva in his process of obtaining enlightenment, not the end result.

Other representations portray him as horribly emaciated or even grotesquely gluttonous, both showing his association with death: the former death's process of decay and the latter death's - like fire's - ability to consume life.

The processes of transformation by terror and pain certainly has its place in Hinduism. Some cults of Bhairava and his other related forms still practice initiation by fear to this day. They are very few in number and are usually Left-Hand Path Tantric cults known as the *Vamachara*.

Some practice merely breaking taboos and engaging in socially-unacceptable behavior, and others go to much greater extremes. Often they purposefully withdraw and isolate themselves from society. Some go to extremes that include incest, necrophilia, and even cannibalism.

With the archetype of Siva exemplified by Bhairava, we may see what might be a much deeper and three-dimensional representation of the divine than one usually experiences in the Western world today. The dark side is not overlooked.

His only companion, and sometimes vehicle, is a pedigreed dog that follows him on his rampages. One may ask why the dog is of pedigreed breed. Perhaps it is that the dog, like Siva, was once of a civilized nature and has now gone wild.

Siva is recognized in almost all his manifestations by his elongated earlobes which is a mark of princely adornment. Siva is also recognized by his matted locks, showing his wild nature in all of his manifestations. [yes, Siva has dreadlocks!] In fact Siva's first incarnation was Rudra, which literally means "wild" as well as "red".

Bhairava is depicted naked in most of his appearances, reminding the devotee that he was doomed to wander naked through the worlds, begging for alms.

His phallus is usually erect, displaying this god's potent sexual power. This sexual power is characteristic of Siva in most of his manifestations, not because of his sexual indulgence but because of his abstinence. Siva keeps this sexual energy to himself, and even when he does engage in intercourse with his wife Parvatti, he almost always retains his seed, thus empowering himself and concentrating his essence. This shows Siva's connection with Tantric practice, as well as his opposition to procreation and the material world.

Bhairava is said to have likewise retained his abstinence, even though many women were enchanted with lust by his divine, naked body. This shows us the Tantric view that power does not come from spending energy, but from containing it or focusing it back on the self. Learning how to

generate energy is important, but becoming a proper vessel for it is even more important. One has little energy to spend if he cannot contain it.

When we have become a proper container (Gaal) to be filled with the power of our work, then we will have the potential to achieve a high degree of essence. When we have transcended the all devouring time, then we have become immortal. Such is the enlightenment that Mahakala bestows upon his accomplished devotees, but the path to reach this enlightenment (Bhairava) is dark indeed.

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### **[14] The Well of Pythia Remanifests**

- by Tony Pizzini II°

"The Spiral Maze of Thulask" came from a song I wrote years ago. I happened to be typing lyrics out in one of those "exotic" typestyles the other day, and it just sort of leapt off the page at me; in actual fact it even went downstairs and attacked one of our ferrets, ChiChia, who was sleep in the oven at the time.

"Thulask" is stolen from one of Clark Ashton Smith's stories. A very small number of his fantasies take place in a land known as Hyerborea (you've probably visited it), and in "his" Hyerborea there is a northern island known as Thulask, peopled by humans as well as the much more interesting Black Magicians. I love the name so much, I even titled a recent song with it! Presenting:

\* \* \*

Klaus Schulze and Andreas Grosser, *Babel* (Venture/Virgin, 1987): Graced with a cover of the painting "Turmbau zu Babel" by P. Breughel (I'm not sure which one; in fact, it could have been an extremely clever stoat by this name), this hour-long electronic piece does have its place as working music. It consists of thirteen titles that flow into one another with no breaks.

The piece is very dark, perhaps Teutonic is the word, and owes much to the influence of composer Terry Riley. It begins simply enough with a little piano figure and by the end, has gone through countless synthetic and acoustic variations until it literally falls to pieces.

If you seek this out, though, I would advise the uninitiated take care. Much of Schulze's later work

(he was a founding member of Tangerine Dream, as well as Ash Ra Tempel) is chaotic and mind-numbing. You didn't hear me say simple-minded, not beautiful, New Age-y, or difficult - another example of this kind of music (but unforgivingly relentless) would be avant-gardist Tony Conrad.

As a teenager, I bought his "Outside the Dream Syndicate" which was performed with the German band Faust. When I first heard it, I thought that maybe my stylus was skipping or that this music would soon change. Well, neither of these were the case, and it was only after some education in music that I found that the harmonic spectra of a viola (or violin) was moving through a slow series. All of which is to say that if you can listen to things like this and enjoy them, then there shouldn't be too much possibility of your losing your mind. On the other hand, if you live in an apartment where there are neighbors you don't care for - Last word: very haunting.

\* \* \*

*Atlantis: The Lost Tales* (Cryo Interactive, 1997): CD-Rom game of unearthly beautiful and of possible interest to Setians who play these things. The animations are reproduced in 3D, with a feature that allows one to scan 360 degrees of a scene. I haven't encountered anything (game-wise) even remotely this exotic yet (yeah, yeah, I have *Riven*), and much to my wife's dismay, I have been more fascinated with the scenery (a huge palace, woods and beaches that go on forever, underground labyrinths, the Ratcatcher's dark hallway, Spitzbergen [with igloos], and huge flying boat-like craft powered by crystals) than with the puzzles, action, and manipulation of otherworldly machinery (in other words, playing the damn thing!).

The player here is the story's hero, Seth, who has come to this island to be one of a small legion of "companions" to Queen Rhea. In short order, he finds she is missing, possibly kidnapped by the Priesthood of Sa'at. Acting on the urging of Agatha, High Priestess of the Temple of Ammu, Seth goes about trying to unravel the mess. No datastripping, but the game's difficulty at times can do a laundry job on your head.

The Paris-based Cryo Interactive make a number of other unusual games, among them "Ubik", based on Philip K. Dick's book of that name. But the one that promises to be of even greater esoteric interest once it is released this summer is *Egypt 1156 B.C.: Tomb of the Pharaoh*. Cryo's website gives a preview, and it is fantastic. A number of artists working from ancient sources, along with help from the Louvre, have fashioned an incredibly accurate-looking Khem, with a storyline happening circa the 29th year of the reign of Rameses III. Cryo Interactive, 1592 Union St.,

#155, San Francisco, CA 94123 or Cryo-Interactive, 24 rue Marc Seguin, 75018, Paris, France or [www.cryo-interactive.fr](http://www.cryo-interactive.fr)

\* \* \*

*Ceredwen, or Mabinogi - Legends of the Celts* (Real Music, 1997): This is the first recording by the duo of Renee Gray and Andrew Fryer. This CD/cassette may come to be highly criticized, but I should like very much to defend their honor here. There are resemblances to Enya, early pre-TV Clannad, Kate Bush, and Annie Haslam (who sang for Renaissance). Ms. Gray wrote and sings the pieces and the two apparently play all the instruments.

The lyrical material is all taken from that great book of pre-Celtic tales, *The Mabinogion*. It is sung in, to my ear, flawless Welsh, although I think the two are English actually. The sound is a cross between quiet Celtic folk and very-understated tribal/trance rhythmic foundations.

The incredibly haunting vocal melodies are of the kind that makes the hair stand on the back of one's neck (if you have a passion for this sort of thing - the music, not the hair on the neck thing). It's not like the music of Altan, the Albion Band, or Cherish the Ladies, as most of it's sampled, a bit more otherworldly and pagan. But it's not mindless meandering by any means; it most definitely is songcraft of a high order.

\* \* \*

Tangerine Dream, *Pergamon - Live at the Palast der Republik* (Amiga, 1980; Castle, 1985): I'm going to assume (always a stupid thing) that most Setians have heard the music of Tangerine Dream, even if they don't know that they have! After what must be close to fifty albums, many film soundtracks as well as TV shows, their musical presence has, for some, even outlived its welcome. For those not in the know, the music consists of relatively lengthy pieces of pulsing, layered electronic keyboards, with only the occasional electric guitar; vocals can be found on only three or four releases.

Edgar Froese started the group in September of 1967 in Berlin. He became friends with the Scottish prairie dog impressionist Salvador Dali, who invited them to his villa in Port Lligat/Cadaques to perform at his "happenings".

There only the most absurd ideas got any attention (an example being Dali performing Satie on a grand piano that had been hauled into the ocean). Many personnel changes over the years have brought TD down to basically Froese and his son Jerome. At least one former member, Christoph Franke, is now well-known for his music on the "Babylon 5" TV series.

*Pergamon* is not one of TD's best recordings,

but it does make (in name) a reference to Pergamon, and has the distinction of being, after two years of preparation, the first live concert and recording officially allowed by (then) the East German government in one of their own buildings. (A number of years ago, I saw the Residents perform their Mole Show on the first floor of the Pension Center in Washington, DC; I still the Pentagon's basement would have been a hipper venue).

In Europe this CD may be available under the title *Quichotte - Live in East Berlin*.

On an even darker note, the summer of '98 will finally see the release on CD of TD's soundtrack to the film *The Keep* [Editor's note: *Are you seeing this, Dr. Aquino?*] for the first time.

[M.A. response while preparing this for the back-issue collection: I haven't seen a TD direct release of *The Keep*, but in 1995 the Fantasy Merchants released *The Keep* (Tsunami #TCI-0616) with that music, along with selections from other TD-scored films.]

If you're interested in hearing this group at their most inspired, give "Poland" (Jive Electro, 1984) a listen. I've used it for countless workings, as it takes on a Wagnerian strength in some moments.

\* \* \*

Marilyn Manson, *Dead to the World Tour Video*. Reviewer: Brian Karasek II<sup>o</sup>: The ever-controversial Marilyn Manson's collection of back-and-on-stage antics is quite a learning experience. I've shown this 58 minutes of mayhem to a few fans of the band, who are now former fans of the band. There's a wide gap between what people are willing to listen to and what they'll watch.

Manson's autorockumentary opens with footage of your basic prayerful types demonstrating out in front of a Manson concert. This footage uses remixing, selective editing, and the inherent nature of these people to represent them as being at least as lunatic as their "archenemy". Much is made of the angry zealots, remixing lines like "... and there shall he burn! Glory to God! Glory to God! Glory to God!" Teenage girls shriek about how "there's no way there's not a God, man! No way!"

We fade into the opening set of the show, as a voice over from another protestor rants about "a **heart** full of **hatred!** A **heart** full of **confusion!** **Confusion** about his **sexuality!** **Confusion** about his **spirituality!**". Manson lets us know immediately that there is no confusion here. He opens with "Angel With the Scabbed Wings", a song which begins, appropriately, with a little bit of self-expression: "He is the angel with the scabbed wings - hard drug face, wanna powder his nose; He

will devour all the precious crops - dry up all the wombs with his rock and roll sores ..."

There begins a montage of imagery, containing many live songs, including the ever-popular "anti-everything" song "1996" as well as the seldom-heard track from the *Lost Highway* movie *Apple of Sodom*.

We are also treated to Manson's much-publicized stage antics, which start with cutting himself, go through vomiting, swapping spit (from the front of the stage: "Spit for me! **Spit, motherfuckers!**"), and bassist Twiggy Ramirez giving Manson head while performing.

Manson sprinkles all of his performances with much conversation with the crowd, and makes no exception with this footage. He proclaims the same rancor he did at the 1997 MTV Music Awards, "We will no longer be oppressed by the fascism of Christianity!" He leads a crowd shout-along of "**We hate love; we love hate!**".

We see several fans, notably a boy of about eight years old, made up like the All-American Antichrist, reciting lyrics (with maternal coaching). We see returns to the evangelical mobs, and we see a few of the women Manson takes pleasure in degrading backstage. It's a carnival ride into Hell, as most of Manson's work is, and it's excellent. No inspiration, no deep thoughts. Just head-pounding thrash metal, with a stage presence that makes you want to raise the fist back to him. "Anti People, now you've gone too far! Here's your **Antichrist superstar!**"

\* \* \*

Henryk Mikolaj Gorecki's *Miserere* by the Chicago Symphony Chorus and the Chicago Lyric Opera Chorus with John Nelson conducting: This little gem has quickly become my absolute favorite! The first track is "Miserere" (Opus 44) written in 1981, and is ideal for ritual work. It's dark, low, ominous and sounds like the dirge Fallen Angels would sing as they marched into Hell. Of course you have to get around the text, but the music is so low that you can barely make it out, even if you're fluent in Latin, which I'm not.

Another benefit to this piece is that it's the perfect tempo for almost any work - you won't find yourself trying to time yourself to the music, instead of allowing the music to enhance what you have planned. It's also low enough that you won't have to shout in order to hear yourself.

It sounds great through headphones - I frequently wear them when my wife is studying in the other room and I want music for my working. At 32 minutes and 39 seconds, this piece has firmly become a fixture in most of my workings. There are nine tracks on this CD, and if they aren't in Latin, they're in Polish - so even the songs "About

Home” can carry an ominous tone if you listen without understanding the words.

A brief excerpt from the jacket concerning the composition of “Miserere”: The circumstances which precipitated the composition of “Miserere” are unusual in Gorecki’s output in that they were of an overtly political nature. On March 19, 1981, following a sit-in at the headquarters of the United Peasant Party in Bydgoszcz by members of Rural Solidarity, some 200 members of the militia burst in on the demonstrators. In the ensuing violence, when the protestors were forced to run the “path of health” of militia batons, over 20 Union members were injured, several very seriously.

Pictures of this provocative incident were soon seen all over Poland, unrest spread to the nearby towns of Torun and Wloclawek and suddenly there was a dangerous national crisis. The world looked on with grave concern, surpassed only by the imposition of the “state of war” by General Jaruzelski nine months later.

Gorecki’s response was immediate. With a text of only five words - “Domine Deus noster, Miserere nobis” - “Lord our God, have mercy on us” - and a simple dedication to Bydgoszcz, Gorecki wrote his most important work for unaccompanied chorus as his personal protest at this act of violence.

With heavy governmental restrictions in force after December 13, 1981, no performance of “Miserere” was possible or planned. In the spring of 1987 Gorecki worked again on the piece in preparation for the premier which was given later that year on September 10 in Wloclawek and a day later in Bydgoszcz itself.

Gorecki’s ground plan for the piece is daringly and characteristically blunt. The words “Miserere Nobis” are saved until the final three minutes, a masterstroke of touching simplicity. “Miserere” comes to rest on a chord of A minor, the root of the entire piece and a unifying device that is a familiar feature of Gorecki’s music. In this instance, the subtleties of the opening are contained in a new and contrapuntal approach to animating this underlying harmonic idea. The eight parts enter in turn, from the bass upwards, over an extraordinarily sustained span of some twenty five minutes.

With the entry of the first sopranos, Gorecki picks up the pace and dynamics. He then briefly meditates in a simple four-part texture “dolcissimo cantabilissimo i bardzo czule (and very tenderly)” before striding forward to the dynamic climax of the piece, where the choir sings in ten parts.

Another composer might have been tempted to change harmony at this point, to emphasize what seems to be the culmination. But the resolution of the cumulative tension built up over the previous

half hour is saved for the final supplication “miserere nobis”. It is a moving moment.

“Miserere” demands concentration and thoughtful consideration, and is a heartfelt plea for peace and understanding from a composer who believes in the values of personal individuality and compassionate responsibility.

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### [15] **Has Allah Spoken Against That?**

The Setian in a War Zone

- by Brian Karasek II°

Unless you have no television or are undergoing initiatory sensory deprivation, you may have noticed that lately there are some conflicts brewing in the Middle East. And when the USA needs to put a good foot forward, you can rest assured that the U.S. Navy will be there.

And where the U.S. Navy goes, her trusty Setian contingent is likely to be bobbing up and down in her haze-gray vessels - at least if the foot being put forward happens to be dipping its toes into any ocean between the Persian Gulf and Pearl Harbor, for those are the dark waters that your friendly neighborhood enlisted Setians patrol, much to our chagrin at times.

Case in point: sailing to the Gulf on two weeks’ notice to flex our big missiles at Saddam Hussein and essentially say: “Easy, easy, back away from the presidential sites.”

So here I sit, in the aforementioned Gulf, flexing the aforementioned missiles. And unlike my last long deployment, I am not in fact on the ship. My squadron, alone among the many on board the mighty *USS Independence* aircraft carrier, operates primarily off of a beach detachment. And this time out I managed to finagle my way into being a part of that beach detachment. In short the beach detachment is the bee’s knees.

Rather than sharing immediate quarters with 26 guys and extended environment with 7,000 more, I share my room with one other guy, and I live in a big city. Drawbacks are few in number, but considerable in type. Where in the Middle East are we working? Amazingly enough I am in a Muslim country, Bahrain.

Bahrain is very US-friendly, even allowing us to have a base here, but they seem a little less inclined to tolerate the Setian religion. In fact the word for “antinomian” translates directly to “person who, if one happens to have a weapon on one’s person, should likely serve as an immediate test subject of that weapon”. It’s amazing what Arabic people can pack into just one word, isn’t it?

Once I got in touch with my correspondents and friends within the Temple of Set, most of them responded with some suggestion that I look into the

Left-Hand Path interests here in Bahrain.

Eek. There's no polite way to ask a Muslim cab driver to take you to the local First Bahrainian Order of Dagon. If you have a need for rapid exercise, I suggest approaching a Muslim in his own country, and ask him to point you to the nearest Satanic organization. You will soon find yourself manifesting an unprecedented velocity.

What follows is my personal guide to any Setians who find themselves in the "Holy Land". Take my advice and see that you don't step in the fundamentalism. It's Allah over the place here.

1. **Prepare the chamber:** Privacy is not valued in this land. It will be hard to find a good ritual chamber, so make do. I find that hot dog joints are not frequently busy. Something about pork. Remember that lots of chanting is not a good idea, so a good clearing of the throat will have to do. And that without looking anyone in the eye. Even if they're a good mile off, don't look them in the eye. It's taken as a threat. Sunglasses are very popular among the Americans in the Middle East. Also bullet-proof vests.

2. **Dress for working:** Ever worn black in the desert? Not recommended for a couple of reasons, not the least of which is spontaneous combustion. Also wearing a black robe is frowned upon in Muslim countries unless you are a woman (translates loosely to "she that serves me a little better than my dog, and is lots more fun on a cold night", or alternately "**mine**"), in which case it's compulsory to prevent the eyes of virtuous men from being tainted by your sinful curves, those voluptuous lines of beauty and grace which draw me, commanding my eyes, my hands, my ... ahem.

3. **Ring the bell:** Don't actually. No need for a bell. No matter where you are, there is a constant cacophony of taxis beeping, 24 hours a day. They beep their horn to indicate that they are available, that they are not, that they do not intend to stop despite your having fallen down in front of their cab, or that they have just proven their unwillingness to swerve or decelerate to avoid you, and serves you right you've been run over.

What with all this communicative beeping going on, consider the air to be clear. Besides, ringing a bell over here is likely to indicate that you are a leper, and someone may suddenly kill you and burn your body. Either that or some cab driver will think you're hailing him, and you'll have to either argue him out of taking you somewhere or leap for cover before you're run over.

4. **Light the Black Flame:** Happily candles are authorized for use here. Sad to say that black ones are in short supply. And when I asked at the local Candle Sukh if they could order me some, they closed down immediately. And I mean **down**. I

never saw anyone actually salt the earth before. I do wish that kid would quit following me with the salt, you know? Let it **go**, people. [I should have stuck with the flashlight.]

5. **Invocation:** Recommended quietly. Allah has big ears, and he **hates** it when you go around invoking. If there's any barbarism and depravity to be done here, Allah would just as soon it be in his name, thank you very much. And if you thought the *Old Testament* God (God 1.0) was bad, try out Allah 1.3. We're talking about good old natured amputation as rehabilitation here!

"Here, by the light of the stars of the desert, here, I bring the darkness! Now, in the wind that brushed pharaoh and *neter*, I kill the light! The skies above darken to become the portal. Witness now my gift this night! In depths uncharted, seas of dust I call to the Lord of -

"- Oh, nothing, my friend - just singing a little song I wrote! No, no, everything is all right, no need to -

"**Run for it!**"

6. **Drink from the Grail:** Assuming you still have a Grail nearby to drink from, hit it. The Grail is one of the best things about the Middle East. They do some wonderful things with brass and gold down here. Trouble is getting them to put a pentagram on it.

The Grail may be filled with any liquid, though there are like 368 days out of every year when it's frowned upon to drink alcohol, but those are only for a couple of hours, and if you toss a few lashes across the shoulders now and then you're okay.

7. **Summoning of the Elements:** Stick with desert demons and wind spirits. Sea beasts will wither away, whimpering "Water ... water!" before they can reach you, and fire elementals are very noticeable. Lousy things, those fire elementals. So polite, but they just can't help trashing the place.

8. **The working:** Here proceed as you would ordinarily. Easy as that, right?

9. **Extinguish the Black Flame:** Did I get a candle before? I can't remember.

10. **Ring the bell and take your life in your hands:** See above.

11. **Utter the traditional closing words:** "So it is done."

You may also wish to add a more regional tone to the closing by spitting in your hand and throwing a lot of money away. I find that most transactions close with this, and it really adds to the flavor of the place.

And while you're in the "Holy Land", think about taunting an angry god by closing with "Inshallah", or "Salaam Aleikum". Both of these are words sacred to the Muslims, and have a good chance of a classical *Koran*-style lightning bolt/holy

war ensuing.

“Inshallah ...”

\* \* \* TRANSMISSION LOST \* \* \*

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[16] ***Terra Incognita***

A Guide to Dark Destinations

- by Nikolas Schreck III°

On the trail of the Beast to the Prince's Tomb, Cairo and the Valley of the Kings, Egypt:

For the Setian surely no land holds such allure as Egypt, where the Temple of Set saw its first rise and fall.

Despite this fascination with the Black Land, I have heard many Setians say that they consider a visit to Egypt too dangerous, too daunting, and too unfamiliar for those from “Western civilization” to make. Yes, dangers exist in this volatile region, the culture shock is great, and there is little of the comforting lifestyle we know from our well-sated capitalist countries.

Nevertheless the rewards for a Setian who journeys to Egypt far outweigh whatever drawbacks may be imagined. I hope that these recollections of my own voyage into Khem's heart of Darkness will encourage some of you to take the plunge; I can think of no other place on Earth more likely to yield true initiatory experience.

My impressions will largely ignore aspects of travel in Egypt that any decent tour book will provide. I will instead concentrate on how Egypt's central place in the ancient and modern esoteric traditions may become part of a Black Magician's personal experience.

In the fall of 1983 I was living in London, deeply ensconced in the occulture of erudite sex maniacs, orthodox Thelemites, and Chaos Magicians who thrived there at that time. I considered myself to be of the Left-Hand Path, which was tolerated as a Yank's eccentricity, though largely frowned upon.

I was not a member of any of the various groups which promised to the true inheritors of the Golden Dawn, The O.T.O., or the A.'.A.'. While I found many individual students in these groups to be engaging enough, I found no avenue “Black” enough for my own quest.

London's plentiful used bookstores were overflowing with rare Crowleyana, and I studied as much as I could find. I came to conclude that despite his sinister reputation, the Great Beast was essentially of the RHP. Despite this there seemed to me to be undeniably Satanic qualities to the *Book of the Law* and its philosophy of force and fire. I sought to discover the source of the dark foundation of the *Book of the Law* and of Aiwass, its seemingly-dæmonic messenger. [The true key to the

link between what I then understood as Satan and the Æon of Horus would not be completely clarified until I first read some of Dr. Aquino's writings some eight years later.]

This search led me, rather impulsively, to set off for Egypt where Crowley's *Thelema* had been born during the mysterious circumstances of his 1904 honeymoon in Cairo. The arcane dabbings of the British occult world seemed stifflingly abstract to me. I wished to encounter, if I could, some more primal power. I hoped that some insight might be gained by following Crowley's route in Cairo. I had an intuitive feeling that the missing Left-Hand Path piece of the puzzle I sensed in the Æon of Horus might be revealed there.

There was much terrorist activity in Egypt at the moment, but this did not dissuade me. After all the IRA had been blowing up the London streets and subways with their own bombs. If I were going to be exploded, I thought it would be more picturesque to be blown up in exotic Egypt than in stodgy London.

Not wishing to see Cairo from the perspective of the American tourist, a figure despised at that time by the aforementioned Islamic terrorists, I took on the role of an expatriate who sought to study Islam at the fountainhead. I certainly was not going to enter such a religiously-repressive country dressed in black, with my dangling pentagram providing an easy target. I grew a beard, invested in some hideously white clothing that I would never have worn normally, and bought a heap of cheap, pious books about Mohammed and the one true faith, which I brought along with me as props to prove that I was no infidel but a devout devotee of Allah.

When I arrived at Cairo's airport, this ploy worked wonders in creating a warm welcome for myself, and the surly, machine-gun-toting customs officials were all smiles when they opened my suitcase to find holy literature rather than the decadent contraband they expected of a citizen of the Great Satan America.

As soon as I reached my lodgings, a crumbling Victorian hotel that exuded the atmosphere of Egypt's colonial era, I threw the *Koran* and other books in the nearest garbage can.

I would strongly suggest that Setians traveling to Egypt take up this “Islamic student” ploy as a piece of LBM that will open up doors that would certainly have remained locked. Yes, the Egyptians are extremely intolerant of Western occultism. Simply leaving any symbolism evoking such heathen associations back home solves this problem neatly.

In one of the bazaars I purchased an authentic Arabic *djelleba*, the long flowing garment that is the traditional wear of the devout Muslim. With a



smattering of Arabic pieties and an occasional “Salaam Allakhem”, I could travel into parts of Cairo in which tourists would have been most unwelcome. This allowed me to see the real Cairo in all of its glory and misery rather than the packaged Cairo tourists are usually allowed to peer at.

My Crowley tour took me to the Cairo Museum, which had once been known as the Boulak Museum. It houses one of the world’s most magnificent collections of Ancient Egyptian artifacts, the sheer cumulative effect of which can not be accurately conveyed. Of particular interest to me was the object Crowley had dubbed the Stele of Revealing, which I was surprised to find was still located where it was so many decades earlier, on the bottom shelf of a dusty glass cabinet. It was still marked as exhibit #666, a synchronicity that had done much to propel it into its status as an icon of *Thelema*.

Of course I took in the Pyramids and the Sphinx, but my primary route in Cairo was my tracing of Crowley's tracks some eighty years earlier. My visit to the Pyramid was to assess what still could be felt of the oracular experience Crowley’s wife Rose had experienced there, then continuing on to the area where the couple had stayed in a hotel.

The impression that there was something darker about the Æon of Horus than met the eye became stronger. While in Egypt, the inappropriateness of Horus, solar god of day struck me viscerally. What kind of *neter* was Horus for one devoted to the Prince of Darkness?

Increasingly I began to think of the “evil” Set, the supposed nemesis of Horus as the metaphysical force more in alignment with my purpose. This could have occurred to me anywhere, but being in Egypt, surrounded with the massive ruins of the ancient temples, places where the gods’ presence still lived in the stone, these impressions were immeasurably stronger.

I became irritated at how little material was available on Set, and how ignored he was in the archaeological and occult literature. I had read some of Kenneth Grant, the only Current 93 writer who made much of Set. Now the blatant lack of historical truth to his wild speculations seemed painful.

It was in Egypt that I rejected Horus as a role model and began to be drawn to Set, whom I had thought of only vaguely before, as one of many god-forms.

I escaped from the chaos of Cairo to rural Luxor to visit the Valley of the Kings. On the train I learned that most Islamic Egyptians considered the ruins of Egypt to be haunted by the djinn and their master Iblis. One young engineering student told

me that he believed the ruins should be destroyed to remove their devilishness from Egypt, and to keep the decadence of American tourists out of his land.

In Luxor I stayed with a very Westernized Coptic family. They told me some modern Egyptians believed that the ruins were holy, and that they secretly did rituals there that were condemned by the local Islamic clergy. In these folk beliefs, they claimed some ancient Egyptian traditions continued like an underground stream, as a form of Egyptian “sorcery and witchcraft” as they put it.

They took me to the outskirts of Luxor, where I viewed a clandestine rite in which an elderly fellow blinded by cataracts blessed the town and cursed the town’s enemies with what I was told were ancient Egyptian spells. These traveling wizards were detested by the Muslims, scraping by as vagabonds, living from day to day on the offerings they received. They were rogue Sufis, inheritors of a paternal teaching.

This experience of what may or may not have been the rites of old Khem in a debased form was very stirring, inspiring me to thoughts of what other secrets lay hidden in the desert.

The crowning point of my search for what I then dimly understood to be “Egyptian Satanism” came in the tomb of Seti I in the Valley of the Kings. I descended into his tomb and found myself surrounded by black walls and ceilings decorated with astral scenes. This was very different than other tombs I had explored, as they had clearly been of Horian solar forces. Seti’s was of darkness and the night sky.

The holiness of this place overtook my mind, and I had a true religious epiphany there. As I went deeper into the long tunnel that led in to the tomb, I heard the droning tone I have heard in many Black Magical rituals later. This sound inspired my experiments in sonic magic, leading me to try to recreate the sound in my own work.

I sensed a chill presence below, saw the shadow of a man, but no man was there; the shadow darkened against the lower wall of the tomb, seemed to solidify; then it faded, along with the droning “music”.

The sensation of alien strength, cold intelligence, inhuman wisdom seemed very much like brief flashes I had before in my earlier tentative evocations of the Prince of Darkness. The intensity of the presence, the authenticity of the personality could not be denied.

The tomb of Seti I has since become for me a sacred shrine. That was the last time I followed in the footsteps of another magician. When I walked back up the path from the tomb’s darkness into the glaring desert Sun, I was no longer the same person who had entered.

There is not room enough here to share all that Egypt offers, so I have focused on the possibilities for Setian initiation waiting in that fertile black ground. Your own adventures await you in Khem.

For those who are inspired to make this voyage, feel free to write to me for more practical information. I welcome articles on your own weird wanderings for this column.

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## **[17] The Dark Healer**

- by Brian Karasek II°

What a lovely web of spidersilk needs the human mind is! For years before I joined the Temple, I practiced what I didn't yet know to call Lesser Black Magic, drawing energy I needed or wanted from any target in particular. And I loved it! I developed a personalized psychic attack which made me the worst kind of psychic vampire: the one who takes unto death. And recently I discovered that indeed I can use the same skill to heal.

As I grew up, I walked the Left-Hand Path on my own, unaware of the Temple of Set as a viable organization. I knew of the Church of Satan, but its base teachings did not draw me sufficiently to pursue membership.

I developed my own brand of Satanism, and made no claims of affiliation with anyone. And in the course of this, I found that I had power: power well beyond my capacity to use it responsibly.

It has been said to me that Black Magic is a humbling thing. The fact of your ability to change the universe is unsettling when seen first-hand, no matter how many times you've done it, I would think. And that unsettling ought to indicate the responsibility implicit in wielding such power.

I had no such responsibility. I was on the offensive, for the same reasons every 15-year-old boy is on the offensive. And I had Black Magic to back me up.

Constrictive in the extreme, poisonous to the utmost, I would stalk the heart of whoever crossed my path, and more often than not bring down my prey. By that I mean that the woman I had selected was left derelict and shattered. Great pride I took at this as well.

I could affect people so deeply that total theft of their selves became possible. I could destroy the things which supported them so thoroughly that they relied only on me to hold them up. And when I left, there came the fall. A fall which meant any combination of attempted suicide, drug habits, alcoholism, therapy.

And not once could they point at why their life was so empty. I could have, though. It was empty because I had hollowed it out.

Admittedly the soul of a 15-year-old is not sufficiently developed to resist attack in most cases. Hence my success.

Furthermore that lack of development also led to a lack of satisfaction. I needed more. I needed to fill the abyss I had created in my heart. I made a chasm to suck in the light in others, and that chasm became my habit and my only true love.

I'm well past that, having studied myself as deeply as I do others, and finding myself rather wanting. But now, two years after my last attack, I find that the skills I learned while breaking can also be applied to repairing damage wrought by others.

Her name is Anna. Her last lover was, in her words, her soul-mate. And he left her to get married to his childhood sweetheart. Now she sees the two of them every day - her soul-mate and his wife. How shattering that must be. I can taste her pain from here. But in me she found an ear and a shoulder.

I got to know this girl by asking her out. She's lovely, you see, and I have a fondness for Southern girls. I have this rule, though, that whenever a girl spends over thirty minutes of a date talking about how wonderful her last boyfriend was, I see her as no longer a potential mate. Rather than lose interest in her company, I decided to see her as friend. And I listened.

In an earlier article I wrote about relationships. I've found my moral stance to be handy in the "you don't judge me like everyone else" category. So I listened to her.

And as we talked, over days and weeks, I discovered that I could still see it. There was the same web of needs and lies everyone has. And seeing it, I saw holes in it. And having made holes so like them in the past, I knew what was lacking. And I began to spin her new silk for her tapestry. Not to fill her wounds with Me, which would have been an attack in itself, but to lend her enough strength to close her wounds on her own.

Today she told me that she thought that, after months, she was finally getting her spirit back. And her eyes shone at me. "It is so nice to have you to talk to," she told me. "You have helped me so much, but I couldn't point at exactly how or when."

I could have told her, but I prefer to leave my knack for pain a secret with new friends. I did it though.

I have scoffed for years at those who defined White Magic as healing and Black Magic as hurting. But never once in all those years had I applied Black Magic to healing. And now that I have, I am surprised anew at how effective I was. Perhaps this balances the scales a little. Or maybe I just liked seeing her eyes shine at me. In any case it was fun. You should try it.

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## [18] The Nephilim Element

- by Aaron Besson III°

Shemyaza, Ur-Anakim of the Shining Ones

The Nephilim Element has manifested in the Temple of Set and is now open to all II°+ Initiates who bear resonance with the Nephilim in a refined, sophisticated Left-Hand Path context.

The purpose of the Element as it stands in the present is to Remanifest the Nephilim as a vital archetype within the Æon of Set and thus act as a tool for *Xeper* in individual initiation.

The Nephilim are a race of giants of immense power from *Biblical* apocryphal myth. They were born of the union between Angels from Heaven who voluntarily left Heaven to consort with mortal women. These Angels then taught mankind various arts such as magic, astrology, metalworking, and cosmetics. The children who were born of the union were known as “devastators”, “terrors”, “giant heroes”, and “achievers” (all of these abominations in the eyes of the RHP). These aspects will be explored within the Element in terms of real-world results.

Other explorations of the Nephilim Element are:

1. Research of the Nephilimic myths in order to Remanifest the egregore in a pure Left-Hand Path mode. The ancient Judæo-Christian interpretations of the Nephilim have defined them to date. It is not the place of the RHP to do so. The essence of the Nephilim is intrinsically LHP; thus it becomes our task to rediscover it. Texts regarding the Nephilim will be explored in order to “separate the wheat from the chaff” and restore the Nephilim to a viable LHP working context.

2. The definition and exploration of Nephilimic Black Magic. NBM is a sub-strata of GBM. It focuses on the understanding of the personal qualities of the process of *Xeper*. Nephilimic Black Magicians, fortified in the knowledge of their own personal processes, can then utilize this self-knowledge to strengthen their GBM work.

The work of the Element will be published for the Temple of Set as a whole in a biannual journal entitled *Convocations*. Initiates of the Element will be expected to contribute to the journal with their own discoveries and workings within the Element.

Setians interested in affiliation with the Nephilim Element will be asked to submit a statement of intent to me, including why they resonate with the Nephilim and what they feel they could contribute to the Element.

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## [19] Recognitions

Richard D. Gavin was recognized to the Priesthood of Set III° on March 20, 1998 by Robert Neilly IV°

David de Andrade was recognized as an Adept II° on March 29, 1998 by Walter Radtke III°.

Kevin Rockhill was recognized as an Adept II° on May 2, 1998 by Michael Kelly IV° and David d'Merlin IV°.

Brian Z. Karasek was recognized as an Adept II° on May 31, 1998 by Linda Reynolds IV° and Timothy Crowe III°.

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## [20] The Art of Setian Death: A Questionnaire”

- by Marie Buckner II°

Until scientific tools have been developed to measure what happens to the *psyche* after clinical death and a language to talk about it, we must tread cautiously the lines between grief and rationality, enculturation and self-creation. We can, however, talk about our personal experiences and perspectives, recognizing that they are ever-evolving and that death is and will remain a mystery until our heartbeat and brainwaves flatline and we are pronounced dead.

Contrary to the proclivities of mass culture, Setians don't shy away from the unknown and its mysteries, however frightening. To know one's enemy is to gain victory over him/her/it. The alchemical athanor, derived from *a-thanos* or “against death”, is the crucible by which the dross of impurities in the soul are burned away and the soul is purified in the process. Setian philosophy is in its very essence *a-thanatos*.

I have compiled a list of questions meant to examine and articulate how Setians perceive death and how it relates to their personal *Xeper*. The results will be implemented in a larger, independent study on the subject of death, Remanifestation and the Setian psychology of possible immortality. “The Art of Setian Death Study” will be published for Temple distribution. If you want to participate, please contact me before August 1, 1998. You will be furnished with the questionnaire and included in the study.

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[21] **Notes from *Neheh***

- by Don Webb V°, High Priest of Set

**Again Concerning Houston**

As mentioned at the beginning of this *Scroll*, Priestess Watson did a great job, and Priest Watson and all the good folk of the Black Phoenix gave great aid in producing this gem to be laid on the altar of Set.

I was very moved, since I had begun my journey along the Left-Hand Path in Houston some nineteen years before.

The Temple took a great magical step forward by awakening its egregore using certain technologies of the *Fraternitas Saturni*. Those of you who may wish to interact with this work should seek out one of the 40 or so people that were there, for a certain sonic mystery.

The egregore has four functions: Firstly it draws to us new members of strength. Secondly it causes our enemies to reveal their perfidy to us. Thirdly it can give a boost of informing energy to newer Initiates. Fourthly it gives a place for more developed Initiates to store some of their power. Of course any such Working only works if the man and women involved feed it with resonant action.

**Concerning Ronald Lawrence Barrett**

As he had long intended, Ronald Lawrence Barrett has completed his Setian rite of passage, to turn his attention to his work in the world. On May 5, 1998, in the air above Helsinki, he resigned from the Temple. As is to be expected of a forceful personality, he has many avid students and admirers, and many strong detractors. This is as it should be.

When someone like this leaves a group in the World of Horrors, the little sheep there form into two little herds. The “baa-baa-baa he was great” herd and the “baa-baa-baa he was bad” herd.

There is another approach in the World of Horrors that says we should try to make peace and loving friendship on such issues, “baa-baa-baa we must love each other”.

That is not how Setians do things.

If your friend and teacher leaves, you perform an analysis in the most brutal fashion. What did the guy do that was good? Where did he screw up? Then you make it your mission to keep all the good things not only preserved, but expand them every year. You avoid doing the bad things. We are always thankful for our teachers screwing up, so that we can venture forth to perform new screw-ups.

If a person who you feel was “bad news” leaves, you perform an analysis in the most charitable light possible. What did the person teach that could help the Temple? You make your list, and

you decide that you will work on these practices to show that you can do it better.

The two schools won't run to embrace each other, but both will accelerate the Temple rather than factionalize it.

It is not the job of the High Priest, nor of any other Initiate, to tell you what to think about an event in the Temple; it is the duty of the Setian to learn from all things.

**Concerning the Layers of the World**

Like most people involved in an Afro-Asiatic magical tradition (in my case the Setian), I divide the world into four layers. They are as follows:

The **surface level** is the activities in the here-and-now. The changes wrought here are the most important to the development of the self on Earth, yet for the most part they are of no consequence.

A wrong turn of the wheel of your car may end your life, but deciding whether to have a cup of coffee is not likely to have that much impact in ten years.

The magician has one way of affecting this level of activity. It is the formula of “awaken, see, act”. The surface level of being provides freedom.

The **medial level** is the area most subject to programming. It is the part of the self where goals, dreams, habits, and desires lie.

The human being is constantly full of notions, usually unexamined about what he would like to do and “should” do. Sometimes these notions are in conflict; often they are based on delusion.

This area has to be cleared of unwanted programming and filled with wanted programming.

This part of the self is most easily affected by two forces: self-knowledge and magic.

Knowledge is an understanding of happiness and limits.

Happiness is a self-determined and self-perceived state. Not only is what makes me happy not what makes you happy, it is very likely that you have seldom known true happiness, because you do not know your character.

True happiness is not mere gratification; it is that which engages the greatest parts of your being. It is not the result of Indulgence, which is the state granted by those things with which we can temporarily gain union; it is the state of knowing who you are by what has made you happy.

Knowledge is based on a true understanding of limits of self. You won't be playing for the NBA if you are five foot two. You won't be Miss America if you're missing your two front teeth. Knowing your limits, knowing exactly what you are and then using your assets and overcoming your shortcomings, is the key to happiness.

Magic is the art of changing one's medial activity so that certain results may be obtained in the inner and outer worlds. Magic can be useful in breaking bad habits, obtaining new perceptions, obtaining new resources and opportunities in the world; but its main use is in changing perception. Magic allows you to see the world more and more from the point of view of a constant to which all else becomes a variable.

This part of our existence is seldom perceived since our attention is usually within it. Unchecked it is a place of worry and despair or idle daydreaming. When all of our attention is lost in the medial level, things feel unreal to us, or our friends tell us [quite correctly] that we are "in denial".

When we have balanced the medial level of ourselves, the symbols of our dreams are coherent.

The medial level of activity can be directly observed as the "near death experience". Many people, myself among them, have had the interesting feature of their "life passing before their eyes" in a NDE. This rapid, deep, and surprising experience shows the value many events have had on shaping you. It clarifies many things. It also shows things that not only you would rather forget, but that indeed you had forgotten.

Most people confronted by this kind of NDE will suffer at having done so little. "Gee, you mean at any time I could have done something about my wretched little life? Why didn't someone tell me?"

The medial level of being provides context.

The core level of **dynamism** is the unchangeable part of the self. It exists as an absolute pattern for potential. In many myths the core part of ourselves is the first land, the magical island rising from the watery depths.

Here is that part of you which is unique, indestructible, and not directly observable; but its presence in the cosmos sets up those situations that cause you to become aware firstly of your own existence, and then to sense what sorts of experiences might help with your development. It is in short the reason for your unique existence. The furthering of its development is the work of the Left-Hand Path. It is rarely perceived in our lives since our attention is loosely housed there.

The core level of being is not static, since it contains the principle of dynamism. The name for this core level is the Principle of Isolate Self-Consciousness. The symbol for the core level being is the inverse Pentagram surrounded by, but not touching a circle. The core level of being provides Individuality.

The **dæmonic level** of activity is that experience which associated you with what are vaguely called "magical currents". This part of ourselves, which is as unified and semi-sleeping as

the others, is the part that acts upon the cosmos, and is acted upon by entities in the cosmos on a magical level. It has access to data that is not bound in chronological time; it can cause effect at a distance; it can lead you to items and persons that are desirable even if you do not recognize their qualities due to their surface manifestations. It can even be seen under certain circumstances.

This level of being may be partially inherited, such as the Germanic *fylgja* or the Celtic *banshee*, or it may be invoked like the Holy Guardian Angel. The dæmonic level of being provides magic.

Each of these parts must be awakened, its sub-components harmonized, its place in the personal ecology controlled and regulated. Each of these parts is fed by and feeds the other parts.

The cosmos has exactly the same four levels. By changing the four levels of yourself (the microcosm), the cosmos may be affected by resonance.

By studying the four levels of yourself, you may learn about the four levels of the cosmos, and by studying the levels of the cosmos you may learn about yourself.

**The surface level:** Here the cosmos is very small. It is only that section which is interacting with you at a given moment. Even so it is larger than you, and will remain largely hidden in the ways it is affecting you.

A guideline for understanding this level of the cosmos is that it is the exercise equipment; you are the gym customer. There is nothing that is coming your way in a given moment that you are not strong enough to handle. The surface level provides energy.

**The medial level:** This is the sum total of all the subjective overlays that determine human events. This means what some occultists call the "world soul", historians are apt to call the "*Zeitgeist*", and what futurists call "trends".

The medial level is composed of historical forces, semi-conscious remnants of thought systems, advertising, and herd prejudices. The forces in this heady mix are always in conflict. All of these forces act to take the place of thinking in individual human beings by a form of hypnosis. If the magician can learn to avoid the "spell" these forces place upon him, he is then free to use them.

The magician realizes that these forces are neutral in his struggle. This means that at any given moment about half of the forces are against you, and half on your side.

The medial level of the cosmos provides the magician with unawakened allies for various political, artistic, and social endeavors.

**The core level:** The Left-Hand Path posits that its patron, the Prince of Darkness, the ultimate

maker of patterns and potentialities, is the core level of the cosmos. The Prince of Darkness chooses to be a finite being, so that he may enjoy his individuality. Unlike the all-powerful, all-encompassing being that the Right-Hand Path would envision as "God", the Prince of Darkness chose on a cosmic level what those who would grow like him choose on a human level - the principle of self-development.

The core level of the cosmos provides the model of divine individuality and independence.

The symbol for the Prince of Darkness is culturally determined. In a society ruled by Right-Hand Path paradigms, the Prince of Darkness is the rebel against cosmic injustice, Satan. In a society where the release of energy from dissipating patterns is revered yet feared, he is Shiva. In a society that stresses the role of the LHP magician as culture hero, he will be the supreme god of the pantheon like *Odhinn* or *Tezcatlipoca*. In a society where there is no central paradigm but many competing at the same time, he will be Set, the god against the gods.

**The dæmonic level:** This is the sum total of all magical activity on the world. The spells and enchantments that have shaped the world are still active in it.

Some are fairly obvious: The interactions of Dr. John Dee with Elizabeth I are why English is the primary language in the United States and Canada. Others are a tad more obscure, such the hippie culture's roots in Aleister Crowley's introducing Huxley to mescaline. Some may be of very small scale, such as a haunting, or as vast and mysterious as megaliths.

These forces tend to prey on most would-be magicians, causing them to "bow down" to the achievements of a past they are not wise enough to understand. But for those who see such things as triumphs of the human spirit, and use them as spurs to their own greatness, these magics of the past provide aid both as inspiration and amplification. The Left-Hand Path initiate studies manifestations in the following manner:

1. Research in current scholarly resources on matters of interest. The Left-Hand Path magician avoids the "occultnik" dreck that reflects another's poor understanding.
2. Personal synthesis of what is discovered based on one's personal sense of beauty.
3. Enactment of that synthesis.
4. Sharing the results of this synthesis with others of his school.

The Left-Hand Path practitioner must engage with each of these four levels both microcosmically and macrocosmically. Some will find certain levels easy to tap into, others difficult.

Since the Left-Hand Path is centered on the self, there is always the temptation not to enter into exchange with these levels, but rather to be some sort of vampire that merely tries to absorb without giving. Such pathetic creatures may obtain a certain level of power in this world, but they remain small and twisted; they can not partake of the fullness of being that fair exchange allows.

To work with the surface, you must dedicate yourself to those causes in the world that increase human freedom and potential. To work with the medial level, you must engage yourself in creation of such medial artifacts as increase human awareness. To work with the core level, you must lead a life that serves as a model of self-development. To work with the dæmonic level, you must share the results of your research and experiments with others who are striving in the direction of the mysteries.

These eight levels of being, four internal and four external, are joined together by the act of **perception**. This process requires not merely "looking at" things, but preparing yourself to **see** them - which may mean education, or getting rid of emotional baggage, or learning occult techniques.

Perception beckons energy from the outer realms and directs it into the inner realms. It is the source of nourishment, and as it improves by practice and the removal of delusion, it becomes the basis for unifying the self in such a manner that coherent afterlife states are possible.

### **Concerning Lesser Black Magic**

At the Houston Conclave Adept Andrew Nourse uttered a great secret about LBM: "You can get anything that you want done in the world as long as you don't care who gets the credit." If you can get your boss, your graduate advisor, your editor to think that it is really his idea, you can do anything. This is the LBM form of *Odhinn's* formula of "sacrificing self to self". Give up ego for power. Works every time.

There will be times in your life when you are exploited by somebody's malicious LBM. The reaction you will naturally feel is not one of rage, but of guilt or inferiority. "I was stupid; I should have seen it coming" or "well, it was as much my fault as his. He didn't hold a gun to my head". This makes you carry bad things in your head for years after the perpetrator got off scot-free.

Here is the Setian approach: First check to see if it is too late to do anything about the problem; your emotions can wait. Second, raise a toast - to short-

circuit guilt and inferiority feelings - to the person who got you: "Damn, he was good. He outsmarted me!" This is an antinomian action; it goes against the grain and will free up some power in your *psyche*. Third, write down an account of what was done to you in your magical diary. This is for two reasons: First it lets you find out **why** such things work on you, that is to say it contributes to self-knowledge, which is ultimately empowering. Second, you can use such methods yourself - although hopefully in a more ethical fashion than were used against you. This is part of the standard Setian alchemy of turning any experience into gold.

### **Concerning the Temple-wide Working of the North Solstice 1998**

To celebrate the night of founding we will have a simple, but powerful working to explore the idea of **resonance**. Accurate magical work resonates with work done in the past. This is how a Setian living in Johannesburg in 1998 has connection with work done in Santa Barbara in 1975, and how some Setian living in Moscow in 2025 has some connection with the Setian in Johannesburg now. Creating such loops with reality is our part of our bargain with Set. It is his way of creating effective talismans in four-dimensional space.

The Temple-wide working requires much planning and forethought. You will need to mark your calendars now.

Here is the Working. It is in four parts.

**Part one:** Pick seven things you intend to do for your *Xeper*. At least one must be inside the Temple, like writing an article for your Order's newsletter. At least one must be outside the Temple, such as losing five pounds. Some may choose tasks that they have long been planning to do to fulfill an existing magical oath; others will want to choose wholly new ones.

**Part two:** On the North Solstice, at any time of your choosing, say the word "Set" clearly and distinctly. You pick the place, the time, the volume, and so forth. Be creative. Why do you want to say the word at work, or on a ham radio? Why do you say it at home just before bed, or scream it at the top of a mountain at one minute past midnight?

**Part three:** Do each thing on your list. If you can't do one, pick a substitute. When you are sure that you have finished the task, say "*Xeper*." Say it clearly and distinctly.

This makes you pick tasks that are discreetly doable - like reading a particular book rather than "I am going to work on my Spanish".

The scope and variety of tasks are up to you. Some might be very simple, like "I'll mail in my dues on 6/21"; others might be very tough: "I'll climb Mt. Kilimanjaro." [The dues are a good

choice, both because it makes you remember to do it and because it affects the most mundane structures of the world at the same time.]

It makes you pick tasks that you can really do in a reasonable space of time. You really don't want this working to last for years, because by then so many others will have taken place.

It makes you tie the tasks back to the magical utterance you made in honor of the night of our founding.

**Fourth part:** This is the tough part. Until you have finished your seventh task, and said "Set" the seventh time, don't talk about your tasks.

Some of you may finish all the tasks the day of the working; some may pick tasks that will last a lifetime.

However after you have finished your tasks, you should certainly meditate on what the working meant to and did for you.

Some of you may wish to share this working with your Pylon, or the *Scroll*, or just with a close Setian friend.

If others want to talk with you about their tasks, listen carefully because you may hear more than you think. Then just tell them that you are still on your mission and aren't ready to report on it.

The last part of this job is to watch how over the next few months that follow, these tasks fit together.

Sometimes you'll see simple connections. The Priest who decides he'll take his Pylon on a road-trip to some standing stones might be pleased by the Adept who has decided to fix her Pylon a meal for Set's birthday (July 29), volunteered to bring the food, and do the little ritual out of *The Seven Faces of Darkness*. A few months later they can both talk about their work. Some of the connections will be a great deal more mysterious.

This is Setian magic at its best - focused on results in the objective universe, individually chosen and performed, yet esoterically tied to the Temple's job of exporting *Xeper* to the OU.

In the meantime, look for notes from your own future.

*Xeper*.

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### [22] **Presenting Maat**

- by David Moore II°

It is each magician's task to comprehend truth (*Maat*) and to Become it.

- Ronald K. Barrett V°

In this essay I will continue to share my personal engagement with the ideas of the *Xem* Magus, Ronald K. Barrett.

Like our errant Magus I shall cloak certain concepts in the modified mythology of old Egypt.

But those “in the know” can remove that cloak and apply their own ways of looking at things.

For the new magic shall sink its roots into ancient soil, yet shed its seeds to the winds of a limitless future.

In the last episode I shared my general understanding of *Xem*. Now I want to focus on a specific idea that RKB viewed as pivotal, *Maat*. *Maat* is very important to RKB. He even states that *Xem* “... is the constant construction of a metaphysical/magical/philosophical state of being and state of beings with the principles of *Xeper* and *Maat* as the cornerstones”.

In his *Book of Opening the Way*, RKB’s most detailed elaboration of the *Maat neter* occurs when he is explaining the symbolism of his Stele of *Xem*:

Once entered, the trapezoid becomes a hall through which all aspirants to *Xem* must pass. This is the hall of judgment, and within it stands *Maat*, *neter* of truth and justice.

This particular *Maat* is the aspirant’s individual *Maat* or individual truth, and her function is to determine the balance or imbalance of the self who is being led through initiation.

If this *Maat*’s feather is balanced by the heart of the aspirant, then the aspirant will recognize the macrocosmic *Maat*, for his own *Maat* will reflect her. And then the initiate may continue toward *Xem*; his own truth is understood.

In *Maat*’s right hand are the scales of justice, for justice is the activity of truth. In her left hand she holds the *ankh*, which is offered to the initiate who passes through. It is the essence of his being.

Here RKB has adapted the Egyptian “judgment of the dead” scene wherein the heart of the deceased is weighed upon the scales of *Maat*. He takes an ancient notion of the afterlife and reshapes it into a vision of the living modern magician’s initiatory journey.

But I would argue that his understanding of *Maat* does not go far enough for those who study things from the perspective of what we call the Left-Hand Path. RKB only partly liberates *Maat* from the RHP, Osirian context. He does not fully escape from that idea of a “judgment” which is so common in certain traditions.

Perhaps he did not feel the need, did not see the need to cast *Maat* in an LHP form. This seems clear because he still speaks of a “macrocosmic *Maat*” that we must “reflect”: a statement that flirts with a

surrender of individuality.

Also take note when RKB says “the self who is being led through initiation”. He cannot seem to shake loose from these old ideas of needing a guru, of giving up self to some other authority in order to achieve some sort of enlightenment. Maybe this was because his personal work revolved around Anubis as “the escort” to the point where he was distracted from the fact that achieving *Maat* is the key to *Xem*, even though he clearly knew this.

But this is only a partial failure because he also clearly brings forth the idea of “individual *Maat*”, of “individual truth” and of understanding that truth. Herein was the key to entering *Xem* as an equal and not as a servant.

To attempt to fully allow *Maat* to escape the wrappings of Osiris, we should go back to ancient Khem and find her for ourselves. Who exactly was *Maat* in ancient Egypt, and more importantly can we recast her into a modern form? For I will not claim to bring *Maat* back unchanged. I will instead create my own *Maat*, of which this writing is a reflection.

I will start by questioning the definition of *Maat* as the goddess of truth and justice. It may be misleading, if not exactly untrue.

Let me start by imposing my understanding onto the past by suggesting that the Egyptians believed that their entire society had actualized *Xem*, that their entire culture was a mutually beneficial alliance between humans and *neters*, that the Two Lands were united.

Such a frame of mind is almost impossible to comprehend, so alien is it to our modern views. But the unity had to be constantly renewed; it was not just to be taken for granted. Both gods and men had to actively participate in exchanges of magic, ritual, and power. They all had to maintain the balance, the right order of things, lest creation begin to unravel.

The medium of that exchange was *Maat*. Egyptian art often portrays the pharaoh presenting a small *Maat* figure to a particular deity. The *neters* give *Maat* to mankind, and mankind returns *Maat* to the *neters*. Thus the Two Lands remain united. [Keep in mind that I use “Two Lands” in the RKB sense.]

So who or what is *Maat*? She seems to be very abstract, and the Egyptians used many metaphors to describe her. She is the foundation of power, the throne of a god resting on the base that was one of her symbols. She gives pleasure and entertainment. She is compared to food and drink, air and breath, even liquor. She is “consumed” by humans and gods. This very physical understanding of *Maat* indicates how important she was seen to be to the survival of the alliance that stabilized existence, the alliance that was existence itself for the Egyptians.



I don't think it would be wrong to suggest that the image of the pharaoh "presenting *Maat*" represents a specialized type of magical working, a type of working that we can Remanifest in our time.

But our society as a whole does not view itself as an active partnership between humans and *neters*. And today's initiates are not necessarily concerned with maintaining the established order of things. These two facts open up the space to conjure up a LHP understanding of *Maat*.

The key to this is simple. Instead of viewing the presentation of *Maat* as the active alliance between an entire nation and *Xem*, I suggest we see it as the moment when an individual magician creates his own special alliance with *Xem*. Initiates who create their own truth, who manifest their own power, shall enter *Xem* as equals and more.

It should always be kept in mind that this moment will be unique for each magician. Nobody else can really define what it should or will be for each person. But for the sake of clarity and sharing, I will proceed further with my own presentation of *Maat*.

Remember RKB's "intelligence of the heart"? This is something that should not be thought of as being emotional, as being opposed to rational thought. Consider it to be intuition, to be magic, to be the magical link.

The Magician uses his own subjectivity as an instrument to detect and interact with aspects of the universe that are not apparent to the five senses - such things as *neters*, æons, and *Xem*. This is indeed a type of intelligence: the realm of our desire, our will, our magic. *Xeper*. *Xeper ir Xem*.

One's *Maat* comes into being as the sentience of the nexus, that instant when our hearts can interact with *Xem*. Here is the delicate balance of life, purpose, and magic. Here is the place where we create and bring forth our own quintessence. Our *Maat* is that individual process in which our power, purity, and will are fused into meaning, are refined into quintessence.

What is "quintessence"? The truth of the thing, the heart of the matter, the core of the self. My dictionary is even instructive, defining the term as "the purest and most essential part, manifestation, or embodiment of anything", and goes on to mention that the Pythagoreans used the term to describe the fifth or celestial element above the traditional four of earth, air, fire, and water.

Primordial power becomes clarified and knows its own individual truth: *Maat*.

Presenting *Maat* is the unveiling of that quintessence, that foundation of our own being, showing off your own godhood. Obviously I cannot tell you what that will be like. You must experience that for yourself.

But once we have achieved the generation/creation of our personal *Maat*, it can be projected in various ways. Once you have your *Maat*, you can present her to *Xem*. Or you can keep her to yourself and work within your own splendid isolation.

Enfolded in darkest night, asleep within a desert of wasted souls, dreaming in the depths of mind, forgotten, there you shall find the hidden realm; *Maat* shall dance, and the land shall awaken to her revels.

Let me play with analogy. Think of *Xem* as the surface of the Earth. Think of initiates as a group of alien explorers who "beam down" to that surface for the very first time.

Suppose they materialize alone, at different places on the Earth. How would an individual explorer describe the planet to his family back home if he found himself in the middle of the Sahara? How would he describe it if he showed up in an affluent U.S. suburb? A Tibetan monastery? Hollywood? Calcutta slums?

Everyone's "Earth" would be different. One might even think that there is no real connection between any of these places. Yet they are all connected. It is possible to travel to any of these points from any other. They are all aspects of "Earth".

Once in *Xem* our *Maat* is like a map. It can lead us to the "places" we need to go in *Xem*, show us what we seek in *Xem*. One possible translation of *Maat* is "she who guides".

My land conceals many secrets, hides many treasures. Seek them, claim them, create them. Can you bring them back to your land? Can you unite the Two Kingdoms?

It might be argued that I have made *Maat* too abstract. Where is the *neter* herself in all of this? Where is the goddess? I will suggest simply that a Black Magician who works with *Maat* as a being-in-herself will be seeking assistance in manifesting his own truth, own quintessence.

RKB failed to completely free *Maat* from the chains of the past. His failure to articulate that moment where *Xeper* can lead to *Maat* on the LHP may be a symptom of his failure to fully integrate *Xem* into the Temple. His failure to present *Maat* was also a failure to find balance within himself and his approach, and the price was paid.

So I present this paper in the hope that we can begin to transfigure *Maat*, working with *Maat*, into something new and powerful that modern Setian Initiates can use in their own development. Such work will free *Maat* from the dust and tombs of

Egypt.

In his book *Idea into Image*, Eric Hornung quotes part of an ancient hymn in which the pharaoh offers *Maat* to Ra:

I have come to you. I bring you *Maat*. You live in her. You rejoice over her. You feed on her. You are strong through her. You adorn yourself with her. She casts your foes to the ground. Your heart is glad when you see her! Your fellow gods rejoice when they see *Maat* in your retinue.

In our time words such as this will not be offered to a deity by a king. Instead they will be part of the description of modern magicians - Black Magicians who present their own *Maat*.

Let me close with a couple of thoughts that might be elaborated on in the future:

Hornung writes that for the Egyptians "it would be inconceivable to present *Maat* to Set". I laughed when I read that, because it made it so clear to me how different the situation is today. Isn't it possible to view today's Temple as an exchange of *Maat* with Set?

Never forget that the *neters* also present *Maat* to humans; it's not a one-way thing! Could we not even view the Black Flame as the *Maat* that Set offers to share with us? We take that *Maat* and shape it in our own image; we create *Maat*.

If we wish, we can present *Maat* and enter *Xem* on our own terms. We can begin to say specific things about what *Xem* really is. We can begin to construct hypotheses that can be tested in the laboratory of the self.

### Sources

Ronald K. Barrett, *The Book of Opening the Way*.

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### [23] Mastering your Memes

- by Quintin Phillips II°

"Essent"? "Ordered within and of oneself"?

Don't you wish that people would sometimes speak in plain English?

The problem lies in the nature of language, or rather the way the brain interprets the peculiar sounds which emanate from our mouths.

As children we are told that "sticks and stones can break my bones, but words will never hurt me", but they do. Some callous person can make a series of sounds which can be devastating.

You might want to write an article for the *Scroll*, but you are afraid. Afraid that someone might think

you are writing a load of gibberish.

You might read an article in the *Scroll* and not make much sense of it; this makes you feel inadequate; you get a physical feeling that a hole has opened in your stomach.

Why is it that a Magus is incapable of explaining his Word in a language that you can easily understand?

Imagine a very smart dolphin who has a command of the English Language; you try to tell him a joke. "Why did the chicken cross the road?" you ask. He replies, "What is a road?" How do you explain what a road is to someone who has never experienced, and probably never will experience a "road"?

You have to work out an experience, which both you and the dolphin have, which is analogous to the concept of a road. Not easy when you are dealing with someone who navigates in 3 dimensions and has no legs.

Language is built from physical interaction with the objective universe. From birth our senses are pumping experiences to our brains so that we can correlate sight and sound with touch, taste, and smell.

You get so good at this correlation that when you hear a sound, you can immediately conjure up a subjective image of what caused the sound. When you hear a bump in the night, you might be able to recognize the sound as being your neighbor. Or, if you don't recognize the sound, you may feel fear and want to investigate it to get an experience of the cause of the sound.

The Gift of Set allows us to create a subjective image, an analogy, of our experiences with the use of words.

Words are mental packages or interpreters for the objective universe which work like a genealogical tree. When you use a word, you use it in the context of all your experiences and all the words which are related to it. For instance the word "dolphin" will evoke an image of the mammal [and all the connotations of the word "mammal"], ocean, water, splash, vacations, ecology... The tree attached to the one word is huge and gives meaning to the word.

I like to use "word-tree" rather than "meme" though they are basically the same. A word-tree is not necessarily made of other words. A composer can think in musical word-trees, which includes the sound of chords, tempo, and a lot of stuff of which I have no experience.

I think in words. A painter can think in images and color. A mathematician can think in algebra [shudder]. A computer programmer can think in code. These ways of thinking work the same way - with a tree structure.

When Magus Webb re-Uttered *Xeper*, his Utterance indicated that the word *Xeper* is attached to a tree of experience, not just a one-off experience. He was able to attach it to his bank of experiences. He doesn't just have the Word *Xeper*, an isolate experience, but a tree to give meaning to the Word. But I digress.

To recap: We have physical experiences. We have words to represent (are analogous to) these experiences. These words can cause a physical reaction. Words are associated with other words to form a word-trees. These word-trees make up our subjective perception of the universe.

To continue the thought: Whenever we have a new experience, we compare it with previous experiences which will modify the word(s) associated with the experience. If you read an article and think "wow, I've never thought of it that way", you have modified your word-tree to accommodate the new information.

What we regard as "memory" is the reassociation of words to resemble experiences which happened in the past. This is a difficult concept to grasp. When you are trying to think of previous experience, you need to start with a trigger (scent is a good one).

What were you doing this time last year? You will start with the date - which month what day of the week? Then you will check your daily routine. Check if there is a memory of an experience close to the time which would have modified your word-tree. From there reconstruct the events by association. Find patterns of the word-tree which comply with what may have happened at the time (Was I at work? What kind of work would I have been doing? Did I have a car - which car - what color was it?).

You have to reconstruct a model in your brain - a model which is made up of associated words in your word-tree. If it was a day you experienced *Xeper*, you might be able to create a clear memory because your word-tree would have gone through a major revamp that day.

Memory is unreliable because we are continually modifying our word-trees. Thus when we try to recall the past, some of the words in our word-tree have been changed.

This is not helped by the fact that when we are processing a new experience, we try to make it fit our **current** word-tree. We try to pigeonhole new information. If we can't place new information neatly in a pigeonhole, we most likely classify the new word as a "mystery" word which might come in useful later.

Another recap: Our word-trees are directly or indirectly associated with physical experiences. Physical experiences (including reading) act to modify words in our word-trees.

Memory is the reassociation of our word-tree to resemble past experience. When we consciously form a word-tree, we call it "thinking". This is something which makes us, the Gifted species, different or non-natural.

This ability to consciously "play" with our word-trees is interesting because it brings up three points:

The first is the neurological (physical) ability for us to consciously cause word patterns to form in our brains at will.

This leads to the concept that memory and creativity are basically the same neurological function.

The third point is the question: What is the driving force which we call "will"?

The brain is a machine not unlike a computer - after all, computers are made and programmed by people with brains - the main difference being that each word includes a "file allocation table" so it can access all the related words.

This word association traces a path to the body - experiences and action. If I say the word "stop", you will, without thinking, associate it with "danger": past experiences when you suffered because you ignored the word. Thus it will cause an adrenaline rush.

If I were to say "stop and think", you might realize that you had been talking without thinking and just parroting a word-tree which, until you started to think about it, seemed to make sense.

What about words which are not experiential?

These are higher-order word-trees and are more closely related to memes. However they are still related to experiences. "God", for instance, as a man in the sky who is watching you and will punish your transgressions, is simply an analogy for "wait 'til dad gets home".

For a nonSetian a word like *Xeper* is probably meaningless. It is a mystery word without an associated word-tree. Most of these mystery words, like a bump in the night, cause fear. "Rock and roll" was a mystery word in the 50's, and was going to lead to the end of civilization. Other mystery words, such as "family values", are believed to be beneficial and the savior of civilization.

We associate mystery words to different word-trees. I guess, dear Setian reader, you associate "family values" to a totally different word-tree than would your neighborhood Baptist!

Mystery words tend to have "lateral" connection to experiences. Lateral thinking is another interesting component of the Gift of Set. Usually lateral thinking is an automatic reflex to a safe thought-path. A trauma can lead to a lateral thought that "God works in mysterious ways and

has a greater plan”.

Someone who is aware can, with lateral thinking, think of abstract concepts. It works like evolution: When you think of a word (with its “file allocation table”) and for some quirky reason your logical progression to the next word is disrupted, the thought “mutates”. You can also put two words from different word-trees together and the progeny is also a mutation.

Sometimes such a mutant thought leads to a revelation - maybe a greater understanding or a link to another word-tree - and a mystery word is a mystery no longer.

These revelations are not a total accident. They are caused by playing (seriously) with your word-trees and fertilizing them with experiences.

Your brain is a forest of word-trees planted by your environment (parents, school, siblings, friends, TV, society, etc.). The forest is designed by your environment to restrict your path though the forest so that you think in a socially-acceptable way. These paths involve ethics and morals as well as survival in a society. Limited deviation from these paths are sometimes tolerated.

Stop and think. Look at the forest of word-trees (memes) which is your natural way of thinking. Look at each word-tree (belief), analyze it and see where the roots go. Do the roots of your beliefs grow in someone else’s soil?

Learn how to husband your word-tree forest - to uproot the bad beliefs and feed the solid, well-founded beliefs (gather experience). Cut through the undergrowth of mystery words, and explore your forest.

There is a magical forest in your mind. Tend it, and don’t be afraid. Other people’s thoughts should never clutter your mind. Who cares what other people think - if they are thinking at all?

An addendum about mystery words: Mostly they are nonsense words or beliefs which clutter the mind. They are analogous to tap-roots on a rose bush; they feed off the main word-tree and give the impression they are real:

“Coke is the real thing!” = a means to quench your thirst.

“God is real!” = a bearded policeman in drag.

“Family values” = vote for me.

Such tap-root mystery words are unnecessary and impede your search for essence.

When you are checking your mystery words, see if they have any roots and any real meaning for you.

Some mystery words appear to have substantial roots, but, if you check them thoroughly, their roots

are made of **more** mystery words. This is especially so for religion and the occult, and their association to reality is very tenuous and usually related to the father-figure. They are used to confuse and control.

Once you have succeeded in cutting, what are in fact other people’s beliefs from your *psyche*, you will be better able to find your true self.

The aim of this article is to assist with altering our state of consciousness to a greater state where we can manipulate our brains as dexterously as we can manipulate our bodies. We must honestly look at our neural limitations and overcome them with the Gift of Set, which is the ability to consciously control our brains.

*Xeper* means: “I am no longer a servant to my memes; I am their master.”

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## [24] **Walpurgisnacht Charge**

- by Jennifer Chen I°

Once assembled, the world falls in time with presence.

The Prince of Darkness, built so handsomely around this pyre, strokes the embers and ignites the spark to consciousness, to being, to will.

A celebration of what lies beyond is a celebration of what is to come. On this dark night we see, hear, and feel.

I am the essence mirrored within myself, standing at the threshold between old and new with awareness. This engine moves, and my footsteps fall in place in purity and darkness.

I greet that which is myself on the other side, and drink to rebirth. To dance this dance of shadows is to transcend in the shadow of Set.

In the throes of the Black Flame, I now take my first steps.

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## [25] **Uniquely Female:**

### **Pregnancy as an Initiatory Challenge**

- by Lauri Jean Crowe II°

All levels of being, from the obviously physical to the mental and spiritual changes surrounding the choice to conceive and reproduce, offer initiatory value.

In this article I will offer for consideration, expressing several points that I had not previously pondered until I found myself choosing to procreate, and immersing myself in the initiatory challenge of being pregnant.

Ultimately pregnancy, as any aspect of initiation, is a matter of personal choice; and my perceptions will not be shared by all. In fact many may discount this article as pure gibberish or a digression into the pagan tradition of goddess-worship.

I assure you, they are neither. They are an expression of how I view the process of procreation through experience and careful analysis, seeking to order the chaos a female Initiate in the midst of this challenge will often know.

Although I write from the only perspective I can, that of the female Initiate, I feel there are tools the male Initiate may take from these articles. Pregnancy offers many trials to the woman, but also to the man (who added the necessary ingredients to get the ball rolling) when dealing with the changes within her. Pregnancy can be a Black Magical experience for either gender.

**Pregnancy is a means of embracing the isolate experience of being female.**

Men and women are different. Studies in anatomy, brain science, and various other disciplines will support this statement time and again. Although we share the same "human" designation, there are many differences. One obvious biological factor is that a man cannot go through the process of giving birth.

Often this act is overlooked or frowned upon by female Initiates, as the choice of conception, pregnancy, and giving birth are seen as natural, no more than pure instinct on an animal level. These choices are seen, not as a catalyst for Remanifestation, but as a buying into the herd mentality. For she who actively embraces her unnaturalness, pregnancy may be seen as a choice of negative impact which limits the Initiate and her magical pursuits.

However if we look beyond the simple act as viewed by society and take it to the realm of the Black Magician, much on an initiatory level becomes useful in this pursuit.

Here is an aspect of being female which truly sets us apart from the male, and indeed all other species. We can actively choose to support another life within our bodies or deny it through various methods of birth control. It is not playing at being god, but a matter of choosing to actively embrace the inherent ability within us to perform as goddesses on earth.

**Pregnancy is an avenue of exploring self and other, of the interconnectedness and separateness of being.**

Anytime one seeks to explore the inherent isolation of the self, there is the consideration of other. The knowledge that there is other allows us to recognize what about us is different from them and how those differences [and similarities] make us who we are and what we may choose to become. Other offers us an opportunity of external perception, and a medium for reflection.

But what about when we choose to actively support another life within our own bodies? One

which feeds from us, parasitically, vampirically, and then grows to a point where we are merely shelter for its existence until that life emerges to be outside of us?

At first there is a sensation of a combined life force, one which is you, but not entirely you. Early on another presence is felt. This is sometimes expressed by the woman who knows she is pregnant, who knows the sex of her child before these facts can be verified scientifically through tests. This progresses to where the presence that she feels is known as separate, even as it is connected within her womb. The further pregnancy progresses, the more this feeling of two existing within the one becomes predominant. No longer are you alone in your body; you share a bloodline with another being whose biology circulates with your own, and will eventually be severed at the moment of birth.

**Pregnancy is a vehicle for immersion in the emotions, and a productive excursion toward Remanifestation.**

Hormonal fluctuations, as well as the adjustment to the chaos visited upon the body as it stretches to accommodate another life, can cause an excess of emotions which are often uncontrolled.

For the Black Magician this can be traumatic until order is again secured. She is used to functioning at a level of emotional maturity which sometimes verges on suppression, in order to ferret out her experiences in an analytical, logical framework.

Rare is it that the magician will allow herself to so fully let down the guard, and in pregnancy it is many times a great show of strength to control the flux of emotion that suddenly sets in.

Many female Initiates (myself included) exert such staunch control on their emotions that when this hormonally-activated flow begins, there is a feeling of losing control. Rather than allow the expressiveness of emotion, the female seeks to shut it off. Eventually she learns this just ain't gonna happen, and that here is another tool, an opportunity for growth.

Immersion in the emotions at anytime is a dangerous pursuit unless the role of participant/observer is kept in focus. Here then the Initiate may experience fully her emotions, perhaps on levels never before encountered willingly, and learn to control them further, giving herself yet another tool for expression and manipulation within her own subjective and objective universes.

How do these three areas of pregnancy which I feel to be of initiatory value tie in to one another?

In order to experience the self, and indeed to initiate ourselves, we must begin to understand who we are. Variations between male and female sometimes become draped in androgyny, and this

limits as much as it can expand.

Denial of the intricate biological makeup which makes us female can lead to a dismissal of certain opportunities we have that a man simply does not. Embracing these will not be for all, but in so doing the female Initiate can explore that which makes her uniquely who she is from the perspective of womanhood.

In exploring the self as female, she will naturally explore the opposite - that which is masculine. The perception of opposites is often an invaluable tool, offering a glimpse into action/reaction within the human species. This can be utilized in LBM practices, especially where emotion is concerned.

Aside from developing a finer-tuned maturity through the exploration of emotions perhaps previously untapped, the female Initiate can learn how the male of the species reacts to these expressions, and even how other females will react. If she has not done such an intensive study in the past, she may find new tools for later LBM practice.

She may also learn of certain tape loops within herself which could be better shed, and strength she never knew she had. Each new change which occurs in pregnancy may be taken outside the scope of the actual experience pregnancy and applied to other aspects of existence.

Through experiencing self and other through the reflective lens of the womb, the female Initiate may learn more of the Set-like essence within her, and the capabilities she has for expressing this aspect of initiation.

This challenge will ultimately change her, and it is the choice of the Initiate whether she will utilize the experience to express the natural, instinctive aspects of the birthing process or take them to a Black Magical realm where she may experience an unnatural, willed Remanifestation on levels never before encountered.

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## [26] Rise

- by Jennifer Chen I°

Inside the shadow casts itself like ice in coldness, struck by depths, soulless grottos, bittersweet the knowledge of awakening.

The bird takes flight above this skyless horizon, penetrates the outside to being with stains of yesterday and strains of tomorrow.

The dark unfolds, consumed in knowing it aspires to rise, to shift, and change this spark of yearning.

You = the future.

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## [27] Transformation

- by Debra A. Hoffmann II°

There seems to have been a great deal of chaos in my life recently. Mercury is in retrograde, and it's not an easy time.

Magical transformation can be painful. There seems, along with change, to be a period of stasis that results in the "one step forward, two steps back" effect. However even as this goes on, squeezing you out of the cozy cocoon and causing immense pain, it eventually opens the window and allows the soul to fly.

In a way it's a birth process. And as anyone who's ever gone through it will testify, birth hurts a lot. However when one looks at the new life created, that pain is forgotten.

But how do you deal with feeling as though you are treading water or hanging onto the last bit of rope someone's thrown you? I remember that this is all for a reason, and that reason is many times very close.

Right now there seems to be a change going on everywhere. Natural earth changes are happening with a vengeance. Death claims some of the movers and shakers of this past century.

The millennium readies itself for a new æon, and that æon is fast approaching. I know it is, for I've talked to other "sensitives", and they've felt this restlessness as well. The power swirls, collects, and sweeps away the old, making the soil fertile for the new.

This newness is in many ways uncomfortable. For we approach not an age of reason but an age of faith. Not faith in the sense of mindless believing, but the ability to look into our own souls and hearts, our own selves.

I remember doing a talk on the Tarot and discussing the "Fool" card. A student asked me how the Fool could look so happy as he walked off the cliff. My answer was, "He's taking a leap of faith, and he knows wherever she takes him is really just O.K., because he knows that his will is on a journey that might not be easy, but will take him wherever he needs to go."

It is not always easy trusting the self or listening to your heart. Sometimes in the land of the profane, it's easy to fall into doubt. We get caught up in the LBM that swirls around us, and even when we take a step back, it can be hard to let go of the "logical" and just go with intuition. Yet as magical beings we are called upon to do this very thing to grow.

For too long the world has lived by a code that is now crumbling around us. We come out of the cocoon, and our wings are wet, but we are able to fly if we only trust our truest nature.

As we do so, we see the balance restored, the beauty of *Maat* and her promise, and the truth within.

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**[28] The Divine Dream**

- by James Knowles III°

The Dæmons are, the Dæmons were, and the Dæmons shall be again.

They came, and we are here; they sleep, and we watch for them.

They shall sleep, and we shall die, but we shall return through them.

We are their dreams, and they shall awaken.

Hail to the ancient dreams.

- Michael A. Aquino III°

*Ceremony of the Nine Angles*

Tell me: Am I in a dream? Tell me: Am I in Set's dream? Tell me: Am I a conscious (Re)manifestation in Set's dream?

I think not of those who think not of me.

- *The Book of Coming Forth by Night*

Tell me: If I think not of Set, then does Set's dream of me cease to exist? Tell me: If Set's dream of me ceases to exist, i.e. if Set "wakes up" and stops dreaming of me, then do I cease to exist? Tell me: Is the totality of existence permeated by Set's consciousness because the totality of existence is the mindscape of Set? Tell me: If the totality of existence is the mindscape of Set, am I a conscious (Re)manifestation within Set's dream? Then is Set's dream the totality of existence?

"In death is life."

Tell me: Is death the divine dream? Tell me: If death is the divine dream, and I am a conscious (Re)manifestation within Set's dream, then did Set pass through death and in so doing begin his dream, thereby setting into motion existence itself?

Tell me: How do I perpetuate Set's dream in order to sustain and perpetuate my own existence? Tell me: Do I perpetuate Set's dream through Remanifestation? Tell me: If I perpetuate Set's dream through Remanifestation, then what is it that I Remanifest? Tell me: Do I Remanifest my own individual consciousness into my own divine dream? Tell me: If I Remanifest my own individual consciousness into my own divine dream, then am I not doing as Set has done? Tell me: If I do as Set has done, i.e. Remanifest my own individual consciousness into my own divine dream, then do I not emulate Set?

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**[29] Psychobabble**

- by Larry Evans III°

"Psychobabble": What you call it when people write in overly-technical terms and use frames of reference with which you are unfamiliar. Example:

This entire situation is typical of how the mind's [insert a strange word here] carries on. We must rise above this. Remember how the late [insert a famous person's name here] wrote, and I'm quoting from the ancient pig-Latin: "Gee willikers-a-maximus." And that, my friends, should prove my point!

The point is that when you read things like this, one tends to think less of the author saying it. Frankly it is just rude to assume your general non-specialized, non-schooled-in-your-specific-area-of-intense-study human being would even begin to make sense of it. It is a pattern we see too often in Temple of Set communication.

If you are an author who typically writes in such a style, please take a moment and ask yourself if you are writing to impress yourself or to communicate with a broader audience. Do you assume those of other Pylons or Orders have the depth of understanding that you do? Should they?

As a specialist, you have the knowledge base, and it is up to you to communicate it in terms that are simple, effective, and easily understood by those not fortunate enough to have experienced your deeper level of specialized work.

"Maybe I'm just ignorant." **Don't** fall into this trap. You are a specialized and talented magician, performing aspects of magic that compel you to have a broader understanding. Thus you are typically an effective communicator because you can reach people without hiding behind such tactics.

Do you stop and look up all those obscure references to try to understand the mind of the author? Or do you think in terms which permit you to communicate with others which are effective and easily understood?

Magus Webb wrote recently:

LBM is a conscious effort. What most occultniks inside or outside of our walls use is "LWM" - chanting nonsense.

I recall one day a "learned" Cabalist was at my home going on and on about Hebrew. She paused to come up for air, and said, "I'm sure the Hebrew word for 'skull' shows that! Do you know what that is off-hand?"

I hadn't been paying any attention, and I said, "Eh, no. Here's my Hebrew dictionary. I

don't read Hebrew, but I collect dictionaries."

She was shocked. "I can't read Hebrew."

I was disgusted. "You mean you have built your immortal soul in the pattern of something that is to you, gobbledy-gook?"

In an email message, Ipsissimus Lewis wrote:

I loved the "psychobabble" thing. My hero, James J. Kilpatrick, penned a column on gobbledygook once upon a time, and what a wonderful thing it was.

Kilpatrick and Larry Evans, another hero of ours, made some effective points:

Say what you are going to say in a simple and straightforward manner, avoid jargon (very close cousin to psychobabble), and save the verbal diarrhea for others.

There are times we must say something in a rather complicated way, but I believe even complications should be kept at around a seventh- to eighth-grade level.

One of our greatest problems in communication is the subjective aspect; after all: "I know exactly what I mean, and there really should be no reason **you** can't see it as well, right?"

No, not really. Ipsissimus Aquino wrote some years back about the no-no of using LBM on another Setian. Our defenses are down, he said, in the presence of another Initiate. Our patience and understanding often suffer as well, with subsequent frustrations.

There is a cure, gentle readers. Let's just keep psychobabble & gobbledygook to a minimum."

Magister Kelly writes:

I agree. Psychobabble has always been contrary to the direct and pointed approach of the OL; it's one of those things that causes my hackles to rise at best, and prompts me to stomp around bellowing at worst. We'll keep it simple and straight-spoken.

Some years ago I met someone who was off work for a long time due to an illness. In order to return to work, she needed a doctor's note. When she received the letter it was written in such complex medical terms that most anyone would be afraid to work side-by-side with this person.

"No, Doctor," she exclaimed, "The note must be written in terms a 9-year-old can understand."

They went back and forth with the language on the note until the doctor told her to write the note and he would sign it. How did the final note read?

"To whom it may concern. Pamela was recovering for a while and now is well and can return to work. She is in good health. Signed, the doctor."

Thank you, Magus Webb, Ipsissimus Lewis, and Magister Kelly for your thoughts and encouragement for this material.

Remember: KISS (Keep It Simple, Setian).

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### [30] Thoughts on Set

- by Behni Napper I°

Nephren-Ka Pylon

To me Set is an actual entity who exists both separate from and united with his manifestations.

I believe it was the principle of Set as well as part of his function that first put the idea of the Universe into motion. Even before Xepera said "I have Come Into Being", Set was the antagonist who showed that nothingness needed change. Set was the dream/thought in the mind of *Neb-er-tcher* (lord of time and space and the uttermost limits) which caused him to awake.

I feel the greatest threat of the RHP is its insistence on stasis. Change is good because things that don't change, die. The threat to all life exists if *Neb-er-tcher* can be made to sleep again. Set's existence makes sure that will not happen.

As with the ancient Egyptians, I look to the first time as a blueprint for what is now. Set provided that the sleeper would awaken, and to this day that is one of his gifts. The physical form of Set exists in our bodies, but only when the heart is the heart of Set. In those moments, we can cause change.

Another thing that must be remembered from the first time is the foundation of *Maat*. Without that, all would be disorder and without steady form or purpose. This is not the stasis of the RHP, but an organization of laws that give direction and order. By Set it is changed, by Xepera it comes into being, and by *Maat* it is ordered.

In daily life I see this played out in many things. It's most interesting to watch people, but it can be disappointing because they spend so much of their time fighting Set. The changes and shadows of the un-thought happen as they must.

I think another gift of Set, beyond being the "antagonist" who awoke, is that we are given a plan or formula by which to become gods. For some reason, probably dealing with the laws of *Maat*, there seems to be only a limited amount of this.

For myself Set reminds me that I sleep no longer. It's not always pleasant. I act as an antagonist when I see something that needs change. It may be as simple as changing a idle chatter into thoughtful conversation.



Usually in day-to-day events, Set surfaces in small but significant ways. I mostly notice words and what people say; I believe it's by words that things come into being, thoughts being just words still unsaid.

Great is the might of Set. Greater still is he through us.

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**[31] The Coming Into Being of the Pesh-Khent Pylon, Finland**

[on March 26, 1998]

- by Markku Siira II°, Sentinel

The Pesh-Khent Pylon has Come Into Being as a *Xeper*-enhancing environment for Setians living in northern Finland. The Pylon was founded by Adept Markku Siira and sponsored by Priest Vesa Iitti. The Pesh-Khent Pylon has the honor to be the Temple of Set's northernmost Æonic portal in the world.

The Pylon's name derives from the *pesh-khent* knife Set used in the head of his spear to slay Apep, the demon of delusional thinking. The symbolism and initiatory application of *pesh-khent* and its use by Egyptian *sem* priests in the Opening of the Mouth ceremony will be one of the specific studies of the Pylon.

By the power of Pesh-Khent, we too slay delusions and make way for the real.

First and foremost the Pesh-Khent Pylon will explore and study the general Setian philosophy and magical methodologies to facilitate its Setian I° members' eventual Coming Into Being as competent Adepts of the Temple of Set.

We will try to create magical space for each member and his initiatory interests and needs. At the moment the Pylon members are actively studying Setian Hermeticism, Gnosticism, Dark Light Sufism, Nine Doors of Midgard curriculum, the initiatory applications of art and music, Western philosophy and psychology, the work of Gurdjieff and Ouspensky, etc.

We are also performing experimental GBM workings without traditional props and robes, and trying all possible aspects of LBM and MBM, keeping in mind the Setian ethical standards. IÔ, the egregore of the Pylon, also plays an important part in our individual and collective work.

Our approach is eclectic: We will pick and choose whatever initiatory methods we find inspiring and *Xeper*-affirming. We will explore both traditional and non-traditional magical systems and work with them by using the threefold method of objective analysis-subjective synthesis-enactment.

It could be said that the entire World of Horrors is our ritual chamber and a "mad lab" wherein to experiment [with caution, of course!] and unleash

the forces that will aid us to proceed in our initiation.

Every now and then the Pylon will publish a Finnish language newsletter, *Bia En Pet*, which will be distributed to all Finnish Setians. Some Pylon documents will be translated into English when necessary, to be published in the *Scroll*, Setian-I, or other Temple fora.

The Pesh-Khent Pylon will actively work in co-operation with other Finnish and Scandinavian Pylons, with whom we will have common projects, gatherings, and conclaves. The Sentinel of the Pylon would also be interested to correspond with other, foreign Sentinels on various initiatory matters.

Great is the might of Set; greater still he through us!