

The Scroll of Set

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[1] Setian Science & Technology:

The Pentagram of Set

- by Benjamin Kracauer II°

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The Divine Proportion, symbolized by the Greek letter ϕ and numerically expressed as the irrational number 1.61803 ... is inherent to the geometry of the pentagram as all of its lesser to greater ratios.

I quote from the *Book of Coming Forth by Night*:

When I came first to this world, I gave to you my great pentagram, timeless measure of beauty through proportion. And it was shown inverse, that creation and change be exalted above rest and preservation.

As Magus Michael Aquino has pointed out in his *Analysis and Commentary*, the Divine Proportion, or Sacred Cut as it was known in ancient Egypt, is the basis for the pentagram's importance, and the calculation of ϕ an important use of the pentagram's configuration. The discovery of the Divine Proportion by Max Raphael in prehistoric cave paintings, published in his book *Prehistoric Cave Paintings*, places the Divine Proportion with the first known attempts by man to develop an art of figurative and symbolic representation.

Of all the properties which researchers have extracted from analysis of the Great Pyramid at Giza, perhaps one most significant is its cross-section, a triangle which, if its base be assumed equal to one, the hypotenuse is equal to ϕ , and the adjacent side, or apothem, is the square root of ϕ .

Peter Tompkins, in his *Secrets of the Great Pyramid*, speculates that since the squaring of the circle is practically resolvable as a function of the number ϕ , the Pyramid was designed as a tool with which the squaring of the circle as well as the cubing of the sphere was possible. Using the $(\sqrt{\phi})$ - ϕ - 1 triangle, the ancient Egyptians could construct maps using a Mercator projection from a spherical

quadrant of 90° latitude onto a flat surface of equal area. Thus the Divine Proportion provides the key to the resolution between curved surface and flat surface as one of its many unique mathematical properties.

Schwaller de Lubicz has analyzed the triangular loincloth worn by pharaohs on dozens of stone relief representations. He invariably found two angles of the square root of ϕ and ϕ , which, due to the location of the loincloth, confirmed in his opinion the phallic attribution of the Divine Proportion. Similarly Max Raphael hypothesizes that the Golden Section - using the 19th century name for the Divine Proportion - was the key to form-making of the most profound sort.

The Golden Section is the synthesis of space and motion (time). The Golden Section is the the proportion that creates form and that stresses the universality and unity of relations within this form.

The sequence of numbers known as the Fibonacci Series, developed by the medieval Italian mathematician Leonardo Fibonacci (1170-1230), is an additive series in which each term is the sum of the two previous terms. Beginning arbitrarily with the couplet 1,1, we may generate the following series: 1,1,2,3,5,8,13,21,34,etc. As the numbers increase, the ratio of two adjacent terms approaches closer and closer to the Divine Proportion.

An interesting property: adding Fibonacci whole number units to Divine Proportion units will generate a logarithm series which, only in this particular instance, is identical to a simple summation series:

Summation Series	Logarithm Series
$\phi = 1.618 \dots$	1.618 ... or ϕ
$1+\phi = 2.618 \dots$	2.618 ... or ϕ^2
$1+2\phi = 4.236 \dots$	4.236 ... or ϕ^3
$2+3\phi = 6.854 \dots$	6.854 ... or ϕ^4
$3+5\phi = 11.090 \dots$	11.090 ... or ϕ^5

If you will, the above represents a synthesis between geometric growth and arithmetic growth which only the Divine Proportion is capable of achieving.

In a remarkable dissertation in architecture done at the University of Pennsylvania by Anne Tyng called *Simultaneous Randomness and Order: The Fibonacci-Divine Proportion as a Universal Forming Principle*, the Fibonacci-Divine Proportion (F-DP) is seen manifested in a wide range of phenomena which span the biological, physical, chemical, psychological, mathematical, and architectural disciplines.

An example from genetics is the genetic drift formula which is used to calculate the percentage of heterozygotes present in the offspring of the n th generation under conditions of controlled sibmating.

Plant growth is seen to be controlled by the Divine Proportion, in the patterning of leaves on a stem, in the whorl-like arrangement of the florets of a sunflower, and in the scales of a pine cone.

Jumping to the astronomical scale, Wilson (*Hierarchical Structure in the Cosmos*) has found Fibonacci rates to occur in mass limit calculations of planets, stars and galaxies. Muse (*The Fibonacci Study of Consciousness*) has found the Fibonacci Series in observations of eclipses of the Moon.

Pascal's Triangle contains the odds for head or tails probabilities, giving the ratios for head/tail (or boy/girl) occurrences. If one were to draw a series of diagonals through this triangle and total the numbers through which each given diagonal passes, the sequence of numbers which results will be the Fibonacci Series, therefore relating probability to the Divine Proportion.

The dodecahedron and the icosahedron are the two higher Platonic solids. The Platonic solids are the only five regular polyhedra possible in three-dimensional space. A regular polyhedron is defined as having all faces identical and all angles the same. The three simpler Platonic solids are the tetrahedron, cube, and octahedron. The dodecahedron and the icosahedron are both based on pentagonal symmetry, and either one when rotated on an axis will generate the double helical outline of the DNA molecule. The DNA helix is in plan a decagon figure in which the Divine Proportion appears as the ratio between the radius of a circumscribed circle and the side of a decagon.

In the carbon atom bond one finds a fundamental Fibonacci square roots of 1,2,3 right-angled triangle, which is also the central structure of the three simpler Platonic solids. Deutsch's experiments with the nervous system have indicated the occurrence of the Fibonacci triangle in the spacing of overlapping neuron fields.

Another discovery by Deutsch is the occurrence of the number $(\sqrt{5}+1)/2$ ($=\phi$) in calculations for nervous system stability in experiments with amplifier gain in multisynaptic neuron chains with feedback.

The Weber-Fechner Law states that the perception of light intensity in a room which is lit by an unseen source of successively 1, 2, 3, 5, 8 and 13 candles will be perceived as equal changes in lumination by the experimental observer. Here the Fibonacci Series is seen to have an intrinsic relationship to the subjective perceptual apparatus as the basis for vision thresholds. The same relationship applies to thermoreceptors sensitive to

cold and warmth, chemoreceptors such as the taste buds, and mechanoreceptors for touch and hearing.

Regarding the Fibonacci-Divine Proportion occurrence in scientific studies of the human nervous system, Tyng proffers this speculation:

The human brain has an immeasured capacity for both randomness and order: I propose that this seeming paradox of simultaneous randomness and order may be resolved by a physical statistical matrix of Fibonacci-Divine Proportion linkage.

I propose that as a matrix for the human brain, the Fibonacci-Divine Proportion forming principle includes the processes for probability and for order for the brain's evolutionary origins and sets no limit to the future evolution of the human brain and its creativity; within such a matrix the brain forms as it is being formed.

The pentagram is a symbolic structure of Divine Proportion linkages which probably relates to all manifestations of form in this universe. The pentagram's geometry is constructed so that every line segment is in Divine Proportion with another line segment, within a symmetry which is simultaneously radial and bilateral. Insofar as the Divine Proportion represents a universal forming principle, the pentagram embodies a paradigmatic structure representing the means by which a universe of infinite complexity is theoretically possible such that its parts, however diverse, relate to each other in the aspiration towards an overall consistency.

The Book of Coming Forth by Night relates the pentagram to the faculty of creation. Johannes Kepler saw the convergence of the Fibonacci Series on the Divine Proportion as symbolic of creation:

It is in the likeness of this self-developing series that the faculty of propagation is, in my opinion, formed; and so in a flower the authentic flag of this faculty is flown, the pentagon.

Kepler saw the pentagon as being symbolic of the form-making potentiality of the Fibonacci-Divine Proportion. The pentagram, however, is a far richer construction, as it contains all the pentagonal diagonals intersecting each other in Divine Proportion, while clearly alluding to the pentagonal form with its radial points and actually containing a fully-formed pentagon in its center.

The potentiality of the pentagram within the pentagon is far more subtle and therefore hidden. Yet the pentagram is as simple a form as the pentagon, as both are composed of five equal line segments intersecting at equal angles. While the

pentagon stresses the autonomy of its forming segments, the pentagram posits a series of formal linkages with intentions of an ordered richness of interaction. The pentagon is explicitly formed within the pentagram; the pentagon contains the pentagram only by implication. The asymmetry between these two forms establishes the primacy and ascendancy of the pentagram as the true symbol of the potentialities of creation which the Divine Proportion seems to represent.

References

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[2] **Along the Path to Xeper**

- by Marie Kelly II°

All beginnings are new, are fresh, and are sweet, until life begins to take form.

The mind in its birth *Xepers*, like a calm within a storm.

It will experience all the confidence, all the bitter, all the sweet.

It will grow to know what challenge is; and have battles with self-defeat.

Endless nights of self-study, the thoughts, the questions, the dread;

“Why?” “Why do I do this?” “What is this Path I tread?”

During a musk-filled night, a change may take place with the opening of a gate.

The glimpse that lasts too short a time; is this enough to change one's fate?

In trying to give up, the mind may cry out: “Let me go back to my mortal dreams, at the shores by the face of the sea,

Where the dunes were a friend, and the wind was a song; back to the place where I can be me!”

This cannot happen; there is no turning back after tasting the Elixir of Life.

Regardless of hardship, disappointment, and gain, one is bound to the task and its life.

This Path is filled with awesome sights, with stages of birth and prisms of light.

Some may rise, and others may fall; because of Deception and her consorts all.

Knowledge once given cannot be returned; she's a unique kind of passion that eternally burns.

Yet as such knowledge is a deadly game, and as it swells within the *Xepering* brain,

It provides powerful swords and shields for that which *Xepers* against that which yields.

Begin at the beginning, take a step at a time; take up your instrument as I have mine.

The acts may be different as we each do our part.

Act with the will and **not** with the heart.

[3] **Council of Nine**

Behold, it is I who call you, because you are the guardians of the Aeon of Set, zealous in what you do.

The *Scroll* is pleased to announce the appointment of Magister L. Dale Seago to a nine-year term as a member of the Council of Nine. His term of office will expire June 30 XXI/1986. We are further pleased to announce the appointment of Magister Robert Ethel as Chairman of the Council for the year ending June 30, XIII/1978. May Set be with both of them as they pursue the work of the Æon.

[4] **Editorial: A Door Into the Future**

- by Michael Waters III°

Two years ago the *Scroll of Set* came into being. In Volume I, Number 1, with the *Book of Coming Forth by Night* on the front page, the *Scroll* heralded the emergence of a new æon. With that issue the *Scroll* began its spontaneous existence by a process akin to the “Big Bang” theory.

There was no palpable base or foundation upon which to build. It had to establish its own foundations and at the same time evolve beyond them. Moreover all of this was occurring at the beginning of a state of evolutionary existence unprecedented in the experience of this planet.

Ten years ago to imagine such a beginning would have been next to impossible. Two years ago to imagine that we would have come this far in so short a time would have been absolutely impossible. I feel safe in saying that the Temple of Set could not have attained its present level of intellectual sophistication without the aid of the *Scroll*. It follows that the *Scroll* could not have come into being without the hours of time and ergs of brain-power expended by those who have contributed to its pages, and without the guiding intellect and will of its first Editor, Magistra Margaret Wendall.

As this issue brings to a close Volume II of the *Scroll*, I think we should pay our debt of thanks to all who have helped lay the foundation and to Magistra Wendall, who was the architect & chief engineer. That is what I have tried to do here.

Now that we have remembered and paid tribute to the past, we shall concern ourselves with the present, which is the perpetual door to the future. The power of the *Scroll* to help build the future is limited only by what goes into it in the present.

It must have input from Setians of all degrees in order to function. Thoughts, ideas, concepts, theories, etc., *ad infinitum*, must be put to the test by composite brains of the Temple of Set, including all member intellects. In this manner the product of one Setian's brain achieves synthesis through a concerted effort of will. False concepts are discarded, others are improved upon and augmented until a new and higher level of thought is reached. Then it starts all over again. This is the *Scroll's* purpose and being. I am asking for your help in realizing the full potential of the combined Setian intellect. The *Scroll* is the tool. Use it. Come Into Being!

[5] A Poem

- by Robert G. Brink II°
Anubis Pylon

For as "I" sit alone, I am not alone;

For as essence of my station I perceive many complexities.

For as I don't understand the why and cause,

I know and recognize that they are complexities of abstract creation

Beyond the third dimension of awakened men.

Slowly I summon forth my will to understand the universe of the self

That I am ever creating and changing.

I feel my being unravel in mysterious beauty,

That as I grow or become more expert,

The puzzle of life starts little by little to fit into place,

To open yet other doors of creation and change.

[6] Incense in Sense

- by R. Jzamon DeCecco III°

I have been receiving many requests to forward material for ceremonial purposes from the Element of Rites. I thought I should submit this blanket reply to to speed up response and to give a fair answer to all.

To date the Element of Rites has a limited amount of Ritual material at hand: rites of initiation and/or degree Recognition, ceremonial openings, and revamped C/S material.

As individual ritual activity is preferred by our membership, I feel that most of the material for the Element should come from members who have researched arcana and authored rites to suit a specific purpose. Such should be forwarded to the Element for compilation and later distribution to those interested, as well as for inclusion in a Temple of Set tome of ritual practices.

To date little has come forth. This is not out of character with the slow but qualitative way things should be done within the Temple. Magical rites are an expression of the psyche and needs of the magician. We should not merely copy someone else's work. In this light I urge you to search your minds, books, and the present accumulation of data within the Temple to construct those rites in keeping with your personality and form of existence. Please keep in mind, however, that a Setian does not passively "pray" in the name of darkness; he **commands!** Your rites should not be subjective but objective. By this I mean that we should not be supplicative. It is almost necessary to enter into a subjective state in order to become objective in goal or end result. Remember that **you are the god!**

Please experiment. You will find that you will be successful, and your being will be enhanced. Meanwhile I am putting together what we have, along with what is sent to me, for later publication for those who are involved in the input of Magical material. One must plant in order to reap. Naturally, some are more involved than others. My intent is that we should all "plant" of ourselves in order that we may all "reap" the benefits. Material from the Element of Rites will be made available to **all** Setians for their Pylon and/or individual use.

I wish you success in your workings, and ask that you please forward all of your non-private material to me. Hopefully all of us can share in the wealth of intelligence and expertise among our membership.