

The Scroll of Set

Issue Number 163

Volume XXV-3

June 1999

Editor: Linda Reynolds IV°

Copyright © 1999 Temple of Set

[1] On Humor and Courtesy at Setian Gatherings

- by Vesa Iitti III°

Here are some notes I made recently about humor and courtesy at Setian gatherings. I think they apply to one's general interactivity within the Temple as well.

One great aspect of the Temple is that here you can be honest and open about your quest and all personal things involved. If you are honest and open, you are potentially also most vulnerable - not only because of the things people know about you, but also because of a special kind of respect people usually hold for other Initiates - and because they expect to be respected in a similar way.

Humor is a great thing that enlivens our lives in many ways. Humor is also present at our Setian gatherings. As Magister DeCecco once noted: "If it's not fun, it's not the Temple of Set".

In addition to positive atmosphere that humor generally brings to our gatherings, it is also not unusual that someone's humor, or *persona* in general, creates friction among others.

Each of us already has certain social habits. Because of that we might be at times a bit blind concerning humor we direct towards others, how it may be interpreted by them, and how it might affect them privately.

Here are some basic things to remember regarding humor at our gatherings:

(1) A gathering is intended to boost our *Xeper*.

(2) A gathering is an official function of our initiatory school. Maintain general respect towards other Initiates, who seek knowledge of themselves and of the Highest of Life.

(3) We have different senses of humor. What might not seem rude or insulting to you might come across that way to someone else.

(4) Sarcasm or little "Gurdjieffian humorist notes" about others may be innocently intended, but take care not to insult anyone. That would be antithetical to the Temple climate, and it could also be bad for personal chemistry in Temple affairs, potentially breeding *id*-monsters in others' minds against you.

As Magister Laakso once commented to me, we need communication guidelines for ethical reasons and for clarity, especially at the beginning of our affiliation with the Temple. This is the initiatory

reason for our Protocol. Once a Setian has become familiar with the Protocol, he can communicate more effectively and comfortably.

In the spirit of Wunjo, *Xeper*.

[2] Film Review: *The Mummy*

- by Michael A. Aquino VI°

When I learned that a remake of the 1932 Universal film *The Mummy* was on the way, I knew I didn't want to see it. The original was so romantically sympathetic to the plight of the ancient Egyptian priest Imhotep and the princess Anck-es-en-Amon, and so beautifully enacted by Boris Karloff (Imhotep), Zita Johann (the princess & her modern reincarnation Helen), David Manners, Edward van Sloan, et al., that any attempt to remake it would inevitably be a disaster.

Also I was excruciatingly weary of movies in which, in order to rubber-stamp *Book of Exodus* PCism, ancient Egyptians are portrayed as superstitious, morbid fools worshipping hopelessly impotent animal totems. [Recently bizarre sexual themes have been added with the hermaphroditism of *Stargate*, bloated eunuchs in a television *Cleopatra*, and pansified pharaohs in TNT *Bible* miniseries epics.] Even in blockbusters like *Raiders of the Lost Ark*, the inevitable message is that the Jewish God is real and omnipotent, the Egyptian ones mere primitive delusions.

Magistra Linda Reynolds went to see this new *Mummy* and said, "You've got to see it; you'll love it!" I procrastinated. Lilith finally dragged me to it yesterday.

Two hours later I came away from it thinking that I hadn't had such a great time at a movie since seeing *20,000 Leagues Under the Sea* in 1954. I jumped up and down. I ran to Tower to get the soundtrack. I ordered the *Resurrecting The Mummy* making-the-film book from Amazon. I visited the website (www.themummy.com) and downloaded everything there. I'm going to see it again on the big screen and then haunt Blockbuster for the videocassette.

The movie begins with a sequence in XIX Dynasty Egypt, among temples and palaces as you always envisioned them. Such grandeur is possible now only courtesy of the computer wizardry of Industrial Light & Magic, but who cares? It's a sensory feast, topped off by Anck-es-en-Amon's entrance [and **what** an entrance!] to meet her lover, High Priest of Osiris Imhotep.

Imhotep is every bit as dazzling as the princess. Portrayed by Arnold Vosloo, he's handsome as all hell, with a set of muscles that would do Superman credit, and throughout the film radiates an aristocratic bearing befitting his high office. [Since the pharaoh is Seti I, Imhotep really ought to be the High Priest of Set, not Osiris. Just make that mental

jump when you see the flick.]

In this remake, AeeA is not Seti's daughter but his favorite wife, which is bad news for Imhotep. He is duly cursed and buried alive, and the story shifts to 1920s' modernity.

Enter Eric Kauschen - I mean Brendan Frazier! - as the only post-Indiana Jones adventurer who manages to escape from the shadow of Harrison Ford. You last saw him slamming into trees in *George of the Jungle*. Here he has an equally painful time dealing with Imhotep, who of course comes back to menace Lord Carnarvon's daughter Evelyn (Rachel Weisz) along with most of the rest of contemporary Egypt. Throughout the film Weisz is every bit as much fun to watch as Fraser. She isn't either an airhead or a bitch, but rather a very bright, resourceful, and pretty Egyptologist. [I'm also tired of adventure films in which the female lead is an airhead or a bitch.]

If Imhotep isn't enough to make the ladies swoon in this film, watch for the film debut of Egyptian actor Oded Fehr as Ardeth (sic) Bey, the dashing chieftain of a modern-day band of black-clad desert raiders sworn to protect the world against Imhotep's release. [The 1932 Ardath Bey was Imhotep's Clark Kent name; this 1999 character is altogether different. But I don't think the girls are going to care **what** name Fehr is using; he just got through acting as Don Juan in the London theatre, which figures.]

IL&M lets out all the stops in the supernatural scenes. You will rocket back and forth between awe and laughter as Eric - I mean Fraser - defeats all monsters, saves the world, and kisses the girl. As for Imhotep, he is majestic to his inevitable last [In another remake tweak, he's afraid of white cats. In 1932 he had a **pet** white cat!]

And, bless him, Imhotep speaks ancient Egyptian with [presumably] an ancient Egyptian accent throughout the film. So for once you don't have to wince at the usual British or American twangs coming from a 3,000-year-old priest.

Hurry out and see this film on the big screen while it's still circulating. I promise you'll leave the theater purring.

[3] **The Obsidian Sepulcher of Amenta**

- by Aaron Besson III^o

Master of the Obsidian Sepulcher of Amenta

"Also Asar was hidden in Amenti; and the Lords of Time swept him with the sickle of Death." - Aleister Crowley, *Liber CCXXXI*

Out of the explorations of the Order of the Sepulcher of the Obsidian Masque, I have manifested the continuation of my own personal

explorations into the realm of Death via the Obsidian Sepulcher of Amenta.

Amenta, or Amenti, translates into "The Hidden Land", and is referred to by E.A. Budge as an underworld location in ancient Egyptian cosmology - a place where "a judgment of the dead took place".

Later on Amenta was equated with the Greek Hades or Hell by the Coptics.

Kenneth Grant (who, in my own personal opinion, should be taken with a grain of salt but not without having some valid points) locates Amenta behind the Cabalistic *Sephiroth* of *Daath*, the cosmic power zone of death and knowledge (both, interestingly enough, considered illusory by Cabalists in this context).

Amenta is a Cthonic underworld wherein Set rules. In psychological terms, Amenta corresponds to the subconscious, simultaneously being the abode of the true will and the burial ground for dead and forgotten selves.

Upon the parchment that *dromenoi* of the Order of the Sepulcher of the Obsidian Masque received upon initiation is the affirmation that a *dromen/a* is recognized as a Black Magician who "has been touched and changed by the Fire of Death and ennobled with the understanding that 'death' is but a state of transition and essential metamorphosis in the name of Set". It is this Setian context of "death as transition" that shall be explored by the necromancers of the OSA.

Death plays a significant part in *Xeper* by quantifying a current state of being [Through dying, individual qualities of being improve or entropy.], or by qualifying a new state of being [through death, Becoming different] which requires transition. This transition can be subtle or painful, but it continually helps to eliminate the facets of the self no longer conducive to *Xeper* at a given time.

Within the Obsidian Sepulcher of Amenta, death will be explored on two levels:

(1) **Operative**: as a laboratory wherein tools can be created, refined and shared with the purpose of further manipulating death as a willfully utilized transitional tool within one's own *Xeper*.

(2) **Illustrative**: as a forum wherein *dromenoi* may explore how death relates to and affects their *Xeper*.

Various realms of exploration within the OSA will include anthropological thanatology (the cultural study of death), cultural underworld concepts as initiatory paradigms, LHP necromancy, and death within Setian Black Magic and philosophy.

The above foci of investigation provide a foundation point for exploration within the OSA, but do not in any way limit the potential for other

explorations.

Admission into the OSA will be by invitation only. A period of correspondence and work between the Master of the OSA and the aspirant will begin the process of affiliation. During this time the viability of the aspirant's association with the OSA will be determined. Work with potential affiliates will be reflective of their personal understanding of death within their initiation; In other words, you will be expected to "walk your talk". Our work within the OSA will be focused towards opening personal gateways into this realm of transition.

The goal of the OSA is to bring into being necromancers of the Left-Hand Path: Setian Black Magicians so in resonance with the concept of death within their own initiation that they can experience it within their *Xeper* as a positive force which can be used as an aid in the realization of individual potential.

All serious interested parties are welcomed to correspond with me.

[4] **The Berserker Guild**

- by Robert W. Mann II°

The Berserker Guild is open to II°+ Initiates actively working with the martial arts in their *Xeper* while collaborating to establish a Black Magical warrior tradition within the Temple of Set.

The publication *Black Dragon* is the primary tool for disseminating magical/martial applications while also conducting comparative studies in tactics, intelligence, and medicine.

Warrior craft workshops will be held at various geographical locations and offered to the general membership through the Pylon system.

Setians wishing to participate in this element can contact me. Senior advisor of the Guild is Magistra Rebecca Lance, and Sponsor is Priest Arnold R. Watson.

[5] **Nagualism from a Setian Perspective**

- by Jeff Owrey I°

I am already given to the power that rules my fate. And I cling to nothing, so I will have nothing to defend. I have no thoughts, so I will see. I fear nothing, so I will remember myself. Detached and at ease, I will dart past the Eagle to be free.¹

- Silvio Manual
(last words to Carlos Castaneda)

The Crippling Effects of Socialization

Much of author Carlos Castaneda's effort to dart past the eagle and reach his freedom was devoted to reversing the lifelong effects of being

raised in a conservative, Roman Catholic family. Although Carlos was able to consciously repudiate many effects of being raised Roman Catholic, his mentor, Don Juan Matus, on several occasions nevertheless accused him of remaining a "secret Catholic".

Of the many themes that the sorcerers of Don Juan's party hammered continually into Castaneda, one of the most pertinent is that modern man is virtually crippled by the effects of socialization. The pressures of socialization leave little energy for anything else.

The direct result of this crippling socialization of contemporary man is that the myriad social obligations that modern man places on himself leave very little energy left for anything else.

One of the products of this socialization is that we all buy into the same consensus view of reality, religion, politics, economics, standard of living, etc. The average man comes home after a full day on the job only to repeat the same inanities over and over again. As Don Juan said, most people appear to be senile by the age of twenty.

He [Don Juan] delighted in telling me repeatedly that young age was not youth, and that young age was in no way a deterrent to senility. He pointed out that if I watched my fellow men carefully and dispassionately, I would be able to corroborate that by the time they reached twenty years of age, they were already senile, repeating themselves inanely.²

It is because modern life leaves so little energy for anything else that there are so few people who are consciously engaged in an initiatory path. The search for this lost energy is one good reason why the so-called "New Age" movement is such good business from a commercial point of view. It is also the reason why so many are on drugs or addicted to cults, politics, and religions.

Antinomianism and Reversing the Effects of Socialization

Restoring this lost energy is, first of all, a matter of realizing that, strictly speaking, energy is not really lost but rather dispersed.

Approaching the matter from the point of view described in Castaneda's books as the art of stalking, the effects of socialization must be reversed by following a systematic and disciplined procedure to reclaim this dispersed energy.

This procedure involves performing acts, referred to as "not doings", which are antinomian in the sense that they are contrary to what is expected of us by our socialization.

An example of a "not doing" is the

recapitulation whereby one relives as many interpersonal encounters as possible. The recapitulation is very explicitly explained as a way of recovering energy that has been lost or dispersed through our interactions with others. Because most adults have interacted with hundreds, even thousands of other people, this task is not trivial by any means.

Another example of “not doing” is the magical passes themselves, which involve the body in physical movements intended to recover dispersed energy. The magical passes are quite antinomian in the sense of being very far removed from movements that the mainstream of humanity ever would conceive of making with the physical human body.

The Resulting Energy Boost of Antinomianism

Practice of the “not doings” and other forms of antinomianism results in a most useful boost of energy that then becomes available for use in our initiation. In fact the importance of antinomianism becomes extremely clear when considered from the energetic point of view.

It is only by the boost of energy provided by antinomianism that the Setian can expect to have enough energy to survive the rigors of *Xeper* and remanifestation. It is quite critical to have store of energy when facing the unknown, and sooner or later during the process of initiation the unknown must be faced.

It is no accident that, when among traditional peoples the anthropologist occasionally finds the rare example of a warrior-shaman, the first thing that becomes obvious is the extreme austerity of these individuals.

In the past it has often been the fatal mistake of the anthropologist to take this austerity as an example of the poverty so common place among present-day traditional peoples. In actual practice the warrior-shaman has made a conscious, concerted effort to remove all that is extraneous and unnecessary from his life, and this includes material, concrete possessions as well as more abstract considerations.

Isolate Intelligence and the Rule of the Eagle

What is the ultimate purpose for the extra boost of energy that comes from practicing the “not doing” of antinomianism? What is the purpose of isolate intelligence?

If we are willing to somehow equate isolate intelligence with the level of awareness that we each have as living beings, then the meaning of the “rule of the eagle” becomes much clearer. The eagle (death) has provided each of us a way to escape to freedom, if we so choose to take it. That way is to

perfect our awareness as an isolate intelligence until, someday, we have the energy to “dart past the eagle” and be free.

Castaneda relates the “eagle’s rule” to us in the following passage from *The Eagle’s Gift*:

The eagle is devouring the awareness of all the creatures that, alive on earth a moment before and now dead, have floated to the eagle’s beak, like a ceaseless swarm of fireflies, to meet their owner, their reason for having had life. The eagle disentangles these tiny flames, lays them flat, as a tanner stretches out a hide, and then consumes them; for awareness is the eagle’s food.

The eagle, that power that governs the destinies of all living things, reflects equally and at once all those living things. There is no way, therefore, for man to pray to the eagle, to ask favors, to hope for grace. The human part of the eagle is too insignificant to move the whole.

It is only from the eagle’s actions that a seer can tell what it wants. The eagle, although it is not moved by the circumstances of any living thing, has granted a gift to each of those beings. In its own way and right, any one of them, if it so desires, has the power to keep the flame of awareness, the power to disobey the summons to die and be consumed.

Every living thing has been granted the power, if it so desires, to seek an opening to freedom and to go through it. It is evident to the seer who sees the opening, and the creatures that go through it, that the eagle has granted that gift in order to perpetuate awareness.³

It is important not to take the “eagle” as a literal metaphor. The devouring force is referred to as an “eagle” because that is how the ancient seers of Mexico saw the devouring force. The seers were aware that what they really saw was an abstract, cosmic force of the universe.

If reversing the crippling effects of socialization can be seen as a prerequisite for the perfection of isolate intelligence, then the purpose of *Xeper* and Remanifest becomes much more transparent. The ultimate goal - to dart past the “eagle” to freedom - is the purpose of all our efforts at Becoming and Remanifesting.

In closing I would like to suggest the following question: Could it be that the ancient Egyptian seers saw the same devouring force as the ancient Mexicans and called it Set?

And, being faced with such an awesome, incomprehensible concept, were they forced to do the only thing possible: represent Set by an abstract image that could never be taken as the image of any

living thing?

Footnotes

1. Castenada, Carlos, *The Eagle's Gift*. Washington Square Press, 1981, page 307.
2. Castenada, *Magical Passes*. Harper Collins, 1998, page 17.
3. Castenada, *The Eagle's Gift*, page 172.

[6] A Note of Appreciation to Those Attending the Los Angeles Gathering

- by Heather Candelaria I°

My coming to the Gathering was in many ways, a test. I wanted to see if the people there were people with whom I wanted to be associated, and if the organization were indeed what it claimed to be. There is also the strong possibility that Set himself was testing **me**, to see if I would make a suitable companion among his Nobles.

At the Gathering proceeded, I never ceased to be amazed by the people I met. Everyone with whom I had the good fortune to interact made a very noticeable and lasting impression on me.

The presentations, the workings, and of course [most importantly] the people who were present at this event gave to me a sacred gift in the form of the ideas and relationships which I brought home with me from the Gathering. I cherish them all.

We all know that leaping into the void, that black and terrifying unknown, has never been a comfortable thing to do. We understand, better than most, that it isn't supposed to be a comfortable thing. Curiously enough, when I took my own leap, the black void reached out to me and embraced me. Imagine my utter surprise when I felt from the dark mistress of the *psyche* what can only be described as a feeling of compassion.

The many arms of the night held me, and comforted me, and taught me things I would never have known in solitude. Like a mother Our Lord Set magically knew what I most needed on my journey, and he became that thing. I am forever grateful to all of you for that moment, and for the realizations which I discovered inside myself during the Gathering.

I promise that I will return that allegiance to Set, to the Temple, and to the people who accompany me on my own journey into the Darkness, with honesty, sincerity, forthrightness, and trust.

[7] Walking In Other Worlds

- by Michael Kelly IV°

Most occultists - and many Setians - make a big deal of the so-called "astral plane", i.e. the practice of using the creative imagination to explore

concepts, places, and Principles either within the *psyche* or the greater universe.

There is no denying that in many circumstances this can be a valuable and revealing exercise, often leading to surprising revelations and inspiration which may in turn lead to *Xeper*.

Anything which leads to *Xeper* is valuable. It goes without saying that this tool is **only** valuable to those disciplined Initiates who are able to focus their minds upon the purpose of the work, and who are not prone to flights of fancy, and only insofar as the experience does indeed lead to *Xeper*.

The ancient Gaelic peoples too had a very strong conviction that other worlds beside our own existed, and that these other dimensional realities were interwoven with our own world of three dimensions in quite intricate and complex ways. Moreover a gate into these other worlds could open at any place at any time, and travelers might suddenly realize with a start that they were in the Realm of Faery, a much more sinister and powerful place than modern fairy tales would have us believe.

There are actually several distinct worlds described in the Celtic tales, but these are gathered into three main realms: In the center is **this world**, our own three-dimensional reality (*Bith*). Symbolically above our world is the **Otherworld**, and below the sea and far away is the **Underworld**.

The **imminence** of the Otherworld is a factor much emphasized in Celtic lore, and a journey into the Otherworld was normally precipitated by a journey in this world. A traveler might set off to visit a village in the next valley, but find himself in strange and unfamiliar surroundings, encountering strange creatures who might assist or misguide the hero.

If we can make the effort to rediscover the state of mind which makes such transitions possible, we can make every journey into a thing of wonder, and recover the lost magic of the religious pilgrimage as a thing of Darkness.

The Initiate desiring to try out the technique of walking in the Otherworld should first plan a journey in this realm. Start small; plan a brief walk of no more than a couple of miles. As you set out, however, state your magical intention to pass between worlds and enter into places and meet with entities which will reveal to you keys to your own destiny.

Then, as you make your journey, keep your senses alert and take in every detail, noticing the little things that you would normally ignore: that branch which sways in the breeze, the strange clump of darker grass at the foot of the stile, the way that hare turned and looked at you ...

If you meet others and exchange words with them, memorize what they say and treat them as

oracular in nature, or as initiatory riddles.

When you reach the predetermined end of your journey, “snap out of it” and ground yourself once more in everyday reality. Immediately upon arriving home, sit down and write a fully-detailed account of everything that transpired on your journey and all of the details that caught your attention. Set this aside for three days.

On the third day, take up your written account once more. Then proceed to go through it and write it out again. This time, however, **mythologize** your journey. Everything that caught your eye becomes an entity with a message for you, offering some guidance if only you can grasp it. Write your own weird and wonderful tale based upon your journey; at this stage, you should not limit your imagination. Set this aside for three days.

On the third day, retrieve both your detailed account of your journey and the mythic story you have woven from it. Read through these with a focused but open mind. Consider any current questions which are weighing upon your mind, to see if your reflections can shed any light upon them. Analyze your writings, and try to isolate and define any new insights or initiatory keys you find there. These newly-won principles can then be put into practice and shared with your peers in the Temple.

To begin with, you will make only short journeys, and your natural reticence will limit what you can discover. As time passes and experience grows, however, your tales will become more overblown and heroic, your imagination will open up deep wells of wisdom within, and the incidence of meaningful synchronicities will increase to a startling degree.

This type of working is certainly not suitable for everyone, but will pay great dividends to the creative or poetic soul which is not afraid to plunge exuberantly into its own depths. It also provides a new key to assist in getting the most out of that supreme Setian pilgrimage which is a conclave.

[8] Conflict and Camaraderie at the Mid-Year Gathering

- by Amy Hession I°

There's no denying it: we are quite a motley crew. Yet our differences as individuals and Initiates prove to be our strength and not our weakness, as gatherings are wont to show.

It's no secret that the general current of the Temple will rarely be harmonious; it's the price we pay for being headstrong warriors and uncompromising philosophers. Though the Temple of Set and its Initiates may not be the most congenial bunch in the occult community, we are certainly some of the most interesting.

The Mid-Year Gathering affected me on many levels, and it is only now beginning to surface in my conscious mind, unfurling slowly to reveal the bright new offering of creation that has been a gift of my interaction with others.

For me, the most valuable times during a gathering are those quieter moments in-between rushing to presentations and workings: the times when kindred spirits on similar paths are inexplicably drawn to one another and new alliances are formed. These are the moments when you get a true glimpse at the collective soul of the Temple of Set by tapping into the minds of individuals.

A perfect example of this is my experience at the Waikiki Conclave last October. I was well aware of the existence of the Temple, and was considering joining when my partner announced that he would be attending the conclave in Hawaii.

A staunch “people person”, I had been resisting aligning myself with the Temple because I could not get a distinct impression of its direction through printed word. I felt that I needed personal interaction with Initiates of the Temple before I could affiliate with it. [Of course the fact that it was being held in Hawaii the week of my birthday had **nothing** to do with it!]

The result was that I was able to make some potent connections within the Temple during that week. I returned home with an understanding of the diversity and potential strengths of this Temple that I could not have had otherwise, and decided that my vision could add a new dimension to the Temple. Within this forum I felt that my creative juices could find an effective conduit.

Now a fledgling member of three months, I have found that this instant reaction upon meeting other Initiates has proved truer than I could have anticipated.

Having now attended the Mid-Year Gathering in Los Angeles as a Setian I°, I find that a new depth has been added to my magical work. Once again individuals (both old acquaintances and new) who resonated with one another singled each other out to engage in condensed discussions packed densely with discoveries and revelations.

I suppose that it is the potency of small-group or one-on-one contact that I thrive on and which makes me feel inspired. While I found many presentations praiseworthy and the last working quite invigorating, it was the more personal encounters that really stimulated me.

Not that these confrontations are always positive ones, mind you. Strangely enough, the one thing on which I think we can all agree is conflict. A healthy dose of discord between Initiates and within the Temple as a whole can be the source of great feats of creativity.

I'm not endorsing going out of your way solely to piss other people off. It is merely my observation that oftentimes we become our most exalted selves through mutual aggravation. Priest Schreck's presentation on the principles of war in Setian context illustrated this point beautifully, I believe.

Of late both my most original thoughts and the expansion of my consciousness have been rooted in friction. While that may not be the ideal path for every Initiate, a constant kick in the ass can be just what some of us need. Applying combative mores to our magical endeavors can be radically effective.

Another benefit that I am able to reap from personal contact is the breaking down of the "caste system" within the Temple.

When you read what other Initiates have written, you might find nuggets of real import, but often it will be penned in such a scholarly fashion that it may obliterate any trace of personality. This is applicable to Setians I° in particular, who often get no sense of the multi-faceted character behind the degree-title. Face-to-face communication alleviates this unfortunate condition.

I recognize the virtues of dignity and respect within the Temple as absolutely necessary, but I also think that within the touchy realm of protocol there is a tempting opportunity to shield oneself with a title.

I believe that I always extend my courtesy and respect to other Initiates, whether our ideas mesh or not. However I also deem it necessary to occasionally "pull the scepter out of peoples' asses" (regardless of degree). That is the phrase I have coined for the breaking down of those barriers between initiatory planes - a bit crude, perhaps, but if the scepter fits ...

When we meet at gatherings, all Initiates are better able to sense the intrinsic value in individuals of varying degrees, and we begin to feed off of one another's ideas, each of us coming away with a philosophy of rare diversity. Even in this sub-culture of change and healthy opposition, there are moments of vivid solidarity, however.

The most intensely poignant moment of the entire Mid-Year Gathering was the one immediately following the violent exercise in personal truth that was the final working. Exhausted and exhilarated, a roomful of Setians embraced one another as visionaries of a new human era, and more importantly: as family. That was an instant in time not to be missed.

[9] **The Importance of Humor**

- by Peter Andersson II°

Priest Vesa Iitti brought an important issue to our attention after a recent Setian gathering in

Finland - humor and courtesy at Setian gatherings. Though I agree in full with Priest Iitti in this matter, I would like to offer a slightly different approach.

The fool is the one who makes us laugh at his antics and "says the things to the king that no one else would dare to say", or the one that horrifies us in the guise of a trickster. This is automatic recoil into life.

Thus the fool, through the function of laughter, helps us to find our way back and forth between worlds, as in the function of the shaman or psychoanalyst. In a Jungian sense there is, as American psychoanalyst Greenson said, a need for good personal life and necessity to stop being rational, analytical, and correct, and to be able to be irrational, foolish and wrong for a change. We need the freedom to be carefree and to be able to play, to stimulate life forces, and to aid in making contact with our own personal creative center.

At conclaves we are much like the Fool (of the Tarot trumps) who is surrounded by symbols of power, but actually not partaking of any of them. We must by our own will partake, since this is not something that is given, neither imposed upon us. We must by our own will take part in workshops, workings and discussions - because no one will force us to [this is the ethics of a Setian].

If a conclave or any other gathering is in your opinion getting out of hand because of too much joking around, simply take the chance to throw a question at one of the "fools", and you will find that he immediately will shift to issues of your interest. This is the function of the fool, the shaman, and a quality of a Setian. And your question or statement will make the conclave into whatever you wish it to be.

Humor is important at conclaves since it is a sign of potent and energizing event. Laughter works as a "ventilator". As Gurdjieff told Ouspensky: "Laughter relieves us of superfluous energy, which if it remained unused might become negative, that is, poison."

Humor is also about friendship, such as my jokes with Magister Laakso, which is a side-product of our deepened relationship, and works because of a certain honesty and a great respect for each other. Otherwise it would have turned into enmity.

From my perspective there is a need for humor, i.e. being able to be irrational and "wrong" after heavy rational interactions.

A clarification I feel destined to make here is that I am not talking about friendship in the sense of the type we normally have in the World of Horrors, but a friendship that would be best expressed as being metaphysical.

My jokes with Priest Iitti are of the same kind - based upon a metaphysical friendship and built

from a certain and great kind of respect.

This also applies to my jokes with Adept Soilander.

Humor is one facet of friendship, besides the rational/serious that cannot be neglected. To restrain the humorous facet would be to restrain the friendship. Understand humor in this sense and I am sure that you will not feel it is inappropriate - it is simply a facet of friendship.

I would not joke with any Setian for whom I do not already have great respect.

During the Middle Ages telling jokes and laughter was not necessarily sinful - though it was considered to lead to sin.

If you have read (or seen the movie) Ecco's *The Name of the Rose*, you will probably remember the sullen Jorge saying that "laughter agitates the body, deforms the features, and makes man look like a monkey". The hero of the book, William of Baskerville, responds, "Monkeys don't laugh. Laughter is unique to mankind, and it is a sign of our rationality."

So what about rationality in laughter? From a scientific point of view, humor [and laughter] is biologically quite rare, and laughing is unique to mankind.

Scientists concerned with humor claim that what is fun always has a presumption - oppositions and common taboos must be broken before a story is funny. In principle nothing is funny in itself. A situation is only funny if it is opposed to another situation.

Most jokes are cultural and act on opposition between the expected and the paradoxical. Therefore it requires a certain insight to be able to interpret jokes as funny.

Laughter is culturally conditioned but rests on a biological foundation. Laughter is on one hand a product of a way we see and understand the world and our ability to express ourselves - our culture and our intellect. On the other hand laughter is only possible since our body functions in the way it does.

It demands high intelligence and power of invention to understand a joke or to interpret a situation as "funny". However there are no intellectual functions connected with the uncontrollable bodily contractions we call "laughter" (for instance when we are tickled). If laughter is only a bodily function, there must be a connection between our intellect and our body which causes us to laugh when we hear a joke.

Humor, tempered with judgment, is an important facet of our communication and cannot and should not be neglected. If we go to conclaves, or otherwise meet Setians because we want to share, listen, and learn, and not to "make fun" at others' expense,

neither to simply have a laughter - then humor will not be a problem but an asset.

[10] **United Kingdom Conclave**

Interested Setians are invited to attend a regional conclave in Brighton, August 28-30, 1999. This event is hosted by the Gates of Ganzir Pylon.

If you're interested in giving a presentation or working, or just in attending, please contact either Priest Knowles or Adept Fordham in care of the Pylon. We look forward to seeing you there!

[11] **Crystal Tablet Available in German** - by Simone Lohmeier II°

The Crystal Tablet of Set is now available as a German translation for Initiates with German as their first or second language.

Those of you who were able to attend the PaderClave in November 1998 already know that this is the second edition of this translation, upgraded and "debugged". For more information, please contact me.

Intranet users: Please watch for announcements concerning the opening of the German section, hosting the *Crystal Tablet* translation and possible additional documents.

[12] **Notes from Neheh** - by Don Webb V°, High Priest of Set

Concerning the Essential Working

For the Year of the Essential there will be a Temple-wide working on North Solstice XXXIV. Each Setian must do four things:

- (1) Think long and hard about the most important aspect of the Temple to him.
- (2) He must do a solitary working near or on June 21, XXXIV to strengthen that aspect. Include some phrase or gesture to mean: "I know that property X has opened a door for me, yet I sense it can open more doors!"
- (3) He must wish that whatever the essential property is grows in the Temple.
- (4) Sometime before the end of the year, he must tell another Setian what the property is.

Concerning the Los Angeles Gathering

The Los Angeles Gathering was structured as a single, vast working with four goals in mind:

- To invoke the spirit of the Feminine Dæmonic into the Temple.

- To increase awareness of testing and self-honesty.
- To increase awareness of Set as warlord.
- For each Setian there to find his own wish for the Setian century to come.

This led to great emotion, thought, bravery, and initiatory wisdom by all attending. The seeds were carefully planted in a secret location at 12:36 AM on 5/18/XXXIV, and have begun to work their will upon the world and its myriad ways!

The Los Angeles Gathering was a great success, with a near-perfect blend of local I°s and experienced Setians of all degrees. The Babalon Pylon is to be commended in putting together such a smooth-running event.

There were very important issues discussed: the Feminine Dæmonic, the Principle of War, and the founding of the Guild of University Students. Each of these ideas and associations will prove to be of great importance to the Temple in years to come.

Many enjoyable extensions of existing work occurred - such as Magistra Hardy's talk on "Edge and Center" as a model for human historical development [and key to those who wish to speed that development], Magistra Lance's talk on dreaming, and Magister Severson's presentation on LHP yoga.

Our eyes were feasted by Adept Brad Moore's art, our senses entertained by the wonders of the Magic Castle [If anyone can explain where the second watermelon came from in the Close-Up Gallery, I would be most appreciative!], and our sense of LHP history sated with the presentation on Parsons and the auction of memorabilia from our past Magi Ronald K. Barrett and Anton LaVey.

Such gatherings have been, are, and will be the medium in which initiation is exchanged through the Temple, and facilitate our central sacrament. On behalf of the Prince of Darkness, I extend warm thanks to Priestess and Priest Schreck, the Babalon Pylon, and the attendees of this gathering.

The Feminine Dæmonic was introduced by Priestess Zeena and Priest Nikolas Schreck, the War Element by Priest Schreck, and the Guild of University Students by Adept Guiniviere Curfman. I am sure that we will be seeing articles in the *Scroll* on these matters.

Essential things in the Temple have been furthered by this working, and I urge those who did not attend to ask their friends who did attend what they learned, saw, and did.

Concerning the Fourth Degree

The simplest idea of the Temple is that magic is the changing of the subjective universe so that a change in the objective universe occurs in

proportion to the precision and passion of the operator. The Fourth Degree is the living example of this process.

Early in our magical careers we discovered the truth of this simple theory. We create a little ritual for money, health, or wisdom. It takes time and practice for us to learn the two steps of **concentration** during the ritual, so that we can create a pattern within ourselves that may imitate itself in the world, and **mindfulness** after the ritual so that we can see the desired state Come Into Being, then act appropriately to see to it that it becomes part of the world order.

The Master has sampled this period of single-focused **concentration** and knows how much such phenomena differ from the usual flux of human consciousness that accomplishes nothing. He has likewise seen how very difficult it is to be mindful so that opportunities can be seized.

He has made concentration an internalized part of the ordering of his body, mind, and soul. This is to say, the Master has Become Black Magic.

Masters do not enter into a "working" state with the ringing of a bell. They maintain some access to that state at all times, and the world around them shows this.

The Master also has access to a state of **mindfulness**. Mindfulness is an impartial awareness, a sort of cosmic detachment that allows the Master to conserve his energy, waiting for the right moment to act for maximum effect. As such the touch of a Master is always light. Conserving energy is one of the keys to making initiation a lifetime affair.

These states carry a great danger in them. They exist not only in all Initiates, but actually in all human beings. They are greatly longed-for - and during their brief appearances seem as though they may be permanent. Such flickerings of these states enliven the II° with their great hope and energy.

The coming of these states comes with danger:

Firstly, the arrival of sought-for states brings about a tremendous desire to relax and slack off. This is human nature. We always want to fix about 90% of our problems, until we arrive in a "comfort zone." That last 10% never gets fixed, and eventually pulls us back to where we were.

The Master has arrived in such a comfort zone. Although he now has the tools needed to fix things, he has lost the external impetus.

The second danger of the state is to succumb to sadness. The mindfulness of the Master makes him very aware of the fragility of human nature.

Whereas the Priesthood III° rejoices at every step toward *Xeper*, the Masters know how little it takes to lose momentum. They seem to lack the fierce excitement of their III° brothers.

A Master must therefore consider those things that worked for him: those props of aesthetics, information, goals, and moods that sustained the concentration that has become his. He must articulate these in the world, so that he can create an arena wherein his sadness may be overcome by seeing human achievement, and wherein he may refine his techniques to 100% rather than the 90% which makes him sleep.

The Master must see to it that the patterns which he has created in himself exists not only in him as an individual, but in a series of interactions between him and people around him.

There are four tests of the Master which show whether he has obtained concentration and mindfulness:

The **first test** is the circumstances of his life. If the Master has changed his subjective universe into a place of harmony, his outer life will have changed to show this. The Master will have changed his outer life into a form of play. This means he isn't working at a job he hates, living with people he can't stand, and has the wherewithal to do anything he really wants to do.

The **second test** is the effect the Master has on people. The Master's calmness of being will have a calming effect on those around him. He exudes an atmosphere that aids the concentration of others much as withdrawal from sensory distraction, or certain props such as sounds, shapes, colors, and so forth might. The Master is a living focusing device.

The **third test** is the uniqueness of the Master's teaching. He must have a set of ideas, techniques, and means of teaching these things that are unique to him. The permanence of the Master's subjective universe is reflected in his external focus.

The Master's mind no longer wanders everywhere, and his feelings are no longer the plaything of the world; therefore his methods reflect that calm.

The **fourth test** is the ability of the Master to act in difficult situations with resourcefulness and appropriate timing. This is the test of mindfulness.

The Master, having learning to watch the cosmos to see the results of his will becoming manifest, should be uniquely sensitive to the many factors of life. He will be as bothered by the tough problems of life as anyone, but he will have access to an objective point of view.

As Magus Stephen Flowers once wrote, "A true mark of Masters is that they can objectively evaluate and Recognize states of being in others whom they do not even personally like."

Concerning the First Degree

Setians I° are often disheartened by the constant advice to "study the *Crystal Tablet*". After all it

isn't very long, and it seems to be so filled with abstract principles rather than guidelines for action.

The "study" of the *CT* isn't a massive re-reading of its parts, nor casual chatter about them on Setian-1. "Study" is trying out things that will occur to you as you consider the philosophy and try out the rather simple magical formulæ.

The "study" of the *CT* revolves around two things:

First discovering the truth of: "Magic is changing the subjective universe so that a proportional change in the objective universe occurs depending on the passion and precision of the operator."

Discovering this truth is not a matter of reading about it; it is about self-change.

Second the lab work, or using the self-chosen goal to which *Xeper* awakens you: the desire to say, "I have Come Into Being." That you have done something real both inside of and outside of yourself is your guide. That is the hardest part of the practice to do, and the basis for all else.

The aesthetics of magical practice don't matter. That is a matter of taste. It isn't our concern. If you like Runes, great. Lovecraft floats your boat? Super. You want to re-create Sumerian magic academically? Wow.

The Setian discovers that he has forged his own fetters, and that if those fetters are removed, the way of power is opened.

If discovering and overcoming fetters by use of the mysterious principle of magic, coupled with hard work and self-chosen strategies, appeal to you, the two-year limit won't seem very important, because you are doing what you need to do. You would be doing it because you love and want to improve yourself, not because some not-for-profit corporation in California publishes a bimonthly newsletter.

An example in emotional context: Perhaps a Setian discovers that he is ruled by anger and fear, as are most human beings. He uses his Tibetan-based magic to create an image of himself as open and trusting. Then he takes a sky-diving course, coupled with having to car-pool to get to and from the site. While that is going on, he does his *samatha* to straighten the new qualities he seeks.

An example in physical context: Maybe a Setian concludes that he has crappy, low-paying jobs because of lack of confidence. He carves a "bindrune" of *Fehu*, *Tiwaz*, *Ansuz*, and *Raidho*. He also starts looking for a job that challenges him and pays better. He begins planning some things to do after this first step. He doesn't take the first job that he finds [as in the past], but holds out for one that fits his needs.

These demonstrations of what the self has always shielded itself from even considering deeply, change the *psyche*. They introduce the notion of the **possible**, and they give the person a great deal of friction that will make him aware of two things:

- (1) their vast hidden resources, and
- (2) the **real** reasons that hold them back.

These two very unexpected things show up while the Setian is (a) learning to do magic and (b) building a community of people to talk with around the world.

The worst aspects of their personality begin to leave just as new powers, and **living** people who inspire them, appear.

Some of the hidden resources will come to your attention by facing the social unknown, others by simply deciding past limits don't apply anymore (e.g. "I can deal with my mother." "I can stop smoking." "I can learn Latin.").

The **real** reasons that hold us back can be a surprise as well (e.g. "I don't want to make my husband look dumb." "I am really scared that there is a Devil/Hell." "I know my brother was the smart one.").

Learning these real reasons is what earlier magicians called "knowing the names of demons". Once you find them, you can make them work for you.

Turning a obstacle into a vantage point, is creating the temple of the self wherein one can say in service to the god-that-is-Becoming: "*Xeper*. I have Come Into Being." Once truly said, this incantation changes all universes.

This is the lesson of the I°. The lesson is unique to each Setian I°, and since it begins a type of magical self-reliance that is wholly unlike the warm, womblike world of the occult, many will leave.

Some of these may hear the Word later in their lives; we don't all get up when the alarm bell rings.

Others, however, will be surprised that self knowledge can often hurt, and will become our bitter enemies. They did not learn to balance hurt with wonder, and shock with appreciation. We do not despise them, though we have no trouble slapping a mosquito that fastens on our arm. But in their reactions, as in the actions of all humans, we seek to learn. We don't need to make all the mistakes in the world; there are billions of humans to make at least some of them for us.

In the meantime be looking for notes from your own future. *Xeper*.

[13] The Feminine Dæmonic: The Mysteries of Babalon in the Æon of Set

- by Nikolas Schreck III°

Consider the curious fate of the Goddess.

At the time of this writing, She is almost entirely relegated to the puerile circles of demon-banishing Wiccans and the insipid adherents of the New Age movement. For the most part, She has been transmogrified into a luminous, nurturing earth mother, forced to suckle those who long to be blinded in the white light of universal bliss. When not pressed into the service of the Right-Hand Path as a symbol of bland angelic goodness, a Marian fantasy, She has been co-opted by the strident ranks of neo-feminists. Thus has the essential truth of Her being been distorted into mundane propaganda for a sisterhood of reverse sexists.

Railing against the reviled patriarchy, the scapegoat of the gynocentric cult's synthetic version of history, these misguided avengers fighting male injustice have trivialized the Goddess into a political plaything. Rightfully resentful of the rule of God the Father, these self-proclaimed womyn (yes, I meant to spell it that way) have entirely missed the point. Like many a revolutionary before them, they have supplanted one tyranny with another. Old Yahweh has been replaced by God the Mother, an equally repressive divinity who differs from her predecessor only in the lack of a beard and a phallus.

I am committed to freeing the Goddess from the bonds of political and quasi-spiritual faddism in which She has been enchained. I have seen Her begin to stir, returning at last to Her rightful place as the true source of the sinister way.

Since Her long exile and captivity in the hands of the forces of stasis, the Left-Hand Path in the West has been a confused and unbalanced route.

To turn to the metaphor of the Graal Quest, particularly the legend of Parsifal, the Left-Hand Path without the Goddess is as moribund and lifeless as the Graal Castle's solemn monks without the creative chaos of the enchantress Kundry. This state of affairs is based largely on a culturally induced misunderstanding of the nature of the Goddess.

So prevalent is this contemporary misinterpretation of feminine deity that few modern Black Magicians have given much thought to the Goddess. This is understandable, to a certain extent. What self-respecting Western practitioner of the Black Arts would want to muck around with the Goddess, in light of the contemporary associations attached to this spiritual phenomenon?

After all, the revival of sinister sorcery in the late nineteenth and twentieth centuries has been an overwhelmingly masculine phenomenon. The *neters* most familiar to the contemporary magician of various traditions have been male, whether they be Horus, Aiwass, Satan, Lucifer, Set, or Odin. The most influential magical sodalities in the past two hundred years have primarily been gentlemen's clubs.

I have always been mystified and distressed by this state of affairs. The absence of the Goddess from the Left-Hand Path is a tragedy that needs to be resolved.

As I will attempt to illustrate, the Left-Hand Path originally began as an initiatory tradition centered almost completely on the force that I have come to call the **Feminine Dæmonic**.

The Dark Goddess, known by a myriad of names, was once the very crux of Left-Hand Path practice. Not only are women essential to the authentic operation of Black Magical technology, but the cosmic energy of femininity as an eternal principle is the hidden power behind all that we consider to be the Left-Hand Path.

Notice that I describe femininity as a cosmic energy, and not simply as a biological differentiation.

The concept of the Feminine Dæmonic that I have attempted to introduce to Setian magic is not exclusive to women. She is a power with which all Black Magicians, **regardless of gender**, work. The Feminine Dæmonic is every bit as important to the male Black Magician as She is to the female.

This may be the greatest misunderstanding and challenge I will face in my attempt to restore Her to her dormant throne. I suspect that some male Black Magicians will be uncomfortable in working with the inner Goddess. The disturbance this may cause can be just the kind of unfamiliar psychic spur that allows for *Xeper* to take place.

The Babalon Pylon, under the CoSentinelship of Priestess Schreck and myself, is a flesh-and-blood working designed to unveil the previously concealed presence of the Feminine Dæmonic in the Æon of Set.

The current of Babalon, the form in which this Dæmonic has manifested, is the feminine counterpart of Set. She has been here all along, as I hope to demonstrate. By activating what was once hidden as an explicit and visible dynamic in Setian magic, the Æon is enhanced and expanded.

The Pylon's approaches to the Dark Goddess are as varied as the individual intelligences of the members of the Pylon. The invocation and evocation of the Goddess is one method we utilize. Other techniques depart from the dominant Setian emphasis on intellect alone and activate the body as

magical tool.

In keeping with the Indian roots of the Left-Hand Path, we also examine and experiment with such Tantric concepts as the awakening of the feminine serpent power of the *kundalini*, the balanced and mature exploration of the male-female polarities through erotic magic, and other physical systems of self-deification.

An abiding quality of Babalon is the essential **mystery** of metaphysical femininity. One of these many mysteries is that Set, the Prince of Darkness, is himself reflective of the Feminine Dæmonic. An in-depth study of the existing corpus of mythological texts concerning Set will make this seemingly anomalous fact abundantly clear. As an exercise in allowing the reader to explore such mysterious knowledge, I will not explain further in a linear fashion, but allow you to seek this enigma in your own way.

The poetic epic *Faust* by Johann Wolfgang Goethe is a seminal masterwork of initiatory power that I have returned to again and again in my life. I never cease to find fresh inspiration in this timeless saga based on the legend of the Black Magician Dr. Faust and the quest for self-deification his pact with Mephistopheles engenders.

One of the essential keys to my own magical practice, and an enduring *leitmotif* of my existence, is encapsulated in a phrase that appears toward the conclusion of this opus. That phrase is: "Das Ewig Weiblich zieht uns immer hinan." ("The Eternal Feminine draws us forever onwards.")

This has become something of a magical motto for me. I have uttered this expression many times in workings that have spanned from the advent of my first crude experiments with magic decades ago to the more refined theurgic operations I engage in today.

By printing these words that have held so much personal meaning to me in the pages of the *Scroll*, I am releasing the inherent power built up in them by years of private sorcerous practice to the Temple of Set at large. In so doing, a part of what was once merely one individual magician's tool becomes a source of fuel for the Æon itself.

If you so desire, integrate this phrase within your deepest core. Allow it to echo within the furthest reaches of the ever-expanding limits of your self. You may hear the primal energy of the Left-Hand Path herself call out Her ethereal siren song.

Hers is the silvery, secret music of the Graal, that most evocative image of the mysterious feminine principle underlying all works of the Black Arts.

She is the watery force of *yin*, the soft glow of lunar light that illumines the realm of night.

She can appear as Nephthys, the bride of Set, guarding the oasis in the desert.

Kali, the black mother of all-devouring time is yet another of Her manifestations.

She is the *Walkiire*, riding across the field of battle in the Northern lands, just as Her warrior sister Sekhmet rides the chariot in *Khem*.

One of Her names is Tiamat, fearsome dragoness whose memory remains in the form of Leviathan and Apep.

The Hellenes knew Her as Pythia, source of the Oracle.

One of Her most dreaded incarnations is Lilith, the first of the succubi.

For our purposes, let us say that all of her many masks blend together in the alluring shape of Babalon: She, who in a thousand enchanting guises embodies that eternal form I refer to as the **Feminine Dæmonic**.

One of the essential points of the Babalonian current presently being activated in the Temple is that the very phrase “Left-Hand Path” is associated with the feminine mysteries in a fundamental manner which has been largely overlooked by Setians.

If we examine the Sanskrit phrase *Vama Marg*, which literally translates to “left-hand path”, we will discover that “left”, in the esoteric symbolism of Indian twilight language, is a reference to the feminine. *Vama* or “left” also means “woman”.

Basically this is because in the antinomian Tantric rites of the true Left-Hand Path, spiritual enlightenment and self-deification are realized via sacred sexual operations with women, who are traditionally seated to the left in such workings.

This is a subject which can be analyzed in much further depth, but these facts are sufficient to clarify why the cosmic principle of the feminine is so crucial to the practice of the Left-Hand Path.

To say it concisely, woman is understood as the supreme initiatory power in the authentic Left-Hand Path. Those familiar with the relationship between Shiva, the male creator/destroyer of the universe (static energy waiting to be awakened from death) and his consort Kali (active energy which has the power to awaken), will understand this principle.

Considering the importance of the Feminine Dæmonic in the earliest recorded descriptions of Left-Hand Path initiation and magical transformation, it is ironic that women have been given such short shrift in the distorted and embryonic revival of the Left-Hand Path in the modern Western world.

For brevity's sake, I will only analyze a few instances of this curious perversion of genuine Left-Hand practice. I will focus on those magical traditions that Dr. Aquino recognizes as antecedents

of the Temple of Set in his diagram in the *Crystal Tablet*.

The Knights Templar, often imagined to be one of the roots of ceremonial western magic of the sinister variety, had nothing but disdain for women, drawing their energy from exclusively masculine homoerotic rites.

In the later Black Mass, one of the earliest antinomian practices in Europe, the female is reduced to the inert and passive role of “living altar”, nothing more than an orifice to be utilized as a desecratory instrument. Those who devised this primitive rejection of Judæo-Christian values failed to see that this abuse of the feminine power was only perpetuating the traditional Judæo-Christian hatred of womankind. In contrast, the true Left-Hand Path of India venerates the feminine.

As certain bastardized aspects of the Left-Hand Path were developed into slightly more sophisticated forms, such as the proto-Masonic initiatory Orders, women were excluded altogether. This set the template for the unfortunate tendency of magical societies in the West to be “old boys’ clubs”.

The Right-Hand Path practices of the Order of the Golden Dawn, which has had such a profound effect on all magical societies, including our own, produced a few female initiates, but they were never allowed the power of the male founders of the G.D. Nevertheless it is interesting to note how many powerful women in the lives of Golden Dawn magicians acted as driving forces in their more celebrated companions’ lives.

Aleister Crowley, whose sexual magic seemed to partake of a certain confused interpretation of Indian Left-Hand Path techniques, certainly allowed the feminine principle a major role in his workings. Unfortunately Crowley’s underlying misogyny, perhaps the result of his hatred of his own Christian Fundamentalist mother, never allowed the many Scarlet Women and female *neters* he trafficked with to be granted the dignity and honor the Left-Hand Path demands.

One searches in vain for the female magical authorities of the Æon of Horus. With the possible exception of Jane Wolfe, the majority of female Thelemites in Crowley’s retinue were encouraged to do little more in the way of initiatory work than to serve as disposable receptacles for the Master Therion’s magic wand.

Despite this struggle with the strength of woman as eternal form, he did recognize the feminine component of his own being as an important part of his initiation. Again this was tainted by the fact that his psychic make-up could only see the female element of his *psyche* as something to be masochistically abused.

Crowley developed many important concepts useful to the Babalonian current, but it is the task of Setians working with the Feminine Dæmonic to purify his legacy of the Beast's own psychological neuroses concerning women.

It was Crowley who resurrected the *dæmon* Babalon in his Enochian experiments, recorded in his *The Vision and The Voice*. However Crowley's very typical Victorian hatred of women did not allow him to fully manifest this power. That Work was to be the deed of his rebellious, one-time disciple John Whiteside Parsons, a significant player in the æonic awakening of the Feminine Dæmonic of whom more will be said later.

The most immediately **apparent** predecessor of the Temple of Set, the Church of Satan, would **seem** to have allowed the Feminine Dæmonic a place in its scheme. However a close analysis will reveal that the women of the Age of Satan were actually treated with a contempt and misogyny that goes even further, albeit more complicated, than Crowley's metaphysical sexism.

For Anton LaVey, those Satanic Witches whom he privately berated as "dames and broads" were only good for window dressing and membership bait, their duties confined to laying down passively on the altar as symbols of earth. The role women were actually allowed in the Church of Satan never transcended that of worshipful follower of the master.

This even extended to his three significant others who bore him offspring as well as the brunt of his physical abuse.

His book *The Compleat Witch* makes it very clear that LaVey could not grasp anything deeper about the feminine principle than the necessity of all women to "trick" a man into supporting her by deceptive wiles. The ideal Satanic Witch, if we are to follow LaVeyan logic, is basically a clever call-girl who never puts out, whose entire existence is justified **only** by her ability to create an alluring facade to men.

There were women in the Church of Satan who were not content with this limited role as gun-moll to Mephistopheles. Some of these, like Magistra Aquino and Priestess Schreck, inevitably sought *Xeper* and self-development in the Temple of Set, rather than accept the degradation meted out in the Church of Satan.

I must make it clear that I am not condemning female submissiveness, or even prostitution, out of some prudish moralistic outrage. I am the first to acknowledge that the female Black Magician who **chooses** to consciously play a submissive or masochistic role in erotic magic is also enhancing a certain aspect of her personal identity as Goddess.

Also the ancient concept of sacred prostitution or holy whoredom **does** play an important part in the Feminine Dæmonic. This metaphysical understanding of the sacred function of the divine prostitute can be understood by studying the tradition of the Vestal Virgins, to cite but one example.

Babalon Herself is associated with the "Whore of Babylon" of *Revelations*, a manifestation of Ishtar/Astarte who had her cult of temple prostitutes.

However the inner truth that separates these magical dimensions of female submissiveness and sacred prostitution is their numinous quality, something quite different from the profane exploitation of women so rampant in the World of Horrors. Such exploitation is utterly foreign to the original tradition of the Left-Hand Path that I am attempting to revive through the Babalonian Feminine Dæmonic.

I will address these controversial issues in a more detailed article for a future edition of our Pylon's publication, *Scarlet Letters*.

The Temple of Set itself has actually paid relatively little attention to the feminine element of Black Magic. I suspect this is perhaps a reaction to the unfortunate excesses so prevalent in some of the earlier examples I have cited.

Despite this silence on the subject, The Temple is notable among modern magical associations for the prevalence of women in powerful initiatory and administrative offices. This may have been one of the conditions allowing for the powerful Remanifestation of Babalon within the house of Set.

Now it is generally accepted that the Æon of Set is connected as part of a causal relationship to the Age of Satan. Obviously, it can not be denied that the founding Priesthood of Set escaped from the corruption of the Church of Satan. This is a historical fact.

However an intrinsic part of my own theory concerning the Babalonian current of the Feminine Dæmonic and its importance to the Æon is a new model of æonic succession. (This may seem to be a digression, but bear with me.)

It seems obvious to me that the Æon of Horus was a necessary stepping-stone to the Æon of Set. Only a few years ago, Crowley's *The Book of the Law* was still included in the *Crystal Tablet*, along with commentary by Ipsissimus Aquino, explaining the connection between the Thelemic document that heralded "the age of force and fire" and the *Book of Coming Forth by Night*.

Magus Webb has further illuminated this foreshadowing, pointing out that the *Book of the Law* makes cryptic reference to *cophr*, as something which will supersede the Word of Thelema. *Cophr*, of course, is Crowley's Hebrophiliac distortion of

the Word *Xeper*. The uttering of this Word did indeed close the curtain on the Horian Solar Æon. With that finale the dominance of Horus' eternal enemy Set and the powers of the Night commenced.

There is a missing piece of the puzzle that has been neglected. I have never accepted the traditional Setian idea that the message of the *Book of the Law* was followed by the *Satanic Bible*, which in turn was succeeded by the *Book of Coming Forth by Night*, as one must assume if we follow the Æon of Horus>Age of Satan>Æon of Set sequence.

It is my contention that the true bridge between the Æon of Horus and the Æon of Set is the unknown Æon of Babalon, a world-age which, in my estimation, lasted approximately thirty years, roughly from a few years before the demise of Aleister Crowley in the late forties to the Uttering of the Æonic Word of Set in 1975 C.E.

I would suggest that the æonic trilogy would be more accurately described as consisting of the *Book of the Law*, the *Book of Babalon*, and the *Book of Coming Forth by Night*.

The author of the *Book of Babalon* and unwitting architect of the Æon of Babalon was the mysterious Magister John Whiteside Parsons (1914-1952), who legally changed his name to "the Antichrist Belarion" shortly before his fiery death.

In discussing Parsons I have no desire to perpetuate yet another glamorous occult legend. This would only distract from personal initiation by setting up the kind of self-abnegating personality cult that has formed around Crowley and other influential magicians. Parsons' importance to the Temple must be comprehended within a distinctly Setian context.

One reason for studying Parsons' life and work is that his unique understanding of the Feminine Dæmonic opened the gates of Babalon that I have now explicitly extended into the Temple of Set.

As an avid Thelemite he was to become one of Crowley's last students. Due to personal quarrels in the O.T.O. at that time, he was chartered by Crowley to take a leadership position in the Pasadena Agape Lodge.

His own personal fascination with the dimly-understood Mystery of Babalon, *daemon* of the forbidden feminine, led him to ignore his lodge duties to pursue his own private quest. This quest drew him and a notorious magical associate to perform the Babalon Working in 1946 C.E. The goal of this working, which was centered on Parsons' increasingly Left-Hand Path practice of Sex Magick, was to bring him a Scarlet Woman, a physical incarnation of Babalon.

Parsons judged his working to have succeeded when a young woman named Marjorie Cameron appeared, seeking lodging at the Pasadena mansion

he rented out to eccentrics and artists. A whirlwind magical courtship ensued, and Parsons attempted the next step of his working. Cameron was impregnated with what the pair hoped would be a "moonchild", a purely magical being destined to change the course of the æons.

In my estimation that "moonchild" was not to be the physical offspring of this coupling. [I have met Parsons' daughter, and she is certainly no moonchild.] What the Babalon Working **did** give birth to was a number of less logically causal creations, not the least of these being the birth of Michael A. Aquino some nine months later. Ipsissimus Aquino has commented on this connection to the Babalon Current in his commentary to the *Book of Coming Forth by Night*, which I would direct all Setians with access to the *Ruby Tablet of Set* to read.

If one accepts the possibility that this renegade Thelemite and his Scarlet Woman, the incarnation of Babalon, instigated the birth of the man who would utter *Xeper* and form the Temple of Set as an expression of his bond with the Prince of Darkness, then the first Understanding of the importance of Babalon to the Setian Æon becomes clear.

Shortly before Priestess Schreck and I joined the Temple of Set, we were deeply involved in the research of a project that aimed to be the definitive biography of Jack Parsons. In the process of compiling this research, we met most of the surviving witnesses to Parsons' brief life, eventually tracking down Cameron Parsons herself shortly before her death.

One of our interviews was with Dr. Aquino, whose interpretation of his connection with the Babalon Working seemed to be a fascinating part of the puzzle. The result of our meeting with him to discuss this topic was our decision to join the Temple of Set.

We eventually came to realize that we ultimately did not wish to be mere biographers or journalists studying this subject from a disinterested perspective. Instead, sensing an intrinsic bond between Parsons' work and the Temple of Set, we realized our quest was a magical and initiatory one, having little to do with the profane research we originally imagined we were pursuing.

Eventually, this quest led to the founding of the Los Angeles-based Babalon Pylon.

One of the aspects of the Pylon that has convinced me of the authenticity of the work is the number of dedicated Initiates who have come to Babalon from a pre-existing background of rapport with key aspects of this vehicle of the Feminine Dæmonic.

The unlikely synchronicities and continuing unveiling of Babalon's mystery continues to this

day, an inexplicable sequence of events that is completely in line with the nature of Babalon's Feminine Dæmonic. Babalon is very much a force of *Runa* "the transformatrix" [to quote Magus Flowers], that most feminine of *Xeper*-enhancing Words.

One last comment concerning Parsons and Cameron: They are excellent models for Setian magicians in several regards:

Both of them were not only accomplished and influential magicians, but also affected the World of Horrors in significant ways. Parsons, a founder of Jet Propulsion Laboratories, was also a highly-regarded scientist whose pioneering research into rocket fuel and space travel played a significant part in NASA's eventual journey to the Moon. His influence on space exploration has been honored by naming a crater on the Moon after him. [Appropriately Parsons' crater is located on the dark side of the Moon - a fitting tribute, considering the lunar orb's ancient connection with the feminine mysteries.]

Cameron, after her husband's death in an explosion, came to appear in several *avant-garde* films, serving as a muse to such filmmakers as Kenneth Anger and Curtis Harrington.

She also earned a reputation as a fine artist, creating a body of work that is her most enduring legacy. They embodied what seems to me to be an important Setian principle: It is not enough to merely cause change in the esoteric world of magic. The Black Magician extends his dominion into the profane world as well, leaving a mark in both spheres as a testament of power.

The High Priest has recently informed me that *Freedom is a Two-Edged Sword*, a collection of some of Parson's magical texts, has been added to the Temple's reading list. This gratifies me, as its inclusion there is a subtle but significant sign that the work of Parsons is slowly being recognized in the Temple as a subject worthy of some investigation.

Such is my extremely condensed version of the historical background of the Babalonian Current.

A far more comprehensive study continues under the ægis of the Babylon Pylon. While this history is important as a basic guide to understanding this new/ancient movement within the Æon of Set, ultimately the Setian must return to the self and consider the relevance of any magical phenomena for personal *Xeper* and initiation. The Babalonian Work is not for all.

Although I have presented many sides of the Dark Goddess, I have really only been able to convey a bare suggestion of the full complexity of this vast and largely lost zone of initiation.

Much of the work ahead consists of refashioning long-forgotten keys for renewed use in the Æon of Set. Other uncharted regions of the Babalonian Current have yet to be discovered.

The adventure that Babalon calls some Setians to explore is one that can ultimately only be lived in the danger and uncertainty of the world itself. The Feminine Dæmonic is far too vibrant to confine to the cloistered atmosphere of the ritual chamber.

Reason and rationality may be adequate means to introduce the Black Magician to this eternal Principle. Nevertheless reason and rationality can only go so far. To truly know Her, one must plunge into the swirling chaos of the immortal city which bears Her name. And there, among the towers and the ziggurats, you must face Her joyous and terrible mysteries with the passion of a lover.

To love Her is to learn the power to destroy and the power to create. Those who accept the challenge of coming to know Her dare to risk all. What does one stand to gain by embracing such a volatile being?

Nothing less than the Graal itself.

[14] *Scarlet Letters, Book One*

An Anthology of the Feminine Dæmonic

The Voice of the Babalon Pylon

- Edited by Nikolas Schreck III°

With contributions by Amy Hession I°, Sheila Jenkins I°, Simone Lohmeier I°, Brian Lopez II°, Brad Moore II°, David Moore II°, Nikolas Schreck III°, Zeena Schreck III°

A knowledge of Babalon has been remanifested in the Temple of Set. I have been pleased to see how swiftly the fascination of Her enchantment has intrigued many Setians to explore the Feminine Dæmonic which She incarnates.

To those who seek Her mysteries, I welcome you to learn more of the Babalonian Current and work with the Babalon Pylon in the revival of the Dark Goddess.

The Babalon Pylon has produced the first of a series of publications designed to make this Current accessible to all Setians. This publication, entitled *Scarlet Letters, Book One*, is an illustrated anthology of the Feminine Dæmonic.

The first volume contains essays, inspired writing, and accounts of Feminine Dæmonic workings by Babalonians Adept Brian Lopez, Adept David Moore, Adept Simone Lohmeier, Setian Amy Hession, Priestess Zeena Schreck, and myself, expanding greatly on the themes that I have sketched in the article above.

Also included are reproductions of the paintings of Adept Brad Moore, whose work was so well received at the recent Los Angeles Gathering, and

the artwork of Setian Sheila Jenkins.

Each *Scarlet Letters* ordered by readers of the *Scroll* will include the supplemental document *The Gates of Babalon*, the introductory text of Babalonian magic by Priestess Schreck and myself.

To order *Scarlet Letters*, send a US\$5 donation to The Babalon Pylon.

[15] **The Spiral Maze of Thulask**

The Psychology of
a Setian's Possible Entertainment
- by Tony Pizzini II°

Steve Roach/Vir Unis. *Body Electric* (Projekt, 1999).

It would seem, by now, after reviewing a couple of Steve's CDs here, and a number of Setians becoming aware of his music at the last Conclave or already being familiar with it, that any further mention on my part, is superfluous. It may be.

Briefly, *Body Electric* is one of about five CDs released in the last few months by this prolific musician. It is, from start to finish, music for workings, as well as dance, llama birthdays, etc.

Vir Unis is a young Canadian (I think) percussionist/synthesist; the ten pieces blend seamlessly into one another, and the cover art, digitally generated by Steven Rooke, is, well, you just have to see that for yourself (something tells me that the name of George Cantor was invoked here).

Perhaps this CD is a new phase in the marriage of Ambient and Techno, as neither is dominate: ethnic percussion and wind instruments travel alongside synthesizers and drum computers, while the mix itself hardly lends itself to one being able to figure out which is which, and it all sounds, as usual, very primeval.

Steve will be touring the US this fall and is currently looking for more bookings. If you have or are a contact in this direction, check out his web site where you'll find out whom to contact, as well as all the things usually found in these places about the artists involved. www.steveroach.com

* * *

Faust: *Faust Wakes Nosferatu* (Klangbad/Think Progressive, 1997).

Faust have been around for a long time. They met and began rehearsing as a band in Hamburg in 1969. Between September 1971 and June 1973, they released their four classic recordings: *Faust*, *So Far*, *The Faust Tapes*, and *IV*.

In 1990, the surviving original members began recording and performing live again. I believe I am safe in saying that this musical entity is where the Rock genre known as "Industrial" likely began, the only other alternative I can think of being the very early Velvet Underground's extended performance

forays into complete musical mayhem.

Faust has been acknowledged as an influence on a number of bands from Throbbing Gristle to Stereolab.

Describing their sound is not easy, it encompasses everything from beautiful, haunting melodies to, and sometimes during, pastiche-type editing of noises (cement mixers, dynamite, sledgehammers through televisions, water gurgling down drains) and song fragments (some only a few seconds long) into a stream-of-consciousness kind of musical jigsaw.

Anyone interested in hearing this band is generally advised to get one of the first four CDs (listed above), usually *The Faust Tapes*, which is considered to be their best.

Faust wakes Nosferatu is 72 minutes and is a live interpretation of the Murnau film *Nosferatu*. The CD cover is black and features two puncture marks cut into the cover itself. Of course, this is in keeping with their completely clear first LP (the record, sleeve, and cover), or the more recent *Rien*, which is a silver CD (both sides), case and sleeve (with unreadable pages!). Very unsettling stuff (I would suppose) to most people, but quite useful during workings or anywhere an angular atmosphere is needed. More here:

<http://andywzinc.co.uk/faust>

* * *

Roger Eno, *The Flatlands* (All Saints/Thirsty Ear, 1998).

The less well-known younger brother of Brian Eno, with about seven releases to his credit, as well as commissions for various stage productions and films (he contributed music to Dario Argento's "Opera", for instance).

While his music, like his brother's, has been described as "ambient", the similarities end there. Unlike his brother, he has a classical music education and there is, perhaps because of that, a greater depth and range in his composition.

His earlier releases tend to be more luminous and tweaked, as in "Voices" and "Between Tides", yet they still reflect a vision of impressionistic melancholy (his music has been compared to both Satie and Delius).

The Flatlands may interest Setians in that it is dark, although not in a menacing sort of way; more as something to listen to when depressed or in trying to create an introspective state. The vocal-less pieces here feature piano, strings, the occasional woodwind, and usually move rather slowly. A number of his recordings feature artists such as Kate St. John (ex-Dream Academy), Bill Nelson, Brian Eno, and Michael Brook.

* * *

Philip Glass, *Akhnaten* (CBS, 1987).

Glass is an American composer, born in Baltimore, and living in New York City. Any Setian familiar with his name and music has either of two likely responses: dislike or understanding. I suppose there are some with mixed feelings, but I have rarely met anyone with them!

Glass' music is a response to Serialism, the new music that started to become popular just after World War II (composers such as Stockhausen, Ligeti, Berio, et al). It has been called Minimalism, although the composers who picked up the style (Glass, Reich, Adams, et al), have never used this term themselves in describing their music.

Glass' music appears to continually repeat musical figures until it becomes something of a dare to see who will jump through a window first. While it is a strange listening experience, it in fact rarely repeats itself; rather, there are tiny variations (that can be seen in the written music) which lead, generally, to the next similar figure.

If Glass is listened to with three things in mind, it can be easier to (possibly) enjoy; it has the same structure as classical music to a degree although there is very little ornamentation and no development; there is a slight tendency toward Indian music in the tonalities and rhythm/motives; and last, should be listened to neither vertically (harmony) nor horizontally (melody), meaning that Glass' original intention was that the music would sound as if it were not moving forward in time, but instead coming from the same moment continuously (perhaps like tape loops endlessly overlapping). This last observation was the one that enabled me to listen to Glass' work and marvel at it.

Akhnaten was written in 1982, and completes a trilogy that includes *Satyagraha* and *Einstein On The Beach*.

I imagine Setians are familiar with *Akhnaten* for the most part: an Egyptian king who ruled during the 18th Dynasty, reformed the religion of Egypt into a monotheistic culture dedicated to Aten, and was violently overthrown after seventeen years. I believe what Glass is highlighting here is the rebellious character of this kind and his revolution. The text is sung in Egyptian, Akkadian, and biblical Hebrew. Performed by the Stuttgart State Opera and Chorus and directed by Dennis Russell Davies.

[16] **The Setian Hajj:**

The Los Angeles Gathering, Conclaves,
and the Year of the Essential
- by Brian G. Lopez II° (Sir Dajjal Menyelek)
A Black Hajji of the Babalon Pylon

Firstly I wish to extend a warm thanks to all attendees of the Los Angeles Gathering. Those few

days of interaction with the Nobles of Set was truly sacred, and will always carry a special place in my heart.

The following is primarily intended for Setians who have yet to attend a conclave or gathering. This working also has a secondary purpose, which should become apparent as the article unfolds.

I joined the Temple in 1997 and attended my first conclave last year in Hawaii. I went as a Setian I° and returned an Adept II°.

This initial pilgrimage had a profound impact on my *psyche*, and it went well beyond my tangible recognition as an Adept.

I'll be blunt: I was scared just-short-of-shitless of meeting other Setians. Making the trip to Set-XIX, however, resolved any issues concerning if the Temple was right for me.

This is my first point: You can't really know if the Temple of Set behooves your initiation unless you meet other Setians face-to-face. The greater the number of Initiates you meet, the better a feel you get for the Temple.

Verily, as a Child of Set do I swear that the jewels you obtain through the *Scroll of Set*, e-mail, and even Pylon meetings are minuscule when compared to the hyper-*Xeper* which occurs at Setian gatherings. My fellow travelers will attest to this.

Our patron deity is primarily a god of war, of conflict, but also of foreign lands and exchange. Setians experience these aspects of initiation through international and regional conclaves. Granted, wars don't generally break out at Setian functions [at least not this century], but a certain type of conflict does arise between Initiates.

I won't be the first to state that the Temple isn't one big, happy family; but this is a good thing. It is this very clash of ideals, on both sacred and profane matters, that keeps the Setian perspective fresh and challenging. Both the individual and collective *Xeper* is fueled through this divine contending.

The good majority of attendees at any given conclave will on some level be foreign to the area in which it's being facilitated. This is important to initiation.

The Setian tears himself away from the day-to-day existence of the mundane world, for the usual reminders of the World of Horrors are absent. Thus the individual may focus on the magic of the moment, rather than relegating time as a tool of Osiris.

In fact the divine formula of *Xepera Xeper Xeperu* is enacted every time the Setian travels to a Conclave:

(1) *Xepera*: The Setian separates himself from the well-known world and enters something that is at least a little mysterious [and Los Angeles is a very strange land indeed].

(2) *Xeper*: The Setian expands personal consciousness through interaction with other Children of Set.

(3) *Xeperu*: Upon returning home, the Setian reintegrates the pearls of Sophia he procured into his current work, and thus strengthens his initiation. Therefore, by attending these Temple gatherings, the Initiate becomes like Set.

Thirdly, Setians are able to form very strong magical alliances through these large group meetings.

During the Los Angeles Gathering, I was fortunate to build a couple of new ties with very powerful Black Magicians. It's doubtful these particular relationships would have developed if I had not attended. There are certain forms of magic that are impossible to engage via mail (electronic or other).

I will forever be transformed by this initiatory exchange, and can't emphasize enough the importance it will play in the strengthening of the Temple. I send my magical blessings to those beautiful souls I interacted with, and consider you my veritable brothers and sisters in Set.

Lastly, attending these gatherings is fun! This shouldn't be ignored. If you're not having any fun doing Black Magic, then it's time to change your religion. Conclaves and gatherings are a major source of Setian fun.

This in no way suggests that I don't take my initiation seriously; anyone who meets me will see the covenant I hold with the Prince of Darkness.

There's a certain thrill one gets from conducting a large group working, however, complete with black robes and inverse pentagram medallions. I am reminded of the final working of the Los Angeles Gathering; the magical energy was so thick you could cut it with a *Pesh Khent* knife.

Also, as magically intense as this experience was, it's genuinely funny to think of an international Satanic organization meeting at the Ramada to perform strange rites of Black Magic. I imagine the hotel staff, guests, and one particular gentleman who nearly walked in on a working [and would have if Magister Mann didn't stop him], have colorful stories to tell their family and friends. Truth is much stranger than fiction.

To participate in this creation of Setian myth and legend is the initiatory joy of joys. Traveling the Path of the Left without these moments of *Xeper* is unfortunate, and I wouldn't wish it upon even those Setians I don't like.

I have a recommendation for the Temple, inspired by the tenets of Islam. All Muslims are required to make a *hajj* (pilgrimage) to Mecca at least once in their life. After this ordeal the Muslim receives the honorific title of *Hajji* (meaning

"traveler" or "pilgrim"). This act is considered an essential sacrament to Allah. The *hajj* causes an intense change in the individual's state of being.

A good example of this can be seen in a role-model of mine, Malcolm X. He went from bitching and moaning about "white devils" to actually working towards the creation of a better world. [Please read *The Autobiography of Malcolm X*, or for the less literate, see Spike Lee's *X*.] This change in his world-view was directly linked to his *hajj*.

Obviously I'm not suggesting we pray to the West five times a day, chant "Seti-U-Akbar", or what have you; the agendas of Islam and the Temple of Set aren't complementary. I am suggesting the Temple should have a requirement, for all Setians to make one trip to a conclave or gathering within, say, the first three years of membership.

Priestess Schreck has referred to the conclave as a "Sacrament of Set", and I must agree emphatically. I do realize the financial strain this presents [believe me, as a college student I know this all too well], but the Setian should regard the monetary sacrifice as an offering from the self to the ideal self.

The "Black *Hajj*" provides infinitely more for the Setian's spirituality than any other form of initiatory exchange in the Temple. Attend one and see for yourself; Remanifest guaranteed.

I welcome correspondence from all members of the Temple, but would especially like to hear from newly recognized Setians. We come as travelers before the Black Flame of Set, to become as masters of these strange worlds and beyond. It is in the gathering of potentially divine beings, that the double-edged sword called initiation is sharpened. Dost thou seek the Mysteries?

I plant this seed in the Year of the Essential.
My Name is written in my journey. *Xeper*.