

The Scroll of Set

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Editor: Linda Reynolds IV°

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[1] *The Xepera Mundi Working*

- by Aaron Besson III°

During the months of November through March, sixteen Pylons of the Temple of Set – over eighty Setians in total – took part in creating and celebrating a working of immense proportion. This working was the *Xepera Mundi*, and it now stands in being as a tool for those Pylons of the Temple of Set, both present and future, to utilize as they move forth into the World of Horrors.

In the December 1996 issue of the *Scroll of Set*, Magus Webb wrote of the Egyptian season of *Proyet* (“Coming Forth”) that was celebrated from November to February, commencing with the Festival of *Khoiak*. This was the time when grain would be sowed in the ground still muddy from the floodwaters of the previous season.

I soon saw that this idea of the *Xepera Mundi* that I declared at the San Francisco Conclave in November 1996 was becoming a manifestation of the Festival of *Khoiak*. Through the inspired ideas of all who helped collaborate on this working, we have sown the seeds of our own creation, and from it grows a pearl of great price.

The purpose of this working was to recalibrate the various Pylon egregores with the re-Utterance of *Xeper* by Magus Webb. As *Xeper* has evolved an octave to deeper levels of meaning and qualification, so did it stand to reason that the Pylons of the Temple of Set, in achieving resonance with that octave, could further evolve through the Word that is the cornerstone of who and what we are as a Temple.

The work had contributions from all Pylons involved, hence it was truly a work of, by, and for the Temple of Set. The *Xepera Mundi* was celebrated and manifested in ways beyond its initial conception.

What we have now is a meta-egregore of and for the Pylons of the Temple of Set. As the World of Horrors desires to instill the mediocrity of its inertia through our sacred halls, so can the *Xepera Mundi* act as a focus through which we Setians can dispel the tide of stasis in the universes within and without, and claim as ours whatever realms of existence through which we *Xeper*.

This meta-egregore is communal property; it has no facilitator to lay claim to it. It is owned by all who hold the Sentinel’s trident and by those who

walk the dark halls of the Pylons. The one request I make is that it be held in the same respect as anything else in the Temple of Set. The *Xepera Mundi* holds the potential to grow into a tool of great power, and as it was created together, so should it be tended and guarded together.

Due to various circumstances, some Pylons of the Temple of Set were not able to participate in the working. This by no means implies that the working was a finalized thing that ended in March. The time frame I gave was for the sake of giving the working some temporal cohesion in which to gestate. Any Pylon, present or future, can celebrate this working whenever desired. As new Pylons raise their halls within the Temple, they are encouraged to take part in the working, adding their might to the *Xepera Mundi* to further strengthen the deeds of those Pylons of the Now and of the Is-To-Be.

The transcript of the working will be printed in the next update of the *Ruby Tablet of Set*. Copies will also be archived as a Glinda file (as file “XepMundi.zip” in the “Special Projects” File Area) and on the Temple of Set Intranet. Hardcopy of the transcript can be ordered from me for a donation of \$4.00 to cover copying, postage and handling costs, or e-mail me for a free electronic text copy.

Sentinels of Pylons who took part in the creation of the working have been sent copies of the transcript as well. If any Sentinels who took part in the working have not received their copies yet, please contact me.

And so, gentle reader, I leave you to peruse this manifestation of the Season of *Khoiak*. As you read it, consider: “Now that we have it, what shall we do with it?”

Xeper!

[2] **Recognitions**

Aaron Besson was Recognized to the Priesthood of Set III° by Magus Robert Robinson, Magistra Pat Hardy, and Magister Dennis Mann on April 2, 1997.

Jasper Hunt was Recognized as an Adept II° by Priest Richard Le-Riche on June 6, 1997.

K. Brent Olsen was Recognized as an Adept II° by Priest James L. Knowles, Jr. on June 21, 1997.

[3] **A Flock of Hawks**

- by James T. Graeb III°

During a recent philosophy lecture on Karl Marx, the professor pointed out that human beings generally live in large groups, as do most other animals. She compared this typically human behavior to that of hawks, and drew everyone’s attention to how absurd it would be for us to speak of “a flock of hawks”. Hawks, she pointed out, are

solitary creatures. Although they will take a mate, they are thus unlike a “herd” species and as such are not subject to Marxist discourse.

She went on to discuss how the human species, in its herd-like capacity, tends to form classes which conflict with each other over the means of production.

As you can probably guess, I came away from this moment thinking more about the nature of hawks than about Marxist discourse. Hawks, it seemed to me, symbolized that link between the natural order of the various herd-like species that inhabit the Earth and the legendary Set-animal, i.e. the “creature” which separates one completely from the natural order.

Thus I arrived at a threefold understanding of some symbolism: Set as that which is completely separate; Horus as that which is separate and apart, but which can quickly interact with the natural order (primarily as a predator); and the natural order itself, which is composed of the various herd species.

This threefold division resonated with some of my early work with the Horus neter in which I perceived a threefold understanding of initiation: that all initiation entails changes in consciousness, action and skills.

Thus if our *psyche* consists of three basic elements as represented by the Set-animal (consciousness), the Horus-animal (action), and the various other god-forms (skills), then changes in the self brought about by initiation would cause changes (*Xeper*) on each of these three levels of our being. This threefold division might be a fairly accurate way to understand Egyptian soulcraft.

The foregoing is a fairly simple way of understanding how things are put together. But then again, profound insight is usually demonstrated by simplicity and clarity in explaining phenomena. One of the leading Western examples of this is the movement from the Ptolemaic understanding of planetary movements (in which all planetary motion was deemed to involve perfect circles) - which became increasingly complex, with wheels within wheels - until Sir Isaac Newton “simplified” matters with his theory of gravity and the revolutionary idea of elliptical orbits. This doesn’t mean that simplicity itself is always a signifier of profound understanding, but rather that profound understanding is usually associated with a simple explanation.

Let me quote something written by Aristotle to a then-young Alexander:

Many a time, Alexander, has philosophy seemed to me truly divine and supernatural, especially when in solitude she soars to the contemplation of things universal and strives to

recognize the truth that is in them; and while all others abstain from the pursuit of this truth owing to its sublimity and vastness, she has not shrunk from the task nor thought herself unworthy of the fairest pursuits, but has deemed the knowledge of such things at once most natural to herself and most fitting. - *On the Universe* 391a1 to 391a10

These words are true not only of philosophy but of our attempts in our initiatory quests to comprehend ourselves and the universe. While more than a single article could be written on these lines, I would like to draw the reader’s attention to the ideas of solitude, soaring, and the notion of “things universal”.

This last idea, that of “things universal”, is the least subject to metaphorical understanding, and thus the focus of the rest of this article. Commentators on Aristotle are concerned with what Aristotle terms “first principles” or what we today would call “metaphysics”.

The search for initiatory truth is a search for first principles. We seek the mysteries not so much by seeking that which is obscure, but by seeking to understand what it is that lies at the base or root of the matter at hand. Thus in my brief reverie on the solitary nature of hawks, I was interested not so much in either zoology or Marxist philosophy as in the insight I gained into solitary nature of the initiatory quest.

This solitary quest for first principles is the *sine qua non* of the Left-Hand Path [and the Order of Horus]. As Initiates we don’t go out in a large group, hoping to round up “ultimate truth” as if it were some water buffalo. Rather we must each seek alone to discover these first principles: principles that are universal and true.

This quest for first principles is the quest to find the truth that underlies the phenomena we are studying. Thus if we are studying Runes, it is the first principles that are represented by the Runes that draw our initiatory interest. Similarly if we go to visit ancient temples, it is not mere archaeological interest that draws us on, but a quest to find universal truth written on ancient stone.

This search for things universal or for first principles is the basis of all phenomenological studies. We study the phenomena, be they the phenomena of consciousness, the unconscious, or of cultural anthropology in order to understand the universal aspect of the phenomena.

The universe comes to us in many different guises, faces, and aspects, but its underlying bases are the true first principles for which we Initiates seek. And the manner in which we seek is necessarily solitary in that the phenomena are

present to each of us only in our individual aspects. Your subjective experience is unlike mine. Yet we can each arrive at the same first principles. The LHP is characterized by these basic ideas, hence one of the first principles of LHP initiation is an understanding of what the quest is all about.

Having dropped a \$25 word like “phenomenology”, I am reminded of a less-pretentious cultural hero: Fox Mulder - whose poster says: “The Truth is Out There.” Many of our finest contemporary thinkers would argue with Mulder about this antiquated notion that “truth” is something “out there” to be found. Yet this view of the universe is simply an optimistic outlook on things. Sure, anyone can get pessimistic and declare that the human mind is not up to the task of thinking about metaphysics (i.e. Kant), or one might argue that there is no “objective” reality - that it’s all a social construction (i.e. Foucault). Yet for those who are a bit more epistemologically optimistic, the truth **is** out there. Not only that, but we are equipped to find it, and we **will** find it!

I don’t think a hawk would stop hunting if the epistemological status of her food were challenged. Similarly it takes a bit of courage as well as optimism to set forth on the LHP, yet hopefully none of us will turn back because our society generally disagrees with the very notion of initiation and *Xeper*. As almost all of the Temple’s Magi have indicated, one should continue to seek the essence of things; the mysteries are still before us. We optimistic Children of Set [and courageous Children of Horus] will continue on our quests. How we go about this is unique to each of us, and therein lies our beauty. In our diversity lies our strength. It appears that we may all have more hawk in us than we thought.

[4] **Desire:**

A Fivefold Key to Transformation

- by Michael Kelly IV^o (The Dragon Fafnir)

One of the greatest tools we have available to us in the field of self-transformation is that of **desire**. Desire is something greater than simply “wanting”; it implies a hunger, a need, a passion.

During the course of life we desire many things. I desire books; I desire time to fulfill the things I need to do; I desire fine foods. But the word “desire” is usually automatically equated with passion of a more intimate kind, in the spectrum of sexual love and eroticism. There are indeed a great number of mysteries to be discovered in that spectrum, some of which are inner mysteries and some of which are outer mysteries.

It is an inner mystery with which I would like to deal in this article, a mystery that leads to powerful

and lasting transformation of self - in short, to *Xeper*. It is also - like all Black Magic - potentially dangerous, as it will if successful bring to the surface facets of self which were formerly submerged/unconscious. If for whatever reason you are still unsure of your path and do not wish to change radically, then do not read this article.

There are five players in the process of self-transformation through desire:

1. **The Lover:** This is the self who desires. This is the self when you have beheld the erotic object of your dreams, when you are inflamed with lust and passion. Many people disguise or deny these impulses within themselves [though such people tend to be rarer among Black Magicians]. You must learn to recognize and to analyze these impulses. We are not interested so much in the purely biological mechanism that is their origin, but rather in the specific “flavor” and aesthetic applied by the individual *psyche*.

2. **The Beloved:** Here is the one who has aroused such desire. It happens to us all and in so many different ways: the face that stands out in a crowd, the evocative scent, the slight twitch in a mouth or glint in an eye. Again you must learn to recognize and to analyze. What precisely is it that turns you on, that arouses your desire? Identify the specific features and circumstances by carefully cataloging each instance of sensual arousal.

3. **The Shadow:** If you are successful in analyzing the factors that arouse your desire, and in maintaining your passion [very difficult, but your analysis must not be a cold one: heart and mind must be as one in this work], then you will gradually piece together an image of perfect beauty and desire in your mind’s eye, something distilled from all of the tiny biological desires you have experienced and dissected. You will be haunted by the shadow of these things; you will in short have invoked your own image of the perfect lover.

4. **The Dæmon:** Consciousness of the shadow having been achieved, it remains to realize that all of these perceptions of beauty have their origins within your own *psyche*. Your sense of values and of perfection represent those things you would like to achieve and to see embodied within yourself. In short, the shadow created in step #3 is a projection of your own hidden self, those facets which normally do not find expression and which are therefore projected into the outside world to be experienced there.

The dæmonic self represents those aspects of self which we have always been afraid to acknowledge and actualize; therefore we see them in our idealized images of other attractive people instead and desire them at a distance, which is more permissible. They are those latent powers with

which we have not yet been able to cope. Now we have the opportunity to grasp them and to fully internalize and empower them.

5. **The Serpent:** After realizing the above and identifying these hidden facets of the self, one faces the work of Remanifestation: of deliberately and decisively willing a metamorphosis of the self to incorporate this fuller vision of our potential and our abilities, to approach closer to our ultimate essence.

I call this step “the serpent” for two reasons: Firstly, there is the identification between the serpent and Remanifestation. Secondly, Crowley identified two kinds of love: “There is the dove, and there is the serpent.” [Here there is another mystery for another article.]

The self being recreated in this larger image and understanding, one begins the process anew. Desire returns, and deeper layers remain to be uncovered, tighter coils of the serpent remain to be unraveled. This process is fast, effective, and potentially devastating, so handle with care. Be warned that your ability to access the fourth step from the third is the decisive factor as to whether you are empowered or enslaved by this working.

The relationships may be traced effectively upon the points of a pentagram. The surface, topmost layer represents the polarity between the lover and the beloved. Hidden below the surface are the potential powerhouses of the shadow and the dæmon. And at the crucial, balancing lower point of the pentagram coils the Remanifesting serpent in perpetual self-recreation. Other polarities exist within such a diagram for those who wish to seek them out; not all mysteries are handed over on a plate.

[5] On the Nature of Tradition

- by Erik M. Scanlan I°

From a Setian standpoint it seems that **tradition** is a means of bringing order into the chaos that arises in our Coming Into Being.

Tradition is a means of Remanifesting our thought-patterns into objective reality. This provides two parallel means by which to influence the universe. Subjectively tradition reinforces our place in the universe. As our awareness of tradition deepens, so does our awareness of the self.

The continuation of ancient traditions encourages awareness of history, as festivals practiced for millennia are repeated within families. When properly practiced, these become an extension of the self. Ceremonies typically take place in the twilight of a cycle, for example new year's, wherein the old year dies as a new one is born according to the thought-patterns of society.

Practice of traditions is useless if the rituals cannot be used for Setian goals. I personally have two purposes for studying tradition: to influence others and to directly reach the self. For either of these to be actualized, the purpose of the ritual must be understood.

A guiding force of tradition is repetition. The more that rituals are repeated, the more “real” they become as the ritual occupies more of the practitioner's memories. Along with repetition, relevance is a fundamental aspect of tradition. If the tradition does not support its purpose, it becomes a burden to its practitioners.

Concerning exaltation of the self, tradition deepens one's awareness of reality and reinforces one's place within it. As we Come Into Being, the purpose and method of our ceremonies change to fit our Remanifestations. This is important because the tradition must be subordinate to the self.

Traditions practiced by Black Magicians are for the purpose of imposing one's will on reality. Tradition as an act of GBM systematically alters the patterns of reality to the will of the Magician and his SU, aiding him in his Essent Into Essence.

Those who haven't mastered traditions tend to repeat them predictably. Learning the deeper meanings of traditions enables one to influence such habitual individuals effectively.

The dangers of tradition must also be understood. In the World of Horrors there are many traditions which are practiced for their own sake. Such patterns only weaken the Initiate. Another danger is that repetition of traditions makes one predictable, hence vulnerable. If tradition remains subordinate to the self, however, and remains rhythmic rather than redundant, these dangers can be diminished.

[6] Religious Rights and the Temple of Set

- by Duncan S. McPherson I°

Recently the Supreme Court declared the Religious Freedom Restoration Act of 1993 unconstitutional. According to Justice Anthony Kennedy, the act “did not provide a remedy for unconstitutional acts, ... but represented a substantive change in constitutional rights – a power which is reserved for the judicial branch of government.”¹

The act, designed to protect religious practice from government interference, was passed in direct response to the Supreme Court ruling in *Dept. of Human Resources of Oregon v Smith* (1990) that religious groups cannot exempt themselves from generally-worded laws.²

Ostensibly the rescinding of this law will prevent certain acts seen as “religious abuses”, such as the use of hallucinogenic drugs in certain Native American religious ceremonies or the establishment of a “Church of T-Bones and Dubonnet” by a group of disgruntled, yet crafty prisoners. Potentially, however, the ramifications of this decision are far greater and far more ominous.

The rise of Christian fundamentalism in this country is nothing new to any of us. Since the 1970s a revivalist movement so strong that some theologians are beginning to refer to it as the “Third Great Awakening” started to grab hold of the group mind of the masses. The 1990s have seen growth in power in such groups as the Assemblies of God, the Southern Baptist Convention, and the Christian Coalition. Naturally, in the process of gaining strength among the general populace, they have also gained power within the government.

As the year 2000 (not 2001, as the gods of the RHP evidently like big, round numbers) approaches, their apocalyptic fervor will doubtless increase. If a “rapture” or a “tribulation” doesn’t occur, they may well, in an effort to effect the global destruction that would unite them with their gods, try to create such devastation. Such an act would, of course, be tantamount to a spell designed to conjure up the “Avenging Messiah”.

What does this mean to the Temple of Set? This Supreme Court decision, coupled with the growth of fundamentalist religion, could set the stage for a new dark age of thought. Yes, many have previously predicted such an oppressive age. No, I do not wish to be labeled a “doomsayer” in the Temple. I am, however, very concerned with my religious freedom. I suspect that other Setians are also concerned with their religious freedom.

Ironically certain “mainstream” religious groups have seen the Supreme Court’s decision as a blow against their religious groups. Brent Walker of the Joint Baptist Committee stated, “What happened today (June 25) was a major miscarriage of justice. The Supreme Court has been called the least dangerous branch. Today for those who value religious liberty, it is the most dangerous branch.”³

Oliver Thomas, special counsel to the National Council of Churches, said, “This is the most important church/state case ever, because it will affect every single religious individual and religious organization in the country.”⁴

Oddly enough the wariness of these Christian organizations is mirrored by other Christian groups fearing imminent persecution. While persecution has occurred against people of Jewish, Islamic, and Buddhist faith - all three of which are major RHP movements in this country - it is difficult to believe that Christianity, this country’s dominant RHP

religion and the most ardent persecutor of other religious beliefs, would suffer religious persecution.

Personally, I view such persecution paranoia among certain RHP groups as indicative of their wishes for apocalypse and destruction. However “fringe” religious groups are placed in a more dangerous position. The Temple of Set, a “fringe” religion in the minds of the Great Unwashed, is vulnerable to attack from minds who cannot understand the Temple or its mission.

Reinforcing this prospect, Prof. Michael McConnell of the University of Utah Law School commented on the Supreme Court decision: “This decision means that religious individuals and religious institutions have no protection against the actions of state and local government unless those actions were specifically directed at religion or motivated by hostility against religion.”⁵ In other words, in an instance of religious persecution against a Setian or the Temple, the burden of proof of such discrimination or persecution would lie with the Setian in question or the Temple.

In effect this Supreme Court decision makes it more difficult for Setians to practice their beliefs, for fear of persecution or suppression. This decision also only serves to enhance the paranoia and the millennial fervor of certain RHP groups who merely think that they are being persecuted. Welcome to the New McCarthyism.

What can we do? We supposedly have the power in this society to effect change through our governments. Such a Supreme Court decision can be changed. Or a new law, worded in a way pleasing to both the Constitution and the Supreme Court, can be passed by Congress.

We also have the power to dispel any myths the masses have about LHP philosophy and practices. As we Setians can create our own luck, we can create our own destinies. Part of the gift and the responsibility of *Xeper* is the creation of the world and the reality in which we want to live.

Hopefully this Supreme Court ruling will not serve to limit us as we *Xeper* and Remanifest. Hopefully I am sorely mistaken about certain reactionary trends that I notice in our culture. As this story unfolds, let us remain unified, strong, and resolute. *Xeper*.

Notes

1. “Supreme Court Nixes Religious Freedom Restoration Act; ACLU Says Decision Erodes First Amendment,” ACLU press release, June 15, 1997.

2. *Ibid.*

3. “Comments on the Supreme Court Decision,” ACLU, 1997, pg.3.

4. *Ibid.*

5. *Ibid.*

[7] **The Stave of Set**

- by Matthew Mitchem II°, K.Tr.

Copies of my essay concerning creation of a personal symbol can be obtained from the Executive Director by sending a self-addressed, stamped envelope. For more information, contact me directly through the InterCommunication Roster.

[8] **All Honor to the Fires of Anat**

- by David Moore I°

To become a better criminal, associate with criminals.

To become a better god, associate with gods.

The Past

Anat(h) comes to us from ancient Canaan, the area of the world that is called the “Holy Land” today. She was the consort of the god Baal, the “Rider of the Clouds”. Later on Baal became equated with Set by the Egyptians, and thus Anat became Set’s second wife [to look at it from a modern perspective]. Anat is a warrior goddess, and prone to being very destructive:

And lo Anath fights violently.
She slays the sons of the two cities.
She fights the people of the seashore,
Annihilates mankind of the sunrise.¹

Nor were other deities safe from her wrath:

She seizes the god Mot.
With a sword she cleaves him.
With a fan she winnows him.
With fire she burns him.
In the millstones she grinds him.
In the field she plants him.²

I shall not dwell further on the ancient lore of Anat; that’s outside the scope of this article. Myth has many levels of meaning, but for our purposes all we need to note here is that she represents a force that destroys both “man” and “god”, a force that wipes out both the profane and the sacred.

The Present

Anat is a force who can still be called upon today in our own work. Many in the Temple of Set may find an affinity with her because of her association with Set. She is a very active and fiery neter, an enemy of stasis and decay. It is said that her Words are **power** and **purity**. Power not in the

sense of the mechanical or political, but in the sense of the energy that is the core of our being. Purity not in the sense of morality, virtue, or virginity, but in the sense of being refined, of having the mental clutter and psychic detritus burned away so that power can manifest freely.

Power and Purity define the Fires of Anat, a blazing Red Flame that is the contrast, counterpart, and consort to the Black Flame of Set. Of course both are consciousness itself, but by Red Flame I mean consciousness that knows itself, consciousness that reveals itself to itself in full glory - a Gift that isn’t wasted.

Perhaps someday power and purity (or something similar) shall be reuttered and a new Magus or Maga will be born. The Æon of Anat awaits! Perhaps this work can begin to lay that foundation.

The Gift of Anat

It has been said that our conscious self-awareness, our isolate intelligence, the Gift of Set, is a Black Flame that burns invisibly in the core of our beings.

Having known Set for several years previous to joining the Temple, I am adopting Temple terminology to my work. I like the idea of the mind as a Black Flame, because that suggests that it is invisible, that it can only be detected by its effects. Most often we only infer its existence as thinking beings, because we know those thoughts must have a source. And it is out of this Black Flame that we generate the elaborate web of theories and interpretations which we use to understand the world, to experience all phenomena (both magical and mundane). Without this capacity we would not be sentient, thinking creatures.

Yet it is possible to have too much of a good thing. Sometimes inertia sets in. Sometimes we so over-intellectualize and conceptualize that it gets in the way of our ability to experience and understand. Rigidity and dogma take over, leading to intolerance, lethargy, or stagnation. The Black Flame stands to be smothered by the weight of its own creations, trapped and inactive. Welcome to a paradox: mind trapping itself within itself!

Perhaps this makes too extreme a case. But there are times in the initiatory process when we can get stuck, when what we’re doing doesn’t seem to be progressing, when there’s too much theory and not enough practice. We can become entranced by texts, whether they be our own or another’s. Or, to quote the notorious B.I.G.: “Can’t you see? Sometimes your words just hypnotize me!”

At such times it may be useful to call upon the Fire of Anat. Anat’s gift is the complement of Set’s Gift. Anat’s power and purity allow us to ignite the

Black Flame and render it visible. By “visible” I mean that it is brought to the forefront of its own awareness and is able to consume its own creations and be free to create again. It purifies itself and regains its power.

Anat is the heat and passion that inflames Set’s dark intensity.

[One last note: During the course of finishing this working, I became aware that there has been past reference made to a Red Flame in the *Diabolicon*. Since as a Setian I° I have no access to commentary on what was meant by that term, I considered changing my terminology to avoid confusion. But I decided to keep “Red Flame” because this project started before I was in the Temple, and also because it fits in so well with how I interpret “Black Flame”, which was a term I obviously received only after joining.]

An Example of Her Art

Now that you’ve waded past the theory, here’s the practice! Do not worry about following this text exactly, for Anat delights in the spontaneous. I offer this only because it suggests some of the principles involved. To use this within the Setian ritual framework, you will need a Black Flame (Sterno) and something that will make a bright red flame [I use an oil lamp]. You will also need something you can burn that represents whatever you have held sacred that now seems to be holding you back from developing further.

This was originally a two-person ritual, and since it was written by me, it is obviously from a male perspective. Individuals who wish to use this will naturally have to adapt it to their own needs and situations.

Prepare yourself as necessary.
Ring the bell.
Light the Black Flame.

“I am Set the shatterer, breaker of boundaries, ruler of duality. Chaos is in my left hand, and order is in my right hand. In my heart is the mystery from which I arise. Osiris is dismembered by my left hand. Apep is cast down by my right hand, so that I may remake the world by my will. I cast the body of Osiris into the fire. I cast the body of Apep into the fire.”

Light the Red Flame.
Now I call forth Anat the Beloved:

“My words flow from me. It is a joy to create them. My mind is in motion. This is my devotion. My words are outside of me. My words are within me. Beware when I am within my words, for then I am enfolded in deadly slumbers. And nightmares are my bane.

“Anat, I call to thee. Thou art my desire. There is naught but thee. My goddess of fire, I cast my words into your flame. Devour them; consume them; burn them from me that I may speak anew. Consign your sacred object into the Red Flame.

“From the beyond that is within, from the within that is beyond, come unto me, Anat.”

Next is the “Song of Anat”, read by the female participant:

“I am Anat, beloved of Set.
Come and Become again, my love,
For I am the fire and the dancer in the fire.
I hold power in my left hand
and purity in my right hand.
My touch is a burning hell
and a torment to the unworthy,
For there is no life in them,
And I am the fire that is life itself.

“My chosen one,
You are cleansed and not consumed.
I burn away your pains.
I burn away your rot and decay.
Your bonds are tinder for fire’s storm.

“Feel me, for I am Anat.
Open to me, for I am Anat.
If you are ready for my gift,
I give it freely.

“Arise to thy will,
You who are the creator and the created,
Newborn babe as old as time,
That which is, was, and ever shall be!”

[Do your personal work, and close when ready.]

Notes

1. Gordon, Cyrus, “Canaanite Mythology” in Samuel Noah Kramer ed., *Mythologies of the Ancient World*. New York: Doubleday and Co., 1961.
2. *Ibid*.

[9] Notes from *Neheh*

- by Don Webb V°, High Priest of Set

Concerning the Regional Director

With Setians on every continent the Temple of Set has come to deal increasingly with numerous legal, postal, cultural, linguistic opportunities and barriers. We've a very different crew than what we began with twenty-two years ago in California. We are going to be looking at new strategies for easing our administration and so forth.

One of the things the Temple has always done is rely on our "men [and women] in the field" to take some of the load off of the Executive Director, Treasurer, and High Priest.

Giving credit where credit is [long over-]due, we are making one of the most hard-worked men in the field work even harder. We are naming Magister David d'Merlin as the Regional Director (UK). A lion's share of the mailing of Temple documents in Europe will be handed over to him, as well as certain administrative matters. Exactly what and how will be determined by experience, so for the time being send all of your mail through normal channels.

This isn't just a "grunt-work" job, because a good deal of the RD's job will require sensitivity to local media, law, and customs. David d'Merlin will be a pioneer in this logical step in the globalizing of Set's chief tool, his Temple. I trust that Magister d'Merlin will have a great deal of help from the UK Priesthood.

Concerning the Dogma of the Temple of Set

I have heard it said recently that the Temple of Set has no dogma. That is incorrect. We do. Here it is. You may wish to write it down:

1. Being and Becoming are good.
2. Being and Becoming can best be acquired by conscious, rationally-intuited means.
3. The Temple of Set, if properly used and maintained, is among the best tools for acquiring Being and Becoming.

Concerning the Custom of *Inw*

The Egyptian economy was neither a capitalist nor a communist economy. It had a system of redistribution based on trade, tribute, tax, and a "divine" part of the economy - gift-giving. The word for "gift" is *in*, plural *inw*, as in "*In Sutk* (the Gift of Set)". [If you're looking in Budge, you find it spelled *an* (page 56).

In could be gifts from foreigners to the pharaoh, gifts from the pharaoh to his nobles, gifts to/from the gods, or gifts from the nobles to the people.

Wealth and magical/religious power were circulated by gift-giving.

Things which were given became holy, full of power. Just as the pharaoh existed in both the divine and human realms, gifts existed in divine and human realms as well. A "gift" is as precise a "sending" as are words - but it is also as precise a "sending" as a substance.

Gifts fall into the categories of both Greater Black Magic, which is almost always word/symbol-driven, and Medial Black Magic, which is often substance-driven.

Learning to give or to receive a gift is holy selfishness, and is part of that little-discussed area of *Xeper*, the exchange. Some gifts are given very personally, such as a medallion from one Setian to another. Others are given impersonally, such as the gift of communicable methods of initiation that Orders give to the Temple as a whole.

The concept of *in* has two aspects in the current Temple of Set - one illustrative, the other operant. The illustrative component is found in the idea of the Black Flame, Set's only Gift to us.

There are many meditations for the Setian in the idea of the Black Flame. Why should such a thing be given? What, if any, is the obligation in receiving the Gift?

Magus Flowers wrote one of the best essays on Set and his Gift for distribution at the Salem Conclave a few years ago. If you have not seen it before, I would like you to look it over and discuss it with your fellow Setians.

1. Set is the principle of isolate self-consciousness.
2. He is dynamic (evolving).
3. His purpose is self-maintenance, expansion, and perpetuation. This is his only good; otherwise he is beyond good and evil.
4. He is not omnipotent; he must work for the changes he causes.
5. He is not omniscient; he must work to see objectively.
6. His Gift of self is perfect.
7. He can inform or "teach" those possessed of his quality.
8. To give more would be to take.
9. The presence of the Gift in us (flesh) is necessary to the evolution of Set.

The operative aspect of *in* is gift-giving between Setians.

At the Dallas Conclave the custom of *in* was begun. Priestess Webb and I gathered a few cheap copies of several reading-list books and set them out for interested Setians to take home. This was an interesting meditation. When you give a gift, it is

indeed gone. Sometimes things were picked up and then dropped in the hotel lobby. Other books were the launching pad for various articles we've seen in the *Scroll* or of rituals we've heard about.

This sort of gift-giving is not appropriate for international gatherings where customs officers might not be too understanding, but this sort of passing-on - from candle holders to reading-list books - is a formula with which you may wish to experiment. You will learn more about the gift if you enact its dynamics.

If you are interested in *in* and its aspects in Egyptian economy, politics, and religion, you should read *The Official Gift in Ancient Egypt* by Edward Bleiberg (University of Oklahoma Press, 1996).

Concerning the MetaMind

The following is from a letter I sent to Magister Robertt Neilly concerning the MetaMind Element. Setians particularly interested in the MetaMind Element should contact him.

1. The idea of the paranormal is culturally sexy right now: *X-Files* and so forth. This means that any member of the group can conduct experiments with nonSetians as long as common sense and precautions are used. This is one of the few places where we can actually test our power to send dreams, etc. Many things can be done in the name of "science" that can't be done in the name of "magic".

2. The MetaMind can probably be dated to 60,000-30,000 years ago, when a great change occurred in *homo sapiens*. Behavior went beyond the type of activities for which our brains seemed "hard-wired". The average human is very well equipped to be a "hunter/gatherer in the Ice Age".

3. How to manage synchronicities is not merely a "just-for-fun" question. As the amount of information that each of us takes in grows exponentially, the isolate mind will need all the special filters it can get. Learning to use these filters reliably - as opposed to superstitiously - is one of the biggest tasks the contemporary magician faces.

4. The fact that our *psyche* uses the physical brain of mankind for its expression suggests that other physical components could be used, including the brains of beasts, computers, etc. Our *psyche* uses six gateways as input devices - the five senses [or up to seven depending on how you slice it up] and language, which is an acquired gateway that conditions the mind as it is acquired. There is little reason to assume that gateways beyond the body could not be developed.

5. I recommend two books as resources:

• *Synchronicity* by Allan Combs and Mark Holland (Marlowe and Company, 1996). This is the best book on the topic that I've seen. It covers both modern scientific and philosophical approaches to the subject as well as archetypal/historical approaches with special reference to Hermes. The book is not overly "New Age" optimistic and provides some serious thought on suprarational communication.

• *The Prehistory of the Mind* by Steven Mithen (Thames and Hudson, 1997). This is a good introduction to the modular concept of the mind, which serves as a good introduction to the idea of the interaction of the Black Flame and the influences of this process through history. The magician will realize the influence of the MetaMind as a "trainer" for "cognitive fluidity".

6. We should anticipate that a great deal of MetaMind activity will take place beyond the element. Things such as my Eternal Set Network Working or Aaron Besson's *Xepera Mundi* Working are examples of this type of activity. The Living Æon herself is perhaps the greatest model of MetaMind work which we will experience.

7. I have a special challenge for members of the MetaMind Element: If the Temple is to evolve, certain cultural changes will have to occur. There are two schools of thought about these changes. Should they arise out of debate and discussion? Or should they arise as a pure product of *Xeper*? I tend to favor the former school, but reject each absolute as unwanted. The MetaMind has some the potential to bridge those schools in a special way. I would suggest - without any external discussion - that that potential be considered by those wishing to explore the concept.

8. If I were to label the MetaMind, I would label it as the "quintessence of bodily experience". Thus it is that non-natural force or substance (or Jung's ugly term "psychoid") that informs the *psyche* of its manifestation here in the objective universe. Many people sensing this are drawn to a belief in reincarnation. I suspect that internalizing and exalting this state is a necessary part of self-immortalization.

LaVey mistakenly thought that it wasn't this non-natural force, but rather the objects to which it was attracted [in his case short, *zafitig* blondes with weak bladders] that was the key to immortality. There may be a type of immortality to be had there, but not one that I would like to have. I suspect that Howard will be in the basement of the Black House

for hundreds of years.

9. The activation of this non-natural force releases a great deal of power. This power, in the immediate vicinity of the psychoid process, produces the synchronistic event. Since a human's reaction to synchronistic events is a feeling of numinosity, people who are not strongly trained on the Left-Hand Path will tend to allow such work to lead them into the pit of religiosity.

Concerning the Temple of Set

The Temple of Set is like the Nile in its shape. The word "Nile" isn't an Egyptian word. It's a Greek word meaning "river" borrowed from one of the Semitic languages. The Egyptians called the Nile *Hapi* ("he who overspreads"), *Nu* ("the lifted one", a name it shares with the sky), *Uka* (the "rushing forth" or "leaping"), *Akba ura* ("the great weeping"), and *Kam ura* ("the great extender").

Before the dam at Aswan was built, the Nile overflowed its banks every year. About the time of the North Solstice, it began to gradually rise until the end of September, when it began to gradually fall, leaving the rich mud upon which the Egyptian grain miracle was based. If the flood were too great, it destroyed houses and dikes. If it were too small, the fields were not watered, and there was hunger.

The Temple is fed by many, many streams from the Church of Satan to the legacy of *Thelema* to Guido von List to Schwaller de Lubicz. We have and will have more and more people coming into the Temple with extensive backgrounds in other esoteric schools. Our commitment to *Xeper* deters us from saying "I don't like you - you are not the flavor of LHP I like". Instead it encourages us to challenge newcomers by example to great heights of *Xeper*.

The purpose of the Temple is not to strip you bare of the many influences you may have had on your way here. The Temple hopes only to provide you with an opportunity for clarity - a methodology to sort out your life-experiences so that you know what you can use and how you can use it for our own self-development.

Our time in the Temple is usually divided into three sections: **school time**, **play time**, and **work time**.

School time involves learning the methodology and mindscape of the Temple. Most of this activity happens at the I° and III° levels.

Play time is the changing of one's life to an environment more suited for personal growth. We understand that we are not creatures wholly of the observable universe. To "get at" the treasures of our selves, we must alter the observable universe on a personal scale in order to allow ourselves access to the thoughts and deeds that create our *Xeper*.

Initiation is the process of thinking the right thoughts at the right time. In order to have those thoughts, we must restructure ourselves so that work becomes a type of play. Most of this activity takes place at the II° and IV° Degrees.

When we decide that, in order to have true access to our preexistent knowledge, we have to alter the world at large, we begin **work time**, which has a great deal of woe not inherent in the idea of "play". Most of this activity takes places at the V°.

As we venture more and more into work time, we will find the Temple to be one of many tools working on the world. The Temple, fed by many streams, will feed the ocean as one of many streams, a creative blending to which the nonElect will not be sensitive. Learn to know and see this flow, it can be used greatly to your advantage on many levels.

Concerning my Anniversaries

Kher djet, "*Amma antu-na naia seru aaiaiu en hen-f ankh udja senb ta-amanau em sekeru nebt Xeperu.*" (The king said, "Let my nobles be brought to me [Life, Health, Strength], so that the whole truth of my remanifestations may be revealed.") The first part of these words of Set in the *Tale of the Two Brothers* was placed around the Seal of Set as an eternal talisman by Michael Aquino to gather Setians from all over the world.

On June 22, 1997 I celebrated my first year as High Priest. I wish to thank you all for the great aid you have given me in my Remanifestations. With such magic as I may have, I wish you such fine examples for inspiration.

On July 9, 1994 I received the Word *Xeper* while working on a translation of the Bremner Rhind Papyrus. The Egyptian way is to receive Words through writing. The most powerful spell in the *Book of the Dead* was "found" in a scroll written by Thoth. Michael Aquino received Set's Eternal Word through Budge's *Egyptian Language*. And I likewise received the Word thusly in a moment of comprehension that changed everything.

On June 1990 my first *Scroll* article appeared. On July 7, 1983 I proclaimed myself a Magus Uttering the Word "Projected Being." I had formed a small magic circle three years before - liberal doses of Gurdjieff, Castaneda, and - for that special flavoring - the Enochian Keys as rendered by LaVey. Over the previous year I dreamt that two events would happen in July: that my father would die on July 5, and that I would Utter a Word.

My father did die on July 5, due to complications from surgery several weeks before. And I put on a purple shirt and displayed an "Eye of Horus" which I claimed to have stolen from Horus. Very little came of this event. I felt rather

silly afterwards and put away the practice of magic for awhile.

I married Rosemary within the month, and I moved to Austin. The first thing to greet my eyes was an ad in the *Austin Chronicle* for the Temple of Set. I was sorely tempted, but decided not to knock on those doors until the year 1989.

I write these notes on the 14th anniversary of my purple shirt and my stolen "Eye of Horus" [I gave it back in 1995]. Since then I have Come Into Being as the 14th Magus and received a gift of a part of KV-14, the tomb of Setnakt, whose cousin owned the scroll with the quote above.

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

[10] From the Well of Pythia

- by Tony Pizzini II°

Dangerous Liaisons. Starring Glenn Close, John Malkovich, and Michelle Pfeiffer. Director: Stephen Frears, 1988. Warner Bros., Inc. A brilliant film adaptation from the scandalous 1782 novel *Les Liaisons Dangereuses*, which has been banned frequently around the globe.

Nearly every scene in this movie contains tactics designed to manipulate subjects to the lustful, vindictive wills of Marquise de Merteuil and Vicomte de Valmont. Through a creative series of ploys and counter-ploys, the film portrays the battle of the sexes to the utmost, under the ægis of carefully thought-out seduction and revenge.

Although some may challenge the movie as a lesson in insidious measures to attain sexual gratification, which admittedly adds to its entertainment value, it is most emphatically the incredibly illustrated "process" of LBM that is the true significance of this film, rather than the end-product which in only limited by one's fertile imagination! - review by Terry Quesenberry II°

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Laibach: *Jesus Christ Superstars* (Mute, 1996), *A Film From Slovenia* (Atavistic Video, 1993): "Laibach" is the German name for the Slovenian city of Ljubljana, a "historical crossroads in Middle Europe" [Slovenia and Croatia make up what was formerly Yugoslavia].

Group Laibach are the musical branch of NSK (Neue Slowenische Kunst), an independent artists' union formed during the early '80s at the city's university.

There has been much controversy concerning the use of images found on Laibach album covers, as well as the lyrical content. The video mentioned above is fascinating and will absolutely have you understanding their technique in no time at all (52" for \$19).

They are not fascists. They are apolitical. The message they intend to bring forth by their abundance of totalitarian imagery (capitalism, Marxism, Nazism, etc.) is to "throw back in the public's face" their (the herd's) obsession with these "symbols of power" and to surround their own art with what appears to be extreme political trappings. A regime of artists, if you will, who recognize no higher power than their own.

The CD *Jesus Christ Superstars* is their latest. This time around, rather than tackle NATO or *Kapital*, Christianity is put on the chopping block, or as their website puts it: "It tackles the role of religion, its uses and misuses at the tail end of the twentieth century." Satanic versions of Rice/Webber's "Jesus Christ Superstar", Prince's "The Cross", and Laibach's own "Message from the Black Star" (the Prince of Darkness' viewpoint) are aggressively exotic, mesmerizing, and have a beat.

Something tells me that I should call this "essential Setian listening". Laibach are totally unique, and the video demonstrates how *Xeper* and *Remanifestation* unfold with the will as a catalyst. (Atavistic Video, P.O. Box 578266, Chicago, IL 60657-8266).

* * * * *

Interview With The Vampire (soundtrack; Geffen, 1994): Excellent working music. Comes pre-approved by a northeastern U.S. Pylon. Orchestral, dark (obviously), and quite dramatic in spots. Nods to Stravinsky and Herrmann throughout, and even a tiny section [although it could just be me] reminiscent of di Lasso. The whole thing checks out with Guns 'N' Roses doing the Stones' "Sympathy For The Devil."

* * * * *

Clark Ashton Smith: *Live From Auburn - The Elder Tapes* (Necronomicon Press Audio, 1995): For the CAS completist. Smith reads eleven of his poems. Recorded by one Robert Elder in the late '50s in Smith's cabin in Auburn, California, it comes with a booklet containing the texts and a previously unpublished photo of Smith at his writing desk. There is an audio preface by Elder explaining how he made Smith's acquaintance and the recordings. (\$10.95 from Necronomicon Press; look in *Crystal Tablet* "Resources" for address)

* * * * *

Robert Rich/B. Lustmord: *Stalker* (Fathom, 1995): Rich lives in California's Bay Area and has released quite a few CDs that recently have taken a turn for the darker. "Stalker" is creepy and sinister; the previous *Trances and Drones* is dark also, and taken from performances from his famous Sleep Concerts [www.amoeba.com/rrich/rr.html for the lowdown]. B. Lustmord (Brian Williams) is a

Welsh musician who has worked with Clock DVA, Nurse With Wound, et al. You get the picture.

Inspired by Tarkovsky's sci-fi film *Stalker*, we are presented with "subtle drone textures and ambiguous sound events lurking at the fringes of perception". Rich plays synths, flute, bass, percussion, while Lustmord contributes the more nightmarish noises and effects. All of Rich's work is recommended though; his and Lisa Moskow's CD *Yearning* (Fathom, 1995) explores an hour's worth of raga alap (the slow, rarely-heard intro passage of a raga) performed on sarod and heavily-spaced synth. Stasis and slow-motion.

[11] "Is That Authorized Aboard Ship?" The Setian at Sea

- by Brian Z. Karasek I°

As a Setian on board a warship, I often find it hard to manage a good ritual. If any of my fellow Setians have ever toured or served aboard a United States Naval vessel, you know that the Left-Hand Path has very few docks. I am asked frequently by my fellows how I mesh the two aspects of my life.

Life aboard a ship is very simple. You work at least twelve hour days. You sleep in a two by two by six foot cubby. You have to hold the button down on the shower nozzle to make water come out of it. In all this, there is no private space whatsoever, except for the aforementioned sleeping box, the shower stall, and the toilet.

What follows is a ritual suggestion for aboard ship, for any Setian who goes to sea [with a wry apology to Dr. Aquino!]:

1. Prepare the Chamber

Choose a time and place appropriate to your working. The best times are one in the afternoon and one in the morning. At these times the other showers and toilets are usually empty, because night shift is sleeping and day shift is working.

Lighting will be fluorescent. You're on a ship, remember. For a more mood-enhancing environment, sunglasses may be worn. Candles are not authorized to be burned aboard ship. Recorded music is unsuitable for a shipboard ritual, as a sound system will draw attention, and wearing headphones in both ears is not authorized aboard ship.

The altar will be variable. If you have found a toilet stall with the seat intact, three or four layers of paper towels spread across the seat will serve as the altar. If you are in the shower, the altar will be the three-by-four-inch soap tray.

Behind and above the altar, on the wall of the stall, should be inscribed the Pentagram of Set. Black or red dry-erase marker is ideal, as it will wipe

clean easily. Graffiti is not authorized aboard ship, so be sure to clean the walls.

Atop the altar should be the ritual implements. Knives are not authorized aboard ship, let alone swords. A Gillette Sensor is suggested for the sword. A paper cup will be ideal for the chalice. Stealing glasses from the galley is not authorized aboard ship. A bell for clearing the air is unnecessary, as detailed below. Fire is not authorized aboard ship, nor wall-socket light-producing gear. The light source of choice for Setian sailors is a flashlight with blue or purple marker on the lens.

2. [Un]Dress for Working

Dress for the ritual as appropriate. If your working is being conducted in the shower, you should be naked, with shower shoes of an appropriate color (white, red, black, blue, gold) suggested. If you are working in a toilet stall, a black towel around the waist, or pair of black shorts should be worn.

3. [Don't] Ring the Bell

Bells ring all the time aboard ship. They ring at each hour, twice for each hour that has passed since the last hour which was divisible by four. They also ring at half past each hour, twice for each hour that has passed since the last hour which was divisible by four, and one additional time for the half hour. Bells also ring periodically at random. They can signal a senior officer arriving, an announcement, or they can ring for no perceivable reason. What with all this ringing going on, the atmosphere may be considered to be in a constant state of clearness. Besides which, ringing a bell other than the ship's bell is not authorized aboard ship.

4. Light the Black Flashlight

Self-explanatory. Fire is not authorized, etc.

5. Invocation

"In the name of Leviathan, Set-Typhon, and Jormungandr, I work my will upon this universe. In the name of the great beasts of the sea, and of this great beast in which I sail forth, I enter into the head (shower) of creation.

"As my eyes become accustomed to the stroke-inducing flicker of the fluorescent light of the sea, as my stomach becomes accustomed to alternately refusing or converting to liquid anything placed within it, my will become the will to get the heck off this ship."

6. Drink from the Grail

The Grail may not contain alcohol, for reasons of authorization which have been really overstated at this time. It may, however, contain slightly sour milk, hot soda, cold coffee, or water with the slight taste of diesel fuel.

7. Summoning of the Elements

The magician of the sea now calls those creatures and forces he wishes to attend him. It is recommended that entities of an aquatic nature be called. Fire elementals are bad business, since nothing ruins a good Greater Black Magic working like the call of "Fire! Fire! Fire! Fire in the forward starboard head!"

Earth elementals will have a hard time hearing you through all the water between you and them, and air elementals are scarce on a ship. The smells of diesel fuel, human waste, floor wax, and Naval cooking are known to banish air elementals. Water elementals and demons are it, pal, and that's just it. The Navy isn't Burger King, as they say; you can't have it your way, so ... oh, skip it.

8. The Working

Here there is essentially no difference at sea or on the shore. Refer to your own ritual design. Be sure to plan for the ship to rock sufficiently to toss you into a wall, though.

9. Extinguish the Black Flashlight

10. Ring the Bell [as in step 3]

11. Utter the Traditional Closing Words:

"So it is done!"

Naval Black Magicians may opt for a traditional Naval closing phrase, such as: "I'm secured." "I'm going to Medical." Or the ever popular: "You never saw me leave, understand?"

High Winds and Rough Seas, shipmates!

[12] Opening Night: The Theatre as Magic

- by Brian Z. Karasek I°

"Why do you have to **act** all the time?"

I've heard that phrase more times than I care to, ever since I learned how to do so. I've been acting on stage and in my life for almost as long as I've been on the Left-Hand Path. I started acting in school plays in tenth grade, continuing to do so through three years of high school, a summer of Governor's School (highly acclaimed academic program), and a year of college. And without even

knowing it, I benefited my Black Magic extensively.

We all know how psychodrama serves as a catharsis for negativity and a generator of energy of will. But what about real drama? How many of us make use of timing and projection, in our group workings?

When alone, in a personal ritual, there is no use for drama. You are communing with the Prince of Darkness on your own terms, and to benefit only yourself. But in a group working, your emotions are contributing to a higher goal. How you act within the ritual will affect its outcome to no small degree, and could be the difference between success and failure.

If you are the celebrant, leading the ritual, all members involved are putting their wills toward your words. In that case how important is it to be able to communicate your feelings, to stir them in others, and to exert the sort of crowd-control the theatre teaches?

There are two primary methods of acting, known to anyone who's studied theatre with any seriousness. The first, the "James-Lange" method, says that if you outwardly become the character, you will inwardly feel the way the character would.

This has some merit, but I seldom saw it practiced. This is akin to saying that as a 23-year-old male, I could don the suit and cigar of Winston Churchill, put on about a hundred pounds, and I would know the man's inner feelings.

The other of the two preferred methods is far more suited to Greater Black Magic. It's called the "Stanislavski Method" or simply "The Method". Method actors believe that to outwardly portray a character believably, it is essential to understand that character implicitly. One must ask oneself: "What if this were happening to me?" This is called the "magic 'if'" of method acting. It can be difficult to handle such strong emotions, though, as any of us can attest. By assuming the emotions involved, one is able to best convey them to an audience as well as to other cast members.

It is this "magic 'if'" that I use to great advantage in my Black Magic. Working with a group is difficult. There are always people who are not quite sure what to make of all this. There's one in every crowd, it seems, who coughs nervously or chuckles at heights of emotions. It's crucial that the celebrant in any group working be able to effectively direct these people, to steer them by projecting his or her own emotions so strongly that they cannot help but be carried away.

Theatre professors call this act of being carried away the "willing suspension of disbelief". It's what lets us cheer for, and believe in characters on stage and screen as they perform acts they couldn't possibly really perform. And it's this "willing

suspension” which can make or break a working with someone whose heart is in the right (Left?) place but whose will needs honing.

If you have in your ritual chamber persons who are inexperienced, they could perhaps be excused for making nervous sounds as you utter words that they have only ever heard in their own voice, and in solitude. But if they throw off your concentration, could you restart the working? Perhaps not. That is why it is so important to emote in a group working.

The wave of emotions coming from you as you work your Black Magic, as you open the way for the Prince of Darkness, must not only be directed towards working your will upon the universe. A portion of it must go to the crowd. The audience, though they are involved in the play itself, may still need a little guidance. And those who feel for you must also feel **with** you, or your work is lost.

The aspects of Greater Black Magic which are drawn from theatrical sources are many. Magic always involves some elements of theatre, and it benefits immensely from an intelligent and trained application thereof. If just one “audience” member laughs as you call to Set, what is the cost to your energy? But if your call embodies the practiced application of stage techniques as well as full emotional projection, who in the audience cannot shudder in awe as the Prince of Darkness is called upon to manifest?

[13] **The Look of the Ba**

- by Tony Pizzini II°

I haven't concerned myself overmuch with the *Book of the Law (Liber AL vel Legis)* for a number of years, feeling that Ipsissimus Aquino's commentary on it, as viewed from a “trans-æonic perspective” as well as from the “vantage point of the Æon of Set”, filled in the missing links left by others such as Crowley, Suster, Motta, et al. in their own commentaries.

I am also aware of “The Comment”, which originally followed *AL*: “Study of *AL* was forbidden. The book was to be destroyed after the first reading. Those who discuss its contents are to be shunned by all.” I suspect very few of us have actually heeded the first two instructions. As for the third injunction, Hell! Do What Thou Wilt!

I recently got to thinking about a particular verse of *AL* that, in my opinion, seems to be saying something other than what commentaries made on it seem to suggest. What I have to say in no way detracts from, but rather [hopefully] adds to Ipsissimus Aquino's commentary on the verse in question.

The envelope please ... and the lucky verse is: #III-72: “I am the Lord of the Double Wand of

Power; the Force of Coph Nia - but my left hand is empty, for I have crushed an Universe; & nought remains.”

I am concerned here with that part of the verse which comes before the hyphen. Elsewhere in Crowley's text, the phrase “double wanded one” is used. In his comment on this verse, Crowley writes: “The ‘Double Wand of Power’ is a curious variant of the common ‘Wand of Double Power’; the general meaning is ‘I have control alike over the forces of active and passive’.” Could Crowley have misheard, as he claims he did with the next part (“Coph”)?

In *Nightside of Eden* Kenneth Grant goes off on one of his many tangents, interpreting [and stretching a bit] the Double Wanded One as 11, or Daath, on the Tree of Life figure. There is more to this, but I'm trying to simplify the explanation, without any reference to the *Cabala*, in the best tradition of the Temple of Set.

AL #III-70 reads: “I am the Hawk-headed Lord of Silence & of Strength; my nemyss shrouds the night-blue sky.” This is doubtless a reference to HarWer. In the *Oracles of Zoroaster* is found the following: 1. “But God is He having the Head of the Hawk ...” (Eusebius, *Præparatio Evangelica*). 2. “Theurgists assert that He is a God and celebrate him as both older and younger ... and moreover infinite through his power and energizing a spiral force.” (Proclus on the *Timæus* of Plato). 3. “The God of the Universe, eternal, limitless, both young and old, having a spiral force.” (Isaac Preston Cory, *Ancient Fragments*)

These appear to be references to HarWer as well, although at least one scholar believes the reference is to the Titan Kronos, whom the Greeks identified as Saturn. The mention twice of a “spiral force” got me back to considering the “Double Wand of Power”. I looked up “wand” in *Webster's Encyclopedic Unabridged Dictionary* 1989 and found in its etymology “Goth wandus, akin to wend”. Under “wend” in its etymology I found “Goth wandjan, causative of windan, to wind”.

Could “Double Wand of Power” actually have been “Double **Wind** of Power”, referring of course to DNA? After all, if “spiral force” figures here, as in #III-70's reference to HarWer, then Set claiming to be Lord of the Double Helix doesn't strike me as being so unusual! Somewhere in our distant evolutionary past ...

AL #III-72 continues: “... the wand of the force of Coph Nia ...”, which Crowley “recalled hearing only approximately, would make sense as one of the hieroglyphic variants of *Xeper*”.

Crowley in his own commentary writes: “‘Coph Nia’: the original MS. has: ‘left incomplete

as not having been properly heard'."

I have a large photo of the page in question of the handwritten manuscript. While I see no line anywhere on it that reads "left incomplete as not having been properly heard", I do see that the line in question reads "... the wand of the" followed immediately by a wavy line under the general written line, as if to signify a missing word or words, equal in length to about the space Crowley takes up with a word or words consisting of five to seven letters.

Above this wavy line is written, presumably at a later date by Crowley, not the word "Coph" but rather "Coph^a". There is absolutely no doubt that a fifth letter follows the "h". It is quite easy to see, but it is hard to tell what it is, simply because his wife Rose drew a line through the word and wrote above it "Force of Coph Nia". She also wrote "Coph" with the fifth letter and deliberately crossed that letter out. It also appears to be an "a", but it is difficult to tell. Under her line and directly above Crowley's hyphen (after "Coph") is an unknown mark that could be a "1" or a "2" - perhaps a marker to a footnote that is not pictured.

It is worth noting that Crowley received *AL* in 1904 and put the manuscript away until 1909. Although there may be a reference somewhere, I've not seen any mention of whether the corrections were made in 1904 or years later. A lot is being left to speculation in all of this.

Rose, who Crowley wrote had no interest in magic, yoga, science, or Buddhism whatsoever, accordingly seems to be an inappropriate person to fill in the MS. as to what the actual word was. It's true she may have been responsible for a small number of unusual synchronicities involving the so-called "Stele of Revealing", but "Coph Nia" looks to me as though someone thumbed through a book on the *Cabala*, saw the phrase "Ain Soph" (meaning approximately "endless and boundless"), and some time down the road thought it meaningful enough to add to the blank spot, meanwhile had forgotten how it was spelled and what it meant!

The 7 and 2 of Verse #III-72 add up to 9. The verse is spoken by Set as he undeniably identifies himself. And, as Ipsissimus Aquino suggests, "Coph(a)" as a hieroglyphic variant of *Xeper* makes sense.

As I have previously noted, this is all conjecture, but I make it with the informed authority of my bond with Set, the Prince of Darkness.

[14] Close Encounters of the Skeptical Kind

- by Irene Daniel I°

On May 17 Magister Robert Moffatt attended a lecture by author Robert Schaeffer, accompanied by two new Set Amentet Pylon members, myself and Setian Michael States.

Schaeffer is a frequent contributor to the *Skeptical Inquirer*. His presentation was about his recently-published book *The UFO Verdict*, which he introduced by drawing attention the 50th Anniversary of the Roswell incident.

Throughout his slide show Schaeffer demonstrated how the paranormal observer and the paranormal investigator are easily fooled by what they believe to have seen, simply because they may be unaware that what they witnessed was merely a meteorite barely missing the Earth's atmosphere, or possibly a rare appearance and position of either a very bright star or [as in the case of former President Carter] the planet Venus.

Schaeffer also went into some detail explaining how many paranormal observers and paranormal investigators know that "seeing is believing" and consequently may intentionally set out to fool the general public by means of out-of-focus photography, the light of a full Moon, strobe lights, dust particles caught in the beam of a bright light source, or even by props as unimaginative as buttons, images drawn of fairies, etc.

Observers and investigators have attempted to lend credibility to their discoveries by engaging authoritative personalities, such as the famous Sherlock Holmes.

A more current way to suggest the element of scientific truthfulness is to rent facilities at a major research institution for one's conventions and conferences, e.g. the recent UFOlogist conference held at MIT.

The potential for abuse occurring as a result of an obscuring of objective and subjective matter came to my mind as the Heaven's Gate group suicide was discussed.

Schaeffer's presentation ended when a member of the audience asked him how he "did that trick with the disappearing silk cloth" at the beginning of his lecture. Schaeffer responded, "I believe very well." This member of the audience obviously didn't know what all of us know: that you don't ask a magician to explain the tricks of his trade, be it the "stage variety" or the other kind.

[15] **The Order of Uart**

- by Heather Lee Ayres III^o, Acting Grand Master

This Order was founded in 1989 by Magistræ Linda Reynolds and Nancy Flowers as the Order of the Python. Their intent was for it to be an Order for the exploration of art and magic. In 1997 I, who had been in the Order since shortly after its inception, was named Acting Grand Master by Magistra Reynolds. I felt it absolutely necessary to Remanifest the Order's long-dormant creative essence to ensure its survival. The Python was magically laid to rest and cremated, and the *Uart* manifested from its ashes.

Uart is an Egyptian term that means "the artists' quarter: a place of bifurcation or division", i.e. the Guild/*Temenos* structure within the Order. If seen as two words, *u* and *art* mean "the well of the flame in the great oasis": the source of dark inspiration and imagination within the Temple of Set.

The work of the Order of *Uart* is based upon the "Nine Perceptions of *Heka-An: The Initiatory Significance of Art*", as revealed to me on March 21, 1996. These are:

1. Art in itself is a valid form of expression.
2. Art is a record of one's initiation.
3. Art is the magical link between the subjective and objective universes.
4. Creativity is a process of the Black Flame.
5. Art is a historical record of a culture.
6. The artist becomes immortal in the objective universe.
7. The artist becomes immortal in the subjective universe.
8. The state of mind achieved while in the act of creation is a gateway for communication with the Prince of Darkness.
9. Through the act of creation the mind of Set can begin to be known.

Artist members of the Order may work with one or any combination of these perceptions as may best suit them on their individual paths. But they are at minimum expected to:

1. Produce artifacts to carry the history and culture of the Temple of Set into coming millennia.
2. Affect the objective universe through their work by unleashing it into the real world by gallery shows, being published, performing at a theater, etc.

3. Reflect their evolving Set [non]nature in their work.

4. Participate in the *Xeper* of the Order by putting forth ideas and projects within their Guild or within the Order as a whole.

These are the criteria for being recognized as a Master of the Order of *Uart*.

Within the Order are Nine *Neter* Guilds that work within a specific area of art: These are: Acting/Performance Art, Computer Graphics/Photography, Dance, Drawing/Painting, Music, Sculpture/Jewelry, Textiles, Magical Toolmaking, and Writing.

Each artist works within a primary Guild but is not limited to that specific artform. As long as one is **productive** in a chosen Guild, one is free to work in as many others as driven to.

Within the Guilds are *Temenos*/studios, each artist's personal working space. Herein all artforms in which the artist works are manifested. A *Temenos* is the subjective magical universe, while the studio is the objective place of business. Just as each Setian is the center of the subjective universe, each *Temenos*/studio is the core of the *Uart*.

The Order produces an annual work presented to the Temple, and publishes a newsletter, *Art en Ptah* ("Document of Ptah") as submissions warrant.

The *Uart* is open by invitation to II^o+ Initiates of the Temple of Set who are ablaze with the fire of creation, are compelled to know and express themselves through their artwork, and who work their most powerful magic through their art.

Dual Order membership is acceptable as long as it does not diminish the interaction and focus of the Initiate's work in either Order.

Obtaining entrance to the *Uart* is a process that begins by submitting to the Acting Grand Master (1) a sample of your artwork [photos/photocopies are acceptable] and (2) a brief written manifesto of what/why/how you intend to proceed with your work in the context of your initiation, the *Uart*, and the Temple of Set.

Behold the genius of your creation!

[16] **Stele of Empathy**

[color copy included with the original *Scroll* issue]
- by Bryan Hardee I^o

In the not-too-distant past Adept Armstrong designed a group working for the members of the Hliðhskjalf Pylon, consisting of a challenge to each participant. Prior to the working each participant randomly drew another's name in order to present a challenge to that individual during the actual working.

My Stele of Empathy was created in response to Adept Martin's challenge to me, which in essence was the creation of an object stemming from the **heart** or **emotions** rather than the intellect. There were no limitations concerning material, size, or shape.

For the first week-and-a-half I spent much time in utter frustration as I struggled for an idea to fulfill the challenge. As I kept staring into the face of failure, I thought about asking for an extension of the time-frame of completion.

One day I decided to focus my attention on other aspects of my initiation. While writing to a fellow Setian, I was spontaneously overwhelmed by a flood of focused emotions. I stood up, walked over to a computer in which I had archived some digital images, and began to print out only those images that deeply resonated with my emotions.

After all of the images had been printed, I cut away the excess, keeping only the essence. The creation of the collage flowed as I continued to evoke the inner world.

Later that same day I began to critique the collage, wanting to change this or that. But I realized this had to do more with logical reason than with emotional creation. Any logical change would defeat the original challenge.

With the passage of time I have continued to meditate upon my Stele of Empathy, an aspect of the immortal self.