

# The Scroll of Set

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## [1] Thoughts on the Gift of Set and the Elect

- by Charles Lamkin II°

In most discussions that I've had with other Setians on the Gift of Set and the Elect, the interaction almost always got "carried away" by the immense scope of the discussion. Everyone has his own theory to advance, and reasonably good points to back up his opinions.

Within those conversations the debate of genetics being a factor in determining the Elect would invariably arise. That is to say: "Are the Elect genetically predisposed to being Elect?"

Genetics by itself will not pass muster. Setians (who are Elect) come from too many different racial/ethnic backgrounds to allow for a genetic explanation. So then is anyone who sends in his membership fee and is accepted into the I° "Elect"? Obviously not.

It seems to me that to make a workable model on which to base one's belief, one must first get to the most fundamental level of the question regarding the Elect. This is where the Gift of Set comes into play.

In this case the question implies a causal relationship even before one can examine the question of being Elect. That causal relationship comes from the idea of the Gift being given, which assumes a giver. One must have a [somewhat] clear idea of who [or what] the giver is in this question, and his/its motives, if they can be ascertained at all.

At this point one is forced to speculate on the nature [or one's perception of the nature] of Set. Not to be daunted at this point, I defined what I think Set is for the purpose of this model. **This is purely speculation within this model.**

Set can be likened to a *Gestalt*, an archetype of being which has existed for at least as long as *Homo Sapiens* began to wonder about the planet.

Before going further I should define "archetype", because I'm probably using it in a sense contrary to the ordinary one. When I use the term "archetype" [subject to change at any time], I mean a noncorporeal, non-local, quantum event generated and sustained by a means unclear to me by the collective consciousness of humanity (corporeal or otherwise).

It - the Set-archetype - is a reality which is less like a race memory and more like Sheldrake's

morphogenetic fields. It is capable of a meta-intelligence which is mirrored by the DNA/RNA structures' ability to reproduce themselves. The Gift of Set is the self-consciousness (i.e. capable of objective thought about one's self and one's surroundings) of the human race in general. The Elect are members of the human race who are more than just self-conscious; they are aware. What causes this condition of one being Elect?

Even in the most rudimentary forms of life on Earth, the instinct to reproduce in order for the species to survive exists. One could argue that the whole point of life is simply to reproduce one's kind. One can make the analogy that the "archetype" would seek to survive, to grow and "reproduce" as do other forms of life. So how might it accomplish its reproduction? I don't know the mechanics, but it would seem that on a very discreet level, certain persons are singled out to "carry the seed", to be "children of Set".

There is a point then where the human intellect can no longer grasp certain concepts clearly, where verbalization is impossible. Is this the crossing of the Abyss? Where the ordinary human says, "I'll just let go and fall back on my comfortable paradigm, since I cannot grasp anything."

But it is at this point, where one seems unable to stretch his mind any more, that Setians rise to the top - apart from the rest because of their refusal to accept that limit. Perhaps it is at that moment in one's life where one dedicates oneself to that task that one becomes Elect. Perhaps the internal stresses of the process trigger a neuro-chemical change within the brain. This may well be genetically encoded within humankind as a potential, but it can't by itself explain why one pursues the path which causes the change in the first place. Of course, just because I don't have an answer to that question at present doesn't mean I plan on giving up the search!

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## [2] A Working in the Garden of Eden

- by Rebecca Lance III°

Darkness surrounds the participants as they file into the room, males on one side, females on the other. They are draped in white sheets, and their faces are covered with smooth, white masks, void of character or emotion: living statues with porcelain faces.

The soft strains of music fill the room, and a bell rings 9 times. As the tones from the last gong fade away, a curtain is ripped from the wall, revealing two figures. A red light slowly illuminates them, and we recognize Eve and the Serpent.

Eve is naked, her wrists bound, and her arms raised above her head, chained to the ceiling. The Serpent is coiled around her feet. Slowly he unwinds and twists up around her body seductively.

He holds the apple up to her and hisses softly, "Sister, I shall free you."

As he brings the apple to her lips, he releases the bindings on her wrists, freeing her arms as she partakes of the gift. The apple is cut in half. Half stays with the Serpent, half is given to Eve. Eve and the Serpent then approach the other participants, and the scene is reenacted, with Eve offering the apple to male participants, and the Serpent to female participants.

The above scene was the introduction to a beautiful working performed by the Antywey Pylon this spring. The idea was to reenact the Garden of Eden and the Fall from a Setian perspective - to celebrate the gift of knowledge and awareness of self, and free this mythological occasion from the guilt with which Christianity has ignorantly imbued it. We would thus be reclaiming this mythology as part of our Satanic heritage and delight.

As part of our celebration, we would explore aspects of the Gift as it pertains to man's creative abilities. Creation is the realm of the gods, and by creating, man exercises god-like abilities. But man can do something most gods cannot, or will not. He is an artist who can be his own canvas. Man has symbolically proven this point throughout the ages by tattooing, painting, piercing, and sculpting his body. In this way he claims control over it; he creates himself in his own image. These are only physical and symbolic manifestations of work he can do within.

[Going back to Adam and Eve, one can easily see that God, as an artist, is bound to feel a little dismay as he sees his masterpieces running around and messing themselves all up. Art is not supposed to work on itself. It is supposed to hang on a wall, or in a garden, and represent its creator for all time. This would, of course, explain why the slaves of Christianity find "evolution" to be such a dirty word.]

In our working, creative abilities were exercised (both symbolically and literally) with the help of ultraviolet makeup and body paint by Kryolan. This stuff is expensive but well worth it. It can be applied with a brush or sponge, and under black light it glows in the most amazing fashion.

After some discussion we decided to perform this working in the buff. Yes, gasp, gasp, the whole Pylon got naked together! We did this for several reasons.

(1) It wasn't easy. Many of us are still embarrassed to appear nude in front of others, often for no apparent reason other than remnants of a Christian moral system. This was an opportunity to meet this challenge in a safe, supportive, meaningful atmosphere.

(2) Drama.

(3) C'mon. This was the Garden of Eden. They didn't have clothes yet. That is what the whole issue is about. Why dilute it by adhering to moral codes imposed by the very system we are attempting to throw off?

(4) Out of pure wickedness. And because the wickedest one, Adept Kawaguchi (our "Eve") made us.

In all seriousness, the element of nudity lent a special charge to the occasion. With a few exceptions, most of us are not used to disrobing in front of others. The nervous tension as we prepared for the working was quite palpable. As we got into the working and relaxed, the release of that tension lent a euphoric feel to our celebration. The working was designed as a psychodrama, but one with meaning and room for plenty of real magical work.

The beginning was beautiful and slow. The participants were still robed, and thus still a little nervous. We used a little humor to crack the tension whip and break into the second part of the working, which should have an almost carnival atmosphere to it.

Logistical preparation: Separate altars are placed on 2 or 3 sides of the room. Each altar should have large mirrors above and around it. On each altar is placed boxes of UV body paint, paint brushes, bowls of water, florescent hair paint, fingernail polish, etc. A large black cloth should be placed on the floor to protect it from the inevitable splatters. When we performed our working, Setian McElwee brought large bouquets of flowers which we placed on the altars. He was also responsible for finding the beautiful, smooth white masks. Eve and the Serpent are hidden behind a black curtain. A red light with a dimmer switch is arranged to illuminate them.

The introduction takes place as described earlier. After we have all partaken of the apple, the main participant steps into the center of the room with the Serpent and Eve. Eve and the participant take the apple and shove it into the mouth of the unsuspecting Serpent, who now becomes as another participant. Main participant removes mask and speaks.

"In the *Bible* it says that man looked down, discovered he was naked, and promptly went running for the nearest fig leaf."

Participant #2 hams it up wildly, eyes bulging, attempting to cover himself with his hands, trying to beat a hasty retreat from the room. He is restrained by the main participant, who continues, "This is, of course, nonsense. Man looked down and discovered his sexuality. Man looked up and discovered his ability to create. Man looked within and discovered he was as a god ... and one who could recreate himself in his own image."

At this point, the music begins to rise and speed up. The main participant begins to dance, removing the white veils draped around her. The black lights are turned on, and the other participants remove their veils, sheets and the pure white masks. They make their way to the various altars and take up brushes, painting their faces and bodies with the glowing UV paint.

In the darkness, you cannot see the finer biological details of everyone's form. What you can see is how they choose to decorate it; stripes, slashes, swirls of glowing lines. When we performed the working, there was not a person in the room who continued to feel inhibited once they played with the paint for awhile! We were wrapped in our own work. Towards the end Setian McElwee brought out a huge silver platter loaded with grapes, strawberries, and other fruits. We all sat down on the floor, admired each other's colors, and drank sparkling apple cider, toasting our decadence!

Next month: Antywey Pylon takes up streaking as a most challenging form of physical fitness!

Our intent was not unknown to Masleh, now by title Messiah, and through his art he caused the infant mind of man to be fettered with bonds of fear and blindness, that he might be inspired to duplicate on Earth the law of Heaven, shunning experiment and the radical dangers of invention and exploration. To man was given guilt, and the call to social conformity, and the proclaimed sanctity of the norm and the mode.

- *The Diablicon*

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### [3] **Radio 666**

- by Timothy McGranahan II°

It is with the greatest pleasure that I am able to announce "your home away from Hell" is back "on the air". The *Radio 666* program/project is currently in its second issue and available to all interested Setians. Unlike other newsletters within the Temple of Set, it is published via audio cassette and presented in a radio-style format.

This unique form of interaction and entertainment is packed full of intriguing pieces, including news articles, original music, an audio drama, a Setian færie tale, plus a great deal more.

To receive more information, please contact me (Editor/Program Director).

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### [4] **Recognitions/Return**

- by Michael A. Aquino VI°, High Priest

#### **IV° Recognitions:**

Robert Robinson and Roland Winkhart

As is the case with all IV° Recognitions, each of these two is unique in its own sublime fashion. The journey by which any Initiate ascends to the IV° is always wondrous and intensely personal. We are privileged to see a reflection of such a journey and to Recognize it for what it is.

#### **IV° Return: Robertt Neilly**

Following a period of absence, Robertt Neilly has reapplied for admission and been reconfirmed in his IV° Recognition by the Council of Nine. He will once again be working with Magistra Lilith Aquino as CoGrand Master of the Order of the Vampyre. A warm welcome back to him!

#### **III° Recognition: Peter Rivera**

Magistra Aquino has Recognized Adept Peter Rivera as a Priest of Set after observing his initiatory state of being for a considerable time. Priest Rivera has worked extensively with Priestess Lance and many other bay area Setians in the Antywey Pylon, clearly demonstrating his qualification for this sacred Recognition. Congratulations and welcome to him as he enters that transformed state of being known only to the Priesthood of Set.

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### [5] **Method to our Madness**

- by Heather Lee Snow II°

According to Robert E. Ornstein's book *The Psychology of Consciousness*, the human race has evolved a "filter" of sorts that sifts through all of the incoming data released from the objective universe; only the information that is imperative to one's survival is let through. Without this "screen" a person would be overwhelmed with the input from the objective universe to the point of insanity.

This, combined with Carl G. Jung's theory that the human race shares in the "collective consciousness", is diluted, if not totally annihilated by the filter that keeps us sane. However I feel that at one time or another in our lives, Setians experience an event that causes a hole in the screen in varying degrees.

Through this void we receive "the Call", which motivates us to seek out that which causes "normal" people to shudder in horror. Thinking of this, I see the parallel to the analogy of "being touched" by Set. Possibly Set created the events in the past which "rattled our brains", causing the

void through which we each chose the Left-Hand Path.

I also feel that in a working the true aspiration is to release our *ka* so that it may be free to go through the void to work our will upon the objective universe, and to possibly knowledge and wondrous experiences. So maybe by “society’s” standards we’re all a little “cracked”, but at least we’re putting our “dementia” to good use!

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### [6] Artwork Defined

- by Ray Gibson I°

[The artwork referred to is not reproduced in this text file.]

The first piece, “Genre Goth”, is a salute to the masters of Gothic horror (art and literature): Poe, Lovecraft, Dunsany, etc. It is Setian in that it focuses on powers that strike terror into the uninitiated heart!

The second piece is called “Behold the gentleman, *Xepera*”. It is the first of a series of collages revolving around the imagery and glory of the Empire of the Dark Prince. The focus is on the seductive power of *Xeper* as that which informs and defines the Setian.

The third piece I call “The Eye of Set”. It was initially inspired by the archetypal image of the eye, i.e. the “eye of Horus”, the traditional “evil eye”, the Lovecraftian “Elder Sign”, and the one-eyed god of the ancient Germanic peoples, “Odhinn”. In all cases the symbol is representative of the psychomagical force shared by man and god in tandem - the gate, if you will, between Set and his Elect. Set sees via the eyes of his Elect, and man may only “see” due to the Gift ... the very presence of Set! [It also represents the “vision” of the artist.]

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### [7] Whispers in the Dark

- by Eulit M. Hinson II°

In vague terror he awoke, heart full with awe and fear. Then came forth a voice that spoke, “I have come here from a vanished kingdom and temple of deepest black. From this ancient paradise I was banished. Now I come to you from whence I cannot go back.”

He suddenly rose and lifted his head. He listened closely and began to hear a distant voice he would no longer dread: “I have come here from a vanished kingdom and temple of deepest black. My old abode is barren and tarnished, and here I emerged from the dark of an abysmal crack.”

He then laid his head back down to sleep and closed his eyes and drifted near a vanished kingdom rising in the deep. “I have come to this vanished kingdom and temple of deepest black. My desires

and longings were mercilessly punished. But here my unfulfilled dreams will find what they lack.”

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### [8] I Am That I Am

- by Charles Lamkin II°

I define myself by my boundaries. I define my boundaries by myself.

One’s perception of the world is based on one’s assumptions about it. One’s assumptions about the nature of the world are grounded in one’s belief system. One’s belief systems are the products of one’s both physical and psychological environments.

I choose to change my assumptions, to change my belief systems, to alter the basic components of these structures. I will to change these things and in so doing change myself and the world subjectively/objectively. For in the realm of the mind do the subjective and the objective mingle.

My being is unique to the world. I have the keys to existence. I am not bound to the circle of Karma, nor to the dead-end concepts of Heaven and Hell. I am not bound to this world of mundane life. I move in the million spheres of higher life. My will is indomitable.

For I have looked into the dull eyes of “everyman” and seen naught of the fire that burns in my eyes or the eyes of those like me. The sleepwalkers of this Earth shall sleep in the earth after their etiolated lives are done; after the depraved systems of the organized religions and instituted social class hierarchies have sucked what little energy the sleepwalkers had from their bodies and cast their empty husks aside; as the endless, mindless hunger of the machine that is modern life uses the masses to fuel its engines in vain pursuit of some consumer utopia.

#### I’ll have none of this!

For I was born a breed apart, one of the few who dare to look unflinchingly at themselves and the world around them, and who would change themselves and their worlds to make those conform to their will!

Through the complicated mazes of semantics and past the pitfalls of old, secure traditional belief systems to the **altar of self**, whereupon I slaughter the sacred cows of the masses and those of my own with slow, deliberate, measured strokes. Free of those encumbrances, I move to the next level of my being. It is in my **citadel of self** where I shall work my magic.

I stride across the razor-thin edge of the bridge that connects the intermediate outer with the outer darkness - and my citadel. Let the gates be opened!

It is a Gothic structure of shining hematite, with many slender towers and deep dungeons. At the

center is the circular hall of the citadel. Here is where my spirit takes on the raiment of godhead! The darkness shines here! I am enthroned as a god! Let my will be done!

In the days and nights to follow, knowledge shall come to my mortal self - knowledge in the form of answers to questions regarding the use of the dragon. The minor aggravations of mundane life will reveal themselves as hints and clues, and shall turn from hindrances to assets. My mortal self shall begin to come closer to constant awareness of the self, the self that is both god and man.

This is my will; let it be so!

The die is now cast. The chaos-void can but aid the task.

Let this temple of self be now closed and the guards and wards resume their places 'til I return to hold court once more. Back by the most direct route I travel to the mortal coil I left.

So it is done!

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## [9] **The Editorial Arena**

(previously "Socratic Wrestlemania")

- edited by Ronald L. Barrett III°

Comment from the High Priest: "I don't mind a forum-type feature for the *Scroll* [Magistra Wendell used to have this feature in the earliest issues and it was a lively item]. I don't like the pseudonym aspect. If someone has a viewpoint and particularly a criticism, then that person should 'have the courage of his convictions' and stand behind it."

Result of that suggestion: Last issue saw the introduction of "Wrestlemania" as an experimental editorial column for the *Scroll* designed to address important, and sometimes controversial, issues relevant to Initiation. The initial responses to the question concerning *Runa* are in, and I am pleased [but not surprised] by the participation it has generated. The experiment is now underway.

As a modification of the previous ground rules, pseudonyms will not be used in future issues. My original idea was that by using these "costumes" the arguments could be left to "wrestle" among themselves independent of their authors thereby: (1) removing *ad hominem* distractions; and (2) allowing Initiates to express additional perspectives which might not be their own, but could nevertheless contribute to productive discourse by way of argument [i.e. Devil's Advocates]. However, given the risk of misunderstandings that could result from anonymous contributions, forthcoming editions will contain traditional bylines under this section, now entitled "The Editorial Arena".

## **"Otto Norbert Schicksal":**

*Runa* can only be Understood and made to work through action. My current work with *Runa* has brought on a dramatic acceleration becoming in myself and the world around me. *Runa* is a dynamizing agent for true knights and dames but its generations are frightening to timid folk in search of being rather than becoming. The suggestion that the Magus who uttered the word is merely trying to corner the market on mystery suggests that the critic is possibly not as genuinely interested in an answer as in venting spleen against said Magus.

## **Don Webb III°:**

I'm against the use of pseudonyms. Hiding behind a pseudonym seems at odds with being prideful of Being. It could conceivably breed mistrust. It wouldn't bother me if someone disagreed with me strongly. We can probably both learn from the dialogue, but if someone disagrees with me and wouldn't tell me - but would tell the world - that seems annoying.

The sense of the unknown, which existed before and will exist after the Uttering of the trans-æonic word *Runa*, has always been the mainspring of human progress. It is as simple as the desire to know what is over the next hill. In the Judæo/Christian mythos. It's just that curiosity that leads Eve to the apple. It motivates all science, the best art; and it is strongly akin to the darker side of human love. It tortures and tantalizes. This sense, of course, is a universal one. It has nothing to do with peculiar German alphabets. [I note in passing that a title of Egyptian priests was *Heri Sesheta*, Master of Mystery.]

Why *Runa*? Casting the word in this exotic form gives some of its flavor. By revealing the meaning that he has found in this Word bit by bit, Polaris attempts to awaken that hunger that has driven him for so long. There are inherent dangers in the word. *Runa* assumes that as you seek after the mysteries, they recede from you. It is a Word of flux and dynamism. Eventually as you seek after these mysteries you will arrive in new territories - going where no one has gone before. Your questions will have created new spaces - and you will be fulfilling the mandate of Set's Gift to act as a creator.

The danger lies in mistaking new territories as fantasies. If someone elects to make *Runa* a beacon to guide their *Xeper*, they have to be willing to test, to question, to submit themselves to the spear. Everything is permissible under *Runa* save for rest and contentment. As such the Magus of the Word will never "succeed" in his Task, like others before him [and the Word itself therefore challenges some of the initiatory thinking of the Temple].

Unlike the Word *Xem*, there isn't a final formulation of the goal. My mysteries will not be your mysteries. Everything that is revealed only leads to more quests and more questions, and each seeker is changed by his quest. If a Setian binds himself to the magnet of *Runa*, he will find the innermost wants will grow and become strong, forcing them to act. It isn't a comfortable Word; the pleasures and pains of existence are sharpened considerably, but for those willing to seek, it becomes as a spur like no other.

**“Abaddon the Destroyer”:**

I do not dispute the principle implied by the Word or its Magus, but I do feel it to be one of the weaker æonic Words around. Its definition as “that which is hidden” seems to offer an explanation for **why** we would want to *Xeper* and Remanifest in the first place, which is at least valid, if not integral to the initiatory process.

However its weakness seems to lie in the **name** of the Word. The Word *Runa* seems to be essentially a derivative of the word “Runes”, and from there the work of its Magus in espousing its principle seems to be a far greater philosophical leap than we have seen with other æonic Words. The meanings of *Xeper* and Remanifestation's original form “manifestation” did not undergo such vast alteration upon being Uttered by their respective Magi.

It seems as though the Magus of the Word *Runa* merely took a name indicative of his personal field of study, and used it to “obtain a patent on the unknown”. Also the Word of Ronald K. Barrett comes to mind. *Xem* is an abstract, intangible goal which is sought after yet may never be attained. The similarity in principle of two different Words [one which was stricken from the records long ago] is enough to plant doubt in this Initiate's mind.

**“Frater Melinægis”:**

The rendering uncertain of any particular branch of knowledge is how *Runa* enhances *Xeper*, by allowing unlimited expansion in the categories of knowledge. I envision *Runa* as an ever-receding event horizon that attracts the will of the Black Magician like a magnet. This can also be compared to the vampyric hunger, for knowledge/ negentropy is the life's blood of the mind.

To the Knights of the Trapezoid it embodies the quest for the Devil's Grail. To the uninitiated mind, this hunger/attraction is more of a repulsion that manifests itself as a fear of the unknown. This is what separates the Elect from the profane; they cannot endure the stark reality of their own being because it encompasses too much discomfort in the form of responsibility to self and independence

from social crutches. As Nietzsche so eloquently expressed it: to educate educators! But the first ones must educate themselves! And for these I write. To make the individual comfortable: that is my task.

**Ronald L. Barrett, Jr. III°:**

The Word of a Magus is not a “patent” on a pre-existing concept, but rather a philosophy that has been honed down to a single symbol and launched into the Universe like a bullet. There it must undergo trials to see if it holds as a valid and effective mechanism within the Æon. These trials, which are the Magus' curse to see through, test the Word through its objective manifestations both inside and outside the Temple.

For myself, the litmus test of any good philosophy/tool/lens is whether it can be applied to my initiation optimally, and in accordance with my true will. This has been the case with *Runa*. I see it as “darkness articulated”, and a question-mark that precludes any final word (or Word) on what is. It therefore leaves this Initiate as a child, wide open.

In addition to my own work with *Runa*, I have seen its initial effects on a number of persons and organizations outside of the Temple. Magus Flowers is certainly pushing buttons all around the OU, and I am looking forward to hearing the reverberations of these manipulations. Such actions are most exemplary, because while we may not hold the patents to wisdom, we do and should hold the keys to the Universe.

**Marie Zajkowski III°:**

Listed below are exact quotes from Magus Flowers' work with *Runa*. (“*Runa*”, *Scroll of Set* #XVI-4 & #XVI-5). Following them are exact quotes from Magus Barrett's work with *Xem*. (*Xem*, *Xem* Keys I & II) Do you think perhaps these concepts are similar in any way, shape, or form?

**Stephen Flowers:**

“*Runa* is that which is hidden, perpetually beyond the grasp of the intellect. By attaining to levels of Understanding of what was previously hidden, we push back the barriers and in the process create even greater mysteries beyond.”

\* \* \*

“*Runa* is the secret which lies deep within the psyche, which corresponds to a secret lying deep within the outer zone of the objective universe ...”

\* \* \*

“In the most basic level of our experience *Runa* is that sense of the hidden, even of the forbidden, which has perhaps motivated humanity more vitally than anything else. One of the greatest of all human drives is the drive to uncover the hidden, to discover that which was previously unknown. This is so

obvious, yet it remains something largely unexplored as a Principle in and of itself ...”

\* \* \*

“The eternally hidden draws us ever onward. The hidden can sometimes be interpreted as the feminine of the darkness, but essentially it is the eternally-deep core of reality which simultaneously pushes and draws us into the unknown ...”

### **Ronald K. Barrett:**

“Not unlike the *Diabolicon*, many of the secrets of *Xem* are cloaked in myths but of ancient Egypt (*Khem*) rather than of the Hebrews. And so it is to *Khem* that some of *Xem*'s initiates shall frequently turn. Their intention will be to strip away the veil which hides the mysteries beyond ...”

\* \* \*

“*Xem* is a continuance and not a reversion to anything that has gone before. Instead the concentration there is for the taking apart of *Khem*, stone by stone and myth by myth, to finally reveal the secrets of *Khem*'s origin: *Xem* ...”

\* \* \*

“The initiation into *Xem* is the beginning of the actual quest for the unknown and nameless one ...”

\* \* \*

“*Xem*'s foundation is in the abstract. To the uninitiated, *Xem* will always be veiled in mystery and will seem very much like the Second Foundation did to outsiders in Asimov's *Foundation* trilogy. And they won't be entirely wrong!”

\* \* \*

“As was true of the orders and temples of ancient Egypt and Greece, there must be two vital aspects of *Xem*: the known and the secret, between which is the bridge of initiation.”

There is a saying which goes: “If the rock should fall upon the egg, too bad for the egg. But if the egg should fall upon the rock, too bad for the egg.” May you find many hardened stones in the eggpile as you travel the Path. And let the games continue!

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### **[10] Some Ways to Know When Conclave is Near**

You know it's time for conclave when:

- every store in every mall across the country is suddenly out of black clothing.

- the salesperson is not surprised when yet another strange person asks, “Where's the day-glo makeup?”

- your pantry is stocked with the grocery store's entire inventory of SlimFast.

- you find you have three weeks to lose a zillion

pounds - again.

- your dentist has to tell you again how much it will cost to have custom-made fangs fitted (a fangless task).

- the Priesthood of the Temple find themselves flooded with Recognition-campaign levels of correspondence from I°s they've never heard from before.

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### **[11] The Thirst**

- by Arnold R. Watson II°

It was darkness which revealed to me the Black Flame, and it was the Flame which first instilled in me the thirst.

A thirst which hath led me far away from the safe surroundings I once knew, to unknown angles and encounters with beings strange, even terrible, yet at the same time wondrous.

To the quest which is my passion, and to that Gift which I most treasure.

It was that same, insatiable thirst which drew me out into the desert, far from the abode of men, into such desolation as leaves a being with only himself.

As I look out into the darkness and gaze into that Flame which burns fiercely within, I take up that most elusive of Grails; and upon drinking the dark liquid therein, realize my own potential: to become that which is ultimately divine.

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### **[12] The House of Many Doors**

- by Paul F. McAtee II°

Recently during a discussion of magical theory with a young Black Magician, I came upon an analogy which both of us found to be useful for the magical perspective.

It is a fundamental tenet of the Temple's cosmology that within nature there is a certain established order, the internal consistency spoke of in *Black Magic*. The promise of Set, is that through achieving a higher Understanding of those laws, we may maneuver more efficiently through the framework of objective reality.

Let us now visualize this “framework” of nature as being a common room within a large house. Within the rooms are various types of doors. Upon closer examination we find most of them to be locked. We have limited options for exiting. So we choose one of the unlocked doors and leave, finding ourselves in another room with more doors of similar accessibility, etc., *ad infinitum*.

Such is the nature of the path for most people, the Right-Hand Path if you will. Options which do not fall blatantly on to the path of the traveller are never considered, esoteric or forbidden knowledge is never sought, locked doors are never tampered

with. The traveller does not try with any degree of perseverance to alter the direction of a path that has already been laid out for him.

Analogous to the Black Magician in this allegory, we find the common burglar, a rather profane deviant in retrospect to our more divine form of spiritual deviance. The burglar, as we all know, is an adept in the art of entering forbidden places, as he has spent much time and energy mastering the art of picking locks, devices which are intended to maintain order and stasis. With his superior knowledge of their nature, he passes free of their constraints and may enter any room he wishes, his proficiency growing with time and experience.

While we, the Elect of Set, have little need for actually picking locks, we are indeed performing a similar act. Through exercising the Gift of Set, we become more proficient at moving through the Universe the way in which **we** desire. We become more aware of the various possible futures that lay before us, and through our enlightened discriminatory faculties we may actually **choose** which one(s) to actualize and manifest in our lives. We decide which doors to open, and we blaze our own trails through the universe.

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### [13] **Morality, Ethics, and Æsthetics**

- by Adam Campbell II°

Setians as a group tend to be an amoral collection of individuals. While amoral, they are not necessarily **immoral**. Rather Setian behavior is characterized by a sense of æsthetics and a code of ethics. These are self-assumed and **self-imposed**.

Morality by definition is a code of behavior imposed by a culture or society. Moral codes are in essence an attempt to regulate and control the members of that society with all of the associated hypocrisies, sublimations, and neuroses.

The Setian who seeks true freedom is not bound by a code of morality. Indeed as the Setian is a dynamic, individual being, any fixed code is stifling to his personal evolution and realization. Also, as a Black Magician, the Setian will examine the host society's moral code with an increasingly astute eye and see how irrelevant and limiting it is for the Setian.

The Setian thinks out the question of his behaviour from a much high perspective. There are two major principles that most Setians come to adopt: that of ethics and that of æsthetics.

Ethics are a major part of a Setian's behavior. Because he wields such power and knowledge, there is a potential to do harm to others as well as good. Also, because the Setian operates in an initiatory environment, the potential for abuse of position or trust is also significant. Hence the Setian adopts an

ethical code to prevent such an occurrence. This is essential if the Temple is to continue as an effective initiatory organization.

The perceptive reader will see the reasoning behind this. The Temple is a tool, a tool to assist those who wish to *Xeper*. As long as the Temple's members adopt such an ethical code when interacting with each other, so will the Temple continue to be a viable vehicle for each individual member's evolution, benefitting both the individual Setian and the Temple as a whole. More critically the reason he or she adopts such a code is the result of thought rather than a blind acceptance.

The other major guiding principle is that of æsthetics. This is essentially based on the individual's sense of taste and style. It should be remembered that the actions of any Temple affiliate will reflect back upon the Temple. Thus the Setian must also take into consideration the legal ramifications of any particular act if he wishes to ensure that the Temple is not damaged. This is one of the responsibilities that goes hand-in-hand with any Temple of Set degree.

The consideration of these factors can make the decision as to what is the appropriate behavior in any particular situation. However the Initiate who is truly Becoming will quickly find that it is not as difficult as first imagined. Indeed, the very act of raising one's behaviour from that of a simplistic and reactionary nature to one of deeply considered codes of ethics and æsthetics is an act of *Xeper* itself. The Setian so doing is taking his first true steps to divinity.

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### [14] **The Dream Jackal**

- by Adam Campbell II°

These dreams are haunting me in the night through the vortexes of space and time while a strange, piping melody echoes from that darkest of places beyond the grasp of Nuit and the Whore of Babylon.

That darkest of flames glows within my heart, and the lucid smell of æthyf becomes the essence of my majesty at night, beneath a jewel-encrusted sky in the most barren of places. For her I am alone.

Is this truly a dream that comes before me, or a glorious reflection of my potential? What grim reality provoked this fantasy in the purple land of slumber that is the glory of my creation and the essence of my Becoming?



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**[15] Operant Magic of Runa**

- by Don Webb III°

Although many of us already are aware of some of the operant aspects of *Runa*, we may not be aware that we are using them. This sense of the hidden can mean that the hiding of magical operations makes them powerful.

This is reflected in the Temple practice of not allowing nonSetians to attend our rituals. We all have felt the day afterward that special glow as we are surrounded by our fellow employees we sit and gloat, "Wouldn't they be surprised if they knew where we were last night?" By making use of secrecy we have empowered our actions. We have hidden them away from the level of mundane reality so that the magic may work on another level.

I'll give an example of a technique that shows an operant use of the hidden. I welcome any correspondence on this or related notions:

The idea of burning a charge, a piece of paper or parchment, after writing a wish on it is a very sound magical principle. You are translating the wish from one part of reality - the conscious self, the non-ego part of yourself from which creativity and dreams come. The destruction of the charge signifies that you have moved the wish from one realm to another.

A lot of magical systems talk about a number of "worlds" without explaining that these world abide inside us. What is important is not whether there are the nine world of Norse mythology or the ten spheres of the *Cabala*, but this perhaps universal notion of having different divine areas within yourself which are separated from your conscious thought and perform specific activities.

Obviously if you want things from one of these areas - say you're a poet and you want inspiration - you send off to that part that makes inspiration. If you use Germanic concepts, you send off to Asgard. Now this sending requires that you remove your message from Midgard and translate it to Asgard. This can be accomplished by hiding the message from your conscious self and letting the aconscious take a crack at it. This is not putting the nonego parts in control, but communicating your wishes to them.

Here's a type of ritual you may want to try. Send a letter to yourself: Invoke Set. Tell him that you are going to open yourself up to yourself with the power of his Gift. Ask him to fill you with his power that you may Understand it as your own. Then write the letter to yourself [you'll want to have thought out some of the words before the rite]. You might write something like this:

Show me what is essential for my being.  
Equip my soul with the tools I will need. Teach me the wisdom hidden within. Night gives me rebirth and heals my cares. Awaken within me the joy of being fully alive. Keep my eyes open to the lessons before me, and bend ... Time to my will.

Write the letter, read it aloud, set it afire with Black Flame, and say something like, "I send this letter to the heights and depths within me. I am taking another step to Becoming like the Eternal Set."

Then you can close the ritual in any manner you like.

You notice I addressed the letter by using the first letters of the sentences to spell out "Setnakt", my magical name. I hid the address in the letter. It is a secret thing that works on the mind differently than the simple, clear wording of the letter. The hidden name works with that level of the mind that goes beyond simple linear thought.

Then the burning of the charge is also another hiding; you are hiding the words within your memory. Although this shows an illustrative use of the technique, it can be put to practical use as well.

If you are interested in some of the techniques that seem to go well operantly with *Runa*, you might enjoy a new Llewellyn book *Practical Sigil Magic* by Frater U.D., who gives a practical, step-by-step method of the sigil magic of Austin Osman Spare.

As you seek after the mysteries, remember that you have the power to create them as well.