

The Scroll of Set

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[1] Out of the Mouths of Babes: Salem Revisited

- by Lilith Sinclair IV°

Moreover St. Augustine, in his book of Christian doctrine, condemns amulets and certain other symbols, attributing their virtue to magic art, since they can have no natural virtue of their own. To this sort belong all amulets and charms which are condemned by the School of Inquisitors, which very clearly detests their use.
Malleus Maleficarum, 1487

An archaic piece of history, reflecting a time when superstition and intolerance ruled - when people met horrible deaths after being subjected to ghastly tortures on the whimsical, hysterical, and often malicious accusations of their neighbors and peers.

One of the most frightening things about the Salem witch trials, and others like it across the land, was that in many cases the accusers were children. Children who were 4-6, together with older ones of 12-15, who, with their flights of fantasy or cruelty, caused a great number of those deaths.

What does this have to do with the Temple of Set in these "enlightened" times? After all, there are no longer witch hunts. That's all over with, a long time ago. Isn't it?

Not really. Check out the news media lately, and you will see echoes of Salem surfacing. There has been a large upsurge of interest in Satanism and the occult, but not a beneficent one. Terrible acts of violence, child abuse, murder - all branded with the scarlet letters of "Satanism". The fact that there is no proof, no evidence, no bodies is unimportant. Some 6-year-old child said it's going on, he/she saw it, did it, heard about it. It would be ludicrous if it were not for the fact that supposedly intelligent, responsible adults, from news-media personalities to law-enforcement officials, are reacting to these children's tales in the best tradition of the "true believer".

While watching a local news program recently, I was appalled to hear the district attorney of a nearby county state that while he had no evidence/proof/bodies, he was certain that "Satanic" murders and ritual child sacrifice were being practiced. He felt that the lack of evidence or bodies was because

"these people" were conceiving and bearing children for the express purpose of "Satanic" ritual sacrifice. The man was quite serious. Salem seems to be much closer than we think.

In the past few years the Temple of Set has become more visible to the profane public. We have been approached by news and television media, writers, and others who all profess a fascination with the Black Arts and a "sincere" desire to present a "fair" picture of it to the general public.

Perhaps. But what I have seen so far has left me unimpressed to say the least. While we do not hide in the closet, the Temple and its more public Initiates have perfected the art of knowing when, where, and to whom to give interviews, lectures, and information. It is such perception, insight, and common sense which have enabled us to survive, and will continue to do so despite the "true believers'" attempts to resurrect the ghosts of Salem.

I'm not advocating under-the-bed paranoia regarding our practice of the Black Arts and commitment to the Prince of Darkness. However the development and practice of discretion, and a healthy caution when deciding when, where, and to whom we divulge/discuss our knowledge of and involvement in Black Magic, are essential.

Remember, just under the surface of a smiling, seemingly innocuous, earnest Christian lies the specter of those infamous words from the *Holy Bible*: "Thou shalt not suffer a witch to live."

[2] Ritual to Set

- by Robert Robinson I°

Set, Lord of Shadows! Set, Prince of Darkness! God of the Left-Hand Path that I follow, hear and heed the one who respects you and seeks with great passion the Black Flame of knowledge.

Set, King of Wisdom! Set, Giver of Truth! Oldest of memories preserved of the ancients, mine is the goal of profound self-awareness that grows on the power unfettered within me. Show me the image that limits forever.

Set, hear my bidding! Respond to my summons! Accept my allegiance, my unbowed compliance. Symbol of selfhood and self-righteousness creation, guide all my workings designed to evoke you.

With some understanding of the power within, I part the dark veil that has held off your presence. Yours is the glory and power of Darkness; I greet with rejoicing your cold light of wisdom.

Set, Lord of Shadows! Set, Prince of Darkness! God of the Left-Hand Path that I follow, awaken the birthright so long held in bondage. Kindle, O Set, the great Flame of self-loving, and free me from fears of failure and ruin. Enter and dwell within me forever.

[3] **Discovery of the Dark Actual Self**

- by L. Darlene Johnson I°

Presented in the *Crystal Tablet* and the *Book of Coming Forth by Night*, the ideas behind non-natural approaches to the universe and a personal discovery of the dark powers and strength that channels through Setians, no matter what sex they are, served as a catalyst for my own liberation from philosophies on abstract images of a suppressed "natural" gender that is somehow trapped within ourselves.

It is a widespread misconception among both Western and Eastern sensitives, seekers on the evolutionary path, that true spiritual or magical works involve the giving up or "enlightening" of our own true sex - that dark, material, actual self as it relates to others.

This has been a part of the mass-mind programming inculcated by both occidental hermetics and oriental "thought". It insists that we understand the human organism and "our place" in nature by the perception and awareness of constant polarity. We are made to feel inadequate in the mystical sense, should a man begin to fully enjoy being himself, exercising an occasional burst of barbaric aggression; or display our femininity, pampering voluptuous curves, ornamented in makeup and jewelry. These are presented as "obstructions" which must be washed out in order that our inner unity increases and, of course, opens up greater degrees of communion with others and the "Universal God of Oneness". The only "obstruction" to my energy flow is when I attempt to deprive my own sensual self, punishing it for being what it is, while conjuring an impotent masculine image from within.

In actual ritual I have found my essence, body, and psyche cooperating just as easily when expressing that "other half" of myself through a magician of the opposite sex. While a natural synthesis of creative expression occurs, unifying each other on all levels of manifestation, there is still an underlying heritage and birthright in all of us to be and enjoy that which we are. This is why so many defense mechanisms and philosophies designed to suppress the actual self fail, and the ungratified seeker finds himself thumbing through the next issue of *Common Ground* or other resource directory before contacting another Sufi society for enlightenment.

To reject or separate one's self, replaced by idealized images of another gender "from within" merely gives our actual self more power and recognition, creeping up from its dark, primordial pit and slapping us dead in the face when we least

expect it.

The notion that is seen in Chinese Taoism (yin & yang), Hindu Tantras (ida & pingala) and alchemy (Sol & Luna) implies that we must constantly be developing our own magnetic (female) and dynamic (male) opposites within ourselves.

To a certain degree I can accept and even magically utilize this concept, but sooner or later this demand to be "balanced with nature" is short-lived, because the individual projecting images of himself as both sexes sets up a criteria of expectations that is uncommonly heavy and often internally destructive.

Drawing from personal experience, the "feminist" witch, who suppresses her own femininity, attempting to make herself over (both mentally and sometimes physically) in a warrior image of the masculine gender, can never be satisfied by herself, and even far less by a male. Unless the individual sets out to completely change her chemical-biological makeup, this project is doomed to failure. This is not to say that internal relationships of self-adoration which are in many ways satisfying cannot be established, even for a considerable time; but the expected interrelation of these dual images must continue to live up to this "natural balance".

In order to reinforce this, many self-proclaimed feminists must seek out others already involved in this polarity play. Should the individual step out of her protective circle of associates, even for a moment, and find her true magnetic nature face-to-face, or even linked to a dynamic masculine force, she is at once thrown off balance. Her evolutionary desires of species preservation become a tremendous force, hard to combat because it is approaching from within.

This is why there is often an intense resentment of the male sex in general emanating from feminist groups. The presence or even thought of the purely-male upsets the delusionary balance. When the internal, idealized images of herself shatter, the individual feels betrayed, as if "part of myself" had been taken away. It has, only because that part of her masculine illusion, self-imposed upon the actual feminine, gives way to any external, dynamic male standing before her. The messages from this deep, dark essential power are something that no Solomon's Pentagram can ward off.

Among the brute masses, couples have the ability to wound each other, and do so readily, because they have given each other the weapons of dependance relating mundane images of what a man or woman is supposed to be. This vulnerability, often idealized and reinforced by New Age groups and philosophies as "openness" [while painfully abused by the profane], may be used as a

constructive interplay of the masculine and feminine elements, ritually projecting out from one Black Magician to the other until the two are realized as one, three, or many more.

While the deciding factor rests within the shadows of our wills, nature is simply an external reminder of our opposite yet complete characters. A female magician may seek in a male magician those aspects that she is unable to relate to in a more satisfying way. Rather than take on the task of summoning and attempting to retain an image of her own masculinity, the “unexpressed” half (or 10th) of her nature can be easily and enjoyably balanced by the equal expression of their dynamic and magnetic essences, relating and communicating both physically and psychically in a magical setting.

As two [or more] Black Magicians merge with the immortal entity of one another, external dualities may dissipate while the dynamic of one is released and returns to the magnetic of the other. In ritual I have sensed intricate, almost enigmatical surges of both types of energies returning to my own inner systems and fields duly shared by all, including those participants not physically present.

As an active participant in a local Pylon, it is interesting to watch other Setians like myself developing their actual selves. At our own pace we each discover that the dynamic and magnetic energies [conceptualized in our own personal way] of the higher mind. The psyche has at its dark foundation a fundamental value and zest for life that has been ascribed to material luxuries, hearty meals, laughter, lust, ritual release for emotions, and other indulgences.

Satanists developing personal philosophies may comprehend that the balancing and harmonizing factors that make up our magical energies are contained in a labyrinth of messages from the inner and outer dark realms, free from blinding-light polarities. As this relationship, this inner unification of the higher and lower [and everything in-between] is realized, we can begin relating these aspects.

When freed from the dogmatic dualities, both within ourselves and externally, powerful entities from the will rather than the “mechanized” universe can be wielded. This concept has enabled me to develop and engage in an almost perfect giving/receiving reciprocal magical exchange, letting flow and accepting without blocking or obstructions. At least to some extent, we may find it easier to relate to others in a more fully-satisfying way.

[4] Thoughts

A man said to the universe, “Sir, I exist.”
“However,” replied the universe, “the fact has not created in me a sense of obligation.” - Stephen Crane

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If you want respect, have self-respect. - Robert Hall

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Having principles is easier than living up to them. - Arnold Glasgow

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The best things and best people rise out of their separateness. I’m against a homogenized society because I want the cream to rise. - Robert Frost

* * *

Never bend your head. Always hold it high. Look the world straight in the face. - Helen Keller

* * *

When you’re getting a drink of water in the dark, always rinse out the glass because there might be a bug in it. - Lucy Van Pelt

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Stand tall. The difference between towering and cowering is totally a matter of inner posture. It’s got nothing to do with height. - Malcolm Forbes

* * *

Attitude determines your altitude. - Harry F. Banks

[5] The Eye of the Beholder:

Another View

- by Robert Menschel III°

Captivated by Magistra Sinclair’s “Eye of the Beholder” (*Scroll #XI-3*), I reflected upon my own use of image. I agree wholeheartedly with her discussion and wish to add a few examples.

I perform the great majority of my rituals solo. These don’t supply the ready support of fellow magicians, and so I’ve turned to image to enhance my Setian strength.

I light my candle(s), open, and conduct the ritual with all my ritual equipment on the altar. During the ritual I repeatedly turn my back on that altar. Or rather I turn towards the rear of the chamber. There before me stands the glorious shadow of the largest, most powerful mage I have ever seen, the tremendous shadow of the only magician in the chamber. That shadow reminds me of the enormous power inherent in my raised self, and confidently I complete all rituals. No magician that glorious can but succeed!

Yes, when I appear as Priest Menschel, representing the Temple of Set, my dress befits the Dark Lord's Elect. And when I relax, my clothes are chosen to enhance the desired state.

My chosen career also demands certain costumes, and here my examples can be even more extreme. When I was satisfied being a mere computer software technician, I grew waist-length hair, a bushy beard, and wore any decent set of clothes. My talents mattered more than my looks. When I decided to work towards management positions within data-processing, I cut the hair above my shoulders, trimmed my beard, and began wearing suits. Many friends within the Temple did not recognize me when we met again at Set-V.

As I raise my sights, I change my costume accordingly. I now frequently wear three-piece suits, and I simply shall have to wear a nametag at Set-VI.

Those who need to see me as a magician - including myself - shall **see** the magician. Those who need to see me as a vice-president - including myself - shall **see** the vice-president. Yes, I know these are costumes I wear. And I enjoy the effect they have on others and on me.

Is it any wonder that October 31 is my favorite holiday? Every day I wear the costume that is most beneficial for achieving that day's goals. And knowing that I wear a costume - knowing I consciously, conscientiously, and magically chose my image for that day's impression - enhances my own view of myself as a magician, enhances my power, and thereby enhances my effect.

[6] Operant Gemology

- by Nancy K. Flowers II°

The use of precious and semi-precious stones and metals as talismans and amulets spans all traditions, times, and places. As Setians it is our task to establish or shape our own psychocentric operant system. The understanding of various historical traditions, as well as a basic knowledge of geology, can provide a broad base for the development of a working system for each individual.

The term amulet, from the Latin *amuletum*, is primarily used to describe an object which preserves a person from some trouble, or affords medical or prophylactic treatment. It exercises protective powers on behalf of an individual or thing continuously.

A talisman, from the Greek *telos* (fulfillment, result), is intended to perform one specific thing or task. A talisman, for example, might be engraved with a planetary sigil to procure love.

In some countries, amulets or talismans made from gems were held to be more effective than those of common materials because the "evil spirits"

were pleased with the sight of rare and beautiful gems; their attacks would be less malicious and deadly. In Babylonia of the 3rd millennium BCE, it was believed that each stone possessed a personality which could experience sickness, disease, become old and powerless, and even die.

In India groups of 9 and 5 precious stones were symbols of stability and regarded as protection against the evil eye. The ancient Hebrews fashioned the Breast Plate of Aaron to avert evil from the High Priest. According to Exodus xxviii, 17-20, the stones were arranged in rows of three across and four down; carnelian, topaz and "smaragd" (rock crystal), carbuncle, sapphire or lapis lazuli, and emerald, jacinth, agate and amethyst, beryl, onyx, and jasper. The stones were engraved with the signets of each of the Twelve Tribes.

There are also various historical associations of a stone's color with its purpose. Violet stones protect children from sickness. Green is connected with vegetation and rain. Yellow is associated with jaundice and other diseases of the liver. Brown wards off sickness. Both black and white protect from the evil eye. Elaborate associations of gems with planetary influences and color have been developed:

Sun: yellow - amber, topaz, gold.

Moon: white - crystal, moonstone, opal, silver.

Mars: red - ruby, bloodstone, jasper.

Mercury: neutral tints - agate, sardonyx.

Jupiter: blue and purple - amethyst, turquoise, sapphire.

Venus: green - emerald, copper.

Saturn: black - jet, onyx, obsidian.

Edgar Cayce also invented a series of correspondences. Some of these were the use of beryl and malachite for general protection and opal and pearl for preventing personal anger. He employed amethyst, bloodstone, and the pearl for attuning to healing forces, and azurite for meditation and developing psychic abilities.

Some stones have specific legends attached to them. The name "amethyst" comes from two Greek elements meaning "not" and "to intoxicate". It was believed that an amethyst placed under the tongue would prevent drunkenness. A Greek fable relates the origin of the stone; a Nymph named Amethyst rejected Bacchus' advances and he turned her into a purple stone in revenge.

Bloodstone (heliotrope) is a green Jasper with red spots. It is said that there were Jasper stones surrounding the cross upon which the Nazarene was crucified and that his blood permanently stained the stones.

Clearly historical references are replete with conflicting correspondences. In one tradition the ruby corresponds with the zodiacal sign Leo, in another the ruby - being red - is a Martian stone and therefore corresponds with Aries.

Pythagoras created a comprehensive theory which attempted a complex, universal system of correspondences. God is circular; the body of God is composed of light; the nature of God is the substance of truth. Pythagoras taught that everything in nature was divisible into three parts and that no one could become truly wise who did not view every problem as being diagrammatically triangular. He divided the universe into three parts: the Supreme World, the Superior World, and the Inferior World. The first is the true plane of the deity, the second is home to the immortals and archetypes, and the third to material substances.

The digits one and two were not considered by Pythagoras because they typified the two supermundane spheres. Pythagorean numbers began with three (the triangle) and four (the square). These, added to one and two, produce 10 - the great number of all things, the archetype of the universe.

The material universe is composed of four elements. The shapes of the particles of the elements were those of solids. Symmetrical solids were regarded as having the greatest importance. To be perfectly symmetrical or regular, a solid must have an equal number of faces meeting at each of its angles, and these faces must be equal, regular polygons (sides and angles all equal).

The Pythagorean symbol of earth is the cube - the regular solid possessed of the greatest stability. Fire is represented by the tetrahedron - the simplest and therefore lightest solid. Water is icosahedral (the opposite of fire) and air octahedral (being between fire and water).

The three fundamental notes of the musical scale were the first, second, and fifth, which correspond to the three primary colors - red, yellow, and blue. The seventh note of the scale corresponds with purple - the least perfect note with the least perfect color.

When colors are related to the Zodiac, they are arranged like spokes on a wheel: Aries-red, Taurus-red/orange, Gemini-orange, Cancer-orange/yellow, Leo-yellow, Virgo-yellow/green, Libra-green, Scorpio-green/blue, Sagittarius-blue, Capricorn-blue/violet, Aquarius-violet, Pisces-violet/red.

A Setian may pick and choose from any tradition in order to evoke those personal associations most useful to him/herself. It is important, however, to remain consistent within any creation.

A stone or metal is a focal point for energy - neutral energy - and each is different and unique within its class. Over the years the system which I

have developed and found most reliable is based on a combination of intuition and science; the use of crystalline structure and chemical composition.

There are three classes of rocks, which are composed of minerals. Igneous or plutonic rocks result from the cooling of magma or lava on the surface. Examples of igneous rock include feldspar, mica, quartz, corundum. Sedimentary rocks are composed of sediments that have come from weathered rocks of all kinds. Examples of this type are sandstone, celestite, and include fossils. Metamorphic rocks have undergone a metamorphosis due to pressure, heat, or contact with magma - which soaks them with liquids and gases. Gems of this type include garnet, lapis lazuli, spinel, and zircon.

Minerals are either crystalline or amorphous. Most are the former, with an orderly internal structure of atoms. Amorphous minerals are characterized by the lack of definite, orderly arrangement of atoms - masses which have no regular geometric shape. Opals are an example of gems in this class.

Crystallization occurs as the mineral turns into a solid from either a gaseous or a liquid state. As crystallization is an interatomic force, the resulting concrete shape is directly related to the atomic structure of the minerals. Crystalline minerals do not commonly form under conditions that allow them to become perfect geometric shapes. When a crystal shows only a few crystal faces it is called massive, or is said to occur in masses.

Five common, incomplete crystal arrangements are (1) radial - arranged around a common center like spokes on a wheel, (2) fibrous - like bundles of strings or fibers, (3) botryoidal - rounded masses that resemble grapes, (4) scaly - like fish scales, and (5) granular - tiny grains grouped together. There are many more.

There are six crystal systems: cubic, tetragonal, hexagonal, orthorhombic, monoclinic, and triclinic. Within these are 32 special crystal classes, distinguishable from one another by various aspects of symmetry. Many minerals show additional variations; for example the size of the individual faces may vary.

Cubic: 3 identical axes intersecting at right angles.

Tetragonal: 3 axes, 2 identical, perpendicular and horizontal to each other, the 3rd either longer or shorter than these and at right angles to them.

Hexagonal: 4 axes, 3 of which are identical and intersect at angles of 60 degrees in a horizontal plane, the 4th perpendicular to the lateral plane of the other 3.

Orthohombic: 3 unequal axes intersecting at right angles.

Monoclinic: 3 unequal axes, 2 intersecting at an oblique angle, 1 perpendicular to these.

Triclinic: 3 axes, all unequal and intersecting at different angles.

Examples of these are: (1) iron pyrite, garnet, fluorite, (2) tourmaline, apatite, (3) quartz, (4) tungstite, celestite, (5) moonstone, epidote, gypsum, and (6) turquoise (crystal only).

Although there are more than the six methods to distinguish one rock from another, the following six can be used in the field without laboratory equipment:

- (1) **Color** - the most common.
- (2) **Luster** - the way the surface reflects light.
- (3) **Transmission of light** (transparency).
- (4) **Hardness** - this is the most definitive field method and employs the Mohs Scale: (1) talc, (2) gypsum, (3) calcite, (4) fluorite, (5) apatite, (6) orthoclase, (7) quartz, (8) topaz, (9) corundum, and (10) diamond. A fingernail has an approximate hardness of 2, a penny of 3, pocket knife of 5, glass of 5-1/2, and a steel file of 6-1/2.
- (5) **Streak or Powder** - the mark of fine powder that is left when you rub a mineral across a streak plate - a flat piece of white tile or unglazed porcelain.
- (6) **Cleavage** - As they break, some crystalline minerals split along a smooth, flat surface, which is parallel to possible crystal faces - even though the mineral occurs as a crystalline mass without perfect crystal shape.

Many of our most familiar semi-precious stones belong to the quartz species. There are three divisions within this: crystallized, compact, and chalcedony. Within the first group are rock crystal, smoky quartz, amethyst, citrine, rose quartz, tiger's eye. In the compact group can be found hornstone, jasper, aventurine, chert and flint. In the chalcedony group can be found heliotrope, agate, and chalcedony.

The mineral species corundum includes the ruby and sapphire. Corundum is almost pure alumina. Chemical analyses of naturally occurring corundum show the presence of some impurities, the amount of which determines the amount of color within the stone. The less impurity, the clearer and more transparent is the stone. Analysis of corundum reveals iron oxide, silica, and occasionally chromium oxide. The sapphire owes its color to the presence of the oxide of cobalt.

Frequently corundum occurs in well-developed crystals belonging to the rhombohedral division of the hexagonal system. Corundum is brittle and is one of the densest of precious stones. It is number nine on the Mohs Scale.

Sapphire is the hardest of all varieties of corundum. It has a specific gravity of 4.08, and a hexagonal by-pyramid crystal predominates. Gradiations in color range from deep blue to yellowish to colorless. Deep red corundum has a special name: ruby. Star sapphires and star rubies contain inclusions of another mineral oriented in parallel bundles of fibers.

Gold, cubic crystal form, is found in quartz veins and stream deposits. It has a hardness of 2.5-3.

Silver, also cubic, but more often found in long, distorted wires, is found in ore veins. Its hardness is 2.5-3.

Copper, complex crystals, usually is found in masses without recognizable crystal forms in copper sulphide veins and some types of volcanic rock. It has a hardness of 2.5-3.

Iron, practically unknown in crystals, is found in meteorites and sometimes, though unusually, in basalt. It is magnetic and has a hardness of 4-5.

In order to "tap" the influences of each stone, I employ a version of the Tantric tattvas with correspondences. Understanding of the concept and use of creative visualization is crucial at this point, setting aside the concept of the "reality" of the sensations experienced.

Holding the stone in the left hand, "pull" the energy in, while inhaling, through the arm to the "heart" chakra. It will then "travel" to one of the others, giving the practitioner an alignment for that stone. Sometimes the power will travel to a secondary area - I have experienced this with Jade - giving me an earth-water orientation. Occasionally it will remain within the heart chakra - a good personal power-stone.

This system attempts to combine science with intuition in order to create an operant reality. It has no universalist truths. It is rather intended to create - and perhaps to communicate - a subjective ontology which, like Tarot, is used especially for the exploration of the practitioner's own psyche.