

The Scroll of Set

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[1] Earmarks of Authenticity

- by Don Webb II°

At Conclave last year I said to Magistra Linda Reynolds that the Temple was different, our work more serious than other groups. She asked me, "How?" I hemmed and hawed awhile. Now I have the beginning of an answer:

1. The Group Within as Attractor

There are two type of organizations, the group within and the group without, the paradigm of the organization is always held away from its members. They are striving toward an unrealizable, perhaps unarticulateable goal. No one, not even the leaders of the organization, ever achieves the organization - there is always a falling short, a sense of worthlessness and guilt. In the group within, the paradigm of the organization exists within its membership.

People join the Temple of Set to find out whether or not they are Setian. Those who remain discover that they were Setian before they joined. In fact their belongingness often leads them to find out about the Temple through extended and amusing means. The Prince of Darkness in his "trickster" aspect was able to beguile and interest them. When they arrive, they find it is the starting point they always wanted.

2. Diversity of Membership

Historic manifestations of LHP [however differently understood by their followers - we are all creatures of our time] have had a membership drawn from the extremes of society. Medieval Satanists wore either the leader types born as downtrodden serfs who cried out in their pain for a better existence, or nobles like Gilles de Rais, seeking to make gold, or scholars like Agrippa seeking knowledge. In Egypt Set was the patron of the empire-building pharaohs whose military might was unexcelled and whose personal power in the kingdom was high. He was also the god of Upper Egypt whose people tended to have a rough go of it, in contrast to the politically and economically more powerful north. The Aztec god Tezcatlipoca was the protector of princes, but wore a wooden slave collar symbolizing his double role as god of the downtrodden.

In the Temple we see a membership that has one

thing in common - being away from the heap of the bell curve. We have anthropologists doing field work, software engineers working on cutting edge products, novelists, scholars doing work in areas no one's looked at before, musicians, members of military elite units like the Green Berets and Navy SEALs, and a few Black Belts in assorted martial arts.

3. The Flash of Interpersonal Recognition

For an average human there will be once, maybe twice, in a lifetime that they will meet and recognize a complementary selfhood in another person. Generally this is expressed as "I seemed to have known X all my life". In the Temple this is not an uncommon experience. As we develop a sense of self in this community of selves, there's a flash of recognition/Recognition of seeing some aspect of yourself in another's writings, words, or magic. That you see these things in others so frequently in the Temple is a sign of the validity of your own experience, of their experience, and the property of the Temple as an organization to bring about such occurrences. Without the Temple the likelihood of ever encountering someone else undergoing the same type of unfolding as you is very, very small.

4. Awe at the Process of Initiation

If you go down to the crystal counter of your local New Age store, you can find any number of people who'll talk about their "Astral travel" experiences with the same focus and wonder that they'll discuss *America's Funniest Home Videos*. If a Setian honors you by speaking of personal magical experiences, note the serious tone, the awe at a holy mystery. Even if the experiences related at the crystal counter were real, would you want to associate with an individual whose soul was so small as to have no awe, no respect at the great thing he had put in motion? Would you speak of your own mysteries to such a person?

5. Noticeable Lack of Equality Coupled with Respect

One of the strongest signs of authenticity of the Temple I've encountered is the obvious difference between myself and individuals of a higher initiatory degree. It's not the simple difference of knowledge or experience; there's a genuine difference in the quality of being. It is as though I've had but a brief draught at the well of being and they have become the well themselves. There's a focus and an intensity that the clergy have which goes beyond increased magical skill.

Despite this there is none of the patronizing, none of the "You're not ready for this, my son" bullshit encountered in other religious and occult groups. You can see a true delight in the clergy as they watch another self come into being. There's not a hoarding of authority, nor a conservation of

power; each new being is looked upon as an increase in the overall amount of essence. As a consequence, new seekers are treated with respect as potential equals.

6. The Organization as Tool

Another sign of the Temple's authenticity is its usefulness as an initiatory toolbox. In addition to providing a large array of scholarship and skills, the Temple provides a series of working models of human evolution. You can understand the goal of initiation because you have living models to consider. Not only do the individuals with more advanced degrees provide evidence of higher states, but watching others go through the same initiatory experiences as yourself [or arriving where you are by different means] gives you a concrete idea of your own progress. Seeing the multiform expressions of *Xeper* in others can tell you about what is essential to the magical life, can point to skills you need to improve, and can fill you with excitement at your own being. Your own self can only find definition in interactions with other selves, and no other community will offer as many different types of graded interaction.

7. The Validity of Common Language

Since we seek to deal with experiences beyond common human experience, we face the dilemma of communication. How can we share our findings with one another without common words? Mystics of the past have usually resorted to neologisms - so each mystic comes along and creates a whole new set of names, and people beginning on the path aren't even sure if all these people are talking about the same thing.

The Temple's common language, by remaining simple [although each word or phrase may have a great logical depth], permits its Initiates to explore and expand knowledge, although they may be removed from one another by space or time. This permits a large group to interact on magical or philosophical problems without an inflation of terminology. The simple language system also encourages clarity and honesty; it becomes acceptable to say "I don't know" or "I think".

8. The Transmissability of Concepts

There are many magical and religious systems which possess vast and hidden systems of teaching. Their devotees are supposed to spend a lifetime just studying them, and even then they don't know if they got it right. Did I pick up the hidden meaning of that parable? Or there are systems where the lines between the known, the unknown, and the unknowable are so fuzzily drawn that the practitioner can never state with any accuracy what

he is doing - or recognize a result as having been accomplished. Such systems usually look for magic outside the self and equate incomprehensibility with the numinous.

Within the Temple mysteries are recognized as identifiable things; we can label them, point to them, and enable others to recognize them - without losing sight of the fact that they are mysteries. Knowledge can be obtained and passed on, and an Initiate can acquire unto himself those aspects of the Temple he desires.

9. Workable Ideas

The greatest earmark of authenticity is that the Temple has something different to say. There are things found here not found elsewhere - such as working methodologies and not having observers at rituals. Working philosophical tools, such as not submerging the self to state or god. A working, different viewpoint from which the self can observe the worlds within and without - and from that **separate** point make the changes wanted in either.

My thanks to the many Setians with whom I've discussed these concepts.

[2] Senseless

- by Heather Snow II°

To those who cannot hear, I screech nonsense.
To those who cannot smell, I reek of death.
To those who cannot see, I am blinding blackness.
To those who cannot taste, I am sour blood.
To those who try and catch me, I am fallen.
To those who understand, I am Become.

[3] Truth, Validity, and the Logical Setian

- by Kendal Chandler I°

One of the things that struck me as amazing when I joined this wonderful group known as the Temple of Set was the group's dedication to the quest for truth. Truth can be seen every day, and yet there is always more to discover. Truth can be found in both universes, and this is the beginning of the theory I would like to set forth.

In the objective universe there is objective truth. While some philosophers have questioned the objective truth by saying things like "If you don't believe that that chair is there, then it isn't.", the objective truth cannot be denied. My request to these people is that, after convincing themselves that the chair isn't there, they try to walk through it and then tell me about it.

Objective truth is the physically provable truth. We know that if we stand at ground zero of a nuclear blast, we will be dead - period.

In the subjective universe, therefore, is the subjective truth. This is what created the religions of the world. Actually it was the subjective truth interfering with objective thinking combined with the underdevelopment of the human brain that created religion. Subjective truth sustains religion.

The subjective truth can also be seen as individual opinion. This does not mean it is not true, for beauty is in the eye of the beholder. "Good art", "bad food", and "beauty" are all determined by each person's subjective truth.

Determining truth takes much thought on the part of the truthseeker. Aleister Crowley said that "... every idea when analyzed is found to contain a contradiction". Getting the original premise wrong can totally destroy any hopes of finding objective truth.

As long as there is truth, there is also falsehood. To discover the difference, it is necessary to use some kind of logical analysis. I shall refer to this concept as "logical truth" or "validity".

Modern logicians use propositions in their arguments. An argument is a series of propositions studied for their validity. The first proposition is called a premise, and is sometimes an assumption. An argument can be something like:

All bats are mammals. All mammals have lungs. Therefore all bats have lungs.

This argument is both true and valid. Some arguments, however, may contain false propositions. The argument itself may still be valid, as in this case:

All trouts are mammals. All mammals have wings. Therefore all trouts have wings.

One can see that logical analysis could be inexact if it begins with a false premise. We must be careful not to start this "chain reaction", which may end up leaving us in a totally "false state".

The unknown remains that large void of as-yet-untapped resources. There will always be something we don't know, but when we pull something from the unknown into our analytical minds and begin breaking it apart for study, we must be careful to not make false assumptions. We must continue to seek truth and to find it through careful study.

[4] **Set in Hawaii - 1000 BCE** - by Kerry Bolton I°

Setians in both the United States and Polynesia may be interested to know that possibly as far back as 3,000 years, images of Set were being inscribed in boulders on the Hawaiian island of Lanai by Egyptian seafarers during their explorations for

gold.

Such excursions took the Egyptians to Indonesia, Australia, America, and New Zealand, where Egyptian coins dated to 200 BCE have been found.¹ At Gympie (Queensland, Australia) there is a pyramid perhaps 3,000 years old, near which petroglyphs of the *ankh* and a scarab pendant were discovered.²

Americans interested in the ancient Egyptian presence on their continent should consult the works of Professor Barry Fell, president of the Epigraphic Society.³

Returning to our subject of Set in Hawaii, Dr. P.K. Emory made a study of the extensive petroglyphic site at Luahina in the early 1920s. "Luahina" means "the sacred hollow" in Hawaiian, so named by the Polynesians who were impressed by these strange, non-Polynesian designs. Dr. Emory could state in 1924 only that the petroglyphs were "not in keeping with known Hawaiian forms".

In 1963 British Egyptologist Dr. J. Gwyn Griffiths (author of #2E on the reading list), upon viewing photographs of the inscriptions, said that they "are so Egyptian that they were done by either the Egyptians themselves or some tribe to whom they had taught their religion".

Of seven boulders examined by epigraphers, petroglyphs of Egyptian tomb and other funerary designs, boats, and Egyptian Saluki dogs are among the objects to be seen.

Set is shown in his dog-like form with forked tail. One petroglyph depicts him with his symbolic trumpet and goose, which in Egyptian mythology announced coming events. Another inscription shows him in a boat with his trumpet, in his role as helper of the dead.

Set's wife Nephthys is portrayed with her basket-like headdress, accompanied by her crocodile helper Sebek. The fork-tailed Set figure stands above her to her left. Her body ends in a triangle, symbol of fertility throughout the Near East.⁴

Our Setian heritage in both American and Polynesia is certainly of ancient origin, and there are undoubtedly many more artifacts of this heritage waiting to be uncovered.

Notes

1. "Coin Could Prove Vital Historical Link", *The Evening Post*, Wellington, New Zealand, June 13, 1983.

2. *Australian Post*, August 30, 1984.

3. Fell, Barry, *Bronze Age America, America B.C.*. San Diego: Epigraphic Society Occasional Publications.

4. Knudsen, Ruth, "Egyptian Signs in Hawaii",

Epigraphic Society Occasional Publications Vol. 13, 1985. San Diego.

[5] In the Chamber

- by William Van Patten I°

Darkness all around. It fills my eyes. It fills my nostrils.

There, the altar. Isn't it lovely? The Darkest purity.

The bell does ring, the sound loud and strong. It pierces the mind and soul.

In the middle is the Flame, the Blackest Flame, that which is power.

The Grail is full. Its taste is sweet, the wine of the Temple.

Above, the Pentagram, mighty and mystical, revealing the Majesty of Set.

In the chamber the universes coincide; time stands still.

[6] Sophrosyne

- by Patty Hardy III°

The men who are willing by this means to become saviours of their country shall be called the Synagogue of Satan, so as to keep themselves from the friendship of the fools who mistake names for things. There shall be masters of the Synagogue, but they shall never seek to dominate. They shall most carefully abstain from inducing any many to seek the Tao by any other way than that of equilibrium. They shall develop individual genius without considering whether in their opinion its fruition will tend to the good or evil of their country or of the world; for who are they to interfere with a soul whose balance has been crowned by the most holy Tao? - Aleister Crowley, "The Manifesting of Simplicity" in "Liber XLI: Thien Tao; or The Synagogue of Satan", *Konx Om Pax*

What is the meaning of *Indulgence* for the Setian? There may be as many answers as there are Setians. To uproot conditioned guilt and weakness, Satanists took the path of psychodrama: a direct attack via disciplined fantasy and intentional Indulgence aimed at self-liberation. One Master of the Temple has spoken of this term, which many Setians know first-hand, as "a process of burning away dross".

Yet as Setians we must ask: Is Indulgence to be pursued wholly for its own sake, or as a means to our ultimate ends? What is the relationship between Indulgence and *Xeper*? Pleasant as Indulgence may be, as a philosophical principle it has this important

function: Reasoning about Indulgence revives in the Initiate an innate capacity for moral autonomy, a capacity for self-guidance whose very existence is denied - **must** be denied - by spiritual protection rackets. [You know the type: Proponents of the doctrine of innate foulness - the idea that without the "fear of God" people would straightaway commence murdering their parents and screwing goats in front of City Hall.]

It was Plato's Dialogue *Charmides* which revealed to me how this idea of self-guidance was recognized in Classical times. The Dialogue concerns *sophrosyne*, which the translator rendered as "temperance".

On reading the Dialogue I began to suspect that this was not quite what Socrates meant. The idea of temperance in our culture is contaminated by the idea of "not-doing", of abstinence.

Yet the remarks of Socrates pointed to a positive principle of self-measure and rational action. I decided that the translation was off, that this habit of continual self-evaluation and moral reasoning was not "temperance" but something else - perhaps "equilibrium".

[Temperance means something quite different to musicians. The tempering of the scales was a philosophical problem to the Greeks, not merely a technical one. See Ernest McClain's *The Pythagorean Plato* for more on this point. But as a moral term in modern English, this subtle shade of meaning is lacking.]

Six months later I found a dictionary of Greek philosophical terms which listed *sophrosyne* as "moral sanity". Since we commonly describe an insane person as "unbalanced", it seems that translation of *sophrosyne* as "equilibrium" is not far off.

While this word is Greek, it is fair to wonder whether the concept were known to the initiatory priesthoods of ancient Egypt. The Egyptian hieroglyph *qes* is suggestive. *Qes* portrays a human figure between two beasts facing in opposite directions, the figure with one leg on the back of each beast and holding a rein in each hand. Budge translates *qes* "to bind together, to force something together".

This binding process clearly implies coordination and a sense of balance as well as authority. In fact the hieroglyph resembles Plato's famous image of the soul as a charioteer controlling the principle of duality in the guise of two spirited horses. Coincidence?

Those on the Right-Hand Path seek rest in self-cancellation; indeed they reckon it a mighty blessing to be trampled under hoof. The Setian must be the master of duality. Equilibrium is the key to making Indulgence the vehicle of *Xeper*.

[7] **Dragons Through the Ages**

- by Pam Clark II°

Dragons are probably the best known of all monsters, and for generations worldwide the dragon has played a part in myth, art, and religion.

One version of the St. George myth has it that the people in the north African city of Silene, in what is now Libya, had lived for a long time in fear of a dragon living outside their gates. In the beginning they placated it each day with several sheep. Soon, though, it became bored with mutton for breakfast, lunch, and dinner. Its demands then varied to include a man for dessert each day; and as its palate became more discerning, it began to insist on the sacrifice of a young virgin girl too. The king decided that all pure maidens living in the city should draw lots each day to determine the next victim.

Finally one fine day the lot fell to his very own daughter, the beautiful Princess Sabra. The king pleaded in vain to his subjects for her life, but they were adamant. He must abide by the rule that he himself had made. Sick at heart - and by now wishing she were an ex-virgin - the king saw off his beloved Sabra to the spot where the dragon was eagerly waiting.

But at that moment a strange knight appears on horseback. He was on his way to the Christian Crusades, and his name was George. Making the sign of the cross, he slew the dragon and saved the princess. Naturally the people, although probably annoyed that he hadn't appeared 20 virgins earlier, proclaimed him a hero. He promptly proceeded to convert them to the Christianity which had endowed him with such power.

Moral: If you have a dragon as a pet and don't wish to become a Christian, keep him on a sheepish diet lest you too follow the herd instinct.

The fight between George and the dragon is usually interpreted as an allegorical fight between the powers of good and evil. Legends and traditions found in many different parts of the world show that this struggle had an earlier and more universal symbolism. In countries as far apart as China and England, we find the dragon, from early times, representing the principle of virility. He was born every spring from an egg under water. Like all things natural at that season, he grew and flourished. Each year as nature waned, the old dragon had to be killed to make way for the newer, fresher one. When in the Christian tradition the dragon became synonymous with evil, the killing came to symbolize not merely the end of the year but also the victory of God over Satan. As a result the Christians have associated the killing of dragons with many of their

saints besides George.

While the West took the dragon to represent evil and the ungovernable & destructive side of nature, the East used it to portray the live-giving, benevolent, and restorative side. Both aspects were equally incomprehensible and mysterious, and lent themselves to interpretation by symbols that made them easier to understand by ordinary people.

Just as our earlier ancestors gave many of their gods a mixture of both human and animal attributes to make them more powerful, so they conceived in dragons a mixture of different creatures in order to suggest their supernatural power.

It seems that just as different peoples interpreted dragons to fulfill their own needs, so they concocted the appearance of dragons from beasts they found most significant. In China, for instance, we find a stag-like dragon. In India there is an elephant-dragon, and in western Europe - where dragon-myths stem from those about serpents - a reptilian dragon.

One of the first appearances of dragons in myth is thought to be that of Zu. He allegedly arises in the legends of the Sumerians, who settled in Mesopotamia possibly as early as 5000 BCE. This naughty dragon is said to have stolen tablets setting out the laws of the universe, from the chief god of the Sumerians, Enlil. To punish Zu, Enlil ordered the Sun god Ninurta to kill him. The ensuing battle between the dragon and the Sun god is repeated in the myths of many later civilizations and seems to symbolize again the struggle between light and dark.

When in about 1800 BCE the Babylonians gradually replaced the Sumerians as a leading power, they appropriated many of the Sumerian myths. Their story of creation is that of the struggle between order and chaos. The forces of chaos were personified by the goddess Tiamat, who adopted a dragon as her symbol. Marduk, Sun god and chief god of the Babylonians, was determined to fight Tiamat in single combat. He used winds as his main weapon. When Tiamat opened her mouth to consume him, he drove the winds into her, and her body became so distended that she was unable to close her mouth. Marduk then shot an arrow down her throat, killed her, and cut her in two. One-half of her body became the Earth, and the other the heavens. Thus in this myth a dragon was responsible for our world.

In ancient Egypt we find the story of the enormous serpent Apep (Greek *Apophis*), enemy of the Sun god Ra. Later this serpent became identified with the ocean, which in Egyptian myth held the world together but constantly threatened to destroy it.

As mentioned previously, throughout the Western world and the Middle East, dragons were

generally regarded as carriers of evil and bad luck. They might vary greatly in appearance - some resembling serpents, others being formed from such unlikely combinations as a lion, crocodile, and hippo - but nearly all have the common characteristic of hostility to humans.

Artemidorus, a 2nd-century Greek and an early dream expert, first mentioned dragons as guardians of treasure. He believed that dragons were to be found wherever treasure is hidden; thus dreams of dragons signify riches and wealth.

An early folk story concerns the legendary British monarch King Llud, who lived quite happily in the city he had built in the southeast of the isle. One day peace was destroyed by an evil that "went through people's hearts and so scared them that the young men lost their hue and strength, the women their children, and maidens their senses; and all the animals, trees, and earth were left barren".

King Llud sought the advice of his older brother, King Llevelys of France. "The plague in your kingdom is caused by a red dragon," his brother said. "Another dragon of a foreign race is fighting with it, and therefore does your dragon make a fearful outcry." Llevelys gave Llud careful instructions on how to rid his land of the monsters.

Llud returned home and, following his brother's advice to the letter, dug a pit in the center of his domain and filled it with mead. As Llevelys had predicted, the dragons grew tired of battle one night and fell exhausted into the pit. They drank the mead and fell asleep. This made it easy to take them in two stone chests to the Welsh mountain of Snowdon for burial. The red dragon later became one of the war symbols of the ancient Welsh, and today is a prominent Welsh symbol.

In China the dragons who stalked the land created no need for heroes to kill them, eat their hearts, or drink their blood in order to become strong, mighty, or keen-sighted. Dragons were regarded as benevolent rather than baleful. Far from gobbling up infants, violating virgins, and tangling with knights, they were gentle, charming creatures who brought happiness and plenty.

Chinese dragons could be found in rivers, lakes, and even - when they magically shrank themselves - in raindrops. They enjoyed basking in the sunlight. Occasionally they snacked on a swallow that flew into their jaws while pursuing flies. They were honored as makers of humanitarian laws. In spite of the help dragons gave, they were occasionally used for food and medicine. In parts of China today pharmacies sell powdered and dried alligator (said to be descended from dragon) to cure anything from warts to lovesickness.

The Japanese version of the monster often behaved more in keeping with the Western image.

Some dragons demanded the sacrifice of a virgin once a year.

Legends all over the world inspired a booming trade in fraudulent dragons. Some false specimens were made by using parts of giant ray fish, or by adding bat wings to dried lizard bodies.

Reports of dragons continued throughout the centuries. One came from the small island of Komodo as recently as 1912 CE. After a plane crash-landed there, the pilot said that he had seen "giant, lizard-like creatures". Although most people dismissed the story as preposterous, the curator of the Botanical Gardens of Java decided to investigate the aviator's claims. The upshot was that the hunt party captured four dragon-like creatures. They were later classified as a new species (a giant monitor lizard), now more popularly known as the Komodo dragon.

The dragon is now considered by most people as a purely mythical beast, but its history and symbolism are so rich and diverse that the creature fascinates us more than many a real animal.

[8] Evaluating Subjective Experience

- by Brian Zimmer II°

In a recent conversation with Magistra Flowers, I was discussing the difficulty of finding language to express the complexity of subjective initiatory experience. I was more than a little frustrated with my own inability to explain myself more clearly, and voiced my temptation to dismiss such effort as ultimately impossible and perhaps even irrelevant.

To this comment Magistra Flowers replied, "Look, people can be anything or experience anything they want in their own minds. But if you can't articulate your experience, how is anyone ever going to be able to evaluate it as potentially authentic or not?"

And of course she was right. But that is not exactly what this article is about. My frustration and Magistra Flowers' response set me to thinking about the general nature of subjective magical experience and how its value can be assessed with the least amount of prejudice and self-deceit.

Conveying such experiences to another is one thing. But before the magician is able to accomplish that end coherently, he must first gain some understanding of the experience itself and arrive at some basic conclusions regarding it. Easier said than done.

First of all, most people's subjective universes are pretty much like their lives generally: a chaotic mix of unsorted impressions and images modified by the senses and various aspects of acculturation.

The first step in adequately evaluating any subjective experience is to analyze it from a more-

or-less practical standpoint. This involves dissecting the experience in terms of the five senses. The wise magician never underestimates the value and impact of the body on such experiences. Ultimately he learns to manipulate the body for his own purposes, rendering it an effective magical tool or weapon.

Next comes the assessment of the experience in terms of the magician's particular mythos, be it psychological, religious, secular, or a combination of these. This can be very difficult; we are dealing with what the heart desires and holds dear. But this is where we as Black Magicians assert the integrity of our magical philosophy, unafraid and undaunted by the truth that, at their cores, our personal mythologies are self-creations.

The difficulty lies not so much in that we might be deluded by an actual belief in a revelation from Cthulhu [any Setian is beyond such magical naïveté], but in that we may be unable to separate our simply emotional preferences from actual magical experience. Here the magician must analyze his private mythology by its component parts, separating emotional aspects from what least **appears** to be "other" or outside the emotional realm. Often this takes time and will not be apparent on first analysis. This is a good reason for the keeping of a magical journal or grimoire.

Subsequently the magician must direct his attention to anything going on in the mundane realm - at home, at work, in a particular relationship, etc. - that may account for the imagery, impact, or slant of the experience in question. It does no good to be anything other than honest with oneself here, as time will reveal any deception sooner or later. However one must not be overly critical or neurotically sharp either, as often certain magical experiences are precipitated and given meaning by combinations of forces working in the mundane as well as the metaphysical world.

Finally the magician must ascertain the value of the subjective experience in terms of its **application**. It must be determined just what use is to be made, or has been made of the experience. If the magician can return to the experience later and say "yes, now I see", "that experience prepared me for ...", or another positive statement of evaluative judgment, then his subjective experience gains a certain measure of magical stature.

If over a period of time the subjective experience continues to enrich or enhance individual *Xeper*, the magical experience will impact the subjective universe of not only the individual but also one's fellow magicians. This results from the experience being detected not merely in words alone but in the very being of the Initiate.

It is always important to bear in mind that the foundation of the Temple of Set's initiatory system

and philosophy rests not on occult clap-trap but on the apprehension of truth via the rational processes of the mind (*Pistis, Dianoia*) **first**. Subsequent *Næsis* is arrived at honestly, by way of the intellect extended to its limits. Anything else risks mysticism or worse. When it comes to the evaluation of subjective experience, there is still no greater measure or rule of thumb than Occam's razor.

[9] **Child of the Sleeping World**

- by Arnold Watson I°

Social beast of nature's design, wandering aimlessly through the ever-continuing void of time; consciousness trapped in an inertial dilemma, crying out for release from within a living corpse; never to know the joy of awakening, the exaltation of independence; ever grasping toward that which he believes to be a promise of paradise; recognizing not the source of his emptiness; never to realize that which he could be, what *Xeper* awaits him; oblivious to that ever-present, most precious of gifts, the eternal Gift of Set. Oh, what a piteous plight doth the child of order endure, ever dreaming in a state of mindless nirvana.

[10] **Book Review: *Fevre Dream***

by George R.R. Martin

- reviewed by Karen Revay I°

Vampires - those predatory creatures who send chills down your spine. The word alone inspires a wide range of emotions: fear, doubt, intrigue, and fascination to name a few. If the subject interests you, you will probably enjoy George Martin's *Fevre Dream*.

The setting is the mid-1800s, and the activity takes place along the Mississippi on a boat called "Fevre Dream". The main characters are two vampires or "bloodmasters". One wants to preserve the strength and purity of the race. He uses intimidation, ruthlessness, and the thirst to enforce submission. His adversary has conquered the thirst, and dreams of a future for his race without an unstoppable urge to feed on human life.

Each has a strong human ally with individual dreams. One wishes to become a vampire - ageless, strong, and beautiful. The other is drawn to his only love - the river - but also feels compelled to assist his partner.

This book has value to Setian readers. It describes two evolutionary philosophies.

One bloodmaster believes that "the old ways are best". Why change things? For centuries vampires have fed off humans, using them as the law of nature dictates, the strong controlling the weak.

The other has lived for more than 400 years and

has seen the evolution of humanity. He acknowledges humanity's contributions, and sees the beauty people have created. As both predator and prey of humans, he yearns for peace and an end to the senseless killings of humans and vampires alike. As part of his own evolution, one that will save his race and spare more human bloodshed, he developed a drink stilling the primal urge for blood.

His *Xeper* is not unlike ours: deliberate, slow, full of questions, sometimes risky in a new realm, sometimes painful in [self]discovery.

Who wins in the end? You will if you read this book.

[11] Book Review:

Gods of Earth and Heaven

by Joel-Peter Witkin

- reviewed by James Sass I°

In the dark night Todd Browning awakens from a troubled sleep, bathed in a cold sweat. He trembles from the apprehension of an undefined terror.

In another place a 5-year-old boy stands on a street-corner, holding his mother's hand as they witness a devastating car-collision. The severed head of a young girl flies across the road, rolling to a stop at the boy's feet. He reaches down to touch it as his mother covers his eyes and pulls him away.

Many years later the boy picks up a camera to articulate this vision. He runs ads in various publications:

I need physical marvels - a person, thing, or act so extraordinary as to inspire wonder; someone with wings, horns, tails, fins, claws, reversed feet, head, hands. Anyone with additional arms, legs, eyes, breasts, genitals ... anyone without a face ... anyone with a parasitic twin, people who live as comic-book heroes ... hermaphrodites and taratoids (alive and dead) ... anyone bearing the wounds of Christ ...

The result may be found in *Gods of Earth and Heaven*. An assortment of emaciated hermaphrodites, pickled babies, and severed body parts are participants in this harrowing museum of the hellish and unsettling.

Perhaps the most haunting accent to the actual subject matter is the strange, grainy, stark quality of the photographs, reminiscent of some of the gorier portions of Tobe Hooper's original *Texas Chainsaw Massacre*.

These are fine reproductions on fine paper in a fine cloth binding, folio-size. By virtue of its sheer quality and originality, I place *Gods of Earth and Heaven* on my shelf next to H.R. Giger's *Necronomicon I* and II.

[12] Book Review:

Necklace of Blood:

Recovered Documents of the Late 20th Century: I

by G. Sutton Breiding

(San Francisco: Atlantis Express)

- reviewed by Rosemary Webb I°

Necklace of Blood is a book of G. Sutton Breiding's prose-poems. Most of these short pieces deal with erotic aspects of vampirism and the vampiric aspects of relationships. For example this excerpt from "Red Lace":

I could lie on the scarlet chaise lounge for days and nights at a time ... caress an ivory pipe carved with erotic images: dragons rutting, satyrs prodding the juicy flanks of nymphs ... or watch her silver stockings aglow in moonlight, as though made of ancient dust, glimmering up and down the length of her long, full legs ... sub-aural symphonies that I smelled rather than heard; melodies of red lace against her moonwhite breasts.

Or from "Influence":

One must understand: She was not my victim. No matter what she said: "One look from you into my eyes, and I was hypnotized." What hypnotized her was the reflection of her self in my eyes, as though she gazed into a green sea-mirror and saw the loveliest face in all the world, not knowing it as her own. A fatal charm ... she gave me life. An old tale from yellow books, rotting in sunlight on stone shelves ...

The book is deliciously typeset in about 13-point type on heavy, nonglare white paper. The cover by Caré Galbraith has a striking red title with black art on gray cardstock. The three interior illustrations by Lance Alexander are black-and-white part collages, part drawings that ably complement the texts with images of bare-breasted women, bats, stars, and odd insect-creatures. They remind me of the skewed reality of electron microscope images.

[13] The Hounds, the Thief, and the Myth of the Impenetrable Fortress

- by William Farnsler II°

I paid no mind that innocent night
To the Hounds' of Tindalos far-off bay.
I settled down instead into my sheets
To dream the night away.

At dawn's first light I heard another call;
This time it was the thief.
I stood in shock in my outer hall
And stared at him in disbelief,

My head still half-full of dreams.
He stood like a nightmare from a secret Hell;
And when this dark, ethereal spectre spoke,
The walls of illusion fell.

“Welcome to the World of Horrors, Baby!”
Were the words that the thief said.
Then he turned and disappeared,
Leaving me feeling like my muscles had turned to
lead.

I felt the stone beneath shift like sand,
and heard the crackling of the wood.
I fell down through the gulfs left behind,
Where the myth of the impenetrable fortress once
stood.

When I hit the bottom of the abyss,
I doubted all I held as true
And wondered if I lived in an imaginary world,
Even wondered if I were an illusion too.

I looked up at what was left
And soon knew what I had to do:
Climb up through the rubble and dust
And build my world anew.

I looked out into the night
And laughed aloud when I thought of the thief:
How a trap has been long waiting to slam shut on
him,
The sacred objects he stole but a few of its teeth.

In the room that held my altar,
I peeled away the dead walls that remained.
I exposed the angles that lay underneath
And let the Hounds run free, unchained.

Through the angles of my inner chambers
Their howls echo, speaking loudly.
“You have only seen a small glimpse
Of the greatness to come on your journey.”

[14] **Nethermost Point**

- by Dino Tsiribas I°

Contracted by none,
In huddled mass bent,
Alone, a force laid
Bare with a dissent
Unceremoniously streaked tears
Stained crimson-jet.

[15] **The Magical Lifestyle**

- by Bill Dundon I°

When performing magical workings, many Black Magicians rely quite heavily on ritual. While not trying to minimize or lessen the importance and effect of ritual workings, I would like to introduce other techniques which magicians might consider adopting into their repertoire of magical tools. These other techniques, if practiced diligently, will influence one's subjective universe to a greater degree than even the most elaborate ritual.

The single most effective tool Black Magicians have for impressing their will on the universe is the use of imagination and emotion. By daily use of the creative self, magicians soon find that they are setting up a subjective universe in which they control all aspects of life. This can be accomplished only through repeated use of will directed toward that end.

There are many ways to practice mental imagery, most of which are the stock and trade of white-light religions. Don't let this prejudice you against their use. As a Setian you are perfectly free to use any technique without having to swallow a related religious ideology.

Excellent examples of mental imagery can be found in *Creative Visualization* by Shakti Gawain, *Mother-Wit* by Diane Mariechild, and *Techniques of High Magic: A Manual of Initiation* by Francis King and Stephen Skinner. These books, together with the article “Magical Warm-Ups” by Adept Brian Zimmer, published in the December 1989 *Scroll*, will give you ample material, advice, and suggestions. For a Setian perspective on the Astral, see also Adam Campbell's “Black Magic and Astral Projection” in the same issue. It puts the use of the Astral in proper perspective and tosses aside a lot of nonsense as well.

Remember that you must practice often. If you do, it becomes easier. As always, remain comfortable and have fun doing it unless you are doing work of a very emotional nature. If you are feeling a lot of emotion and it is getting in the way of your imagery, then focus your emotion on the image, but always keep your concentration and purpose well-defined.

After you gain some expertise in working with these techniques, you may notice that they vary with intensity. This is normal. Don't expect them all to go well. Their purpose is to teach you how to focus your will to create changes in your subjective universe. As with any other magical technique, “practice makes perfect”.

I hope I have presented enough information for you to start experimenting on your own. I am very

partial to ritual, but have found that working daily with mental imagery has increased my magical abilities many times over. For those who adopt these exercises, I hope you find them as fulfilling as I have.

[16] **Editorial**

- by Nancy Flowers IV°

The artwork in [the original of] this issue was contributed by Adept Timothy McGranahan in honor of the 100th anniversary of the birth of H.P. Lovecraft. The following is presented by me to you in the same spirit:

While walking along the quiet banks of the T---River, I found the following manuscript, tightly rolled and stuffed into a peculiar, aged bottle. I make no claims as to its authenticity but present it merely as a curiosity for your amusement.

I tell myself over and over that this must be a dream. I must needs repeat that wish and hope against hope, in order to preserve my sanity, whatever reason I have left after the terrible horrors I have seen. Truly unspeakable cosmic terrors haunt me day after day.

But I must not let desperation overtake me, nor allow despair to overwhelm me. Surely there is one among you who may save me: one who, upon reading of my plight, might undertake some eldritch rite of magic which would transport me from this foul place. The *Book of Eibon* perhaps, or even the dreaded *Necronomicon*, if they were exercised.

In life I was what society deemed a materialist. I truly believed that man returned to the dust from whence he came. I scoffed at believers and called them simple-minded and foolish.

Picture, patient reader, your obedient servant at home in Providence one black night, taking to his bed after another painful attack of that evil worm which gnawed into his bowels. That dreaded illness from which no one recovers did indeed finally overwhelm me that blasted eve. Imagine then my last swoon, my final breath, the devastating darkness of annihilation.

And then I regained vision. Feeling returned to my limbs. I rose slowly and looked about me. And what sight greeted me? It has destroyed the solidarity of my philosophy, the bedrock upon which I stood firm during that short period of time which I called my life.

Pastures and sheep. Oh, the rank wool, the foul smell of oily fleece which rancidly affronted my senses. The blatting, idiotic

noises they made. Their squinty little misbegotten eyes peered into mine. They follow me now wherever I turn. They allow me no choice of solitude.

And choirs of angels! The loathsome sounds of their shrill harps pierce my sensibilities! Awful angels with their unnaturally sexless forms, cherubim with their wretched, monstrous wings fly everywhere. There is no escape.

If you have found this manuscript, please do not dismiss it. These are not the rantings and ravings of a lunatic trapped in some forgotten asylum. Please help me. I must dispatch this missive 'ere they find this last plea of - Oh, no, I am espied - Help me, help m-

[17] **Set-XI News**

- by Lilith Aquino IV°

Set-XI is shaping up to be one of our most exotic conclaves ever, with special presentations such as an art show by the Order of the Python, a Danse/Psychodrama by the Vampyre Sokaris, a Rune Workshop by Magus Flowers, a Workshop on the use of perfumes and herbs by Adept Ruth Nielsen, my now-[in]famous Sensuous Sorcery Workshop, the ethereal music of Priestess Rebecca Lance and Adept Cord Reed, etc. Not to mention the both planned and unexpected magic, mystery and fellowship that are always a part of all Temple of Set Conclaves ... Not to be miss'd by the Curious, as HPL might put it. No one ever comes away from a Conclave quite the same as before - and **usually** that's a good thing!

New Setians please note: Sponsorship by a member of the Priesthood is **required** for I° members who wish to attend Conclaves. If you aren't already in contact with a Priest or Priestess of Set but want to attend the Conclave, don't wait until the last minute.

The point of this requirement is twofold: (1) to verify that the individual Setian is sufficiently educated in Temple of Set protocol and knowledgeable in Setian matters generally to be able to benefit from a Conclave, and (2) from the Temple's point of view, to provide a harmonious and pleasant Conclave environment for all who attend.

The Priesthood obviously know everyone at the II° and higher, but many new Setians I° who haven't interacted with others since joining are known to us only by their letters of application. We give all applicants the benefit of the doubt, but thereafter it is expected that you will become better known to us.



The Black Pyramid

- by Michael A. Aquino VI°

[18] V° Recognition: Stephen E. Flowers

It is with the greatest pleasure that I announce the Recognition of Magister Stephen Flowers to the degree of Magus V°. This Recognition was performed by myself as High Priest of Set on the North Solstice XXV and confirmed unanimously by the Council of Nine at midnight, Friday, July 13th. Magus Flowers' Word is *Runa*. Following is an extract from Magus Flowers' South Solstice XXIII paper presenting this concept to the Masters of the Temple and the Council of Nine:

[19] *Runa*

- by Stephen E. Flowers V°

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. This process is clear in science as well as art.

As I Understand the current constellation of Aeon Words (Words within the Aeon), *Xeper* is the process of evolution of Self in the quest for the elusive Graal/Walhalla (*Xem*), the mechanism is **Remanifestation**, the map is *Thelema*, **Indulgence** is all with which we even gain union, and *Runa* is that which lies outside or beyond our direct experience. It is the hunger for the Graal which drives the magician: the subtle sense of the unknown and the unknowable that motivates the magician ever onward.

Runa is intimately attached to the circle or ring of nature - to the ring around the pentagram. It is a kind of magnetic ring, pulling a focus (the Self) through the Nine Angles. The points themselves - even before the current of energy reaches them - are *Runa*, the energy is *Thelema*, the Ninth Angle/Black Flame is Walhalla; the very process itself with all of these and yet unknown qualities is *Xeper*.

The eternally Hidden draws us ever onward. The Hidden can sometimes be interpreted as the Feminine or the Darkness, but essentially it is the eternally-deep core reality which simultaneously pushes and draws us into the Unknown.

The relationship between *Runa* and the ring is important to the Work of the Order of the Trapezoid

with which the natural cosmos interacts according to the aesthetics and magical criteria of the Romantics. But that is the subject of another work.

Runa, therefore, is obviously an Aeon-enhancing Word rather than one intended to usher in a new æon. Its strong historical roots also suggest that it is a strangely non-linear, omnipresent Word which weaves in and out of time, Remanifesting according to a mysterious pattern.

Runa is the Sense of the Unknown. This implies an element of subjectivity, which will have a different quality depending upon the level of Initiation of that Subject. For the non-Initiate, especially those on Paths other than the Left-Hand, there will be the element of horror and fear which will accompany the Unknown - once the seeker has delved to sufficient depths of Being.

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. Ultimately this factor in the human psyche is that responsible for the actual reception of the Gift of Set: Set may have given, but some part of the receiver must already have been capable of receiving the Gift in a productive way. This factor remains with humanity, of course. Only now it is powered with the Gift and therefore can be conscious of this drive.

As distinguished from some of the other Words which have been Uttered, *Runa* is one that is essentially comprehensible by all Setians regardless of degree, because some aspect of it has been experienced by all. It remains, however, something which can be Understood fully and completely for what it is only by the Magistry.

We in the Temple have rightly been very mistrustful of "mystery" and "mysticism" - anything which smacks of the "unclear" or "fuzzy" - because such terms have been so abused by "mystics" of the past. What they may mean by "mystery" and what I mean by *Runa* are two different things. *Runa* does not lead to obscurity; rather it is the first step to clarity. Just as Socrates was declared the wisest man in all Hellas because he claimed to "know nothing" - as all knowledge begins with the assumption of ignorance - so too does clarity begin with a Sense of the Hidden. This is an eternal process: As we push back the veil of the Hidden in one field, that very act creates yet more fields of the Unknown beyond. In just such a way, if consciously applied, humanity exercises the god-like power of creation.

The real function of *Runa* - of "mystery" - on

the Left-Hand Path is the way in which it leads to the clarification or objectification of subjective/inner experience.

Dangers: All æonic Words carry with them inherent dangers - to their Magi more than anyone else, but also to the world, as they will make alterations in the fabric of the Objective Universe. The danger of *Runa* is to become lost in the realm of subjectivity - in the sense of mystery. Its Magus, however, is aware of this and moreover finds himself in the company of fellow Masters of the Temple who, by their very Being, guard against this danger.

Runa Ultima: The ultimate Rune is the objectification or objectifying of the ultimate subject. This would be the entry into the ring of *Runa* and the attainment of an "omnijective" perspective. The end and means of this are contained in *Xeper*, and the notion that the end/means constitute a return (qualitative) is **Remanifestation**. No amount of philosophizing on this topic or process can make one Understand what this means. It is something which must be the result of one's own Initiatory level of Being coming directly to grips with the challenge. Although the concept of *Runa* can be comprehended by almost anyone and be understood by several, only those who have entered the City of the Pyramids can be said to truly Understand it.

[20] **Æonic Words: Towards *Telos***

What is the collective significance of "æonic Words"? Do they just appear spontaneously and disconnectedly, like so many novæ, or are they part of some larger context?

The ancient Greek philosophers coined many interesting terms, one of which was *telos*. This term, sometimes translated as "purpose", referred to the "end" of a particular thing - its ideal object in existence. Happiness and harmony lay in a thing's "finding" that end or activity for which it is most precisely suited, then concentrating on that *telos*.

It is relatively easy to establish the *telos* of a pencil or a table, and even of most natural animals. Humanity, however, is another story entirely.

First there have been arguments centering on the "free will" vs. "predestination" issue.

Free-will extremists say that humanity is completely discretionary: that people are free to do whatever they want or allow one another to do, with no "higher standard" of any sort involved beyond social consensus.

Predestination proponents, usually religious, try to constrain human freedom and individual choice by insisting that mankind has a "fate" or a "mission" dictated by God [or gods].

Telos supports neither of these positions, and is something far more subtle and elegant.

According to this approach, the *telos* of each human is dictated not by any external God [or social standard], but by his or her potential and capacity to realize that potential. Fulfilling *telos* is thus the discovering and then maximizing of one's own potential, which in turn yields (a) greatest possible strength & endurance and (b) greatest possible happiness.

Telos is not something which is immediately self-evident to an individual, nor is it easily ascertainable. It does not necessarily require complex intellectual gymnastics: A person whose *telos* involves forestry may gravitate towards that lifestyle and profession without writing a graduate thesis on it. All he knows is that he "likes to do it and is good at it".

One way of looking at "initiation" is to say that it is a means for identifying, achieving, and maximizing one's *telos*.

Seen thus, the Word of a Magus is essentially a teleological statement. Crowley's *Thelema* was basic *telos*: Find out for what you are suited (what your "true will" is) and then concentrate on that. Hence Crowley's magical philosophy is really quite simple and sensible, requiring no "sex-magic", drugs, or other "occult" window-dressing to support it.

Similarly, for Crowley, devices such as the Tarot, *I Ching*, Cabala, etc. were merely mechanisms to help an individual understand and define his/her *telos* more precisely; they were never meant to be substitute "gods" in themselves.

Although Beast #1 stated this over and over again, in language as plain as possible, it still seems to be a message over the heads of many self-proclaimed "Thelemites", of both Crowley's day and our own. Many resented his guidance outright. In June 1920 he mused in his diary:

Some want to be eagles by short cuts. They pout, leave me, and fall to bird's-nesting schoolboys, the quack Rosicrucians, the sleek Yogis. Some thing they are eagles already: mimic my gestures, dye their fluffiness to match my plumes. They fall from the first twig they drop to, if, as is rare - their conceit fools them into risking it!

Some are enraged with me, because truth frightens them. They chatter of the misdeeds of the wicked eagle; flying's a crime, and the Sun obscure, for no right-minded bird to look on. These die of the gapes in their fouled nest, in the dark.

Some are too rash - but a broken wing may be mended, and wisdom bloom in the window-

box of a hospital. Some are over-timid - well, the test comes sooner or later, and our time's our own. But these birds make others nervous, and they're inclined to take the infection of the plague-stricken ones in a mild form.

How few that learn the lesson of Dagger and Cord, neither to rush nor to hang back! How few that understand technique, its sheer necessity as a machine, its utter incapacity to be more!

Anton LaVey's **Indulgence** is also *telos* - related, but in a more hedonistic vein. Anton's Satanism proposes that mankind's *telos* is personal pleasure, constrained only by social standards the violation of which would threaten that pursuit of pleasure. Again, as with most Magus-Words, this one has often been misunderstood and misapplied by some of the more philistine of Anton's followers.

If one is a talented individual, as Anton himself is, then expressions of hedonism flow naturally into creative and artistic pastimes. If one lacks such talent, however, it is all too easy to interpret **Indulgence** as a license for pathetic, dramatic, and ultimately desperate and self-destructive bids for attention.

As Crowley, Anton recognized this ineptitude in many would-be Satanists, argued passionately against it in the *Cloven Hoof*, and finally despaired of getting the message across. One memorable passage is worth rescuing from his article in the May-June VIII *Hoof*:

It has often been said, "The world's a stage, and we're all actors." Interpreted in its most ego-gratifying way, this maxim closely rivals Ipsissimus Crowley's "Every man and every woman is a star." Reality, however, like the theater, is far less democratic in its central casting office.

The world **is** a stage, but few can qualify as bona-fide actors. Most are simply spear-carriers, supporting players - in short, **reactors**. Although these supporting players are necessary as carriers for those few who are actors, even they must be selected with care. Mammoth spectacles employing a "cast of thousands" are not necessarily good, any more than is a world overpopulated a better one.

The big trouble is, as Jimmy Durante used to say, "Everybody wants ta get inta de act." Quite obviously, Satanism has done nothing to discourage this. It has provided an antidote, however. While encouraging the would-be fool to step onstage, it has left him at the mercy of the severest critics - his fellow creatures. He

has no god smiling from the balcony and providing him with even a scant round of applause. No kindly deity will chuckle at his lousy jokes nor nod approval at his histrionics.

Thus Satanism serves as the Great Separation Process. And consequently Satanism can be a disastrous thing for many who view it on the surface as a short-cut to godsmanship. I have often said that the popularity of occultism and the waning of orthodox religion can be attributed to the fact that all forms of occult pursuit constitute a "do-it-yourself god kit". Man feels he controls, at least in part, his own destiny, rather than an irreconcilable deity doing it for him. As such, occultists in general and Satanists in particular place themselves on stage in a manner never before experienced.

Anton's exasperation contributed to his growing cynicism concerning the original Church of Satan, and ultimately to his decision to turn it into the mere financial device to be milked, as it has been since June 1975.

Epicureans of the Hellenistic era recognized the perils of confusing "license" with "excuse" or "rationalization". While proposing pleasure as the justification for life, they also held the greatest pleasures to be those of high physical, emotional, and intellectual accomplishment. Again their philosophy implied a *telos* for humanity: an ideal human state attained by self-improvement motivated by pleasure in that effort.

What distinguishes *Xeper* from preceding Magus- Words is the principle that the *telos* of humanity - at least initiated humanity - lies beyond the capacities of humanity as it presently defines itself. *Xeper* presupposes the evolution of consciousness into what humanity now holds to be divine levels of being. The *telos* of *Xeper*, therefore, is unique in that it is **dynamic**. It holds up no fixed ideal, as do its predecessors; rather it identifies the evolutionary process itself as *telos*.

Originally Magus Ronald Barrett's *Xem* appeared to be a very positive and practical complement to the implications of *Xeper*. As *Xeper* is "pure dynamic evolution", it does not contain a predetermined definition of the end-product of that evolution. It is the evolution itself which will gradually shape the divine being.

While *Xem* also did not fix a particular end, it did propose a kind of "lens" through which initiated evolution might consciously focus itself, to make the process more coherent [in the laser-light sense]. As long as *Xem* contributed this influence to the *Æon* of Set, it was quite helpful. To this day I continue to think that *Xem* was and is a worthy V^o

principle **if** Understood in this **original** sense. It is a shame that the term came to be manipulated later on into a slogan in support of personality-cults and woolly mysticism.

Remanifest is in some ways an expansion of the “lens”-principle. Whereas *Xem* proposed a single lens - a kind of “telescopic sight” through which *Xeper* might be aimed, **Remanifest** suggests that this is both too ambitious and too simplistic. Rather it invokes the dialectic idealism of Hegel, suggesting that the sort of evolution proposed by *Xeper* will actually occur in a series of syntheses. What differentiates **Remanifest** from Hegel, of course, is that Hegel offered his dialectic idealism on a **universal** scale, manifest among humanity as the state. James Lewis states that, while the principle of DI is correct, it is to the **individual consciousness** that it pertains.

And now there is *Runa*, adding yet another piece to the jigsaw puzzle of initiated humanity’s *telos*. *Runa* addresses, so simply and so sublimely [as are characteristics of each Magus-Word], the **motivation** for this evolutionary process: **mystery**.

Here I should like to quote one of my favorite authors, Maurice Maeterlinck, from his essay *The Evolution of Mystery*:

It is not unreasonable to believe that the paramount interest of life, all that is truly lofty and remarkable in the destiny of man, reposes almost entirely in the mystery that surrounds us; in the two mysteries, it may be, that are mightiest, most dreadful of all - fatality and death. And indeed there are many whom the fatigue induced in their minds by the natural uncertainties of science has almost compelled to accept this belief.

I too believe, though in a somewhat different fashion, that the study of mystery in all its forms is the noblest to which the mind of man can devote itself; and truly it has ever been the study and care of those who, in science and art, in philosophy and literature, have refused to be satisfied merely to observe and portray the trivial, well-recognized truths, facts, and realities of life.

And we find that the success of these men in their endeavor, the depth of their insight into all that they knew, has most strictly accorded with the respect in which they held all they did not know, with the dignity that their mind or imagination was able to confer on the sum of unknowable forces.

Our consciousness of the unknown wherein we have being gives life a meaning and grandeur which must of necessity be absent if we persist in considering only the

things that are known to us; if we too readily incline to believe that these must greatly transcend in importance the things which we know not yet.

What continues to unfold in the Æon of Set, therefore, is a *telos* for initiated humanity comprised of all of these elements, and quite possibly more as the *telos* becomes better Understood.

In one sense it is the growing awareness and actualization of this *telos* which make the Temple of Set such a refreshing and exciting environment - not only because of that which we know, but because of our attention to that which we do not know but whose presence, importance, and relevance we sense: The Nineteenth Part of the *Word of Set*.

I might add that it is also the **lack** of such a sense of *telos*, and the meager substitution of utilitarian social conventions or crude religious predestination ideologies, that make profane society such an agonizing, boring, and neurotic swamp in which the mass of humanity flails and flounders: The Ninth Part of the *Word of Set*.

[21] **Words Fail Me ...**

I suppose that after all this time I shouldn’t be surprised at anything I see in the tabloids, but in light of the history of Sammy Davis, Jr.’s **actual** involvement with the authentic Church of Satan from 1972 to 1975, as detailed in the June *Scroll*, fancy reading the following in the 7/24/90 *National Enquirer*:

Sammy was secretly involved at one time with a bizarre, evil cult that dressed in black, drank blood, and worshipped the devil.

Sammy had such an incredible curiosity about everything in life that for half a year around 1974 he even experimented with Devil worship, Wilson [SD’s valet] revealed.

“He was involved with a cult from San Francisco whose members drank raw animal blood and worshipped the Devil. They visited Sammy’s home all dressed in black and always drew the shades to keep the light out. I don’t know what he did at the house, because they all went into a room with Sammy and then he closed the doors. Their leader had one fingernail that was very long and painted red. So Sammy grew one of his nails long and painted it red.

“After six months he quit the cult. He told me: ‘Those people were evil. I’m glad I’m free of them.’”

Just in case you're curious, no, Anton didn't have one long red fingernail, nor for that matter did Sammy at the various times I saw him. The Church of Satan drank no animal blood - raw, cooked, or otherwise - and there were no group rituals or meetings at Sammy's Beverly Hills home on Summit Drive. The only Satanic decor was a Baphomet on the wall in his bedroom - out-of-sight to most visitors, of course, for public-relations reasons.

Sammy's Honorary II° in the C/S was well-known to his family and immediate associates, as was his friendship with the LaVeys and myself. He met informally with many members of the Church to X, and with members of the Temple of Set after that time, and always took obvious pleasure in such meetings. He had a very strong bear-hug!