

The Scroll of Set

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[1] Notes from the Editor

A couple of items before getting into the good stuff ...

Since I'm putting this issue together at my place of employment rather than on my beautiful Mac at home (with all the nifty electronic clip-art, etc.), it won't be as "artistic" as past issues. Once my family and I get moved into our new home, my computer will be up and running and I'll once again have all those artsy resources at my fingertips!

I want to thank Dr. Aquino for guest-editing the past issue and especially, for including his wonderful *Secret of the Lost Ark* for our enjoyment. If anyone has not yet received their past issue, be sure and notify me by August 20th! I will do one additional mailing (including *SLA*) for those who did not get theirs.

From Magistra Lilith Aquino: If you sent in your money for the upcoming Conclave and have not received a receipt and hotel registration information, contact Magistra Aquino at the Temple of Set San Francisco post office box address.

[2] King Vampire

- by William Butch III°

They trapped the King on a morning plain,
They weighted his limbs with an iron chain.
They cried out loud with a trumpet-blast,
"The Vampire has been caged at last!"
But before they locked him in a tomb,
The King roared forth this curse of doom:
"When the world was young and men were
weak, and the fiends of the night walked free,
I walked with Set in fire and steel, to no man I
bent knee!

Now you lay me in a mound's black heart and
the ages will take their toll.

Forget me not for I'll come back and blast your
human soul!

The throne I won by blood and fire, by Set I will
not sell.

For I promise all of humankind I'll be back
from the halls of Hell!"

Under the caverned pyramids, the Great King
lies asleep;

Among the shadows of the tombs, the humans
in fear do creep.

Then one day the sky did split,

Out came the King from beneath the pit.
While the night had turned a deep, dark blue,
The King flexed muscles young and new.
With a voice like thunder to wake the dead,
This is what the King then said,
"I speak the word from the hidden gulfs that
never knew the sun,

Send me the power to retake my throne, O great
and shining one!

What do I know of uncouth ways, the guilt,
deceit, the lies?

I who was born in a noble land and bred with
elite blood ties.

The subtle tongue, the sophist guile, they fail
when my fangs do sing!

Come to me, you human dogs! Bend before
your king!"

And so he strode from the halls of Hell, across
his path grim shadows fell ... of

Many a moving, nameless shape - monsters
dripping jaws agape!

The darkness shuddered with scream and yell
When the King of Vampires strode from Hell!

[3] Releasing the Child Within

- by Danielle McGranahan II°

The purpose for this working was to delve deep
within my subjective universe, exploring the
moments of my childhood, focusing on the clearest
experiences of those moments that have made up the
truest parts of myself and then releasing and
applying those experiences and ideas to myself at
present by using symbols and remembrances of
those moments I wished to reexperience.

**The important thing is to realize those
childhood moments that had great impact and
the value or relation they may hold for you at
present.**

Why can one remember certain moments more
clearly than others? Is there a particular moment in
childhood that represents the first true conscious
realization? How did that realization affect you then?
At present? Did the realization change the way you
think or was it a fleeting experience? Is there a
similarity between those children who have grown
toward the Path of Darkness? Was there ... and is
there still ... something that has brought us to where
we are now?

THE WORKING

Preparations

Dress for working, Pentagram, bell, magical
tools, incense, Black Flame of Set, music, items of
value that remind you of your childhood.

Ringling of the Bell

The Black Flame

“I will the Black Flame of Set to open the Gates within my self. Let this Flame symbolize the innocent awareness that made me a child; my first thoughts and the wonderment that made them true; an awareness that will continue when this evening draws to a close.”

Invocation

“In the name of Set I embark upon this journey of self re-experience. Walk along with me this evening as I travel to my innermost self. Discover with me the moments only my eyes can see, my heart can feel, my mind can understand. As I begin to ponder, realize and focus, let my innermost world come to life, while my senses awaken to the colors, sounds, smells, feelings and flavors of familiarity.

“As these faded moments become clearer, so shall I.”

Drink from the Grail

Summon the Elements

“I call upon the dancing flames of burning passion ... the fiery fingers that hold my heart’s truest feelings. Ignite my soul! Empower my work!

“I call upon the howling winds of exuberant freedom ... the invisible motion that moves with me. Animate my soul! Empower my work!

“I call upon the mirrored waves of creativity ... the liquid emotion of my art. Fill my soul! Empower my work!

“I call upon the peaks of power ... the driving force within. Strengthen my soul! Empower my work!”

The Working

“Is there a part of childhood that has continued to live on in me? Do I know it? Do I wish to find out? Can I feel it this evening?

“On this night, it is for me to discover ...”

If there is more than one participant in this working, each will go about their work separately, creating a “subchamber” in which their work takes place. Some can use articles of value for visual stimulation, others may not wish to do so. The closing words “So it is done” will not take place simultaneously as each participant may complete their work at different times.

[4] The Key to Transformation

(One Adept’s report on the July 18-19, 1992 MetaMind Working)

- by Eulit Hinson II^o

The ritual chamber was opened at 12 midnight EST. After the preliminary invocation and ritual

procedures, the actual working began.

Gazing into the Black Flame, an initial question arose in my mind what is the key to true transformation? I tossed the question around in my consciousness for a bit, and a simple answer presented itself: True transformation comes through Work and Understanding.

This answer, though true, seemed too general and simplistic for the type of realization I was hoping to have as a result of this working. How exactly, especially in regard to my own initiatory experiences in the past, do Work and Understanding bring genuine transformation? Dwelling upon this deeply, more answers came into focus.

I should note that as the more specific realizations impressed themselves upon my consciousness, a sense of presence in the chamber ever so subtly increased. The concepts of “quality of Understanding” and “embracing of the **now**” became central issues to consider. In order to maintain the type of soul-state necessary for far-reaching *Xeper* and Remanifestation, an awareness of the wondrous gift and unlimited possibilities offered in the **now** must be Understood. I reflected on how easily the most majestic states of consciousness can fade from the forefront becoming, as it seems in some cases, a memory of what was attained rather than a dynamic, ever-arising pivot for *Xeper*.

In relation to this, Crowley’s advice against “lust for result” came to mind. As I have experienced in my own Initiation, many, if not all of the experiences and realizations that have had the most far-reaching effects came when I was in a serene, reflective state, fully aware and appreciative of merely being, of being here, of **now**. The primary lesson of the Wewelsburg Working came to mind as well the phenomenon of life itself is at the heart of all initiatory effects. We must always remember the rarity of life, of conscious being, in the vast cosmic scheme. To be alive is the primary magic, a *bona fide* miracle; all else follows this fact. How often have we gotten off-center in our magical endeavors when an overriding lust for result was at the forefront of our intentions, or when we are not focused on the **now**. How often have we told ourselves that we will be satisfied and then “really get back into magic” after having achieved or done such and such or so and so in our outer lives. How often have we forgotten that the magical life is to be assimilated into the **here** and **now**, a center out of which we exist, alongside of which our outer lives and conditions exist. Our magical lives are not things to be put upon a shelf and taken down for periodic amusement now and then. This amounts to merely playing at magic, rather than really living it.

Only by clear and cultivated Understanding and applied Work can the embrace of the **now** be realized and internalized. It is by such means that the door to transformation is opened. "Ignore the **now** at your own peril" seemed to be my final realization of the working.

As the ritual neared its end, I sensed the effect of the mass effort arising the collective being of the Temple of Set coming forth out of the darkness into the objective universe, leaving a trace of itself in eternity. The ritual was ended and the chamber closed at 12:26 AM EST.

[5] Mulling Over *Chi Kung*

- by John A. Syphrit I°

Chi, Ki, Od, Vril, Prana. These are just a few of the various names given that subtle internal energy which lies behind what many might consider to be supernatural phenomena. Healings, the martial artist's "touch of death", acupuncture, energy projection, and other miracles have been attributed to the mysterious *chi* and the manipulation of its flow.

Most of us come to the Temple with a background in the occult and have been exposed to, or experimented with, various methods to build up the *chi* or prana and circulate it for a variety of different effects or goals. Some of us might have sought to circulate the internal energy to achieve a promised "enlightenment", or to enhance our martial arts abilities, or simply for improved health. The methods are many: yoga, *tai chi*, various meditations, and so on.

Chi Kung is just such a technique for the enhancement of *chi*. Having just begun to explore the topic, I thought I would let my fellow Setians know about my pursuits, and see what reactions or suggestions result. I should point out, however, that in an article of this nature, it is impossible to discuss the topic in great detail. I hope to present a quick overview of the subject and to present some sources that interested Setians may wish to contact for further information.

Chi Kung has been described as a form of therapeutic breathing exercise which can be performed in an active or passive mode. Passive *Chi Kung* exercises use visualizations to take *chi*, or energy, into the body and move it through the system. Active exercises consist of various short routines of physical movement accompanied by breathing and visualizations of the flow of *chi*. In both active and passive forms of *Chi Kung* exercise, *chi* is circulated through defined pathways, called, in acupuncture, the meridians.

The unimpeded flow of *chi* through these meridians is essential to good health. When energy flow becomes blocked or slowed in a given place,

disease can result. The goal of both acupuncture and *Chi Kung* therapy is to relieve such anomalies, and return the flow of *chi* to its proper, balanced course, thus restoring health.

Although one application of *Chi Kung* is the restoration and maintenance of health, it does have other, perhaps darker and more interesting uses. For example, knowledge of the flow of *chi* and its use are very helpful in the martial arts. Through the practice of *Chi Kung*, one may build up one's reserves of *chi* and actually learn to project the *chi* outside of the body. By directing this externalized *chi* to certain acupuncture points on an opponent's body, his or her *chi* flow can be interrupted or impeded in such a manner as to cause later illness or death. On the other side of the coin, projected *chi* can also be used to heal. The projection of *chi* outside of the body by martial artists and *Chi Kung* masters has been scientifically verified by research in China. *Chi* energy can be detected and measured by electronic devices. Research into this area is just beginning, but it should prove interesting to see if the melding of western technology with ancient internal energy theories results in the enhancement of this ancient form of personal development.

Another area of application of *Chi Kung* exercise is in the quest for longevity. Through certain exercises, *chi* can be directed through marrow of the bones. The theory of this technique is that by directing *chi* through the marrow of the bones, the production of blood is improved in a manner which results in both the more effective distribution of nutrients throughout the body, and of the elimination of waste. By enhancing these processes, which slow down or deteriorate with age, one can greatly increase one's longevity. This long secret technique, called Marrow Washing *Chi Kung*, has only recently been revealed in the west.

By now it will be clear that *Chi Kung* has useful applications for all Setians in their ongoing efforts to Become. How can one learn more? Perhaps the best way is through the personal instruction of a *Chi Kung* master. Such instruction may be given in martial arts schools near your location. Some cities have "internal arts" associations specializing in *Chi Kung* training. Oftentimes, such schools will offer instruction in other internal arts such as *Tai Chi*, or various forms of *Kung Fu*.

For those like myself, unable to undertake personal instruction, an excellent source of material is Yang's Martial Arts Association (38 Hyde Park Ave., Jamaica Plain, MA 02130). YMAA publishes several in-depth books explaining the history and theory of *Chi Kung*. YMAA also makes available videos which significantly aid the would-be practitioner in learning the techniques.

Another approach is through correspondence study. The Chinese National *Chi Kung* Institute (P.O. Box 105, Moulton, AL 35650) makes available a course on *Tien Tao Chi Kun* which includes monthly lessons and several videos. The fee involved is \$30 per month for the lessons, which run for a nine month period. Four supplemental videos are also available for an additional fee. Personally, I feel that the correspondence course format provides little advantage over instructional books, and only results in a much higher cost for the information presented. In fairness, CNCKI will provide answers to their students' questions something a text cannot provide, and the course is a great deal less expensive than personal lessons at a martial arts school.

As I stated earlier in this article, I am newly investigating *Chi Kung* from a Setian perspective. I know that a few of my fellow Setians practice *Chi Kung* or related arts. I would be happy to hear from anyone in the Temple with observations or suggestions on *Chi Kung* or any related arts through the ICR.

[6] Practice of Birthday Poetry

- by Don Webb III°

One of the questions a Priest must deal with is how to make his Order work serve his III° functions. In the Bull of Ombos Pylon, I have reformed a tradition of birthday poetry to reflect Pythonic principles. Honoring someone's birthday is an established Satanic practice, honoring it with a gift from the wells of self is a particularly high tribute.

I cast my poems in the form of acrostics, the initial letters of each line spell a phrase, the degree and name of the recipient, or his/her magical name. I comment on where I see the individual and what magical currents I feel most strongly in him or her. This aids my Sentinelship by causing me to examine Pylon members carefully. This also speeds my Initiation since self knowledge can come from objective assessment of the other.

Having found these two themes, I try to express them in a language personally meaningful to the recipient. I examine the stories they've told me, phrases used in ritual, their favorite literature, etc. Having then assembled the words and themes I wish to use, the work begins I cast the poem in the form of a magical gift a bestowal of energy and momentum, which they may elect to use.

In the sample poem following, I've incorporated the magical name of the recipient, Ligeia (which also gave the name of her favorite Poe story and a mine of well-tuned phrases); and the vampyric drive of her being. It is my will that when I read her these

lines she find even greater strength in this reflection of herself.

A Beau Present on the Occasion of her Birthday

Loving herself means loving the dark
In strange wild places and haunted cities
Glimpsed in a fever dream. She seeks the
Evil one, the demon lover beyond the
Intellect, who whispers wise words,
Arise and behold the genius of your own creation.

Rationally she builds herself with hard work,
Even life, and sharpening her mind.
The open life supports the hidden, not
Unlike the gold band which holds the
Ruby of the magician's ring.
Numinous with world-changing power, the
Secret of life in the midst of death.

[7] Atu of the Universe - Atu of the Temple

- by Bret Cagle II°

Through the matrix of time-space consciousness, the Setian magician sojourns; seeking the void space and potential forces in himself to create a reality as a unique expression of his innermost self, in which he may become a completely self-ordered existence, separate and distinct from any other.

Indeed, to create a universe according to his will and Remanifest himself therein is the sacred quest of the Fool in the ultimate GBM working, the goal of the Black Magician.

Thus is the Atu of the Universe, from the Thoth Tarot Deck, a symbol of the completion of the ultimate *Xeper* and Remanifest that at present I can imagine. Yet the universe is in no way an "end" but another beginning in a continuum of *Xeper* eternal, which is truly enshrouded in mystery [hence *Runa*].

One may take notice of the fact that among the Tarot Trumps there is no Atu of "Heaven" or a "Nirvana of stasis", but all manner of forces and concepts that teach a journey of expanding self awareness (the Fool) and the expression of our boundless will (the Magician); the fruit of which is depicted in the Atu of the Universe.

In Hebrew mythology, surely this is the fruit of the Tree of Life, which through the Gift of Set (fruit of the tree of Gnosis), the Black Magician must only stretch forth the hand (will) and partake as he so desires.

Perhaps this is a pictorial symbol of the great portal through which Enoch passed in becoming the man-god; I would say so. And perhaps the matrix of

time/space-consciousness, from which the portal of Enoch is formed, is none other than the “body of Leviathan” or that of “Nuit” in the *Book Of The Law*.

Surely the greatest secrets of the Black Magician are hidden from the profane by the very way they order their subjective universe; hence the way they choose to perceive (or not to perceive) the “greater reality.” And this very fact reveals to the Setian Initiate the initial task of every cycle of his *Xeper* and Remanifest the evolution of his own perspectives, to allow for the new possibilities, as he realizes his infinite potential in unbounded will (the Gift of Set).

Certainly the transformation of our perspectives is the most fundamental purpose of our GBM workings, and it is in our perspectives that we may be recognized to various states of being or becoming among the Elect.

Herein there is the strong suggestion that it may be error (imperfection) in our present perspectives that prevents us from actualizing the full potential of the Higher Man right here and now! This is indeed something each Setian would do well to consider.

Certainly, closer to “where” we are today in our *Xeper*, the Atu of the Universe encourages us to order ourselves in an abundant life. To Indulge, as it were, in living life to the fullest extent; and to take responsibility (control) of our lives in the inspiration of self within every moment. For in every situation, circumstance, and event of our lives there is infinite possibility for our personal *Xeper* and Remanifest. The purpose and meaning of existence is ever what we Will it to be. Thus indeed do we determine the “Truth of the Universe” for ourselves, as well as the outcome of our destiny.

Perhaps the most profound effect of my “contacts” with Set is the realization of being utterly and absolutely alone in the silence between such dialogues; the awareness that in the universe I am truly separate and independent from all other individual and collective existence.

Yet in my power to create through the expression of myself I am not so alone. For I become the dancer in the universe celebrating my freedom and uniqueness of being in myself. And perhaps in the perfection of my ability to create, I shall impart the Gift of Set to my creations; the boundless will and self awareness to become unique individual, self-ordered existence, separate and independent from myself or any others.

Surely division is **not** for love’s sake, for the chance of union with the cosmic inertia, but rather for love’s sake for the chance of a greater reality created by the few and many unique, diverse, individual wills, come into relationship with one another, in the process of self-definition (self-

ordered existence).

Surely the resolution to the paradox of my profound loneliness, and yet perfect companionship among the Elect, is to be found in the Universe Atu; which I could well call Atu of the Temple (Temple of myself and Temple of Set).

[8] **Incense for Dark Rites**

- by Ruth Nielsen III°

In my work with the elementals I have come to a new Understanding of the phrase “take something from each of the four food groups.” Setians often go to great lengths to prepare the atmosphere for their workings, or even just to maintain the atmosphere of their altar space. One potent way of doing that is to use incense wisely. Not only will the incense materials nourish our sensory and therefore physical being but also our inner self, as through this medium we partake of the life force of the elementals, directing that energy into our own life purpose in a truly vampyric sense. This article will discuss several incense materials aligned with the four elements and how Draconis Pylon has used them in group workings.

Magical books that discuss incense components usually give the planetary correspondences, the polarity, some of the folk history and magical use, and finally often mention deities that are associated with them. I have used those as a guide, but over the years have developed my own preferences.

Pick the incense material to fit the space for the working. If indoors in an average room, use no more than a particle the size of a grain of rice. Otherwise, the smoke can easily become a distraction. The burning incense throws off chemical compounds that are not the same as the original materials. These are inhaled by the magician and immediately absorbed into the bloodstream. It is important then, to minimize the effect of the smoke on the body, unless that effect is desired. In that case, it is important to note which effects are substance induced and which are authentic spiritual experiences.

Frankincense is a resin from the Near East. It is the familiar scent of old churches, being a favorite christian incense. If the scent of the original material is desired, then use the oil a few drops on cotton placed on the altar or pinned to the ritual robe. **Do not place the oil in an open flame.** You will have a surprise visit from the salamanders (elementals of fire). If the frankincense is burned, it will smoke profusely for a moment and then slowly burn away, leaving a tar residue. A piece the size of a navy bean will last 20 minutes.

Frankincense is assigned to the Sun. I use it as a fire incense, masculine or positive in polarity. It is

useful for banishing, purifying, any work to do with utilizing the vision of Ma'at, and anything to do with the building or restructuring nature of Saturn. The smoke has an astringent effect and will make the eyes water. The smoke may be used in the focal point of a materialization working. It tends to cling to fabric and wood as a fragrance. In time, the ritual area may have an aroma of frankincense.

Amber is an expensive and exquisite aroma. It is a resin from South America and is difficult to find though it does appear in occult shops in large cities. Usually this fine grainy material is rubbed on the skin as a perfume. I use tiny bits of it as a ritual water incense where the Psyche immortality or duality of some nature is the main focus. Prior to the rite, the material is inhaled for a while. I find the aroma strangely nourishing and healing with an otherworld sense about it. It is my most sacred of incenses and burns with the same aroma as the original material. Regretfully, it burns very quickly. The aroma lingers in the air in a most pleasing manner however. It lends a very sensuous and exotic atmosphere to a room. It is therefore very suitable for any work also related to Jupiter (priestly resources, publishing, abundance matters). It is very helpful preliminary to long session working with Tarot. At such times, I burn a bit and then keep a small open container of amber in my working space with the cards.

Sandalwood is another water incense material. It is commonly made up in sticks and cones. Those are usually pretty good, though the burning material also includes the fillers and binders often sawdust. In the northwoods part of this country, one often finds balsam cones used the same way. Though meant as a room freshener and bug chaser, they do offer the benefits of incense and I include them in the fire and air group. That is because they are similar to frankincense. Sandalwood on the other hand, though a resinous wood, is very mild when burned. It is best to use chips or shavings as these last awhile on the coals. The aroma is of smoking wood with overtones of sandalwood.

Bits of dried apple wood, pine, and other fragrant local woods can be used in workings that draw upon the magical current of the area in which you live. Select pieces that can be easily chopped with a paring knife. I like to pick pencil thin pieces and run them through a pencil sharpener. This gives curls of fragrant wood. These will burn quickly and brightly, throwing sparks and popping if there is a high resin content. Just use a large incense bowl and observe precautions.

Juniper is a native species along the nearby sand dunes of Lake Michigan. However, the berries are torture to collect due to the many tiny thorns. I buy mine instead. This is one of the most ancient of

incense materials and is found in many parts of the world. Lightly crush about 3 berries. The aroma will fill the room. This is sufficient to set the mood. Once placed on the coals, however, juniper is a lot like frankincense in aroma. It pops and may throw a particle or two out of the censor. It is nevertheless a very basic incense that is useful for any rite with a Runic, American Indian, or otherwise rugged sort of approach. This works great in a fireplace and is especially appropriate for Yuletide. Though this is really a fire herb, I like it for air and earth rites also.

Earth elementals are summoned with a number of possibilities. I like to use sage as it also burns with somewhat of its fragrance. It is also useful to rub or crush it beforehand to release the fragrance preliminary to the working or the burning of it if it is used in the focal point of the Rite. There are sage smudge sticks available from native southwest US species. These are simply branches from the plant, gathered and bound, sometimes bent over first to make them more compact. These are set on fire and as they smoke and smoulder, are waved gently in the area to be "smudged." That is simply another term for incensing. It is fun to do. Using homemade smudgesticks of peppermint or other garden herbs like lavender preliminary to an outdoor working adds the dimension of meaningful gesture to the Rite.

Patchouli is also an earth herb aligned with Saturn and useful for dark Rites. This herb when burned (the cut and shredded dry leaves) is potent. I strongly caution not to use more than a small pinch at any one working. I once used a half teaspoon. The smoke was powerful and very distracting. I went to sleep after the working was done. But I awoke from some wild dreams that were, well, like the "late, great voodoo revival..." The accompanying headache made the whole experience all too reminiscent of a hangover. Don't use more than a tad of this stuff without lots of ventilation.

Oil of Patchouli is very viscous and difficult to work with. One needs to handle it carefully as the aroma lingers forever. It overpowers any mixture so much caution is needed. One drop is sufficient for a working. Drip it onto sandalwood or other wood chips to get the longest use. If used in a love or sexual attraction rite, I would strongly suggest using the sandalwood and Patchouli as the medium for focusing Will. Sandalwood has the effect when inhaled of lifting one's psyche to a balanced, enlightened, but also very sensuously alive plane. This takes the rough animal edge off the Patchouli. But then not everyone has the same taste in these matters.

Outdoor workings provide a great opportunity to "play" with fire. Draconis Pylon has an awesome pit. It's just a circle of bricks on the forest

floor deep in the dark woods of the Lair. But once it is filled with crackling logs and leaping flames, it is enough to stir even the most laid-back participant. We have many woods to burn. However, we also use a bowl of sandalwood, myrrh, frankincense and spices. This mixture is grabbed by the handful and tossed into the flames. All the elements are represented, so this is a gesture of “feeding the elementals” to further enhance our projection of Will which is focused at the moment of throwing it into the fire. A similar idea may be used for indoor workings. Use either a blend of oils representing the four elements and then place only a drop or two on the coals. Or, use a mixture of the cut and shredded plant material well mixed and applied only a pinch at a time.

Incense blends are a touchy subject because immediately the aroma is complicated. The human body is easily overwhelmed by aroma, so blends should be used carefully and with full knowledge of their effects. This is best learned by using the ingredients individually for a while.

Using incense materials wisely enhances the atmosphere of a working. It directly feeds the physical being and psyche providing additional energy for the focus of Will in a true vampyric sense of a lower life form enabling a higher form to fulfill itself. This use by the magician is with respect and gratitude toward the elemental realm which exists for this purpose. To ensure conscious nobility of use, it is recommended to address the elemental ruler as a superior being rather than something lower than life. In Pylon rites, we may use Egyptian *neters* or Dæmonic rulers, examples of which are Air/Lucifer; Fire/Asmodeus; Water/Leviathan, Earth/Satan.

Incense is only one of many ritual tools that a Black Magician may choose to use. It is not essential. The only really necessary ingredient for the most powerful of workings is the magician’s ability to raise the Black Flame in the focus of will. And that **can** be done in the serenity of the blackest, most silent of nights.

[9] Custom Degree Medallions

- by Charles Lamkin II°

Degree medallions of excellent quality, individually handcrafted in sterling silver (approximately the size of a quarter), with jump ring, can be purchased for \$14 + postage, by writing: Action Designs, P.O. Box 8372, Pine Bluff, AR 71611-8372, USA. For additional information, contact me via the IC Roster.

[10] The Spoken Word

- by Paul Hulebak II°

Good verbal skills are essential to the effective application of Lesser Black Magic. Israel Regardie makes a statement in the introduction of *The Complete Golden Dawn* (RL#1OB) which, in retrospect, is probably one of the most valuable things I took away from that book:

The topic of general semantics is an absolute necessity for the serious student. *Language in Action* by S.I. Hayakawa is a lucid, insightful introduction to a difficult subject [author notes that *General Semantics* by Count Korzybski should be included here as well].

Few mystics or occult teachers have taken general semantics to their bosoms. Most of them know nothing about the subject. A few hold it in disdain, perhaps out of fear. It will help keep a level head where the occult jungle is concerned, so that one will not fall prey to the vast mass of fantasy and hysteria which has sadly infiltrated this field.

I will hold that not only will it prove an effective tool for things germane to the magical realms, but will also serve one well in the “crazy-quilt of subjective overlays on the objective universe” which we call society [re-reading chapters 4 and 5 of *Black Magic* is advised]. I would like to quote again, this time from a book entitled *Less Than Words Can Say* by Richard Mitchell:

We depend on a steady background of ignorance and stupidity. A skillful reader, for instance, cannot be depended on to buy this after-shave rather than some other because he is always weighing and considering statements that just weren’t meant to be weighed and considered. He may capriciously and irresponsibly switch not only from one after-shave to another, but even from one hot comb to another.

Our industries depend on what is called brand-loyalty, and thoughtful readers will most likely be brand-traitors. They may, even probably will, go the next step and become brand-nihilists and decide not to buy that touted after-shave and hot comb after all!

“Can you say ‘Lesser Black Magic’? Sure, I knew you could.” [My apologies to Mr. Rogers of *Mr. Rogers’ Neighborhood*.”]

[11] The Editorial Arena

Rosemary Webb II°:

Whether to live and practice “publicly” as a Setian is a question, I suspect, that each Initiate addresses when they first join the Temple. There seem to be three basic approaches: open/public, secret, and private.

In a public life-style, you don't conceal and may even flaunt your affiliation and religion. In a secret life-style, you make every effort to conceal these. In a private life-style, you go about your interests quietly and discreetly, with reasonable caution: I've built up a long-term relationship with the print-shop that copies the *Vox Tauri* and the photo place that develops my conclave pictures never seems to get my address. The people at my job know I'm not a Christian I talk too much about self-awareness and self-responsibility for them not to notice something different but we don't discuss religion on the job, mine or theirs.

I enjoy my privacy, and value the ability to get on with my interests unpestered. I feel that I am most effective working unlabeled. Certainly a reputation as a “debbil-worshipper” would not help my effectiveness on the job. However, if Setian philosophy became illegal and I had no hope of remaining in my current or similar career and I thought a public stance along the lines of John Henry Faulk could be a rallying cry (that is, the rewards are great, my personal loss is small, and this seems the most effective method), I might consider “going public” but those are very farfetched conditions.

[12] A Happening at Sun-Moon Lake, Taiwan

- by James Severson II°

The day was overcast and there was a light mist hanging in the air. Sun-Moon Lake in central Taiwan was masked in layers of low clouds and fog. My liaisons were giving me a tour of the historical sites around this resort lake, which included visiting local temples and shopping districts.

The last stop on this wet jaunt was a Pagoda atop a high hill which could only be accessed via a winding path through dense overhang. Once reaching the summit, I realized I was standing in a courtyard, well groomed and quite empty.

My friends and I explored the marvelous area around the Pagoda. A simple rectangular design surrounded the structure which tiered up to its base. This ornamental base was accessible from all points of the compass.

I entered the structure through the north archway. Inside, I found the portal to the winding staircase was closed off, but this was a chance I could not pass up. Like a spider, I jumped up and grasped the railing, up and over I went. I beckoned to my friends to follow, but they could not bring themselves over the railing. I gazed down at them. “Go on,” they said.

I looked up the shaft of this quite tall tower, the staircase spiralling around the outer walls, stopping at a small platform which led out to the outer balconies. Five such balconies graced the outer walls. At the very apex of the Pagoda was a large metal bell.

I began my climb. As I reached the midway point, vertigo set in; I was becoming sensitive to the height of this structure. I felt a true mixture of fear and excitement, which was somehow empowering. I reached the top.

The ornate bell was a vision of beauty. I quickly became aware that I was not going to be disturbed, so I stepped out onto the top balcony, the fog hanging heavy. I could see nothing but a white sheet of cloud. It was like being in nothingness ... a void. I sat as the wind and mist settled on my jacket. “What is this place,” I asked myself, “this culture of ageless time? I want to feel this living culture, to touch the very tail of the mighty Dragon of the East.”

I reflected on all that I had felt about these people and their alternate world. I stared out into the whiteness of the void. It was the vital force of this culture that I wanted to consume, to make its richness part of my own. I saw the swirling void, my mind perceived a flow of timeless proportion, ancient and modern coming together in the traditions of the present.

To add yet another element of my personal understanding to this human equation was the purpose of this work. We are the same in our animal nature, but the East is a world of another kind. It is an expression of humanity set in a different context, a beautiful manifestation of individuality on a grand scale.

I felt charged with stillness and silence. The image of the great Dragon; Satan/Set, filled my mind. I sat in the silence of the moment, knowing that I had touched something wonderful. Standing finally, I reflected for a time then rapped the giant bell. “May the sound move me closer to my goal.”

The descent was less intense than the climb, and I soon dropped to the floor of the Pagoda. I stood there for a moment, then exited through the northern door to join my friends, who were waiting for me in the courtyard. Down the path we all went, but I felt a tiredness coming on ... and on the ride home, I fell asleep and dreamed of ancient times.

[13] **G and Us**
- by Don Webb III°

Many if not all of us entered the Temple in a semi-awake state. If asked why we could sort of say why we were doing it. Think back on that state as compared to the level of potency and purposefulness you have now. So why did you enter the Temple just lucky?

This comes down to the perennial problem faced by Initiates of all degrees is there such a thing as fate? At first we almost always shout "No!", because the whole notion of fate screws up the idea of free will, which is after all the basis of the Left-Hand Path. But if we are left with a more-or-less random universe. did I just happen to gain consciousness? Did I luck out in finding those things that brought me to awareness? A tough one to answer.

I tend to think that for the individual, consciousness is probably an accident. There may be some magical fallout that touches them such as being nearby when a *Vorspiele* was performed or possibly an action in a previous life by their essential self; but accident seems to be the rule.

Now when I say "consciousness", I am not talking about the habits of brain we call thinking I am talking about those moments of self transformation in which we can say "I am". It may well be, however, that habits of brain [both our own and those of people who went before us] may create situations wherein one is thrust into consciousness particularly heroic or "mythic" situations.

I don't think that there is a *telos* for mankind, but I think in the great well of weird there are patterns a-plenty (that is, schools and methods that have worked) to wake our butts up. If we can only find the patterns and use them, rather than letting them use us. Only when we're awake do we realize the importance of awareness. This is a good time to ask, how has your awareness changed since you've joined the Temple of Set?

Most likely we entered the Temple because we sensed that there was something hidden there. It is the sense of the unknown that moves us beyond the habits of brain. But once that sense has led to awareness, how do we keep it?

The state of being aware comes and goes [see particularly the Nineteenth Part of the *Word of Set* on this topic]. The great secret is to learn how to mechanically bring to your attention that you've wandered away from awareness.

It's like something that happened to me recently. I was laboring away on this script that I'm hoping to sell. I went to get myself a ham and cheese sandwich. Some moments later I'm at my

keyboard and hard at work, and it hits me gosh, I'm hungry did I eat that sandwich? I can't remember! So I have to go through a mechanical process:

1. I realize something is missing. 2. I've got to retrace my steps. 3. It's not in the kitchen where I normally leave stuff. 4. Then I really have to examine my mind. [Any time I find myself trying to break those habits of brain and think freely, I always strive to make it an Initiatory experience.] 5. The mail? 6. Did the mail come in there somewhere? That's right, I went and looked to see if the mail had arrived; since the mail hadn't come, I didn't think about what I did. 7. Sure enough, on the table near the door is the sandwich. Having mechanically lost my sandwich, I had to go through a mechanical process to find it.

We've got to learn to strive after our awareness in the same manner. We have hidden that state from ourselves again and again and the key to Remanifesting it is the search. When we discover that we have once again Become unconscious, we must strive to retrace our steps and find that moment, return to that state and at that instant of return, use our consciousness to expand our godhood. We're not the first school to ponder this problem.

Recently Magus Flowers talked to the Bull of Ombos Pylon on the subject of schools. He said [and I already thought I've been reading a lot of Gurdjieff recently because I'm trying to keep up with the excellent work of the Kalevala Pylon], that one of the schools that probably comes closest to the Setian concept of *Xeper* is the Gurdjieffian school (RL #40, #19B, #19C, #190 and *In Search of the Miraculous* by the author of 19B).

Gurdjieff understood that the self has to be created through constant striving; ultimately [as Magus Flowers pointed out] this is probably a concept that has survived from Plato's academy. We find what is real, we see the Forms, and then we make these things real firstly in our subjective universe (the task of the I° and II°) and ultimately we make them real in the objective universe (the task of the IV°). The task of my III° is to make one Form fully actualized in the objective universe, the Form of isolate intelligence (otherwise known as Set). On this planet and in this time, that Form exists as the word *Xeper*.

Magus Flowers suggested that what separates Gurdjieff from us is that he neglected to include the important principle of identifying with conventional evil. By consciously identifying with Darkness we set ourselves apart. We make the [relatively] easy break with society, which provides us with both the energy and the practical knowledge to make the much harder break with those things inside us that stand in the way of our own godhood. G's method

may work, but it takes longer. Someday someone may come up with a better way than ours. And of course we are always working to improve our method.

Gurdjieff sensed that Darkness was somehow involved in the process of obtaining awareness and then crystallizing that awareness so that you can truly effect things. He, after all, chose Beelzebub to be the narrator in *Beelzebub's Tales to his Grandson*. He sensed the outer space connection knowing that there are realms of being beyond what is going on here. But he lacked the æonic elements to achieve our Understanding.

He did however come upon a great secret that of constant striving. It is not enough to obtain to any level of being; one must arrange one's life to continually strive after that level of being. It is not the heights of awareness we reach. Anyone can, through a set of peculiar circumstances, be jolted into a higher level of being. It is the continuing effort we make to stay in and strive beyond those levels of being. Only then do we Become a being that operates there, and can claim his or her knowledge of those levels of being as power. To crystallize one's self as an immortal being, it is not what we glimpse, but what we Become.

G's work casts a great shadow, and is marked by seriousness that many schools don't have. It remains and prospers, and most importantly, it has yielded its fruits to us. We have the Word that serves as the seed crystal to unify and transform his work.

Xeper is the process of crystallizing the self: Becoming potent and immortal, each action conducted in the name of one's own *Xeper*, is making you more of a force, not just in the here and now, but across the whole of the Earth and the vast expanses of time.

[14] **Anti-Will**
- by Robert Freriks II°

I behold you. I sense the sharp edge of your deadly weapon. You are a mirror, and no matter how quickly I move, you match and challenge me. I fortify myself, but you do the same, down to the smallest detail. You stare back at me with awful confidence in your battle against motion. I see a spark of light reflect off of the armor plate on your chest. I am filled with revelation. "Come to me," you say. "Embrace and take me in, only then shall I disappear."

But within me burns a great flame, perceived through many faces. Although we appear the same on the outside, I hold a secret gift. I perceive Ma'at, and Understand that if I heed your Words and take you in, I will tip the scales and be handed back to a waiting Osiris.

I can fight you for hours and hours and days and days. I stay just ahead of you only by running faster and faster, but you are always close behind. You are among the greatest of my enemies, and I hate you with a whole heart. Mark my words I will use you to make myself stronger. For the day shall come when I have run far ahead of you, and can look back and see you not as a reflection, but as the shallow and inferior being that you truly are. Then I shall gather my strength and run faster. Not away from you, but towards you. I shall smash you with the vengeance of a thousand tormented beings. I shall blast you with my fiery breath and cast you for eternity into a horrid pit of my own creation.

And as I walk through eternity, from time to time I shall come back to you. I shall stand at the edge of the horrid pit and look down upon you, and revel in my victory. You will not be alone. You are not special. My enemies are many and they are strong: fear, pity, hopelessness, stasis. Anti-Will, you shall know them well, for you shall spend an eternity with them in the horrid pit of my own creation. You smile back at me from my mirror. My threats are strong, but so are you. You know as well as I that the battle will be long and hard. As I smile, you smile back. The battle has just begun.