

# The Scroll of Set

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## [1] Occult Themes in the Lovecraft Mythos

- by Patty A. Hardy III°, D.Tr.

(Sentinel - Kaliyuga Pylon, Massachusetts)

As the season of darkness waxes to its full measure, let us consider the visions of Howard Phillips Lovecraft. He denied the supernatural, yet his creatures are hailed as infernal divinities in the pages of the *Satanic Rituals*. He affirmed materialism and the insignificance of humanity; yet his books are listed in the Temple of Set reading list. Why? In the next few issues of the *Scroll* I will focus on certain elements of his stories, their relevance to Black Magic, and the use of these elements in ritual.

Artists and authors frequently use fiction to convey what cannot be safely or profitably presented in a factual manner. The power of images and themes comes from their ability to resonate with and liberate energies within the reader or listener. Art serves as a form of spiritual development for the artist, who uses self-exploration to create, and serves as a magical tool to the extent that it affects others.

Lovecraft himself wrote to a correspondent that werewolves and vampires were too familiar. He searched comparative religion, reports of strange cults, and other sources to extract the essence of potent archetypes for his stories. The narrator or hero in a Lovecraft Mythos tale is invariably an observant skeptic with scientific training, somebody who is not going to fall for the usual occult fraud. His investigation takes him to the limits of sanity, and usually beyond, in dealing with these archetypes.

Now this is precisely the point of interest to magicians. Much of what passes for rational belief, in a society that worships science, is actually comforting religious faith under another label. When a person notices something he is supposed to ignore, and has the bad taste to let others know, it is comforting to be able to blame the whole thing on mental illness, the modern counterpart of demonic possession.

Yet this says nothing about what is really out there. Lovecraft's heroes are not afraid to pursue knowledge into the darkness. He does not condemn their Faustian quest, though he does portray the danger. Thus, while Lovecraft was a strict materialist, Satanists and Setians can discern in his

rationalist heroes the soul of the Black Magician.

Atavisms are the key to the Lovecraft Mythos. The figure of Cthulhu - a submerged power, not dead but dreaming, influencing the minds of men until the time of his resurgence - this chthonic power is seated in the most ancient layers of the human mind.

As you probably know, the evolution of the brain has been marked by the addition of "higher" portions, controlling more recent functions, over "lower", older functions. Deep within, at the base of our brains, may be found the primordial awareness of ancestors not unlike the Deep Ones, the fish-frogs of Innsmouth, still dreaming of water life and the struggle to rise up on earth. This consciousness sleeps in every human, though few know it.

What is it like to awaken this dim and ancient awareness? It has happened to me.

The first time was chance. I had been involved in a motorcycle accident. The doctor prescribed some painkillers for the bruises and told me to stay home from work for a day or two. I lay down to sleep. After a time I found myself in a curious in-between state, conscious but "slowed" as if thinking and moving within a thick, viscous fluid. Then I became aware of it.

Incalculably old, the thing's eyes gazed out of a nightmarish face reminiscent of Giger's Alien. Millions of years ... a sense of immortal mockery in those pitiless eyes ... within me.

I could not understand it. I awoke in terror and blamed it on the painkillers. Now I know better. In ritual I have experienced "it" many times, without any drug involved, and the sense of fear has been tempered by recognition and communion.

The magical theory behind atavisms has been explored by many occultists. It is the most coherent and lucid part of the work of Austin Osman Spare, who designed a private system based on sigils to summon forth these elder centers of sub-human existence. Shamans and witch-doctors of the various nature religions have also done much work here.

The Black Magician who draws on these sources uses the atavistic working to empower the Self, and the Self is master of all its forms. Simple enough to descend; but to rise from those watery reefs and fetid dens having won for Self the power of what inhabits them: that is tricky business. The fate of the narrator of *The Shadow Over Innsmouth* warns us that what is learned must be accepted as one's heritage. Yet *Xeper* - the path of further evolution - is always the goal.

Summoning Entities to gain strange knowledge or powers is a traditional element of sorcery. It has been pursued all over the world, arousing persecution from religious leaders who desire a monopoly on supernatural transactions. O'Keefe's sociological analysis of magic, *Stolen Lightning*, notes that the conflict between the solitary magician

and the religious hierarchy grows out of the fact that magic may be used by Self as a weapon. The capacity to summon teachers of forbidden knowledge proves to the individual his or her power to defy Godly limits on the subjective realm ["God" being nothing more than the personified power of the group].

Aside from the social peril of such contact, there are real personal risks. Accidental contacts can be disastrous. Under the impact of data alien to their existing, conditioned worldview, some people have suffered collapse of the perspectives of the rational mind. Arthur Machen's *The Great God Pan* is a classic fictional case. Jacques Vallee's *Messengers of Deception* provides a non-fictional example: the early UFO contactee cultists. Nowadays it is chic for New-Agers to tell tales of enlightened Space Brothers. Before the phenomena became fashionable, most contactees did not find their lives enhanced thereby!

*The Haunter of the Dark* is a good example of the "traffic with dæmonic beings" theme in the Lovecraft Mythos. In that story, the hero investigates an old church in Providence, where the "Starry Wisdom" cult met. The cult possessed a stone known as the Shining Trapezohedron. The stone was used to summon a telepathic, extraterrestrial being that conferred unearthly knowledge on the cult members.

*The Dream in the Witch-House* is another example. Lovecraft does not identify the mysterious "black man" whose hidden feet make a mysterious tapping, but he leaves no doubt in the reader's mind that this being is the source of legends about the Devil at the Witches' Sabbath. Led through mind-twisting dimensions by the black man, the witch, and her cursed familiar in his dreams, the hero/victim finds he is possessed of strange new insight into advanced mathematics - topics that are "occult" to all but a few.

### **Earth and Beyond**

*The Haunter of the Dark*, like many of Lovecraft's other stories, contains evidence that its author was more than a horror writer with a vivid imagination.

If you look up the six crystal classes used by geologists to classify rocks and minerals, you will find that there is no mineral given as an example of the trapezohedron, a peculiar shape of 24 trapezoidal faces. Lovecraft took utmost care in the creation of his fictional worlds; every detail of his description of the Shining Trapezohedron reinforces the unnatural nature of the stone.

Implicit in this story is a theme of special interest to the Order of the Trapezoid. This theme is set forth in *2001: A Space Odyssey* and is also

hinted at in the ashlar symbolism of Freemasonry. The perfect ashlar is a cubical stone, precisely cut and smoothed, emblematic of The Builders. The movie *2001* conveys the same idea in its emphasis on the eerie geometric perfection of the monolith, which strikes terror into the apes even as it provokes their curiosity. A million years later, the humans viewing the monolith immediately perceive its non-natural origin. They recoil in shock when it sings out at the touch of the Sun's first rays.

In all three cases the stone is unnatural, is unquestionably the creation of a calculating Intelligence, and serves to instruct by its presence.

Astrologers regard Saturn as governing building, calculation, limitation, time, density/weight (i.e. lead as Saturnian) and contractile or controlling forces generally. It is through timing, calculation and control that our will takes shape and manifests, whether we are building an objective structure or a subjective one.

Consider the stelæ and obelisks of ancient civilizations, the astronomically-keyed stone circles, still bearing the messages of their builders. In an earlier *Scroll* essay, "Horizonglass", I noted that quartz - the most common mineral on earth - was the raw material of solid-state electronics. Soon we will etch the records of human history into the microstructure of artificial "crystals" having millions of times more capacity than the stone tablets of our ancestors.

These records may outlive humanity as we know it. And what we do, others may have done also. When Lovecraft beheld his Shining Trapezohedron, did he roam the roads in his imagination? Roads that existed before - did not yet exist? - that others walk in reality, creating a magical stone, a font of knowledge?

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### **[2] Honest, Judge, the Devil ...**

Detroit (AP), January 12, 1991: The pastor of a fundamentalist church confessed to robbing 14 banks over 16 months and spending the stolen \$50,000 to pay for prostitutes to satisfy his "tremendous appetite for sex".

Roy Alan Yanke, 37, of Berkley, who is pastor of the fundamentalist Covenant Alliance Church in suburban Beverly Hills, was arraigned Thursday in federal court on charges that he robbed two banks the day before. After his arrest, Yanke also confessed to 12 earlier bank stick-ups, according to FBI affidavits.

Yanke told investigators he used the money he took in the robberies to satisfy a "tremendous appetite for sex", an investigator told the Detroit News. "I wish I could say he spent it to save his church, but after he was arrested, he said he spent it

all on sex - from hookers to high-class call girls," said the investigator, who spoke on condition of anonymity. The FBI and other investigating agencies declined official comment on the sex motive.

Neighbors, fellow ministers, and members of Yanke's congregation described him as a caring, friendly, family man. "It's unbelievable, because he's such a wonderful man," said June Badder, a member of Yanke's church. "The Devil's busy - I'm sure that's what's behind it. That's the Devil."

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### [3] **The Occult Institute of Technology (OIT)**

- by Roger L. Whitaker, Honorary Setian, M.Tr. (Michigan)

[Abridged from The *OIT Journal* #I-1]

The OIT is a Lodge within the Order of the Trapezoid. It operates on a number of levels - Outer & Inner Peristyle, Outer & Inner Trapezoidal - and in addition provides a public service by providing accurate information on the Temple of Set and the Left-Hand Path in general through the National Satanic Bulletin Board Service (NSBBS).

OIT attempts to put legitimate Black Magical theory into practical application through its own research into techno-magical concepts. At the present, much of OIT's energy is being put into the recording and production of specific sound frequencies representing frequency ratios of interest to the Order of the Trapezoid. As such materials are developed, they will be made available to O.Tr. Initiates and, as appropriate, to the general Temple membership.

#### **Data Base Being Planned**

If you are a computer nerd, you can help! OIT wants to develop an information database for the Temple's Initiates. We need people who are willing to create sequential files for the DB. If interested, contact me c/o the Temple office.

#### **Research and Development**

OIT cannot unlock the hidden Black Magical uses of technology without your support. Do you have a special interest in our work? If you have experience with or are interested in Tesla coils and other high-voltage devices, lasers, synthesizers, multi-track recording equipment, computers, and/or general electronics, contact me and let's talk it over.

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### [4] **Book Review: *Foucault's Pendulum***

by Umberto Eco

- reviewed by Michael A. Aquino VI°

This remarkable novel, first published in 1989 CE by Harcourt Brace, has recently been released by Ballantine Books as a paperback.

A partly-serious, partly-comic account of a modern intellectual's adventure into occultism, it sparkles with wit, sensuality, and startling jolts of insight - a sort of *Illuminatus!* with the pleasant flavor of European sophistication and elegance.

It is quite clear that Eco, like Wilson & Shea before him, immersed himself in the occult subculture long enough to be reasonably conversant in its idiom. But whereas *Illuminatus!* is content to "prank" the reader, *Pendulum* has some thoughtful comments to offer concerning the esoteric arts. For example, in the words of Aglié, a Satanist in the story:

An initiate is not the same as a mystic. Being an initiate - having an intuitive comprehension of what reason cannot explain - is a very deep process; it is a slow transformation of the spirit and of the body, and it can lead to the exercise of superior abilities, even to immortality. But it is secret, intimate; it does not show itself externally; it is modest, lucid, detached. That is why the Masters of the World, initiates, do not indulge in mysticism. For them, a mystic is a slave, a site of the manifestation of the numinous, through which site the signs of a secret can be observed. The initiate encourages the mystic and uses him as you might use a telephone, to establish long-distance contact, or as a chemist might use litmus paper, to detect the action of a particular substance. The mystic is useful because he is conspicuous. He broadcasts himself. Initiates, on the contrary, are recognizable only to one another. It is they who control the forces that mystics undergo. In this sense there is no difference between the possession experienced by the cavalos and the ecstasies of Saint Theresa of Avila or Saint John of the Cross. Mysticism is a degenerate form of contact with the divine, whereas initiation is the fruit of long askesis of mind and heart. Mysticism is a democratic, if not demagogic phenomenon; initiation is aristocratic.

It is instructive to consider this paragraph in light of the Temple of Set's own encounters over the years with initiation (generally positive) and mysticism (generally a pain in the ass). It all has to

do with the way one goes about obtaining and verifying knowledge - either carefully and methodically or via emotional "revelations". It was central to Plato's teachings that *næsis* (apprehension of the Forms) could not be attained unless the philosopher had first mastered *dianoia* (rigorous philosophical logic).

For the most part, *Foucault's Pendulum* concentrates on the Right-Hand Path, bringing Satanists on-stage only now and then for a shiver or cliff-hanger. Eco's research didn't extend too far along the *Via Sinistra* - which accounts for a mildly humorous climax to the story. At the height of the Satanists' "evil" ceremony, it is obviously necessary for them to chant something "Satanic", so Eco gives them: "I'a Cthulhu! I'a S'ha-t'n!"

This, of course, is the closing line from my "Call to Cthulhu" in Anton LaVey's *Satanic Rituals*. [I originally ended the ritual with "Cthulhu"; Anton tacked on the "S'ha-t'n" for the book-version to make sure, I guess, that readers understood that it was a Satanic ceremony!] Neither Cthulhu nor Satan has anything in particular to do with the Eco-ritual, but I suppose it comes across suitably spooky to most *Pendulum*-readers.

A charming book. Have fun with it.

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## [5] How to Tie-Dye a Pentagonam

- by Andrew Nourse I°

(Kaliyuga Pylon, Massachusetts)

It is relatively easy to make a pentagram by tie-dyeing. The same folding techniques can be used to make a pentagram out of paper or fabric by folding and cutting.

No protractor is needed. This technique depends on the following: The angles at the points of a pentagram are 36 degrees, which is 1/5 of 180 degrees. The angle between any two adjacent points (from the center) is 72 degrees (1/5 of 360 degrees).

Most dyes are intended for use with natural fibers. Cotton, silk, or linen are best. Blends of synthetic and natural fibers will work, but not as well. Consult the dye-manufacturer's instructions.

First fold the fabric vertically in half. The fold will pass through the bottom point, the center, and exactly between the top two points. Set the vertical fold with an iron. Unfold all the way, then refold along the vertical fold only.

Fold the fabric loosely into five parts, radially from the center of the pentagram (This is a 36-degree angle). Reverse folds as necessary to have alternating in and out folds all the way around the center, except at the top.

Adjust the sections between the fold to be exactly equal. Set the folds with an iron. You should now have an out-fold where each point of the

pentagram will be, and in-folds between them, except at the top. You now have something like an ice-cream-cone-shaped book with two covers and three pages inside, all the same size.

Fold it back loosely along the edge with 5 folds showing, so the point just touches the place you want the points of the pentagram to be. You want to make an 18 degree angle from this edge, so fold the page from the point where the points should go, along the edge of the piece you just folded to produce a 36 degree angle, then fold that angle in half. Set that fold with an iron and unfold it.

Fold along the edge at right angles to intersect the point where the 18 degree angle fold intersects the other edge. Set that fold with an iron. Clamp the ice-cream-cone-shaped book closed. This can be done with a foldover grille of the type used to barbecue hot dogs, or with pairs of short lengths of wood held together with rubber bands.

Apply dye along both of these folds. Further out from the folds, other colors can be used, and the background color can be filled in elsewhere.

After the dye has fixed to the fabric (4-24 hours, consult dye-manufacturer's instructions), you may unfold it. For more information, or if you want me to make you one of these pentagrams, contact me through the I.C. roster.

[Ed. Note: This article arrived via electronic mail, but the figures did not. We decided to run it anyway (a) to test your powers of visualization, (b) to encourage your use of the ICR, and (c) because it's an interesting article.]

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## [6] The Sacred Oak

- by Rebecca Lance III°, D.Tr.

(Sentinel - Antywey Pylon, California)

In memory of Mitchell Edwin Wade (IV°/M.Tr.), several of his friends have decided to create a panel for the Names Project Quilt. We would like this panel to be the combined effort of the many people who were touched by Mitchell. The quilt panel portrays a massive oak tree, at whose base is "Mitchell Edwin Wade / 1-24-58 - 11/22/89".

Our idea is to have friends contribute leaves that we will sew onto the branches of the tree. If you would like to contribute to this project, please design and create a cloth leaf for us to use. The leaf can be of any shape, any cloth, and decorated in any fashion. Ideally we would like people to make quilted (slightly padded) leaves. This would give the panel a nice 3-D effect.

If this seems too complicated for you, you can cut a leaf out of felt and decorate it. Please feel free, however, to use any other cloth you might find. You can decorate the leaf with embroidery, paint, liquid

embroidery, etc. Please just don't use sequins or glue.

The leaf should be between 4-7 inches long and 2-4 inches wide. If you would like, you may sign the leaf on the back.

Please mail your completed leaf to me in San Francisco.

*Elen si'la lu'menn' omentielvo*, a star shines  
on the hour of our meeting. - J.R.R. Tolkien.

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**[7] Barney's Back:  
The Return of *Dark Shadows***

- by Michael A. Aquino VI°

January 1991 CE was pretty well poisoned by the pall of imminent war in the Persian Gulf. Somewhere in the middle of this international soap opera, however, another one slipped quietly back into NBC television: *Dark Shadows* has been, um, reincarnated.

It aches me more than I care to think when I realize that some of today's Setians weren't even born when the original *Dark Shadows* was on the air. Oddly enough, it too coexisted with a war - Vietnam in that case. Perhaps there's a moral there somewhere.

Four years ago in the *Scroll* (December XXI) I reviewed Kathryn Leigh Scott's *Scrapbook Memories of Dark Shadows*, at a time when the series was pretty well forgotten. Now that it is showing signs of a Trekkie-type revival, let me reprint that article to give some of you newcomers to the Temple a taste of fangs to chomp ...

\* \* \*

How many of you remember *Dark Shadows*?  
I don't.

*Dark Shadows* always aired at 4:30 PM. Who the hell was home at 4:30 PM?

But it ran from June 1966 to April 1971, and it definitely left a mark. Two of them, to be precise [on your neck].

In the midst of the Haight-Ashbury and the Vietnam War and the first Moon landing and Woodstock, there was also a vampire named Barnabas Collins. You began to hear about Barnabas (Jonathan Frid) somewhere around 1968 or so; he had become a sex symbol along with Sean Connery and Jim Morrison, and there was a brief flurry of *Dark Shadows* paperback Gothics, a Barnabas Collins vampire joke-book (*In a Funny Vein*, I think it was called), and such. A soundtrack album was released for the television show, containing selections of Robert Cobert's moody music intermixed with correspondingly melancholy monologues by Barnabas the vampire and Quentin (David Selby) the werewolf. [Quentin was always

too refined-looking to make a good werewolf. Werewolves are your "get-down-dirty" kind of monster. I always thought that *Dark Shadows* missed a bet by not casting producer Dan Curtis as the werewolf. He looks sort of like one even without makeup. Perhaps he is.]

In 1970 we were treated to the sudden, unexpected appearance of a motion picture, *House of Dark Shadows*, which - despite the sedate, soap-opera climate from which it supposedly came - was surprisingly gory, culminating in a virtual orgy of bloodsucking and murder. A second film, *Night of Dark Shadows*, came and went the following year without much fuss.

Then *Dark Shadows* quietly submerged for about ten years.

Unexpectedly it began to re-surface around 1980, as a late-night (ca. 11:30 PM) filler on some syndicated stations. Lilith and I were definitely home at 11:30, so we started to follow the adventures of Victoria Winters, Willie Loomis, Maggie Evans, Carolyn Stoddard, Professor Stokes, Dr. Julia Hoffman, and of course Barnabas. Once you got accustomed to the snail's-pace of soap operas [being knocked out could mean that you lay comatose on the floor for the next two weeks], it got kind of catchy. Barnabas turned out to be a very sympathetic personage - a "favorite uncle" to most of the characters, except when he would get thirsty and put the fangs to one of the girls. This was usually a fade-out bite, where you would see him zero in on a neck and then Cal Worthington and his dog Spot were suddenly trying to sell you a Chevrolet.

There were two irksome things about the show. First, Barnabas' taste (!) in women was decidedly curious. Originally he was pining his heart out for Maggie Evans, and that was OK because she was very fetching in a high-school-cheerleader sort of way. But then, for virtually the rest of the series, he developed an inexplicable crush on Victoria Winters, the world's first teenage Mary Worth. Vicki felt a certain motherly affection for poor Barnabas, but herself preferred a brash young chap with a reincarnation-identity-crisis matched only by the chip on his shoulder. Chasing forlornly after Barnabas, meanwhile, was the witch Angelique, one of those "haul your ashes and leave you for dead in the morning" types of blondes. Barnabas, crazed with passion over Mary Worth, couldn't be forced into bed with Angelique at the point of a stake. One almost expected the Devil to appear in a puff of dry ice and ask Barnabas just what his **problem** was.

The second irksome thing was the Cute Kid. Remember Boxey, the CK on *Battlestar Galactica*? Right. Well, the CK on *Dark Shadows* was even worse. Like for two weeks of soap-time you were

waiting for Barnabas to chomp Maggie, and his eyes would become smoldering, and she'd swoon in passionate abandon, and his fangs would descend towards the succulent flesh of her virginal neck, and - the CK would fall in through the window from which he'd been spying on them, and they'd both stop everything and worry about whether he'd hurt himself. Honest to god.

Once you got past such trifles, however, *Dark Shadows* had some good things going for it. First of all, there was the elegant-haunted-house atmosphere of Collinwood, the kind of mysterious, opulent manor in which any Satanist worth his/her Tanis root would love to prowl about. Secondly a good deal of magical theory was quietly introduced. Several variations of Black Magic were illustrated, and their short- and long-term results explored in detail. Instead of the elaborate, artificial ritual pageantry that Hollywood often inflicts on audiences, *Dark Shadows* opted for simple, highly symbolic Workings - such as the speaking of a curse by the light of a single candle or while gazing into a mirror. The show was refreshingly free from any of the namby-pamby Wiccan nonsense that oozed into the post-*Rosemary's Baby* American occult "scene". In Collinsport, witches and sorcerers owned allegiance to the Devil, and that was that. Christian religion, meanwhile, was politely savaged for its hypocrisy and ridiculed for its impotence. Easily the most despicable character in *Dark Shadows* was the Reverend Trask, an 18th-century Matthew Hopkins type whose vicious hysteria about witchcraft was exceeded only by his private lechery.

*Dark Shadows* broke some novel ground in the areas of reincarnation and time-travel. At Collinwood reincarnation was a family affair, with present-day Collinses and their entourage being exact doubles of previous-generation and past-previous-generation personages. Former-life memories might or might not be clear from period to period and incident to incident. Events set in motion one or two centuries ago, possibly by the previous incarnation of one's current character, often "closed a circle" in the present via a sort of karma-leveling unfolding of poetic justice. Present-day characters were occasionally able to transmigrate back to one of their earlier incarnations, with their modern personalities intact. This made for some very intriguing speculation on past events' mutability and subsequent future/present consequences.

As if time-travel weren't enough, *Dark Shadows* also explored the notion of a "parallel-time universe" wherein the same human beings existed - but with entirely different personalities and interrelationships. Imagine your wife as your sister

[or your husband as your cousin] or your parents as unrelated neighbors, and you get the idea. Such speculations offer insight into the ways we define identity and "normalcy".

Ironically it was probably *Dark Shadows'* very inventiveness that spelled its doom. By 1971 the plot had become a highly confusing collage of time and dimensional flipflops, with the same actors and actresses playing up to a dozen different roles apiece. Add to this the usual soap-opera interplay of intrigues, and you wound up with a total scenario so bewildering that not even the most avid fan could keep track of who (in which incarnation/dimension) was doing what to whom (in which incarnation/dimension) for what (past or present) reason.

For those of us who went through late adolescence in the 1960s, there is perhaps a special wistfulness about *Dark Shadows*. As the Kennedy Camelot unraveled into the cynicism, alienation, and disillusionment of the Johnson/Nixon era, Collinwood remained a preserve of life as it had been all too briefly: polite and clean-shaven young men who wore coats and ties, demure damsels in bouffant hairdos and those innocent-but-sexy miniskirts, dignified elders, and gallant (male) & gorgeous (female) villains. It was a contemporary Gothic Shangri-la undisturbed by marijuana, racial issues, inflation, demonstrations, or the draft. The characters had their soap-opera difficulties, certainly, but somehow they were all of a more elegant order than those we confronted "outside". Maggie might get imprisoned in a secret chamber in Barnabas' mansion, but the peril of imminent death by fanging seemed a small price to pay for not having to unstop the sink or fight supermarket lines. [Barnabas lit his mansion solely by candelabra. Try that today and you'll set off the smoke-alarm.]

What must today's teens think when they happen to glimpse this strange, anachronistic time capsule of the "last days of innocence" of the 1960s? Perhaps it is not inappropriate that it should be peopled by vampires, werewolves, witches, and ghosts - for such are harbingers of the ends of times and the passings of ages. Scott's *Scrapbook Memories* is well-titled; like an old high school yearbook, it is the kind of memento one ought accidentally to discover in an out-of-the-way place, then peruse leisurely, pensively, while shaking one's head from time to time. It is a thing from Collinwood itself, a "song for aging children" in a day which has largely forgotten such delicate and fragile things. Thank you, Maggie, for sharing your scrapbook with us. I'm glad you managed to escape all those who plotted to do you in during your sojourn in Collinsport.

It seems fitting to conclude with Barnabas' Shakespearean epilogue from the *Dark Shadows* soundtrack recording:

Our revels now are ended. These our actors, as I foretold you, were all spirits and are melted into air, into thin air; and, like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherit, shall dissolve and, like this insubstantial pageant faded, leave not a rack behind. We are such stuff as dreams are made on, and our little life is rounded with a sleep.

\* \* \*

That was *Dark Shadows* as I assessed it in XXI. Now, four years later, it has undergone a *Star Trek*-like revival. There are scores of videocassettes of the original series on the market, as well as the two *DS* feature movies. There are nationwide *DS* conventions. And now NBC has revived the series with a big budget and a completely new set of actors & actresses.

I saw the pilot for the new series and didn't like it [but then I'm grumpy about the newfangled *Star Trek TNG* too]. The new girls seem to be ice-cold blueblood sex-sirens with none of the innocence and friendliness of their 1960s' namesakes. The new Roger Collins and Professor Stokes come across as twisted basket-cases - not at all their affable, pipe-smoking, sherry-sipping, ascot-wearing former selves. The new CK is a nasty little monster, without a trace of the playfulness of the original David Collins. And Ben Cross, as the new Barnabas, utterly lacks the graceful aristocracy of Jonathan Frid. Cross portrayed an Israeli Army general in another film, and that role he fit perfectly. Barnabas Collins the English gentleman he isn't.

It will be interesting to see how much of the artistic atmosphere of the old show the new one dares to retain. America of the 1990s is a far more ignorant, intolerant, and neurotic place than America of the 1960s. Women can no longer be ladies, and men can no longer be gentlemen. Occultism is politically suspect; I can already see fundamentalists writing in to protest any "Satanic ritualism" whatever in the new series - particularly if it involves the CK [although I can't imagine the producers being so naive as to dare anything like that]. And in today's climate of enforced egalitarianism, can the New England "nobility" of Collinwood be portrayed as anything positive and admirable, or must they be denounced as inbred anachronisms of the past? Oh, well.

\* \* \*

For Setians who may be interested, there is

going to be a *Dark Shadows* 25th Anniversary Celebration June 28-30, 1991 at the Los Angeles Airport Marriott hotel. Almost all of the original cast will be there, along with some from the new show. There will be the usual assortment of "con" activities - blooper films, panels, costumes, memorabilia, etc., and an optional picnic at the "new Collinwood" (Greystone mansion in Beverly Hills). 3-day registration is US\$20 before March 1 and \$25 thereafter. Send with 2 self-addressed, stamped envelopes to: Dark Shadows Festival, P.O. Box 92, Maplewood, NJ 07040. Bite you!

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### [8] Literature and "Satanic Crime"

- by Don Webb III°, K.Tr.  
(Sentinel - Bull of Ombos Pylon, Texas)

A couple of writers in the Science Fiction Writers Association are collecting data to debunk any connection between literature and "Satanic crime". I would appreciate copies of any newspaper clippings of "X book linked to occult/Satanic crime" or "X book banned from library", etc. I'll pass this information along to the writers running the project. Thanks.

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### [9] Excuse Me?

On January 16 Saddam Hussein of Iraq, responding to George Bush's attack on his country, vowed to "crush the Satanic intentions of the White House". Meanwhile Bush, who had publicly and fervently invoked the Christian god in his decision to go to war, was closeted in the White House with Billy Graham, his close friend and "spiritual advisor" ...

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### [10] Crumbling of the Tree in the North: Sandi Gallant's Unit Disbanded

- abridged from the *San Francisco Examiner*  
12/19/90

In one of the most far-reaching shakeups in the history of the San Francisco Police Department, newly-appointed Police Chief Willis Casey is disbanding the department's controversial Intelligence Division. This dismembering of the unit, long the target of protest, minority, and lifestyle groups, comes as a bombshell. According to Casey, it was time for a change.

"This didn't come on me yesterday," he said. "I've been thinking on this for a long time, but couldn't act on it. Now I can. This is 1990. Whatever may or may not have been appropriate in the '50s just isn't appropriate now. This is a police department, not the CIA."

Of the Intelligence Division's 22 officers, 14 assigned to gang-task-force work are being moved to the vice division. "Their work revolved largely around Chinatown gambling anyway," said Casey, "so better that they work there."

Of the remaining officers, two will be assigned to investigate hate crimes under a newly-formed Special Investigation Division, and the other eight will be reassigned within thirty days, Casey said. "I don't think it's a proper police function to gather information on various groups just because they're there, and then to file it away."

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### [11] **The South Rises Again**

- by James Johnson II°  
(Sentinel - Apeti Pylon, South Carolina)

I am pleased to announce the Coming Into Being of the Apeti Pylon of South Carolina. Apeti is a regional Pylon open to Initiates of the southeast with no present Pylon affiliation. A few topics of interest and exploration are the Tarot, Runes, and Vampirism. Of course, that's only the tip of this diabolical iceberg! The Pylon newsletter, *Scripts*, will be published twice a year, unless circumstances warrant additional issues. *Scripts* will contain primarily the work of Pylon members, but material may be contributed by any other Setian as well. The newsletter will be available for a donation to cover costs of printing and mailing.

The Sentinel, as well as the other members of the Pylon, welcomes any and all correspondence, and may be contacted in care of the Temple of Set.

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### [12] **... And Again!**

- by William D. Pridgen II°  
(Sentinel - Ba-neb-Tett Pylon, South Carolina)

The Ba-neb-Tett Pylon is a regional Pylon located in Charleston, South Carolina. The primary focus of the Pylon is the study and application of philosophy as a personal approach to existence. The symbolic Remanifestation of the Pylon is approached through the Baphometric archetype. In light of this, the isolation and manipulation of the life-force, called by Freud the libido, is of primary concern. Initiates in the Charleston area whose primary goal is the continued existence of consciousness subsequent to the death experience are encouraged to contact me in care of the Temple office.

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### [13] **Freedom Found**

- by Arnold R. Watson II° (Bull of Ombos Pylon, Texas)

Born a beast in a bountiful land.

Restrained for future union's sake.

Sentience suppressed by those who refuse to hear the truth.

Free from the responsibility of independent thought and deed.

His day of liberation ever at hand, the mighty, sentient beast cries out from the distant within for long-sought release, that he might work his Will upon the land.

By virtue of reason, logic, and truth, the beast doth gain his release, to enter into the Realm of Darkness and awaken that which is the eternal Gift of Set.

To *Xeper*, Remanifest: the taste of the elixir ever on his lips; to realize his desires, to become a beast evolved, perfect unto itself, a potential god, a master of universes that exist both without and within, free from false truth, unreason, and the bonds of impersonal sin.

And with his newly-discovered abilities he sets forth upon his journey, becoming as a many-petaled lotus, blooming in the light of the Flame of his newfound consciousness.

Finally to realize his deepest desire: the desire for freedom found but never lost.

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### [14] **Merlin**

- by David Austen IV° (England)

Merlin is a much-portrayed & beloved - and misunderstood & underrated - character of storytellers and magicians alike. Most of us have seen at least one Hollywood rendering of the Arthurian legend, with the most recent one - John Boorman's *Excalibur* - being distinguished by its magical flavor. The Merlin of *Excalibur*, admirably portrayed by Nicol Williamson, summons a dragon using a chant ascribed to the magus in ancient Welsh texts; and the entire script generally draws from authentic Merlinic sources.

There are three such works: the *Vita Merlini* and the *Life of Merlin* transcribed by Geoffrey of Monmouth around the middle of the Twelfth Century CE (ca. 1140-1160) and Geoffrey's famous *History of the Kings of Britain*. This last work treats the early life of Merlin, the famous "Glastonbury Legend", and - in a later addition to the work - the transfer of Arthur's and Guinevere's remains to the Glastonbury Abbey's choir in 1190. Geoffrey's material is not biographical in the modern sense. It does not seem to have been the



author's intention to render the material as other than a loose collection of tales, poems, and images woven around the central character of Merlin. It is not fiction, however; rather it is an anthology drawing from preexisting sources.

The included imagery, magic, and psychic insight are undeniably ancient and may be assumed to be Druidic in origin. Geoffrey took these from oral traditions [the Druids believed that writing made for a lazy mind]. Sometime between 14 and 50 CE the Romans invaded the Druids' main centre, the Isle of Anglesey, and exterminated the cult leaders, virtually wiping out their belief system. Presumably a few Druidic priests escaped to Wales, Scotland, and the West Country, since in these areas the Merlinic Myths have endured.

Geoffrey of Monmouth perceived two traditional figures of the magician: Merlin Ambrosius, encompassing an earlier Merddyn figure in Welsh tradition (this figure is largely the model for The Prophecies of Merlin); and Merlin Calidonus, based upon a Scottish tradition and encompassing much of the "wild man" theme of the *Vita Merlini*. Although separated by geographical origins, both Merlins have a great deal in common: They are impelled to their insight through either matters of strife (battling dragons & armies) or personal relationships and conflict. Both characters represent branches of a common oral tradition which retained the wisdom, songs, or poems of the old Celtic/Druidic cultures, preserved in bardic entertainments such as those confirmed by various chroniclers and recorded by Geoffrey and his contemporary Gerald of Wales.

The global interest of the Temple of Set in magical philosophy and practices clearly extends to this rich body of lore. One need not reside in the British Isles to work with this particular subject, since Merlin exemplifies a type of shamanism prevalent in all cultures at one time or another in their development. Many of Merlin's teachings are similar, for instance, to those of the North American Indians. In Arthur's early days as King, Merlin transforms the monarch into a variety of animals [charmingly portrayed in Disney's film of the novel *The Sword in the Stone*], thus enabling Arthur to appreciate the strengths and weaknesses of the different animals and to obtain a view of life from their perspective. Shape-shifting was also means by which a warrior could obtain additional strength in battle. There are legends of knights performing this act, obtaining strength from bears and wolves [both of these creatures abounded in the British Isles until the middle of the 18th century] - one basis for werewolf legends. Another example is that of the Leopard Men cult encountered by British colonial forces in what is now Kenya, during the war which

resulted in Kenya's independence.

The legends surrounding Merlin also offer us additional perspective regarding such latter-day magical practices as those of John Dee and Edward Kelly, since the Enochian visions were obtained by the ancient Druidic method of "skrying" - employing mirrors, crystals (shew-stones), and water. [Some of Dee's equipment, including his gold seals, wax tablets, shew-stone, and black obsidian mirror (of Aztec origin) can be viewed in the British Museum, London.]

My favourite illustration of water-skrying is not British but Egyptian: the magic of Ardath Bey/Imhotep, the central character (played by Boris Karloff- yes, a Brit!) of the 1932 horror film *The Mummy*. Imhotep waves his hand (the ring from which was graciously shown to me by Forrest J Ackerman at Set-XI) across his Pool of Remembrance. Through this pool Imhotep works much of his magic. After showing Helen Grosvenor visions of her previous incarnation in Ancient Egypt, Karloff sonorously remarks, "My pool is sometimes troubled. One sees such strange fantasies in the water, but they pass like dreams." Such magical pools are found in every culture, from Ancient Egypt to the British "Holy Wells".

The legends of Merlin occupy a position close to the core of Western magic. This tradition involves inner transformation and growth through radical changes in one's modes of consciousness. During this process Merlin is afflicted with the "divine madness", an experience deemed essential by the ancients for prophetic status. His prophetic powers manifest themselves in a variety of ways, reflected in his passage through three phases of life and the "threefold death". The *Vita Merlini* reveals Merlin's life as an exemplary magical pattern, demonstrating both masculine and feminine powers. Merlin does not die, according to the *Vita*, but rather moves into a state of being best explained by the Æonic word *Xeper*.

The legend of Merlin is yet another example of a magical tradition truly international in scope. The lore surrounding this figure is rich and stimulating; Merlin is not just an obscure figure of legend and history, but a very real force to be embraced. My personal Workings with the character of Merlin, and with literary and archaeological material associated with him, have produced experiences rather difficult to convey but highly recommended to the searching Initiate.

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### [15] *Crystal Tablet Updates*

Enclosed with this issue of the *Scroll* are updated pages for your copy of the *Crystal Tablet of Set*. These include amended pages for *Black*

*Magic*, a statement by Magus Flowers concerning the Word *Runa*, and a new essay by Magister (& Chairman of the Council of Nine) Menschel on the I° and II° Recognition process. Similar essays concerning higher degrees of the Temple appear in the *Ruby* and *Onyx Tablets of Set*.

Efforts continue to make both a comprehensive volume of *Scroll* back-issues and a Temple of Set computer bulletin-board (BBS) system available to Initiates. Hopefully the former will be ready to announce by the next issue, and possibly the latter as well. [We are now operating and testing the BBS software, but as yet it is not at the stage where we can place it in operation for Setians. When the BBS is in place, it will be accessible only by registered members of the Temple - unlike the NSBBS, which has some degree of accessibility by Setians and non-Setians alike.]

*Scroll* back-issues will be available as a single 3-hole-punched, pressboard-cover volume, for a donation equal to the cost of copying and mailing. It is the sheer time of creating "Xerox masters" for this volume that is taking all the time! Donation for this item will be determined each year, and will include all issues up to the present one. Because of the difficulty of processing fragmentary *Scroll* orders in the past, this volume will be available only as a single package.

Remember that updated InterCommunication Rosters, Resource Lists, and reading list sections are available for the asking, but are only sent out when they are next updated. Also, to keep costs and processing time under control, we request that you limit requests to a maximum of two (for any specific item) per year.

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### [16] Nameless Rites, Etc.

- by Lilith Aquino IV°

The Set-XII Conclave will be held October 30 through November 3, XXVI (1991 CE). The city has been chosen, and hotels are being compared for the best rates. As is our usual procedure, general Conclave details will be included in future *Scroll* issues, but specifics such as location and hotel will be provided to Adepts and members of the Priesthood only. Setians I° may receive this information through the Priesthood, and will be eligible to attend the Conclave by Priesthood invitation only. Such invitations are accorded only if you have first become reasonably well-known to a Priest or Priestess via extended contact, whether face-to-face or by correspondence or telephone.

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### [17] Order of the Vampyre Alert

- by Lilith Aquino IV°

All Order of the Vampyre Initiates are requested to send me confirmation of their current mailing address as soon as possible. I am updating the OV files, and need this information in order to insure that all OV Initiates receive the Order newsletter & publications. The current issue of *Nightwing* is ready to be sent out momentarily. Future issues will be published on a bi-monthly basis, and OV Initiates will be required to contribute a minimum of two articles or poems, etc., per year. Look for more details in the next issue of *Nightwing*.



### The Black Pyramid

- by Michael A. Aquino VI°

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### [18] The War

As I write this "Black Pyramid" the U.S. war with Iraq has just begun. As I watched this situation fester over the past several months, I considered at length whether the Temple of Set should take any official position concerning it. It is the fashion of profane churches, of course, to do so - usually wringing their hands over the agony of it all, while behind the scenes cooperating quite comfortably with the process - to include the authorization of chaplains to the armed forces. Let us make no mistake about the function of profane religions in nations in which they are accepted and integrated. As Rousseau observed in his *Social Contract*:

It is very important to the state that each citizen should have a religion which makes him love his duties; but the dogmas of that religion are important neither to the state nor to its members except insofar as they have a bearing on morals and on the duties that he who professes it is bound to fulfil towards others.

The factors that impel nations to war or peace are too complex to be judged by impulsive emotion. "War," said Karl von Clausewitz, "should never be thought of as something autonomous, but always as an instrument of policy. War is simply a continuation of political intercourse, with the addition of other means ... Its grammar may indeed be its own, but not its logic." In 1984 George Orwell voiced an even more cynical opinion:

The essential act of war is destruction, not necessarily of human lives, but of the products of human labor. War is a way of shattering to pieces, or pouring into the stratosphere, or sinking into the depths of the sea, materials which might otherwise be used to make the masses too comfortable and hence, in the long run, too intelligent. Even when weapons of war are not actually destroyed, their manufacture is a convenient way of expending labor without producing anything that can be consumed ...

Even the humblest Party member is expected to be competent, industrious, and even intelligent within narrow limits, but it is also necessary that he should be a credulous fanatic whose prevailing moods are fear, hatred, adulation, and orgiastic triumph. In other words, the mentality appropriate to a state of war. It does not matter whether the war is actually happening, and, since no decisive victory is possible, it does not matter whether the war is going well or badly. All that is needed is that a state of war should exist.

Is war selective, inhuman, and unfair? Yes, but so is "peace". The hurt and the pain are just not so conspicuous when they are caused by famine, disease, crime, or neglect, that's all. The "world of horrors" is a nice place for a relative, sheltered few; it is a hostile, cold and ultimately indifferent environment for the rest of humanity.

Religions generally prey upon this realization by injecting their adherents with a kind of emotional heroin concerning it. "Free yourself from guilt and responsibility by becoming a Christian, since the minute you do, Jesus takes full responsibility for all of your cruelty, meanness, and hatreds. After you die, moreover, you will go to a place where you can enjoy yourself without having to feel guilty about the plight of anyone else."

The old Church of Satan reacted to such hypocrisy with disgust, but prescribed no solution to it save to acknowledge the social "law of the jungle" for what it is and then manipulate events to be a survivor and a beneficiary rather than a victim.

The Temple of Set, since its founding, has had a higher, more idealistic view of its Initiates than that. While recognizing that the savagery of the "law of the jungle" does exist, and at the same time understanding that the hypocrisy of profane religion is no solution to it, we aspire to a philosophy, an attitude, and a form of behavior that will enable us to judge ourselves as decent, if not altruistic individuals.

The challenge to the Setian in a war-environment, therefore, is no different than it is in "peace": to conduct oneself with as much dignity

and ethics as possible given the situation in which one finds oneself. Aspire to this and you will neither have cause to regret your own conduct in the future, nor will you harm yourself needlessly by impulsive, emotional martyrdom.

In the midst of one of America's most ferocious wars, Abraham Lincoln, assailed by both "doves" and "hawks" for being both "too harsh" and "too soft", had this to say:

If I were to try to read, much less answer all the attacks made on me, this shop might as well be closed for any other business. I do the very best I know how - the very best I can, and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference.

Whatever your personal opinion of the Gulf war - or any other conflict across the planet - may be, let us try to keep Lincoln's words in mind - and, if we must err in any direction, let it be towards the lessening of needless pain and suffering. Such, in my judgment, is *Maat*.

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## [19] **Paint Remover**

As reported in the October XXV *Scroll*, an anti-Satanic hate book entitled *Painted Black: From Drug Killings to Heavy Metal - the Alarming True Story of How Satanism is Terrorizing Our Communities* was recently published in hardcover. Author of the book is Carl Raschke, a religious studies professor at the Methodist Church-sponsored University of Denver.

*Painted Black* includes a chapter filled with defamatory lies and distortions concerning the Temple of Set and myself, so our attorney commenced immediate discussions with the attorney of HarperCollins Publishers accordingly.

In lieu of a lawsuit an out-of-court settlement agreement has been concluded. According to the strict legal language of such agreements, we [and Raschke/HC] have agreed to state only that "our claims have been settled amicably without admission of wrongdoing, liability, culpability, or fault on the part of Harper or Raschke, and that future editions and printings of *PB* have been amended to further clarify the factual circumstances of various public controversies involving Dr. Michael Aquino".

All future printings of *PB*, including the paperback edition scheduled for release momentarily, are required to contain the amendments. Briefly:

(1) All statements or insinuations that charges were brought against Lilith or myself in the Adams-Thompson affair are either to be eliminated or corrected to state that there have never been any such charges.

(2) The original *PB* listed a number of child-abuse allegations which Raschke said had been made against me. They were not. In fact they were made against a Baptist minister, Gary Hambright, with whom I had no connection whatever. Future editions will correct this.

(3) The text has been amended to acknowledge that Lilith and I were living in Washington, D.C. during the period of time when the chaplain alleged that we had abused his stepdaughter in San Francisco.

(4) The text has been amended to acknowledge that the Adams-Thompson allegations were not the cause of the Army undertaking an investigation of its day-care centers.

(5) The text has been amended to acknowledge that I was never transferred from any Army assignment because of the Adams-Thompson attack.

(6) The text has been amended to correct Raschke's allegation that I was unconcerned about the tragic deaths of inmates at Nazi Germany's Niederhagen concentration camp - when in fact I had expressly voiced my concern over that tragedy.

A number of other false and defamatory passages remain in the chapter, because it can be argued that they are more the product of Raschke's personal opinions than alleged "statements of fact". [U.S. libel laws do not prevent people from having or expressing opinions - just from lying about indisputable facts.] While our attorney is of the opinion that we could ultimately have prevailed in a lawsuit concerning the remaining lies and distortions, such a suit would have been repulsive, time-consuming, and expensive. I made a decision that neither my time nor that of the Temple was worth such an undertaking, particularly if the major falsehoods could be corrected now via a settlement.

Raschke's and HarperCollins' problems with *Painted Black* are not over yet, however. We are advised that the O.T.O. and its Grand Treasurer General have now commenced formal litigation concerning the book. More news on this as it develops.

Meanwhile *Painted Black* is fast achieving a dubious sort of notoriety as the last-gasp tombstone of the sleazy "Satanic crime" scam of the 1980s. Contacts of ours nationwide, including from within the Christian community the book was meant to impress, have expressed revulsion concerning its coarseness, bias, and cover-to-cover falsehoods.

### **University of Denver Civil Rights Policy**

In promoting *Painted Black* Raschke has invoked his position as a professor of religious studies at the University of Denver, a Methodist Church-sponsored institution, by citing it on the book's dust-jacket and by corresponding concerning the book on UD letterhead.

At the time of *PB*'s publication in August, therefore, I wrote to UD Chancellor Daniel Ritchie:

I understand that the University of Denver's catalogue specifies that "no test of religious faith shall ever be applied as a condition of admission". Presumably the University just as responsibly expects its faculty not to engage in public displays of religious bigotry.

As a former professor myself I appreciate the license for forthright philosophical and social criticism enjoyed by academic professionals. Such license, however, certainly cannot be stretched to sanction *ad hominem* character assassination such as Raschke exhibits in this book. His hate-propaganda against non-Christian religious faiths, which has grown increasingly coarse in recent years, cannot be defended as "scholarship" under any rational criteria. He has insulted and misrepresented other religions and their representatives quite long enough, and to the discredit of the university whose name he invariably invokes as endorsement of his credentials. It is time for this spectacle to cease.

Accordingly I request that the University of Denver initiate a formal inquiry into the ethics of his conduct in this instance.

On November 7 UD Provost William Zaranka replied on behalf of Chancellor Ritchie:

Dear Dr. Aquino:

Thank you for your letter regarding Professor Carl Raschke's recently published book *Painted Black*. While the University does not have a mechanism for undertaking "formal investigations" of the kind you demand, we are looking into the matter.

On November 14 I responded to Zaranka:

May I again emphasize that I do not take issue with any faculty member's right to express a sincere opinion based on dispassionate and objective research. This, after all, is what universities are all about.

But what is just as important to universities, I think you will agree, is that they not be used as platforms for propaganda masquerading as

research. Such would suggest to students that it is acceptable to selectively present only such “facts” as support one’s agenda, and that it is further acceptable to suppress or distort information which refutes or exposes that agenda - and to indulge in *ad hominem* attacks against persons uncovering such information.

In both *Painted Black* and a previous hate-propaganda article written for the Christian fundamentalist “Spiritual Counterfeits Project”, Raschke attacked Satanists’ freedom to practice their religion as guaranteed by the First Amendment to the U.S. Constitution. Such a proposed denial of religious civil rights, one would think, would be of concern to a university regarding one of its professors of religious studies.

On the other hand the Methodist-affiliated UD obviously did not relish the notion of rebuking a professor for propaganda against a non-Christian religion - particularly Satanism. Rather than confronting Raschke’s ethics as a professor directly, therefore, it chose to “reinterpret” my request back into a purely-personal issue between myself and Raschke/HarperCollins. On November 30 Zaranka wrote:

Although Dr. Raschke is, of course, a member of our faculty, this book represents his own views and scholarship. The University has no part in that process and has no rights in his book.

Students of the University of Denver, and particularly those taking courses in religious studies at that institution, please take note.

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## [20] “Faith” and the Setian Religion

In some correspondence within the Priesthood recently, the question of “belief” in Set came up again, as it does periodically. Usually this matter pops up either because a member of the Temple of Set feels that he cannot “just believe” in Set, or because a member suddenly proclaims a personal “priesthood” or “revelation” from either Set or some other deity and feels that such an announcement should immediately be credited by the Temple generally. In recent personal correspondence I had this to say - and on reflection would like to pass it along to the entire Temple:

I have always felt that the place of any metaphysical philosophy is **subsequent** to one’s meticulous investigation of phenomena by logic and reason. This is the reason for the discussion of the eventual necessity of Set in *Black Magic*.

Anyone can “just say” that he believes in [and/or is a priest of] this or that god/dess. If there is no underlying framework of **necessity** supporting this, then it is essentially an emotional statement. People have a perfect right to their emotional whims, but this doesn’t obligate me to endorse them.

I have never been very fond of the term “belief” where Set is concerned. Terms like “belief” [and “faith”] imply that one just has [or is expected to have] an opinion which has no rational basis behind it. As noted above, the relevant point of *Black Magic* is that there is a **necessity** for the existence and influence of Set, and it is based upon this necessity that we **presume** his existence.

Having made such a presumption, through a more precise Understanding of our own consciousness we empathize with this Form/*neter*. None of this requires “faith” or “belief”.

In this sense indeed we don’t require “faith or belief in Set” of **anyone** in the Temple, no matter of what degree. On the other hand, I would expect anyone qualifying for the II° to comprehend the above **presumption** and to personally agree with it. If one cannot or will not, then that person is not [in my opinion] displaying the kind of mental and initiatory rigor of thought that identifies an Adept II°, much less any higher degree.

Part of the confusion in this entire topic of discussion hinges upon the Temple’s use of the term “religion” to describe itself. As you know, we do this, and call ourselves a “church”, in order to define ourselves for profane society and the U.S. Constitution.

Nevertheless the terms “church” and “religion” usually identify low-level, commercial, emotional belief-systems devoid of the sort of rigorous conceptualizations and comprehension expected of every II°+ Initiate of the Temple of Set. Some people evidently enter the Temple expecting it to be more or less like other churches, or like pop-occult groups they have known. Wrong. This is an entirely different intellectual environment, comparable only to systems such as that of Plato’s Academy or the original Egyptian priesthood orders such as portrayed in *Her-Bak*.

We are the **temple** of Set in that very ancient and precise sense, as the Priesthood of Set is a priesthood in a very ancient and precise sense entirely alien to the “career priesthoods” of profane churches. And within the Temple I would speak of our interests not as a “religion” but rather as a metaphysical philosophy (both theoretical and applied).

A careful contemplation and appreciation of these principles, which have characterized the Temple of Set since its founding, should enable

Setians to understand why the Temple characterizes itself as unique among contemporary metaphysical systems.

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[21] **Letter from Zeena**

Recently I received a letter from Zeena, younger daughter of Anton LaVey and his most prominent spokesperson and “High Priestess of the Church of Satan” in recent years.

This letter touches upon several topics of sufficient interest to the Temple of Set that I feel it should be made known to all Setians. It is therefore reproduced in its entirety at the back of this issue of the *Scroll*.

\* \* \* \* \*

RADIO WEREWOLF

Ministry of Propaganda & Public Enlightenment  
30 December 1990/XXVAS

Dear Dr. Aquino:

With the dawning of a new year, I felt this to be an ideal time to communicate some thoughts to you that I trust shall bring about a new awareness in many regards.

First of all, you should be aware that as of 30 April 1990 (Anno XXV) I officially and ritually ended my position as Church of Satan representative-defender and daughter of Anton LaVey. This ritual brought all contact between myself and the Church of Satan, including my unfather, to a complete cessation. Although I felt it my responsibility as a sincere advocate of the unnamable forces we experience to attempt to fight off the Judæo-Christian hysteria of the '80s, I became too disgusted with the organization and the individual I was foolishly standing in for to continue this charade in “good” conscience.

While I have no regrets in my battle with the forces of ignorance, and my own unswerving dedication to **my** religion has only grown, I could no longer defend such an ungrateful and unworthy individual as the so-called Black Pope.

I feel it is only just that I give credit where credit is due, and acknowledge that you have been quite correct about many aspects of the modus operandi of the Church of Satan’s fearless leader. Essentially, he is a coward and could not possibly deal with the hostility that we have had to encounter in publicly defending our beliefs. Despite this repellent lack of warrior spirit or pride on his part, he was filled, and still is, with petty jealous criticism of my efforts. This was easy for him to do from the safe vantage point of the comfortable and risk-free easy chair we know he has lived in for decades.

Besides my public appearances, I have also made many valuable and unprecedented contacts with police and law enforcement officials in the interest of providing more enlightened treatment of Satanists everywhere. Of course, the mighty “High Priest” succeeded in sabotaging these efforts to his own disadvantage, in addition to the disadvantage of all practicing magicians. I believe he is, through his ostrich-in-the-sand stance, a detriment to any attempt at halting the scapegoat fever that has entered all of “our” private lives. Indeed, his irresponsible laziness has repeatedly and ignorantly endangered my life as well as the lives of many who were misguided enough to support him.

The most recent and blatant example of this may be found in the publication of the absurd catalogue of lies entitled *Secret Life of a Satanist* by (as told to) Blanche Barton. This fluffy PR release masquerading as a book included, with typical irresponsibility, a photo of my son without ever seeking his or my permission. Like all of the self-serving bullshit printed in this volume, the malignant use of an innocent child to buttress a flagging reputation and self-esteem is a new low point in a career already dotted with depths. For your information, despite Barton’s claim, Anton LaVey has never given “tutelage” of any sort to his grandson. In fact my son was shocked and angered at being hypocritically exploited by his grandfather’s pathetic effort to portray himself as a loving family man.

Furthermore, despite the fact that this biography was printed long after my resignation, Barton knowingly lied by perpetuating the idea that I have anything at all to do with CoS and its founder. If Barton chooses to spin other falsehoods about her subject’s life, that’s fine, but she has crossed the line by including my son and myself. You and I are both aware of the countless untruths contained in this book, but I felt you should be illuminated on points relating to myself (at least).

Another fact conveniently not included is the common knowledge that as the co-director of the Werewolf Order, I have paved a unique path of my own inspired by the Western European magical tradition. These very European magical traditions, which I have always maintained as my own, are of more personal importance to me than the largely Eastern and negative Judæo-Christian imagery still so boringly peddled by the CoS. In the desire to appeal to the masses, Barton’s book makes it glaringly clear that the real motive of the Church of Satan is to attract cash from “economic power brokers”; what other reason could justify the sickeningly repetitive flattery she (he) extends to Zionism, Bolshevism, and the state of Israel while safely negating any Norse or Teutonic mythology?

Of course the reason Barton prefers to present me as loyal daughter and #1 fan is to obscure the fact that my real activities in the world are no longer connected to her mentor. The Werewolf Order is and always has been a sovereign entity. Those participants in our magical and public activities are now bound to a state of strict neutrality. Far from wishing to continue the pointless bickering and infighting, I speak for myself and the Werewolf Order in declaring that there is no use for these hollow animosities which can, after all, be no part of a truly initiated world view. Under the ægis of Radio Werewolf, my music, writings, videos, and performances are expressions of my **personal** magical vision. Any other claim concerning my activities is purely to feed the parasitic hunger of that which you have dubbed "the Kennel".

While we may find some theological differences in our approach, I know you are sincere in your beliefs and have continued to publicly defend them, for which I congratulate you. Laying aside these differences, I'm sure you can comprehend the deeper and more intangible aspects of all of this.

My unfather should never have carelessly tampered with the authentic forces of darkness that he now idiotically believes are his own creation. In fact, many times he has implied that he regrets opening the "Pandora's box" of Satanism. I have seen first-hand what his insincere and cynical approach to these nameless cthonic powers can do to one shaky and uncertain ego.

I was born a Satanist; my unfather was raised in the mundane world of humankind where he remains. He unwittingly served as the agent of the true dæmonic energy needed to sire me as a genuine magical child. I have never seen any evidence that he honestly believes in the force whom he has for so long exploited as a "good gimmick". Nevertheless he did succeed in attracting the ideal sorceress needed for my conception. My mother, a natural magician as incarnation of Diana the Huntress, was the driving force of the most positive aspects of the Church of Satan. As you are aware, her design of many of the magical insignias of the Church, her organizational and administrative abilities, her uncredited contributions to the *Satanic Bible* and *Rituals*, and her charisma are but some of the elements that proved her to be the backbone of what was once a vital entity. As duality is a necessary dynamic in any form of progress, it is mathematically easy to see that when one portion of the duality is repelled, the other collapses into passivity. I am the living essence of this particular duality maintained at its peak.

In light of all of the factors herein, I also officially severed my given surname and now prefer to be known only as Zeena. As I feel naturally

aristocratic, I also have no need for the empty titles of Magistra or High Priestess that have been bandied about and fought over.

Anton LaVey has degraded his own claimed religion, his family, his supporters too often and too ignorantly. He created a monster in me, for perhaps I am too serious about all this for the likes of the High Priest who would prefer movie stars and "expensive" restaurants to any meaningful magical experience. In the end the "balance factor" he smugly refers to will be his ultimate undoing, for the cosmic cards are stacked against him. We shall see where this monster leads.

My last word on this tiresome subject relates to the film *Sunset Boulevard*. You will recall the aging silent star portrayed by Gloria Swanson. Indeed LaVey has shown himself to be the Norma Desmond of Satanism, lost in decadent, nostalgic reverie, glaring into the camera one last time, announcing, "I'm ready for my close-up now, Mr. Bougas." Tango music **up**. Fade to black.

I close this in hopes of ending any lingering antagonisms between us, and to leave this psychic vampire behind us. By imparting this to you, I trust it will be of service to all dedicated travelers of the Left-Hand Path. May this letter bring a long-standing, unresolved chord to its end with best wishes for the coming new year.

In the Promethean flame,  
Zeena