

The System of the Friary

Before you begin to explore and work with the material found in the remainder of the monographs available for your degree, a few further remarks about the system and environment of the Friary are vital.

The degree system of the Friary operates on a structure based on that of other Orders such as that of the Golden Dawn, but compressed within the three/four degree structures akin to those found in the Aurum Solis and the Martinist Order. This should be familiar to initiates who have worked in similar systems. The numerical symbolism is important; this is something that will reveal itself as it is worked.

Where we depart from these systems is in part how we transmit these degrees to our initiates. The Friary operates on a dual system of *recognition* and *free-initiation*. This combination is an important part of the character of the Friary

We utilize these two principles to ensure that we maintain the highest quality of initiates, as well as the ability to transmit and maintain our system without geographical constraint. Accordingly, this also affords our Order a safeguard that ensures its continuance should emergency make survival a consideration.

Recognition

While the Friary is not merely a school of initiation but rather a network of initiation, our focus remains on initiation and the advancement of both the initiate and, through the progress of the initiate, the Order as a whole. These two are inseparable. The individual is a product of the community, and the community evolves in and through the evolution of the individuals that comprise it.

The principle which drives and assists towards this goal is that of *recognition*.

The Friary, like many schools and Orders before it, honours and values transmission and lineage, and many of your fellow initiates are members and Adepts of other Orders and systems which operate through strict transmission and lineage.

Initiation, by its definition, refers to beginnings and this is how the Friary views it. When you were initiated into the First Degree of the Friary, it was a recognition of the fact that you had *already* begun to undertake and explore your own esoteric path and work. This is an important point; the Friary is rarely a starting point, but rather a choice made in the spiritual and esoteric development of someone *already on the path*.

The Friary did not (and for that matter cannot) give you the drive, curiosity, and will to explore the esoteric path. If you were not in possession of those qualities, you would not have advanced to the step of beginning formalized work within our system. Magick can accomplish much but it does not create something where nothing existed before. Magick transforms and transmutes.

Initiation in the context of our Order and its system is a formal recognition that you have already begun to demonstrate and presently function as a representative of that degree, and work with the forces associated with it. The initiation is effected not so much by the ritual but by the work that has brought you into the temple. In other contexts, this is referred to as the “Seal upon attainment”. The ritual

initiation draws together the spiritual forces that have been at play in the initiates own work, and prepares him or her for the next phase in their development.

We acknowledge the value of transmission in that it connects you to those who have tread these paths before, those who are with you now, and those who will come after you. It links you to the spirit of the Order that has been created and sustained by them. Your experience is what takes you from point to point, and it is the experience of your peers and superiors on the path which recognizes and acknowledges that this has occurred. That transmission makes you part of something greater than the individuals who comprise it. The Friary is one such transcendent *Gestalt*.

Thus both transmission and experience build upon each other in the Friary and work hand in hand to cultivate the initiatory spirit within you and to provide an opportunity for you to contribute to the growth of the Order.

Free-Initiation

Free-Initiation is a term the Friary uses to encapsulate the method with which its system and existence is propagated and continued.

Originating within the Martinist system, it describes a system whereby initiates are empowered to initiate on their own responsibility and are not bound by constraints such as having to initiate within a lodge, or having initiations performed by a specific office or officer who possesses a special empowerment beyond the degree requirement.

This ensures that qualified initiates can undertake or continue their path within our Order without excessive constraints, and also enable initiators to further their own practice by being able to evaluate and admit qualified initiates to respective degrees.

At the time of this writing the Friary is by invitation only, and thus initiation *requires the approval but not the participation of the Grand Master*. To clarify, in order to exercise the initiatory power that is invested in you by virtue of the initiation, you need only seek the advice and approval of the Grand Master. Once initiates have become Friars, the path lies much more open provided you are willing to do the work involved. Acting as an initiator is itself part of your practise, and your experience of the rituals will become more profound and more nuanced the more you work with them.

Potential Initiates

It is natural that when you first join a new group of people, take on a new hobby, acquire a new skill, and so on, that you want to share your enthusiasm with those around you, and even see where they might make a good fit with the new-found work, skills or people you have encountered. This is not only natural, but beneficial. However...

This is the precise reason why Initiates of the First Degree are not permitted to admit others to the Friary as they themselves were admitted.

As many of your fellow human beings have come to know, there is a period in any human relationship, and the same is true of initiatory and organizational relationships, which can be called the 'honeymoon' phase. This is where all is bright, good and without problem, we often extend that sense of perfection it to our partners and coworkers and most certainly and most often, to ourselves.

The Church Universal has always had restrictions regarding the ordination of those recently converted, and the same is true of the Friary. These restrictions are not meant to dampen your enthusiasm, but rather to focus it and ensure that in your zeal, the doors of the temple are opened only to those who will serve to strengthen and beautify it.

Enthusiasm and zeal are important, indeed, the red of the Second Degree (and the Fifth Degree of Grand Master) is symbolic of it: the first a zeal for the path, the second a zeal for the Order itself.

Yet the colour of the First Degree is that of white, the blank canvas which you will fill by your own work and effort. You will take on and reflect the colours of your environment and your path, and with skill and time, make your own mark on your path, and the paths of others, but for the time being, the enthusiasm and zeal that you bring to your path should be focused on your own first steps.

Should you feel you have encountered someone who is suited for this work, submit their name to your initiator, and leave it at that. Trust in those who have tread this path before you. After all, they recognised *your* merits!

The Work of the Initiate

As an Initiate, you will never have greater freedom in the Friary than you do right now.

Stop and re-read that sentence.

In the system of the Kabbalah, the Etz Hayim or Tree of Life moves from pure force to pure form as you wind from Kether to Malkuth. The same is true of the degree structure of the Friary, though the comparison is inaccurate in that we are looking at things backwards as the degree structure actually moves from Malkuth to Kether. The point is this: as you progress from degree to degree, you move from generality to specificity.

Again, you will never have greater freedom in the Friary than you do right now.

As an initiate, it is your first task to settle into your chosen system of magick, familiarize yourself with the common ritual of the Order, and study and make use of the experience of those who have gone before you in the very monographs you are reading now.

Most initiates of the Friary have come to its chambers already engaged in esoteric practice, and if you are one of them, your task is to learn and understand the system with which you have already familiarized yourself with and chosen, while sharing and connecting with your fellow initiates and their own work. Through the network of initiation, we come to understand our own and others work more completely. We see where they overlap, where they differ, and how they can mutually benefit each other. Not all systems are easily compatible, but all authentic systems of spiritual development have the same goal: the transformation of the individual and the world.

Understanding requires perspective, and acquiring the best vantage point on your own path calls for seeing things from other angles. It is in service to this task that the network of initiation is at its best. As we have but one set of hands and eyes, we must rely and call upon the work and vision of others to see what we cannot.

The Second Degree Initiate: Adeptship

If you've spent any time exploring the world of esoteric orders and societies, then you have surely come across the principle and role of adeptship.

These days, you cannot swing a nemyss, unicursal hexagram or copy of the Secret Doctrine, without coming across the idea of the Adept as a near enlightened being. Beyond that, you cannot swing an Adept without hitting someone who fails to meet that exalted definition by mistreating their students, by self-aggrandizement, avarice, or any number of deplorable actions or inactions. Adepts, for all their attainments, are human, all too human.

Does this mean that the people in question are not Adepts, or does it mean perhaps that we have allowed ourselves to be divorced from the reality of the state we describe with that word? Perhaps both.

Adepts are those who are skilled in their chosen path; they are not necessarily masters, neither are they enlightened, or even more moral or upstanding than your average initiate or human being. We would like to imagine, and rightly so, that esoteric work results in the improvement of the character of the initiate. If it were not the case, it would seem to be a wasted effort. But initiates, even Adepts, are human beings, and human beings are always a work in progress. Keep this in mind both in your dealings with self-proclaimed Adepts and in your own work. Your path, too, leads to Adepthood.

In the Friary, as other Orders before us have done, we distinguish among Adepts. The first class or category of Adeptship is that which I have just briefly described; someone who is skilled at their chosen path but has not yet mastered it.

We call this the *Adeptus Minor* or Second Degree of the Friary.

The Minor Adept has accomplished a series of important things in their own path and in their work with the Friary:

- 1) The II° Adeptus Minor has a solid working knowledge of his/her chosen system of Magick, its symbols and philosophy. They have successfully executed magickal operations of considerable complexity and skill and understand the subtleties of working with forces beyond the mundane. They have done so to their own benefit and growth, without harm to others or themselves.
- 2) The Adeptus Minor most especially has a good knowledge and understanding of the Symbolism of the Friary, especially within the context of our Ritual work, these include most especially the Signum, the Grail and the symbolism associated with the Archangels, as used within the Friary openings and Closings. They have participated and assisted those of higher degrees in their group workings and operations to the satisfaction of those Initiates and can work competently and comfortably in an individual and group environment.
- 3) The II° Adeptus Minor also has a competent knowledge and ability in raising and directing energy (to the degree that they can project their Astral substance) both with the techniques held in common by the Friary and within their own system. This is not only an essential skill in Magick, but an essential skill in the Friary as it is required for the successful performance of the First Degree Initiation ritual for someone else. It is also required in their own II° Initiation (that is to say, it is used in the Ritual itself)

If you find yourself wondering where you are at in your own progress along the path of the Friar, return to these points and evaluate yourself against them in an honest fashion, as any Adeptus Major evaluating you for the degree will use these same points to determine your progress and suitability. Be honest with yourself both in recognising your accomplishments as well as your shortcomings.

All this, however, is for a later time, that with skill, determination, and trust in yourself and your fellow initiates, will come to pass. Progress in the order comes according to its own schedule, and can neither be forced nor too long delayed.

For now, you are a blank canvas, and there are many colours and brushes nearby with which you will begin to produce the masterpiece which is your own initiatory path.

The Network of Initiation: Practical Considerations

By Shaun McCann, V° (LvX Ex Tenebris)

When a new I° Friar receives the Monographs of the First Degree (either via mailing or via the Members Only Intranet), the first thing they are confronted with is *The Network of Initiation*.

The Network of Initiation is our prime statement of purpose and our first congratulations to you on having the Will to begin a new path of growth and exploration of Self.

However *The Network* itself is much more than a preliminary statement of ideal and the title of *The Network of Initiation* was not idly chosen.

Properly speaking, the Network of Initiation is the web of communication within the Friary that enables each individual initiate to derive learning, benefit and understanding from each and every other Initiate within the halls of the Friary.

There are two primary access points of the Network of Initiation- One is through work with other Initiates and the other is through the Monographs.

The Monographs

The Monographs are not barren ideals or recollections of things gone by, they are the living expression of the Friary. Each piece and document present in the Monographs has their origins not on printed page or pixelated word but in the experience and paths of those who have contributed to them.

In them, we have the expression of the “I WILL!” of those who have gone before and to them we bind ourselves to commit our mark, not for its own sake but for the sake of those who will come after.

It has been noted previously that the Great Initiator, indeed the Greatest Initiator that we will ever encounter is none other than -experience-.

Experience is, after a fashion, highly subjective. We cannot completely convey or reproduce in others the experiences that make us who we are- Sons, daughters, mothers, fathers, teachers, students, Adepts and Masters. The experiences of the Initiate are totals built of calculations whose numbers are partly visible and partly obscured. Environment, life, emotions, success and failure alike contribute to the twilight moments we call Initiation. Initiation may indeed be illustrated in Temple and Sanctuary, but it's origins lie equally in myriads of living and searching.

When we attempt to communicate our experience, we find that no matter how descriptive- be it through written word, musical composition, speech etc- there is always something that stays behind in the telling. These are the numbers that are partly obscured. Without their unique combination together with the visible factors, the calculation is incomplete. We cannot produce Noetic Apprehension in others.

The Monographs are the partly visible numbers. These visible pieces of the puzzle, written into the core expression of the Friary, form part of the toolkit of the Friary. You can see into portions of the paths of those who have preceded you, observe their process, and see where and why they have placed each foot precisely in front of the other.

It is through comprehension of these tools and wise application of the same that one can decipher and place on the board, the missing portions of your own Noetic equation.

Communication

While contributions to the Monographs are only accepted at the II^o, the ability of the I^o Initiate to participate actively in the Network of Initiation is not hampered in any way. Indeed the most powerful tool in the toolkit of the Friary is communication between Initiates of all degrees.

The quickest way to determine one's location on the physical is through landmarks. In the Friary, this is no different, only the landmarks are your fellow Initiates.

By connecting and communicating with other members of the Friary, it enables the Initiate to not only sound out their own path- but to explore and examine the paths taken by others.

This communication and pooling of resources should not be overlooked or neglected. Truthfully, if one is to progress in the Friary, it cannot be done without communication.

The process of Recognition, as noted in 'System of the Friary' is dependent on your interaction and work with Initiates of other degrees.

The more you pursue and achieve understanding on your path, the more it becomes apparent to those fellow Initiates who have achieved the same. It is those fellow Initiates, specifically the ones of the II^o+ that when they have seen you manifest the qualities of next Degree, will facilitate your Recognition to that Degree.

Conclusion

As stated directly in the opening statement entitled *The Network of Initiation*, there are no easy ways to success, only easy ways to failure.

One of the steps to success is to recognize that while the steps you take on your path are your own, you do not walk that path alone. Connect with your fellow Initiates, communicate, share, cooperate. There are no stupid questions.

People often get wrapped up in their spiritual and magickal work. I have heard many times over how Initiates have time to do "A" but do not have time to "B". Contributing to the Friary as easy as following your path, and contributing your questions, thoughts, successes and failures- for the benefit of others to learn from.

It is that easy- after all, were it not for others making note of their path for the sake of others- you would not be reading this or any other monograph.

Introduction to Graal Mythology

The legend of the Graal, more than any other western myth, has retained the vital magic that marks it as a living legend capable of touching both imagination and spirit. No other myth is so rich in symbolism, so diverse and often contradictory in meaning. And at its core there exists a secret which has sustained the mystical appeal of the Graal for the last nine hundred years, while other myths and legends have slipped into oblivion and been forgotten.

Something seems to grip the Western imagination when we talk of the Holy Graal. Some alchemical process appears to be triggered in our collective unconscious, transforming this often muddled and confused story into an archetypal dream image of the Ultimate Quest for All and Everything.

The elements of the Graal tradition are known to have come through many sources, to form a multifaceted hologram as diverse as those seated at the Round Table. There are many descriptions of the Graal: as a chalice or stone, dish or womb; as a cup 'from which each individual life receives its essential food and drink', or as a witness to the Feminine Principle. For some it is only one of many such vessels; for others it has no real existence at all but serves rather as a luminous idea that shapes itself at will to the needs of the individual. To still others it is apart of an ongoing process of transformation: an alchemical dream of the soul on its quest for human evolution or oneness with God.

Yet, as much as these views differ, they are at one in their belief in the Graal as a guide, counselor, helper, and as gateway to the interior life, the inner journey we must all travel to its end, beset by danger and doubt, fear and loss. And, so long as our goal is a true one, and carries no taint of evil, the Graal remains always at hand like a light in the wilderness.

Few have even read any of the dozen or so original Graal romances. Even fewer are acquainted with all the various apocryphal models upon which the legend grew, and yet the concept of the Graal Quest is instantly recognized by most westerners as the greatest of all spiritual endeavors.

Is the legend only a delightful literary device created by troubadours and conteurs to entertain the courts of Europe as they gently dozed off after the stuffed aurochs and roasted boar? In searching for the answers to such mysteries, we must step into an enchanted and mythical world, which appears to endlessly expand in complexity and beauty wherever, we look. Somewhere within the interwoven strands of this medieval tapestry, there is a radical and compelling message, which is as fresh and alive today as it was in the twelfth century.

There are almost as many stories of the Graal as there are traditions - and these are many. Most people today know of the Graal from Tennyson's indifferent version. In the fifteenth century, it was Malory's *Le Morte D'Arthur* they turned to. However, Malory's book was only a boiled-down version of earlier cycles of tales 'drawn out of the French' and from Germanic sources. There is also sufficient evidence to show that the original tales of the Graal stem from yet earlier Celtic, Islamic, Persian, and Hindu traditions.

The Graal and the Eternal Quest has been the subject of artists, such as the Pre-Raphaelite Brotherhood, and of composers, notably Richard Wagner. More recently, the tales of the Graal Quest captured the imagination of the public through the comedy, "Monty Python and the Holy Graal," and also through the stage play and movie, "Camelot." A excellent update of the tale can be seen in the poignant movie, "The Fisher King," which starred Robin Williams as a modern Graal-knight.

Some traditions hold that the Graal originated as a jewel - an emerald- from the crown of the Light Bringer, Lucifer, the Angel of the Morning, which fell from heaven during the war between the angels. It has been said that the Graal was entrusted to Adam at the beginning of time, but that after the Fall it remained behind, since it was too holy an object to be taken into the world. Others believe that Seth, the child of Adam and Eve whom the Gnostics revered as a hidden Master, returned to the Garden of Eden, where he was given the Graal as a sign to all men that God had not forgotten them. It is interesting to note that in this tale, God allowed him to enter the Garden and he remained there for forty days, the same length of time that the Bible says Jesus lived alone in the desert.

Nevertheless, whatever theory is adhered to, the first time the Graal makes an appearance in history is at the time of the Crucifixion of Christ. At this time, Joseph of Arimathea came into possession of the Cup of the Last Supper, and used it to catch a few drops of blood and sweat from the body of the Messiah -- from which point it became a hallowed object. Thence it was borne into the west by Joseph and his band of followers -- the first Company of the Graal, who arrived at Glastonbury in Somerset, England, where they founded a church dedicated to the Mother of Christ and enshrined the holy cup.

We next hear of the Graal in Arthur's time, when the first great Quest is recorded. It was then seen as inhabiting a castle, variously named as Munsalvasche or Cabonek, which lay in a place not wholly of this world and where the Knights who swore to seek the Graal must journey, undergoing many perils and trials along the way. It is this quest or series of quests, which forms the main source of information we possess about the Graal and its operations. At Camelot, it appeared in a ray of brilliant light, and all the company were fed with the food and drink of their choice - a symbol of the spiritual food to be obtained from the Graal. In another text, it is described as having five shapes or changes of shape, which contain an inexplicable mystery.

All seek it, some for good, others for evil purposes. It is only found by the good and the true. Three knights are named: Galahad, Percival (Parzival), and Bors. They alone of Arthur's men find their way to the castle and the mysterious Fisher King, wounded through the thighs and unable to be healed until a ritual question - usually "Whom does the Graal serve?" or sometimes, "Who is it that serves the Graal?" is asked and answered. At which time, both the King, and the land he rules, which is until then a desert, are restored. The three knights, along with the Graal, depart by ship for Sarras, the Holy City in the East, where the final celebration of the mysteries of the Graal take place, and Galahad, the purest of the three, expires in an odor of sanctity. Percival returns to the Graal castle to become its new King, and Bors journey to Camelot to tell of the miracles of the Quest.

It is important to note that each of the Graal winners achieved the Graal through different means. In a sense, they represent different attitudes to spiritual realities ---Percival achieving by works, Galahad achieving through faith, and Bors achieving the Quest of the Graal through love.

Such is the story in its crudest outline; there are many other versions and countless adventures of the knights who seek it; but the essence remains the same. The message of the Graal does not change, either then or now, as we will hope to show you in this course. It is important to also note that in some way, all the Graal knights were the followers of Seth - who was the first to go in quest of it - and their adventures are transparent glyphs of the human endeavor to experience the Divine.

The first written romance concerning the Graal first appeared at the end of the twelfth century by a gifted poet called Chretien de Troyes. We know virtually nothing of Chretien's life except through his work. While ostensibly writing a Christian work, Chretien does not actually mention any connection with Christ at all in his final romance, *Le Conte del Graal*. However, one of the

earliest contemporary Christian references to the Graal appears in a passage from the Chronicle of Helinandus, who was a monk of Froidmont at the turn of the 12th century. Helinandus tells of a hermit living in 8th century Britain who had an extraordinary vision of Joseph of Arimathea, keeper of the bowl used by Christ at the Last Supper.

Early accounts of the Graal legend show Percival as the Graal winner, and have the hero embark upon a quest to become worthy enough to commune with Christ through the agency of the mysterious Graal. He must also heal the King, who is Guardian of the Graal, of a mysterious wound, and restore a land that has become barren and waste. Only after long and arduous adventures does the knight succeed in his quest, and both king and realm are healed.

The legend of the Graal thus reveals itself as a salvational myth. It is a story of redemption, recalling the loss of paradise by Adam and Eve, which is then regained by Christ. In some versions, the savior-hero, the Perfect Knight, is a thinly disguised stereotype of Christ himself.

For our purposes, we will examine the branch of the Graal tales that symbolize the esoteric Christian legends of Redemption and Salvation. In these, the hero seeks his Maker and, through becoming worthy, attempts to bring heaven to earth, either reconciling SuperNature with Nature, or surpassing Nature and entering the Beyond. The Graal texts show this transformation is through redemption and renewal; such a change can only come about through faith, compassion, and pure love.

A very old legend from the "Book of Adam," an Ethiopian text from the about the 7th century, has an odd, but important, linkage with the Graal story. After detailing Adam's expulsion from Paradise, it tells how he requested that his body be buried in the center of the earth with gold, frankincense, and myrrh. He predicts that the Crucifixion will take place above his tomb and the Blood of Christ descending on his skull will recall him to life again. His words are very significant. "My priesthood, my gift of prophesy, and my Kingship will be restore unto me." Significantly, again, Adam is buried by none other than Melchizedek. (You will recall from Genesis 14:18 and Hebrews 7 that Melchizedek was the king of Salem, the Ruler of Righteousness and the High Priest of God.)

In Parzival, the German version of the romance, the author Wolfram von Eschenbach sees the quest as one of the individual struggling towards a sense of wholeness. The source of that wholeness is expressed by the Graal. Its very presence nourishes the seeker. In Parzival, we read of the split between spontaneous nature and the rigid belief in Super-Nature, separate and superior to Nature. In Wolfram's text, the hero's quest is a radical reconciliation, a reunion of the two seemingly irreconcilable opposites --- Earth and Heaven.

Wolfram's prologue is particularly insightful in the light of what is to follow. He says that "Every act has Good and Evil results." For him the quest for the Graal occurs exactly between the two extremes of black and white. The secret map of the quest is to be found in the natural and spontaneous, and therefore compassionate, impulse. Parzival can be translated as "to pierce through the middle", "Perce a Val" or "piercing the valley" between the two extremes. What is especially precious in Wolfram's story is that he attempts to formulate a spirituality that is firmly based within nature. The natural and spontaneous man will always choose the good, says Wolfram.

To speak of the Graal as a single legend is misleading. It is more a central mystery, interwoven with multicolored strands belonging to different authors, written at different times, and arising from widely differing backgrounds. The unfolding story is one of a dreamlike journey into the unknown, through the agency of the sacred and mysterious vessel. However, the search is individual and the seeker has to face the void alone in order to earn the right to a direct communion with the Ultimate Mystery.

While the Holy Graal is essentially a Christian sacred image, it has never been accepted into the Orthodox Church. It would seem, in retrospect, that there were simply too many disturbingly heretical threads woven into the legend. One such thread is a lineage that carries the transmission of Christ's inner teaching outside that of the accepted Apostles.

We know from the Church itself that the deepest communion of Christ's teaching occurred at the table of the Last Supper. The Graal tradition sees this as the first of three great tables, the others being the Round Table and the Table of the Graal. It was here the true seeker could be in direct contact with God. So, even though Joseph of Arimathea was not actually present at the Last Supper he was still chosen by Christ to be the first Guardian of the Graal. By this point, the Graal had been transformed into a vessel intimately identified with the eucharistic sacrament commemorating Christ's Last Supper.

Robert de Boron's *Joseph D'Armathea* or the *Queste del Saint Graal* makes his story a vehicle for orthodox Christian teaching -- and the crowning experience, attained by the chaste Galahad, seems to be a Christian vision of the nature of God and the Incarnation, the quest is always seen as a personal adventure, aloof from the Church's collective life. While it leads to orthodoxy, it leads that way in an atmosphere of enchantment, secret knowledge, and initiation. De Boron is the first known author to say that the Graal was a vessel from the Last Supper, involved in Christ's sacramental ministry.

Many have tried to connect the Graal with actual heresy, usually Catharism. An outright heretical link or content is unlikely. Though orthodoxy never had any place for the Graal, (except within St. Bernard of Clairvaux's Cistercian Orders) there is no sign of active hostility, or attempts to suppress the literature. The authors of the Graal tales were Christians, however, they could dream of a Christianity with a "Something Else" quality, a questing religion in a world of mystery -- a world with potentialities which the Church in the Middle Ages tended more and more to blot out.

Graal romances provided accounts of the Graal's origin as a mystifying Christian object, by no means a conventional relic. Normally the romances portray Arthur's world as Christian, but weird things happen in it, and the norm itself is not invariable, and some of the knights are crusaders against the heathen. Although the Graal was never officially sanctioned by the Church, yet neither has it ever been denied. The Church even had its own Graal story. So popular were the Arthurian tales at one time, the Graal legend was turned to good effect by the monks of Glastonbury who took Percival the Fool and turned him into Perlesvaus: "He who has lost the valley", recognizing him as a type of Christ, and making the Graal story one of scintillating Christian allegory.

This ambiguous world, in which the Graal is a typifying and focusing image, is not 'good' in a Utopian way. It is a world of high ideals but also much evil. The romancers do not portray a Golden Age in any absolute sense. They do portray a world with a richer spiritual atmosphere, and a hidden glory lurking in it, giving glimpses of something utterly above the everyday Waste Land, for those who enter its presence with the right dispositions. The Graal is a point of direct contact with the spiritual realm. It appears as the vehicle of a special sacrament unfolding the mystery of the incarnation, God become Man to bring the gift of Eternal Life.

Several of the romances depict the Graal as borne by women ... a total defiance of medieval Church practice. Perlesvaus, *The High Book of the Holy Graal*, has its Glastonbury associations, frequent devout allusions to Mary, a vision suggesting that she played a part in the revelation, and a plain statement that she personally visited the Graal chapel during the ritual. The *Queste del Saint Graal* has Galahad achieving the final goal in a ceremony called 'the Mass of the Glorious Mother of God'. Outside the romances, Mary is spoken of, in her Litany and elsewhere, with imagery that relates to the Graal. Poets actually called her 'the Graal' and, in one remarkable Welsh text, "the cauldron." Dante's vision at the close of the *Divine Comedy*, which

seems to be much the same as Galahads, is granted through her intercession. It is also worth noting that the Virgin Mary, who became a vessel for the divine is sometimes referred to as "a mirror of the greatness of God."

The image of the Waste Land - the tract that has become sterile, but can be revived through the Graal - points to a larger significance of the theme as a whole. Loss-and-recovery is central. The Graal itself, at first is known and accessible to many - to Joseph, to his companions, to his British converts. Traditional Christianity might say that its substratum is a fact about the human condition, deeply imprinted on the psyche: that which is called the Fall. Humanity once dwelt in an earthly paradise. A breach of the law of the paradisaic state resulted in exile, and 'brought death into the world and all our woe' -- Paradise Lost. Yet, there can be a way back, a way of redemption - Paradise Regained.

"Exile chills my heart. May He who numbered the stars guide you in helping us and lead us back to happiness." says Arthur's mother in *Parzival*. The sense of exile is strong upon us. In every culture, there is some legend of how humanity fell out of harmony with God. This legend is found in Genesis, where we follow the Fall of Adam and Eve from paradise: it is an account, in mystical language, of the rupture between God and humanity. Unfortunately, mystical accounts have a way of being interpreted fundamentally, with a view to historicity rather than as allegorical parallels. The Fall, read in isolation, augurs ill for a people exiled from God. However, within Christianity, the Redemption is a natural concomitant of the Fall, which is known liturgically as *felix culpa*, the happy fault, whereby Christ came to redeem the world. Without the first Adam, there would have been no second Adam (Christ) to help us.

The Fall is our exile from paradise; we make a Waste Land of the Garden of Eden. The quest is our spiritual journey and the Graal is our return to our sovereign condition as kings and queens of creation.

It is in one of the New Testament Apocrypha, the *Evangelium Nicodemum*, written around the fourth century, that we find the legend that changed the whole nature and message of the Graal. Joseph of Arimathea is mentioned in all four Gospels as being a rich disciple who begged Pilate for Christ's body after the crucifixion. He took the body, wrapped it in fine linen, and placed it in the tomb. Nicodemus is known to have brought spices for embalming. In the apocryphal texts, the story is much elaborated. In these accounts, Nicodemus, an influential ruler of the Jews, testifies on Christ's behalf, which infuriates the Jewish elders. They manage to take their revenge, not upon Nicodemus himself but upon Joseph, and imprison him immediately after he had laid Christ's body in the tomb. However, on Easter Day, they find him gone. Eventually discovered at his own home in Arimathea, Joseph testifies that on the Sabbath the risen Christ appeared to him, freed him from prison and returned him to his own home.

This story appears to have been the foundation of one of the versions of the first Continuation of *Le Conte de Graal*. In it, Joseph has a golden vessel called the Graal and in it, he takes the blood from the crucified Christ. He then begs Pilate for the body and is allowed to remove it to the sepulcher.

In his home, he has a small altar with two candles burning continuously at which he prays each day before the blood within the Graal. However, he is observed doing this and imprisoned. As in the first apocryphal account, the walls of the prison rise to release him but even in the face of this miracle he is banished along with Nicodemus, his sister, and his friends. Joseph then sails to the White Isle, which is part of England, and the little community settles there.

Robert de Borron, one of the other early chroniclers of the Graal, gave new meaning to the Graal by further connecting it with the lance from which issue three drops of blood, alluding to the sword that pierced the side of Jesus at his crucifixion. In this tale of the Graal, Josephus,

the first Christian bishop consecrated in Sarras, descends as if in vision and officiates before the Graal. Two angels bear candles, a red cloth and the bleeding lance which drips into the vessel. Josephus takes bread from the holy vessel and a figure descends, becoming a child, and enters the bread, "Which quite clearly took on human form."

A naked Christ then appears from out of the holy vessel and feeds them with the bread. He tells them that they have won a place at his table, which has not happened since the last Supper when twelve disciples were there. Now the companions are his new apostles. Moreover, although many knights have eaten from the Graal and have been filled with grace, never before have they come face to face with its innermost secrets as they do now. They learn that the Holy Graal is "the platter from which Jesu Christ partook of the paschal lamb with His disciples." Thus, this tale gives the Graal the miraculous properties of the Eucharist, thus becoming the agent of the Corpus Christi---for the Sangreal, or Holy Blood, was more important than the San Graal itself.

In Robert de Boron's legend, the vessel is charged with the spiritual force that emanates from the blood that flowed from the wounds of Christ on the cross. As previously discussed, while Joseph is imprisoned the Chalice, the Cup of the Last Supper, was brought to him by the Christ and he is instructed in the esoteric lore of the Graal. This Chalice is thus a vessel of redemption, giving a new beginning to all those initiated in its mystery, through contact with the blood of Christ. This blood aspect is one of the central mysteries of Christianity. It is the essence of the Christ's "being" that entered and united forever with the Earth. It is that part of Christ left behind to the Earth after his body ascended.

Another aspect of the Graal mystery is that the Graal is sometimes too great to be looked upon, or touched by one who is unprepared. Ironically, in the Graal poem of Robert de Boron, there is the story of Sarracynte, wife of Evelake of Sarras, whose mother had for a time shared the guardianship of the Graal, in the shape of a host, and kept it in a box, which is specifically described as an ark. She was allowed to touch it without harm, but such cases are rare in the mythos. The astute student will explore the relationship between the Graal and the Ark of the Covenant. In Malory and elsewhere there are numerous references to the Ship of Solomon, the mysterious vessel which carries the Questing knights or even the Graal itself, to and from the everyday world into the timeless, dimensionless place of the sacred vessel. In fact, however, it does more than this, being in some ways not unlike a kind of mystical time machine, programmed to bear the message of the Graal through the ages, from the time of Solomon to the time of Arthur.

It was built, not by Solomon himself, but by his wife, who is called Sybyll in the medieval Golden Legend, but is identified with Beiquis, the Queen of Sheba. She, according to another Graal tradition, gave a vessel of gold to Solomon as a wedding gift - a cup that later became enshrined in the cathedral of Valencia as a type of the Graal. It is also the prototype of all the traditional imagery of the human vessel, the womb of the earth and the womb of woman; Mary as the living Graal who carries the Light of the World within her, and the blood which will at length be spilled into the Cup which will in turn become the Graal.

Another of the key tales of the Graal, found in Wolfram von Eschenbach, is the Graal as Stone. In his Parzival, it is quite unequivocally described as a "Stone of light", a stone that gives all who behold it spiritual enlightenment. This Stone of the Graal, brought to Parzival by a procession of women, is the stone of initiation into the Graal mysteries:

If he gazed at the Stone for two hundred years,
His beard would not turn grey
Such force gives the stone to man
That his flesh and bones

Promptly become young again
And the stone is called the Graal.

The story of Parzival speaks to us because he possesses an inner integrity, which prevents him from following the social ideas of others, and forces him to seek the Divine Source within himself. His quest is a desperate search for truth. It is interesting to note that in Wolfram's Parzival, when his mother mentions God, the boy suddenly asks "Alas Mother, what is God?" Her answer: "He is Light beyond all Light, brighter than summer's day," and then tells her son to turn his thought away from the darkness and from the wavering of doubt.

It cannot be denied that Wolfram's Graal differs from the imagery of the Graal as the Cup of the Last Supper. His Graal is a precious stone - a radiant jewel. However, is the jewel not also a solar emblem? In addition, Wolfram's tale includes clear Christian messages and imagery --- including a dove that brings a sacramental wafer to the Graal. Moreover, it is on Good Friday that the power of the Graal is renewed. It is also important to note that the jewel traditionally is also seen as the symbol of compassion.

Wolfram's great transforming contribution to the Graal legend was to show that the spiritual is inherent in nature. When human laws are used to control or repress nature the consequence of such action is the Wasteland. If one rejects nature, by definition the spirit is rejected as well, for the two cannot be rendered apart any more than one separate light and darkness. Likewise, we each must enter into a search, a Quest for the Graal, for there is a mystical law that shows that although enlightenment cannot be forced by effort the seeker still has to make an effort in order to prepare him or herself to be able to receive the gift.

It is equally true that compassion can only arise when one is truly humble, for it prevents the obstructing ego from getting into the way. Heroes and heroines are those who give their lives to something bigger than themselves. This is not just the path of the hero, but also the path of the mystic. Both the true hero and the mystic have to die to their egos, die to an idea of who they are in order to be reborn as something else and something greater.

The Arthurian Quest and the Quest for the Holy Graal are really tales of the human soul in search of spirituality, and ultimately, its union with God. The quest symbolizes the spiritual journey; the way to the Graal lies within. The Graal mystery is not bound in the past but is eternally present, and will be found working esoterically behind the outer Christian religion. The Graal wisdom seeks now to reach out to our civilization and asks us to go on the quest to discover and relate our beings to a living God.

When a man turns away from God, that is the moment when he starts on the long road towards Him. God surrounds man, therefore no matter which way he may turn in order to get away from his creative source, inevitably in time, he comes face to face with it. This, then is the reason for the Graal Quest. Whatever name the quest goes by, it is nothing more or less than a return to that source from whence we came, and where we may find renewal. It is an ancient dance in which we must all take part, whether we will or not, though some come to it much later than others.

The journey undertaken by the seeker is a paradoxical one; on the one hand, it draws the mind inward to the heart's center, the Hall of the Round Table. On the other hand, it also projects the mind outward, seeking to bring back to the everyday world an understanding of what has been experienced within. Seeking also to share that experience as far as possible with those who stayed behind.

He who seeks, finds, and returns is forever set apart from those he serves, and it is by his own choice. To serve well, one must first learn to stand alone and apart, and to observe quietly. The quest has three stages:

1) Separation from all that is known and loved. In myth, this stage is seen when the hero leaves home. In real life, it is the moment when the soul hears the inner call and realizes its need to seek out its source, to renew itself in the Graal of Graals.

2) The Journey, the danger, the wonder, the transmutation of the soul through experience. For the student it is a time of training and study, during which the student will be severely tested in real life.

3) The return, bearing within the heart's center, the gift. This gift is a transmuted Round Table, only now it is made concave and fashioned into a personal Graal. It is filled with the essence of Love, Understanding, and Wisdom distilled from knowledge. Such a Graal is borne with only one purpose, to let all who can drink from it. However, the bearer of such a Graal can never drink from his own vessel, he must seek another who will give him to drink from their heart's cup.

As the Quest continues, the idea will begin to impinge upon us that we are not searching for a physical object: this is but a symbol of our yearning for union. We all go through a form of Quest in our everyday lives, but it is only when we reach a point in those lives when it becomes essential to seek, to dare, to know, and in knowing to keep silent, that we enter consciously upon the inner journey. All things have their beginning on the inner levels of existence and work their way outwards. That is why God places Himself both at our center and at our periphery, so that when, in a mood of spiritual frustration, we feel the need to run from all we imagine He represents, we run in fact, straight towards Him. In the final analysis, God is the Graal, containing the Cosmos within what has become an Entity far behind title or attributes of gender.

One should not pursue the mystery of the Graal as a dead branch of scholarship, as something bound to the past, but seek it as a living source of inspiration eternally with us. We can only hope that we will all recognize the ways in which it strives to unfold itself to our times. If you learn nothing more than to recognize the Graal within your own being you will have discovered a truth that will never desert you, which will shine forth on the path before you and show you the way.

We begin our quest in seeming selfishness and continue in total unselfishness. We identify with the sign of hope, becoming co-workers with the Holy Spirit in seeking to hasten the union of all beings. God, the Divine, is not outside us but within us. While there can be no ultimate union yet, we can strive for remembrance of what we really are, unifying ourselves with the principle of quest which we live by. For the essence of the Graal quest is not to disappear into a never-never land of no return; our duty is to return bearing the gifts of the Graal within ourselves, that we might be a cup, a means of regeneration and remembrance to every living creature.

No one who sets forth on the Graal Quest remains unchanged, and the Graal's message to each of us will one day resonate clearly through the chambers of the soul.

The Chamber of Art

On some occasions, the Initiate will wish to conduct their Rite in some natural locale, with the open sky above them, however privacy and Security often dictate the use of a Ritual Chamber, or Chamber of Art. It does not matter whether this Chamber is a basement, a garage, or a spare room. On every occasion of magickal use, with the interaction of the various levels of being which are engendered thereby, the place of working will be imbued with the particular dignity of the sphere of operation. It truly becomes a "Place of Light," and its nature transcends the mundane environment.

Decorate it as appropriate. Black is the traditional color of High Magick, because of its mystery, solemnity, and capacity for dissolving sensory limits and barriers. Paint or drape a room in black and you will see that it expands rather than confines the space. Flat black is more effective at dissolving barriers [imparting the sensation that you are "floating in space"], while gloss black creates a mirror-like effect that suggests an "angular matrix" about you. Other evocative colors may be used, but avoid white, pastels, and "head shop" posters. Natural wood, earth, or stone is excellent; some of the most effective chambers are constructed from/in unused attics or cellars.

Lighting should be by candles, fires, electric candles, or colored light sources. Ultraviolet light may be used with great effectiveness because of the "sparkle" that it imparts to the atmosphere, the negative ions it generates, and the exotic visual effects it produces. Avoid using it in conjunction with pre-designed UV-sensitive pictures or posters, and conceal the light-source if possible. Avoid looking directly into ultraviolet light tubes, especially for extended periods. Use minimum necessary lighting - you can see much better in semi-darkness than you think you can. [Rituals may also be conducted wholly or partially in complete darkness, which is one way of creating an "instant ritual chamber" in the midst of an otherwise unsuitable environment.]

If you use recorded music, take care that it is not so rigidly sequenced that you have to march the working in time to it. Otherwise, the music, not you, is conducting the working. "Workings" designed around musical or visual effects are pageants and thus fall under the heading of Lesser Magick- designed to influence audiences or specific participants.

An altar may be constructed out of almost anything of convenient size. When it is serving as an altar, ensure that it is not used for any other purpose. Indeed, this holds true for all ritual implements. A ceremonial dagger or knife will not be the worse for being used to carve a turkey at dinner, but in your subjective universe you will never regard it in quite the same way if you suffer it to be used for mundane purposes.

A large Signum may be displayed upon the East Wall of your Chamber.

Atop the altar should be a goblet, or chalice (hereafter called the Grail), a central flame source (which may range from a large or ornate candle to a small oil or jellied-fuel brazier), Any texts required for the ritual may be placed upon the altar, as may additional candles.

Children should **not** be allowed to attend any High Magickal working. They will not understand it, may be frightened by it, and may wrongly represent it to others. Pets may be present only if they can be depended upon to enhance, not to disrupt the atmosphere. Under no circumstances is any life form ever sacrificed or injured in a High Magickal working of the Friary. Violation of this rule will result in the offender's immediate expulsion and referral to law enforcement or animal protection authorities.

DRESS FOR WORKING

Dress however you wish, as long as it reflects the serious atmosphere of the working. The Signum medallion/lamen should be worn, if owned. There are no design guidelines or restrictions concerning Magickal clothing and costumes (with the exception of AJC Clergy, as has earlier been noted. They are required to wear their black Cassock). If a robe or cowled robe is worn, however, it should be black or white.

Initiates should wear the appropriate insignia of their degree:

White cincture for the Initiate/Friar
Red Cincture for the Friar Adeptus Minor
Yellow cincture and Stole for the Adeptus Major
Blue Cincture and Stole for the Magister Templi
Blue Cincture and Pallium for members of the College of Seven
Apron and Stole for the Grand Master

For monograph study, meditation, Lectio Divina (Spiritual Reading), prayer, reading books from the reading list, or other non-ritualistic practices which do not require a full chamber set-up (or if you are unable to dedicate an entire room to your pursuits), you may wish to set up, and maintain a small “oratory.”

An oratory may be anything from your favorite chair in the corner of your favorite room, to a desk, which doubles as an altar with candles, altar-cloth, or anything else that speaks to you of magick and the Divine.

When studying at your oratory, full ritual regalia is not necessary, though you should be dressed comfortably. You may also want to display a large Signum either embroidered upon the altar-cloth, or on the wall before you, where you may place your gaze in meditation and contemplation.

Whatever set-up you arrange, make it a personal and private “sanctuary” where your mind is free to pursue the Sacred Flame of the Holy Gnosis.

Basic Magical Techniques

(As employed by the Friary)

There are many magical systems and techniques available today, and a Friar may choose to pursue any of them- however the Friary does have a very basic set of techniques which it uses in the preparation for, and conferral of its Initiatory degrees with which Initiates should be conversant.

These techniques are modifications and permutations from various sources, but primarily from the Hellenic Kabalistic system as exemplified by the Order Aurum Solis.

POSTURE AND BREATHING

POSTURE

The three basic postures utilized are the Sitting (God-form), Standing (Mountain), and Supine (Earth).

The God-form Posture:

The spine should be erect (but not stiff), the thighs should be horizontal and the lower legs vertical with the feet steadily upon the floor. The upper arms hang loosely at the sides and the palms rest on the thighs. The head is held naturally, so that the eyes gaze straight ahead.

The Mountain Posture:

This is a normal standing position, but it is essential that the body be well balanced. The shoulders drop naturally back and the head is erect. The arms hang at the sides, naturally curving at the elbow just a bit. The feet are side-by-side, toes forward.

The Earth Posture:

Lying down, the back should be more or less flat. The legs are straight, as are the arms, which rest at the side of the body. Avoid any tight clothing for this posture.

BREATHING

There are many, many breathing methods. The essential thing is to find a technique that reduces stress, and with repeated practice can become automatic. The breathing method employed by most Golden Dawn practitioners is known as the “Fourfold Breath”, where one inhales for four counts, holds for four, exhales four counts, holds another four and then repeats.

Our technique is simply known as the “Rhythmic Breath.” Begin by counting your heartbeats. The goal here is to comfortably inhale for a certain number of heartbeats, hold the full breath for half of those beats, exhale with the full count, and hold the lungs empty for the half count. Most people will be either 8-4-8-4, 6-3-6-3, or 4-2-4-2. E.g., inhale for 6 beats, hold for 3, exhale for 6, hold for 3.

VIBRATION & PRONUNCIATION

The human voice is an amazing instrument. Needless to say, it is very important to find one’s vibrational (magical) voice. Finding the voice is simple. As low as you can, utter a word like OM or MAH and continue to ascend the scale. When you hit the right pitch, you will feel your voice resonate throughout your body. One should always take time before a rite to find or “tune” the voice, as the exact tone often fluctuates.

GNOSTIC CROSS

When the Rhythmic Breath has been developed, a Tongue of Flame is visualized above the head. This Tongue of Flame represents the Higher Genius, the source of magickal power, that Sacred Flame by virtue of which the practice of magick is even possible.

Holding this visualization in mind, on the expelled breath we vibrate: "Tu Es"

On the indrawn breath, the arms are raised. In raising the arms, the vertical line of the body is balanced by a symmetrical, horizontal extension. The palms are upturned to signify that this balanced being is ready to manifest the power of the Higher Self. The breath is expelled.

As the breath is drawn in, a brilliant shaft of light is visualized which descends swiftly from the Flame, passing through the crown of the head and the center of the body to the ground between the feet. On the expelled breath we vibrate: "Regnum"

On the indrawn breath, the palm of the left hand is brought across to rest on the right shoulder. On the expelled breath we vibrate: "Atque Potentia"

On the indrawn breath, the palm of the right hand is brought across to rest on the left shoulder. On the expelled breath we vibrate: "Atque Maiestas"

Keeping the arms crossed, on the pause at the end of the breath we lower the head. The breath is drawn in: we feel the shaft of light within, radiating the energy of the Flame into and throughout our being. We feel a great concentration of the Flame and of magickal power at the heart center, and on the expelled breathe, we vibrate: "Atque Aeon Sum."

CLAVIS REI PRIMÆ

Formula I

“The Rousing of the Citadels”

I) The Candidate inhales, visualizing his Corona Flammae as a sphere of white brilliance and reflecting upon the cosmic principle to which it is referred.

II) He exhales, vibrating “EHEIEH”

III) He inhales, strengthening the Corona and reflecting.

IV) He exhales, vibrating “EHEIEH”

V) He inhales, strengthening the Corona and reflecting.

VI) He exhales, vibrating “EHEIEH”

VII) He inhales, drawing down a shaft of brilliance from the Corona, formulating the Uncia Coeli as a sphere of shimmering dove grey, and reflecting upon the cosmic principle to which the Uncia Coeli is referred.

VIII) He exhales, vibrating “YHVH ELOHIM”

IX) He inhales, strengthening the Uncia Coeli and reflecting.

X) He exhales, vibrating “YHVH ELOHIM”

XI) He inhales, strengthening the Uncia Coeli and reflecting.

XII) He exhales, vibrating “YHVH ELOHIM”

XIII) He inhales, drawing down a shaft of brilliance from the Uncia Coeli, formulating the Flos Abysmi as a sphere of billowing intense mid-purple, and reflecting upon the cosmic principle to which it is referred.

XIV) He exhales, vibrating “ELION”

XV) He inhales, strengthening the Flos Abysmi and reflecting.

XVI) He exhales, vibrating “ELION”

XVII) He inhales, strengthening the Flos Abysmi and reflecting.

XVIII) He exhales, vibrating “ELION”

XIX) He inhales, drawing down a shaft of brilliance from the Flos Abysmi, formulating the Orbis Solis as a sphere of pulsating radiant yellow, and reflecting upon the cosmic principle to which it is referred.

XX) He exhales, vibrating “YHVH ELOAH V’DA’ATH”

XXI) He inhales, strengthening the Orbis Solis and reflecting.

XXII) He exhales, vibrating “YHVH ELOAH V’DA’ATH”

XXIII) He inhales, strengthening the Orbis Solis and reflecting.

XXIV) He exhales, vibrating “YHVH ELOAH V’DA’ATH”

XXV) He inhales, drawing down a shaft of brilliance from the Orbis Solis, formulating the Cornua Lunae as a sphere of pure lavender, radiant and fast swirling, and reflecting upon the cosmic principle to which it is referred.

XXVI) He exhales, vibrating “SHADDAI EL CHAI”

XXVII) He inhales, strengthening the Cornua Lunae and reflecting.

XXVIII) He exhales, vibrating “SHADDAI EL CHAI”

XXIX) He inhales, strengthening the Cornua Lunae and reflecting.

XXX) He exhales, vibrating “SHADDAI EL CHAI”

XXXI) He inhales, drawing down a shaft of brilliance from the Cornua Lunae, formulating the Instita Splendens as a sphere of seven prismatic colors, swirling lazily and shimmering, and reflecting upon the cosmic principle to which it is referred.

XXXII) He exhales, vibrating “ADONAI HA ARETZ”

XXXIII) He inhales, strengthening the Instita Splendens and reflecting.

XXXIV) He exhales, vibrating “ADONAI HA ARETZ”

XXXV) He inhales, strengthening the Instita Splendens and reflecting.

XXXVI) He exhales, vibrating “ADONAI HA ARETZ”

XXXVII) Inhalation - Maintaining the centers and the shaft of light in formulation, the Candidate returns to Mountain Pose, and visualizes the white feminine reflux current emanating from the Instita Splendens and spiraling swiftly upwards in a counterclockwise direction about the shaft of light - to be assumed in to the Flos Abysmi.

XXXVIII) Exhalation - Candidate reaffirms the centers and the shaft of light.

XXXIX) Inhalation - Maintaining the centers and the shaft of light, he visualizes the masculine reddish-white reflux current emanating from the Instita Splendens and spiraling swiftly upwards in a clockwise direction about the shaft of light to be assumed into the Flos Abysmi.

Formula II

“Rapid Energization”

I) He assumes Mountain Pose

II) He visualizes his Corona as a sphere of white brilliance

III) He inhales, drawing a shaft of brilliance from Corona to breast, where it forms the Orbis Solis in golden light.

IV) He exhales, seeing the shaft of brilliance descend to his feet, where it forms the Instita Splendens in white light, though less brilliant than the Corona.

V) He inhales, seeing a shaft of orange flame rise from the Instita Splendens and pass into the Orbis Solis.

VI) He exhales, affirming the central column formulation.

VII) He repeats several times the sequence III, IV, V, and VI above.

VIII) The Orbis Solis remains distinct as a brilliant nucleus, but steadily emits a powerful radiance to surround him with a golden aura.

NOTES ON THE C.R.P.

The Formulae of Clavis Rei Primae are at the heart of many practices. The Rousing resembles the “Middle Pillar” rite of the Golden Dawn. However, the Centers of Activity are by no means the same as the centers used in the Middle Pillar. It would be an even larger error if one were to equate either the Centers with the Eastern chakra system. The chakras are aroused from the base up to the crown, whereas in Art Magick the Centers are aroused from the top down.

We use a system of six Centers of Activity, corresponding to the five Gate Sephiroth on the Tree of Life, plus the additional brow center, which signifies the Neshamah. The centers do not exist on the physical plane, but rather in the astrosome or “astral body” of everyone, (though there is often a relationship between the astral position of a Center and a gland or duct in the physical body). The Centers represent the different levels of man, the Microcosm, extended through the Four Worlds and their essential dynamic relationships. These centers are often referred to by their Latin names, which are listed below.

The First Formula, the Rousing of the Citadels, is essential to the development of the magical personality. Not only does it invigorate the Centers but also it accustoms them to organized magical work.

The Rousing of the Citadels is of such importance that we recommend working through it in four stages:

1. Formulate the centers in white light only. The Caduceus may be repeated no more than five times to achieve a smooth performance. Minimum three weeks of practice.
2. Formulate the Centers in their colors (listed below). Minimum three weeks of practice.
3. Expand the formula to a threefold vibration of each Divine Name. Minimum eight weeks of practice.
4. When formulating the sphere on inhalation, enweave in the work a reflection on the essential cosmic principle of each Center. On exhalation, however, charge the sphere only with the stark utterance of the Name.

The Second Formula of the Clavis Rei Primae doesn't is referred to as “Rapid Energization,” because that's one of its primary functions. The Orante Formula for magical projection, which is used in many workings and consecrations, is based on this second formula.

The Gates

The Centers should be conceived of as spherical concentrations of light and energy (as is found to be most satisfactory in magical training) approximately five centimeters in diameter.

<i>Center of Activity</i>	<i>Translation</i>	<i>Position Potent</i>
Corona Flammae	“Crown of Flame”	Above the crown of the head.
Uncia Coeli	“1/12 of the Sky”	Hemisphere from the brow.
Flos Abysmi	“Flower of the Abyss”	Completely external to the throat.
Orbis Solis	“Orb of the Sun”	Hemisphere from the breast.
Cornua Lunae	“Horns of the Moon”	Hemisphere around the genitals
Instita Splendens	“Shining Lady”	Between the feet

Center Color

Corona Flammae intense brilliance, like burning magnesium

Uncia Coeli glimmering soft dove-grey

Flos Abysmi billowing intense mid-purple

Orbis Solis pulsating radiant yellow

Cornua Lunae pure lavender, radiant & fast swirling

Instita Splendens seven prismatic colors, swirling lazily & shimmering

More Notes on the Centers of Activity

Corona Flammae - Corresponds to the Yechidah, the Divine Spark within every being.

Uncia Coeli - Corresponds to the Neshamah, or Supernal Saturn, the Great Mother, the Intuitive Mind.

Flos Abysmi - Corresponds to the Microcosmic Da'ath. Da'ath is called the "Blue Lotus" and its roots are deep in the Abyss.

Orbis Solis - Corresponds to the Ruach, the Noemasome or Mental Body.

Cornua Lunae - Corresponds to the Nephesh, or Astrosome, the emotional/psychic/astral body

Instita Splendens - Corresponds to Malkuth of Assiah (sensory consciousness).

ORANTE FORMULA

I) He assumes Mountain Pose

II) He visualizes his Corona as a sphere of white brilliance

III) He inhales, drawing a shaft of brilliance from Corona to breast, where it forms the Orbis Solis in golden light.

IV) He exhales, seeing the shaft of brilliance descend to his feet, where it forms the Instita Splendens in white light, though less brilliant than the Corona.

V) He inhales, seeing a shaft of orange flame rise from the Instita Splendens and pass into the Orbis Solis.

VI) He exhales, affirming the central column formulation.

VII) He repeats several times the sequence III, IV, V, and VI above.

VIII) With awareness of the centers, he raises his arms, palms forward and directed to the object that is to receive the projection. On an exhalation, he feels the energy of the Orbis Solis passing upwards through his arms and out from the center of his palms, to converge upon the object as beams of golden light.

IX) He assumes Mountain Pose.

X) He repeats steps II, III, IV, V, and VI above.

XI) The Orbis Solis remains distinct as a brilliant nucleus, but steadily emits a powerful radiance to surround him with a golden aura.

ACCESSIO LUCIS

The Initiate assumes the Mountain Pose. He turns his thought in aspiration to the Prime Source of Light and Life. In his contemplation, he imagines himself growing vast and yet more vast, magnified in being and power by adherence to the object of his highest and inmost desire.

Still in Mountain Pose, and with the sense of vastness, he formulates his Corona Flammae, knowing that the psychic reality represented by the Corona is a living part of the Divine Mind and exists in constant and dynamic interaction therewith.

In the mystery and power of this realization he visualizes his Corona increasing inexorably in brightness from brilliant light to dazzling splendor, so that he is entirely bathed in, is pervaded through and through by, the ambience of Lights outpoured benison.

RITE OF THE HEXAGRAM - BANISHING & INVOKING

The Gnostic Cross:

When the Rhythmic Breath has been developed, a Tongue of Flame is visualized above the head. This Tongue of Flame represents the Higher Genius, the source of magical power, that Sacred Flame by virtue of which the practice of magick is even possible. Holding this visualization in mind, on the expelled breath we vibrate: **Tu Es**

On the indrawn breath, the arms are raised. In raising the arms, the vertical line of the body is balanced by a symmetrical, horizontal extension. The palms are upturned to signify that this balanced being is ready to manifest the power of the Higher Self. The breath is expelled.

As the breath is drawn in, a brilliant shaft of light is visualized which descends swiftly from the Flame, passing through the crown of the head and the center of the body to the ground between the feet. On the expelled breath we vibrate: **Regnum**

On the indrawn breath, the palm of the left hand is brought across to rest on the right shoulder. On the expelled breath we vibrate: **Atque Potentia**

On the indrawn breath, the palm of the right hand is brought across to rest on the left shoulder. On the expelled breath we vibrate: **Atque Maiestas**

Keeping the arms crossed, on the pause at the end of the breath we lower the head. The breath is drawn in: we feel the shaft of light within, radiating the energy of the Flame into and throughout our being. We feel a great concentration of the Flame and of magical power at the heart center, and on the expelled breathe, we vibrate: **Atque Aeon Sum.**

Advance to the East of the Chamber. Beginning at that point, and returning thereto, trace a clockwise circle, encompassing the area of the Chamber.

Analysis of the Key-Word

Proclaim loudly, the letters: "INRI."

Proclaim:

"Virgo. Maria, Mater Dolorosa et Inviolata." (Virgo. Mary, Sorrowful and Inviolable Mother.)

"Aquila. Ioannes, Evangelista et Apostolus Dilectus." (Eagle. John, Evangelist and Beloved Apostle.)

"Sol. Iesus, Occisus et Resurrectus." (Sun. Jesus, Slain and Risen Again.)

"Maria, Ioannes, Iesus. Ad pedem Cruce et in Cruce." (Mary, John, Jesus. At the foot of the Cross, and upon the Cross.)

+ - **"Signum Christi Occisi."** (Sign of Christ Slain.)

Arms outstretched in the form of a cross

L - **"Signum Lamentationis Mariae."** (Sign of the Mourning of Mary.)

Right arm up, left arm extended out from shoulder, head bowed toward left hand.

V - **"Signum Ioannis et Filiarum Ierusalem."** (Sign of John and the Daughters of Jerusalem.)

Both arms up in a V shape

X - **"Signum Christi Resurrecti"** (Sign of Christ Resurrected.)

Arms crossed on breast, head bowed

Give the Sign of Christ Slain. Inhale slowly and deeply.

Give the Sign of the Mourning of Mary.

Proclaim: "L," and exhale slowly and completely.

Give the Sign of John and the Daughters of Jerusalem.

Proclaim: "V," and inhale slowly and deeply.

Give the Sign of Christ Resurrected.

Proclaim: "X."

Give the Sign of Christ Slain.

Proclaim: "Lux," and inhale slowly and deeply.

Give the Sign of Christ Resurrected.

Proclaim: "Crucis" and exhale slowly and completely.

Aspire to the Light and draw it down over your head to your feet.

"Let the Divine Light Descend."

The Hexagrams

Go to the East of the Altar. Trace a golden white (the color of a candle flame) Saturn Banishing or Invoking Hexagram while vibrating **"ARARITA."** Project white Light through the Center with the right hand. Cross wrists over breast- left over right. Dismiss the posture.

Pierce the center of the Hexagram with the right hand. Trace a line of white Light as you move to the South. Finish the line at the point where the center of the next Hexagram will be.

Trace a golden white Saturn Banishing Hexagram while vibrating **"ARARITA."** Project white Light through the Center with the right hand. Cross wrists over breast- left over right. Dismiss the posture.

Pierce the center of the Hexagram with the right hand. Trace a line of white Light as you move to the West. Finish the line at the point where the center of the next Hexagram will be.

Trace a golden white Saturn Banishing Hexagram while vibrating "**ARARITA**." Project white Light through the Center with the right hand. Cross wrists over breast- left over right. Dismiss the posture.

Pierce the center of the Hexagram with the right hand. Trace a line of white Light as you move to the North. Finish the line at the point where the center of the next Hexagram will be.

Trace a golden white Saturn Banishing Hexagram while vibrating "**ARARITA**." Project white Light through the Center with the right hand. Cross wrists over breast- left over right. Dismiss the posture.

Pierce the center of the Hexagram with the right hand. Trace a line of white Light as you move back to the East. Complete the Circle by finishing the line in the center of the first Hexagram (i.e. where you began).

Go to the West of the Altar facing East.

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Proclaim: "L," and exhale slowly and completely.

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Give the Sign of Christ Resurrected.
Proclaim: "X."

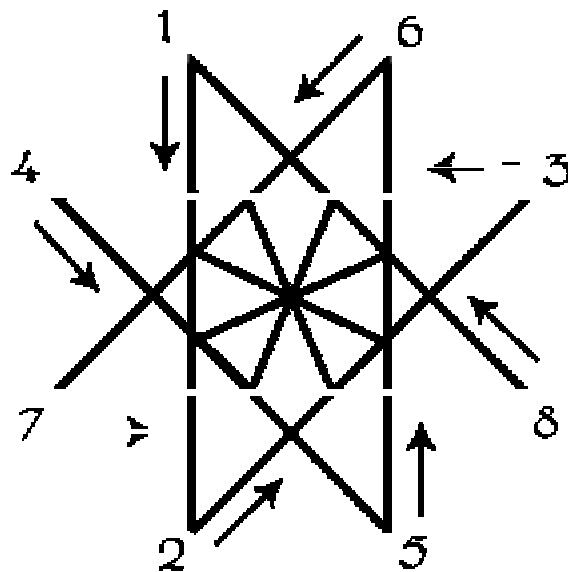
Give the Sign of Christ Slain.
Proclaim: "Lux," and inhale slowly and deeply.

Give the Sign of Christ Resurrected.
Proclaim: "Crucis" and exhale slowly and completely.

Aspire to the Light and draw it down over your head to your feet.
"Let the Divine Light Descend."

THE SHIELD OF THE SIGNUM

Light a stick of incense. Go to the South East corner of the room. Make a large Signum thus:



and holding the point of the incense in the center vibrate the word “Yeheshuah,” while envisioning the central templar cross.

With arm outstretched on a level with the centre of the cross, and holding the incense stick, go to the South West corner and make a similar Signum, repeating the Word.

Go to the North West corner and repeat the Signum and the Word.

Go to the North East corner and repeat the Signum and the Word.

Complete your circle by returning to the South East corner and bringing the point of the incense to the central point of the first Signum which you should imagine astrally there.

Holding the stick on high, go to the center of the room, walking diagonally across the room towards the North West corner. In the centre of the room, above your head, trace the Signum and vibrate the Word.

Holding the stick on high, go to the North West and bring the point of the stick down to the center of the astral Signum there.

Turn towards the South East and retrace your steps there, but now, holding the incense stick directed across the floor. In the center of the room, make the Signum towards the floor, as it were, under your feet, and vibrate the Word.

Complete this circle by returning to the South East and bringing the point of the stick again to the centre of the Signum, then move with arm outstretched to S.W. corner.

From the center of this Signum, and, raising stick before, walk diagonally across the room towards the North East corner. In the centre of the room, pick up again the cross above your head previously made, vibrating the Word. It is not necessary to make another Signum.

Bring the stick to the centre of the North East cross and return to the South West, incense stick down, and pausing in the center of the room to link up with the Signum under your feet.

Return to the South West and rest the point of the incense a moment in the centre of the Signum there. Holding the stick out, retrace your circle to the North West, link on to the N.W. Signum --- proceed to the N.E. cross and complete your circle by returning to the S.E., and the centre of the first Signum.

Retrace the Signum, but larger, and make a big circle, vibrating for the Outer Eight-Pointed Cross "Yeheshuah," and while envisioning the central Templar Cross "Yehovashah."

Return to the centre of the room, and visualize the six symbols in a network around you. This Rite can be concluded by the analysis of the Key-Word given as follows:

Analysis of the Key-Word

Proclaim loudly, the letters: "INRI."

Proclaim:

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Aspire to the Light and draw it down over your head to your feet.

"Let the Divine Light Descend."

The Use of the Shield of the Signum Ritual

1. It encloses the aura with a protection against outside influences. It is like a veil. The Pentagrams protect, but they also light up the astral and make entities aware of you. They are more positive for magical working. When much distracted, use the Pentagrams to banish and the Shield of the Signum to maintain peace.

2. It is a call to another mode of your consciousness and withdraws you from the physical. It is a good preparation for meditation and, combined with the Key-Word, a form of invocation of the Higher Wisdom which is helpful when solving problems or preparing for a difficult interview, or in order to be calm and strong to help another.

3. When you are quite familiar with the Ritual, but most certainly not before, it can be done in imagination while resting or lying down. Part of yourself goes out, and you get all the sensation of walking around your own quiescent body. Used thus, with rhythmic breathing, it will withdraw your mind from pain (if it is not too severe) and release you for sleep. You can do the analysis of the Key-Word standing behind your physical head, and you can call down the Divine White Brilliance, watching it flow over your body and smooth out the tangles in the etheric double, bringing peace and rest.

4. You can do the Ritual with intention to help others in pain or difficulty. For this purpose, you build up an astral image of the person, in the centre of the room, and call down the Light upon him, after surrounding him with the six Signum. When the ceremony is done, command the astral shape you have made to return to the person, bearing with it the peace of Yeheshuah.

5. It is a protection against psychic invasion from the thoughts of others or from disturbed psychic conditions, such as there might be in a place charged with fear, where terrible things had happened.

Solar Adorations in the Friary Tradition

by Friar Adeptus Major Pierce

All Adorations begin, end, and return to the Ka posture if other gestures aren't specified. For the beginner to Esoteric practice, you may add a little as prior steps become rote.

- 1). The naming of the angel, the phase of the day, the simple Gnostic Cross, and the Hailing
- 2). Adding in the visualized modifications upon the Gnostic Cross
- 3). Adding in the speech just between the Greeting and the Visualization
- 4). Adding in the additional exercise to the Visualization.

Morning: In The Name of Light Arising, do I greet Raphael, the Healer, lord of Air and Wind and Tempest, who accompanies the Rising Sun, bearing the medicine of new beginnings—by the gnostic cross do I call my own light over the horizon **(perform Gnostic Cross, return to KA. Visualize the Cross of Light, the Circle appearing over the horizontal bar, the bottom half of the circle appearing as the rising circle is half-size above the horizontal bar)**

Hail unto Raphael, from out the passing night

Noon: In the Name of Light Increasing, do I greet Michael, the defender, Lord of Fire, Prince of the Hosts of Heaven, who accompanies the Sun unto it's fullest increase, By the Gnostic Cross and the Rainbow of the exalted Elements do I walk with you, bearing the strength and light by which the days trials are met, in mercy and in justice . **(perform the Gnostic Cross, then the Visualization of the Five Elements as hard balls in the jar of the stomach, sublimating to light and firing up through one's crown. Now Visualize the Cross of Light, with the Circle in full round blaze at the center.)** Hail Unto Michael, from the Proceeding Dawn

Dusk: In the name of Light Descending do I greet Gabriel, Lord of Water , heavenly herald, who Crosseth even the Night to bring glad tidings to Our Blessed Lady, bearing the last strength of the Descending Sun. By the Gnostic Cross and my veil of Silence, do I bear with you the last spark of glowing Noon, even as I bear my aspiration hidden in my breast in darkest trials. **(perform Gnostic Cross, but visualize a veil of indigo folding over, seeking a moment of stilled thought. return to KA. Visualize the Cross of Light, the Circle vanishing into the horizontal bar, the bottom half of the circle disappearing as the rising circle reaches half-size upon the horizontal bar)**

Hail unto Gabriel, from out the accomplished Noon

Midnight: In the Name of Light returning, even through the Tunnel of Night, do I greet Auriel, Dark Lord of Earth, who bring the completed ones unto the nether shore, who heralds return for those that have died in the defense of others,. By the Gnostic Cross Do I accompany you insofar as I die to the days worries and even unto such shortcomings as I may shed for tomorrow **(perform Gnostic Cross, return to KA. Visualize the Cross of Light, but holding in your heart the vast egg of light hidden in reserve at the crux.)**

Hail Unto Auriel, From Out the Dusk that Claimed our descending travel