



The Work of the Initiate

Why we do it

In Friary Monograph 1, you will have read the welcome and the essentials of the work. The work you are about to undertake may seem disconnected to the eventual goal. The magician works to bring the divine into the world. The rituals you will perform seem very focused on the self, and seem to be done in isolation from most of the rest of the world.

The Hermetic Principle of 'As above, so below' and 'As within, so without' are the main principles to focus on now. The goal of the First Degree initiate is to learn, and much of what you will learn is not teachable in a document. It must be learned through experience, through the practice of the rituals, through mediation and focus on energy, through conversing with the Divine. Eventually, one realizes that one doesn't do magic, one lives magic. But this realization, this making real, doesn't happen overnight. It is the human tendency to separate things: magical life, regular life. This is an artificial boundary.

The importance of this preparatory work must be stressed. One must be able to control the breath and the body, set out ritual space, and raise energy. One must be able to read divinations whether through omens (the environment, or the stars) or sortilege (random factors). One should understand a map of the cosmos, and how that map relates to the Universe at large, and the microcosm of the self.

This work is the first step on the path to Regeneration, represented by the eightfold Star of the Friary.

The degree structure is explicated in Friary Monograph 1. Valuable information can also be gained from *The Foundations of High Magick* by Denning and Phillips.

What to do

The following pages, and the Monographs of the Friary, list a number of ritual exercises for the Initiate to perform. It is recommended to do the work daily if possible, but no less than three times per week. This work **needs** to be repeated, for a great deal of time. This work wears down the dross built upon the soul of the initiate. It slowly polishes, purifies, and illuminates that soul, fanning the Sacred Flame from a single flicker to a great conflagration.

The following tools should be used whenever possible.

Magical Journal

Entire books and discourses have been written concerning the magical diary or journal. Each of us is a unique laboratory. Because of this, magick will not work in exactly the same way in any two incarnate lives. The magical diary gives us both data and the perspective of time, and allows us to discover how magick works in our lives and what in our lives impacts our practice of the magical way. The diary is critically important to the process of magical development, for hindsight is never 20-20, but is rather colored by emotional responses to events. Our perceptions fade and alter over time. In a practical sense, your diary becomes your book of spells, not unlike such as those made by the famous magicians of history.

Recording which rites work for you and which do not is a sure guide to developing rites that work every time. Moreover, your diary serves as a library of experimentation. If once, ten years before, you worked out a particularly useful rite of material gain, you may now, ten years later, re-create that rite as needed. The Order tells us that the simplest exercises have their place therein: record at what time they are performed, whether any part be omitted and for what reason, whether in your opinion your work has been well done or not. This record will assist you when from time to time you reconsider your program. It will also put you in excellent practice for when you have to record actual magical operations in your diary, for these must, unconditionally, be set down rapidly, honestly and in detail, immediately after their completion.

(From Ogdoadic Magick by Norman Kraft)

I personally have been doing the work for over 15 years as of this writing, and I have found it invaluable to have diaries to go back over, to see what work I have done and where my head was at in my earlier circumstances. The only thing I wish I'd done differently is keep better, more frequent, records.

No prescribed method for keeping the diary is laid out. It is left up to the initiate to determine which method works for them, and to record what information the initiate finds valuable. However, Donald Kraig and Aleister Crowley recommend this format:

Date:

Time:

Location:

Weather Conditions:

Physical Condition:

Emotions and Mindset:

Name of Rituals Performed:

Performance:

Results:

The Art of Memory

Giordano Bruno's Art of Memory is a magical practice. A method to organize the mind. He uses mental images as magic talismans, to unify and to communicate with archetypes. If the memory of a man, retains the basic principles of everything (stars, planets, daemons) in images or "shadow of ideas" he can reach and acquire the knowledge of particulars. The system itself is ambitious, and very powerful. It is left up to the student to discover the art for themselves, but it is an invaluable tool for the Magician.

The Astral Temple

No matter what your physical space looks like, the initiate should begin visualizing an astral temple. It is the place in the mind or the astral plane that will have the associations that the magician will use throughout their career. It is their *sanctum sanctorum*, the place of refuge, retreat, and study.

The Astral temple is place on the astral plane or in the imagination created by force of will and visualization as an astral location that is represented on the physical plane by a magician's actual temple. When magicians consciously project into the astral plane, this is usually the first place they will go. As it is familiar to the magician, it can be used as a place of refuge in case of attack or perceived danger on the astral plane.

The Astral Temple should have at least 4 separate sections:

1. An elemental section to remember correspondences of the elements,
2. A planetary section to remember the planetary correspondences
3. A kabbalistic section for the the tree of life and the 22 paths

4. A Holy of Holies, for those divine encounters and experiences of prayer

The exact form, visualisation, and composition of the temple is left to the initiate. It can be as simple or detailed as you like.

How Long to do it

This is not the process of a day, or a week, or a year. This is not something you do and are done: it is the Great Work, a way of living that ties you more closely the Anima Mundi, the soul of the World. It makes you ready to join with the Divine.

A Note on Languages

The Western Mystery Tradition uses a number of magical languages: Babylonian, Egyptian, Hebrew, Greek, Latin. In the Friary, we tend towards a focus on Latin, as the Friary/Ordo Sacrae Flammae has a Christian Ecclesiastical motif. At times, however, Hebrew, Greek, even other languages will be used for God-Names, and other words of power. It is recommended that Latin be used as the preferential language, with other words used as needed/as the Initiate desires.

Further Reading

None of the following works relate directly to the work of the Friary, but all of them can throw further light on the techniques taught herein:

The Foundations of High Magick by Melita Denning and Osborne Phillips

The Sword and the Serpent by Melita Denning and Osborne Phillips

Mysteria Magica by Melita Denning and Osborne Phillips

Modern Magick by Donald Michael Kraig

The Sorcerer's Secrets by Jason Miller

Protection and Reversal Magic by Jason Miller

Sanctuary of the Sacred Flame by Fr. Tony Silvia

The Middle Pillar by Israel Regardie

A Garden of Pomegranates by Israel Regardie

The Divine Arcana of the Aurum Solis: Using Tarot Talismans for Ritual & Initiation by Jean-Louis de Biasi

Ogdoadic Magick by Norman R. Kraft

The Ogdoadic Journal edited by Derik Richards & Kerry Wisner

The Metamorphoses of Apuleius

Meditation

Meditation is absolutely essential to the practice of magic. It's not that you can't practice magic without meditation, you can certainly do spells, move energy, and perform rituals. The reason meditation is so essential to the practice of magic, is that it is the best way to discover and dwell in the real nature of your mind. As our Friar Lux et Tenebris, Dean of the College of Seven, says, "Good training of the mind can let you work around the absence of magical tools, but no magical tools will make up for an untrained mind."

Ralph Waldo Emerson said "The Ancestor of every action is a thought." Everything we do, whether it be magical or mundane, starts with a thought. The mind drives the body and the spirit. Without spending time in your mind, without being able to recognize what is chatter and what is self, what is habit and whim, and what is true will, your magic will never rise to the level you would like to see.

St. Paul, in his letter to the Romans, says "For I do not understand my own actions. For I do not do what I want, but I do the very thing I hate." and "For I do not do the good I want, but the evil I do not want is what I keep on doing." This phenomenon is called Akrasia, the state of acting against your better judgement. One of the hardest obstacles to overcome with the practice of meditation is Akrasia. We know we should meditate, but it's often so hard to find the time, although we can always find the time to watch one more video, or eat or drink one more item. This is because meditation is a long term payoff, and the video is an instant gratification. This is not a new phenomenon, and as long as humans have thought about the mind, they've been able to identify this issue of Akrasia. Meditation not only illustrates akrasia, it is the means to overcome it in the rest of your practices.

What to do

This is just a short introduction to a fantastically complicated topic. This will get you started, but you should do your own research in the Further Readings section, or find an instructor. The purpose and practice of meditation is the same. Focus on one thing, and one thing only, in order to allow the mind to become still. Possible focuses include the breath, a mantra, or a physical object.

As thoughts arise in the process of focusing, allow them to dissipate, observe them without identifying with the thoughts. Do not attach any meaning to them or focus

upon them but bring your focus back to whatever you are meditating upon whether it be breath, a mantra, or a physical object.

A valuable analogy is the following: Meditation is like standing in a river. You can no more stop your thoughts, particularly when first starting, than you can hold out your hands and stop the river.

The point here is not to stop the stream, it is to not be carried away by it.

Purification Breath

The purification breath is used to prepare your body to do meditation. As a patterned breathing, it is a symbol to your mind and body that you are not going to be doing a regular activity.

Make sure your back is reasonably straight, seated or standing does not matter, but do not do this lying down. Simply breathe in through the nostrils keeping the mouth closed and filling the lower chambers of the lungs first. Allow the belly to distend as you do this. Allow the upper chambers of the lungs to fill almost all the way.

Without closing off your airway, hold the breath for a moment and then exhale, releasing the upper chambers of the lungs first, and then the lower. You should aim to take in about six pints of air. If you do this correctly your breath rate should slow from about 15 times per minute to about eight times per minute.

Perform this breath 8 times. Imagine that cleansing light is filling you, starting at the lungs/heart and working its way outward with each breath, until the light has enveloped you to some distance outside your body, several inches, and your aura is clear and clean.

The Gate of Alabaster Meditation

Sit in a chair or on a cushion in your favorite asana (Asana is a type of position for meditation.) with your back straight. Begin your session with the 8 purification breaths, releasing all tension and thoughts of the past, present, and future. Following that breathe slowly and naturally and relax.

Focus your attention on the point in between your inhalation and exhalation. The

breath is like a pendulum swinging back and forth. The moment that a pendulum changes direction is a magickal moment.

It is not moving this way or that, nor is it at rest. It is frozen in the eternal present. Similarly when the breath is neither inhaled nor exhaled nor held is a moment outside of time. In this case the moment between breaths is like a gate, through which you can pass beyond normal consciousness.

Focus your attention on this moment as you breathe. Don't stalk it like a cat stalks a mouse. Enter into it. The past is a memory. The future is a projection. The present disappears before it can be grasped. Just allow the mind to be gently aware of every moment the breath changes direction. Relax completely during the inhale and exhale. Let thoughts arise and set with no attachment.

The point of this meditation is to recognize that you are distracted, and pull yourself back to the space between the changing of direction of the breath.

Meditation on a mantra

Using a mantra as a focus is a good way to focus the mind for meditation. When reciting a mantra, try to feel as if the Mantra itself is being spoken by your body, not just your mouth.

There are several very effective Christian mantras which can be used to further your meditative ability. Mara Natha is a classic, being Aramaic for "Our Lord Has Come", or "Come, Lord". Another good meditation mantra could be the statement of Julian of Norwich all shall be well and all shall be well and all manner of things shall be well. If you prefer something more gnostic, IAO or its permutations is a good mantra.

You may choose any Mantra that you wish, however make sure it is meaningful to the clarity of your mind.

Meditation on a physical object

It is possible to meditate upon a physical object. Mirrors can make a good Focus, as long as you do not get caught up in the appearance on the surface.

Icons also work well as a meditation Focus. Just do not get caught up too much in the design, and remember to focus upon a single part of the icon.

Meditation forms the basis of almost all magical practice. it should be a lifelong practice, and if possible a daily practice.

How long to do it

As a member of the Friary, I recommend the practice of meditating at least five minutes upon waking and at least five minutes before retiring, at least three times a week. If possible, one should practice more frequently and for longer periods of time, but at a minimum these time frames form an effective book end to the day.

As you progress in meditation, you will find it easier and easier to meditate for longer periods of time. Your goal should be to extend meditation to 20 minutes a session, at least three times a week. However, do not be discouraged if it takes you time to get to this level.

Further Reading

Friary Monograph 5: Basic Meditation

The Sorcerer's Secrets by Jason Miller (esp. Chapter 3 on Breath, Chapter 4 on Meditation)

The Sanctuary of the Sacred Flame by Fr. Tony Silvia (esp. Chapter 3 on Meditation)

Energy Work - Setting of the Wards

Why we do it

The first form of magic an initiate is taught, is how to ward. It is the first time an initiate gets to project their Will, to claim a space for one's own.

This form of magic is found throughout the Western Mystery Tradition: The LBRP of the Golden Dawn, the Circle Casting of the Wiccans, the openings of the various Magical lodges. The Friary is no exception to this.

Warding has several purposes. The first purpose is to Know Thyself. As such, having the strength and dedication to perform a warding ritual every day is important, and you'll quickly learn whether this is the case. The second is an expansion of the Aura. A warding extends the area that is 'you' to the limits of the ward, and in future exercises you may learn to extend those bounds to the width, breadth, and height of the universe. The third purpose is to remove unwanted influences from your immediate area. This will give you a good space and time for meditation.

What to do: The Setting of the Wards

The first form of warding taught in the Friary is the Friary opening, also known as the Setting of the Wards, found in Monograph 5 of the introductory works. If you have been to a Eucharist of the Apostolic Johannite Church, the opening will be familiar to you. The opening is reproduced here in an expanded form for more thorough study. Commentary and visualization are in regular text, **bold text is spoken**, **red text indicates movement**.

Begin with 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 Maestas**

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. Return to center and face East.

Bring both hands to your forehead, index fingers and thumbs touching, forming a triangle.

Visualize a brilliantly glowing point-up pentagram within this triangle. When the visualization is firmly established, step forward with your left foot, flinging your arms forward, and with it the pentagram, vibrating the God-name: **YOD-HEH-VAV-HEH**
יהוה

As the pentagram is flung forward, visualize it expanding and growing, until it reaches the inner perimeter of your circle, where it bursts into magnificent shimmering purificatory sparks.

Turn to face South. Bring both hands to your forehead, index fingers and thumbs touching, forming a triangle.

Visualize a brilliantly glowing point-up pentagram within this triangle. When the visualization is firmly established, step forward with your left foot, flinging your arms forward, and with it the pentagram, vibrating the God-name **AH-DO-NAI** אדני

Turn to face South. Bring both hands to your forehead, index fingers and thumbs touching, forming a triangle.

Visualize a brilliantly glowing point-up pentagram within this triangle. When the visualization is firmly established, **step forward with your left foot, flinging your arms forward, and with it the pentagram**, vibrating the God-name EH-HEH-YAY אהיה

Turn to face South. Bring both hands to your forehead, index fingers and thumbs touching, forming a triangle.

Visualize a brilliantly glowing point-up pentagram within this triangle. When the visualization is firmly established, **step forward with your left foot, flinging your arms forward, and with it the pentagram**, vibrating the God-name AH-GLAH אגלא

Facing East, assume the Mountain Pose. Raise arms to the Orans posture, reciting:

In the name of Light arising do I summon Raphael, the Healer, guardian of Air and Wind and Tempest, to guard this Chamber and witness the acts here taken. Come mighty Raphael, and grace me with thy presence.

Facing South: In the name of Light increasing, I summon Michael, the Defender, Lord of Fire and Prince of the Legions of Heaven. May he guard this Chamber and give due witness to the acts here taken. Come, mighty Michael, and grace me with thy presence.

Facing West: In the name of Light descending, I likewise summon Gabriel, Lord of Water, Heavenly Herald, who didst bring glad tidings to Our Blessed Lady. May this Chamber be guarded and our acts here witnessed. Come mighty Gabriel, and grace me with thy presence.

Facing North: In the name of Light returning, I also summon Uriel, Dark Lord of Earth, who bringest all at last unto the Nether Shore, Companion of all who offer up their lives in the defense of others, guard this Chamber and witness the acts here taken. Come, mighty Uriel, and grace me with thy presence.

Facing East: I stand outside time, in a place not of earth. As my ancestors before me bade, I join together with those have gone before, and those still traveling along the Path, and we are One of purpose. By Thy Blessed Apostles, by all Thy

Holy Angels; by all Powers of Light and Shadow, we call Thee to guard and defend us from all perils, O Most High.

Light the Sacred Flame.

The central flame source on the altar symbolizes the Sacred Noetic Flame of Gnosis, which brought Self-awareness to higher life. It is the Willful act of rekindling this Flame on the altar, which opens a "Gate" of communication between the Magician and the Higher Powers.

Facing East (if possible, hold the sacred flame):

From the Portal of Air Magician moves hand from center to the east of the altar.

To the Portal of Water, Magician moves hand to the west of the altar.

From the Portal of Fire Magician moves hand to the south of the altar.

To the Portal of Earth, Magician moves hand to the north of the altar.

From the Center of Power Magician brings hands over center of altar.

To the encompassing Adamant, Magician lifts hands high over altar.

Let this Sanctuary be Established

Within the Sacred Flame. Magician folds hands. If holding candle, Magician replaces candle in its location, and folds hands.

End of opening.

An explication of the Standard Opening

The Gnostic Cross

The Gnostic Cross opens the magician to the spiritual world. The cross goes over the mind and heart of the magician, and draws the spiritual light over these areas of the body in a mystic Cross.

The words "Tu es Regnum Atque Potentia Atque Maiestas, Atque Aeon Sum" can be literally translated as "For yours is the kingdom and the power and the glory and the ages that exist". It is the doxology that ends the Lord's Prayer "For thine is the kingdom and the power and the glory for ever and ever" or "unto the ages of ages".

In the Kabbalistic Cross, the same is done in Hebrew: Atah Malkuth v'geburah v'gedulah L'aulom Amen. The translation is the same.

The Aurum Solis gives a Greek version, and you'll occasionally see that in the Friary as well: El, He Basileia, Kai He Dynamis Kai He Doxa Eis Tous Aionas.

It does not matter which language you prefer. I have used them all, and I prefer Latin.

The Circle

The next step is the drawing of a circle. The circle sets the bounds of your ward. This is important, as you don't want to do a universal banishment, nor do you want to banish EVERYTHING from inside your circle. What you're specifically doing is clearing the space from external influences, for the time and space of the ritual. You're not trying to get rid of every external influence in your entire life.

The circle is a representation of this boundary. It is *Temenos*, land or space set aside where the mental work can take place.

The Pentagrams

Next, we formulate visualizations of the pentagrams in a triangle on our foreheads, and fling those pentagrams forth to the boundary of the circle, invoking the names of God.

Both the Triangle and the Pentagram are ancient symbols, with a variety of meanings. In this case, one can attribute the triangle of the hands to represent the Holy Trinity, and the pentagram to represent the Human, so that the human is surrounded by the Trinity. The flinging forth with the God-name clears that 'quarter' of the circle of the influences that may affect the magician with the Power of God.

The four hebrew names of God: YHVH, ADNI, EHIH, and AGLA are intoned by the magician as these pentagrams are flung forward. These names are quite common, and longer explication of their hebrew meanings are easily to be found by the diligent student. As the Friary is based in Latin, Latin translations are also provided, but the Hebrew names are commonly used.

Traditionally, these names are associated with the directions in which they are flung, and these directions are also associated with a classical element. You can see the correspondences listed in the Table of Elements, below.

Table of Elements

Direction	God Name (Latin)	God-Name (Hebrew)	Archangel	Element	Color
East	DEUS	YHVH	Raphael	Air	Yellow
South	DOMINI	ADNI	Michael	Fire	Red
West	SUM	EHIH	Gabriel	Water	Blue
North	OPIFEX	AGLA	Uriel	Earth	Green or Black

The rulership of the God names over these directions and elements allows them to clear the influences of those elements, while the Angels (who are summoned in a later portion of the ritual) will hold those influences back while the circle is maintained.

Calling the Angels

The next section of the ritual calls the angels to guard the space. The names of God have cleared the space of external influences, the angels are set to keep the area clear. These are the traditional four Archangels of the Quarters. This again sets the boundaries, and puts guardians on the edges of the circle.

Return to the Altar

Once you've cleared the space and set the guardians, you state your intentions of what you're *doing with the space*. You call upon the Most High to ward the space, as has been done in the past and is being done today all across the world. You open a gate to the divine, again using the cross, but this time horizontally over the altar, and not vertically over the person. You establish the sanctuary, where the work can be done.

Now What?

So, you've cleared this holy space and time, and you're set up within a divine sanctuary with no undue external influences. Congratulations!
Now what do you do?

This is a good time to meditate. It is a good time to do divinations. It is a good time to do more energy work with your pillar. Future lessons will explicate further activities you can do inside your opened ritual space.

Closing

Because you've constructed the space deliberately, and have expended energy creating it, it is a good idea to reclaim the space set aside for ritual purpose. The standard Closing in Monograph 5 thanks the Archangels and the Divine, and returns the circle to its regular time and space.

Given that we usually do not have dedicated spaces which to use, it is a good idea to close the sacred space.

There are special circumstances where one may not want to close the ritual space, even when the ritual is done. Those circumstances generally involve higher level grade work, and is mentioned here only to let the magician know that circumstances exist.

How Long to do it: Further Study

The ritual presented here is only one of a plethora of ritual warding techniques, ranging from new home exorcisms to consecrations of temples. They can be high or low magic, involve astral planes or urinating on coconuts. The initiate is encouraged to try techniques other than the one presented here, to see what works for them.

However, the initiate should practice the above ritual daily during the first degree, and frequently thereafter. Familiarity with Friary rituals is a prerequisite for further advancement.

Further Reading

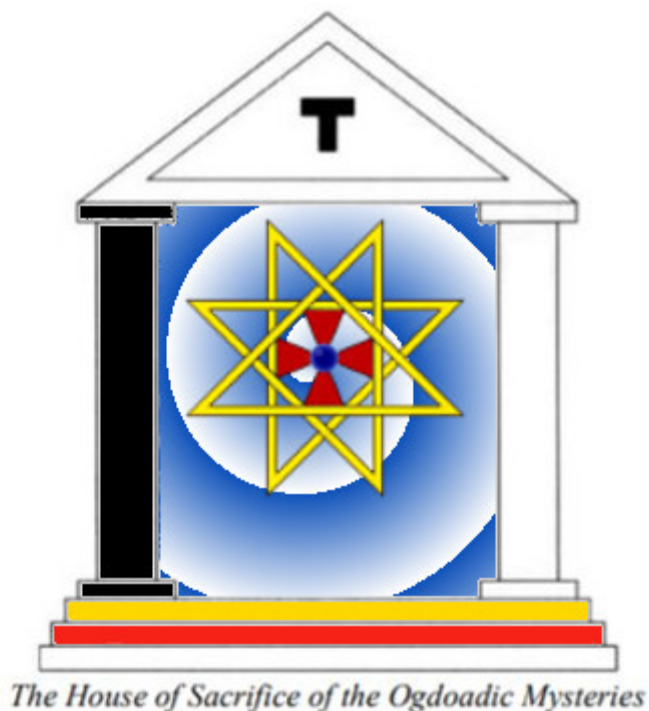
Mysteria Magica by Melita Denning and Osborne Phillips (esp. the Wards of Power)
Sanctuary of the Sacred Flame by Fr. Tony Silvia (esp. The Service of the Logos)
Modern Magick by Donald Michael Kraig (esp. The LBRP)
Protection and Reversal Magic by Jason Miller (esp. The Sphere of Hekas)
Friary Monographs 4 and 5.

Energy Work - Clavis Rei Prime

Why we do it

In your initiation, your initiator performed the Accessio Lucis, the Approach of Light. In that portion of the ritual, the initiator states: ““And let the Pillars of his/her House be irradiated with the plenitude of your Supernal Splendor.”

However, in the context of the ritual, the phrase “Pillars of his/her House” doesn’t make a lot of sense, as the Pillars of the House are not mentioned earlier in the ritual. However, the house is there, it’s simply obscured.



The primary symbols of the Ogdoadic Tradition are the fivefold Pattern of the House of Sacrifice and the Eightfold star of regeneration. The House of Sacrifice is made up of multiple symbols: Three steps representing the the Grades of the Friary (the alabaster step of the Friar Initiate, the ruby step of the Friar Adeptus Minor, and the golden step of the Friar Adeptus Major).

There are 5 principles which are referred to in your initiation. The first is the principle of Breath, the Ruach. It relates to the First Degree, and is

represented by a column on the right as you face the temple. The second principle is the Body, the Nephesh, and it is represented by a black column on the left as you face the temple. The final three principles: Justice, Mercy, and Glory, are represented by a roof supported by the pillars, with the eightfold Star of Regeneration between the pillars, under the roof, above the third step.

The two pillars are irradiated in the initiation ritual, and one should continue to do so via the Clavis Rei Prime (The First Key) ritual, also called the Rousing of the

Citadels. It is explained and elucidated in Monograph Four. This rousing activates the initiate, located in the House of Sacrifice between the two pillars, representing the Ruach and the Nephesh, the Breath and the body.

Monograph Four makes it clear that the CRP is not the same as the Middle Pillar of the OTO and the Hermetic Order of the Golden Dawn. Neither is it the same as the various Chakra and Kundalini systems of the Eastern Religions. There are similarities, of course, but there are differences as well.

What to do:

The process is laid out clearly in Monograph 4. It is a drawing down of light from the ultimate source, the Corona Flammae, the Crown of Flame.

In Monograph Four, the god names are listed in Hebrew. I have provided Latin translations below. The Friary does not choose which language works for the initiate, however given that most practices within the Friary are named in and performed in Latin, one should at least try it. For those trained in another tradition, the Hebrew may be more familiar, or it simply may be confusing. Commentary and visualization are in regular text, **bold text is spoken**, **red text indicates movement**.

CLAVIS REI PRIMÆ

Formula I - Latin Version

“The Rousing of the Citadels”

1. **The Candidate inhales**, visualizing his Corona Flammae as a sphere of white brilliance and reflecting upon the cosmic principle to which it is referred.
2. **Exhalation**, vibrating “**EGO SUM**”
3. **Inhalation**, strengthening the Corona and reflecting.
4. **Exhalation**, vibrating “**EGO SUM**”
5. **Inhalation**, strengthening the Corona and reflecting.
6. **Exhalation**, vibrating “**EGO SUM**”
7. **Inhalation**, 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.
8. **Exhalation**, vibrating “**DOMINI DEORUM**”

9. **Inhalation**, strengthening the Uncia Coeli and reflecting.
10. **Exhalation**, vibrating “**DOMINI DEORUM**”
11. **Inhalation**, strengthening the Uncia Coeli and reflecting.
12. **Exhalation**, vibrating “**DOMINI DEORUM**”
13. **Inhalation**, 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.
14. **Exhalation**, vibrating “**DEO MAXIME PRINCEPS**”
15. **Inhalation**, strengthening the Flos Abysmi and reflecting.
16. **Exhalation**, vibrating “**DEO MAXIME PRINCEPS**”
17. **Inhalation**, strengthening the Flos Abysmi and reflecting.
18. **Exhalation**, vibrating “**DEO MAXIME PRINCEPS**”
19. **Inhalation**, 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.
20. **Exhalation**, vibrating “**DOMINI COGNITIONE**”
21. **Inhalation**, strengthening the Orbis Solis and reflecting.
22. **Exhalation**, vibrating “**DOMINI COGNITIONE**”
23. **Inhalation**, strengthening the Orbis Solis and reflecting.
24. **Exhalation**, vibrating “**DOMINI COGNITIONE**”
25. **Inhalation**, 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.
26. **Exhalation**, vibrating “**OMNIPOTENTIS DEI VIVI**”
27. **Inhalation**, strengthening the Cornua Lunae and reflecting.
28. **Exhalation**, vibrating “**OMNIPOTENTIS DEI VIVI**”
29. **Inhalation**, strengthening the Cornua Lunae and reflecting.
30. **Exhalation**, vibrating “**OMNIPOTENTIS DEI VIVI**”
31. **Inhalation**, 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.
32. **Exhalation**, vibrating “**DOMINI TERRA**”
33. **Inhalation**, strengthening the Instita Splendens and reflecting.
34. **Exhalation**, vibrating “**DOMINI TERRA**”
35. **Inhalation**, strengthening the Instita Splendens and reflecting.
36. **Exhalation**, vibrating “**DOMINI TERRA**”
37. **Inhalation** - Maintaining the centers and the shaft of light in formulation, the initiate 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.

38. **Exhalation** - Candidate reaffirms the centers and the shaft of light.

39. **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.

How long to do it

Monograph Four has recommendations for how long to do it:

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, weave into 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.

It should be practiced at least three times per week, although daily practice is preferred.

Once 16 weeks of daily practice have been completed, the initiate should move to using Formula 2 (only visualizations) and should practice the Orante formula twice/week until 2nd degree initiation.

Further Reading

Mysteria Magica by Melita Denning and Osborne Phillips (esp. *Clavis Rei Prime*)

Modern Magick by Donald Michael Kraig (esp. The LBRP)

The Sorcerer's Secrets by Jason Miller (esp. The Pillar and Spheres exercise)

Divination via Sortilege

Why we do it

Sortilege is the practice of foretelling the future from a card or other item drawn at random from a collection. Methods of sortilege include the I-Ching, runes, Ifa, the casting of lots, dice, drawing straws, and of course Tarot.

The bible is full of examples of sortilege. In the first book of Samuel, God commands the Israelites to choose a king by casting lots, which is how Saul becomes the first king of Israel. Elsewhere, the casting of lots is used to determine guilt, which is how Jonah ends up being thrown overboard and inside the belly of a whale. The sailors use lots to determine who is responsible for the terrible storm, which should give you an idea of how seriously divination was taken in ancient times.

Urim and Thummin were the names of lots cast in the Old Testament, that are believed to come from the Hoshen, the high priest's breastplate. No one knows exactly how Urim and Thummim worked, but in *The Alchemist*, Paulo Coelho describes them as black and white stones, black indicating yes, white no. I have used this method in the past, with good results.

One of the skills of the Friar is the ability to observe a situation, and look at it from a multitude of ways, to be able to determine the best path and methods of dealing the situation. Divination is a time honored way of observing a situation, of revealing information that may be overlooked, or giving a novel, non-rational way of looking at a situation.

It does NOT necessarily predict the future, but rather provides another lens through which to view circumstances. Sortilege provides fairly random inputs, and the pattern making function of the human brain uses the inputs to associate with knowledge already known to gain a different perspective.

This is why it can be difficult for the Friar to do a good divination for themselves. It is much easier to put random inputs into a situation with which you have no emotional connection or little prior knowledge, than it is to divine on a personally, emotionally fraught, situation or a situation with which you are intimately familiar. In those situations, you will often twist the inputs to the results you desire or desire to avoid.

It is advised for personal questions of great import, you ask another to divine for you. Luckily, you're now part of a network of such individuals.

How to do it

The initiate is encouraged to explore the practice of sortilege. There are many different varieties, so the recommendation is to try those that interest the initiate. If one is fascinated by Norse paganism, or African Traditional Religion, or Eastern religion: there's a method for you.

You can also look at the method outlined below. It is in some ways a traditional method, as it uses dice. Dice have been used in nearly every culture. Book IV of the Hindu

Mahabharata is titled "The Fatal Dice". It tells how the virtuous leader Yudhishtira lost everything because he just couldn't pass up a good game of dice¹. The Roman Soldiers played dice for the fine cloak which Jesus wore to the Crucifixion (John 19: 23-24). There is a myth about Thoth inventing a game of Dice to beat the other gods in order to help out Nuit.

Traditional Prohibitions (to abide by or ignore as you see fit):

1. Do not consult the dice on a Monday. This is to Honor Thoth, the Moon God.
2. Do not consult the dice on a Wednesday. This is to honor Hermes, the gambling God.
3. Do not consult the dice on a hot or humid day. This is to again honor Thoth, who gambled his moonlight to add days to the year for Nuit, and those added days are in the summer, the Dog Days of Sirius.

¹ Ordinary Oracles by Lon Milo Duquette, p. 47

THREE- DICE ANSWERS

The Tibetans use a three-dice system they call Sho-Mo. Use this method when you don't have a specific question, but wish to get a general forecast of events that are likely to affect you.

- 3 . Family problems.
- 4 . You really don't understand the situation. Better rethink this.
- 5 . A very pleasant surprise.
- 6 . Your luck is about to change . . . unfortunately, not for the better.
- 7 . You want it? You got it!
- 8 . Material loss.
- 9 . Hassles with friends, coworkers, or lovers.
- 10 . A happy romantic surprise.
- 11 . A new baby, brainchild, or the beginning of an endeavor.
- 12 . A sad separation. Perhaps ill health.
- 13 . A message of importance---good news.
- 14 . Something happens to bum you out.
- 15 . A stranger becomes a friend by helping you.
- 16 . Watch your step. Play with fire now and you'll definitely get burned.
- 17 . Something you hear causes you to modify your plans.
- 18 . Is everybody happy? Yes! This is the best. Happiness. Success.²

In the context of your daily ritual practice, take a moment before or after meditation, and cast a reading.

How long to do it

The initiate should practice some sort of sortilege at least once a week. It could be the above method, or runes, I-ching, tarot, or some other method. It is left up to the Friar to explore these methods. A deeper explanation of Tarot is given in the next document.

Further Reading

Ordinary Oracles by Lon Milo Duquette

Futhark: A Handbook of Rune Magic by Edred Thorsson

I Ching Workbook by R.L. Wing

Sixteen Coweries: Yoruba Divination from Africa to the New World by William W Bascom

The Urim and Thummim: A Means of Revelation in Ancient Israel by Cornelius Van Dam

² Ibid., p 50

Divination via Tarot

Why we do it

One of the biggest issues for the human being is when it falls into a rut.

Doing the same thing, day after day, the time blending into one long seamless expanse of repetition. It may seem odd to say this, when the first documents in this collection have admonished you to repeat meditation, ward and pillar every day as much as possible. However, one should do all things in moderation, and repetition is no exception. The repetition I'm speaking of isn't necessarily one of action, but one of thought. Our thoughts circle again and again, our decisions are made with the same input, our worldviews come from the same perspective. As thoughts drive action, one will often find the same actions repeated again and again.

The tarot offers us another perspective, usually a higher perspective. We can choose to follow the road map that a tarot reading provides us, or we can choose to not follow it. Because human beings have free will, we are in charge of our own destiny.

The cards have many other uses besides divination. Ceremonial magicians have long utilized the cards for scrying, astral projection, pathworking, and ritual magic. The most wide-spread use of tarot cards in the Western mystery schools is as symbols for meditation and gateways into higher states of consciousness. The cards of the tarot provide powerful focal points for spiritual growth. However, every card of the tarot is also attributed to a specific magical force that the magician can invoke to accomplish his or her goals.

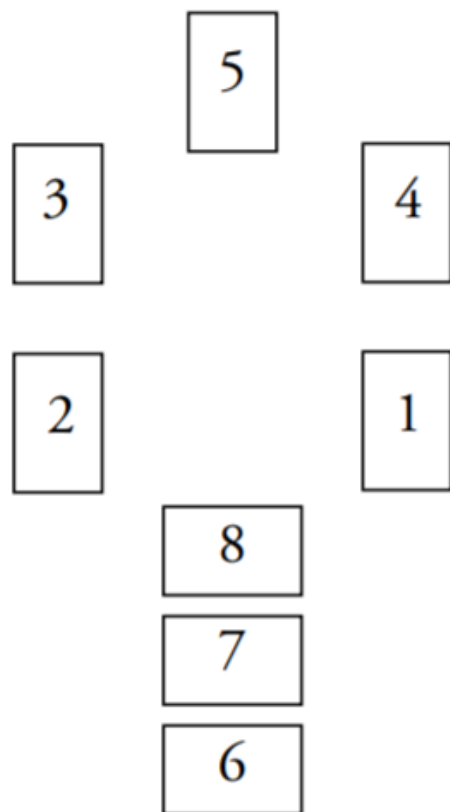
In the first degree, however, we primarily use them for the purposes of divination, to attempt to gain a new perspective on our situations as they stand. Through Divination, we may find a card that repeats in our readings, or one which has imagery that is particularly meaningful to us as we develop our magical powers.

For the first degree, it is recommended that the initiate find a deck that has symbolism that particularly speaks to them, and uses the cards to gather information on those questions which arise during meditation or ritual. The method below is provided to give the initiate a method of Tarot reading in keeping with the Ogdoadic methodology, but other methods you will find in your research can be used as well, such as the traditional Celtic Cross, or the Tree of Life spread.

How to do it

The House of Sacrifice functions very well as a spread pattern for both tarot divination and tarot magick. Nor should this come as any surprise, due to the House's deep resonance with the structure and dynamics of both cosmos and psyche. However, this particular use of the symbol does not appear to have been previously suggested - at least in print.

The Tree of Life spread, while an extremely valuable tool in the hands of the experienced Qabalist, is still often found to be cumbersome and more suited to questions pertaining to the non-physical realms. Conversely, the always-popular "Celtic Cross" spread lacks much in the way of higher symbolism.



The House of Sacrifice spread gives a nice alternative pattern which will be found effective in all manner of questions. The cards are laid out in the following sequence: The general meanings of the positions (Latin/Greek, Hebrew at the end):

1 - Spiritus/Pneuma - The state of mind of the querent - rational implications. The Ruach.

2 - Caro/Sarx - Physical & emotional state - unconscious activity. The Nephesh.

3 - Iustus/Dike - The sacrifice, limiting, or change that is necessary - formative implications. The often hidden activity of the Higher Self, which may seem at first undesirable

(generally caused by imbalance between the Ruach and Nephesh). The Neshamah.

4 - Clementia/Eleos - The real issue itself - causality at work. Needed action. The Chiah.

5 - Laus/Kudos - The outcome of the issue & its overall relation with one's True Will. The Yechidah.

If further guidance is felt necessary, or if an aspect of the interpretation is not clear, cards 6-8 may be employed. Their significance can be seen both as generally augmenting the reading (as in the use of additional cards with various other spreads), and specifically shedding light on the symbolism of the Three Steps of the Foundation of the House of Sacrifice as it pertains to the query:

6 - 1st Step: Purification - The preliminary cleansing (of certain aspects of the Nephesh) which may be necessary prior to embarking on the indicated resolution. An amplification of the meaning of card 3, Dike.

7 - 2nd Step: Ensealment - The growth, development and protection required to proceed. An amplification of the meaning of card 4, Eleos.

8 - 3rd Step: Dedication - The confirmation of one's goal - accomplishing the alignment of higher & lower. An amplification of the meaning of card 5, Kudos. The use of these additional three cards will be found quite beneficial, when for instance, the query calls for a plan of action but the cards still leave you wondering how exactly to begin.

(taken from the Ogdoadic Journal Volume 1, No. 5, by Comes S.)

How long to do it

As a First Degree initiate, it is recommended that you perform a divination at least once per week, inside your ritual atmosphere. You may perform one every day if you wish, or perform a card pull just to get a 'feel' for the day, or a sigil with which to interpret the days events. However, one should be using a divination method at least once a week, to attempt to gather information that is different than what one would normally obtain.

Further Reading

The Divine Arcana of the Aurum Solis: Using Tarot Talismans for Ritual & Initiation by

Jean-Louis de Biasi

Ogdoadic Magick by Norman R. Kraft

The Sorcerer's Secrets by Jason Miller (especially the section on Sortilege)

Meditations on the Tarot by anonymous

The Zelator by Mark Hedsel

Astrology

Why we do it

Astrology gives us a window into a wider, celestial world. The correspondences of the planets and zodiacal signs are well laid out and attributed.

An astrological natal chart gives an indication of where the celestial planets were at the time of your birth. This shows those forces that influenced you at the moment of birth, and continue to affect you as you age.

I have done some tracking of this, to see if my natal chart unduly influences my situation. When a planet enters the same sign as it was in at my Birth, I do notice a bit of an up tick of those traits which are associated with that planet in that sign. When a planet is opposed or unfavorable, I do notice a downtick in those traits.

It's completely non-scientific, with a sample size of one. But there it is.

The ancients and many modern magicians tell us it behooves us to pay attention to the environment while practicing magic, to perform certain rituals or spells or actions at certain favorable times. Then, there's the Sacred Magic of Abremelin the Mage, which says:

It is, however, quite true that the Elements and the Constellations do perform of themselves certain operations [1](#) but this is to be understood of natural things, as it happeneth that one day is different unto another; but such a difference hath not operation in things Spiritual and Supernatural, being thus useless for (higher) Magical Operations. The Election of Days is still more useless, the Election of Hours and Minutes whereof the ignorant make so much, is further a very great error.

So, the constellations may perform certain operations themselves, but these are more of a natural occurrence, and nothing that the spiritual or supernatural worker needs to concern themselves with, accepting the Sabbath and the feasts.

Whichever path you choose to take, whether you regard the stars and hours when planning your operations or not, it behooves the Friar to be familiar with the concepts contained therein, for their correspondences are threaded all through the Western Mystery Tradition.

Why a gnostic, specifically, pays attention to it.

It pays to know your jailers.

In certain classical Gnostic texts and interpretations, Astrology is seen being counter productive to work as a Gnostic, as they feel point of Gnosticism is to free one from the fates as it were. Astrology has a strong correlation to the fates. If one accepts the correspondence of the archons with the planets, it can seem like consorting with the enemy to use planetary magic.

However, as a Friar, it pays take the approach that working with the planets, the stars and being aware of your environment, recognizing and using them- is a type of magical Aikido. Perhaps we can use the gravity of the planets to slingshot our magic beyond its orbits. We modern gnostics have a very different perspective than the classical gnostics, and our greater information allows us to make different choices. Our greater knowledge of the planets and different techniques, allow us to experiment with these techniques while not falling under the sway of the fates.

Our resources, the very realm we operate in, is within that system of fates and thus the tools we have come from it; but can be used against it.

How to do it

First, get your astrological natal chart. This chart will show the planets in two locations: the constellations of the zodiac, and the houses. Using this chart, you can find your magical strengths and weaknesses. One can work with an astrologer, or use astrodienst.com for a free chart.

Next, make yourself a set of talismans for the Natural planets. The symbols and colors commonly attributed to it are on the following chart. The talismans do not have to be consecrated in any way. I recommend wood rounds painted appropriately, or cardboard rounds cut to appropriate sizes and colored appropriately. Make the background of the highlight color, and the edges/symbol in the primary color.

Symbol	Planet Name	Color	Highlight
☾	Luna	Violet	Yellow
☿	Mercury	Orange	Blue
♀	Venus	Green	Red
☼	Sol	Yellow	Violet
♂	Mars	Red	Green
♃	Jupiter	Blue	Orange
♄	Saturn	Indigo/Black	White

Next, make a talisman of houses, in the following format:

	Cardinal	Fixed	Mutable
Fire	Aries	Leo	Sagittarius
Air	Libra	Aquarius	Gemini
Water	Cancer	Scorpio	Pisces
Earth	Capricorn	Taurus	Virgo

This can be made with wood or cardboard, or drawn flat on a large piece of paper. Only use the 12 signs, but arrange them like above. Use the symbols and colors for the zodiac signs as listed below. The background can be black or white.



Symbol	Name	Color	Planet
♈	Aries	Red	Mars
♉	Taurus	Red-Orange	Venus
♊	Gemini	Orange	Mercury
♋	Cancer	Orange-Yellow	Luna
♌	Leo	Yellow	Sol

	Virgo	Yellow-Green	Mercury
	Libra	Green	Venus
	Scorpio	Green-Blue	Mars
	Sagittarius	Blue	Jupiter
	Capricorn	Blue-Purple	Saturn
	Aquarius	Purple	Saturn
	Pisces	Purple-Red	Jupiter

Once you have your talisman, find a source for current planetary locations, like <https://www.currentplanetarypositions.com/>

Using your natal chart, put your planets in their correct boxes. Then, put your planetary talismans in your larger zodiacal talisman, to see what the current day is like. From this, you will gain knowledge of the movement of planets. As part of your daily meditations, record the positions of the planets, and your internal states and emotions.

How long to do it

This can be a lifelong practice. Update the talisman as the planets move through the heavens. Or discontinue when you've tuned into the environment enough that it no longer profits to do Astrology.

Further Reading

The Only Astrology Book You'll Ever Need by Joanna Martine Woolfolk
Planetary Magick by Denning and Phillips

A Map of the Soul

Why we do it

There are a number of concepts of the soul used in the Western Mystery Tradition. Having a map of the soul is useful, because we do a number of rituals and practices which are supposed to have some effect on the soul. So knowing what we're affecting is important.

Different cultures have different ideas of what the soul is, where it resides, and what can be affected. In the Western Mystery Tradition, there is

The map that is used in the first degree contains 3 parts, one of which also has three parts: Nephesh, Ruach, and the Supernals³ (which contain the Neshemah, Chia, and Yechidah).

The Nephesh correlates to the Body, and is called Caro (Latin) and Sarx (Greek). It is the left column of the House of Sacrifice.

The Ruach correlates to the Breath, and is called Spiritus (Latin) and Pneuma (Greek). It is the right column of the House of Sacrifice.

The Neshemah correlates to the higher functions, and is the Tympanum of the roof of the House of Sacrifice. It has three parts, the Neshemah, the Chia, and the Yechidah.

The Neshemah correlates to Justice, the Chia to Mercy, and the Yechidah to Glory. The Neshemah also correlates to portion of the soul which gives us Understanding, and Love. The Chia correlates to the portion that gives us our Will, our Drive. The Yechidah is that Innermost self, the part most connected to the Divine, the deepest levels of the unconscious.

One ancient Gnostic map of Hylic, Psychic, Pneumatic is similar to this map, but does not contain the subdivision of the highest level. The Pneumatic level is generally considered to be all three supernals without division.

³ The HOGD uses Nephesh, Ruach, and Neshemah differently, but similar to the Aurum Solis map, with (Neshemah, Chia, Yechidah.) being contained under the idea of Neshemah: <https://hermetic.com/gdlibrary/the-nature-structure-and-role-of-the-soul/the-nature-and-core-structure-of-the-soul-in-the-golden-dawn>

The Norse seemed to have had the following: the *hamr* (“shape/form/appearance”), the *hugr* (“thought”), the *fylgja* (“follower” which is sort of a HGA idea, often appearing as an animal), and the *hamingja* (“luck”, sort of like fate).

The Egyptians had the most complicated map. The Kha (body), Ib (heart), Ka (breath), Ren (Name), Sheut (Shadow), Ba(personality), and Akh (the ghost, shining body, etc).

Whichever map you decide to follow, one should definitely explore the idea of the soul in multiple parts.

How to do it

1. During meditation, generally after establishing your sacred space and performing the C.R.P, sit down in a darkened room, close your eyes, and go through a physical relaxation routine. Focus on individual muscles, tense, and release. Perform 4 cycles of Rhythmic breathing. Be aware of your whole body.
2. Put your attention on your feet and legs for several seconds. Continue Rhythmic breathing, and then see and feel them disappear.
3. Put your attention on your waist, chest, and torso for several seconds. Continue Rhythmic breathing, and then see and feel them disappear.
4. Put your attention on your hands and arms for several seconds. Continue Rhythmic breathing, and then see and feel them disappear.
5. Put your attention on your head for several seconds. Continue Rhythmic breathing, and then see and feel your head disappear.
6. Perform several cycles of Rhythmic breathing as you are aware of your body "not being there." This should allow you to see the Nephesh/Corpus as separate from the other pieces of the soul, although they are always a whole.
7. Silently say, "I am not the Nephesh; the body carries my soul. It is part of the soul, but it is not the entirety." Be still for about 30 seconds.
8. Focus on your breath, keeping it in the Rhythmic setting. Feel it go in, and out of the body. Feel it animate the body and the mind. Feel it deep in the bottom of the lungs.
9. Silently say, "I am not the Ruach. The breath carries my soul. It is part of the soul, but it is not the entirety." Be still for about 30 seconds

10. Visualize a brilliant silvery silhouette or outline of your physical body.
11. Silently say, "This is my Neshemah body. It contains any emotions that I have ever created or experienced. It is my intuitive part of the soul. It allows me to feel and experience emotions and feelings, but it is not me."
12. See it fading and vaporizing into nothingness.
13. Silently say, "I am not the Nephesh. I am not the Ruach. I am not the Neshemah. I exist independently of the physical and emotional bodies." Be still for about 30 seconds.
14. Visualize a brilliant white silhouette or outline of your physical body.
15. Silently say, "This is my Chiah body. It contains any thoughts that I have ever created or experienced. It is the part of the soul related to life force and will. It allows me to think and experience thoughts and ideas, but it is not me."
16. See it fading and vaporizing into nothingness.
17. Silently say, "I am not the Nephesh, I am not the Ruach, nor the Neshemah, nor the Chiah. I exist independently of the physical, emotional, and mental bodies." Be still for about 30 seconds.
18. Visualize, in the center of your being, a Sacred Flame. Allow it to flicker and grow, eventually letting the light of the sacred flame fill all the bodies and levels of being.
19. Silently say, "I am not the body; the body is a vehicle of the soul. I am not my emotions or my thoughts; they are just products of the soul. I am not even the mind. The mind is the just the instrument of the soul. I am the soul! I am a being of Divine Intelligence, Divine Love, and Divine Power. I am connected to God. I am one with God, through the Sacred Flame. I am one with All. I am the Soul!" Be still for three to five minutes and simply let go.
20. Slowly open your eyes, take several Rhythmic breaths, and stretch.⁴

Feel free to adapt this technique to other maps of the soul, for the purposes of exploration and illumination. Write your inspirations and revelations in your journal.

⁴ This exercise is adapted from an exercise outlined by Mr. Stephan Co, <http://masterstephenco.com/about>

How long to do it

This exercise should be done once a week during the first degree, and periodically after that.

Further Reading

<http://www.experience-ancient-egypt.com/egyptian-religion-mythology/egyptian-afterlife/egyptian-soul>

A Garden of Pomegranates by Israel Regardie

The Middle Pillar by Israel Regardie

The Zelator by Mark Hedsel

Pathworking

Why we do it

Originally the process of astrally or mentally projecting up and around the paths of the Kabbalistic Tree of Life in order to gain information, instructions, meet entities there, and ask favors of those entities. More recently, some popular writers have described any visualized journey as pathworking, and this has become the popular meaning of the term. Some occultists now refer to the original concept as “kabbalistic pathworking.”

A pathworking takes you on a journey through an inner landscape. Pathworking as a technique is derived from magical uses of the Kabbalistic Tree of Life. In that system, [a pathworking is a journey along one of the 22 paths of the Tree of Life](#)⁵, each of which has a specific set of landscape and symbolism associated with it (and corresponds to one of the twenty-two cards of the Major Arcana of the Tarot).

This process of journeying through an inner landscape is integral to the knowing of the self, the *Gnothi seauton* with which we are concerned. By interacting with the universal archetypes referenced in the Tree of Life, or indeed any archetypes, we begin to experience our soul in relation to those archetypes. Some will speak to us, some will change us, and some will simply not resonate. However, the interaction is always valuable, for from the results of that interaction, knowledge of the self is gained.

Pathworking does not have to be done with the Kabbalistic Tree of life. It is certainly possible to do some pathworking with Alchemical symbols, or other images which are full of symbolism and mystery. However, the Kabbalistic tree is both complicated enough and defined enough that it is a very good first step to learning the technique.

⁵ This article, by Alex Summer, is one of the best I’ve read about Pathworking, and is surely more detailed than that which I’ve written.

How to do it

An example of a pathworking is found in Friary Monograph 5, written by Ophidian IV.

Pathworkings follow a basic format:

- The preparation of the physical temple, and the Path-worker(s), by a suitable opening;
 - This is done using the Friary Opening,
 - The CRP is used to energize the initiate.
- The Composition of place.
 - This is a visualization of the House of Sacrifice,
 - It is the starting point of the Initiate, and may also be a customized astral temple.
- The visualisation of the starting-point for the path-working;
 - This is generally Malkuth, and locating the House of Sacrifice in the planes of Malkuth.
- The invocation of the magical forces involved.
 - This is can consist of a number of items:
 - God names
 - Archangels
 - Angels
 - Holy Guardian Angelic guide (or other guide like Virgil and Beatrice in The Divine Comedy)
 - Tarot Trump visualizations
 - Hebrew letters
 - Other images (a chariot, a steed, etc)
- Projection into the visualised scene
 - Usually, the pathworker moves from one location to another via images/ magical forces/hebrew letters
 - Things happen to the pathworker on the journey, consistent with the environment moved through
- The main vision, which contrives to reveal to the worker the mysteries of the Path;
- The arrival at the destination-point;
 - At this point, the path worker is returned to the starting point/House of Sacrifice by the guide.
- Standard Friary Closing

The process of developing pathworkings requires a great deal of knowledge of the correspondences of the Kabbalah and the Tree of life. If you have a mentor nearby, I

would recommend working with them on various pathworkings. If not, start with the pathworking contained in Monograph 5, and begin looking at how the correspondences of the 32nd path are used in the document. Try writing your own versions for the 31st and 30th paths. Pass the on to your initiator, and try them yourself. As you progress, these will get easier, and the technique will become very valuable for you to learn the connections between seemingly dissimilar elements of the Western Mystery Tradition.

How long to do it

This is work that will be done throughout the Friar's career, and the first pathworking should be done late in the first degree. It is not necessary to have done any pathworking before the second, but it's certainly possible for the Initiate to do so in the first degree.

Further Reading

<http://www.jwmt.org/v1n3/pathworking.html>

A Garden of Pomegranates by Israel Regardie

The Zelator by Mark Hedsel

Magical States of Consciousness: Pathworking on the Tree of Life by Denning and Phillips

The Shining Paths: An Experiential Journey Through the Tree of Life by Dolores Ashcroft-Nowicki

Modern Magick by Donald Kraig