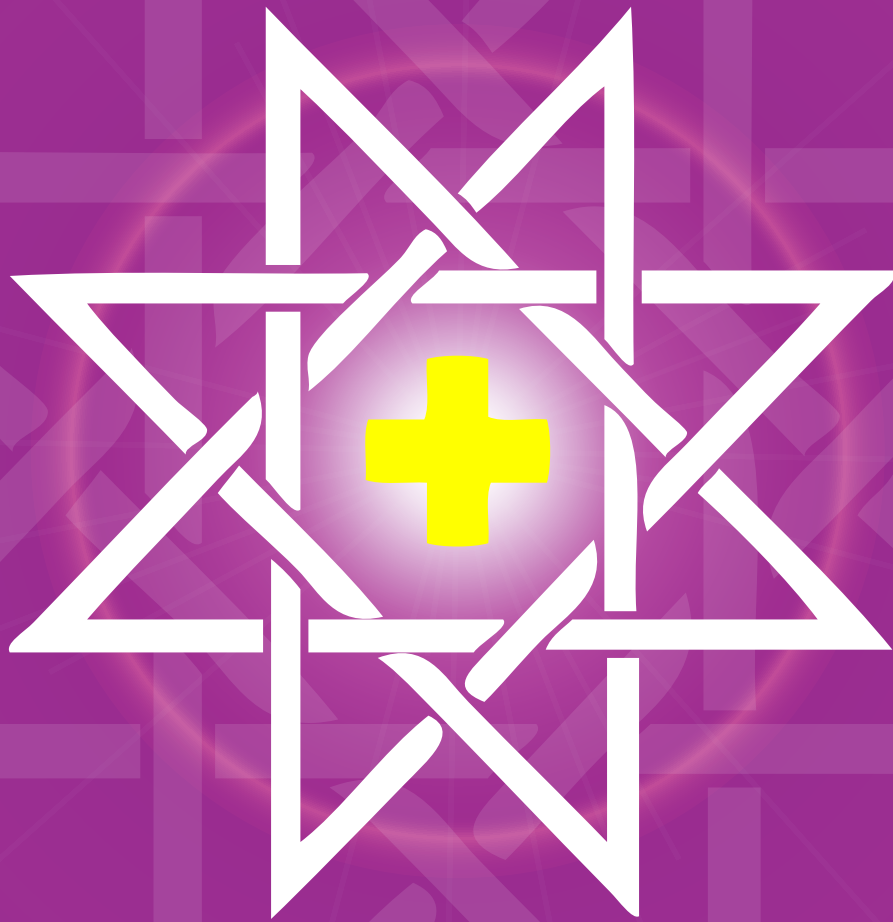


The Ogdoadic Journal

of the Western Mysteries

Vol. 1 No 5:
Praxis: The Lesser Mysteries



ORDO ASTRUM SOPHIÆ



AVCTORITATE, COLLEGIVM CATHEDRARVM OAS:

COMES D. V.	GRAND MASTER
COMES Φ. Π.	PRIOR
COMES A.	ADMINISTRATOR-GENERAL



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of the Western Mysteries

Vol. 1 No. 5:
Praxis: The Lesser Mysteries

Edited by
DERIK RICHARDS

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Ἀπ' ἄλλης τοίνυν ἀρχῆς ὁρμώμενοι
τοῦ τε κόσμου καὶ τῶν ἐγκοσμίων
θεῶν, τῆς τε ἐν αὐτῷ τῶν τεττάρων
στοιχείων διανομῆς, καὶ τῆς κατὰ
τὰ μέτρα τῶν στοιχείων συλλήξεως,
καὶ τῆς ἐν τάξει περὶ τοῖς κέντροις
περιδινουμένης περιφορᾶς, εὖβατον
ἔχομεν ἄνοδον ἐπὶ τὴν ἀλήθειαν τῆς
περὶ θυσιῶν ἀγιστείας

*If we take our start, however,
from another angle, that is, the
consideration of the cosmos and the
encosmic gods, and the disposition
of the four elements within it, and
the apportionment of the elements
in due measure, and the revolution
which turns in order around the
centre, we will find ourselves with
a ready mode of access to the true
principles on which the performance
of sacrificial rites should be based.*

IAMBlichus, *DE MYSTERIIS*
transl. Clarke, 2003

CONTENTS

Preface	v
Introduction: Praxis of the Ogdoadic Tradition <i>by William Stoltz, MA</i>	1
The Calyx	13
A Building Such as is Not: The Mysteries of the Calyx <i>by Derik Richards</i>	15
The Setting of the Wards of Power	21
Strength of Weariless Fire: Cosmogonic Symbolism in the Setting of the Wards <i>by Philentheos</i>	25
Clavis Rei Primae, Formula 1: The Rousing of the Citadels	33
The Alchemy of the Light-Body <i>by William Stoltz, MA</i>	35
Three Briatic Images <i>by Kevin Abblett</i>	40
Synthemata: Further Gestures and Signs <i>modeled by Christian Hanson</i>	43
A House of Cards <i>by Comes S.</i>	46
De Thymele: The Rites of the Bomos <i>by Derik Richards</i>	47
Acrostic Invocations of the Elemental Archons <i>by Comites M. & Φ. Π.</i>	52

PREFACE

The Ogdoadic Journal of the Western Mysteries is a non-commercial publication of the Ordo Astrum Sophiae (OAS) committed to the ongoing research, teachings and advancement of the Ogdoadic Tradition. In pursuit of this goal it is a presentation of traditional and innovative Hermetic literature. The *Journal*, and future publications, are vehicles of the OAS by Sun Lion Publications, advancing works intrinsic to the Ogdoadic Tradition's overall vitality and continuation.

The majority of the material herein is taken from the Order's internal journal, *The Messenger*, but relevant contributions to future editions are also welcomed from other authors.¹

ORDO ASTRUM SOPHIAE

The Ordo Astrum Sophiae is a premier initiatory order of the Ogdoadic Tradition of the Western Mysteries. As a custodian of the Ogdoadic Tradition the OAS is dedicated to the perpetuation and advancement of the lineage and mysteries of the tradition as handed down through the Aurum Solis by Melita Denning and Osborne Phillips.

Founded in 2002, the Astrum Sophia is a fully contacted, non-commercial initiatory Order devoted to continuing and fostering the Ogdoadic Tradition of the Western Mysteries. The Order's mission is to provide a stable vehicle for the advancement of its members in an ambience of living Alchemy and an unwavering commitment to raise its initiates to true Adepthood within the regenerative mysteries of the Ogdoadic Tradition. The Order is also dedicated to the ideal of fraternal cooperation, both within its own body of initiates and in its relations to other Orders within the Western Mystery Tradition. It is a Hermetic and magical order, based on 19th-20th century Aurum Solis teachings and on evolving esoteric research.

Ordo Astrum Sophiae derives its Charter of Succession and initiatory lineage from the Aurum Solis, Order of the Sacred Word, which was founded in London in 1897 by George Stanton (pictured right) and Charles Kingold. Though proud as the Order is of its Aurum Solis heritage, it must be emphasized that the Astrum Sophia does not in any way represent or claim to be the Aurum Solis. The Ordo Astrum Sophiae is simply the latest manifestation of that great tradition dedicated to the pursuit of Knowledge and Regeneration as well as the advancement of theoretical and practical studies within the greater Ogdoadic Tradition of the Western Mysteries. The O.A.S. is thus devoted, as both servants and guardians, to a living and radiant spiritual tradition that expresses itself through beauty, diversity, and resilience.



Membership and initiation in the Order, without exception, must proceed through the traditional grade structure. Inquiries to the Order should be submitted to the Administrator-General of the Astrum Sophia at astrum.sophia@gmail.com, or to the Master of a Commandery.

¹ Individuals interested in making submissions can contact astrum.sophia@gmail.com in care of Sun Lion Publications. Articles will be accepted at the discretion of the publication team and may be edited, with permission, to better fit the style or format of the journal.

THE OGDODADIC TRADITION

The Ogdoadic Tradition is a magical current perpetuating the lineage and mysteries of the ancient Regenerative Tradition embodying the principle of “Eight.” Essentially it is Hermetic, embracing the archetype of and literature attributed to Hermes Trismegistus. *The Hermetica* is the root source of inspiration and magic in the Ogdoadic Tradition. It is distinct from its Rosicrucian and Thelemic counterparts because of its unique symbolism, its initiatory structure, the emphasis on the number eight, and the principal of Regeneration.

To understand the Ogdoadic Tradition it is important to understand the various elements that contributed to its makeup, for it draws upon many traditions and historical influences including Egyptian magic, Greek philosophy, the Mystery religions, Gnosticism, Neo-Platonism, Alchemy, the Qabalah, and Hermetic literature.

The principal, archetypal symbols of the Ogdoadic Tradition appear in cultures throughout the world. One of the Tradition’s main symbols is the House of Sacrifice. You need look no further than the Holy of Holies at Edfu (perhaps the oldest intact example of the House of Sacrifice) or the Basilica of St. Peter in Rome to see the ancient and unmistakable design of this House. You can also see the design in certain Mithraic artifacts: these clearly show three steps leading up to the House, wherein dwells a Mithraic youth holding the orb of sovereignty, the Sun. The triangular superstructure above contains symbols of power and initiation evincing divine presence within the holy dwelling.

The Star of Regeneration, also a central symbol of our Tradition, has held a high place in art as disparate as Islam, the Greek Mediterranean, and Christian iconography. Likewise the Tessera, used in both the Astrum Sophia and the Aurum Solis as a symbol of the Great Work, graces numerous sites of antiquity.



INTRODUCTION

PRAXIS OF THE OGDODADIC TRADITION

by William Stoltz, MA

GRAND MASTER, ORDO ASTRUM SOPHIAE

This issue of *The Ogdoadic Journal*, “Praxis of the Ogdoadic Tradition,” is a presentation of practical magic evolving from the Hermetic Regenerative Tradition - also known as the Ogdoadic Tradition. The writings and magical work of Melita Denning and Osborne Phillips, authors and past Grand Masters of the Aurum Solis, may be considered the modern backbone of this tradition. The Ordo Astrum Sophiae (O.A.S.), a direct descendent of the pre-2002 Aurum Solis, continues to maintain strict adherence to these traditional Aurum Solis foundation practices, rituals and the cycle of initiations as received, preserved, and developed by Denning and Phillips.

This edition of *The Journal* as well as the subsequent issue will focus on these works originally published by Denning and Phillips. Rather than merely recapitulating their work, however, *The Journal* strives to establish expanded commentary and context thereof. These issues will also include selected workings of the Astrum Sophia, analysis of the Ogdoadic Tradition’s rites and their symbolism, and further training for the Ogdoadic (Hermetic) magician. Due to the vast scope of these subjects and the centrality of ritual practice in O.A.S., this issue Number 5 is dedicated to what are termed the “Lesser Mysteries.” Issue Number 6 of *The Journal* will focus on the “Greater Mysteries.”¹

From ancient times the mysteries were arranged in this fashion: the lesser mysteries usually sub-divided into two grades (comprising an outer order) and the greater mysteries by a third grade or degree (comprising the inner order). Without understanding this structure a student may be ill prepared to accomplish the Great Work when

considering the subtle art of our divine alchemy. This would be akin to a student beginning a graduate program in literature before learning basics of the language.

Historically, a mystery school was then committed to one purpose: by means of alchemical processes the aspirant endeavored to make themselves a worthy vehicle for the divine immortal Self. Having done this within the lesser mysteries and on being accepted into the sanctuary of the adepts, the aspirant progressed through the divine alchemy of the greater mysteries: unification with that immortal Self – the incarnate presence of their Holy Guardian.

The outer mysteries typically introduced the candidate to the higher life in the natural world (through nature magic), as well as familiarizing them to the initiatory process. This last point would involve the spiritual acts of purification and consecration as a dedication of the candidate. Unpurified and without real dedication to the outer mysteries, entry into the greater mysteries would therefore be prohibited.

This separation was also maintained between the two levels by the physical places of initiation: the Temenos/Pronaos of the outer or lesser mysteries and the Telesterion/Naos of the greater mysteries. These divisions were, and must be today, strictly upheld as they distinguish the realities between man/earth and god/heaven; violation of this in the ancient world was an act of immense sacrilege!

In summary, the Outer Order of the O.A.S. reflects the Lesser Mysteries of the First and Second Halls of the Ogdoadic initiatory tradition while the Greater Mysteries are embodied in the Inner Order’s Third Hall, the Stella Gloriosa of the Adepts. To avoid confusion, the original Aurum Solis never recognized levels beyond the

¹ Additional attention will also be given in Issue 6 for those individuals who desire to develop their work as solitary magicians independent of existing initiatory bodies.

Third Hall status, nor ever planned to.²

The present studies are intended to supplement the three volumes of *The Magical Philosophy* by Denning and Phillips. These volumes were the first public presentation of the curriculum of the original Aurum Solis. Originally released as five books between 1974 and 1982, *The Magical Philosophy* was reprinted as three volumes in 1991. The first volume, *Foundations of High Magick* (comprising the original Books I and II) was intended as the curriculum of the First Hall of the Order. Book III, *The Sword and the Serpent* (not to be confused with Volume 2, which was collectively titled the same) comprised the curriculum of the Second Hall. Book IV, *The Triumph of Light*, consisted of studies for the Third Hall or Inner Order.

In addition to these essential works, *Planetary Magick*, is by far the best book written on its subject. The latest book by Osborne Phillips, *Aurum Solis: Initiation Ceremonies and Inner Magical Techniques*, is also highly recommended, though we suggest initiates or potential initiates not read or study the relevant grade rituals prior to their physical transmission. Lastly, the final joint work by Denning and Phillips, *Entrance to the Magical Qabalah* is an important re-visioning of Volume 2 of *The Magical Philosophy*, “The Sword and the Serpent.” This book is a concise, insightful text on the Way of Return: being the inner mysteries and higher processes of magical attainment.

It has been nearly four decades since the first publication of *The Magical Philosophy* series by Llewellyn. The release of this remarkable system, perhaps unfortunately, coincided with the advent in popularity of the Golden Dawn, Thelema and the public fascination for modern Wicca, significantly overshadowing *The Magical Philosophy* and its unique order, the Aurum Solis. As such it took substantial time for many occultists in North America to comprehend a system distinct from that of the Golden Dawn, Rosicrucianism, Paganism, and Thelema. Though once overlooked, many now recognize this system’s importance in the traditions of Art Magic: it is intriguing, comprehensible, coherent, and powerful – a truly brilliant and enduring treasure of our Western Mystery Tradition.

The basics of mental and magical training as found in *The Magical Philosophy* are also outlined in this Journal and, along with the foundational ritual techniques, these will be explored in relation to their far-reaching impact

on the Great Work. These first steps of training include gaining proficiency in the use of posture, breath control, and the control of mental abilities.³ The latter of these, for sake of convenience, is divided into contemplation, concentration, and visualization. The basic ritual techniques must also be mastered prior to exploring more complex ceremonial magic. In the Ogdoadic Tradition, these basic practices include the Calyx, the Setting of the Wards of Power, the Clavis Rei Primae (Rousing of the Citadels), and other foundational work. These rites are essential for the proper development of the Body of Light and the enhancement of one’s skill with the astral planes.

In addition to these foundation practices as well as the more complex formulae of ceremonial magic published in *The Magical Philosophy*, the Ordo Astrum Sophiae also maintains both original material never intended for publication as well as techniques which have been developed in a natural extension from unfinished and unpublished pre-2002 Aurum Solis works. Such developments are always within the context of the traditional Aurum Solis rites and teachings: inspired by the writings of Denning and Phillips, and yet innovating without introducing material extraneous or inharmonious to the Ogdoadic/Hermetic Tradition.⁴



DEFINITIONS

The following definitions will hopefully clarify frequently used, sometimes overlapping, and often misunderstood terminology used in this Journal and elsewhere.

The **Ordo Astrum Sophiae** (O.A.S.): Is a premier initiatory order embodying the Ogdoadic Tradition of the Western Mysteries. The current Grand Master of the Astrum Sophia was originally initiated by Denning and Phillips in 1981, and later given a Charter by the Aurum Solis in 2002, empowering him to develop a legitimately

² Simply put, the modern Ogdoadic grade system has always been composed of three Halls and three Halls only. To propose anything beyond the Third Hall (excluding the mystical degrees contained therein) would suggest established grades above the Abyss.

³ These differ very little from the basic practices in the works of Dion Fortune, Gareth Knight, William Gray, etc.

⁴ A recent example is *Per Calles Ignotos*, a Third Hall development of the “pathworkings” beyond those paths explicated in *Magical States of Consciousness*.

contacted Order of the Ogdoadic Tradition, in spiritual succession from the Order Aurum Solis.⁵ As a custodian of the Ogdoadic Tradition, the O.A.S. is dedicated to the perpetuation and advancement of its lineage, and mysteries, as handed down through the Aurum Solis by Melita Denning and Osborne Phillips.

The *Aurum Solis* (A.S.): The original parent order of the Astrum Sophia, headed by a new Grand Master as of 2002, is best known by the writings and work of Melita Denning and Osborne Phillips. While the Astrum Sophia elects to follow the Aurum Solis' traditional pre-2002 system, the current A.S. under its new Grand Master appears to have moved in a more Hellenistic, philosophical, and theurgic direction. Readers with questions about the two orders and their differences are encouraged to explore the different websites of these organizations. The official Astrum Sophia website and those of its affiliated bodies may be found at:

- Ordo Astrum Sophiae (Grand Commandery of the Winged Serpent):
<http://astrumsophia.org>
- Commandery of Albion / House of Thoth:
<http://houseofthoth.net>
- House of Adocentyn: <http://adocentyn.net>
- House of Abraxas: <http://houseofabraxas.org>

The *Ogdoadic Journal*: A non-commercial publication of the O.A.S. committed to the ongoing research, teachings, and advancement of the Ogdoadic Tradition. *The Ogdoadic Journal* is an "outer court" endeavor of the O.A.S. to sponsor and vitalize the Regenerative Mysteries. In pursuit of this goal it is a presentation of traditional and evolving Hermetic literature and applications. The *Journal*, and future publications, are a vehicle of the O.A.S. by way of Sun Lion Publications – advancing works intrinsic to the Tradition's overall vitality and continuation. Future publications by Sun Lion will include, in limited hard cover editions, *The Best of the Ogdoadic Journal*, *Grimoire of the Ogdoadic Tradition*, *The Ogdoadic Magician*, *The Gates of The Angel*, and *Splendor Solis* by Kerry Wisner.

The *Ogdoadic Tradition*: A Hermetic magical tradition perpetuating the lineage and mysteries of the ancient Regenerative Initiatory Tradition: embodying the principle of "Eight." The Ordo Astrum Sophiae is a

vanguard of this Tradition. The Ogdoadic Tradition is a branch of the greater "Hermetic Tradition," which is itself a subdivision of the overall "Western Mystery Tradition" (WMT). A distinguishing characteristic of the Ogdoadic Tradition is its intimate links to the ancient "Regenerative Mysteries." Secondary to this, its contemporary form has incorporated branches of the WMT that are complementary to the movement.

The *Regenerative Tradition*: A unique tradition having its roots in the oldest mystery cults including those of Osiris and Isis, the Orphic mysteries, esoteric Christianity, the Greek Eleusinian movement, and countless others. Its basis is the transmission of the initiatory process of rebirth, of being born from above or of the Spirit. It marks a profound process of developing, through inner Alchemy, the journey from an initiate to an Adept.

THE ROOTS OF THE OGDOADIC TRADITION & THE O.A.S.

As a magical tradition, the Ogdoadic current is one manifestation of the Hermetic regenerative mysteries originally practiced throughout the ancient Mediterranean region of the Near East; thus distinguishing itself from the other great traditions such as Rosicrucianism, Freemasonry, Martinism, etc. To a degree these traditions have historically identified themselves by, among other influences, their unique geographical and cultural sources.⁶



The earliest manifestations of the Ogdoadic mysteries appeared in ancient Egypt and prominently

⁵ Additional provisions in this charter of succession include the power to appoint all officers, confer all initiatory degrees, and establish or revise all rites within said new order.

⁶ Moreover have these traditions, Ogdoadic and Rosicrucian, evolved in their unique geographical separation by the Alps. A similar comparison, for example, can be drawn by the establishment and evolution of Catholicism and Protestantism. One must not underestimate the impact on traditions evolving in very different locations and cultures.

involved the early myths of Isis, Osiris, Thoth (Djehuty), and Khmnu – great among the Shinning Ones. There is ample evidence that Osiris and Thoth in particular were deities originally identified with Khmnu: a primordial icon of alchemy, regeneration, and therefore the wellspring of the Ogdoadic Tradition. The regenerative myths of Egypt, Mesopotamia and Greece manifested as early as 3000 BC⁷, while the pervasive myth of Osiris alone (about 2500 BC) embodied unmistakable aspects of the original “Good Spirit” or Agathodaimon. Agathodaimon manifested in many forms as in Thoth, Knoum, the Spirit Mercurius, the Grand Hermetic Androgyne, Osiris, and the Christos – a later personification of Osiris.

The Agathodaimon is a powerful lens capable of uplifting the human soul and filling it with the transforming light of the quintessence: the alchemical Lapis Philosophorum. Traditionally this irradiation of the heart and mind of the initiate occurs within the structure of an initiation. As explained in previous issues of *The Ogdoadic Journal*, this process establishes the link and energy by which the candidate eventually may come to authentic communion with their Holy Guardian as well as the primary deific principle of the Tradition. This, and not a chain of archaic philosophers, is the true link and Living Stone of our Tradition.⁸

Literature and material related to Hermes Trismegistus, a 6th century BC Greek adaptation of Thoth, has endured well through the evolution of Gnosticism and in one form or another throughout the Christian era. Hermes exerted a vast influence and inspired enduring Hermetic literature that has helped shape the Western Mystery Tradition. His presence is intertwined with that of Khmnu and through millennia one will find their forms depicted on many Gnostic gems, along with copious references in the Gnostic Gospels and elsewhere. In this regard it is worth noting that forms of the Knouphis-Agathodaimon from Egypt’s early dynastic period survive as a vibrant and living presence within the current Ogdoadic system.



The most pervasive and enduring of the regenerative cults were those of Osiris and Isis. As an agricultural figure, Osiris linked the regenerative phenomena of the cultivation of grain to the mystery schools of rebirth. This was an event that profoundly transformed the destiny of the human race: the natural cycle of birth, growth, death, and rebirth – now harnessed by the human spirit – engendered potent myths that endured for millennia. Throughout the ancient Near East one finds parallel myths and centers of worship that also reflect Egypt’s regenerative legends. These mysteries of the Regeneration then, once set in motion, perpetuated an organically spiritual tradition intrinsic to the evolution of the human condition.

Under the semblance of the Sacrificial King, or Priest/King mythos,⁹ these mysteries are manifest in those movements of the Orphics, Assyrians/Babylonians, Eleusinians, Mithraics, and Christians. Our ancient brethren, the Knights Templar, were likewise said to maintain these mysteries within a hidden body: the Order of Rebirth.¹⁰ The pinnacle of these traditions, and that bearing the greatest impact on the Ogdoadic Tradition, is the *Corpus Hermeticum*. The Hermetica beautifully reflects the purest theory and practice adopted by modern Hermeticism. Here the mysteries of the regeneration are articulated with such clarity that individuals with keen initiatic insight were able to transform them into viable initiatory rites and practices.

Central to these mysteries is a seamless evolution emphasizing the redemptive, regenerative principle. In the Ogdoadic Tradition this has been realized through the one dominant archetype we now identify as the Agathodaimon. This Agathodaimon is central to the O.A.S. mythos and a uniquely enduring theme known through the Hermetica: brilliantly reflected as the Solar priest and hero. A lay study of this figure has also gained

⁷ We should not overlook the Assyrian myths of Ishtar and Tammuz, about 2000 BC, as other early examples of the regeneration.

⁸ See: “Thrice Great Hermes: Primal Grand Master & Flame-Bearing Lord of Topaz” in *The Ogdoadic Journal* No. 3. While important in their historical context, the ancient masters are of little practical value. Magic is now more direct and refined – as it should be; acknowledging its historical figures and their contributions, we are free to cast off the antiquated bones of their (often times) ponderous philosophies and methods. The content of their work was valid for the context of their times; however, we now live in a time where magic has evolved. We need only examine our own initiations to see a beautiful and powerful synthesis of modern magic; subtly imbedded with ancient keys of power and transformation.

⁹ Murdered and dismembered by his brother Set, he was dragged into the underworld and left for dead. As with the newly resurrected Adept, the queen of heaven Isis (the Neschamah or HGA) and Thoth (the Chia, word and Logos) resurrected him to a new life.

¹⁰ The emblem of two riders on one horse may be an allusion to this mystery; one rider a Temple Knight, the other a member of this secret family.

popular notoriety through the late Joseph Campbell's book *The Hero with a Thousand Faces*. Here he compares the mythological figure of the Agathodaimon (the Hero) with the lives of Buddha, Christ, Prometheus, Osiris, Star Wars' Luke Skywalker and many others. Our identification with this archetype parallels the lives of all aspirants through our personal sojourn in search for the Sacred Spear and Holy Grail – another cipher for union with the divine. In this we not only renew ourselves, but also bring this redemptive gift to the world.

MAGIC AND MYSTICISM

The practices of mysticism and magic – without exception – are the two essential pillars on which the aspiring magician works and builds attainment: to discover one's True Will is Mysticism – to fulfill that Will is Magic!

As inseparable branches of one phenomenon (the Great Work), magic and mysticism are the most important considerations for each and every magician. As such, the viability of the Great Work is wholly dependent on the rightful development and integration of these distinctive, yet interdependent paths, essential to a potent magical life.

Mysticism: Mysticism will include the essential steps in meditative training. In this regard it is used to establish the union on which the magician creates and expresses his magical life. In the earliest stages of magical training, mysticism must be carefully integrated into one's agenda – particularly the stilling of the mind. The foundation practices of the Astrum Sophia also include basic exercises for training the psyche of the aspirant. These techniques can be found in Denning and Phillips' *The Magical Philosophy*, Franz Bardon's *Initiation into Hermetics*, and in the grade work of most established Western magical orders. Generally these foundational training methods change little from system to system: typically including techniques in posture and breathing, contemplation, concentration, and visualization.

At the onset the aspirant is trained in these methods to help still and focus the mind. If you cannot control the ramblings and passions of your own mind how can you expect to explore the forces of the elements, identify with the principles of the Sephiroth (or Planets), or channel the powers of the inner planes?

This need for mystic training, for controlling the mind, is underscored in chapter thirteen of the *Corpus Hermeticum*. This teaching is directed at Tat, the archetypal neophyte or aspirant, from Hermes the principle teacher.

Reading the subtext of this dialogue it becomes clear that Hermes is directing Tat in the essential practice of all mysticism: that "spiritual wisdom lies in the womb of silence." Here Hermes is preparing the stage for the mystical Rebirth by opening Tat to the "voice of Light": a condition made by a stillness of mind. Therefore, leading up to the hymn of rebirth,¹¹ Hermes directs Tat to "be quiet and do not speak," then immediately prior to the hymn he states, "be still...for this hymn is not taught but hid in silence." This then is the first arcanum of mysticism – establishing receptivity to the Divine Mind through the stillness of self!



In respect to the mystic silence we must first create an inner temple; a holy place that invites the reception of truth – The Logos.¹² Creating this state of mind to receive this magical word is an absolute necessity to the Great Work: for the Hermetic revelation of the "Logos" is no less than an ancient equivalent for the Knowledge and Conversation of the Holy Guardian.

Applied Mysticism: Once the aspirant develops proficiency with basic training they become ready for more sophisticated workings. Two of these, with important overlapping functions, include the formation of the magical personality and the assumption of godforms.¹³ These are abilities that will eventually bridge the gap between magic and mysticism; their development is primarily mystical – their application being in higher

11 See <http://www.astrumsophia.org/hymnodia.htm> for the Hymnodia and an exploration of the Hermetic path.

12 Herein are the mysteries of the bride's reception, where bride and groom, the mystic grail and the magical spear, manifest to perform the mystery of creation.

13 See "The Magical Personality" in Journal No. 4. A summary of this technique can also be found in Denning and Phillips' *Foundations of High Magick*, Book I: *The Robe and the Ring*.

ceremonial magic.

A balanced magical training requires the development and use of a magical personality: a highbred magical presence, being a joint creation between the initiate and their Divine Guardian. Consequently the magical personality will evolve as a lifelong companion and, over time, become a living bridge connecting the magician, his Holy Guardian Angel, and a life beyond time and space. Developing the magical personality is, without doubt, one of the most vital steps of the initiate's development; so much so that the Astrum Sophia has established it as an integral component in all levels of its grade work.

In that the magical personality defines the personal development of the initiate's body of light and magical abilities, the effective application of godform assumption is no less important. The initiate must understand the magical personality as a process of the microcosm, while godform assumption relates to building relationships with a particular deity's universal qualities. To assume a godform is to share in its universal qualitative presence, sense and image.¹⁴ As such, the object is not to become the god itself, but to share in its presence as an actor may assume the role of a famous historical figure such as Tiberius or Caesar.¹⁵ In both cases, however, one is still using the persona form/image to bring the being – that which is beyond time and space – into conscious contact with the manifest self. During practical operations the magical personality also provides a graceful transition from normal consciousness to that of a godform. When the godform is eventually released, or surrendered, one typically does so by reassuming the magical personality prior to its release.

By assuming godforms, then, one proposes to identify and integrate the principles of divine emanation (archetypes) corresponding to those in the initiate's psyche: opening greater dimensions within one's inner world.¹⁶

Bridging Magic and Mysticism: Magic is the dynamic companion of mysticism. The reason and purpose for

magic is to realize the presence flowing beneath the conception, development, and practice of the Mysteries; to speak the word, as yet unspoken from the stillness of the Holy of Holy's. Discovery of the True Will is the goal of the magician's mystical work – magic becomes the work and joy of one's true purpose, unfolding in a world born new through the mystery of one's rebirth; the ongoing act of creation, unique and individuating in one's expression and universe.¹⁷ The Great Work of self-realization and its manifest expression then unfolds from our divine self, from a nucleus not dissimilar to a single grain of wheat: containing the means for fulfilling its inherent design and potential when exposed to the proper stimulus and conditions.¹⁸

Magic, regardless if it is practiced within the structure of an initiatory order, or in the work of a solitary magician, is the conscious manifestation of idea(s) into contingent form. This concept is no different than Crowley's definition of magic: "The science and art of causing change to occur in conformity with will." In other words, magic is energy that is consciously directed by the magician's will and imagination, manifesting a particular idea (or wish) into its corresponding form. The following is a simple threefold key to this mystery.

A theory of magic: Form an image of what you want, firmly in your mind, until it happens: On a basic level the formula for magic is comprised of three fundamental processes.

These three steps are:

1. Selection/Choice (to will, want or desire).
2. Visualize/or see (to formulate).
3. Animate/to hold (or to energize).

The simplicity of this formula may be one reason it is often overlooked and underestimated by the modern magician. It is true that many of us in the occult become jaded over time and then enamored with more

14 Qualitative in terms of a deity's unique expression, distinct from other gods in its pantheon.

15 The Ogdoadic Tradition incorporates deific work in relation to its "Constellation of the Worshipped." This is an elegant, adaptable, and universal pantheon within the Western Mystery Tradition. See *Mysteria Magica*.

16 "Archetypes are like riverbeds which dry up when the water deserts them, but which it can find at any time. An archetype is like an old water-course along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later it will return to its old bed." – *The Collected Works of C.G. Jung*, vol. 10. "Wotan", pp. 179-193.

17 "The Law of Will is Creation- which is the Art of Love." Steven Sinett, *Mercury Academy*, 1980.

18 It is true that not all schools/orders have the Great Work as an aspiration. If this is clearly understood there is no problem – just a difference in approach. Unfortunately, where this is the case, many orders lack an effective process to actualize attainment. In these cases the initiate has unfortunately bought a lemon. This is oftentimes not malicious on the part of the order or its leaders; they themselves have likely fallen victim to the flaws in the system. Paradoxically it is often true that a solo magician can excel with a self-chosen, or self-developed path. I have found this the case with Franz Bardon's *Initiation into Hermetics* or with limited contact available, as in Crowley's A.A.

impressively complex (and exciting) ceremonial workings. As such, advances in grade and experience also increases the tendency to perform longer and more complex, even bombastic, rituals. Although impressive to the Neophyte, these pursuits are usually unnecessary and can even be detrimental to one's art and development.

Applied Magical Technique: Compared to more widely accepted ceremonial technique, Ogdoadic ritual is unique in a number of fundamental ways. Notable is its "unorthodox" directness in contrast to more modern and complex workings. If one is in the habit of using lengthy openings and closings to magical rites, using a simple gesture or a symbol to open – or a brief battery to close – can be alien. Some think this is downright sacrilegious, if not dangerous: the more pentagrams and hexagrams used, the better – right?

Our tradition maintains simplicity where and whenever possible. You will rarely see extensive openings or closings in our ceremonies and usually, and unapologetically, we apply little more than a "witnessing" on the Tessera – our symbol for the Great Work (a wooden tile with a white square interlaced with a red lozenge) – to open, and a battery of 3-5-3 to close.

In works that involve invocations of the elements a simple, yet elegant, formula is employed with pentagrams. To invoke an element a clockwise pentagram is always made from the point of the intended element; banishing is then a simple reversal of this (counterclockwise) from the point of the given element to its conclusion.

The formula of the pentagram is nothing less than a representation of spirit indwelling in form; this through the processes of reason, sensation, imagination, and structure, unified and fused throughout with the magical will of the magician: Being, armed with the potency of the Logos.¹⁹

Embodying the ultimate expression of human individuality (and therefore magic) it is understandable why the founders of the Order of the Sacred Word (OSV)²⁰ adopted the pentagram to represent their magical order. It is also inspiring to view the components of the House of Sacrifice, the edifice for our workings within the Ogdoadic Tradition, in direct relationship to the formula of the Pentagram. We should not forget that, as renowned as the Tetragrammaton (IHVH) is as a magical formula – it is incomplete. Only when graced with the Holy Spirit,

represented by the letter Shin, is it whole.

A frequent error is confusing our "Calyx" with the Qabalistic Cross. As demonstrated elsewhere in this Journal, any similarities between these two are cursory at best. The Calyx is a formula for the Mystic Grail, whereas the Qabalistic Cross is an elementary equilibration of polarities on the Tree of Life. The Astrum Sophia also employs a rite more comparable to the Qabalistic Cross called the "Quintessence," which is an early formula taken from the Zohar that expresses an extension of the god-name Elohim, using the cross, within the body of light.²¹

For sephirothic or planetary works, instead of multiple variations of the hexagram (as with the Golden Dawn's Supreme Invoking Ritual of the Hexagram) we typically use a single heptagram. The heptagram is comparable to the hexagram although its planetary associations correspond with the seven outer points of the star. Additional planetary symbolism employed with the heptagram include the seven Greek vowels and the planetary presigilla of the Ogdoadic Tradition. The use of the heptagram is typically preceded by a simple opening called the Preparation of the Place of Light.²²

Within this Journal we will examine the form and dynamics of other Ogdoadic foundation practices, including the "Setting of the Wards of Power," and the "Rousing of the Citadels." We make no claim of superiority to other systems' foundation rites, but will take the opportunity herein to clarify their function and comment on the inner workings of these practices.

High Magic: the Outer Order, in our tradition, is not without its use of high magic. Our position is that an initiate cannot be expected to take on the grade of adept without some integration into advanced magical theory and practice. This is where there is a clear distinction with the Ogdoadic Tradition and many other schools. Other orders that were developed around the turn of the century often withheld practical work that could benefit the initiate in the lower grades. This included the "Middle Pillar" ritual (and versions thereof) until the member had entered the Inner Order. This was also the case with godform assumption, talisman consecration, or development of the body of light. I want to be clear that I'm not criticizing other orders that frown on this approach. However, the rationale for this policy was, usually, to protect either the integrity of the system or

19 See especially Journal No. 3, "The Holy Guardian Angel: Its Quest and Fulfillment."

20 An order formed from a schism in Aurum Solis and which was ultimately reunited therewith.

21 As a ritual given by the past Grand Master it remains an unpublished work.

22 This may be found as the standard opening rite in the book *Planetary Magick* by Melita Denning and Osborne Phillips.

the initiate from developing too quickly or opening them to dangerous energies. Experience has shown that such “safety helmets” are unnecessary and the initiate will only be hampered thereby.

An Army of Light: As mentioned earlier, the Astrum Sophia adheres to the use of deific principles called “The Constellation of the Worshiped” as defined in volume three of *The Magical Philosophy*. The Constellation stands out as a brilliant adaptation of the three essential principles of divine cosmic force; including the transcendent principle – the supreme idea of divinity (HA) as represented by Kether. These three include the Divine Masculine (Melanotheos), the Divine Feminine, (Leukothea), and the creative offspring (the Agathodaimon). Each deity in the Constellation also maintains extended aspects (i.e. the triple goddess) that broaden their dynamics and functions. Leukothea then incorporates three distinct archetypes thereby making her compatible with any of the great goddesses. Agathodaimon, solar priest and divine mediator, is portrayed as a cosmic force and guardian in his ophiomorphic (serpentine) expression while his anthropomorphic form expresses a divine-human mediator. In essence, the Constellation is expressed in a way that allows them harmonious coexistence with their equivalent deities from a wide range of pantheons.

The individual deities of a given pantheon are the bones and vital organs of a cosmology: they make up the archetypal landscape between the microcosmic and macrocosmic universes, thereby allowing us to magically move and create within each. Through personal identification with these forces and their myths our inner life can share in their ageless beauty and immortality. When these individual forces are realized through rites of high magic, a vehicle is established to enrich the egregore of the deity, the individual, and the Order matrix. Israel Regardie asserted:

*The object of Magic, then, is the return of man to the Gods, the uniting the individual conscious during life with the greater being of the universal Essences, the more embracing consciousness of the Gods who are the everlasting source of light and life and love.*²³

The tradition of identifying with deities can be traced as far back as the Egyptian Book of the Dead (1550 BC). In the papyrus of Ani, or Osiris Ani, a sequence

of chapters describes the initiate as identifying with a succession of gods. This generally begins with Nu, then progresses to Ra, then Seb, etc., eventually assimilating the entirety of the particular pantheon until one becomes Osiris Ani (the individual containing the many) – Osiris Un Nefer: the self made perfect. When this is accomplished the Gods within are affirmed, albeit unique in degree, sympathy, and potency. This then is the basis for the well known axiom: “there is no part of me which is not of the gods.”

In its practical application the assumption of godforms may be used for specific magical purposes such as the consecration of a talisman, performing initiations, or charging a eucharist. If a working is to be solar in nature, the aspects of harmony, healing, and spiritual attainment would be invoked in conjunction with a solar deity. Enrobed in the deity, the magician is then able to channel the principles much like a lens focusing sunlight – amplifying the powers transferred to the materium: whether it be a eucharist, a talisman, etc. Furthermore, while in the godform the practitioner experiences a greater ease in “uplifting” the materium into its corresponding Briatic sphere – thereby sealing the attributes within it. Expanding on our earlier reference to godforms, the magical personality, and mystical attainment, the following will take us to the threshold of our deepest Arcanum: our modern application of the personification of Osiris Ani.

Using the framework of the Qabalistic Tree of Life, and typically beginning with Malkuth, the magician ascends through the 10 spheres of emanation, assuming identification with each deific principle in turn. Applying your previous training and experience when personifying the pantheon in question, you will begin by assuming the godform of Malkuth, usually a deity of *manifest creation* or *Form*. You would then continue your ascent by the personification of each chosen deity: through the gods of *Image* (Yesod), *Reason* (Hod), *Sensation* (Netzach), *Harmony* or *Beauty* (Tiphareth), *Energy* or *Time* (Geburah), *Mercy* or *Space* (Chesed), *Understanding* (Binah), *Wisdom* (Chokmah), and finally *Pure Being* (Kether). In essence the basic process involves selecting a principle and focusing the mind entirely upon it, understanding it, identifying with it, and becoming one with it. This identification is held until the mystic’s focus becomes single-pointed – absorbed in the subject at the exclusion of all else.

When this technique is systematically practiced, within a given pantheon, the magician is able to transcend the known limits of their development.

²³ Regardie, *The Tree of Life: A Study in Magic* (New York: Samuel Weiser Inc., 1972), p. 58.

Imbued with the universal quality of a deity, the aspirant is transformed and brought to previously hidden facets of their own divine nature: “To share in the presence of a god is to realize Being within the midst of what is our Becoming; and accordingly transform that Becoming into the nature of that Being.”



This is the mystic’s work with godform assumption, the individual reborn in the house of spirits: becoming one with the immortal and shining ones! For:

*Thence there leaps forth the Genesis of Matter manifoldly wrought in varied colors. Thence the Fire-flash down-streaming dims its Flower of Fire, as it leaps forth into the wombs of the worlds. For thence do all things begin downwards to shoot their admirable rays.*²⁴

Initiation within an Ogdoadic Magical Order – in the Outer:

The magical workings of the Ogdoadic Tradition, as adapted by the Astrum Sophia, span a system that covers the most rudimentary steps of magical training through the mysteries of the Adept and his Holy Guardian. As the Ogdoadic path belongs to what is known as the Regenerative Tradition: a tradition implementing the secrets of the Regeneration or Rebirth. Pursuant to this rebirth the mind awakens and focuses on its true purpose.

The work of an initiatory order uses mysticism and magic, not to artificially create what is not already there, but to enhance and accelerate the natural evolution of one’s design and potential. In Qabalistic terminology the secret of an order’s initiatory process is, in essence, the liberation of the mortal Ruach (consciousness) through

the ritual death of the Nephesh (earthly senses) that it can join with the undying Neshamah: that the Ruach may know itself as its Angel’s true reflection and manifestation. Once this is accomplished, the divinized Ruach is again reunited with the now resurrected Nephesh²⁵. As a result, the Nephesh is reintroduced to the beauty and nature of the Spirit – the Ruach reborn in the Neshamah²⁶. This ritual of rebirth is ancient and of the greatest of mysteries: this was the spiritual core of the rites of Osiris and Isis and the secret of the well-guarded Orphic and Eleusinian mysteries.

This is a process that typically takes numerous years of training, a cycle of well-established initiations, and the cooperation between an initiate and valid working order. Through this journey the initiate may eventually attain immortality as the conscious union and interaction of the Nephesh, Ruach, and Neshamah are skillfully enacted in one’s personal mythos or mystic drama: this is Art Magic at its highest expression! Regardless of differences in culture, language, and concepts, the alchemy of the Great Work has its parallels in other traditions that share in the same goals. In Taoist alchemy the resulting transformation is called the “Spirit or Immortal Body,” in Tibetan Buddhism the “Rainbow Body,” and in the Western Mystery Tradition we hear of the “Perfect or Golden Body,” wherein the Lapis Philosophorum resides.

Let me underscore that the study and training in these systems is often very complex – veiled under layers of fascinating but obscure symbolism: probably 90% of which is unnecessary. I’m sure I will be criticized for this but the fact remains, a simple, well-designed and executed practice may yield the best outcome: there is no substitute for devotion and diligence. My early work consisted of very intense daily practices with the Golden Dawn Middle Pillar Ritual and, after a year of this practice, it was not unusual for my body of light to feel and appear as though it were on fire.

To truly realize oneself then, as declared at the Oracle of Delphi²⁷, is to acquire the supreme knowledge of the divine self: the Holy Guardian Angel. This restoration is also the knowledge that was sought by the ancient Gnostics: knowledge of restoring the shattered

25 This sheds light on the Ogdoadic process of initiations, which begins with focusing on the Ruach or male principle in the First Hall before then proceeding to the Second Hall’s focus on the Nephesh or female principle.

26 The ancient rite of rebirth, the Palingenesis, is at the heart of the mystery of “not dying a second time.” The first death is our earthly death, and if we die without knowing our Divine Self, our soul is said to be lost – to fall prey to the second death.

27 The most important shrine in ancient Greece, with one of the most enduring statements inscribed thereon: “Know Thyself.”

24 G.R.S. Mead, *The Chaldean Oracles* (Theosophical Publications, 1908), p.61.

tree through the rational work of philosophy, the exploratory work of mysticism, and the magical process of the Palingenesis or Rebirth. As the individual unites with the Holy Guardian, the abyss is closed, thereby restoring our unique identity and purpose – the restoration of the Tree of Life.²⁸



These deeper realities are transmitted, primarily through our Tradition's cycle of initiation and advanced grade work. As you will see, this cycle is comprised of three grades, or "Halls," typical of the structure used by the ancient mystery schools.

The First Hall initiation, the "Rite of Induction," addresses the aspirant with a title from the ancient Orphic mysteries, "Child of Earth and Starry Heaven," and then proceeds to confront the aspirant with the implications of entering the path of the Mysteries. It is therefore demarcating a threshold between the mundane (Child of Earth) and the celestial life of magic and mysticism (Starry Heaven). Furthermore, there is an underlying implication that the initiate is to find his work and love in both worlds; that the Tiphareth nature is one of harmony and mediation: in the footsteps and nature of the divine mediators Osiris, Christ, Hermes – the Agathodaimon.

Similar dynamics are described in an alchemical formula from the Emerald Tablet of Hermes. The function and key of the alchemist is to mediate between earth and heaven. This is the unique capacity of humans: their "conscious" ability to transform themselves and the world in which they live. In one line alone the preceding is summarized on the Emerald Tablet: "It rises from earth to heaven, so as to draw the lights of the heights to itself, and descends to the earth; thus within it are the forces of the above and the below." This single formula recurs in the practices of the Calyx, the Rousing of the Citadels, the Assumption of Godforms, and other practices.

The First Hall Rite of Induction's final blessing

(Benediction) occurs with the three principle officers transmitting an annunciation – heralding the coming of the Agathodaimon: "So shall the Vision of the Light Divine arise within his/her Soul, and thy Presence enfold him/her." This is a foreshadowing of the work to come – a recognition and awakening of the mystic Agathodaimon. In *Mysteria Magica*, concerning the Agathodaimon, we read: "Agathodaimon is the transforming vision of the Light Divine which arises within the soul; and he is the Holy Guardian of the Kosmos, the spiritual consciousness of the Logos immanent in the manifest worlds." We can here assume that the Agathodaimon, as represented by the Magus of the rite, is the main figure underlying the inner workings of the initiatory process. Therefore, as we progress in the initiatory sequence we also find, at the core of the Second Hall, more explicit focus of the alchemical functions of the winged serpent Knouphis²⁹. As one might suspect, at this stage of the initiatory process the ophiomorphic Agathodaimon plays the principle role of initiation and integration.

It is, however, in the Third Hall "Rite of Elevation," the Palingenesis, that the initial Annunciation is fully realized within the psyche of the candidate in relation to the mysteries of the Agathodaimon. Here, in its full power and symbolism, we find the principle of the anthropomorphic Agathodaimon as the underlying force.

The Second Hall initiation is, by far, the most magical of all the grades; while the Third Hall Rite of Elevation is the most mystical (with the exception of the Rite of Ratification – the conferment of Adeptus Plenus – and its two subsequent mystical grades).

The Second Hall "Rite of Integration" comprises many of the fundamentals important to western magic, to heart and soul, and to the magician's comprehensive training. As a finely integrated ceremony it confers and defines the processes of banishing and invocation, employment the four elements, alchemical transmissions for the body of light, separation and projection of the astral substance, ascension of the seven planetary powers and the emplacement of sigils and seals as bonds for the Inner Plane powers of our Tradition. We may consider the following statement a synthesis of these profound alchemical processes within the Rite of Integration: "Thus the Dedication, founded in Glory. Thus the fusion of

28 To discover their true will and to fulfill this; every plant or animal has, within it, its own design awaiting its fulfillment.

29 The Constellation of the Worshipped brilliantly embodies the mysteries, in form and dynamic, of the divine forces we work with. The Constellation is not overtly present in the lower grades, but they are always in attendance. Once can see this dynamic in the Setting of the Wards of Power where the Constellation is evoked through metaphor and imagery, while they are explicitly named in the Setting of the Wards of Adamant.

Divine Force with form pre-existing in astral latency. Thus the arising of the New Life and the assumption of the temple into the splendor of the Glorious Star....”

On completing the work of the Second Hall, if accepted by the College of Thrones, the initiate is prepared for admission into the Inner Order of the Stella Gloriosa. This is not a decision by the College alone but a situation where an Adeptus Plenus of the order has ascertained that the Servitor is being “drawn within” the Inner Order.³⁰

This step transitions the initiate from the world of magic to the interwoven dimensions of western mysticism. Paramount in this process, the sacred Grail is unveiled for the first time. Where Grail and Spear have been academic mysteries they are now opened as living realities full of power and meaning: of Timeless Mystery and Life Renewing. Here is where the myths of the Greater Mysteries come alive – where they awaken the soul in an authentic transmission of the Mystic Rebirth. As the work of the Outer Order approaches fruition – as rich and powerful as it is – to cross the threshold into the greater mysteries of the Third Hall it becomes a shadow world: the dream of Magic!



*May the white brilliance of the supreme crown descend upon you,
and may you rest in peace beneath the wings of that mighty one.*³¹

³⁰ Many also fail to understand lineage as a current that ebbs and flows through time, space, and the inner planes; and that an authentic current may manifest in many times and places through history. When properly understood, this phenomenon is more fascinating and mysteries than the fad, reaching its peak in the 20th century, to fabricate high sounding lineages or bogus ancient links: thus attempting to manufacture their legitimacy. The Chiefs of the OAS have made a point to avoid this deception in lieu of the position of a self-sustaining and regenerating Hermetic current.

³¹ This prayer is paraphrased from the works of Paul Foster Case.



THE CALYX

Face East. Assume the Wand Posture.

Develop the Rhythmic Breath:

Inhale for 6 or 8 heartbeats, hold the lungs full for half as long (3 or 4 heartbeats), exhale for the full 6 or 8 count, and hold the lungs empty for half again. Repeat.

Inhale. Visualize a Tongue of Flame: the Divine Spark at the Corona Flammae, above the crown of the head.

Exhale & vibrate

ΕΙ
ei

Inhale & raise arms in Tau, palms up, and know you are a balanced being ready to receive the divine light.

Exhale, strengthening the visualization of the Flame.

Inhale & Visualize a shaft of Light from the Corona Flammae descending to the sphere of the Instita Splendens, between the feet.

Exhale & vibrate

Ἡ ΒΑΣΙΛΕΙΑ
he basileia



The Wand Posture

Click to hear this
word of power



The Tau Posture

Click to hear these
words of power



Inhale & bring left hand to right shoulder, recognizing the Martial forces of your being.

Exhale & vibrate

ΚΑΙ Ἡ ΔΥΝΑΜΙΣ
kai he dunamis

*Click to hear these
words of power*



Inhale & bring right hand to left shoulder, recognizing the Jovial forces of your being.

Exhale & vibrate

ΚΑΙ Ἡ ΔΟΞΑ
kai he doxa

*Click to hear these
words of power*



Incline head at bottom of breath. Inhale & feel the solar center radiate with Lifegiving Light and Love.



Active Repose

Exhale & vibrate

ἜΙΣ ΤΟΥΣ ΑἰΩΝΑΣ
eis tous aionas

*Click to hear these
words of power*



A BUILDING SUCH AS IS NOT

THE MYSTERIES OF THE CALYX

by Derik Richards

Can the wings of the winds understand your voices of wonder, O you the Second of the First, whom the burning flames have framed within the depth of my jaws; whom I have prepared as Cups for a Wedding, or as the flowers in their beauty for the Chamber of Righteousness.

Stronger are your feet than the barren stone, & mightier are your voices than the manifold winds. For you are become a building such as is not, but in the mind of the All-powerful.

SECOND ENOCHIAN KEY

The Calyx is one of the first rites essayed by the aspirant to the Ogdoadic Mysteries. Simple in its structure, but of profound spiritual depth, the Calyx is fittingly found in not only the beginning of a student's foundation work but at the beginning of many complex ritual formulations. Likewise, it regularly concludes such advanced magical workings. The frequency of its employ and prominence of its placement both point to an underlying fact: the Calyx encapsulates the entire formulae of high magick¹. So too does this critical practice have an especial relation to the First Hall Rite of Induction of Ordo Astrum Sophiae: the first of the Order's initiation ceremonies which confers the grade of "Neophyte of the Great Work."

It may not be immediately apparent, but the symbolism of this ritual occupies multiple levels simultaneously. For most readers with a background in Hermetic Qabalah the sephirothic correspondences are apparent, and indeed similar to those employed in certain redactions of the Golden Dawn's "Qabalistic Cross," but as shall be seen, the Calyx is quite distinct and has deep roots in the magical philosophy of the Ogdoadic Tradition.

In that Qabalistic interpretation, the rite begins by calling upon the All-Highest Unity, which is the Sephirah of Kether (meaning "the Crown"), the top-most sphere on the diagram of the Tree of Life. That pure force of godhead is then drawn down along the Middle Pillar of the Tree to manifest the Sephirah Malkuth ("Kingdom"). Next is acknowledged and invoked the Sephirah of Geburah or "Strength," and by extension the entirety of the Pillar of Severity at the magician's right hand side. This invocation of Geburah is accompanied by the placement of the left hand, traditionally representing the Sephirah Netzach, upon the right shoulder. This is balanced by the following invocation of the sphere of Chesed, "Mercy," and the Pillar of Mercy at the magician's left side by the placement of the right hand (associated with Hod) upon the left shoulder. Here the intersection of arms represents the transmuting force of Tiphareth, the Sun Sphere, and the translation of these Briatic forces into the "lower" Yetziratic spheres of Hod and Netzach². Again, returning to the equilibrium of the Middle Pillar, the rite concludes by formulating the Sephirah of Tiphareth ("Beauty") at the heart-center.

It may be justly noted, however, that this particular sequence of formulating these Sephiroth of the Tree of Life does not have a direct relation to any of the more familiar processes of Qabalah. For instance, the process of the Lightning Flash or "involutionary" manifestation of the Divine down through all the Sephiroth in the familiar zig-zag pattern, creating balance and imbalance in its path as it descends the Four Worlds (when viewed as the

¹ For further on the often confused and maligned distinctions of "high" and "low" magick, see the House of Adocentyn blog post: <http://adocentyn.net/magick-high-and-low/>

² It is commonly emphasized in most systems of Hermetic Qabalah that, although Netzach belongs to the Pillar of Mercy, it is in fact uniquely related to the sephirah of Geburah. Likewise, Hod is of the Pillar of Severity, but shares much with the jovial sphere of Chesed. This represents the translation of "The Moral World" into the "Astral World", as Israel Regardie termed it.



The Magician, by Melita Denning. A painting of Ernest Page in the regalia of a Magus, apparently performing the Calyx between the Pillars of the Domus Sacrificii.

“composite Tree”) until at last all forces are manifested and resolved in the World of Malkuth. Neither is there any apparent connection in this particular pattern to the Way of Return, which is the evolutionary ascent of Man back up the Tree, winding as the Serpent through each Path and Sphere, in order to return to his Divine Source.

To resolve this apparent dilemma we can look to another symbol set employed by the Ogdoadic Tradition: the House of Sacrifice. It is important to point out at this stage that, while heavily reliant on the Holy Qabalah for its magical system, the Magical Philosophy by Denning and Phillips repeatedly points out that the Ogdoadic view of Qabalah is not one bound by the exactitudes of rabbinic tradition. Rather, synthesizing elements from its antecedent traditions, the Ogdoadic Mysteries employ a Qabalah infused with Hermetic, Neoplatonic, and Gnostic elements. One symbol arising from this unique synthesis is the House of Sacrifice, which is a modern term for an ancient symbol (similar to the word coinage

“Ogdoadic”) and having a very particular interpretation within the context of this Tradition.

The House of Sacrifice is the key to the evolution of the psyche. It is in fact the House of Sacrifice which forms the basis of the Astrum Sophia’s initiatory mysteries, rather than the Tree of Life. The cognate concept within the Hermetic Qabalah is commonly termed “the Parts of the Soul,” which is to say, the division of an individual into particular aspects of Spirit, Mind/Soul, and Body. Yet, there is within most Qabalistic systems of Western Magick no emphasis on the order in which these components of Self should be properly developed. This is perhaps the greatest key of the House of Sacrifice: that this sequence of development is a tremendously powerful methodology to attain Self-Knowledge. It is for this reason that the House of Sacrifice is both the pattern of initiation in the Ogdoadic Tradition as well as the pattern of its core ritual, the Calyx.

The principles of the House of Sacrifice and their

primary correspondences to the Qabalistic parts of the soul are as follows:

- Pneuma* – “Breath” – Ruach (rational consciousness, logical mind, ego, noemasome or “mental sheath”)
- Sarx* – “Body” – Nephesh (emotional-instinctual nature, animalistic soul, lower unconscious, astrosome or “astral body”)
- Dike* – “Justice” – Neshamah (archetypal feminine principle: the formative Anima)
- Eleos* – “Mercy” – Chiah (archetypal masculine principle: the vital Animus)
- Kudos* – “Glory” – Yechidah (divine spark of pure individuality, inseparable from the Divine mind)

These principles correspond to the steps of the Calyx in the following manner:

- Pneuma* – formulation of the tongue of flame over head and vibration of “EI”
- Sarx* – drawing down the light and formulation of the feet center, vibration of “H BASILEIA”
- Dike* – placing the left hand on the right shoulder and vibrating “KAI H DYNAMIS”
- Eleos* – placing the right hand on the left shoulder and vibrating “KAI H DOXA”
- Kudos* – bowing the head, visualizing the heart center, and vibrating “EIS TOUS AIONAS”

At first this may seem surprising, and many Qabalists may observe that the principle of *Pneuma* would be more aptly related to the heart-center as it is the seat of the Ruach, while *Kudos* would not seem an appropriate equivalent for anything but Kether.

But we would do well to remember that the House of Sacrifice is both a model of the process of initiation as well as a model of the parts of the initiate. As a ritual process, the House is used throughout the Ogdoadic system and the considerations of this process are succinctly outlined in *Mysteria Magica* by Denning and Phillips:

The Fivefold Pattern

Dyad

I: ANIMA (Breath). Ruach. *The forces of the rite, spiritual considerations, the Intent.*

II: CORPUS (Body). Nephesh. *Materials, persons, place, material considerations.*

Triad

III: IUSTITA (Justice). Neshamah. *Any aspects of severity, deprivation, offering, renunciation, limitation, conditioning.*

IV: CLEMENTIA (Mercy). Chiah. *The essential operation of the rite.*

V: CANDOR (Glory). Yechidah. *Locking, confirmation, proclamation, showing forth of completed work. The Quintessence.*³

With these guidelines in mind then, we can see precisely how the invocation of “EI” – which is without a doubt an invocation of the Kether-Kudos force – here fits perfectly within the *Pneuma* stage of this rite. The magician invokes the primal light, the Secret Fire of his being, and praises it for without this the rite cannot progress. While the light invoked is here supernal, this stage of the process falls under the domain of the Ruach. It is the rational mind which must come into direct apprehension of the Triune Neshamah (or “Higher Self”) in the attainment of true Gnosis.

From *Pneuma* we move to *Sarx* with the visualization of the descent of the Light to the feet center. Now the initial outpouring of force is literally grounded and given form. This is *Sarx*, representative of the Nephesh of the individual – the emotional-instinctual nature. Again, there may seem at first to be a conflict here, as the Nephesh is more traditionally associated with the Sephirah Yesod as the source of the generative/sexual/emotional impulses, and the Yesod center of the subtle body is rightly located at the genitals. However the assignment of *Sarx*, “Body,” to Nephesh represents the close relationship between the actual physical body and its astral counterpart. Primarily in our magical workings we focus on manipulating the astral light so as to effect change on the material realm, and so too are the Nephesh and the physical body⁴ particularly intertwined. This relationship, then, is the reason that the Earth/feet center may validly be taken to represent the Nephesh in this scheme which does not employ the full system of six

³ Denning and Phillips, *Mysteria Magica*, (Llewellyn, 1992), p. 338.

⁴ The physical organism is sometimes termed the G’uph in Qabalah. In general this term is not used within the Ogdoadic Tradition, primarily to avoid confusing the physical body with another part of the soul rather than the manifestation of and receptacle for those other parts of the soul.



Centers of Activity.⁵

The spiritual force having empowered the magician and poured down through the Ruach (the rational consciousness), and the force invoked into a suitable vessel – the magician’s astral body (Nephesh) – the rite now proceeds with the formulation of the Geburah-sphere, associated with Dike – “Justice.” In this we acknowledge the Martial forces which are present within us – but the principle of Dike moreover encompasses the Sephirah Binah as well. The Higher Formative Feminine principle of the psyche – the Anima. In the Qabalistic parts of the soul, this is the Neshamah – the Higher Self that gives form to force.

Now the magician acknowledges the principle of Eleos, “Mercy.” This is the sphere of Jupiter/Chesed one level, but also incorporates the Supernal All-Father: Chokmah. This is the Animus: the higher Vital Principle of the psyche, corresponding to the Chiah whose function is to ever implant the seed of the Logos into the Womb of Creation.

The crossing of arms again is significant, and here we may validly combine the more commonly understood Qabalistic symbolism with the Ogdoadic House of Sacrifice. The relationship between the hands and the spheres Netzach and Hod carries a subtle recognition of those spheres’ relationship to the principles of Nephesh

and Ruach respectively: Netzach is the feminine Venus – but also carries the connotation of the raw forces of the natural world just as Nephesh is the instinctual animalistic nature; likewise Hod is Mercury and brings to mind all of the pursuits of logic and knowledge which are truly governed by the Ruach of an individual. The symbolic action, then, is the upraising of the Pillar of Pneuma (right hand / Hod) and the Pillar of Sarx (left hand / Netzach) to their respective Higher Principles of Eleos and Dike – upholding the Triune Superstructure of the House. This symbolism is secondary, however, to the primary establishment of Pneuma and Sarx with the crown and feet centers in the beginning of the Calyx.

From the heart center, then, shines forth the golden radiance of Tiphareth, now infused by the light from Kether. This is the Ruach, not as aspiring to the divine light beyond itself, but irradiated and one with that Supernal light of Kether – effulgent with the rays of the Sun behind the Sun. This is Kudos, “Glory”, and representative of the Yechidah fully conjoined with the Ruach.

Of course, these layers of symbolism do not mean that by performing this ritual the magician is instantly granted any of the exalted states therein represented. But by its repeated performance, the frequent invocation of these powers, and immersion in this symbolism culminating in the First Hall Rite of Induction, the Fivefold House of Sacrifice is erected and prepared for its eventual irradiation by the Eightfold Glorious Star at its zenith.

The First Hall Rite of Induction, *Opus Quinque per Animam*, has a special relationship to the Calyx. While each of the OAS initiation rites is built on the framework of the House of Sacrifice, it is only the First Hall initiation

⁵ In fact this focus on these 3 centers is repeated in the Second Formula of the Clavis Rei Primae. In that context, this technique is used as a psycho-spiritual energizer – a potent method of rousing magical “energy” – but the *modus operandi* is essentially the same: the Pneuma/Ruach is established and light drawn down into the Sarx/Nephesh, establishing the proper relationship between these principles, which is then signaled by a “turning back” to center – a reflux current to the heart center that betokens the manifestation of the Triune Superstructure of the House, and “that mystic Star to which the House aspires.”

which distinctly formulates each principle of the House for the Neophyte. This is done on symbolic/metaphoric levels, by means of circumambulations and oaths, asperging and censuring, but it is also done on a very real and inner magical level. This is the beginning of a series of transmissions of Light that will ultimately culminate in the Palingenesis, or Regeneration, within the Third Hall if the initiate is carried that far by his aspiration. In the First Hall this transmission is accomplished by various “magical links,” the key one of which is the formulation of the Calyx (and consequently the House of Sacrifice) on behalf of the candidate by the officers. Denning and Phillips describe this transmission as follows:

*The officers then, by ancient gesture, by visualization and with Words of Power, evoke a current of light and power throughout the physical and astral levels of the candidate's being; following which the Magus confers the second blessing.*⁶

It is seldom observed that the principles of the House of Sacrifice further contain an elemental aspect to them. Interesting in this regard is a comment Eliphas Levi makes that would seem to have influenced both the Golden Dawn and original Aurum Solis:

*The sign of the cross adopted by Christians does not belong to them exclusively. It is also kabbalistic, and represents the oppositions and tetradic equilibrium of the elements. We see by the occult versicle of the Lord's Prayer ... that it was originally made after two manners, or at least that it was characterized by two entirely different formulae, one reserved for priests and initiates, the other imparted to neophytes and the profane.... This sign, made after this [latter] manner, should precede and terminate the conjuration of the four.*⁷

The “conjuration of the four” referred to is, of course, the invocation of the pure Briatic elemental forces (termed “Archons” by us, and for most intents equivalent to the Hebraic “Archangels”) that occurs in the Setting of the Wards of Power. Levi alludes to the reason for this by stating that the ritual of the cross “represents the oppositions and tetradic equilibrium of the elements.” Whereas the conjuration of the Archons

in the Setting of the Wards is macrocosmic, the Calyx is entirely microcosmic. Thus the operator must establish within himself the equilibrium of the elements in order that he may call them forth into his consecrated circle; this is the reason for Levi's prescription.

The elemental correspondences of the House of Sacrifice and therefore also of the Calyx are as follows:

Pneuma – Air

Sarx – Earth

Dike – Fire

Eleos – Water

Kudos – Spirit

These elemental considerations bring us back to the quote with which we opened, from the Second Key or Call of the Enochian system. In the Ogdoadic Tradition, the Second Enochian Key is held to relate to the element of Spirit, the Quintessence, and is particularly used in conjunction with the invocation of spiritual force in which the operator assumes a role of complete passivity to that force. This is related to the formula of the Grail, which Denning and Phillips have written is foreshadowed by the Calyx. And of course, calyx is a Greek word that means “cup.” The word calyx also has a technical usage in the field of botany, where it refers to the collective sepals of a flower due to their cup-like appearance, but which adds another entirely suitable layer of meaning to the symbol⁸:

*...whom I have prepared as Cups for a Wedding,
or as the flowers in their beauty for the Chamber of
Righteousness.*

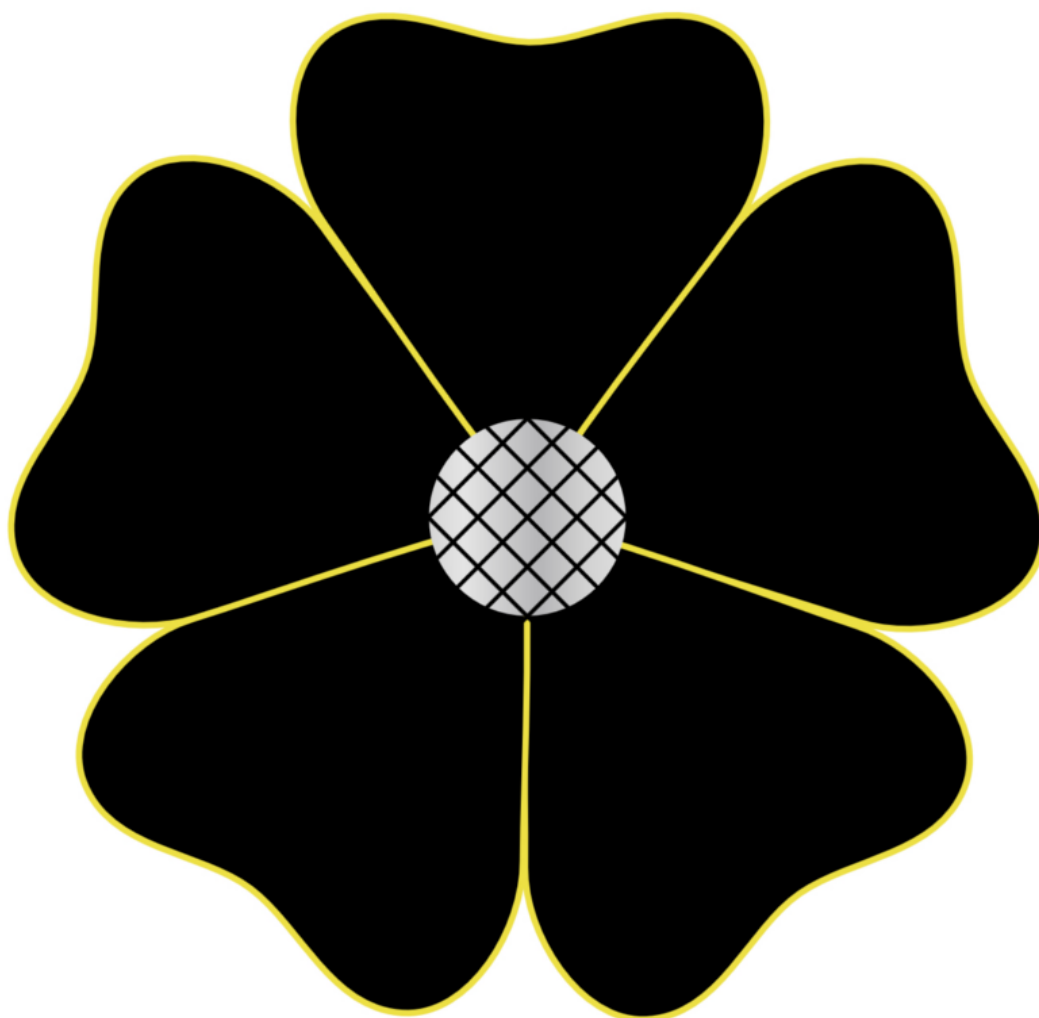
And the initial utterance of “Thou” is as the voice of the Winds aspiring skyward, the Air of Pneuma, and the receptacle of the Light is the Earth of Sarx at the feet. And these are the pillars of the House – the Domus Sacrificii which is erected and affirmed in the Light of the Glorious Star:

*Stronger are your feet than the barren stone, &
mightier are your voices than the manifold winds.
For you are become a building such as is not, but in
the mind of the All-powerful.*

8 Different sources instead attribute the etymology of the botanical calyx to the Greek root word *kalyptein*, “to cover, conceal,” tracing another parallel with the Mystical Grail: for when the Calyx is performed in the Temenos and the initiate is wholly receptive to the Divine Light, he is likewise truly covered by the Black Rose of Concealment.

6 Denning and Phillips, *Foundations of High Magick* (Castle Books, 2000), p. 99.

7 Eliphas Levi, *Transcendental Magic: Its Doctrine & Ritual*: Chapter IV



THE SETTING OF THE WARDS OF POWER

I. Calyx.

Perform the Calyx as given on p. 13.

II. Circulus.

Advance to the East. Trace a circle counter-clockwise around the “Chamber of Art” or place of your working, visualizing a shimmering silver mist encompassing the area.

Vibrate:

Ἡ ΠΕΛΕΙΑ ΚΑΙ Ἡ ὙΓΡΑ
Ὁ ὌΦΙΣ ΚΑΙ ΤΟ ὨΙΟΝ
he peleia kai he hugra
ho ophis kai to oion

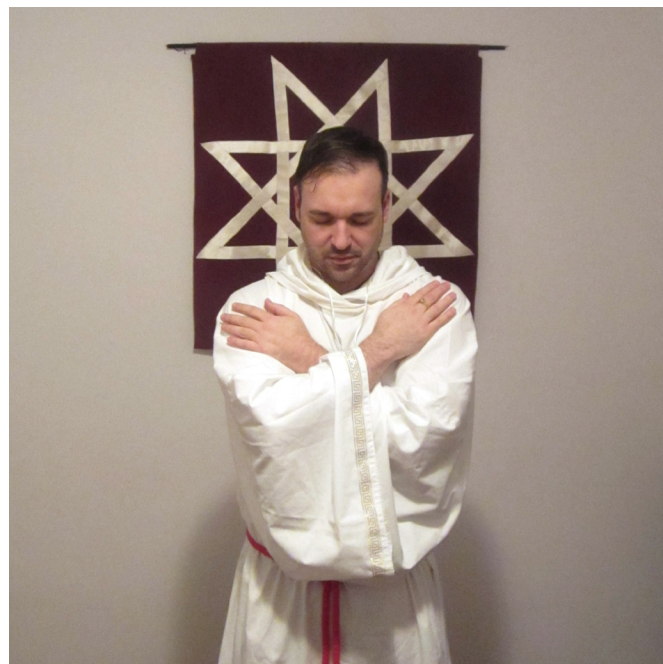
III. Praesidia.

Remaining at the center, face East. Perform the gesture Cervus as follows:

a. Assume the Wand Posture.

b. Raise hands to frame forehead in triangle. Inhale & visualize a brilliant white pentagram within triangle.
(*Cervus, point 1*)

c. Exhale & vibrate



Active Repose; the concluding gesture of the Calyx.

*Click to hear these
words of power*



Cervus, point 1.

*Click to hear this
word of power*



ἈΘΑΝΑΤΟΣ
athanatos

d. Inhale, strengthening the image of the pentagram.

e. Exhale & fling hands apart and forward, visualizing the pentagram diffusing into the mist-wall in a burst of light (*Cervus, point 2*), vibrate



Cervus, point 2.

ΣΕΛΑΗ-ΓΕΝΕΤΗΣ

selae-genetes

Face North. Cervus as above, but instead vibrating at the two points:

Point 1.

ΙΣΧΥΡΟΣ

ischuros

Point 2.

ΚΥΡΙΟΣ

kurios

Face West. Cervus as above, vibrating:

Point 1.

ΙΣΧΥΡΟΣ

ischuros

Point 2.

ΠΑΓΚΡΑΤΗΣ

pankrates

Click to hear these words of power



Click to hear this word of power



Click to hear this word of power



Click to hear this word of power



Click to hear this word of power



Face South. Perform Cervus as above, vibrating:

Point 1.

ἈΘΑΝΑΤΟΣ
athanatos

*Click to hear this
word of power*



Point 2.

ΘΕΟΣ
theos

*Click to hear this
word of power*



IV. Invocatio.

Face East. Assume the Wand Posture.

Vibrate:

ΓΑΙΑ ΚΑΙ Ὁ ἼΧΩΡ ΤΟΥ
ΟὐΡΑΝΟΥ
gaia kai ho ichor tou ouranou

*Click to hear these
words of power*



Raise arms in Tau, palms down, and maintain this gesture throughout fourfold invocation while continuing to face East:

Visualize then vibrate:

In the East is a luminous figure clad in billowing yellow robes with subtle details of violet. A cool breeze is felt from the East.

ΤΟ ΤΗ ΕΑΣΤ ΣΩΤΗΡ
soter

*Click to hear this
word of power*



In the South is a powerful and muscular figure wearing red robes with details of green. He stands amidst flames and bears in his right hand a wand of burnished copper. Great heat is felt from the South.

ΤΟ ΤΗ ΝΟΤΩ ἈΛΑΣΤΩΡ
alastor

*Click to hear this
word of power*



In the West is a figure wearing blue robes with highlights of orange. He stands amidst foaming ocean waves and carries a silver cup in his left hand. A surge of sea-tides is felt pouring forth from the West.

TO THE WEST Ἀσφαλείος

asphaleios

In the North is a peaceful figure with broad shoulders clad in indigo robes with traces of gold. He stands upon a field of grass studded with yellow flowers and carries a golden orb in his left hand and a golden sickle in his right. A feeling of profound peace and stability is felt emanating from the North.

TO THE NORTH Ἀμύντωρ

amuntor

*Click to hear this
word of power*

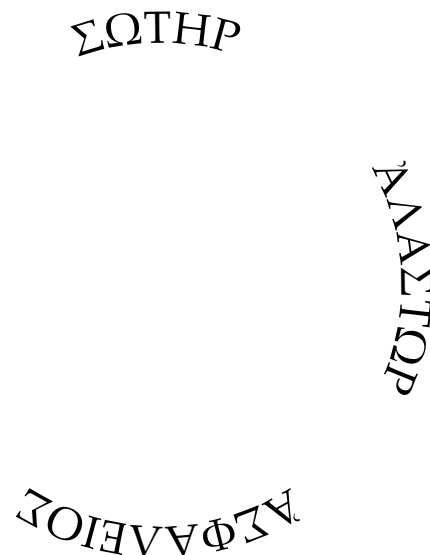
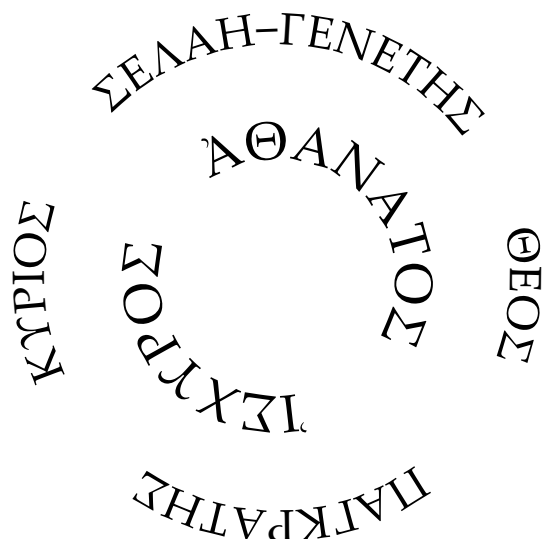


*Click to hear this
word of power*



V. The Calyx.

Perform the Calyx as given on p. 13.



STRENGTH OF WEARILESS FIRE

CEREMONIAL MAGIC AND COSMOGONIC SYMBOLISM IN THE GREEK SETTING OF THE WARDS OF POWER

by Philentheos

According to Denning and Phillips, “The purpose of the present ritual is to demarcate and prepare the area in which the magician is to work, with astral and Briatic defenses. The ritual consists of both banishing and invocation: the four Elements having been banished from the circle in their naturally confused and impure state, the mighty spiritual forces ruling the Elements are invoked into symbolic egregores, to become Guardians of the circle.”¹ As the foundation of all magical ceremony in the Ogdoadic Tradition, either carried out individually or in conjunction with more expansive operations, the Setting of the Wards of Power is an exemplary specimen by which to understand the primary mechanisms of ceremonial magic.

Understanding Ceremonial Magic

While the definition of magic (or “Magick”) is sometimes overly general and elusive, being described alternately as the art and science of causing change to occur in conformity with will (Crowley) or as an exercise in auto-suggestion (Case), the mechanisms of magic of a ceremonial type are both simple and specific. As late as a century ago, these mechanisms constituted a closely guarded secret, perhaps for reason of this simplicity, so as to guard it against abuses. In *The Dogma and Ritual of High Magic*, Eliphas Levi wrote enigmatically concerning the direction of The Great Magical Agent that “the absolute secret of this direction has been in the possession of certain men, and can yet be discovered. It is the Great Magical Arcanum, depending on an incommunicable axiom and on an instrument which is the grand and unique athanor

of the highest grade of Hermetists. This incommunicable axiom is enclosed kabbalistically in the four letters of the Tetragram arranged in the following manner : (*see below diagram*)... All magical science is comprised in the knowledge of this secret.”²



The Great Magical Arcanum

The diagram depicts the path of cosmogonic emanation as represented by the Qabalistic tree of life according to the well-known distribution of the Tetragrammaton. Eliphas Levi is therefore insinuating that the science of magic, in principle, involves the same process whereby manifestation takes place, except that it is a specific manifestation engineered according to the dictates of the will of the magus rather than following the course of nature independent of human intervention.

The secret of the direction of this force was later given consideration by Aleister Crowley in the Introduction to *Magic in Theory and Practice*. By interpolating the formula of the Tetragrammaton into his postulate, it becomes evident that it is the same axiom referred to by Levi that is being considered. According to Crowley, “Any required change may be effected by the

¹ Denning and Phillips, *Mysteria Magica*, (Llewellyn, 2004), p. 12.

² Levi, *Transcendental Magic*, (Weiser, 1970), p. 56.

application of the proper kind and degree of Force [Y] in the proper manner [H], through the proper medium [V] to the proper object [H].”³

Even in the context of such an explicit statement as this, the actual mechanisms involved remain somewhat elusive as do many of the subjects covered in his book. Perhaps the most direct and concrete explanation of recent years has been given by Denning and Phillips in their comprehensive writings on *The Magical Philosophy*. They begin their exposition of the magical art with an explanation of the great magical agent which they term the astral light.

*The material of the astral world is what we term the astral light. It is more plastic than clay, and capable of finer detail than marble; but just as those materials, with which the sculptor works, are part of the fabric of the material world itself, so the astral light which becomes moulded by our thoughts and feelings is of the fabric of the astral world. The terms World of Yetzirah, astral world, and astral light are in fact synonymous, although each term is proper to a particular context.*⁴

They go on to state that the astral light is not only in constant flux, but like the sea (which constitutes one of its earthly images) is subject to various currents, some radiating from above, related to the impulse of the cosmogonic projection, and others arising from below, created from the thoughts and fantasies of men.

“It is with such flow and stress lines,” they state, “[that] the astral light is filled: lines of formation and destruction. It is for the magician to find and use them, or to change and direct them, as they may answer to his purpose; but it is only in movement that they have power. The astral light is by nature in continual motion; the magician is able to control and direct its movement ... This is the most important single secret of Art Magick.”⁵

A significant distinction is then introduced between prayer and glamour which serves to illustrate the difference between traditional religious rites and magical ceremonies, a point which deserves a certain degree of elaboration as it pertains to the exposition of our subject. “To work at [the astral] level alone would be mere ‘glamour,’” they state, “yet equally we must also state that to work at the higher levels alone might be prayer,

but could not be magick.”⁶

The religious or traditional perspective is based upon the phenomenon of revelation. In the words of Seyyed Hossein Nasr of the traditional school writing in his magnum opus *Knowledge and the Sacred*, “In its more universal sense tradition can be considered to include the principles which bind man to Heaven, and therefore religion, while from another point of view religion can be considered in its essential sense as those principles which are revealed by Heaven and which bind man to his Origin.”⁷ The fundamental quality of religious rites, as with their correlative laws and symbols, consists of their non-human origin. The salvation of the religious devotee lies in his capacity for self-abnegation whereby he is rendered transparent to the impulse and transformative power of a revelation descending from heaven.

Whereas the essential character of the religious devotee is that of Pontifex, who “lives in full awareness of the Origin which contains his own perfection and whose primordial purity and wholeness he seeks to emulate, recapture, and transmit,” the essential character of the magus is that of Prometheus, who seeks to capture the strength of the weariless fire of the gods, and channel it into the potent forms of his own creation.

According to Denning and Phillips, “The astral substance is the essential medium of magic, and the magician will only be successful in his work if is [able] to control and direct the light ... It is in the Light that the magician fashions the images which are to be the channels for higher forces; his thought waves condition the astral vibrations ... However, the formation of images in itself is not magical ... such an image, if it is to be more than a transitory ‘thought-form,’ must be energized.”⁸

Although the scope of the present writing will not permit us to enter into detail concerning the principles of ceremonial construction, which in any event have been given comprehensive treatment in *Mysteria Magica*, it is sufficient to state that a ceremony is by nature artificial, the purpose of its elaborate system of correspondences being to condition the thoughts of the magus and attune his psyche to that specific aspect of the astral light encompassed by the created images. Unless he is working a talismanic operation, it is the magus himself who serves as the magical link and object upon which the desired change is carried out.

³ Crowley, *Magick*, (Weiser, 1997), p. 126.

⁴ Denning and Phillips, *The Sword and the Serpent*, (Llewellyn, 1988), p. 179.

⁵ *Ibid.*, p. 197.

⁶ *Ibid.*, p. 198.

⁷ Nasr, *Knowledge and the Sacred*, (SUNY Press, 1989), p. 68.

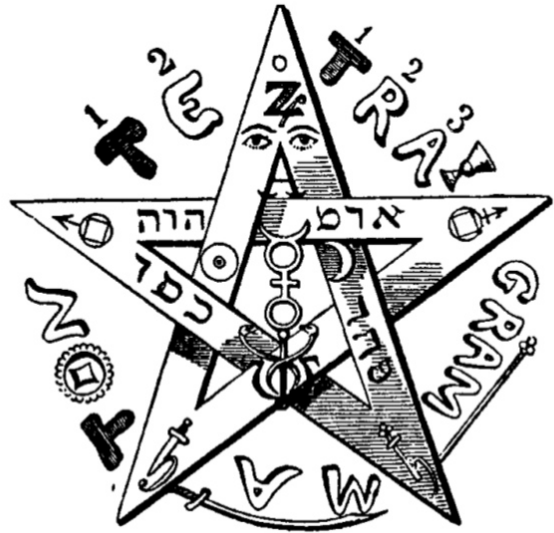
⁸ Denning and Phillips, *The Sword and the Serpent*, (Llewellyn, 1988), p. 198.

The actual motive force of the ceremony resides in the potency of the Divine Names and formulae. These names are imbued with a power issuing from the respective revelations with which they are associated. Their reverberations cast currents within the astral light where they serve as creative potencies. Entering into the manifested world through the channels of tradition, they transform civilizations according to a divinely ordained pattern and dispensation. Appropriated and redirected by the magus through his art, this Promethean fire makes possible the practice of Art Magick.

To quote Denning and Phillips once more, "When the magician vibrates a Name of Power, he feels even his physical body tingle with the utterance. Such an utterance not only calls upon the Divine Being invoked, in an accurate and distinctive manner; the sound is such as to condition the Astral Light by its vibration, causing the 'invoked' influence to descend into the form that the magician will have built for it beforehand. Thus the Light is receptive to influences: as it responds to the magician's willed thoughts, images are created; but this same light when conditioned, that is, when given directed movement, becomes a vital current."⁹

It is in these two dimensions, names and images, fortified by human artifice and linked together by the magus' own mind, wherein the secret mechanisms of ceremonial magic reside. Thus we come full circle to the original axiom depicted by Levi, illustrated by Crowley, and greatly elaborated by Denning and Phillips. All ceremonial magic consists of the application of the creative impulse of Revelation (Y), by the vital current of the Divine Names (H), through the conditioned medium of the Astral Light (V), to effect the objectives of the will of the magus (H).

The Setting of the Wards of Power is an exemplary representation of this process with its minimal use of ceremonial elaborations. All of the foregoing considerations collectively contribute to the explanation of what it means to invoke "the mighty spiritual forces ruling the Elements ... into symbolic egregores, to become Guardians of the circle."



The Blazing Pentagram

Origins of the Ceremony

It is a common misconception among those first encountering the Ogdoadic rituals that they are simply a derivative from and elaboration of those created by the Golden Dawn. This is due primarily to the situation in which the Golden Dawn magical system was unveiled by Aleister Crowley nearly a century ago and has since been at the forefront of the popular movement of western occultism. The Aurum Solis, on the other hand, continued its work in secret among a select group of initiates and did not submit to a public presentation of its teachings and practices until many decades later. Had Crowley not committed his initial indiscretion, the historical conditions and subsequent misconceptions would have been drastically different.

Nevertheless, the fact remains of the remarkable similarities between the Golden Dawn Lesser Ritual of the Pentagram and the Aurum Solis Setting of the Wards of Power. In an internal communication of the College of Thrones, the former Grand Master Leon Barcynski stated that,

In the documentation of Societas Rotae Fulgentis, as early as 1875, there are essays on models for the Greek form of the Wards. I do not suppose that the GD all at once produced its formulations: a period of research and preparation was undoubtedly involved. But a point of speculation is here evoked and introduced. In fine, was the GD influenced by the work of Societas Rotae Fulgentis? Such speculation is, however, idle. Deep knowledge of the psyche and of its potential in magical operation was evidently common to both GD

⁹ Ibid.

and AS, both societies arriving at a common point of aspiration from different routes. And if there are similarities, then none should be surprised that the truth -- expressed in formulations of both societies -- should have been expressed by both. Truth of tradition, of practice based upon western conditions, and of the inner life of psyche and its correspondence to the Worlds.

Although the specific references utilized during the formulation of these ceremonies by their respective orders are unknown, the basic structure of each correlates to the preliminary elements of the ritual described in Eliphas Levi's Dogma and Ritual of High Magic. These elements include the Calyx and Qabalistic Cross, the projection and tracing of the Pentagram in the four directions, and the invocation of the four archons or archangels ruling over the elements. In the face of such similarities it is not improbable that each developed these ceremonies independently and according to the idiosyncrasies of its own system and heritage, based upon Eliphas Levi's original instructions which were available as early as 1855.

The following are the original instructions of Levi as they are pertinent to composition of The Setting of the Wards of Power:

The Sign of the Cross

The Sign of the Cross adopted by Christians does not belong to them exclusively. This is also Kabalistic and represents the oppositions and tetradic equilibrium of the elements. We see by the occult vesicle of the Lord's Prayer, which we have cited in our Doctrine, that it was originally made after two manners, or at least that it was characterized by two entirely different formulae, one reserved for priests and initiates, the other imparted to Neophytes and the profane. For example, the initiate said raising his hand to his forehead, 'For Thine', then added 'is', and continuing as he brought his hand down to his breast, 'the kingdom', then to the left shoulder 'the justice', afterwards to the right shoulder, 'and the mercy' - then clasping his hands, he added, 'in the generating ages'. Tibi sunt Malkuth et Geburah et Chesed per aeonas - a Sign of the Cross which is absolutely and magnificently kabalistic, which the profanations of Gnosticism have lost completely to the official and militant Church. This sign made after this manner, should precede and terminate the Conjunction of the Four.

The Blazing Pentagram

The Pentagram is consecrated with the four elements; the magical figure is breathed on five times; it is sprinkled with holy water; it is dried by the smoke of five perfumes, namely incense, myrrh, aloes, sulphur, and camphor, to which a little white resin and ambergris may be added. The five breathings are accompanied by the utterance of names of the five genii, who are Gabriel, Raphael, Anael, Samael and Oriphiel. Afterward the pentagram is placed successively at the north, south, east, west, and center of the astronomical cross, pronouncing at the same time, one after another, the consonants of the Sacred Tetragram, and then, in an undertone, the blessed letters Aleph and the mysterious Tau, united in the kabalistic name Azoth.

... all mysteries of Magic, all symbols of the Gnosis, all figures of occultism, all kabalistic keys of prophecy are summed up in the sign of the pentagram, which Paracelsus claims to be the greatest and most potent of all signs. Need anyone be surprised therefore that every Magus believes in the real influence of this sign exercised over spirits of all hierarchies? Those who set at naught the Sign of the Cross tremble before the Star of the Microcosm.

The Conjunction of the Four

When an elementary spirit torments, or at least vexes, the inhabitants of this world, it must be conjured by air, water, fire, and earth; by breathing, sprinkling, burning of perfumes; and by tracing on the ground the Star of Solomon and the Sacred Pentagram. These figures must be perfectly correct and drawn either with the charcoal of consecrated fire or with a reed dipped in various colors, mixed with powdered lodestone. Then holding the Pantacle of Solomon in one hand, and taking up successively the sword, rod, and cup, the Conjunction of the Four should be recited in a loud voice, after the following manner:

Caput mortuum, the Lord command thee by the living and votive serpent! Cherub, the Lord command thee by Adam Jotchabah! Wandering eagle, the Lord command thee by the wings of the Bull! Serpent, the Lord command thee by the angel and the lion! Michael, Gabriel, Raphael, and Anael! Flow moisture, by the spirit of Eloim. Earth, be es-

established by Adam Jotchabah. Spread, firmament by Jahubehu Zebaoth. Fulfill, judgement, by fire in the virtue of Michael. Angel of the blind eyes, obey, or pass away with this holy water! Work, Winged Bull, or revert to the earth, unless thou wilt that I should pierce thee with this sword! Chained Eagle, obey my sign, or fly before this breathing! Writhing serpent, crawl at my feet or be tortured by the sacred fire and give way before the perfumes that I burn in it! Water, return to water; fire, burn; air, circulate; earth, revert to earth, by virtue of the Pentagram, which is the Morning Star, and by the name of the Tetragram, which is written in the center of the Cross of Light! Amen.¹⁰

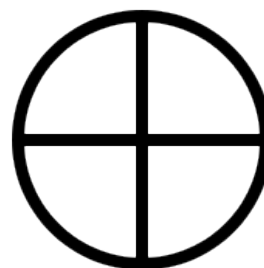
Symbols of a Cosmogony

According to Rene Guenon in *Initiation and Spiritual Realization*, “Magic is ... a traditional science; now in everything that has this character, be it a question of science, art, or the crafts, there is always something that, properly understood, must be considered a true rite.” In addition to possessing the stated intention of cleansing the area and fortifying it against undesirable influences, The Greek Setting of the Wards of Power also simulates implicitly, the rite of consecration of a temple. In this, it imitates the pattern of cosmogonic projection by introducing formulae which communicate mythological symbols at key stages of the ceremony, each of which corresponds to a geometric analogue within the cosmogonic pattern.

Concerning this element of mythology, Mircea Eliade states in *The Sacred and the Profane* that “all symbols and rituals having to do with temples, cities, and houses are finally derived from the primary experience of sacred space” and “it [the house] is the universe that man constructs for himself by imitating the paradigmatic creation of the gods, the cosmogony.”

The first cosmogonic representation to consider is that of the Pythagorean for it is woven implicitly into the structure of the rite. It is well known that the Pythagoreans represented the cosmogonic potencies through number and mathematics. Although but fragments remain of Pythagoras’ teachings, many obtainable only vicariously through the teachings of his successors, what remained was eagerly sought after by Plato, who incorporated it into his philosophical teachings from whence it was perpetuated in the Academy. This is especially true of Geometry, which was of such great importance to the

school that tradition attests to the injunction “Let none who is ignorant of Geometry enter here” being inscribed above its doors. Mathematics was considered the natural precursor to philosophy, because dealing with perfect qualities which have no direct expression in matter, they enable the consciousness of the philosopher to ascend to and dwell within a realm superseding that of material manifestation. In The Setting of the Wards of Power, the primary figures to consider are those of the point, line, and circle.



Geometry of the Setting of the Wards of Power

Considered geometrically, the ceremony begins with the establishment of a point with the performance of the Calyx, which delineates a central axis for the operation of the magus in the center of the adytum, and subjectively within the center of the world. According to Guenon, “the idea of the Center ... is of the greatest importance in all the ancient traditions ... The Centre is, above all, the origin, the point of departure of all things; it is the principal point, without form and without dimensions, therefore indivisible, and therefore the only image that can be given to the primordial Unity. From it, by its radiation, all things are produced, just as unity produces all numbers without its essence being modified or affected in any way whatsoever.”

The second figure established in the ceremony is that of the circle traced by the magus along the periphery. It serves both to demarcate the sphere of influence of the movement of the light and reiterate the position of the central point. According to Guenon, “Symbolically, the central point is the Principle, it is pure Being, and the space which it fills by its radiation and which itself only exists by that same radiation (the fiat lux of Genesis) without which it would be only ‘privation’ and nothingness, is the world in the widest sense of the word, the totality of all the beings and all the states of existence that constitute universal manifestation ... The simplest representation of the idea which we have been formulating is the point at the centre of a circle: the point is the emblem of the Principle, while the circle is that of the world.”

¹⁰ Eliphas Levi, *Transcendental Magic: Its Doctrine & Ritual*: Chapter IV

This figure is sometimes depicted with multiple concentric circles to represent the different levels of existence. Although, The Setting of the Wards of Power includes only a single circumambulation, the multiple levels are implied in the mediating link of the vertical axis flowing from EI to HE BASILEIA. In the words of Mircea Eliade in *The Sacred and the Profane*, “The cry of the Kwakiutl neophyte, ‘I am the center of the world!’ at once reveals one of the deepest meanings of sacred space. Where the breakthrough from plane to plane has been effected by a hierophany, there too an opening has been made, either upward (the divine world) or downward (the underworld, the world of the dead). The three cosmic levels - earth, heaven, underworld - have been put in communication. As we just saw, this communication is sometimes expressed through the image of a universal pillar, axis mundi, which at once connects and supports heaven and earth and whose base is fixed in the world below (the infernal regions). Such a cosmic pillar can only be at the very center of the universe, for the whole of the habitable world extends around it.”

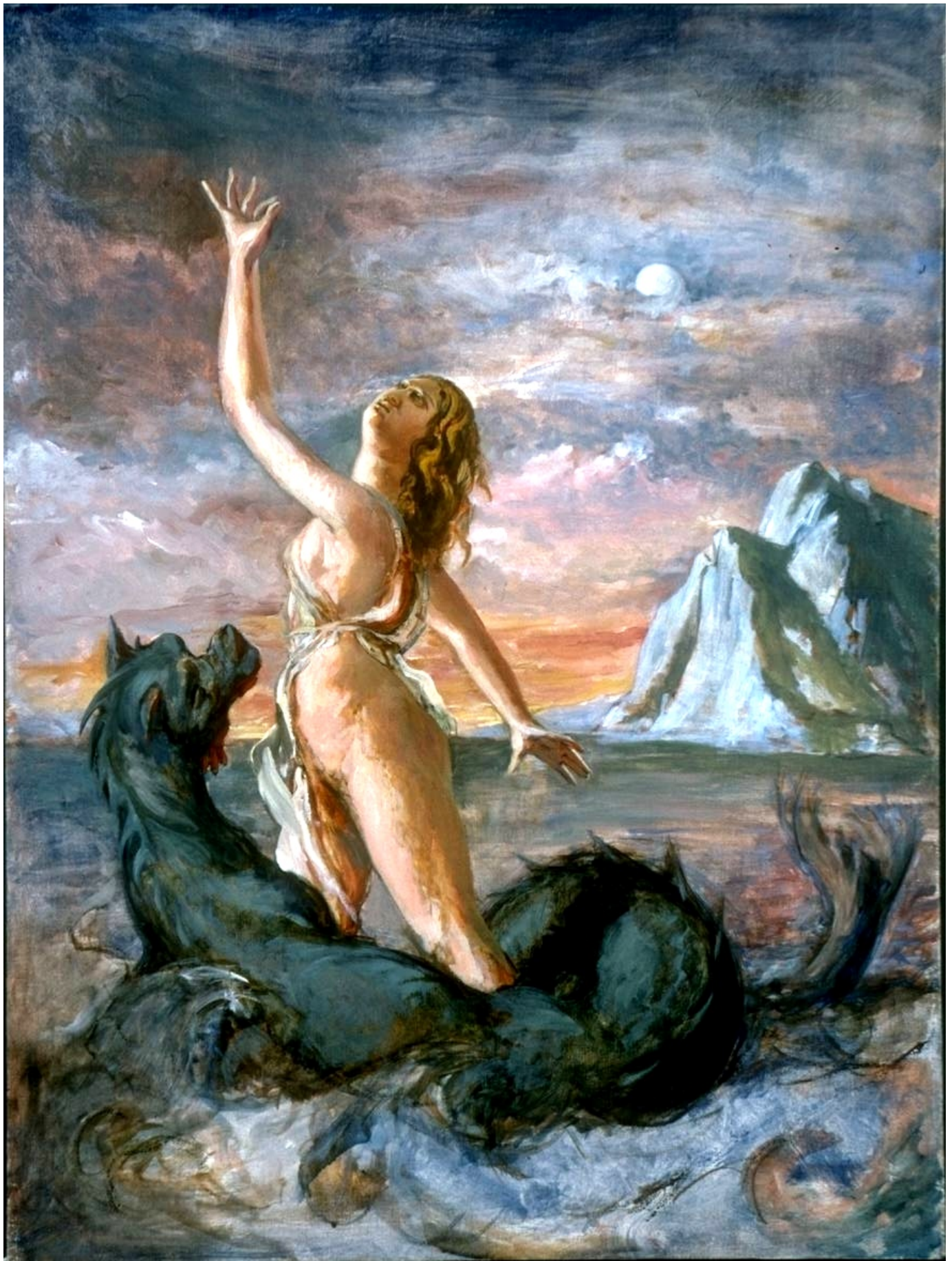
The third figure, that of the line is repeated through the four projections of the gesture Cervus and reaffirmed with the establishment of the wards to produce four radii connecting the center to the circumference. These represent the radiating and equilibrating impulse of the creative Principle toward the four directions of space. According to Guenon, “The relationship [between centre and circumference] can be denoted even more precisely and explicitly by the rays issuing from the center and ending in the circumference ... The simplest of such forms is that which has only four rays dividing the circle into equal parts, that is two radii at right angles forming a cross inside the circumference ... The divisions marked on the circumference by the divisions of the branches of the cross will then correspond to the different periods or phases into which the cycle [of manifestation] is divided ... We shall find another of its significations ... as a symbol of the action of the Principle at the heart of creation. The point midmost between the extremes, represented by opposite points on the circumference, is the place where contrary tendencies, ending at these extremes, are neutralized so to speak and are in perfect equilibrium.”

The second cosmogonic representation in the ceremony is that of the mythological symbols proper, enshrined in three vivid declarations. In *The Hero with a Thousand Faces*, Joseph Campbell states that “The first phase of the cosmogonic cycle is the breaking of formlessness into form.” This, phase already represented by the figures of the point and circle, are given further affirmation in

the declarations HE PELEIA KAI HE HUGRA, the dove and the waters, and HO OPHIS KAI TO OION, the serpent and the egg. The correspondence of the two pairs of images to the male and female principles of the Constellation of the Worshipped is well known and their universal content readily discernible, as for example, the spirit of God breathed upon the primal undifferentiated waters of Chaos and the creative spirit encircling the world, such that no further explication is needed. What is of primary interest, however, is their great antiquity. Although recognizable through their Orphic adaptations, they were first brought together in the creation story of the Pelasgians, the ancient pre-Greek inhabitants of the Aegean sea region. As recounted by Robert Graves, their story is as follows:

In the beginning, Eurynome, The Goddess of All Things, rose naked from Chaos, but found nothing substantial for her feet to rest upon, and therefore divided the sea from the sky, dancing lonely upon its waves. She danced towards the south, and the wind set in motion behind her seemed something new and apart with which to begin a work of creation. Wheeling about, she caught hold of this north wind, rubbed it between her hands, and behold! the great serpent Ophion. Eurynome danced to warm herself, wildly and more wildly, until Ophion, grown lustful, coiled about those divine limbs and was moved to couple with her. Now, the north wind, who is also called Boreas, fertilizes; which is why mares often turn their hind quarters to the wind and breed fowls without aid of a stallion. So Eurynome was likewise got with child. Next, she assumed the form of a dove, brooding on the waves and in due process of time laid the Universal Egg. At her bidding Ophion coiled seven times about this egg, until it hatched and split in two. Out tumbled all things that exist, her children: sun, moon, stars, the earth with its mountains and rivers, its trees, herbs and living creatures.

Campbell wrote of two effects of the cosmogonic emanations, “the framing of the world stage of space” and “the production of life within the frame.” Whereas the first is reflected in the geometric symbolism of the gesture Cervus, already considered, the second pertains to the declaration GAIA KAI HO ICHOR TOU OURANOU, earth and the blood of heaven, represented in the mythological imagery as the splitting of the egg, as well as the establishment of the wards in the concluding portion of the ceremony.



Eurynome Creates the Cosmos, Elsie Russell, 1994

This theme is developed further in successive incarnations of the myth. According to one version, the top portion of the egg forms Ouranos and the bottom Gaia. The production of “life within the frame” occurs through the union of Ouranos and Gaia, from whom the primordial man, Phanes, the child of earth and the blood of heaven, is born.

The ceremony concludes with a repetition of the Calyx, a return to the center from which this process began. “If it [the centre] is first of all a point of departure,” states Guenon, “it is also a terminal point. All has come from the Centre, and all must finally return to it ... All beings, dependent on the principle in all that they are, must consciously or unconsciously aspire to return to it.” It is the opinion of the present writer that if the universal symbolism contained in *The Setting of the Wards of Power* possesses an ultimate value, it lies in the ability to inspire within the hearts and minds of those truly sensitive to it, an aspiration to return to the center and origin of their own being and to reestablish a link to the still living traditions within which these symbols were first revealed.

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Listen

Inhale & draw down the light, formulating the *Orbis Solis* as a sphere of intense pulsating yellow light, half protruding from the center of the chest at the level of the heart.

Vibrate as you exhale

ὈΝΟΦΙΣ
onophis

Repeat twice (for a total of 3 times).

Inhale & draw down light to the *Cornua Lunae*, which forms a swirling lavender sphere about 2 inches in diameter, protruding around the genitals.

Vibrate as you exhale

ἸΑΩ
i-a-o

Repeat twice (for a total of 3 times).

Inhale & draw down the light to the *Instita Splendens*, which appears as a similarly sized sphere between the insteps of the feet, half above ground and half below, colored with shimmering and swirling light of each hue of the rainbow.

Vibrate as you exhale

ΒΑΘ-MENIN-ἩΚΑΣΤΟΥ
bath menin hekastou

Repeat twice (for a total of 3 times).

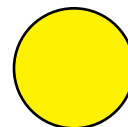
The Caduceus

Inhale, visualizing band of white light from *Instita Splendens* & spiraling upwards widdershins around the shaft of white light & centers until dissolving into the *Flos Abysmi*.

Exhale, strengthening awareness of the centers & the shaft of light.

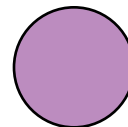
Inhale, visualizing a band of red-white light from *Instita Splendens* spiraling deosil upwards around shaft & centers, vanishing into the *Flos Abysmi*.

Exhale, strengthening awareness of the centers & the shaft of light.



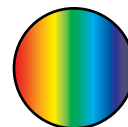
Click to hear this
word of power

Listen
ὈΝΟΦΙΣ
ἸΑΩ
ΒΑΘ-MENIN-ἩΚΑΣΤΟΥ



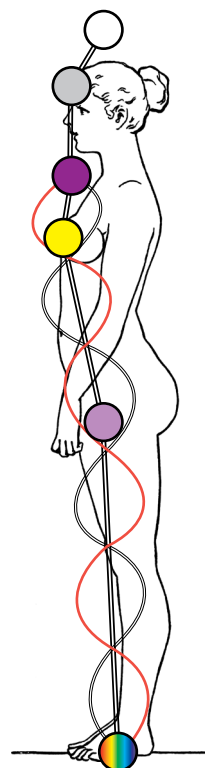
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THE ALCHEMY OF THE LIGHT-BODY

by William Stoltz, MA

This article will explore the form and functions of the Clavis Rei Primae, first formula (CRP-1, or “the Rousing”) in Greek. As a core practice of Astrum Sophia, first made public in *The Magical Philosophy* by Denning and Phillips, it will be of value to anyone using, or planning to use, this or similar practices within the spirit of the Ogdoadic Tradition. However, while this paper will touch on many important aspects of the practice it is by no means a comprehensive study. We will also examine separate components of the Rousing in relation to their alchemical functions and in relation to cognate practices within our tradition.¹ Since this exploration does not include all of the suggested developmental stages as found in *Mysteria Magica*, the reader must research these independently.

The first formula of the Clavis Rei Primae is a foundation practice used in the development of the Body of Light and is, as with the Golden Dawn Middle Pillar Ritual, a common preamble to most magical workings. Typically it is performed following the Setting of the Wards of Power (SWP). However, establishing the Wards is not always necessary if the aspirant is working in a consecrated or dedicated Temenos.

The Rousing incorporates unique elements involving the positioning of the spheres, or centers of activity, and the application of a Caduceus of Light to harmonize the established gate-spheres. The Rousing’s designated centers of activity are positioned as follows: the Corona Flammae is above the crown of the head, the Uncia Coeli projects in a hemisphere from the brow, the Flos Abysmi is completely external to the throat, the Orbis Solis projects from the chest in a hemisphere, the Cornua Lunae projects forward from the pubic bone as a hemisphere, and the Instita Splendens is between the insteps, one

hemisphere above and one hemisphere below the ground. These are the “positions potent” of the centers of activity and, as it is stated in *The Magical Philosophy*, are in no circumstances to be altered.

The centers themselves are to be conceived of as spherical concentrations of light and energy approximately two to four inches in diameter; while the channel used to link these centers, from the Corona Flammae to the Instita Splendens, is of a radiant white light. The dual currents of the Caduceus, used at the conclusion of the practice, are dynamically conscious forces in harmonious accord with the primary channel. These dual channels (red ascending deosil – white ascending widdershins) also serve their own unique functions to administer the twin astral (electrical and magnetic – solar and lunar) forces. The Caduceus has, at times, been a subject of misunderstanding for individuals assuming its energies stop at the Flos Abysmi or throat level. In reality the currents do not stop but rather *dissolve* at the throat to ascend, transformed, beyond the Flos Abysmi. As one might expect, there is a further mystery here as to the relation of these currents, the Abyss, and Binah that is beyond the scope of this article.

As the Rousing is a principle foundation practice, great care, diligence and enthusiasm should be exercised in its development and use. To this end the different stages given in *Mysteria Magica* should be closely followed. Through these stages the Atziluthic Formula associated with each center will be vibrated one to three times. Likewise the Caduceus may be repeated one to three times and not to exceed five.

The unpublished final stage of training with the CRP-1 demonstrates the potential depth of this working. In this work, the student imprints a reflection of the essential cosmic principle (the Briatic archetypal image) into each corresponding center. In so doing the aspirant

¹ Within the foundation work of the Ogdoadic Tradition: the CRP -1st and 2nd formulae, the Calyx, Arista Plena, and assumption of God-forms.

is building the fundamental architecture for the magician's body of light; a magical framework that is one of the foundation blocks of the Great Work. Once the Briatic Image is formed within the body of light, it must be charged with the pure utterance of the Atziluthic Name. In the OAS the use of this formula is generally reserved, or amplified, for initiates having received the Second Hall Rite of Integration. A description of these potent Briatic Images can be found in the chapter "Emanations V" in *The Sword and the Serpent*, in *Magical States of Consciousness*, and are also appended to the end of this essay.

Finally, unless stated otherwise, the official OAS policy, for all grades, adheres to the "Sub Rosa Nigra" formulae regarding the usage of rites and language. In this instance the initiate may use Hebrew as an option in the personal work but, for practical reasons, Hebrew is suspended altogether for probationers.

Forms and Functions of the Clavis Rei Primae

Common questions concerning the Rousing usually involve its distinct structure: why the centers are positioned as they are, in the front of the body and extending forward. This is in contrast to other practices that position them entirely internal or in the back of the physical body. In addition to the 1st formula, the 2nd formula of the CRP uses a very different design: a channel extending from the crown to the feet, through the perineum, thereby linking three centers of power that correspond with the three Qabalistic worlds above Assiah: in Taoist and Buddhist alchemy these three divisions are referred to as the "Three Treasures."

A compliment to the front and middle channels is a third, lesser known formula that uses a rear channel. This channel implements the ascending energies of the divine Knouphis: the Western equivalent to the Eastern Kundalini.² The use of Taoist (Buddhist in some cases) alchemical terminology here has the advantage of clearly explaining the complex structures and dynamics employed in the development of the body of light.³ As such

it provides us with a comprehensive model to explain the compound nature of practices also used in the Ogdoadic Tradition. For example, our foundation practices include the use of a primary channel descending the front of the body (the CRP-1), a channel ascending the spinal column (formula of the Knouphis-Agathodaimon) and a transcendental channel through the core of the body (CRP-2). In Taoist alchemy these three channels are referred to as the Functional, Governor and Core channels respectively.

The descending functional channel then directs the "universal heavenly current" and is native to the front of the body in most traditions. It is considered the "Yin Chi" of the Tao. The ascending governor channel on the other hand directs the "divine earth energy" and is native to spine and the back of the body. It is considered the "Yang Chi" of the Tao and along with the force in the functional channel forms the balance of the Yin-Yang or Tao: the Tao itself being native to the core channel.

The purpose of the governor channel is to accommodate the rise of spinal force we have come to know as the Kundalini or formula of the Knouphis-Agathodaimon. Knouphis, being the winged solar serpent, is one and the same as the healing serpent *Nachash* that Moses lifted up in the wilderness: he is the divine cosmic transforming force which arises within the soul. In early myths and legends it⁴ appears as the Dragon inhabiting the secret cave (as that of Merlin). As a compliment to the front channel then, the rear channel accommodates the spinal function and natural ascending energy flow fundamental to the alchemy of the body of light.

As manifestations of the primal male and female energies, these forces are also personified in our "Constellation of the Worshipped" as deific principles. As it states in *Mysteria Magica* regarding these deific archetypes, they are "Entirely harmonious to the forces they represent, they provide powerful vehicles for the operation of the Il-limitable Fire of the Godhead." This "fire of the godhead" is the third principle in our discussion and is represented by HA or the deific force of Kether: this being equivalent to the Qi of the Tao. This highest Qi, or divine force, is most effectively directed or channeled by the core channel.

The core channel, as it is used in the second formula of the Clavis Rei Primae (CRP-2), not only has the ability to manage the divine force of Kether but also the unique capacity to manage the descending and the as-

² In the west, a great deal of misunderstanding and apprehension has been perpetuated about the danger of the Kundalini. These myths range from symptoms of neurosis, outright psychosis to practitioners spontaneously bursting into flame. No, my fellow magicians; working with this force is as natural to the human condition as breathing – no more dangerous than using the life force that animates and sustains life and all that lives. The essential difference in the pedestrian relationship with this presence (Kundalini) is that the magician applies it with conscious intent.

³ The core channel and its modus operandi is better developed in the six yogas of Naropa: the crown of inner alchemy a Buddhism.

⁴ The Knouphis is male and/or female, depending on its mode of function at any given time, whereas the anthropomorphic Agathodaimon, the Divine Solar Priest, is principally male.

cending heavenly and earthly forces simultaneously. As such the initiate is *not* using the full capacity of the energy body, let alone the ability to perform basic alchemical (magical) functions, without the proper knowledge and skill to use the core channel.

Essential to this subject are the keys contained in the Emerald Tablet of Hermes Trismegistus as given and discussed in *The Ogdoadic Journal*, No. 4. This diminutive Hermetic text, a grossly underestimated work, is essential to all students of Hermetics and intrinsic to the channels of the body of light. As the eighth line of the Tablet states:

It rises from earth to heaven and comes down again from heaven to earth, and thus acquires the power of the realities above and the realities below. In this way you will acquire the glory of the whole world, and all darkness will leave you.

Application of the CRP-1 then, utilizing the front descending, or “Functional Channel,” has the particular ability to open the centers horizontally to receive the rarefied heavenly energy from above, thereby producing a variety of useful modes: to absorb and channel the higher forces necessary to fully develop, nourish and refine the centers of activity and the light body as a whole. This will also enhance the magician’s skill for projecting energies from the core channel as required when projecting energy charges by way of the Orante Formula. More specifically, to channel and control energy from the front descending channel enhances flexibility and balance in the overall development and use of the body of light. As an individual advances they understand that the magician’s powers are dependent on the ability to absorb higher energies and project them outwardly into their field of experience.

When using the CRP-2 we clearly shift the focus to the center or the “Core Channel.” This permits the simultaneous alchemical flow and mixing of the ascending and descending magical currents as explained in the Emerald Tablet. This central channel is also known for its ability to absorb and contain magical force for operations such as the assumption of god-forms and the projection of concentrated charges for magical force and advanced techniques for Rising on the Planes.

The rear “Governor Channel,” used in the transmutation of internal force, is typically utilized in the mode of the ophiomorphic Agathodaimon. As with the Eastern Kundalini, it aligns one vertically thus greatly accelerating one’s spiritual integration and evolution. This integrating and uplifting power, among other things is used in a wide range of magical operations. Two practical examples of

the use of this channel can be found in the rites of “The Gnostic” and of “Transubstantiation” as given in *Mysteria Magica*.⁵ Additionally, the Knouphis-channel represents a crucial dynamic as the primary god-form, and force, in the Second Hall “Rite of Integration.”

Thus the OAS foundation practices provide a comprehensive set of workings that, together, compose a perfectly balanced system for the Western magician.

The Titles of the Centers of Activity

Here is presented some commentary on the technical Latin names of the Centers of Activity used in the Clavis Rei Primae. “Clavis Rei Primae” itself means, simply, “the Key of the First Thing.”

Corona Flammae – is literally “crown of flame,” or “garland of flame.”

Uncia Coeli – means “inch of heaven,” (literally “twelfth-part of heaven”). This refers to a square inch upon the brow, which is depicted on the forehead in some Byzantine art to represent holy persons.⁶ Another interesting association is with the practice of tefillin in Judaism. The tefillin is a set of cubical leather boxes containing scrolls from the Torah, one part of which is worn upon the forehead. The cube represents the three-dimensional square and contains four such scrolls. These tefillin are sometimes referred to as *Beth* or “House,” a reference to the Temple of Solomon.

In another context, in the Master Therion’s *Liber AL vel Legis*⁷ we read:

Choose ye an island! Fortify it! Dung it about with enginery of war! I will give you a war-engine. With it ye shall smite the peoples; and none shall stand before you ... thus shall my worship be about my secret house.

This passage may seem irrelevant to our present considerations, but it can in fact be viewed as a formula for the *Ajna* or energy center at the brow. Symbolically, phrases such as “with it ye shall smite the peoples,” and “none shall stand before you” are descriptions of the mystical process to eliminate multiplicity and dualism in order to

⁵ Within the OAS an advanced alchemical practice, “The Alchemist,” integrates many of these concepts for the work of the Mystic.

⁶ See *The Sword and the Serpent*, p. 375.

⁷ The “Book of the Law” should be viewed allegorically to render it comprehensible. In this context the passage makes perfect sense.

attain to the singular point of consciousness characteristic of the Ajna.

Finally, the *Uncia Coeli* also suggests the mystery of squaring the circle; the conversion of spiritual force by the imagination into form or structure. Lest we forget that the Tau cross (400) is the sign and seal of the regenerative mysteries used when anointing the new initiate into the Ogdoadic Tradition.⁸

Flos Abysmi – translates as “Flower of the Abyss” (Da’ath). The primary symbol of Da’ath⁹ is a blue lotus floating on black water, appearing alone, or with the Egyptian god of silence Har-par-krat. In our tradition it may also be depicted with a gold flame above the lotus: the lotus appearing and disappearing periodically. It’s not difficult to see the connection between this image and the term “Babe of the Abyss” in reference to a stage of mystical development bridging the Rosicrucian grades Adeptus Exemptus and Magister Templi. However this power can be seen on two very separate levels: one as the state of transition mentioned above, while the other Har-par-krat is the mystical guardian of silence, hidden in the body of the Abyss.¹⁰

Orbis Solis – is literally “the Orb of the Sun,” “Disc of the Sun,” or “Ring of Sunlight,” suggesting an alchemical solar exaltation. Within the Western Tradition the heart center – the *Orbis Solis* – is typically the Tipharetic center of the aspirant and therefore critical to the Great Work of divine alchemy. In this context it is the solar crucible within which is transformed the life of the individual: this is both the cauldron of alchemy and the residence of the Philosopher’s Stone.

Cornua Lunae – means “the Horns of the Moon.” The horns are expressive and suggestive of cycles of renewal and generative force as in the forms of Cernunnos or the bull of Mithras. Characterizing the feminine generative principle we also see the horns of the crescent moon displayed prominently on Ishtar and Isis. This sphere’s magical image is an ithyphallic youth wearing a lunar crescent in his long dark hair.

Instita Splendens – may be translated as a “shining border,” “glistening hem,” or “glittering hemline.” This shining hem brings to mind the famous story of Emmanuel

the Christos¹¹ when he healed a woman who had been hemorrhaging for twelve years. In the gospels it was reported thus: “And Jesus, perceiving in himself that power had gone out from him, immediately turned about in the crowd and said, ‘Who touched my garments?’”¹² It is believed that touching the hem of his robe refers to her coming in contact with his aura or Light Body, and by this transference of his power the subsequent healing occurred. Her illness, the loss of blood, is also symbolic of the loss of life-force itself. Symbolically then the shining hem relates directly to the power of the Nephesh; yet not just any Nephesh, but one of a very advanced Adept. We could expand on this for pages but, briefly, this is a Nephesh in its highest state of development: she is joined with the sacred king and placed on the “Throne” of her Mother. This would be the most powerful force a healer could wield: the pure potent force of the divinized earth energies characterized by the full development of deity incarnate.

A different interpretation may also suggest the hint of the “dress” of the Goddess and a place of invitation to initiation through an open hem – or secret entrance at the foot of Her garb. This has many symbolic allusions to the mysteries of birth, sex, and death.

The Colors of the Centers of Activity

The colors for the Crown, Brow, and Throat Centers are drawn from the Radical (Atziluthic) color scale. The Heart Center color is from the Prismatic (Briatic) color scale. The Genital Center from the Contingent (Yetziratic) scale, and the colors for the Feet Center from the Iconic (Assiatic) color scale. This color series thus alludes to the each of the Four Worlds on the Tree of Life, and specifically the “composite tree” in which all Four Worlds are represented on a single tree diagram.

These colors and their , as used in the second stage of working with the rite, are described along with their dynamic inner movement (e.g., “pulsing,” swirling,” etc.) as follows:

⁸ An expression of the magical formula of $0 = 2 = 4$ (nothing did!).

⁹ A secondary symbol sometimes employed is the empty room.

¹⁰ One could say Har-par-krat, the Egyptian god of silence, is the counterpart of Choronzon, Dee and Kelly’s great demon of dispersion.

¹¹ His real name, as stated in the Annunciation, is not Jesus (Jesus being a title for the Messiah representing the IHVH with Shin / Spirit in its midst) but Emmanuel.

¹² Mark 5:30

Corona Flammae: intense brilliance

Uncia Coeli: glimmering soft dove-grey

Flos Abysmi: billowing intense mid-purple

Orbis Solis: pulsating radiant yellow

Cornua Lunae: pure lavender, radiant and fast-swirling

Instita Splendens: seven prismatic colors, swirling slowly and shimmering

About the neck of the figure, as a living necklace, is coiled a light-colored serpent; the figure is otherwise nude, with erect penis. The left hand of the figure is placed as if to support the head, the right hand as if to encircle the waist, of the onlooker.

Instita Splendens – Veiled Maiden:

A young maiden stands amid growing barley mingled with poppies. Her hair is the color of corn and flows loose under a garland of black blossoms. About her head is a shimmering nimbus of concentric bands of rainbow colors. Her garment is white ungirded and shaped poncho style. Her right arm is raised horizontally so that it, and the hanging folds of the garment which covers it, conceal her features below the level of her eyes. This same gesture brings the right side of her body into relief, suggesting an immature but graceful form. Her left hand is extended, palm downwards, above a rose of five white petals and five black ones: from this rose she draws a spiral column of flame upwards to her palm.

The Briatic Images of the Centers

Corona Flammae – The Smooth Point:

A point of unutterable searing brilliance.

Uncia Coeli – The Celestial Queen:

A powerful female figure. She wears a golden mural crown, and the long dark tresses of her hair sparkle with points of silver light. She is seated upon a massive throne of lustrous black stone which is established on a dark blue ocean. Towards the horizon the sky is bright, but above is dark, with a single star high above the figure. Her luminous white robe is open to disclose an inner garment of deep black. Her right hand is raised in blessing. Upon the palm of her left hand is a triangular prism from which arcs a rainbow: the seven bands of brilliant color spreading wide as they descend into the waters.

Flos Abysmi – The Ensign of the Image Invisible:

Beneath a dark sky a blue lotus rises from a still ocean of intensely dark, almost black, water. Above the lotus is poised a single flame of golden brilliance. Intermittently the lotus vanishes from sight, leaving the flame apparently poised above the dark water.

Orbis Solis – Puer Aeternus:

Before the orb of the rising sun, a boy of about seven stands feet astride upon the summit of a rock. In his right hand he holds a thyrsus, in his left hand he holds a goblet of wine, which he tilts so as to pour forth its contents. A serpent is enwreathed in his dark, curling hair, raising its head between the budding bull-horns above his forehead. He wears a square scarlet cape, fastened upon his right shoulder this cape leaves his right arm bare and falls diagonally to his left side.

Cornua Lunae – Ithyphallic Youth:

A dark-haired young man stands upon a cube of translucent quartz, within which, at its center, is a dark serpent, coiled, but beginning to arise. In the hair of the image is a crescent moon from which light radiates.

THREE BRIATIC IMAGES

by Kevin Abblett



The Warrior (Mars)



Flame of the Sea (Venus)



Divine Messenger (Mercury)

SYNTHEMATA

FURTHER GESTURES AND SIGNS

modeled by Christian Hanson



Ave

The gesture Ave has multiple uses. It is the customary sign given to the East, the Place of Light, both when called for in the course of a ritual to acknowledge the forces of Spirit, as well as when entering or exiting the Temenos.

Ave (Latin for “hail” or “greetings”), is also appropriately employed as a greeting gesture between companions.

Ave is also used during the daily Solar Adorations to salute the Sun at dawn and dusk.

The God-form Posture

The god-form posture is the basic seated posture common through most of the Western Esoteric Tradition. It’s name derives from the ancient depictions of the Egyptian deities.

This posture is most commonly used during meditation. While meditating the practitioner may also draw the hood closed to assist with the inward journey.

The god-form also has a role in more active work within the astral light, including scrying and pathworking. Some also find it suitable for astral projection, both Helionic and Hecatean.



Pronatio

The gesture *Pronatio* (Latin for “bending forward”) is primarily used to establish a link between the magical intent or force within a rite and a given offering or sacrament.

Pronatio can also be an invocatory gesture when working with chthonic forces.



Orante

The *Orante* gesture is almost always assumed in the context of the *Orante* Formula, which is named from the gesture. “*Orante*” derives from the Latin for “speak,” and specifically carries the context of “prayer” or “supplication.”

The chief purpose of the *Orante* gesture and formula is to effect the projection of magical power on to a person or object. The *Orante* gesture as shown is always first made, after which the hands may be adjusted to better facilitate the transmission of force from the center of the palms as needed.



Psi

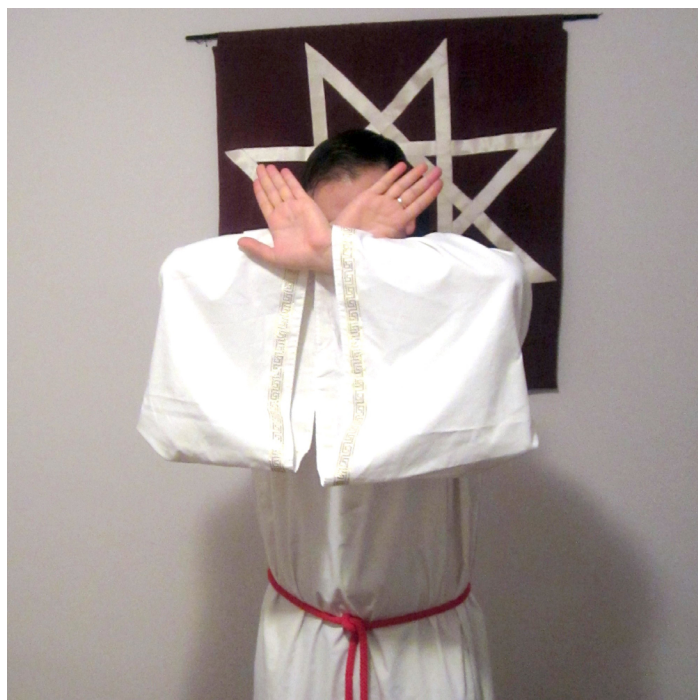
The gesture Psi is so named for its resemblance to the Greek letter. Indeed, the mystical symbolism of the letter Psi – the descent of Spirit and its interaction with Matter – is likewise connected to the use of this gesture.

Psi is employed when the magician is completely receptive to the Divine Force. In this context it is also often accompanied by invocation of the highest principle of the Constellation of the Worshipped: HA. Actual utterance of the name HA is invariably accompanied by tracing the letter Psi with the right hand: first the “bowl” of Matter from left to right while inhaling, then the descending vertical while exhaling the Name.

The Sign of Silence

Quite different than the Rosicrucian form of this gesture, the Sign of Silence is symbolic of concealment and withdrawal.

This gesture is previously unpublished in the corpus of the Ogdoadic Tradition, though it was employed in the original Aurum Solis and is preserved in the Astrum Sophia. Its use in this form occurs only in the initiation rites, though a modified form can be seen in the “De Rebus Enochianis” chapters of *Mysteria Magica* during certain invocations of the Great Elemental Kings.



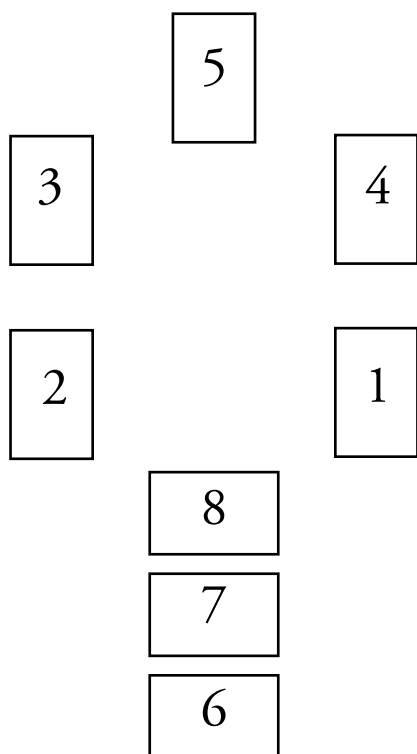
A HOUSE OF CARDS

by Comes S.

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:

1 – *Pneuma* – The state of mind of the querent – rational implications. The Ruach.

2 – *Sarx* – Physical & emotional state – unconscious activity. The Nephesh.

3 – *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 – *Eleos* – The real issue itself – causality at work. Needed action. The Chiah.

5 – *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.

DE THYMELE

THE RITES OF THE BOMOS

by Derik Richards

De Thymele is a forthcoming work to be published under the auspices of the House of Adocentyn, OAS, which transmits seven specialized planetary formulae pertaining to the Bomos: the Ogdoadic altar.

These seven rites are designed to facilitate direct gnostic exploration of the altar or Bomos within the astral ambience of a given sphere. This is accomplished by formulating a guided vision at the culmination of which certain *voces magicae* are uttered. These words of power provide the keys to the formulae, triggering the opening of further intuitive vistas. In this way can the magician further his understanding of the magical altar, which is both a reflection of the Self and its ultimate Place of Sacrifice.

This particular methodology of working incorporates elements of techniques from both pathworking and sphereworking as used within the OAS. These provide an effective framework for both individual and group exploration.

These rites draw inspiration from the Seven Mystical Titles of the Bomos as used in the Ogdoadic Tradition¹:

Matrix of the Parthenogenesis (Luna)
Lodestone of Infinite Power (Mercury)
Hestia (Venus)
Crucible of the Great Work (Sol)
The Anvil (Mars)
Ark of the Perfect Light (Jupiter)
Throne of Spirit (Saturn)

In addition to the texts of the rituals themselves, *De Thymele* will include commentary on their inner function and uses, as well as an introduction surveying the altar in western esotericism today.

The term “thymele” refers to the altar as present in the Dionysian mysteries and Ancient Greek theatre. The thymele served quite literally as the center of these magico-theatrical performances. It also had deep connections with the Omphalos – the navel of the world – as well as the Tomb.

The rites of *De Thymele* derive from much exploration and vision-work undertaken by the House of Adocentyn. What began as simple scrying sessions quickly transformed into workings that persisted until they manifested in this present form. Thanks are due to the companions of the House of Adocentyn for bringing this work to fruition.

An excerpt from the first rite in the sequence is presented here to not only give readers a preview of the work, but to encourage magical experimentation with this often overlooked area of the Ogdoadic Tradition and the Western Esoteric Tradition in general. This excerpt contains the complete core working (guided meditation and key *voces magicae* invocations) and only lacks the specialized opening rites that will appear in the final publication.



¹ See Phillips, *Aurum Solis: Initiation Ceremonies...*, p. 14.

MATRIX OF THE PARTHENOGENESIS THE BOMOS IN ASPHALEIA

Preliminaries

Let the Magician perform the Rite of Preparation, the opening ritual given in Planetary Magick.

Battery: 3-3-3

Then shall he charge the thurible with galbanum, proceeding to circumambulate and cense the place of working nine times deosil.

He shall formulate the astral environment of his place of working. When this has been strongly established, let him commence the Rite by reading aloud the text.

Oratio

Now we become aware of a silvery mist which descends upon us as the cool spray of water. Slowly the details of our Temenos become obscured in the fog, save for the Bomos, which begins to slowly grow in size. This continues until the Bomos fills the entire range of our vision; all we can discern is an enormous black square above its companion square of white. Beneath our feet and behind us we only sense the thinness of the fog, and we realize we are suspended before the Bomos.

Soon we become aware of a kind of stress in the center of the boundary between the white and black fields, for they have now become so large that we can no longer be sure if they are still truly squares. This stress seems to be a gathering directly in front of us, an almost burgeoning form. We realize this phenomenon appears to be growing larger, a budding hemisphere of half white and half black, and we feel the sensation that we are moving toward it.

Gradually it becomes clear that the image before us is actually beneath us – we are descending through the air to this strange landscape. The growth we have been witnessing is now visibly a hill emerging from the black and white plains. The division between black and white is actually a paved road of grey stone, stretching over the mound toward which we are floating. We soon notice another road, perpendicular to the other and running from the center of the hilltop off into the expanse of the black side of this mysterious land.

As we finally land upon the mound its growth seems to suddenly cease. It feels good to have solid ground beneath our feet, and for a moment we enjoy the solidity. And yet we feel some unknown tension arise from the ground and enter our bodies. The light fog that was above us appears to coalesce and thicken over the hilltop on which we stand.

From the road to our left the sudden sound of footsteps causes us to turn sharply. We see a beautiful young woman with deep black hair which hangs to her waist. She is clad in a simple white tunic and holds with both hands a small white orb which seems to glow with an inner light. She raises the orb on high and intones a haunting invocation in a voice too deep for her slight figure:

ΒΟΥΟΡΦΟΡΒΗ ΠΙΑΝΦΟΡΒΑ ΦΟΡΒΑΡΑ ΑΚΤΙΩΦΙ ΕΡΕΣΧΙΓΑΛ ΝΕΒΟΥΤΟΣΟΥΑΛΗΘ

We turn back to face the middle road and instantly, standing before us, is a pregnant woman dressed in a flowing crimson gown. Her face and hair bear striking similarities to the maiden to our left so that we must conclude she is either her mother or older sister. She too bears a similar sphere, glowing with red light, which she holds firmly before her full belly. Her eyes gaze intently at us, and as we hear a growing peal of thunder she utters:

ΜΑΣΚΕΛΛΙ ΜΑΣΚΕΛΛΩ ΦΝΟΥΚΕΝΤΑΒΑΩΘ ΟΡΕΟΒΑΖΑΓΡΑ ΡΗΕΙΧΘΩΝ ΙΠΠΟΧΘΩΝ
ΠΥΡΙΠΗΓΑΝΥΞ

As the din of the thunder subsides, we hear the tapping of a cane to our right. Turning, we see an elderly woman in a tattered black garment struggle her way up the hillside road. Her grey hair is matted and filled with strange braids, baubles and charm-knots, and though it covers much of her face we momentarily perceive her eyes, full of the wisdom of centuries, glance sharply upon us. When she reaches us she stops and points to the ground between her feet with a wrinkled hand. We briefly see the unearthly black glow of her orb before it seems to be absorbed into the folds of her robe. Though she appears out of breath, her voice is surprisingly melodious as she intones:

ΟΡΕΟΠΗΓΑΝΥΞ ΜΟΡΜΟΡΟΝ ΤΟΚΟΥΜΒΑΙ

The three women now slowly move towards us as lightning arcs across the sky above us and thunder shakes the ground beneath our feet. When they are close enough, the three join hands to form a circle around us as we stand at the center of the crossroads and raise their voices in an eerie chant:

ΖΗΛΑΧΝΑ: ΣΑΑΔ ΣΑΒΙΩΘΕ ΝΟΥΜΙΑΛΟΝ ΝΑΘΟΜΕΙΝΑ

Suddenly we are struck by a brilliant bolt of lightning, and as we expect a searing pain we are instead plunged into warm water.

There is total darkness all about us as we float suspended in this new environment. We seem to have no difficulty breathing and the embrace of the liquid all around us is, in a way, very comforting.

Now, overhead we become aware of a pinpoint of light which begins to expand. Through the growing hole we see a sky of shimmering violet overhead. Slowly we feel ourselves moving downward in the water as it gushes out of the new opening.

Soon we are standing again and as we see the last of our enclosure vanish and the water rush out we realize we had been inside of the mound which has now disappeared back into the familiar black and white plains. We see no sign of the three women.

Our attention is drawn to a stone object on the ground that would have been exactly beneath the crossroads upon which we previously stood. This stone is an Omphalos: it is semi-conical, and covered with intricate carvings.

As we examine the carvings more closely we realize they relate one of the myths of the birth of Dionysus: his divine parents, Zeus and Persephone, the jealousy of Hera, the rending of his limbs by the Titans, and his rebirth from the mortal Semele. Our eyes remain transfixed upon this sacred boundary-stone, for truly we stand upon the boundary between the worlds of gods and men.

Let us remain within the ambience of this holy place and meditate upon that which we have seen and done.

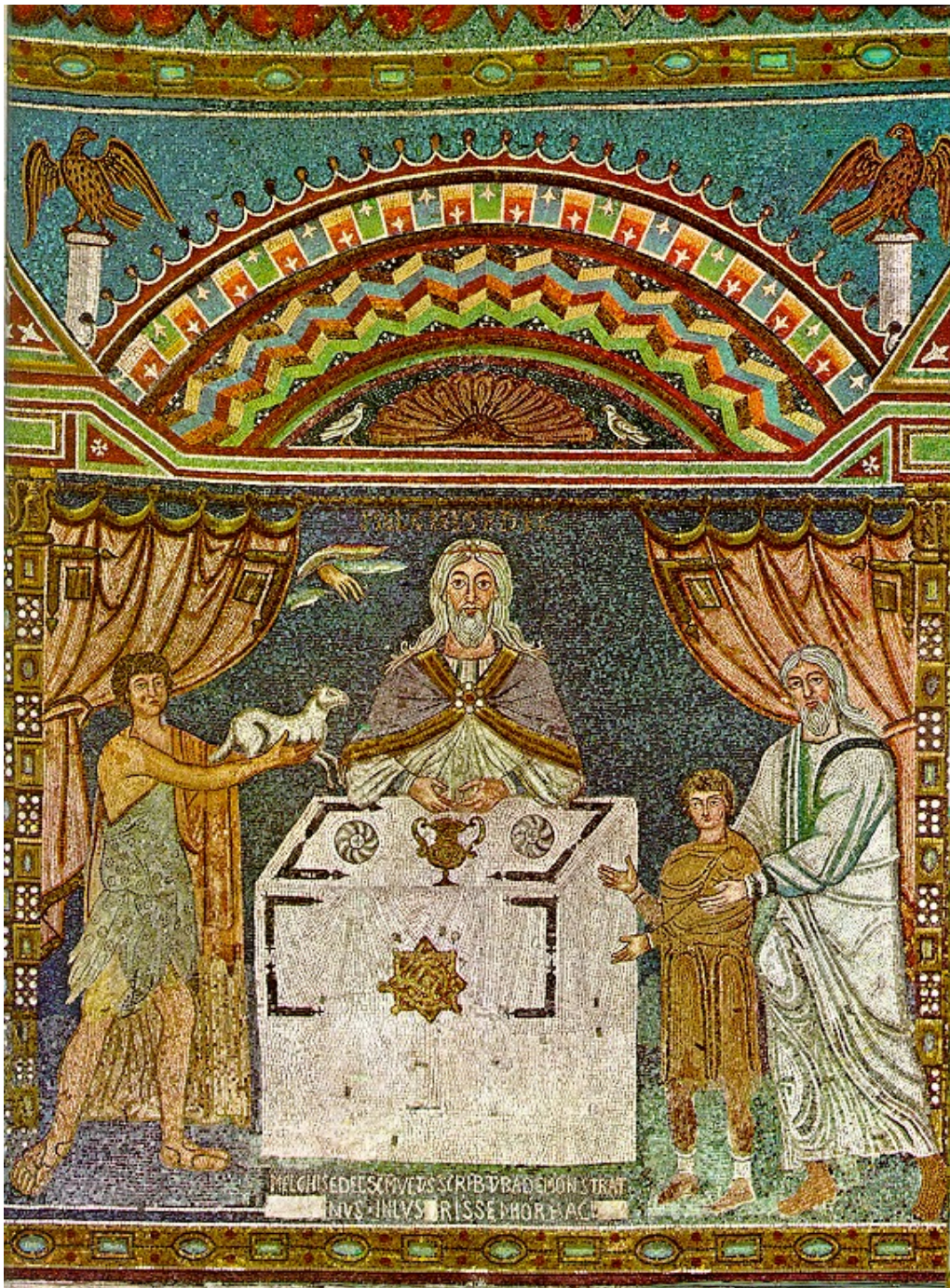
Allow for sufficient time before proceeding.

Peroratio

Now let us return our awareness to the Omphalos. Looking at the image of the young Dionysus, standing triumphantly astride with his thyrsus thrust skyward, we cannot help but feel uplifted in his joy. We raise our eyes to look at the purple-hued sky and suddenly we are again airborne, swiftly moving upward as the land shrinks beneath us.

The details of the landscape fade as we move further, and soon the seemingly endless plains of black and white are once again recognizable as squares. These too now resolve into the details of our Bomos, and suddenly, with a brief sensation of lightheadedness, we find ourselves standing once again in the familiar surroundings of the Temenos of Light. We make the gesture Ave to the Mirror in the East.

Battery: 3-5-3.





ACROSTIC INVOCATIONS OF THE ELEMENTAL ARCHONS

by Comites M. & Φ. Π.

Acrostic poetry has long been used in devotional literature, and dates back to the composition of the Book of Lamentations and the Psalms in the Hebrew Bible, and the prophetic poetry of the Erythraean Sibyl in Ancient Greece. Early Christians famously used the representation of the ichthys (fish) as their symbol, due to the acrostic phrase “Iesous CHristos, THEou Yios, Soter”. Medieval Christian poets during the Middle High German and Italian Renaissance period used the form for much more complicated works, as well.

These four acrostic poems celebrate the elemental Archons and are intended for ritual invocation purposes.

SOTER, thou emissary of the First Light of dawn
Open thou thy gates to show the light of Eos.
Thy Pneuma like the morning breeze
Eurus: O east wind, into us breathe,
Receive our call, Priest of the Rites of Air!

ASPHALEIOS amid the rolling waves,
Sinistrally borne, thy silver chalice shines.
Phantasmagoric cleansing waters quench
All unreason's fever, temp'ring Mind
Lady ruling Zophos' vast expanse
Entreating thee, we call thy torrents forth
Imbuing life, thy vital currents flow
O blue-robed, Zephyr most serene
So call we: Priestess of Water's Vision!

ALASTOR, inspired of the burning flames,
Lord presiding over Notos' heights.
As Zeus' fire did Zagreus beget,
So fire's power pourith from thy brazen wand.
Thy robes of red, from strength of Justice made,
O Justice most severe, but balance paid.
Receive our call, Priest of the Voice of Fire!

AMYNTOR, in robes of indigo clad,
Master of the North, of Arktos' domain
Usurper of Uranus, Titan of Time.
Nascent Golden Age awaits within
The children of the golden scythe and orb.
O source of Body's torpor, do receive our call
Receive, Priestess of the Temple of Earth!

In the next issue of

The Ogdoadic Journal

of the Western Mysteries

PRAXIS OF THE OGDOADIC TRADITION:
THE GREATER MYSTERIES



Individuals interested in making submissions can contact astrum.sophia@gmail.com in care of Sun Lion Publications. Articles will be accepted at the discretion of the publication team and may be edited, with permission, to better fit the style or format of the journal.

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CHIEF EDITOR: Derik Richards
 CONTRIBUTING EDITOR: William Stoltz
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Preface: George Stanton, photograph from OAS Archives. Hermes Trismegistus, artist unknown.

Introduction: Roman fresco showing Bacchus (on the left) and serpent (Agathodaimon) from the Casa del Centenario in Pompeii. Museo Archeologico Nazionale (Naples).

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