

Wikipedia entries on Filianism

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Filianism

Filianism (from the Latin *filia*, meaning "daughter") is a monotheistic religion based on a group of anonymous writings known as the Filianic Scriptures. Adherents are known as *Filyani*.

Scriptures

Filyani of all denominations regard the Filianic Scriptures as the core common source of their faith. The extent to which these should be taken as the literal "Word of God", versus an inspired poetic interpretation of enduring spiritual truths, is a subject of discussion among believers.

The Scriptures themselves are of anonymous authorship and appeared in circulation around Oxford, England in the 1970s. It has been claimed that the present text is a translation from a Greek work called *Kosmopoiia*, of which no copy has ever been produced. Alternatively, the Scriptures are sometimes attributed to channeling, but this claim has been challenged even by prominent Filyani.

The Scriptures are divided into between sixteen and eighteen (depending on edition) independent books, totaling between 767 and 778 verses. There are three common editions today: (A) the version originally published by the organization Lux Madriana (this edition is sometimes called *The Madrian Scriptures*), (B) the edition assembled by the Chapel of Our Mother God (currently the most prominent organization promoting the religion) as *The Gospel of Our Mother God*, and (C) the edition released by independent scholar Sarah-Andrea Morrigan as the *New Celestial Union Version*.

Beliefs

Filianism believes in one supreme God revered in feminine aspect and most commonly called *Dea*, who is either a Trinity (the notion of the Trinity precedes Christianity) or singular but expressed in triple form (with adherents of this position being known as *Déanists*). *Dea* (unlike the "Goddess" in many contemporary religious movements) is not a projection of women's collective consciousness or a symbol of nature (as in *Mother Earth*), but is much closer to the conception of God in classical theism. The Filianic *Dea* is celestial and solar, not chthonic and lunar as she might be expressed in Wicca or other Neo-pagan, New Age, or alternative spiritual systems. Drawing heavily on the thought of traditionalist authors such as Ananda Coomaraswamy, Filyani believe that, by revering God in feminine form, they are restoring the original religion of humanity, the worship of the one God as the mother of all things. This original religion is believed to have been partially preserved in patriarchal times through such traditions as Shakta Hinduism, the veneration of Guanyin, and devotion to the Virgin Mary.

The *Filianic Creed* is generally accepted in most Filianic denominations and is widely used for catechetical purposes. Its central doctrines are those of the Trinity and of the healing of the chasm of separation through the celestial based (as opposed to historical)sacrificial act of the Daughter (the second person of the Filianic Trinity). Each of the doctrines found in this creed can be traced to statements in the Filianic Scriptures. The Kyrian Order uses a slightly modified form.

There is also a short catechism.

Trinity

Filyani believe that the one God comprises three distinct, eternally co-existing persons: the Mother, who created all things; the Daughter, begotten of the Mother to mediate Her Being to the Creation; and the Dark Mother, representing what Hinduism terms *nirguna brahman*—the Absolute (or God) without attributes and beyond human description. These are also sometimes referred to as Madria, Filia, and Assoluta (or *Dea Mysteria*), respectively. Though distinct, the three persons cannot be divided from one another in being or in operation, as together they represent both the immanence and the transcendence—both the knowability and the unknowability—of God.

Although this doctrine presents obvious parallels to the Christian doctrine of the Trinity, Filyani often consider the Hindu idea of the Trimurti to be a closer analogy.

Some adherents, known as Déanists, regard the Daughter less as a distinct entity and more as an inherent attribute or mode of the Mother. Unlike the distinction between Trinitarian and Unitarian Christians, however, Filyani proper and Déanists do not tend to regard this difference as a serious divergence of doctrine, but rather as a simple difference in perspective or viewpoint.

Soteriology

One major tenet of Filianism is the belief that the Daughter was begotten by Dea as the savior of creation, to restore the intimate communion with Dea that humans and all creatures had once enjoyed. The Scriptures provide an account of the fall of the primordial maid from communion with Dea. Some Filyani believe that each soul has existed from the beginning of creation, each individual person is believed to have participated personally in the fall of creation. However, other Filyani regard the Mythos as Divine Allegory.

According to the Filianic Scriptures, the Daughter was birthed or emanated directly from Dea. (The Holy Mythos 4-5)^[1] and voluntarily entered the netherworld (an act called her "Taking on of Fate") to bring the light of God into even the most alienated reaches of Creation. Upon looking into the eyes of death, the Daughter died and was hung upon a pillar until She was resurrected by the intercession of God the Mother. (The Holy Mythos 8-9)

It should be noted that Filyani regard this story as psycho-spiritual and mythological, rather than historical, in import, seeing it as in essence one and the same as the story of the Bodhisattva who, having attained enlightenment, puts off the boon of enlightenment until all beings shall have been saved. Indeed, the figure of Guanyin is used as a common analogy for the Daughter in Filyani instructional texts.

The Daughter is thus taken as a kind of bridge across *kear*—the existential gulf otherwise separating us from the Mother. Another common metaphor for this is that of the Sun and the Moon; just as human beings cannot look directly at the Sun, owing to its brightness, they are, in their present state, unable to apprehend directly the glory of God, the Mother. The Daughter reflects Her light perfectly in order to mediate it to the world in a form that can be looked upon directly.

From another perspective, the sacrifice of the Daughter is representative of the paradox that the human experience of individuated existence appears, by its very individuation, to take place outside the singularity of God, and yet at the same time all existence derives its Being from God. Thus, the existence of the manifest things of the created world, including ourselves, presupposes the presence of God precisely in those places where God is not. This idea has parallels in many religious traditions, ranging from the doctrine of *tzimtzum* in Kabbalah, to the Aztec idea of the Five Suns.

Death and afterlife

Filyani adhere to a doctrine of metempsychosis. It is believed that, through the sacrifice of the Daughter, one can return to full communion with God and thus leave the Wheel of Werde—the cycle of birth, death, and rebirth.

Worship

In the absence of much formal organization, most Filyani worship centers around personal observances and the home shrine, which each Filyani is encouraged to construct and maintain. Every believer's home is considered to be a temple of Sai Herthe, the *janya* (a term loosely corresponding to the Judeochristian *angel*) of the hearth.

Sacraments

Like many other religions, Filianism has a sacramental eucharistic meal, to be performed by ordained clergy in imitation of the meal instituted by the Daughter (The Holy Mythos 10). As clergy are few and most practitioners lack access to one, a lay ritual involving the burning of a piece of bread in offering is sometimes practiced instead.

Liturgical Calendar

Filianism relies on its own calendar of the year for the timing of its major festivals and observances. While this is often referred to as the "Wheel of the Year", it should not be confused with the Neopagan Wheel of the Year, with which it differs in the name and number of both seasons and months.

The Filianic Wheel of the Year marks major festivals at even six-week intervals to commemorate the birth of the Daughter, Her descent into the netherworld, Her death, resurrection, and exaltation in heaven. In addition to the eight "high feasts" aligned with the solstices, equinoxes, and cross-quarter days, there are also six "low festivals".

Symbols

The Fora (an encircled Solar Cross), the Apple, the Rose, the Dove and the Sacred Star are the Holy Symbols of the Filianic Faith.

History

The origins of Filianism are obscure. The first publication of the Scriptures was made by an English religious organization called **Lux Madriana** around Oxford, England in the 1970s. Little is known about this group, and it seems to have ceased to exist sometime in the early 1980s. The Madrians, however, never claimed to have originated the Scriptures or the teachings that surround them.

The Scriptures were adopted at approximately the same time by the Aristasian subculture, which has been the primary driving force behind their preservation and continued publication over the last thirty years. Participants in the Aristasian community currently sponsor the Chapel of Our Mother God, which serves as the main online resource. Aristasian philosophy has thus come to play a pivotal role in the interpretation and elaboration of Filianism, although Filianism is not, in itself, inherently Aristasian.

Denominations

Filyani are broadly grouped today into two major camps: the orthodox and the independent.

Not all "orthodox" Filyani are attached in some fashion to the former Aristasian community, but do adhere to the basic doctrines and tenets. Possibly the most significant of these groups are the former Aristasians themselves, Daughters of Shining Harmony, a group that, while no longer using the term "Aristasian", continues many Aristasian traditions, including adherence to Filianism (although it is not a specifically religious organization).

Among "independent" Filyani is the Kyrian Order, which distinguishes itself particularly by its open acceptance of both men, women and families.<http://kyrianblog.wordpress.com/>

Another independent group is the Provisional Organizing Association of the Solidates Chloes International-Academia Theologica (SCIAT), a missionary order.<http://antistitamayflower.wordpress.com/>

The Matronite Chantry, Sanctuary, is A Neo-Matriarchal Déanic Harmonium, aka a Mother Faith Symphony made up of four Family Orchestra Members: A. The Matrifamilia Alliance, Matrix, A Déanic Matronite Family Circle, B. The Rosenhearth Sacerdocio, Priesthood, A Déanic Matronite Episcopal Order, C. The Hestia Temple, Sisterhood, A Déanic Feminine Religious Order, and D. The Agora League, Brotherhood, A Déanic Masculine Religious Order. The Matronite Chantry also has two Kindred Outreach Instruments: A. The Elegant Lady Feminine Seminary, Sorority, An Interfaith Feminine Philosophical Society, and B. Miss Georgia's Tearoom, Haven, A Victorian Vegan

Delight. http://groups.yahoo.com/neo/groups/the_elfs/info

References

[1] All citations from the Filianic Scriptures in this article are given from the New Celestial Union Version.

Further reading

- Jackson, Phillip P. (2008). *The Sacred Myths and Rites of the Madrians*. Lulu.com.
- Morrigan, Sarah-Andrea (2012). *The Filianic Scriptures: New Celestial Union Version*. Portland: Koreion Publishing.
- Sinclair, Brythwen (2013). *Rose Petals: A Filianic Psalter*. Lulu.com.
- Trent, Alice Lucy (1997). *The Feminine Universe*. Sun Daughter Press.

External links

- "The Filianic Catechism" (<http://www.mother-god.com/catechism>). A short catechism of the Filianic faith.
- "The Filianic Scriptures: New Celestial Union Version" (http://works.bepress.com/sarah-andrea_morrigan/3/). A downloadable PDF copy of the Filianic Scriptures.
- "The Chapel of Our Mother God" (<http://www.mother-god.com/>). The main online resource for information about Filianism.

The Independent Filianic group of Kyrians: kyrianblog.wordpress.com, The Independent Order of the House of Kyria open to men, women and families. The Elegant Lady Feminine Seminary, Home of the Matronite Faith: http://groups.yahoo.com/neo/groups/the_elfs/info

- "The Daughters of Shining Harmony" (<http://www.daughtersofshiningharmony.com/>). An Aristasian-inspired group hosting a great deal of information on Filianism.
- "An Unofficial Traveler's Guide to Filianic Faith" (<http://gopherproxy.meulie.net/sdf.org/0/users/ladywillow/filianic/travellers-guide-to-filianism>). A good resource for objective general information on the religion.
- "Provisional Organizing Association of the Sodalitas Chloes International-Academia Theologica" (<http://antistitamayflower.wordpress.com/2013/09/23/be-a-seedling/>).
- "Goddess of 10,000 Names" (<http://maisappho.wordpress.com/>). Homepage of prominent Filyana blogger Carmilla de Rosa.

Filianic Calendar

The **Filianic Calendar** is the standard liturgical calendar in the religion of Filianism. It consists of thirteen twenty-eight day months grouped into five seasons, plus an intercalary day (two in leap years). The solstices are termed the "Gates of Heaven" (or *janua coeli*), and divide the year between the "Daughter half"--winter solstice to summer solstice--and the "Mother half"--summer solstice to winter solstice.

Within the calendar are set eight "high Festivals" and six "low festivals". The calendar rotates upon a larger cycle as well. The first day of each month always falls on the same day of the week, with that day progressing through the week from year to year (i.e. if, in one year, all months begin on Tuesdays, the next year all months will begin on Wednesdays). As a result, each year is considered to be dedicated to the janya who governs the day of the week that starts each of that year's months--a concept similar to the governance of years by the animals of the Chinese zodiac. The governing janya of the year 3333 (corresponding to Gregorian 2013-14), is Sai Vikhë.

It should be noted for all purposes of liturgical calculation that days in the Filianic calendar are considered to begin at dawn.

The Months

The Filianic year is considered to begin at the spring equinox, which is the first day of the first month. In order, the thirteen months are: Culverine, Maia, and Hera (comprising spring); Rosea, Kerea, and Vaskaras (comprising summer); Abolan, Vois, and Werde (comprising fall); Astraea, Herthe, and Brighe (comprising winter); and Moura (which is a fifth season by itself).

The Festivals

There are thirteen festivals in the Filianic liturgical calendar: eight "high" and five "low". With the solstices--the "Gates of Heaven"--apart, the other high festivals are grouped into two cycles: the Eastre Cycle and the Mysteries of Life Cycle. Together, the festivals of the year mark the soteriological story of Filianism. Other festival groupings include the "Cardinal Feasts" of Eastre, Rosa Mundi, Cuivanya, and Nativity; and the "Fire Festivals" of Rosa Mundi, Tamala, and the Day of Sai Herthe.

Eastre

Eastre is the first high festival of the year, but the second of the Eastre Cycle (Luciad being the first). It marks the death and resurrection of the Daughter of God, an event which symbolizes (among other things) the divine paradox of God (who, in the Filianic view, is the Substance or principle of existence)--the one true, absolute Existence--sacrificing Herself in order to make possible the existence of things outside Herself, and yet at the same time entering radically into that very place-where-she-is-not, in order to bring existence to those things that, if truly separated from Her, would cease to exist. Filyani regard this mystery as foundational, and understand it mythopoetically through the story of the separation of the Daughter from the Mother, the Daughter's descent into the netherworld, Her death, and Her resurrection and reunion with the Mother.

Eastre is observed over the course of three days. The first day of the festival is the last day of the year, called Kala (28 Moura/19 March [18 in leap years]). This is the day on which the Daughter passed through the seven gates of the netherworld and was slain upon the Pillar of the World. The second day is the intercalary day known as Hiatus. This day does not exist on the calendar, as it is the day on which the Daughter is dead and nothing can exist. All images of both the Mother and the Daughter are veiled in black on this day and, to the greatest extent possible, Filyani avoid speaking of the future. The third day of the festival is the first day of the new year (1 Culverine/21 March). This is the day on which the Daughter is resurrected and the world renewed with great rejoicing.

Maia's Day

The first of the year's low festivals is Maia's Day (1 Maia/18 April), honoring Sai Maia (herself one of the three forms of Sai Werdë)--the *janya* (a term roughly corresponding to the Judeochristian *angel*) who spins the strands of fate, giving rise to the world-illusion. On this day, Filyani celebrate the coming of spring by honoring God as Creatrix.

A traditional observance is the bringing of spring flowers to the home altar, used as a meditation upon the fact that even the gifts we present to God are, in truth, Her gifts to us, and that we can do nothing without Her.

Exaltation

The second high festival of the year, and the third of the Eastre Cycle, is that of Exaltation (14 Maia/1 May), which marks the return of the Daughter to heaven, where She is crowned as queen. This event is commemorated especially by the crowning of the maypole, which represents the Daughter's return to the highest point on the world axis and the restoration of Her sovereignty over Creation, reunited with the Mother.

Rosa Mundi

Filyani observe the summer solstice as the high festival of Rosa Mundi (9 Rosea/21 June)--one of the two "Gates of Heaven" and the first high festival of the "Mother half" of the year. Following the Daughter's return to heaven at Exaltation, Rosa Mundi is a celebration of the Quest by which each person individually, and all humans collectively, strive to follow Her. Because this Quest is conceived as being interior--a Quest to raise the soul from its sleep--Rosa Mundi acts as the southern Gate of Heaven, that by which human beings seek to ascend to God (just as God descends to them through the northern Gate at Nativity).

The day itself is often marked by bonfires, into which Filyani will consign branches or other tokens symbolizing the faults they seek to overcome and the egoic barriers that stand between them and the realization of their own higher natures. The whole season, extending from Rosa Mundi until a few days after (or even as late as the Golden Festival of Hiranya, depending on custom), is known as the Fire and Rose Season, and Rosa Mundi is considered as one of the three Fire Festivals, when the veil between worlds is thinnest. Roses, like fire, are a traditional guardian of the sleeping princesses of many stories (such as Sleeping Beauty), whom Filyani take as representing the soul (also referred to as the Temple of the Heart, which the Filianic Scriptures teach is in the form of a rose [The Temple of the Heart, v. 27]). Just as fire is honored with bonfires and fireworks, roses are a common theme of decoration and commonly given to friends in recognition of their companionship on the sacred Quest.

Chelanya

Chelanya (22 Kerea/1 August), known as the Golden Festival or the Feast of Regeneration, is the first of the Mystery of Life Cycle festivals. The festival of Chelanya is a celebration of the harvest as representative of the archetypal bounty of God on all levels: the natural, the human, and the macrocosmic. Reaping and sowing are honored as symbols of the birth, death, and rebirth that constitute, in their ceaseless and superabundant round, the Divine Play (*lithla*), and Filyani celebrate the renewal of life that comes from the harvest of that play.

The Day of Werdë

The Day of Werdë (16 Vaskaras/23 August) is a low festival honoring Sai Werdë--the janya of fate--in all of her three forms, but especially her central form as Werdë, the weaver. (Her form as Sai Maia had been honored earlier in the year.) Filyani take this day as an opportunity to reflect upon the choices they have made in their lives and the choices they intend to make, as well as to set resolutions for the future.

Cuivanya

The autumnal equinox is observed by Filyani as Cuivanya (17 Abolan/21 September)--the Feast of Divine Life--which forms the second of the high festivals in the Mysteries of Life Cycle. On this day, poised between the dark and light halves of the year, Filyani reflect upon the intimate participation of all things in the Divine Life, and their utter dependence upon God both as Creatrix and as Destructrix. In this sense, it is often considered as the truest festival of the Dark Mother seen as the ground of all Being.

Tamala

Culminating the transition from Chelanya's celebration of the renewal of life through Cuivanya's meditation upon the balance of life and death, Tamala (1-3 Werde/31 October-2 November) is observed as the Feast of the Dead. It is the last of the festivals in the Mysteries of Life Cycle and the last of the high festivals in the Mother half of the year, as well as being the second of the three Fire Festivals. Just as Rosa Mundi is the Fire Festival of the Mother, celebrated around the theme of the ascent to Her, so Tamala may be seen as the Fire Festival of the Dark Mother, who will inbreathe the cosmos at the end of time. The primary focus of the festival, however, is not on the death of the cosmos, or even the extinction of the soul in final reunion with God, but on death as a form of transition within the wheel of birth, death, and rebirth--the gateway between incarnations and phases of existence.

Popular observances include illuminating lights to guide the spirits of the departed and the offering of soul-cakes, which rituals serve as an acknowledgement of the unity of the faithful, made one body in the Daughter who has conquered death, as well as of the presence of God in all states and times, even those in which She may appear, temporarily, to be absent. As at the Fire Festival of Rosa Mundi, bonfires and fireworks may be seen, and both apples and all foods connected with fire (such as marshmallows and popcorn) are particular favorites for Tamala.

The Commencement of the Advent

The month of Astraëa is seen traditionally as a time between the ending Mother half of the year and the Daughter half that has not yet begun. Its first day is marked as a low festival called Commencement (1 Astraëa/28 November) that opens the Advent season leading toward Nativity. This is the traditional day on which to begin decorating for the season.

The Conception of God the Daughter

Just as Commencement begins the first portion of the Advent season, the low festival of Conception (11 Astraëa/8 December) begins the second and longer portion of Advent, anticipating the arrival of Nativity.

Nativity

The winter solstice is celebrated as the festival of Nativity (28 Astraea/25 December), which forms the northern Gate of Heaven, by which God descends to humanity. Filyani regard it as their most joyous festival, at which they celebrate the birth of God the Daughter, who sustains Creation and makes possible reunion with God the Mother.

The grander cosmology behind this event (which is conceived as spiritual, rather than historical, in nature) is represented in the tradition of decorating a "Nativity fir". The tree itself is held to represent the cosmos arrayed along the Pillar of the World, the lights strung throughout it depict the presence of God in all realms of existence, and the colored ornaments represent the janyati.

Bells are also popular at this time of year, as they are held to be the closest earthly analogue to the primordial sound by which the world was created. (The Holy Mythos 1:4-6)

Besides the serious (though nonetheless joyous) religious elements of the festival, there are more whimsical elements as well, such as the Star Fairy, said to be the princess of the air elementals. She drives a silver chariot pulled by seven white horses in order to deliver presents to all good children by coming down the chimney--a mode of entrance believed to reflect the entrance of God into the world via the northern Gate that Nativity itself comprises. The same symbolism applies to the custom of sending written petitions up the chimney on the currents of hot air from a fire lighted from the altar flame.

Nativity is sometimes taken as the beginning of a mini-"Nativity Cycle", which includes also the Day of Sai Herthe and Epiphany.

The Day of Sai Herthe

6 Herthe/31 December is the low festival dedicated to Sai Herthe--the janya of the hearth. It is also sometimes called the Day of Hestia. The central observance of the day is the re-lighting of the hearth-fire from the remnants of the log burned at Nativity, which traditionally takes place at midnight. In modern homes, which often lack traditional hearths, this is frequently enacted symbolically at the home altar. Another common custom is noise-making, such as the banging of pots and pans, to drive away bad spirits, and the cleansing and sealing of the home (and even one's own person) with incense.

Feast of the Epiphany

The Feast of the Epiphany (12 Herthe/6 January) is the last low festival of the year, marking the showing-forth of the Daughter who, though born at Nativity, is not beheld until this time.

Luciad

The last of the year's high festivals is also the first festival of the Eastre Cycle. Though known as the Feast of Lights, Luciad (11 Brighe/2 February) is the first day on which it is bad luck to still have one's Nativity decorations up. The lights of Nativity belonged to the childhood of the Daughter, but at Luciad the Daughter is grown, and new lights reflect Her entrance into a new phase of Her cosmic mission--the Taking on of Fate--in which the Daughter elects to suffer death on the Pillar of the World in order to bring the light of God into even the furthest reaches of the Creation (from another perspective, Filyani view this as equivalent to the Bodhisattva's vow taken by Guanyin).

The day is marked especially by the blessing of candles and Filyani will, if possible, seek to have all of the candles they intend to use upon their shrines or in ritual in the coming year available for blessing. If this is not possible, however, a token blessing of a candle is held to suffice. Snowdrops are also a popular theme in decoration and symbolism.

Moura

Strictly speaking, Moura is not a festival, but the month is, in some ways, observed as a festival season. In this respect it is sometimes compared to Lent. Like Lent, it is a time of discipline and preparation for the joy of Eastre and, although it is considered preparatory to spring, rather than a part of it, this is when Filyani perform their spring cleaning, both physical and spiritual.

Four days are of particular note:

Moura Eve (28 Brighe/19 February) -- A day of feasting before the fast, somewhat comparable to Mardi Gras.

Moura Day (1 Moura/20 February) -- The first day of Moura disciplines, kept by some as a full fast.

Med Moura (14 Moura/5 March [4 in leap years]) -- A feast day breaking Moura abstinences, used for feasting and celebrating mothers and those who have attained mastery in arts or spiritual disciplines.

Kala (28 Moura/19 March [18 in leap years]) -- The last day of Moura and the first day of Eastre, bringing the Wheel of the Year back again to its beginning.

References

External links

- <http://www.mother-god.com/wheel-of-the-year.html> The guide to the Filianic calendar offered by the Chapel of Our Mother God
 - <http://web.archive.org/web/20080616014035/http://aristasia.net/Calendar.html> An archived version of the Aristasian Perpetual Calendar.
 - http://web.archive.org/web/20080216085455/http://wiki.bluecamellia.org/index.php/Aristasian_Calendar An archived version of the calendar entry of the *Encyclopedia Aristasiana*
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Janya (Filianism)

A **janya** (from the Sanskrit जन्म - *janya*, meaning "born" or "derived"; plural **janyati**) is a spiritual being in the religion of Filianism, bearing similarities to both the Abrahamic angel and the Dharmic deva. Like angels, they are seen as created beings (which is implied also by the etymology of the name), but like devas they are seen simultaneously as facets of the singular Divine Nature. One common analogy for this is the splitting of light through a prism; each of the resulting colors is distinct, and in a sense "created" or "derived" from white light, and yet each also remains a part of the white light from which it was taken. Another popular analogy is as separate streams, each of which has its source in, and is thus continuous with, God. In either case, the janyati are seen as transcendent personalities closer to the Unity of God than are humans; the view that they are mere abstractions or metaphors for the principles with which they are associated is rejected in Filianic theology.

Like their angelic counterparts in other religions, the janyati are theoretically numberless, but only a relatively small number are commonly venerated. These may be divided into three groups: 1) the seven "Great Janyati" who together encompass all facets of Creation, 2) Sai Werdë, the singular janya of fate who exists in three persons, and 3) the minor janyati of particular prominence.

The Seven Great Janyati

The Great Janyati form the core of Filianic angelology. Each is associated with a virtue, a color, a musical note, a metal, a planet, and a day of the week, and together their system of correspondences encompasses all being under their combined jurisdiction. Each is considered not merely to represent, but to *be* the underlying metaphysical essence that forms the basis of her aspect of manifestation; they are the essential content by which all worldly forms are shaped. In this connection, the seven Great Janyati are sometimes subdivided into a group of three representing the principles of the divine Trinity (Sai Raya, Sai Candrë, and Sai Rhavë - corresponding to the Mother, the Daughter, and the Dark Mother respectively) and a group of four representing the elements of the manifest universe (Sai Vikhë, Sai Mati, Sai Thamë, and Sai Sushuri - corresponding to fire, air, earth, and water respectively).

The primary scriptural reference occurs in The Holy Mythos 3:1, describing the time immediately after the Great Flood: "As the rain fell, the light came again, and a rainbow appeared in the sky, shedding its light upon all things."^[1] The rainbow is taken as a reference to the emergence of the seven Great Janyati like the colors of the spectrum from the Light of God, which had been undifferentiated in antediluvian times. An "archangel" is mentioned also in chapter 5, but is not specifically identified.

The name of each janya, when uncapitalized, may also be used as a common noun for the principle over which she exercises dominion. In the proper names, *Sai* is a term of respect, cognate to the Sanskrit Sri and the English Saint. It is invariably included in both addressing and referring to a janya.

Sai Raya

Sai Raya is considered the primary or the highest of the Great Janyati--the janya closest to the undifferentiated Light of God. She is associated with the virtue of magnanimity, the colors gold and orange, the note D, gold, the sun, and Sunday. In her highest form, she represents God the Mother, while at lower levels of meaning she embodies the fecundity of the solar principle and governs over matters of health, life, and abundance. In the subtle body, she presides over the heart, which is considered the true seat of higher intelligence (as opposed to common reason).

Sai Candrë

While Sai Raya is the solar principle, Sai Candrë is the lunar, associated with the virtue of purity, the colors silver and violet, the note A, silver, the moon, and Monday. In her highest form, she represents God the Daughter, who mediates the bright light of the Mother to creatures. At a lower level, she is the principle of mercy, and governs the domains of the psyche and of the imagination. In the subtle body, her residence is the head, where she is the principle of reason (as opposed to higher intelligence). Wild creatures are placed under her protection.

Sai Vikhë

Sai Vikhë is the principle of discord and conflict inherent to the realm of manifestation. While this principle can be destructive in its unbalanced forms, it plays a vital and respected role in Filianic cosmology so long as it is in balance; for this reason Sai Vikhë is often said to be under the command of Sai Thamë, the janya of order and harmony. Sai Vikhë is associated with the virtue of valor, the color red, the note E, iron, Mars, and Tuesday. On the exoteric level, she governs all military activity and conflict in the context of the lesser *vikhail*--holy war prosecuted in defense of the innocent and of truth. On the esoteric level, she presides over the greater *vikhail*--the conflict within the self against vice and ignorance. Although health generally falls in the domain of Sai Raya, Sai Vikhë is the patron of surgery. In the realm of manifestation, she is associated with the element of fire.

Sai Mati/Vathë

Sai Mati, also known as Sai Vathë (pron: *vaat-hay*), is the principle of intelligence and thus, at her highest level, the Divine Light itself. She is associated with the virtue of intelligence, the color yellow (particularly saffron), the note B, mercury or quicksilver, Mercury, and Wednesday. Her color associates her with the solar principle of intellect, joining her closely with Sai Raya, and earning her the epithet of the "lesser Sun". (Indeed, Sai Raya's association with orange is often explained as a joining of the light of Sai Mati with the heat of Sai Vikhë.) At her highest level, she is the Divine Wisdom itself--Sophia or Chokhmah--but at lower levels she governs all things connected with intelligence and communication in any way. She is the patroness of one of the three ways of approach to the divine--*vyavathë*, the path of knowledge. In the realm of manifestation, she is associated with the element of air.

Sai Thamë

Sai Thamë is the principle of harmony, associated with the virtue of order, the color blue, the note F, tin, Jupiter, and Thursday. On the highest level, Sai Thamë is the principle of cosmic order, as opposed to chaos, that makes created existence itself possible. In this respect, she rules the music of the spheres. On lower levels, she is the patroness of earthly music and dance as well as all law and governance. She also presides her own of the three ways of approach to the divine--*vyathamë*, the path of ritual action. In the realm of manifestation, she is associated with the element of earth. She is often described as the sister of Sai Sushuri and the mother of Sai Werdë.

Sai Sushuri/Sucri

Sai Sushuri, also known as Sai Sucri, is the principle of love, which in Filianic thought is closely associated with order, and for this reason she is said to be the sister of Sai Thamë. Her associations are with the virtue of love, the colors green and pink, the note C, copper, Venus, and Friday. At her highest level, she is the Divine Love itself, while her lower aspects encompass all human forms of love: romantic, filial, friendly, agapic, etc. As a result, she is the patroness of one of the three ways to the divine--*vyasucri*, the path of love (or devotion). Beauty is also considered to fall within her domain, and the rose is her most common symbol. In the realm of manifestation, she is associated with the element of water.

Sai Rhavë

Last from the perspective of the manifest world, but first from the perspective of the unmanifest, is Sai Rhavë who, at her highest level, represents God as the Absolute, known commonly as the Dark Mother in Filianic theology. She is commonly associated with severity and austerity and rules all manifestations of discipline and limitation, as well as all foundations, and is called upon in the dedication of all things that are to stand and endure. Time and death (both on the personal and on the cosmic scale) fall within her province. She is associated with the virtue of steadfastness, the colors indigo, brown, and black, the note G, lead, Saturn, and Saturday.

The Three Werdës

Sai Werdë (pron: *word-uh*), the janya of fate or destiny, is said to be the daughter of Sai Thamë. She is listed here as a category of janyati because, although considered a single janya, she is held to exist in three persons (not unlike the Christian Trinity): Sai Maia, Sai Werdë, and Sai Kala. Together, these form a set of complex interrelationships that reflect the ambiguities of living in the manifest world, which is simultaneously the domain of separation from God and the domain of experience of Her. Like life itself, which falls so heavily under her sway, Sai Werdë is an enduring paradox.

Sai Maia

Sai Maia, the spinner, is depicted as a youthful maiden. She is the creator of the threads of fate of all beings, and thus is responsible for the continuous generation of the manifest world of birth, death, and rebirth. Indeed, her name is cognate to the Sanskrit *maya*. While the concept of *maya* as world-illusion has largely negative connotations in the Dharmic traditions, Filianism is much more positive toward Sai Maia, even while recognizing that her work is the creation of the illusion that separates us from the absolute reality of God. This is because the beauty and abundance that she creates is also recognized as a means for the self-revelation of God, and for the apprehension of God's Beauty. It is in this capacity, as the mother of wisdom to those who recognize the spiritual reality underlying material existence, that she is honored on Maia's Day in the Filianic Calendar. At the same time, she is often equated with the wicked stepmother of fairy tales, who holds the soul of maid in captivity.

Sai Werdë

Sai Werdë, the weaver, is represented as a mature woman. Her responsibility is for the continuous threading together of the strands of fate to produce the tapestry of manifest existence. Her most common iconography is with a whip or willow-rod in one hand and an apple bough in the other.

Sai Kala

Sai Kala, the cutter, is depicted as an old woman. It is she who cuts the threads, bringing about the death of individuals, the collapse of institutions and civilizations, and even the extinction of the cosmos, which is itself merely the beginning of a new cycle beginning with Sai Maia. Kala, like the Hindu goddess Kali with whom her name is etymologically related, is usually shown wearing a necklace of human skulls, carrying a bloody sword in one hand and a severed head in the other. As gruesome as she may appear, it is she who opens the pathways to new experience and new life, as well as toward the rebirth of the spirit through the death of the ego. As the popular saying regarding Sai Werdë goes, "When she is best she is worst, and when she is worst she is best."

Minor Janyati

In a sense, no janya is "minor". All are considered emanations of, and in a certain sense one with, God. However, in the practice of the faith, certain janyati are certainly less invoked, and often classed in one fashion or another under the domains of the seven Great Janyati.

Sai Annya

Sai Annya is the janya of fire, and her name is sometimes used as a form of address or reference to the altar or hearth fire.

Sai Brighe

Sai Brighe is the janya of bridges, gateways, and places of passage.

Sai Herthe

Sai Herthe, the janya of the hearth, is probably the most major of the minor janyati, having her own holiday on the Filianic Calendar. She is the patroness of the home, and every believer's home is considered as a temple to her.

Sai Nimwë

Sai Nimwë is known as the trickster, and is regarded as a form of Sai Mati.

Sai Ouranya

Sai Ouranya is the janya of the sky and the heavens, often considered as an emanation of Sai Thamë.

Sai Vaya

Sai Vaya is the janya of wind, particularly in the close association between spirit and breath that is common to many religious traditions, such as in the Hebrew term ruach and the Greek pneuma.

References

[1] References to the Filianic Scriptures in this article are to the New Celestial Union Version.

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