

Chapter 14

The Magic of Form

An object at rest will remain at rest
until acted upon by an outside force.

An object in motion will continue that motion
unless acted upon by an external force.¹

Magic, real magic, has been defined in a number of ways. For our purposes, we may define it as the creative process of at-one-ment.

This definition may be confusing, at first. Most people on the spiritual path apply the term “at-one-ment” to the expanded awareness produced by the union of the incarnate human soul with the overshadowing Spiritual Soul. This expanded awareness produces a state of being sometimes misnamed “cosmic consciousness” (misnamed, for it is not nearly that vast).

However, true magic is a creative process of at-one-ment of the two Poles of Divinity, brought about by the focused Soul or magnetic field. In Freemasonic terms, Hiram at-ones with both King Solomon and King Hiram, relates the Divine Intent of King Solomon with the Divine Substance of King Hiram, and the two become one in a burst of creative activity.

In order to understand how this is symbolized and practiced in Freemasonry, we need to look at the contribution of each of the Three Aspects.

The Magic of Freemasonry

¹ Newton’s First Law of Motion, also known as the Principle of Inertia.

The magical work in the Lodge is another combination of the creative activity of the Father Aspect/King Solomon, the Mother Aspect/King Hiram, and the Child Aspect/Hiram Abiff. These processes will be easier to understand if we divide them into separate Aspects:

- The Magic of Solomon, or Purpose, Power, and Will
- The Magic of Hiram Abiff, or of Consciousness and Relationship
- The Magic of King Hiram or Substance

Each of these three subjects is much too large to cover adequately in a single chapter, and will require its own volume. However, we can introduce the subject of the Magic of Substance here if we further separate it into levels:

- The Tabernacle, or building the persona
- The Temple of Solomon, or building the Light Body of the Soul
- The Temple of Ezekiel, or building the Light Body of Spirit

Since the Tabernacle or persona is the basis of our daily experience, we shall begin with it.

The work in the three chambers of the Tabernacle (the mental, astral, and physical-etheric bodies) is directed towards two goals:

- Evolving the form.
- Raising the consciousness.

These goals are often seen as opposed or mutually exclusive. However, this is not the case. When properly balanced, perfecting substance and raising the consciousness are mutually supportive activities of the One Path.

- Evolving the human form transforms the persona from the tomb of consciousness into the Temple of the Soul, the vehicle of at-one-ment.
- Raising the consciousness liberates Substance by transforming its dense forms into radiant light.

The two goals conflict when one is emphasized over the other, throwing both out of balance. The resulting conflict between Substance and Spirit is the result of a misrelationship within the seeker, not of the Aspect of Divinity.

When one identifies with and as the form, and thus believes one's self to be the body, emotions, and/or mind, one naturally makes choices that serve and evolve that form. As a result, the soul identifies even more firmly with, and is further imprisoned within, the persona.

When one identifies with and as the Soul or consciousness, but denies the equal divinity of Substance, one naturally makes choices that serve to raise the consciousness, but do little or nothing to perfect Substance. As a result, the liberated Soul has little if any ability to work with form, and is unable to help bring Divine Will into appearance in form.

When one maintains an inner state of balance between Substance, Soul, and Spirit, one works with all three, perfecting Substance, raising consciousness, and serving the One Life.

Methods of Working

The identification of the consciousness also determines the method used in the creative process. Again, this can be divided into two basic approaches:

- Those identified with substance attempt to create and preserve an ideal form. Their intent is their own and they see the creative process as a method of perfecting that form.
- Those identified with consciousness attempt to impress Intent on Substance. Their intent is not their own, but that of the One Life (as they receive that intent through their Spiritual Soul). Their focus is on the creative process, and they allow the builders to shape the form that substance takes.

In Freemasonic terms, the substance-identified see themselves as the builders, while the consciousness-identified see themselves as the supervisor of the work.

Goal and Method combine to determine the type of creative process or Magic.

White and Black Magic

Up to the point of conscious choice, there is no difference between the right and the left hand path, between the practitioner of “White” and “Black” magic.

Magic, or the creative process, consists of impressing intent on substance by (among other things) sounding the creative Word and re-arranging the four elements. Consciousness (however identified) relates that intent to the greater builders (intelligent beings of substance). The builders respond to the focused intent with an intelligent activity or new motion of substance.

This is the essence of magic. The “magic of form” places the emphasis on altering the motion of substance in order to produce an “ideal” form. Whether this or any other type of magic is “White” or “Black” depends on the intent behind it.

- White Magic is the process of consciously impressing Divine Intent on Sub-

stance to produce a form expressing that Intent.

- Black Magic is the process of consciously impressing one's own intent on Substance to produce a desired effect on form.

The significant difference between the two is not the process (which can be exactly the same in the three lower worlds) but in the intent behind the process.

The Techniques

Regardless of the identity of the magician, the sounding Word impresses intent on Substance, producing an intelligent reaction or a new pattern of motion of that Substance. This new pattern may be any of three basic types, depending on the point in the creative process:

- Invocation: The initial type is the process whereby the magician brings down an overshadowing intent and impresses it on Substance for the first time. This technique involves sounding the creative word of that intent, in descending frequency, sounding and impressing that word on mental, astral/emotional, and physical-etheric substance. The impressed Substance responds by creating a new pattern of activity or form in each plane. The shape of that form is the concern of the builders, and not that of the magician. However, the initial appearance of that new thing will be immature, and the magician is responsible for guiding that form to maturity.
- Evocation: The second type of inner creative process is the means whereby the magician guides an invoked intent toward mature expression. This technique involves a renewed sounding of the creative word on each plane, sup-

porting the response of the substance of those planes. However, there will inevitably be some resistance to the new form from pre-existing forms whose existence and activity is threatened by the new creation.

- **Transmutation:** The third type of inner creative process is the means whereby the magician counters the interference of old forms. This technique involves sounding the creative word in a manner that either: (a) Raises the frequency and transforms the pattern of the old form to match the new, or (b) Shatters the old form and dissipates its Substance.

The careful magician completes the process by creating a line of light between the new thing and its overshadowing Intent, and withdrawing his consciousness, energy, force, and substance from that new thing. It then exists completely apart from him, and no part of his consciousness or persona is invested, identified, or trapped in it.

We will examine these techniques more closely in the next chapter, after we examine their context.

The Intent of the Magician

The difference between these three processes lies primarily in the focus of intent behind them. That intent, or purpose, power, and will, is directed into the substance by the consciousness in order to produce specific effects in form. This intent can be differentiated by:

- ◆ The identity of the consciousness.
- ◆ What the consciousness is trying to accomplish.

The Plan on the Tracing Board

The identity of the consciousness determines what the magician is trying to accomplish.

- If the consciousness is identified with and as the persona, then he will be working on the Tabernacle.
- If the consciousness is identified with and as the self or Soul, then he will be building the Temple of Solomon.
- If the consciousness is identified with the Spirit, then he will be constructing the Temple of Ezekiel.

Of course, the Tabernacle must be built. The Spiritual Soul needs a well-developed mind, emotions, and brain through which to work. However, how much development is enough?

The emphasis is properly on building the Tabernacle until that structure is close enough to completion that the incarnate consciousness (symbolized by Moses) can enter the inner chamber and at-one with the Spiritual Soul (Hiram Abiff). At that point, one must choose one's identity (persona or Soul).

The question of identity is symbolically illustrated by the central characters in our Legend.

King Hiram of Tyre

As the Third or Substance Aspect, King Hiram represents the Great Goddess, the stuff of matter on which the intent is focused. She has no purpose, power, or will until King Solomon (the First or Will Aspect) passes his intent to Hiram Abiff (the

Soul), and Hiram formulates that intent into a plan and passes the plan to the builders.

As substance, it does not matter to the Goddess what the purpose is or where it comes from, for it is the nature of substance to joyfully respond to any sufficiently powerful and properly directed focus of intent with intelligent activity.

When Substance responds to that intent with creative activity, Hiram Abiff notes the result and conveys word of it to King Solomon. King Solomon then responds with renewed intent.

The collective effect of this cycle of creative activity is to differentiate raw substance into ever more complex and refined forms. Thus, it is the nature of substance to differentiate.

Consciousness that is misidentified with substance experiences that differentiation as its own nature (rather than the nature of the form it inhabits), perceives itself as different from the consciousness and form around it, and thus perceives separation and acts selfishly.

This selfishness, and the resulting unpleasantness, is in no way the fault of Substance itself. It is a result of the misidentification of consciousness.

The Three Ruffians

The three ruffians represent both the cycle of substance and the consciousness identified with its forms and trapped in that cycle. This rotary cycle is the natural and normal movement of the Third Aspect. However, when the soul identifies with the form and is trapped in that cycle, then the soul loses its awareness of its self,

assumes the identity of the form, and gives its creative faculties to that limiting form.

This misrelationship between the three-fold goddess (Crone, Mother, and Virgin, or Wisdom, Strength, and Beauty) and the Soul (I will to be, I am, and I create) transforms the goddess trinity into the three ruffians.

So long as the Soul is identified with its form, its motivation or intent is form-oriented. The energy of Divine Purpose, Power, and Will remains the same, but is misdirected by the form-identified Soul toward selfish goals.

- The Soul identified with its mind works to organize and control *its* thoughts and environment.
- The Soul identified with its astral body works to fulfill *its* emotional desires and aspirations.
- The Soul identified with its physical-dense and physical-etheric body works to satisfy *its* appetites.

Each of the bodies is attempting to follow the instructions or focus of intent conveyed to it by the incarnate Soul. They are doing what they are designed to do.

However, so long as that Soul or consciousness is cut-off from identification with and as the One Life of which it is a part (by its identification with form) it will perceive itself as separate. Its purpose, power, and will appear to be separate from the One Life, and its separate intent produces selfish actions in the three lower worlds.

Any creative activity based on this selfish, form-oriented identity is inevitably destructive, for it is based on an illusion of separation.

This is seen in the Ruffian's desire to be made Master Masons so that they could receive a Master's Wages. The destructive result was inevitable given their selfish intent.

Grand Master Hiram Abiff

As the Second or Consciousness Aspect, Hiram Abiff represents the Spiritual Soul, the magnetic field that relates Intent to Substance and the intelligent activity of Substance to Intent. As the child of both divine parents, the Soul is neither male nor female but can be symbolically represented as both. Returning to the symbol of the bar magnet:

[bar magnet son]

- The external portion of the magnetic field flows from the positive pole to the negative pole and represents the flow of intent from Spirit or the Father Aspect to Substance or the Mother Aspect. Since the Mother is (at this point) the vehicle for the Intent of the Father, the nature of the Father is in predominance and the magnetic field or Soul is the Divine "Son."

[bar magnet daughter]

- The internal portion of the magnetic field flows from the negative pole to the positive and represents the flow of intelligent activity from Substance or the Mother Aspect to Spirit or the Father Aspect. Since the magnetic field is (at this point) the vehicle for the Intelligent Activity of the Mother, the nature of the Mother is in predominance and the magnetic field or Soul is the Divine "Daughter."

Thus, we have a Divine *Tetrarchy*² of Divine Mother, Daughter, Father, and Son, born out of the Trinity of Divine Mother, Child, and Father.

Since the Divine Child or Soul is born of the relationship between the two poles, it is the nature of consciousness to relate. Thus, to the extent that one is aware of and as the Soul, one perceives relationship. As soul awareness grows, so does the awareness of relationship, until one achieves at-one-ment.

However, it is difficult to maintain at-one-ment with and as pure consciousness (or pure awareness of being aware). Thus, the soul tends to identify with something. At first, that thing is the persona in the three lower worlds. Then, that focus of awareness becomes the Spirit (spark of Divine Intent) that overshadows the Soul. The Soul then becomes identified with Divine Intent or King Solomon, and becomes a Spiritual Soul.

At that point, the Temple of Solomon is complete, and (with the help of kings Solomon and Hiram) Grand Master Hiram Abiff rises to take up the greater work of the Temple of Ezekiel.

Temple or Candidate

The creative word of the three lower worlds (the chambers of the Tabernacle) may be wielded for either selfish or divine purposes. As suggested above, the choice depends on the identity of the magician who sounds the word.

A magician who is identified with their persona will always create with selfish intent. They cannot help but act that way, because they perceive themselves to be separate.

² Latin: Four co-rulers of a nation

Even when they try to avoid injuring others, they will still do so, for they do not experience themselves as a part of the One Life. Thus, although they may know it intellectually, they do not truly understand that their every action affects that One Life.

When one achieves union with the One Life, there is no individual will, for your will merges with the Divine Will of the Father Aspect. One becomes Hiram Abiff, working to outpicture the Intent of King Solomon.

The black magician continues to “perfect” their form indefinitely, but it is a false perfection. Their mind remains isolated from the One Life of which they are a part and they are alone.

The white magician, identified as the Soul, relates Divine Intent to Substance in order to manifest Divine Intent. The consciousness grows in awareness, and Substance grows in its capacity to respond to Intent.

The increased capacity of Substance to respond to Intent has traditionally been viewed as a side-effect of the growth of the Soul. However, this view is a product of the misunderstanding of the relationship between the Three Aspects, and in particular of Substance.

The growth of Substance actually carries the consciousness upwards. Thus the growth of the Soul and the growth of Substance are reciprocal, mutually supporting processes.

Some suggest that the work of the Freemasonic Lodge, as presently constituted, is to build the Temple. However, our previous conclusions indicate that this is not

correct. If it were, then the Master of the Lodge, in the East, would be sitting in the “Seat of King Hiram,” rather than that of “King Solomon.”

As the ritual is presently constituted, the interaction of the Three Aspects is confused, muddling the cyclic motion from Divine Will to Divine Intelligence, and back, via Divine Consciousness. This may change eventually, giving predominance to one or another of the Three Aspects when and as needed in the ritual (depending on the nature of the work to be done).

We will look at how Substance might be emphasized in the ritual in our next work in this series, “*Raising the Queen of Heaven.*” In the meantime, we will examine another side of the creative process, the Magic of Consciousness.

The Descent to the Door

Our previous exercise appropriated the astral force necessary to move the thought of your purpose into appearance. In this exercise, we focus and release that mental energy and emotional force.

- ◆ Opening alignment:
 - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
 - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
 - Walk over to the tracing board, pick up the chalk, focus the idea of your purpose, and draw the symbol of your purpose.
 - Turn away from the board, stride to the altar, drink the golden fluid, and bow to the cup and altar.
- ◆ Walk around the altar to your left, and follow the central column toward the exit. As you near the door, note the sheaf of ripe corn (wheat) hanging from a peg on the inside of the door.
 - Stop before the door, and renew your awareness of the organized energy (thought) of your purpose, and the fluid force waiting to carry it into appearance.

- ◆ When your awareness of the energy and force of your purpose reaches its height, audibly state the seed-thought:

“As the Soul, a Child of God, I direct the energy and force of my purpose into appearance in this time and place.”

Hold this thought, without thinking about it, for at least three minutes.

- Still holding the seed-thought, lean toward the door and thrust it open, releasing the mental energy and emotional force into the outer world.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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