

Chapter 15

The Magic of Consciousness

The Two Kings

Before the builders can create a new form, they must receive a new intent or purpose. That purpose originates in King Solomon, the Father Aspect of Divinity.

Thus, the creative process consists of:

- Purpose or Intent, formulated by King Solomon
- Intelligent Activity or form, provided by King Hiram
- The coordinated relationship of Intent and Activity, provided by Hiram Abiff

The work of King Solomon has no direct relationship to our experience in the three lower worlds. His intent or commands exist so far above the life and affairs of the lesser builders that neither they nor we can even perceive it (so long as we are identified as the persona). Thus, Grand Master Hiram Abiff, who can know Solomon's Purpose, interprets that Intent into Thought and organizes that thought on the tracing board in the Temple. With Purpose translated into a plan of action (at a level and in a manner in which they can recognize it), the builders respond with intelligent activity.

This creative process works only so long as all Three Aspects are able to carry out their proper function. In order to function properly:

- King Solomon and King Hiram must be equals. Since they are two poles of a One Life, lessening one automatically lessens the other.
- Hiram Abiff must relate the Divine Purpose of King Solomon to the builders

of King Hiram, and the Intelligent Activity of the builders back up to King Solomon.

If King Solomon and King Hiram are out of balance, then neither will be able to express themselves properly.

The Father Aspect either:

- Disappears from sight,
- Fragments into multiple expressions,
- or is weakened into a lesser being such as a minor deity, king, prince, or lord.

The Mother Aspect either:

- Disappears from sight,
- Fragments into multiple expressions,
- or is weakened into a lesser being such as a queen, princess, or lady.

If Hiram Abiff is unable to properly relate the Father and Mother Aspects, then:

- The Father Aspect may be overemphasized, producing a strong selfish Father and a weak submissive Mother.
- The Mother Aspect may be overemphasized, producing a strong manipulative Mother and a weak subservient Father.

In any of the above, the resulting expressions of the Three Aspects will be immature, and limited to the persona (mind, emotions, and body).

Moses

The lower expression of Hiram Abiff is symbolized by Moses.

There is no archeological evidence that the Hebrews were ever enslaved in Egypt

or spent forty years in the wilderness. Thus, we may safely consider the entire sequence of enslavement, escape, and wandering to be an allegory.

The tale begins when Abraham and Sarah (representing the Divine Couple who are also brother and sister) journey to Egypt, where Sarah marries Pharaoh (who is Horus, the Soul or Son of the Divine Couple).

Thus, the Soul “marries” Substance, incarnates in and identifies with it, and loses its awareness of itself. The Soul is then trapped in Egypt, the Land of the Nile or river of cyclic life (representing the three lower worlds).

After many years Moses appears. He, also, is a symbol rather than a historical person. He represents the incarnate Soul identified with the persona. Lost to its true identity, ignorant of its purpose, it flees the land of Egypt and wanders in the wilderness of matter, seeking its true home.

This is the Soul in the Tabernacle. Thus Moses, in our symbolism, represents the incarnate Soul within the Inner Chamber of the Tabernacle, receptive to the Word, but incapable of understanding it.

So long as the incarnate Soul is identified with its persona and working in the Tabernacle, it cannot perceive or understand Divine Intent Directly. Instead, Moses hears the reflected Word of the Soul, and carries out commands from “God” without understanding them.

We know that Moses did not perceive the Father directly, because the words of the burning bush tell us precisely whom he was hearing.

As mentioned earlier, everything that is anything is three things, a positive pole,

negative pole, and magnetic field. This includes the Soul or consciousness. The three expressions of consciousness or awareness are:

- “I will to be” (awareness of the will to exist, the Father in the Son)
- “I am” (awareness of being aware, or pure self consciousness)
- “I create” (awareness of being creative, the Mother in the Daughter)

Thus, the statement that emanated from the burning bush, “I am that I am” clearly identifies who was speaking. It was saying “I am, *that*, I am” or I am the Soul.

The burning acacia bush represents that which bore the message from YHWH. This in turn helps us identify the bush itself. In the symbolism we explored earlier we have three rods, pillars, or trees, any of which may also be portrayed as a bush. However, this bush was plainly an instrument through which the Spiritual Soul or “I am” spoke with the incarnate soul. That means that the bush symbolizes the downward moving Life aspect, and symbolizes the Tree of Life or Jachin.

This is confirmed by the “burning.” The element of fire, remember, predominates on the mental plane, and thus the burning bush represents the Rod of Aaron radiating the energy of the mind. Thus, the burning bush represents Divine Intent, brought down to the mental plane, where the incarnate consciousness (Moses) can perceive it (when he journeys to the high place in the wilderness, or the mountain of the mind in the three lower worlds).

In the symbolism of our legend, we have Moses, or the form-identified persona, at the heart of the Tabernacle, listening to the Word of God as translated and made

available to him by the Soul.

Unfortunately, the form identified Soul is incapable of formulating Idea or Intent into a thought-form or plan of action. Thus, it cannot command the greater builders, but only the lesser, and even then it can only give the most basic instructions.

The result is seen in the Ten Commandments, which tell the lower persona what *not* to do, rather than providing positive expressions of intent.

Divine Will can be known and understood by the Soul only after it completes the work of the Tabernacle and moves into the work of the Temple of Solomon.

When the Soul finally enters the inner chamber of the Temple, and builds the Ark there, it is ready to begin its creative work, the magic of consciousness.

The Ark of the Covenant

One very significant feature of the Ark has been omitted in past interpretations. Legend tells us that the cherubim in the inner chamber were male and female, respectively, and were engaged in eternal sexual union.

We cannot know, at this late date, if these legends are correct, but we may imagine how the more conservative members of the Judeo-Christian religions would respond to the idea.

The sexually mature cherubim would represent the two poles of divinity, at-one in the creative process. This state of at-one-ment could only be achieved by the creative activity or “magic” of a fully self-aware Spiritual Soul.

There were two pairs of cherubim in the Holy of Holies, two large statues on ei-

ther side of the entrance, and two smaller versions atop the Mercy Seat or lid of the Ark. If both pairs were engaged in sexual union, then we have some very interesting symbology:

- In order to enter the Inner Chamber, Hiram Abiff would have to pass between the large male and female cherubim, passing through the place of at-one-ment.

In other words, one would have to become the Spiritual Soul, and achieve union between the Male and Female Aspects of oneself, in order to enter the Holy of Holies.

- In order to communicate with “God”, the High Priest would have to achieve union with the Male and Female Aspects “outside” of his self.
 - Approaching the Ark, and the male and female cherubim on its lid, the High Priest would:
 - Expand his consciousness to at-one with the Soul of the One Life
 - Lay his left hand under the male and his right on the female (without crossing his arms)
 - As the Soul of the One Life, relate the Father Aspect to the Mother Aspect.
 - The Shekinah or emanation of God would then appear between the two cherubim, and “God” would speak

This entire process is an extension of our allegory. The Temple, Inner Chamber, Ark, and cherubim are symbols, not physical places or things. However, they are

symbols of an actual process, the inner creative activity or magic of consciousness.

The Magic of Hiram Abiff

This creative process is symbolized by the efforts of Hiram Abiff, the supervisor of the work. Hiram does not formulate the Plan, for that is the work of King Solomon, nor does he perform physical labor, for that is the work of King Hiram's builders.

Hiram Abiff performs a rhythmic ritual through which he relates the Plan to the builders and the builders to the Plan. This regular ritual has three portions:

- Ascending the Temple Mount,
- Meditating in the Holy of Holies, and
- Descending the Mount.

The process may be described as follows:

- When all is quiet in the courtyard (the physical-dense body), the Grand Master ascends the steps to the temple.
- At the top of the stairs, he steps onto the porch or entrance, and prepares his physical-etheric body for higher impression.
- When the energy body underlying his physical-dense form is ready, he steps through the entryway into the middle chamber, calms and clears his emotions, and prepares to aspire upwards.
- When his astral or emotional body is ready, he quiets his mind and steps into the Inner Chamber.
- Immediately within, he integrates his mind, emotions, and physical-etheric

body into a single unit, merging the poles and magnetic field of the persona.

- Having merged the persona into a single unit, Hiram Abiff then steps up to the Ark, and merges with it, becoming at-one with the Spiritual Soul.
- As the Spiritual Soul, he ascends to Solomon, and at-one's with the "Architect" of the universe.
- The ascension complete, he:
 - Reports on the current condition of the work and the builders
 - Contemplates the Divine Plan
- Having grasped the pertinent portion of the Plan, the Master of Works leaves the Inner Chamber, pausing at the portal to translate the idea of the Plan into a thought, and to organize the thought with his intellect.
- Within the middle chamber, Hiram Abiff gathers his astral force, and impresses his organized thought on the tracing board.
- The Grand Master then steps onto the porch, calls the builders to the work, and points to the tracing board as their guide.
- The builders then go about their tasks, constructing the Temple in accordance with the Plan, as conveyed to them by the Master of Works, Hiram Abiff.

It should be noted that the builders decide how to follow the instructions on the tracing board. They have a great deal of latitude in their creative activity. The precise forms of appearance they create are up to them, and are not the concern of either Solomon or Hiram Abiff.

Hiram performs this ritual on a regular basis, making use of daily, lunar, and annual cycles. It is either quite complex, or very simple, depending on how you view it.

In essence, this rhythmic ritual uses the rotary motion of substance to carry the consciousness through its own creative process. It may help our understanding if we look at the motion of substance from the perspective of a cycle of incarnation.

Basically, the Soul begins in a high point, moves downward into incarnation, and then ascends back up to discarnate again. So long as the Soul is identified with its form it is limited by that form and trapped in the motion of Substance (the “Wheel or Rebirth”). This motion of Substance is symbolized by the three-fold goddess, the Virgin, Mother, and Crone, or (in reverse motion) Wisdom, Strength, and Beauty.

The “Virgin, Mother, and Crone” order represents the ascent of the consciousness.

When the incarnate consciousness first begins to become aware of its true self, and of the over identification with form, it generally attempts to free itself by rejecting both the form and its motion. The usual method is to attempt to ascend out of the form. There are two basic methods of approach for this:

- The classic mystic denies all form and attempts to leave it behind by at-one-ing with a “higher” aspect of divinity such as the Soul or Spirit. Since they are denying the form, they ignore its cycles. They may achieve some degree of at-one-ment, but so long as they are denying the form, they have no control

over it. The rotary cycle of Substance will naturally move them from ascent to descent, and they will find themselves falling back into their persona (resisting all the way).

- The occultist attempts to achieve union through knowledge. They typically attempt to control their emotional, physical-etheric, and physical-dense bodies through suppression. However, this prevents them from completing the creative process, rendering them ineffective. It also tends to make them quite ill when the suppressed emotions and appetites finally break free.

Both of the above are based on a misunderstanding of the proper relationship of Substance and Spirit. These Aspects are two poles of the One Life. The Soul is released by bringing the poles together through at-one-ment, not by denial or suppressions.

The wise Soul takes advantage of the cycle of the form, just as a child uses gravity to increase the height of the arch on a swing.

Every meditation, day, lunar month, and year has its cycle of beginning, ascent, height, and descent. The wise Soul uses these cycles by emphasizing:

- The ascent portion of a meditation during the ascent phase of a cycle,
- The contemplation portion of a meditation during the height of a cycle, and
- The descent portion of a meditation during the descent phase of a cycle.

This is the essence of the Magic of Consciousness, the work of Grand Master, Hiram Abiff. He coordinates the cycles of the consciousness with the cycles of the form to relate Spirit to Substance and Substance to Spirit, thus giving shape to Di-

vine Intent.

We see this in the fact that the workers are dismissed at “high twelve,” and the Grand Master enters the Holy of Holies and meditates.

The result is the Evolution of Consciousness and the Perfection of Substance in right relationship with the Divine Plan.

A great deal more could be said about this subject than we have room for here. We will continue this discussion in a separate work devoted to it, called “*The Magic of Consciousness*.”

This concludes our present study of the Legend of the Temple. All that remains is a brief re-telling, in light of our new understanding.

The Descent to the Gate

Our previous exercise released the mental energy and astral force of your purpose, directing it into the outer world to take on shape and form. In this technique, we take up that form and move it into the world of affairs.

- ◆ 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 and up to the door, and release the mental energy and emotional force by thrusting the door open.
- ◆ Stride through the open portal onto the porch. The sun, above, has reached its zenith, and it is now high noon. Below you, you see the brazen altar and laver, and beyond them, the western gate. On either side are the two columns, and directly before you, in front of the porch, is an object draped with a white veil.
 - Step up to the veiled object, stoop, and lift it up toward the sun.

- ◆ With the object lifted up toward the light, audibly state the seed-thought: brain awareness – veiled purpose

“As the Soul, I manifest my purpose within the One Life through this activity in the world of affairs.”

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

- Lower the veiled object, cradle it in one arm, and remove the veil.
- Gaze upon the symbol of your service activity until it becomes clear, then replace the veil.
- Still cradling your service, stride down the steps, and across the yard (between the brazen altar and laver). The western gate opens before you, and you continue forward, carrying your service into the outer world.
- Take a deep breath, drop the image, and open your eyes.

Congratulations! You have completed the meditation cycle. The complete cycle appears in the Appendix, and may be repeated as often as you wish.

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