



Chapter 9

Concerning Magic

9.1 – Review and Introduction

The **first chapter** introduced using math logic mystically as an aide to religious thought. That chapter touches on how this is not a new idea by exposing you to Pythagoras and the roots of western sacred geometry. In addition, Chapter 1 touched on the strengths and weaknesses of the format of the book and previewed the rest of the book.

Exercise and Lab 1A introduces the effect truth has within the mind – ‘truth ringing’. While *Exercise and Lab 1B*, exposes you to your mind being this science class's laboratory (along with 1A). That exercise introduces the idea of the importance of maintaining a pristine ‘lab’. *Exercise and Lab 2* introduces one-point focus on an event through artwork and has you make a chanting tool – make your own mandala or yantra.

The **second chapter** introduces the roots of math. This chapter combines that idea of math logic and mysticism into numerous postulates and theorems. Words are given specific definition and then treated like numbers. Within the postulates and theorems presented is an order of manifestation, from God to physical form. These postulates and theorems become the skeleton of the paradigm of this book and serve as an introduction to some universal ancient mystical concepts or axioms.

The **third chapter** takes the second chapter's presented skeleton and fleshes it out with laws of physics as they are viewed today. The chapter incorporates the current science paradigm and shows how it is a special case effect to the model introduced in Chapter 2. This chapter introduces concepts like the Correction, the Mirror, and Bubbles of Temporal/spatial Reference – *BTRs*. The last part of the chapter is an introduction to Eternal/temporal mechanics. How time can be ignored by the Eternal condition – time ignor-ance.

Exercise and Lab 3 -- Truth Perception – introduces thinking in parallels and the availability of truth within your immediate surroundings. This exercise introduces the concept (and advantages) of storing absolute or comprehensive truths in your ‘mental attic’.

The **fourth chapter** completes the model of the book and gives temporal/physical form a mortal mind. This chapter conducts the information from previous chapters into the human condition and shows how truth and ~~truth~~ animate our mental form -- mind. Chapter 4 introduces the human mortal mind/matrix, its realities, its perceptual limits, and its basic operations (i.e. the relationships of its perceptual lens, to its *Storage*, to focus).

Exercise and Lab 4 introduces you to your cognitive mechanism, its high priority within your mental operations, and its capability to reset your mind. This exercise uses the temporal

limit of the mortal mind to reset the mind. While *Exercise and Lab 4.1 -- Time/Space Imagination Exercises* -- gives you some tools to expand mentally your immediate perceptions.

Chapter 5 took the labels presented in Chapter 4, treated those labels as if they were numbers, and developed a mathematical formula. This formula determines the effectiveness of the interface between a mortal mind/matrix and the realities in which it finds itself immersed. The second part of the chapter exposes you to the front part of your individual perceptual lens – the relationship of your perceptions to your desires.

Exercise and Lab 5 -- How Do I See _____ -- exposes you to the relationship between your perceptions and your desires.

Chapter 6 uses concepts introduced in the previous chapters. This chapter introduced the concepts behind chanting and meditation and presented a multitude of forms meditation can take. The chapter familiarizes you with how you can become familiar with the basics of, or 'play' with, your mind/matrix operation.

Exercise and Labs 6-9 present hands-on exposure to some of these meditation concepts through breathing, chanting, and presents numerous options and variations.

The previous chapters are concerned with elementary operations of the mortal mind. **Chapter 7** introduces some intermediary workings of our mortal mind/matrix. This chapter tied into the last part of Chapter 3 with the time/space ignorance capabilities of *ESP*. The chapter introduced the role *ESP* plays in metaphysics and mysticism while giving examples of exercises that can be used to help cultivate that role. It defines all *ESP* as a form of telepathy. In addition, the chapter states telepathy or *ESP* are natural conditions or operations of our minds/matrices.

Exercise and Labs 10-12 present tools to help facilitate *ESP* expansion.

The **eighth chapter** is concerned with additional applications of the mortal mind/matrix mechanism. The chapter discusses metaphysical and spiritual tools; their advantages and disadvantages; and, how music is one of the most useful of mystical tools available to us. That chapter exposes you to the various levels music affects the mind and being; and, it presents a number of applications.

Exercise and Lab 13 presents various ways you can mentally use the music tool.

This chapter concerns itself with advanced interfacing of the mortal mind/matrix with the Eternal Mind/Matrix. It presents the necessary elements and their connections for advanced mystical/metaphysical applications. This chapter will consolidate previous chapters' information and return to *I AM A I's* model overview.

In reference to learning magic, all the exercises and assignments given previously in this book are 'kid's stuff'. The previous material of this book just scratches the surface of the degree of self-discipline that is required for the 'magical art'.



Exercise and Lab 14: Energy Passage through the Body

This exercise is short and sweet. Sit in a comfortable position with your hands resting on your knees. The palm of your right hand should be facing up – “to Heaven”, while the palm of your left hand should be facing down – “to earth”.

Slowly breathe for a few minutes and relax. As you are doing this, notice how you feel. Notice how the energy in your body, arms, and hands feel. Another option of where to place your awareness might be; notice how the space – a cubic inch space -- just outside of your palms feels. How that space feels.

Relax, breath, and slowly get a feel for this position; and then, quickly reverse your hand positions. Your right hand palm is now down, while the palm of the left hand is facing up. Quickly flip your hands positions and notice the change you feel and what that change is like.

Now...sit with the hands in the opposite position for a while – left hand up and right hand down -- and notice what this feels like or what you feel outside the palms. After a few moments of observing again flip your hands quickly while noticing the changes.

- *Assignment: do this twice (four flips) at least three different times and allow at least 1 minute of time between flips to accumulate observations.*
- *Record any noticed changes in how you feel in your journal.*

If this exercise does what it is intended, you may understand why the *Mage* (Major Arcana *Tarot* card 1) has his right hand to Heaven while his left is to earth.

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9.3 -- Concerning the Love of God

All power comes from God. Bottom line: if an individual wishes to do **thaumaturgical**¹ magic, they must go to God/The Source/Whatever. In order to create, the magical operator must create like God (*Theorem 11B*). Therefore, the operator has to bring the Eternal Creative Moment into physical form the way God creates into form.

This may mean working or developing a thought matrix (a philosophy or construct relationship like Figures 9-1, 9-2, or 9-3). The first thing the magical operator has to do is establish a personal connection with the Eternal Creative Moment -- go to God -- within their self. God's Truth is the mage's power, anchor, and protection.

Then, magic can occur either actively or passively.

- ◆ **Passively:** This makes sense in so many ways. Physical form is an effect of the Mirror. The Mirror is there to reflect what is in our mind. The reflection of the Mirror – physical form – can be affected by changing what is in the mind, thereby the reflection – temporal/spatial form. Change what is in your mind and the 'reflection' changes.

- ◆ **Actively:** Connecting to the Mirror's Source – God – and thereby directly manipulating the Mirror's image or temporal/spatial form through a metaphysical framework – thought matrix.

Again; bottom line is if an individual wishes to do **thaumaturgical** magic or take it up as the religion it is, they must go to God/The Source/Whatever. All power comes from God. And...there is only One Source.

9.2 -- What is Magic and Its Paradoxes

To begin with, the word *magic* has to be redefined. The original meaning of the word was "works of the magi". A magus was a priest of Zoroastrianism.² Since there are few true Zoroastrians³ left, this word has to be redefined. What does this word *magic* mean?

The definition of magic in this book is "Manifesting a desire through the use of the will." If you think about this definition, this includes everything we do. Everything we do or manifest is through magic.

Because this definition includes everything we do, a magical operator's metaphysical/mystical/magical act will be paralleled to an architect's physical construction of a house in this chapter.

¹ Thaumaturgy: "to work wonders"

² It is interesting to note that the only other group of people (other than Jesus) that are represented in *the* traditional Christian nativity scene who knew something was 'going down', and were not given the knowledge of the event by an angel, were the Magi and their entourage. Angels informed Mary, Joseph, and the shepherds. The Magi were not informed this way. They knew 'something was going down' and wanted to be there for it.

³ There is a sect called Parsi that is a remnant of this religion.

Since the postulates and theorems state that there is only one Will and that is God's, all magic is through the Will of God. A Will shared with you. All power comes from God. A person endeavoring to be a mage must go to God to get the power.

All magic can be considered an act of creation,⁴ an act of extending an idea from the operator's mind into physical form. There are essentially two basic levels of operation in which we 'manifest' through magic.

□ One level -- the **mundane** -- most people are very familiar with, and do not even look at it as being magic. Picking up a pencil is a form of magic. It is manifesting a desire, to pick up a pencil. This is done through one *BTR*, directly affecting another *BTR*, usually through another *BTR*.

Watering the lawn, skipping rope, taking an aspirin, etc. are all acts of **mundane** magic. **Mundane** magic involves a low-level participation in the Eternal Act of Creation

The **mundane** form of magic also includes prestidigitation magic, the magic of illusion. Prestidigitationists are using physics and physical form matrices to create an illusion of non-physics. They use the laws of physical form to produce an effect that appears to defy the recognized truths we think know of physical form. This chapter is not concerned with this form of magic or illusion.

□ The other level -- **thaumaturgical** -- is when higher vectors of delivery or operation are used to manifest form. The 'spell' or magical operation is also the use of the will to manifest a desire. This is done, however, without any apparent physical correlation being present. The *BTRs* involved have no *BTR* in common or *BTRs* acting as an intermediary. Thaumaturgy is what we usually think of as magic.

Thaumaturgical magic (using spells, *whammies*⁵, the will, higher mental constructs of forms, matrices etc.) may involve tools, invocations, and rituals; or they may not. As with the postulates and theorems, **thaumaturgical** magic is essentially manifesting an idea/desire to physical form. Just as God goes from the Will, subtle and sublime, down to Creation -- an extension of Self, the magical operation extends an idea from the self.

Thaumaturgical magic involves a higher level of active participation in the Eternal Act of Creation than **mundane**. The mechanics and matrices involved are on a metaphysical or mystical level.

Remember the Mirror introduced in Chapters 2 and 3. The function of the Mirror is to reflect ~~truth~~ back on the mind of Creation (in order for Creation to change its thinking). Those chapters state all physical form is an effect of and is related to the Mirror.

It naturally follows then that changing something in the mind will have an affect on physical form through the Mirror. All magic and most miracles work off this. (Just as changing an item on a blueprint before the house is built, automatically changes the actual house.)

All power comes from God. This applies to the **mundane** as well as thaumaturgy. Everything we do is through or by God's Will. Magic and miracle operators can be seen sometimes as using a form of telepathy. A communion or a communication with their temporal mind/matrix and God's Mind/Matrix (and its Eternal Moment of Creation) is involved.

Or...look at it another way: the lesser mortal matrix is sharing an idea with the greater Eternal Truth Matrix. Mystical Christianity and other contemplative disciplines refer to this form of telepathy (between Creator and Created) Communion with God. Once the idea is in the infinite mind -- **Absolute** reality, it automatically becomes an **Actual** reality.

Thaumaturgical magic and miracles are a result of the operator's mortal mind/matrix being connected or in tangent some way with the Eternal Truth Mind/Matrix -- God. From

⁴ Made possible by the Eternal Moment of Creation; because we are participating in It.

⁵ *Whammy* is a grass roots expression for a spell casted by someone who may not have even studied magic. However, that person may be able to do one-point power focus. The individual is able to align momentarily their matrix to the Matrix to create an effect in physical form. "Whammied them." Many times this tends to occur with a strong focus and relatively strong single point emotional content. Somebody is upset and they mentally lash out.

there, through the Eternal Moment of Creation, the operator has access to the creation of everything. Magic and miracles are using the Creation Matrix to do the work (create).

Again, since all power comes from God, then the 'mage to be' must go to God to get the "power". That may include learning numerous schools of thought on how to 'go to God', raja yoga, devotional rites, other mental exercises, etc.

With magical and miracle operations, there are numerous paradoxes, ironies, or *Catch 22*'s. More so with magic than there are with miracles. These paradoxes are examples of how God's Loving Logic can fold things up to encompass everything. Contradictions appear; the end apparently negates the beginning, or questions the original premise.

This first paradox to magic is:

- ◆ Since all power comes from God.
- ◆ And, the operator must go to God to get the power.
- ◆ And, God is everything.

❖ **Paradox 1:** *Once you are in union with God, why bother with magic?*

These magical ironies and paradoxes will be touched on throughout this chapter.

Magic is a difficult subject to talk about. It is a very misunderstood religion. There is more myth about it than fact. What fact there is; usually, is not passed on. A quotation from the *Tao te Ching* expresses it very well.

*"Those who know do not talk,
And those who talk do not know".*

Why? This saying can be related to the last rule of the four rules governing the learning and the use of magic. They will be introduced briefly here.

1. *To Know*
2. *To Dare*
3. *To Will*
4. *To Keep Silent.*

Because of rule 4, in order to grow in magic, one does not talk about what one has done. This, in itself, is a big obstacle for people who want to learn magic. Whenever we do something, our first inclination is to talk about it because it feels good to us.

Rule 4 is another example of the degree of self-discipline that is needed for the 'magical art'. Chapter 9.7 will go over these rules in depth.

Another reason magic and miracles are difficult to talk about is due to the limits of symbolic communications. In earlier chapters, it was touched how limited words are in discussing the metaphysical and spiritual subject matter. Not only is the word not the actuality, but for a communication to be complete, the listener must hold the same meanings to the symbols being used as the speaker (share a **Consensual** reality). Without this shared reality, there is no communication of ideas.

Due to the above reasons, what accurate information on magic that is available may be fractured or even appear to be misleading. The paradoxes in magic do not help.

Here is another magic paradox and it goes something like this:

- ◆ Because the sense of separation in our minds is a delusion,⁶

⁶ *Theorem 26A* and 32

- ◆ Moreover, God's Correction through physical form is reflecting this delusional state back on us – the Mirror.
 - ◆ In addition, the whole purpose of this is for us to correct this delusional state.
 - ◆ And, the delusion correction entails choosing God and Truth instead of ~~truth~~. The basic premise of the 'Gita'
 - ◆ Then, in the choosing the magic discipline to unite with God and whole without attachment to the result, the operator will have clear sailing. Every operation done is Karma-less and the Universe will fold time/space and start helping the operator.⁷
 - ◆ In other words, only doing magic selflessly for the 'whole' is truly safe.
- ❖ **Paradox 2:** *The only safe magic you can do is that which fosters your (and everybody's) union with God's Love. You must do magic selflessly to preserve yourself.*

The magical operator becomes a subject of the Mirror and Karma if he or she chooses the magic discipline for anything other than God (i.e. self, division, or destruction). Karma becomes accelerated (because the operator has divisive perceptions, and because the operator is working on 'higher levels').⁸

If the operator is not careful, what that the operator is trying to achieve may end up as a dead-end or has twists to it that were not wanted. Although the operator has good intentions, one selfish motivation or ~~true~~ perception can give the **thaumaturgical** magic operation a right-angle twist. This is because the Universe and the magical operator (in some way) are working at cross-purposes. The operator is not working with all the laws of the way things are set up. The operator is trying to work against the existing system (not working with the truths), and so the system reflects this back on them.

In magic, this is referred to as the law of three. If destructive energies are used and the operator's intention is to the self, the 'payback' can be three times harder on the operator than the action is on the object of the spell.

The time folding aspect of this 'reflection' may not be immediately present. The effect can also occur over a time period. The selfish operator can create their own dead-ends. The operator's world can become narrower and narrower instead of expanding their spiritual horizons.

9.4 -- Concerning Magic Mechanics; Patterns and Parallels

*M*any religious and mystical thought systems contain a duality of some sort and some combination involving them.⁹ This dualism and their combination are reoccurring metaphysical themes. It has been expressed in many different ways:

- ◆ Heaven, Earth, and the Way of the *I Ching* and *Tao te Ching*.
- ◆ In the Zoroastrian construct or philosophy, all things were resolved into a conflict between two things: the creative fire (Ahura Mazda) and the darkness (Ahriman). It is believed that Zoroastrianism generated the concept of good and evil.
- ◆ Heaven, Hell, and earth in the Covenant religions.
- ◆ Brahma (the Creator), Shiva (the Destroyer), Vishnu (the Preserver) if the Hindu religions.
- ◆ Desire, desireless-ness, and Nirvana of Buddhism.
- ◆ Father, Son, and Holy Spirit
- ◆ Light, Dark, and Shadow
- ◆ Father Spirit, Mother Earth, and the Child – Mankind.

⁷ As Krishna told Arjuna in the *Bhagavad Gita* and Chapter 3: The Correction, The Mirror, and Instant Karma, Figure 3-7

⁸ This makes sense on the level that the operator is folding time/space to produce an effect. Therefore, the reflection of the operation will fold time/space, more than it normally does, to correct.

⁹ A 3-in-1, 1-in-3 concept.

- ◆ *I AM A I* uses Truth, ~~truth~~, and the Mirror. In addition it uses →
 - Creative Force, Destructive Force, and Form (or Intention)
 - God, Love, Logic
 - Mind, Heart, and Being

The unreal duality¹⁰ within the mind of Man (and projected into the world) has been perceived in a multitude of ways. A harmonious, almost sexual, balance as in the *I Ching* and *Tao te Ching*, or a war between good and evil as in Zoroastrianism or Christianity. There are deities in some religions where it is their function to enact the duality -- one creates and one destroys, as in the Hindu tradition with Brahma and Shiva.

Between these various thought system, roles and relationships vary to such an extent that these relationships may not be entirely clear. This duality ambiguity and the mechanics between the two may be simplified if they are looked on as creative and destructive forces.

It may help if you remember that Truth and its Matrix spring from God's Love, which is not exclusive. From the Truth Matrix comes Creation.¹¹ Therefore, Truth is representative of the infinite Eternal Creative force -- creative. ~~Truth~~ is exclusive, not of God.¹² ~~Truth~~ can be considered divisive, finite, and temporal -- destructive.

The relationship between these two is very simple.

□ **Creative forces**, because they can create, are independent forces -- they can stand-alone. This places them in column 2 of Figure 9-1 -- independent. They unite and encompass -- God's Love.

□ **Destructive forces** are dependent forces and cannot stand-alone; they need something to destroy. In fact, if totally isolated, left to themselves, and are not fed -- from outside of themselves, destructive forces will consume themselves. This places destructive forces in column 3 of Figure 9-1 -- dependent.

Theorem 24 states there is an element of Truth within the ~~truth~~. In fact, without that element of Truth there would be no ~~truth~~. Just as without the *real number* system, there can be no *imaginary number* system. Destructive forces can be seen as a 'special case' of creative forces. Instead of extending -- creating, destructive forces are dis-extending.

The creative force springing from God's Love does not exclude the destructive -- Love creates even more from the destruction.

This can be seen in many different 'living' physical forms. What is all this leading to?

In the magic paradigm presented by *I AM A I*, there is no 'war' between the constructive (good?) and destructive (evil?). Without one, the other cannot stand. The dark cannot touch the light. One match will dispel the darkness, and the darkness has no power over it. In fact, it is the combination of light and dark -- the lighting of the match -- which allows perception to be possible. The shadows add a depth to the perception of forms.

In terms of magic, this means in a war between White magic and Black magic,¹³ there is no contest. Such a concept arises only in stories and movies.

Typically, the idea of this type of conflict is thought to occur between a white magical operator and a black magical operator. The white magical operator's perception is relatively inclusive; it will not be the initiator of such a conflict. If such a conflict is to ensue, the operator of the destructive force, the black mage, usually initiates it.

All power comes from God. Since all power comes from God's Will and each one of us has God within us, a war between two magi is trying to pit God's Will against God's Will, trying to split God. God is a fundamental unity.¹⁴ This act is not possible. God and Creation's Truth

¹⁰ *Theorems 26 and 26A*

¹¹ *Postulate 5*

¹² *Theorems 21 through 23*

¹³ Chapter 9.5, Concerning Magic Categories

¹⁴ *Postulates 1 through 5 and their theorems*

along with the Mirror makes the two magical operators fighting idea non-sequitar. The *operations* will not completely work for either of them or 'blow-up in both their faces'.

If such a case arises, all a white magical operator has to do in such a situation is to forgive. Moreover, put no value or attachment to what the black magical operator is doing (or ignore them); while, being mindful of the Divine. With the white magical operator being non-exclusive and the black magical operator being exclusive, that leaves only one mage trying to split God.

If the white magical operator does not mentally/emotionally participate in this process/battle (is absolutely harmless in thought), the Correction -- the Mirror with the power of the Eternal Moment of Creation behind it -- will move against the black magical operator. The mirror will reflect the mistake to show that person the error of his/her ways.

In such a case, the worst thing a white magical operator can do to a black magical operator (one who is attacking him) is to forgive and ignore the black operator. This isolates the destructive force. The Mirror/Correction will reflect the forces that the black mage is using back on them.

Destructive forces are dependent; they must have something to consume. When the dark forces have nothing to consume -- are isolated, they will consume themselves -- the black operator.

This idea is roughly equivalent to you declaring war, and only one side showing up (you) and all your weapons turning on you.

There is a side effect to this creative/destructive concept. Manipulation of creative energies does attract destructive energies. The reasoning for this is very simple: destructive energies are dependent and need something to destroy other than themselves in order to exist.

Within many philosophies, there are dark creatures (like demons), creatures of destruction. What are these destructive forces or, "What is a demon, Mama?"

Our bodies are gestalt entities; they are something more than the some total of the parts. In many schools of **thaumaturgical** magic, a demon is a gestalt being.

Chapter 4 mentions how we have developed thought/emotion sets within us. That chapter describes how we program our own emotions with our own relevant thoughts. These thought/emotion sets can be altruistic in nature (non-exclusive perceptions), self-centered (exclusive perceptions), or any combination.

Later, Chapter 7 describes how every thought we think is transmitted or extended. The volume (strength) of the transmission is proportional to the emotions and desires of the thinker.

Although there are many people in the world with different cultures and languages, many of our thought/emotion sets are very similar. You have a pride. I have pride. He/she/it has pride. In traditional **thaumaturgical** magic, our prideful mental/emotional set is equivalent to a one-cell animal.

Our physical bodies are composed of one-cell animals that become a gestalt -- something more than the one-cell animals. Accordingly, each cell of pride of every person on this planet (and the Universe) comprises a gestalt. This body of pride personified is Lucifer. The same is true of all the other self-centered/exclusive mental/emotional sets that we have: greed, anger, lust, envy, sloth, etc. They too, are cells that comprise other demons.¹⁵

Interactions with demons usually result in pride or fear within you. This is similar to most interactions with the *Ouija* board.

All demons are sustained by exclusive mental/emotional sets and are destructive or divisive in nature. How much truth inherent with those mental/emotional sets determines how much life/power the demon has.

¹⁵ A demon's biblical response to Jesus' inquiry as to the demon's identity, "I am legion." This is also one of the responses you get from the *Ouija* board when you ask it "Who are you?"

Here is another paradox around Black magic specifically:

- ❖ **Paradox 3:** *Before the black operator can have control over the 'demons' outside of self, he/she must control the 'demons' inside of self. Before one can gratify the baser self, one has to conquer the baser self.*

If the black magical operator does not do this, the demons within him/her will be their downfall. There was one black mage, who was infamous and wrote several books, by the name of Aleister Crowley. It was reported that, in order to conquer his pride, there was a time when he would slash his arm with a razor every time he said the word 'I'.

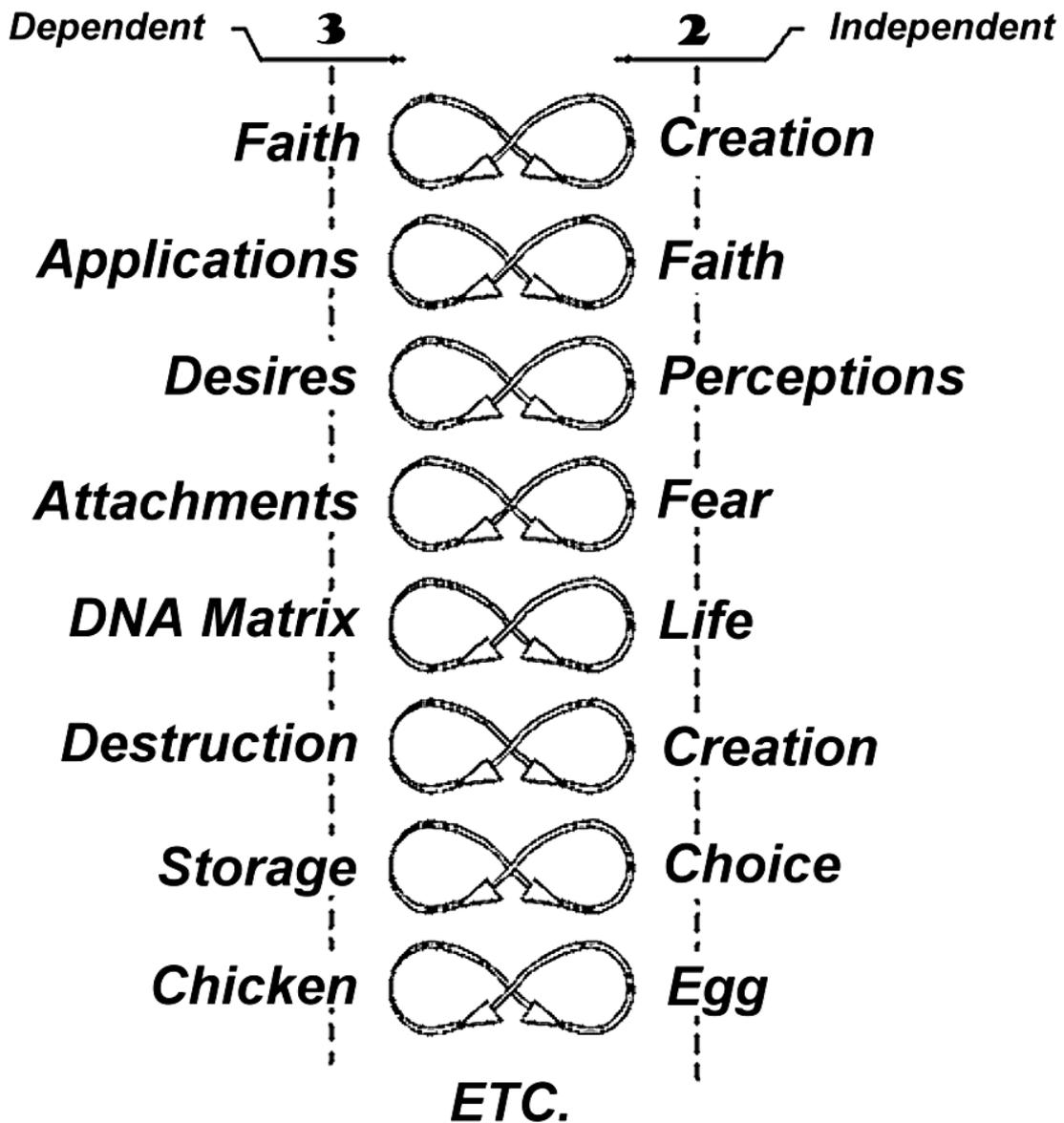


Figure 9-1, Three in One, One in Three Parallels

This is going off the 'deep end' a bit.

This concept of a demon being a gestalt being returns to another reason the magical operator does not talk about the operations. Whatever desire motivates talking, if self-centered, is part of a 'demon' in some schools of thought. If you are motivated by pride to talk, then you are listening to Lucifer within the presented paradigm. Most sane individuals would avoid such a relationship. Whatever this gestalt being comes across, it will try to destroy.

The fiction book *The Screwtape Letters* written by C. S. Lewis,¹⁶ is a hilarious and very insightful book. The book is composed of letters from a greater demon to a lesser demon on how to tempt humans.

One of the recurring themes in the book is the true powerlessness of the demon. In that book, all the demon can do is distract the human so a person's mind is not on God – their Source. Distract the human with a thought of physical pleasure, fear, pride, or something of that nature. You putting your mind in the light dispel their darkness.

Since you are God's Creation, the demon cannot really hurt you¹⁷ without your permission.¹⁸ A demon can only distract you. It attempts to divert the attention of your mind from God.

At the same time, *The Screwtape Letters* is humorous and a relatively accurate in terms of its description of human foibles and weaknesses.

The interplay between the two forces (Creative and Destructive) is a complex dance. One form of the balance of the dance is that creating one thing can mean the destruction of another (as in the appearance of a new species in nature). Conversely, a new creation can spring from destruction (as in a mushroom rising from rotting forest loam and its break down of organic material to become nutrients for other organisms around it).

With the dance of creative and destructive forces, we have another counterpart of the 'three-in-one, one-in-three concept'.¹⁹ Figure 9-1 shows a number of parallels to this idea. The figure illustrates numerous moebius' strips and the two columns of Figure 2-1; column 2 is independent while column 3 is dependent. Figure 9-1 illustrates how this concept extends into many different aspects of life, physical and metaphysical.

Magic's physical mechanics has more varied expressions – multitude of physical forms -- than the metaphysical mechanics – that is behind physical form.

Physical Mechanics

Physical form is totally neutral. A table is neutral. A chair is neutral. A cup is neutral. Whatever meaning these items have, is we give it. This is mentioned in *A Course in Miracles* and perceptual psychology. Physical form is the meeting ground where ~~truth~~ and Truth -- temporal/eternal -- exist together. Physical form is an arena where Truth reflects ~~true~~ thinking back on its source, back on Creation.

It is only in physical form that the concept of God can be called into question.

In Chapter 3, it was stated that the smallest bubbles of temporal/spatial reference that make up physical form are those that make up a nuclear particle – weak nuclear. The bubble of temporal reference of an atom is made up of these bubbles of temporal/spatial reference of its constituent particles, and so on. Up to molecules and to bubbles of temporal/spatial reference that are galaxies and nebulas, which are spatially measured in light years and are composed of the smaller *BTRs*. All of the above can be considered 'special applications' of weak nuclear *BTRs* arrays.

Of course, this is an over simplification. The number that makes up the variety of factors that determine matter, let alone the number of *BTRs* involved, would boggle our little

¹⁶ *The Screwtape Letters*, copyright 1959 by C. S. Lewis...

¹⁷ It can not 'hurt' who you really are in actuality.

¹⁸ Kind of like Dracula could not enter a house with out being invited in first.

¹⁹ Chapter 2.4, *Postulate 3* and Theorems

brain. What we perceive as matter or physical form is actually systems within systems within systems, matrices within matrices within matrices, *BTRs* within *BTRs*, etc.

A simple pebble is a system that is *pebble*. Within a *pebble*, there is a crystalline structure matrix that is determined by the constituent molecules (and its atomic matrices) and the pattern of forces (matrix of matrices interactions) between these molecules – electromagnetic interactions. This creates the *pebble's* particular material configuration and qualities. Within that matrix are more electromagnetic and the nuclear interactions matrices that determine the pebble's individual constituent elements (atoms). In addition, within each element, there is the electromagnetic matrix of charged particles that determines the qualities of the element in that energy state (solid, liquid, gas, or plasma) and so on.

Each matrix has forms of resonance (a stable form of change with reoccurring patterns). Each resonance involves an interaction of dualities within the matrix and stores energy. Just as, a single musical note or tone is a reoccurring change of state -- from two states -- within a system.²⁰

Physical form is like a song within a song within a song, etc. Form can be seen as resonances within resonances, constantly changing, producing many different forms of harmonics. Starting from Truth/~~truth~~ through the Correction, down to the individual interactions of charged particles, the energy that initiates all resonance eventually can be traced to the Precious Eternal Moment of Creation.

Life can manipulate these bubbles of temporal/spatial reference resonances (because it originates and works from the Eternal Moment of Creation). It can change the song. We see this every day in nature. What we cannot see is how these systems are sustained on a very basic Eternal level.

The Eternal Moment of Creation orchestrates the song. It calls the song into being and can collapse temporal/spatial references, which changes the *BTR* relationships. The time-folding aspect of the Eternal Creative moment can edit the temporal song before the song is sung in any moment of time. It is a closed system in Love.

Because of this, and because it is at the source of these physical interactions it makes things like magic and miracles possible. This time ignor-ance idea is at the core of the apparent mystery of magic and miracles to a mortal mind.

One of the many physical confusions around life is life's many apparent forms, as opposed to it being intrinsically one thing. (There is only one Life, and that is God. It extends into and shares it with Creation.)

Physical life also involves, uses, and maintains systems within systems, etc. Each life system appears to be a gestalt of that system. Therefore, life has a digital or quantum appearance within a system. Either it is in the system or it is not. When life leaves the system, the system starts to break down into constituent systems – sub-lives/sub-matrices.

As in electromagnetic interactions, the photons that make visual perception possible have a specific quantum of energy. With a life system, there is a quantum of life within that system. As with quantum mechanics, the smallest quantum of life within physical form is in a DNA molecule.

Here is an irony with life and physical form. Life is the very source of physical form, yet it does not manifest until there are very subtle variations of conditions within the physical form matrices.²¹

Another paradox of life is that it is the very source of physical form and yet it seems to be the most fragile thing of physical form. Remove the 'life' conditions, and it is gone. It is there, and then it is not. It is there one moment, and then it is gone. Although the same form is there, the life that animated the form is gone.

Life is the subtlest and the strongest of all interactions; and, it is the 'force' at the core of all physical form. This idea gives the expression, "May the Force be with you" -- a real meaning.

²⁰ The two states are the compression and rarefaction of air (of medium). The system: the transmission speed of a change of state through the air (or medium).

²¹ Figure 3-3, Life Manifesting into Physical Form, A

The amount of life in the bubble of temporal/spatial reference of a human can affect the amount of life within a bubble of temporal reference of a particle. This is why the results of some atomic particle experiments are different when a life focus -- a human -- is concentrated on or trying to define an aspect of an event. As mentioned in Chapter 3, until physics, physicists, or scientists recognize life as a viable interaction, they may have a hard time getting a universal field theory together.

The physical mechanics of magic involve the five basic interactions that make up the weave of physical form -- Chapter 3. However, Life is the 'woof' of these five basic weaves. It governs all the laws. It is at the beginning and end. Life is a physical form representative of the act of Eternal Creation -- constantly extending itself.

All this only covers the **Actual** reality condition. As Chapter 4 states, there are other realities within physical form also. We -- as beings -- each have our **Individual** reality as well as we participate in a **Consensual** reality. In addition, since we are in physical form, there is some involvement of **Imaginary** reality somewhere. The interaction -- matrix -- developed by these realities' matrices and their constituent *BTRs* are what define our environmental forms, our bodies, our minds, and their interfacing.

With **Actual** reality matrices, because all the complex physical *BTRs* are *BTRs* in *BTRs* in *BTRs*...to that form, that means everything is eventually comprised of weak nuclear *BTRs* -- a handful of quarks -- and their arrays -- matrices, any change on the weak nuclear *BTR* array level will reflect in the complex form. A change in the 'higher' automatically changes the 'lower'. Under this scenario, a chunk of steel can become a piece of wood, water, chicken feathers...by changing quark arrays.

The complexity of *BTR* changes occurring on this level is way beyond what our limited mortal mind can grasp. To an Eternal Mind that deals with infinities, within infinities, within infinities...with an Absolute Eternal Love/Mind/Matrix behind it; this is elementary. It is on this level that the Eternal Moment of Creation sustains physical/temporal form.

Metaphysical Mechanics

There are many philosophies -- manifestation constructs -- illustrating the process of from God into physical form. These philosophies assemble the Eternal Truth so the mortal mind can understand them. A mage works from some kind of truth philosophy -- manifestation construct. This construct usually reflects how the truth is assembled within the mage's mind as well as representative of physical creation.

It is the Truth within these philosophies that are important, more so than the philosophies themselves. Why? Because, Truth is in its own construction -- Matrix. Personal philosophies can change, when more Truth is learned; whereas, the Truth itself does not change.

Many metaphysical constructs have similar ideas and concepts (truths). One similarity that many of the philosophies tend to have is to show manifestation in parallel levels, kind of like an onion. The onion analogy is used repeatedly in metaphysics and spiritual thought.

Normally, the core of the onion determines the outside. Figure 9-2 illustrates an onion construct that shows manifestation from God to physical form with the outside being God (which does not exclude anything-- a closed system), while the inside is a special temporal/spatial case. In Figure 9-2's construct, the higher determines the lower.

Figure 9-2 (similar to Figures 3-3, 4-3, and 4-8) only helps to give an idea of the arrangement. Please notice in Figure 9-2, the God, Love, Logic/Truth, and Creation circles all have one point in common -- a single point of tangency. Whereas the Causal (or Choice), Mental, Emotional, Etheric, and Physical circles, are presented with no single point in common. The rationale behind presenting Figures 9-2 and 9-3 is to illustrate to you some of the common philosophies and the relationships and/or connections between specific ideas within many mental constructs.

Figure 9-2 is only a model illustrating a flow from God to physical form. It is only meant to illustrate a point. In many ways, the labels of this construct are similar to the theosophists'

construct.²² There are other constructs -- philosophies. The Kabbalah²³ has several geometric constructs of the layers or levels from spiritual into form. Figure 9-3 inserts the constructs of this book into this Kabbalistic geometric construct.²⁴

Figure 9-3 shows two ways the concepts of this book or some of the book's labels can be paralleled into that construct.²⁵ The left picture is reference to the human matrix²⁶ and the right pertains to physical form.²⁷ The Tree of Life figure illustrates an example of a fractured

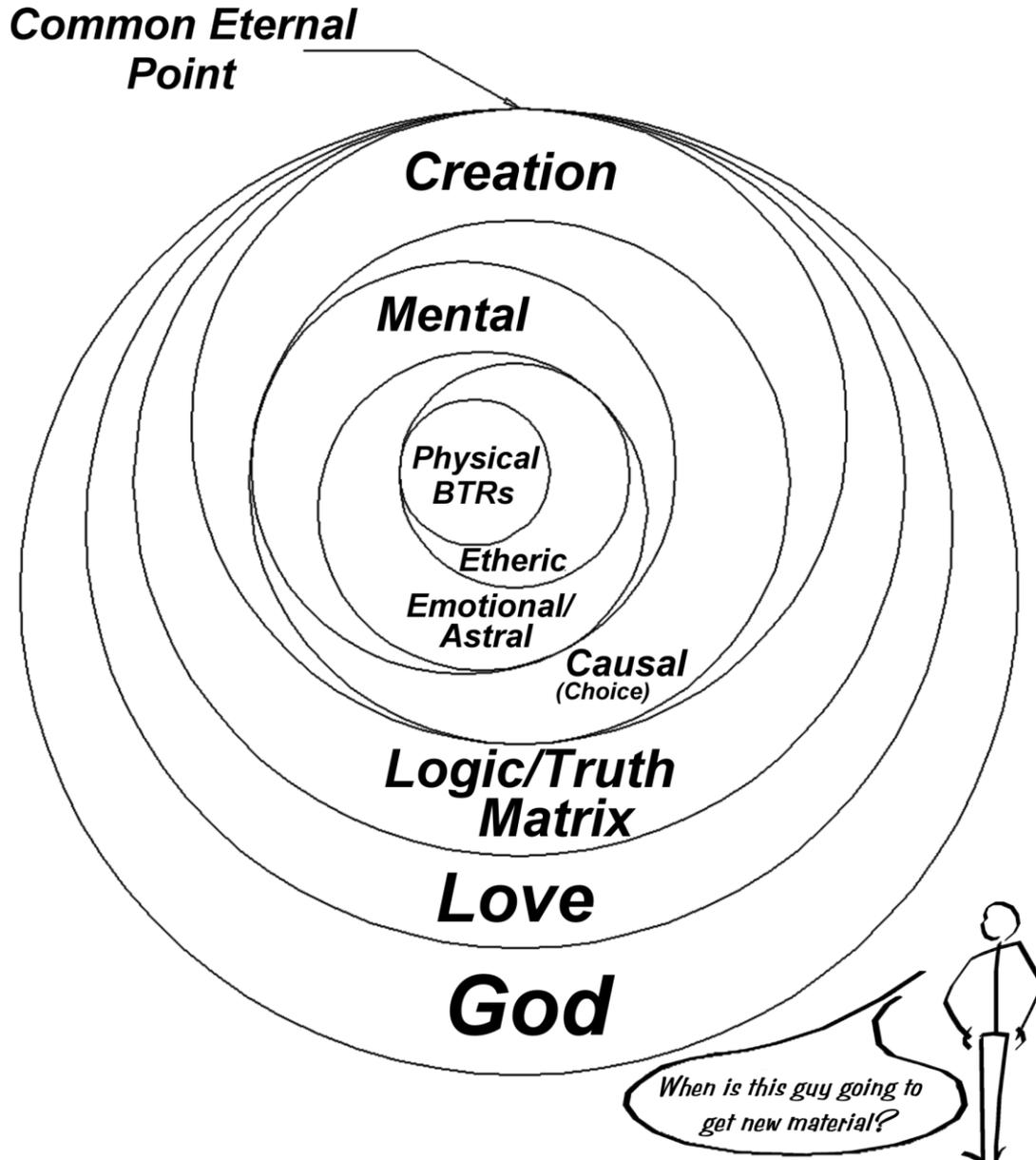


Figure 9-2, Manifestation Onion

22 The labels are Theosophists and they are inserted into the geometric construct of the tangent circles of Figures 3-3 and 4-3.

23 It is a book of mystical Judaism and suggested reading.

24 The Tree of Life

25 This the author's arrangement and may not reflect strict Kabbalistic thought

26 Chapter 4, Realities and the Human Matrix

27 Chapter 3, BTRs

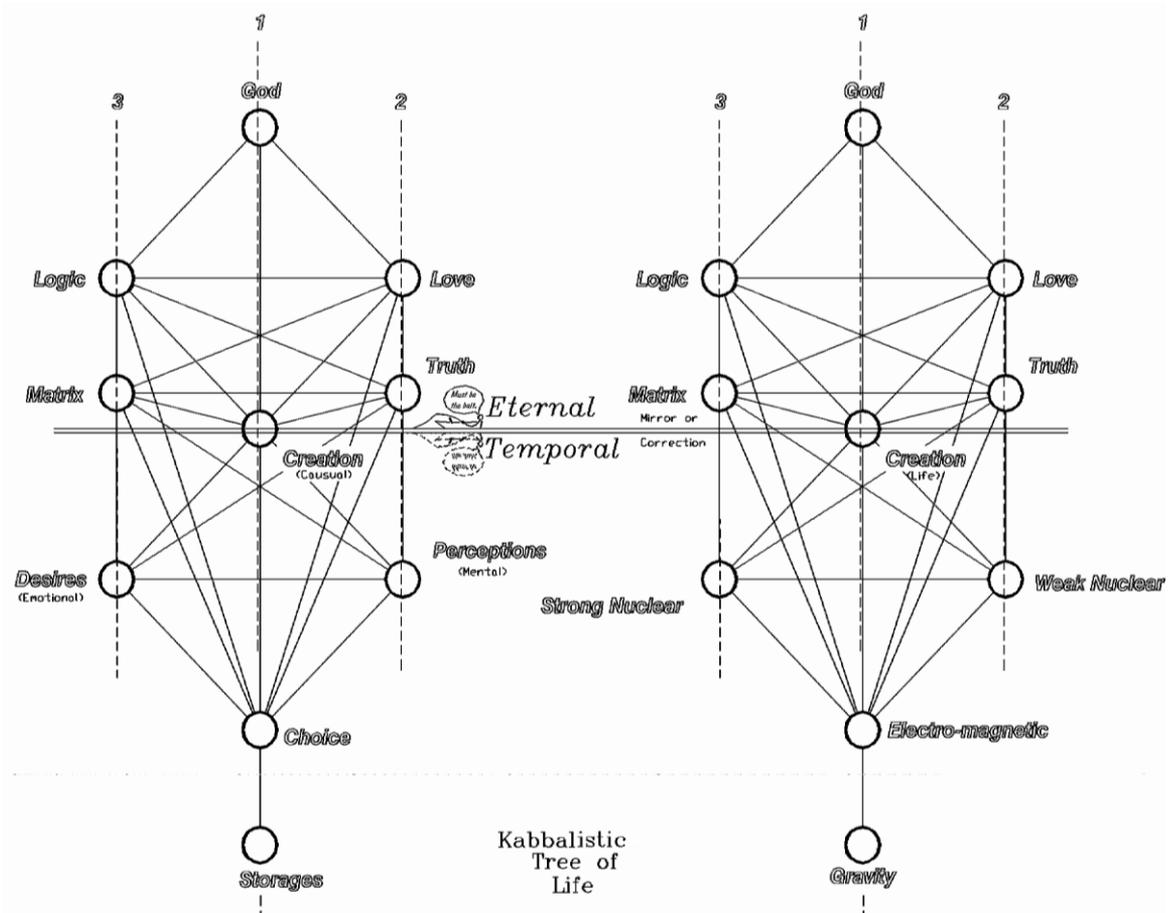


Figure 9-3, Parallels to the Kabbalah and the Tree of Life

symmetry between the physical and metaphysical.

The Tibetans have another construct of how God manifests form. Again, elements of these constructs are very similar.

In all of these philosophies and thought constructs, the higher determines the lower; an effect in the higher, automatically affects the lower. A change in thought produces a change in form. Just as, changing a dimension from ten feet to ten inches on a plan will affect an architect's house.

Remember the Correction, how Love compensated, and did not excluded the ~~truth~~/mis-creation. Around the ~~truth~~ are bubbles of temporal/spatial reference.²⁸ All this is representative of a closed system in God. Either Figures 9-2 or 9-3 can represent this closed system on a universal scale, or it can represent an enclosed system within that universe (a person).²⁹

Figure 9-2 shows all bubbles of temporal/spatial reference contained within the Eternal Creation circle and become more localized or specialized with each decreasing circle. All are contained in God. This onion is shown inside out compared to a real onion. Instead of the core being on the inside (the seed element of the onion), everything is portrayed upside down and backwards...again.

God is represented on the outside in this instance because God is all encompassing. Some Kabbalistic drawings show the process going from out to in, while other mystical drawings show it going from in to out.

²⁸ Figure 3-1

²⁹ "As with Man, so it is with the universe, and vice versa."

These all are only perceptual constructs. Perceive it whatever way you need to for it to work for you.

Figure 9-2 presents:

- ◆ The outside circle is God, the Source, and the Will.
- ◆ The next circle is all encompassing Eternal Love.
- ◆ As Love is contained within the God circle, so is Logic/Truth Matrix contained within the Love circle. These three circles represent the first four postulates and their theorems.
- ◆ Contained within the Logic/Truth Matrix circle is the Creation circle -- the fifth and sixth postulates and their theorems.
- ◆ Inside Creation is the Causal circle, the realm of the seventh postulate and related theorems.
- ◆ Inside the Causal is the Mental circle
- ◆ Inside the Mental is the Astral or Emotional Circle
- ◆ Inside the Astral is the Etheric circle
- ◆ And, inside the Etheric is physical form

Figure 9-2 can be a symbol of one human system. When stable, the points of tangency of each circle in the system are in resonance with each other and their relative positions do not change that much. When we are in a mental/emotional reprogramming change, the relative positions of the points of tangency are in flux or change – the circles rotate.

The point is, from the Creative moment and Causal, there is a mind/matrix to image sequencing that manifests form. The higher has priority over the lower. When the mental construct changes, the form changes. As the blueprint changes, the house changes. This is important for the magical operation.

Figure 9-2 displays the inner circles, beginning with the Causal/Choice/mis-creation, are tangent to each other in a manner similar to the outer circles. The difference between the inner and outer circles is that the outer circles are tangent with one point in common while the inner circles are portrayed with no common point of tangency between them. It is as if the inner circles are copies of the outer circles, but the copies are skewed or rotated.

This again, brings us back to the mirror analogy.³⁰ The Mirror, or Correction, would be within (or be) the Causal circle for it was called into existence or caused by the ~~truth~~. There would also be some aspects of the Creation in this circle, for the mirror is working from the Eternal Moment of Creation. For the human, the Causal circle is where Choice resides.

Keeping with the mirror concept, the closest circle inside the Causal is very similar to the closest circle outside of the Creation's circle. Mental is equivalent to a mirror version of Logic/Truth. Again mirrored around Casual, emotional or Astral is like a distorted version of Love. Taking this analogy to the outermost and innermost circles, the Etheric and its effect, physical, is the source of everything we know within the realm of our five senses, which is kind of like a distorted image of God -- The Source of All.

Figure 9-2 shows physical form in the center. The circles where they are not connected at one point represent the separation/misalignment from the Mind of God. The points of tangency are *Storages* changing (Figure 4-3) as the perceptual lens of the individual human matrix focuses and refocuses. In fact, later in the chapter, common points of tangency in the inner circles will be mentioned when performing a magical operation.

How is the emotional and astral level the same? They are two different labels for the same level. Again, the form or nomenclature here is similar to a theosophical form. Astral is imagery and feeling with very little, or no, reason or thought. Most night dreams are astral in nature; they tend to form around specific wants.

The word *emotional* gives the idea of the astral level a more concrete handle for most people. However, there can be images (perceptions) involved that key (or are keyed by) the

³⁰ Because the mirror's reflection is backward – skewed.

emotions or feelings. This particular arrangement (Mental, Astral/Emotional, Etheric, and Physical) is a recurring mystical theme. It can also be found in Kabbalistic thought. Although there are other terms in different systems, it is still just the emotional.

Etheric is what sustains physical form. In Chapter 3, Figures 3-2 and 3-3, it is represented as life energy. It is the one level just above physical form that sustains and holds physical form. Essentially, it is at the core of the smallest *BTR construction* and interaction. Etheric is a parallel of Creation's participation within physical existence on the most basic level.

Many mystical philosophies and thought frameworks present the physical body with an etheric body. The etheric field sticks out only about half an inch to an inch around any physical body.

The theory is that everything has an etheric field around it. When perceived, it appears the blue color of cigarette smoke that has not been inhaled. It has this iridescent-like, bright bluish color to it. Whereas, what people call the aura is more or less the physical, etheric, astral, and mental fields generated by that person's mind/matrix (desires/perceptions, emotion/thought, choices/*Storage*, etc.). Moreover, the aura can be representative of an individual's physical well being, influenced by an individual's physical body matrix.

The etheric field is easier to 'see' than the aura, and it is what sustains the physical form. When a person dies, the aura can leave -- there will be no mind/matrix activity or mental/emotion constructs. The body will still have an etheric field.

While the physical form still exists, an aspect of the etheric is present. As in Kirilian photography, where you can see the form of the whole leaf after you cut a part of the leaf off.

All this previous information in this section are examples of thought constructs and mystical philosophies. One of the patterns you are being exposed to in this book is a manifestation order in a parallel manner. However, they are not quite parallel. An ocean-fish relationship is an excellent analogy.

Look at seawater, which is made up of water (and other chemical compounds) and basic elements. Seawater can be considered a fluid chemical matrix. This fluid matrix has intrinsic properties (due to its composition).

Early life evolution started when cells would colonize and let the seawater pass through them to get nutrients. They would also use the same water currents to take away their waste. As these colonies became more and more complicated, they developed their own transfer fluid, which we call blood. Therefore, the blood of the fish is essentially a specialized form of seawater. Fish blood does what seawater does for coral, sponges, and other primitive life forms.

There is a matrix of ocean water the fish swims in; and then, there is this matrix of the very specialized ocean water inside of the fish. A fish in water is like seawater within seawater, or blood within blood. The fish parallel helps illustrate how one thing evolves from and is contained within the other.

These parallels and patterns are condensing as they manifest into physical form. The patterns become increasingly specialized, just as the fish's fluid matrix (blood) becomes a more specialized form of seawater.

The patterns, or weaves, of the metaphysical are present in every mathematical point in physical space, as are the patterns and weaves of physical laws. The metaphysical parallels, as with the seawater and fish blood, are going from the Eternal present, at the core of our being, infinite and unlimited, to temporary localized physical special applications (matter and us).

9.5 -- Concerning Magic Categories

All power comes from God. This applies to all types of magic, no matter what symbol system the operator uses. There is only One Source, although there may be a *perception* of multiple sources. How the power of the Eternal Creative Moment is magically used is categorized into five basic levels within this book: Black, White, Gray, Silver,

and Gold.

The motivations/intentions of the operator³¹ are a determining factor to what category of magic an 'operation' is. (How exclusive or inclusive are the operator's perceptions and desires.) These motivations can influence the predominant forces that are being wielded -- Creative or destructive.

In addition, the forces being used themselves -- creative or destructive -- help define a magic's category.

Black Magic

Black magic deals with destructive forces primarily, with the effects of ~~truth~~. In Black magic, the perceptions and desires of the operator are usually limited in scope and focus. The operator's motivations are usually centered on the self while manipulating destructive forces.

It should be mentioned at this point that Black magic and Satanism are not the same thing. Satanism is a form of shamanic paganism that revolves around desire gratification while in the act of worshiping destruction.

Black magic is a manipulation of destructive forces to produce a desired effect without necessarily worshiping these destructive forces. A Catholic exorcism is an excellent example of a Black magic ritual.

Even if your perceptions have a broad background and you choose to work Black magic, only from the safety of God's protection, and only with His authority, will the destructive forces (demons³²) even listen to what the operator has to say. When the operator is dealing in Black magic without the power and authority of God, 'demons' will not listen.

Unless the operator has God on their side, the 'demons' will laugh and ask, "Who the hell are you?" (Roughly speaking.) The 'demons' are not going to recognize the operator's authority; they will only recognize God's.

This makes it a gilt-edged priority for the Black magician to seek union with God. A Satanist tends to avoid this.

This brings up a number of interesting paradoxes around Black magic. As stated earlier, study of magic is full of ironies and paradoxes. Black magic has more bizarre paradoxes than the others do.

A. E. Waite hits the nail on the head in his book *Black Ceremonial Magic*.³³ In his book, there is a black grimoire (The Key of Solomon)³⁴. The first chapter of this grimoire is *Concerning the Preparation of the Operator*. The first section of that chapter is entitled *Concerning the Love of God*. The content of the chapter is essentially, what has already been said here. Waite has a number of footnotes to that section and in those footnotes, he concludes (loosely quoted):

❖ **Paradox 4:** *The first paradox the Black magician must overcome is that he must be absolutely good to do evil. He must love his neighbor before he can bewitch them.*

The ritual to manifest Satan in that book is like something out of the Catholic liturgy. The operator is extolling God and crossing him/herself while trying to command Satan. The irony in all this is similar to *Paradox 1*:

❖ **Paradox 5:** *If the operator has to go initially to God, the primary Creative force, why bother dealing with secondary dependent destructive forces -- demons?*

What is wrong with this picture?

³¹ How their Perception/Desires Lens is focused -- intention.

³² 9.4 -- Concerning Mechanics: Physical and Metaphysical -- Patterns and Parallels

³³ A. E. Waite was one of the people who developed the Rider *Tarot* deck.

³⁴ Authorship not clear. Some attribute it to Paracelsus, while others to a Hermes Trigamestos.

Since intent or motivation is a major variable here, there is a lot more Black magic in the world on the **mundane** level than one would first imagine. To hit someone over the head with a '2x4' is just as much an act of Black magic as a 'whammy' that produces the same results.

This is not saying to wish somebody ill were similar or the same as doing. Focusing on that wish and trying to make it real or extend it from the **Individual** reality into **Actual** reality is the magic. To work on extending a destructive/exclusive perception is Black magic.

However, just having the thought does have an effect on you through Choice and the Mirror; while, choosing to correct that thought also has an effect. *A Course in Miracles*³⁵ refers to them as killing thoughts, the thoughts of destruction and murder.

All self-centered mental/emotional sets boil down to some kind of thought of destruction or exclusion of something. The motivation is the same. What changes is the vector you are using to accomplish your motives. The energy is the same.

Remember, magic is manifesting a desire through the use of the will. A black mage manipulates destructive forces according to a specific desire. This may involve arranging a set conditions that fosters damage, destruction, or dissolution to a *BTR*.³⁵ The operator does this by manipulating (either directly or indirectly) the ocean of energy that manifests the *BTR* and its environment.

Because of parallels like matrices within matrices, systems within systems, seawater within seawater, etc., this reflects on war or conflict as a splash contest, a thing of the moment with no long-term consequences to the 'water'. While...the water itself is neutral.

Black magic is the category of the fool or the initiate, or the foolish initiate.

White Magic

In White magic, the perceptions and desires of the operator are relatively inclusive in scope and focus. The operator's motivations are usually healing and relatively altruistic (selfless) while manipulating constructive forces. It recognizes some kind of One Almighty Source and endeavors to work with it to manipulate a desire into matter.

As Black magic uses destructive forces, White magic uses creative forces. As Black magic revolves around desires toward self and gratification of self, White magic revolves around the concept of a whole and unity with the whole, selflessly. Sublimation of the self is co-joined with the recognition of an all-powerful deity.

The perceptual lens of the white operator is focused on that deity and whatever matrices, pantheons, philosophies, rites, etc. that is implied or has been associated with this deity (as the operator perceives it).

Most rites of world religions have an aspect of White magic in them. The Catholic mass starts being a devotional ritual between a group of individuals and the Creator. With the invocation of the sacrament and the petition of prayers, it becomes a White magic ritual because it involves a desire to affect physical form, to bring the 'higher' into the 'lower'.

White magic involves some deity recognition conjoined with some desire. Something the operator wants on earth, whether it is for crops, health, peace for all, etc. White magic tends to be the magic of most healers. It is subtler and less dramatic than black. The difference between Black and White is like planting a seed for growing a tree and planting a stick of dynamite to blow a tree up.

Both magics are still manifesting a desire using the will. With both forms, the operator is using God's Will within him/her. An operator is attempting to align their will -- their matrix -- with God and with the One Truth or the Truth Matrix. This means the operator, with both Black and White, must reduce as much ~~truth~~ (that which hinders the alignment) within their mind/matrix as possible.

³⁵ Or, it may be to command a demon

White magic is the magic of harmlessness. It is the category of a priest and the priestess.

Gray Magic

Gray magic is a mixture of the two previous categories. The perceptions and desires of the gray operator are limited and they may be beginning to expand. This is the usual category of the early student or novice in magic. It is category where a student is first learning to do magic and mental exercises, while at the same time, still has a relatively large amount of ~~truth~~ within their mind/matrix.

A novice may have some altruistic aspirations, and yet, because he/she does not grasp yet their own motivations, desires, or perceptions – see the whole picture, he or she can do some nasty stuff while learning. Some of the mechanics they have learned are applied towards the self and some of the mechanics they use is towards the whole.

Both Black and White recognizes a deity (one way or another), something beyond physical form. Gray can use the physical and metaphysical mechanics and their laws – truths - behind form with a minimum of active deity recognition. If there is no complete recognition of a supreme deity, then the magic tends to stay in the gray level realm. Many forms (not all) of shamanism, witchcraft, and paganism may fall into this category.

Gray magic is the magic of the **mundane** also. An example of this is the architect building a house. Part of the act of building is just for the person, individual shelter or for the money. Part of the act involves the individual working with a whole. The number of destructive self-centered desires accompanying the act may be relatively low. Though a house was created, trees and the ground (in the form of rock and minerals – metals) were destroyed.

Building a house is an example of the individual matrix working with larger matrices to produce an effect (later). It is a form of Gray magic.

Many magic forms use ritual as a tool. How does the gray magic of an architect or engineer use rituals to produce Gray magic? Here are some simple draftsman rituals and refers back to before there were computers, before we were using CAD programs:

- Ritual number one: put your T-square down and put the paper on the edge of the T-square so it's 'true'.
- The draftsman tapes up the corners and starts to make the frames and borders.

There may be all kinds of rituals involved with **mundane** magic, as with driving: fasten seat belts, look around, engage transmission, remove foot from brake, etc.

*Gray magic is the magic of the **mundane** or the **thaumaturgical** novice.*

Silver Magic

As stated earlier, with a Gray magic operation, there may be little or no recognition of a deity, a supreme deity, or one source. As in many **mundane** applications, there may little to no recognition of a system behind or beyond the *BTR* system the operator perceives himself or herself to be in.

Silver magic takes Gray the next step. In a Silver magic operation, the operator may have mixed desires and use mixed forces, but there is definitely deity recognition. Deity recognition involves something other than the individual; be it the nameless desert God, for the Whole, for Vishnu, for the Great Turtle, or "Use the Force, Luke". It does not make any difference. Silver magic involves a recognition of a connection with something greater than the mage.

Silver magic is another mixture of the first two categories. The perceptions and desires (motivations) of the operator are relatively inclusive in scope and focus, more so than with Gray. The operator's motivations are usually relatively altruistic. Yet, as in Gray, because the operator sees everything in physical form as a combination of dualities (creative and destructive forces), the operator uses both.

As can be seen, Silver magic can evolve from Gray. As the operator becomes more altruistic with magic, as one expands perceptions, and wants to do more for the whole, the Gray magic category tends to evolve into Silver. The Silver mage focuses on a significant reduction of ~~truth~~ participation in their mortal mind/matrix.

The difference between Gray magic and Silver magic is similar to the difference between early man's perceptions of the world and man today. We grew up from a Stone Age culture and evolved into a hi-tech culture. At one time, we had pantheons of unseen gods to explain the seen but we were limited to what it we could manifest in physical form.

The pantheon construct used by our technical expertise today is the unseen laws of physics and its logic -- math. Instead of gods, the laws of form comprise this pantheon. Therefore, we have a much greater influence in the variety of forms we can construct. We evolved into a broader or a more sophisticated understanding.

Silver magic involves a broader understanding of the subject matter; and, Silver magic may be much more controlled than Gray. By controlled, meaning, the operator has more control of self (coordinated). The operator has been removing ~~truth~~ from their mind/matrix over an extended period. Instead of just doing blind rituals or ceremonies in order to produce an effect, the Silver magic operator puts archetypes in their head and depends less on external symbolic items to remind the operator of the archetypes -- ritual magic.

Silver magic is the magic category of the high thaumaturge, a devote Wicca or shaman, or a magic initiate.

Gold Magic

In Gold magic, the perceptions and desires of the operator are even more inclusive – non-exclusive -- than White or Silver magic (if not Absolutely inclusive). The motivation of the mage is to be an instrument of God's Love. The major difference between Gold magic and the other categories of magic is this:

- ◆ With the other categories of magic there involves some perception of a lack – a desire.
- ◆ There is usually a sense of correction urgency around that perceived lack.
- ◆ The other categories attempt to rectify that perceived lack by filling it.
- ◆ Gold magic perceives no lack. There is nothing wrong. "God is in His Heaven and all is right with the world."

Because the Gold mage does not perceive any lack or need, there is no conscious effort on the part of the operator to fill a lack. It is a passive form of magic.³⁶

The Gold mage's mortal mind/matrix has many points in common – in tangent (Figure 9-6) -- with the Eternal Mind/Matrix; in addition, the mage's motivations are centered on the Source. Because of this, physical form (through the mirror) starts arranging itself around the Gold mage's individual *BTR* in such a way to reflect the individual's mind (and therefore the Mind). This is not unusual; the mirror is constantly doing this.

What is unusual is that the mind/matrix of their bubble of temporal/spatial reference is relatively close to the Creator's Eternal Matrix in structure, and wonders start to happen around them automatically. The Eternal Moment of Creation is reflected out into the world through their eyes. Just the presence of the Gold mage is enough for this to occur.

When other bubbles of temporal/spatial reference (human matrixes/*BTRs*) enter the vicinity of a *BTR* of a Gold mage (same temporal/spatial reference), those people can become more aware of the presence of God. The mystic's bubble of temporal reference is reflecting back what is in his/her mind -- God.

That means, because of the Mirror, form itself is reflecting God. This happens with no effort on the mage's part (other than remembering God). The Eternal Creative moment is working with and through the individual, without any conscious effort to do so on their part. It is possible that any perceived lack brought to the Gold mage can be filled.

³⁶ Beginning of chapter

An example of this is people would walk into a grove where the Buddha was and they would start feeling good – at peace. They could feel that he was there before they could see him. They could feel the Presence. They were entering an environment – Buddha's *BTR* -- that was reflecting the Buddha's mind.

A Gold mage may also be the one mage who is the most dangerous to be around for the non-spiritual. Why? Because they are working on advanced levels of Creation, the Mirror, and its time ignorance, the non-spiritual individual's karma may accelerate. The 'paybacks' or 'reflections' of what is in their mind may not be dampened through time. Every day may be 'Friday the thirteenth'.

Gold magic is the magic category of an adept, master, miracle worker, saint, or priest-king.

9.6 -- Concerning the Preparation of the Operator

A recommended prerequisite study to **thaumaturgical** magic is raja yoga. This is the yoga of the mind and mental disciplines. If you think the labs and homework assignments in this book are too much work, you should stay away from magic. As mentioned earlier, from an adept mage's viewpoint, all the exercises in this book are "beginner's shit". There is a tremendous amount of self-knowledge, self-discipline, and internal work to become a mage and most people do not choose this.

Raja yoga is a common recommended prerequisite to **thaumaturgical** magic practice. The magical operator needs to do mental disciplines and exercises, learn mental dexterity, to adjust the points of tangency inside them in order to work with the Source. They need to exercise their focus 'muscle' and learn coordination. For the beginner, this usually means a period of deep meditation before 'the work'. They must still their personal mental/emotional activity.

The difference between a normal person and a high magic adept (in terms of internal coordination) is the difference in physical coordination between a seven-year-old child and a proficient adult acrobat. If the operator does not know themselves and their motivations, he or she could be in for a world of pain. It would be like trying to do a back flip without preparation – a warm up.

The reader may notice there is only the one lab in this chapter.³⁷ That is because this chapter deals with advance applications and one should be familiar with the previous exercises in this book before even attempting a magical operation. Magic is not for everybody. Just like, being an electrician is not for everybody. With both, if you are not careful, you can be 'zapped'.

As mentioned earlier, the Mirror (the Correction) present within every bubble of temporal/spatial reference along with the Eternal Moment of Creation is what makes magic and miracles possible.

Earlier chapters stated that the function of the Mirror is to reflect mistaken thinking back on the mind of origin. The purpose: to correct the mistaken thinking and have that mind remember its union with God.

Because the sole purpose of the Mirror is to reflect what is in the mind back on Creation, a coordinated temporal mind/matrix can manipulate physical form (the reflection) by changing aspects of their mind/matrix. This is the magic or miracles base (in addition to God). This is what makes them possible.

Physical form is meant to reflect the temporal mind. The mind of a saint or mage is using (or participating in) this. As stated before, only an act done to promote the mindfulness of God (without attachment) is Karma-less. Since the Mirror is there to foster this -- the system is rigged. It is no wonder it is usually the very religious who produce the marvels.

³⁷ Exercise and Lab 14: Energy Passage Through Your Body

All working religious, metaphysical, or mystical thought systems (constructs) share a consistent pattern. The elements of this pattern are:

- 1) There is Deity or a holistic recognition with a subsequent thought construct or philosophy.
- 2) If there is no deity recognition, there is at least recognition of an unseen reality – non-physical -- with a subsequent thought construct or philosophy.
- 3) Participation in this unseen reality is accomplished by:
 - a) Assimilating or working with attributes or truths of the Deity, the whole, or unseen reality.
 - b) Relinquishing attachment to, questioning of, or rejecting the seen reality
 - c) Doing both **a)** and **b)**.
- 4) In any successful spiritual quest, the last step will always be God's, The Eternal, The Infinite...

How thought systems or philosophies satisfy this pattern will depend on the mental constructs within an individual matrix system (how an individual/s programs their matrix/mind with whatever philosophy and discipline).

Keeping with the above common patterns and parallels in religious thought introduced, next is how the elements of these patterns relate to the magical operator's preparation.

- 1) There *is deity or a holistic recognition* -- The mage (no matter what beliefs or faith) must recognize something greater than him/her. It is through the greater that the lesser (mage) manipulates form.

When an individual physically creates, he or she works with a greater logic matrix than his or her own. An individual may not consciously recognize this matrix; but a working relationship exists in order to manifest into form.

- 2) *If there is no deity recognition, there is at the least recognition of an unseen reality* -- This unseen reality is what is being manipulated to produce the seen.

When an individual creates, there are some forms of cause and effect relationships within a system matrix/matrices constantly happening. This applies to physical existence (**Actual** reality) as well as metaphysical existence. There is an unseen system of laws of physics, biology, and chemistry represented in a symbolic logic matrix (mathematics) -- eternally constant.

Some examples of laws the architect's **mundane** (Gray magic) uses are: a symbolic logic matrix (mathematics); gravity, motion, stress (structure); manipulation of light, strengths, and frequencies emanating from a two-dimensional surfaces (paint); orchestration of the sequencing of electrical charges through a semi-conductor matrix (computer); and the laws of finance.

Many of the architect's systems may be unseen and yet the architect will work with such systems, presenting seen results. All of this can be done without 'thinking about God'. Which leads into:

- 3) One can participate in this unseen reality by:
 - a) *Assimilating or working with attributes of the deity or whole with its unseen reality* – Given unseen reality causes the seen; attributes or truths of the unseen must be applied to manipulate the seen.

In religious magic, the system the mage uses takes the form of a religious philosophy or some sort of a pantheon; some sort of cause and effect levels or relationships within the Universe. There may be a metaphysical recognition of gods, spirits, angels, demons, or self. It

does not matter; there still is a system, an array of concepts.³⁸ The mage's unseen metaphysical system incorporates or takes into account the Truth configuration of God manifesting into physical form. This system is characterized in the operator by a symbolic thought construct/philosophy. This thought system usually represents how the mage has programmed their human matrix.

For the mage, this means searching for absolute truths/archetypes and choosing to store them in their mortal mind/matrix. If the novice does not have some kind of Truth perception exercise³⁹ and a perception expansion exercise⁴⁰ this may entail a lot of reading. This truth storage is the beginning. This storage of truths is in preparation for the mage to program in common elements between his personal mind/matrix and the Matrix. This gives the mage a place to 'stand'.

Or...as it was said long ago, "Be ye perfect as your Father in Heaven is perfect".

b) Relinquishing *attachment to the seen reality* – If **a** is not observed, then **b** must be observed. If one is to learn a new perception system, the current system – the one in use – must be called into question.

There is a recurring element of purification within holistic/metaphysical/spiritual systems. Depending on what system used, this purification concept can take many forms. All of them relate to, in some way, a reduction of ~~truth~~ within mind/matrix's Choice and *Storage*. Many thought systems like Buddhism stress a non-attachment and/or a relinquishment of desire to the seen (which reduces ~~true~~ choices and therefore reduces ~~truth~~ in *Storage*). At the same time, this will increase effectiveness working with the unseen.⁴¹

c) *Doing both of the above* – The ideal is to do both **a** and **b** at the same time. This would help reduce ideological (thought construct) tensions/conflicts while learning and growing.

This is 'covering all the bases'. The 'would be mage' must work within this presented outline framework. The last statement in the outline is:

4) *In any successful spiritual quest, the last step will always be God's, The Eternal, The Infinite...*

The "last step is God's" thing comes from the asymptotic nature of the way a finite approaches an infinite. Finite approaches an infinite, but never reaches an infinite. It is the Infinite that bridges the gap.

The finite is weak on infinity's parameters. If a bridging is to occur, the infinite assimilates the finite.

The Chapter 10 will return to this outline pattern, when covering world religions.

9.7 -- Concerning the Four Rules of Magic

*I*nstead of looking at how God manifests an idea into physical form, let us look at how Man mundanely creates something into physical form. Creation starts with an idea.⁴² With Man, it is usually a perception/desire relationship -- an idea; and wanting to bring that idea to form; to extend that idea. Creation always starts somewhere in a mind first.

The idea might not be clear, but *something* is there. In some cases, the individual may not even know what he or she wants to do. Both unclear perception and strong desire are co-joined in that example.⁴³

³⁸ As in Chapter 9.4 - Concerning Mechanics; Patterns and Parallels

³⁹ Chapter 3, *Exercise and Lab #3: Truth Perception*

⁴⁰ Chapter 4, *Exercise and Lab #4: Time/ space Imagination Exercises*

⁴¹ Chapter 5, *Formula of Effectiveness*

⁴² Chapter 2.6 - *Postulate 5, Theorems 11(A & B), 15, 15(A), and 17*

Comparing how the architect creates a house to how a mage creates will help bring the magical operation concept down to more concrete terms. As stated, both contain an idea and a desire to do the idea. Then, as with the architect, there is a recognition involved; there is a recognition of a matrix of laws that determine physical forms and realities. Moreover, there is recognition that they are going to have to work through these matrix(s) or weave(s) -- represented by logic system(s) -- to make this idea real.

The four rules governing learning and the use of magic (introduced in the beginning of the chapter) are to be covered. They will be synthesized with the procedure the architect has to go through. We will periodically look at Figure 9-4 also, to help demonstrate the work of the mage.

TO KNOW

This has numerous parts. The first part of *To Know* usually involves some thought/logic system (a mental construct/philosophy containing Truth) to help them do so.⁴⁴ It not only means to study what others have done before (which is difficult because “Those who know don’t talk”). In other words, one part of *To Know* means to go through some manner of schooling.

Another part of *To Know* also means the operator has already begun establishing the discipline for aligning himself or herself to the Source.

Concerning the first part, the architect’s magic uses architectural logic and symbol system, mathematics. The idea has to be translated into mathematical concepts.⁴⁵ In the old days, it was thought everything had a true name -- know the name and you would have control of that thing.

Today this rationale has evolved to be an extension of Pythagorean thinking: everything can be expressed as numbers. Manipulating the physical form to numbers creates something that works (providing you are using the right numbers). Both are examples of magical thinking -- to control form through symbols and the logic behind the symbols.

Both the mage and the architect are using magical thinking. One is using symbols to key truths in the mind, and the truths will take care of the form. The other is using symbols to assembling ideas that have material existence according to the mathematical symbols of truth: dimensions, hardness, spatial arrangements, curing time, finances, labor, etc.

The architect must also recognize and be schooled in the laws of physics applicable to physical forms, the physical form itself, and its symbols. Some examples involve the basic physical materials to be used: What is concrete? What is it made out of? What is wood? What is iron? How does iron work different than concrete? How is it that, when you put the two of them together, they help each other? Etc.

In both cases (**thaumaturgical** and **mundane**), if the symbols are correctly applied, the form must follow. This process involves some degree of experience, through either education or other ways. This also means both must program their mind with the applicable truths.

The perception/desire (idea) that is wanted (in the particular magical operation) is then translated into some logic matrix of its own -- mental construct, and visualized. The architect draws plans of what he wants to do. He tries to solidify the idea down, so to speak. With artists, and some artwork, this idea starts with plans and sketches or rehearsals. Then, there is other artwork, where the plan is extemporaneous. The artist is going to do something, but does not have any plan about it yet. They are going to do it as they go along. And...that is a plan.

For the mage, this may involve some constructed visualization (either actual as a picture or a visual construct within their mind). *To Know* also may mean developing some sort of ritual or an execution procedure.

43 Strong (D_s) with unclear (P_s)

44 As mentioned earlier, a world religion philosophy, any metaphysical viewpoint like theosophists or this book, a shamanic or witchcraft philosophy, etc.

45 A 4"x8"x10'-6" with a 2" notch on each end, suspended 12'-2" from the floor.

The architect's plan idea also includes sequencing of the work – an execution procedure.

It was stated earlier; and it is important to remember from the postulates and theorems, as well as Figure 9-2, that the higher always determines the lower. God determines the Love, Love determines the Logic, Logic determines the Truth Matrix, and the Truth Matrix determines the Creation. Just as the idea within your mind determines what the final form is going to be, the higher always determines the lower.

If the architect changes any aspect of their visualization of their mental construct/matrix/plan, the form changes. A contractor is reading the plans; the plan reads 10" instead of 10'. That one notation mark change in the plan matrix makes a major change in the physical form. The higher always determines the lower, and as the higher changes, the form changes.

All of which, of course, is in line with the thought system/logic matrix they are using. The architect is aligning their perceptual lens to using physics, math, and society. While the mage, is aligning their perceptual lens using a metaphysical thought system (both are priming their perceptual lens/matrix with, as well as, learning applications of relevant truths).

The architect has to arrange to plug the idea into a **Consensual** reality⁴⁶ in order to bring the idea into physical form. Much of the architect's plan construction is with that in mind. To weave or extend the idea (**Individual** reality) into **Absolute** and **Actual** reality (physics and materials) and then into a **Consensual** reality (culture), all which will build the house.

Another part of *To Know* means the operator has learned some form of internal coordination and has harmonized the discipline with their thought system/matrix. The mage must know about meditation, one-point focus, visualization, etc.

For effectiveness purposes, the operator's thought matrix/construct must be as encompassing – non-exclusive -- as possible. The more Absolute Truth that is in their mind/matrix, the better. This helps the operator's mortal mind matrix become tangent to the all-encompassing Loving Mind that comes from God.

From the telepathic/psychic reference, nourishing Truth in the human matrix fosters the necessary love bond between a mortal mind/matrix and the Mind/Matrix for the operation to be possible.

In both cases, for the mage as well as the architect, this entails a degree of self-discipline and practice beforehand.

To Know also means for the mage to know one's self. Why are you doing this? What are the operator's desires, intentions? What is one's motivation/intention for working with '*The Lathe of Heaven*'?⁴⁷ Just because a person can do something, does not necessarily mean, he or she should do it.

One imagination exercise is to recognize an individual perception/desire (a want), and then imagine you already have that perception/desire (got what you wanted). Then using your memories of previous gratified desires and you ask yourself, "Now what?"

As stated earlier, motivation or intention determines what category of magic the operator will be doing. In addition, it determines the nature of the operation's karmic reflection back on the operator, the Mirror's reaction to the action.

Remember the Formula of Effectiveness, and how your motivations factor into the formula.⁴⁸ Motivations can affect the effectiveness of the operation and the 'paybacks' -- this makes it a very high priority for the magical operator to know their motivations.

To summarize, *To Know* means to study – the universe as well as yourself, to have a plan, and to prepare your mind/matrix.

⁴⁶ Banks, material yards (lumber, rock, hardware), zoning, etc.

⁴⁷ A science fiction book by Ursula K. LeGuinn, copyright 1974

⁴⁸ Chapter 5, Formula of Effectiveness

TO DARE

The second rule is *To Dare*. The operator dares to do the operation. It means to conquer any fear related to the operation. Part of this dare is to know that what the operator is about to do is very different from what he or she has done before.

Another part of the dare is to know that whatever is done that is not aimed at union with God is going to draw Karma. The Mirror will reflect the operator's thinking and actions back on them. As mentioned earlier, because the operator of magic is manipulating form on a Causal level, Karma can be accelerated. As a friend once said, "paybacks are a motherfucker".

Fear and its related perceptions are just as much an obstacle to the architect as it is to a mage, though on different levels. Fear is divisive. It divides and separates. There can be a number of reasons the architect may be afraid of bringing his/her idea to fruition. What if it does not work? Will I look like a fool? What am I going to eat? (If the project fails)... etc. The end result is the same. The fractured perception that fear generates hinders the architect from following through on the idea.

With the mage, the reasons and the thinking may be different, but the results are the same. The fearful perceptions that keep a mage from working may be: What if my motivations are not pure? What will be the repercussions to my act (including individual karmic consequences)? I am dealing with 'The Great Unknown' here.

For both, fear is a perceptual distraction that keeps them from focusing totally on their perceptual lens/matrix manifesting the idea. Therefore, they both must dare to do what they want to do.

TO WILL

To Will means to do it. When performing an operation, the magical operator is adjusting the circles of Figure 9-2 (elements of their human matrix) within him/herself. In some ways, it can be said, the operator is manipulating the mirrored image, of Figures 3-3, 3-7, 4-4, and 9-2 within themselves to affect the mirrored image outside.⁴⁹

In reference to Figure 9-2, a mage creates a weave or pattern of tangency within their matrix to bring the power of the precious Eternal Moment of Creation into effect. The closer to one point tangency within the individual, the closer God's Creation comes into physical form. This is called a 'coordinated being' in magic. Depending on the skill and on the points of tangency, the results can vary from a simple manipulation of daily changes to the awesome.

The next section goes over the operation in depth.

TO KEEP SILENT

As stated in the beginning of this chapter, this rule explains why there is not that much factual information about magic. Silence was also a concept of the Pythagorean mystery schools.⁵⁰ Since Pythagoras spent some time with Zoroaster, the two schools having the same idea in common is not that surprising.

The introduction of this chapter also explains why there is so much misinformation about magic, because of this rule. For the most part, the people putting the information out do not know the subject matter. They may not know that talking fosters attachment. They are speaking from ignorance.

Why keep silent? Nobody likes a big mouth. Egoists are focused more on themselves than the work. About the only reason to talk about an accomplishment (other than for teaching purposes), is pride. ("Look what I did!" "Look what I did!") For the architect, this may only involve a lack of social graces. For the mage, it is much more serious.

Here is a partial list of reasons why a mage needs to keep silent.

❑ A mage must change their mind's programming or alter their mind's operation to perform a magical operation. Talking, being a choice and an act of creation alters their

⁴⁹ Or, adjusting Figure 9-3 left, to affect 9-3 right.

⁵⁰ Chapter 1.4 - Pythagoras and the Pythagorean Schools

programming. This program alteration can occur to such an extent that it can inhibit future operations. One reason for silence is be aware that talking fosters an attachment to what you are doing, and this can work against the effectiveness of the current and future operations.⁵¹

□ Along with this reason for silence comes from a quote from Jesus, “Don’t let the left hand know what the right hand is doing”. This is very sound advice to an aspiring mage. If the right hand is the Truth Matrix and the left hand is their mortal mind/matrix, their temporal mind/matrix cannot grasp everything that the Truth Matrix is doing.⁵²

What information the personal matrix does get is liable to be fractured or incomplete -- because the temporal matrix cannot perceive the whole picture.⁵³ Any conclusions or judgments the temporal matrix makes will tend to be wrong because it does not have complete information. For the mage, this means not only does he or she not talk about an operation after it is done, they do not even think about the performed operation as well!

Once the mage has operated, the mage must let go of the work (remember the effectiveness formula and the role of non-attachment). The operator must have faith (apply knowledge) and let the Truth Matrix do its stuff. To not 'let go', means the operator is still putting mental/emotional focus on the work with lack of faith (poorly applied). They are still attached.

This not only affects the outcome, but it may also bring the operation back on them. When the operator talks about an operation, that act brings their mental/emotional focus, with their life energy, back into the operation.

□ Another reason is the demon’s -- a gestalt being -- relationship to self-centered perception/desire sets mentioned previously. This was introduced in Chapter 9.4 with the creative and destructive forces. Listening to these self-centered divisive thoughts is like listening to a demon.

□ Another reason the operator does not talk about what he or she is doing inside him/herself is that, in the end, when we are dealing with magic and some of the higher metaphysical concepts, words become inadequate. The words are an attempt to share an idea between two temporal frames of references or individual realities (*BTRs*). For this to work, the people in communication must agree on the meaning of the words used. In addition, they must have certain ideas in common already for the words to have meaning.

It is very difficult to talk to a child about trigonometry if the child is just learning to count. The words and their usage are based on certain ideas that are not yet in the young mind. The words just do not work.

□ There is a saying: “The sign of a good artist is to know when the painting is done.” For the mage to talk about an operation is equivalent to an artist going back and touching up a picture that has been sold, framed, and is hanging on somebody’s wall.

9.8 -- Concerning the Operation

*B*ecause the architect is dealing in several realities at once, his act of creation can be a relatively involved process. He has to align the idea in his mind to a number of other thought systems/truths/matrices -- realities. He not only has to work with **Absolute** and **Actual** realities/laws/truths and thought systems; he also has to work with **Consensual**, **Individual**, and perhaps some **Imaginary** realities/laws/truths (Figure 9-4). He must ‘know’ the truths/laws across a broad spectrum of realities.

51 (*A₅*), Formula of Effectiveness, Chapter 5

52 Chapter 3.1, Review of Chapter 2, qualities of the infinite and finite

53 Chapter 4.3 - Limits of the Perceptual Window

For the mage, the idea is the same and it still involves a lot of work, but the process is simpler. The magical operator needs only apply **Absolute** Reality and the other realities will automatically follow.

In terms of the architect, the idea within the human matrix of the architect is woven into the greater matrix of a whole system/s or reality/s as in Figure 9-4. It can also be said a lesser matrix/system (his mind) has interfaced or extended an idea into greater matrix/system/s.

Examples of this may be whether it is winter, and if the contractor can build in winter. Then, the contractor has to wait until summer, wait for a planetary system. As well as, the construction starts along the greater matrix/system lines, dealing with the nature of the matter and material itself. The greater matrix is what makes the idea work/manifest – **Actual** reality concepts.

The architect then puts energy into the assembly of systems and matrices (materials, knowledge, availability, labor, knowledge, etc.) That includes energy/money accumulated along reality matrix lines – **Consensual** reality concepts.

The idea of energy/money is used because money is a symbolic form of condensed energy within our physical world. Then the energy and/or money are matched with the idea -- the desire/perception -- and through the will of the architect; the house becomes actualized and manifested into form through this effort. Through these matrix systems: money, labor, material, and skills -- all used by the architect -- the house is built.

As said before, this involves putting the energy (focused life energy with the condensed energy/money) behind the house idea to assemble systems and sub-systems that work with the previously recognized greater mathematics/physics matrix (**Absolute** and **Actual** realities). This also includes what cultural matrix/s he may be occupying at the time (**Consensual**,

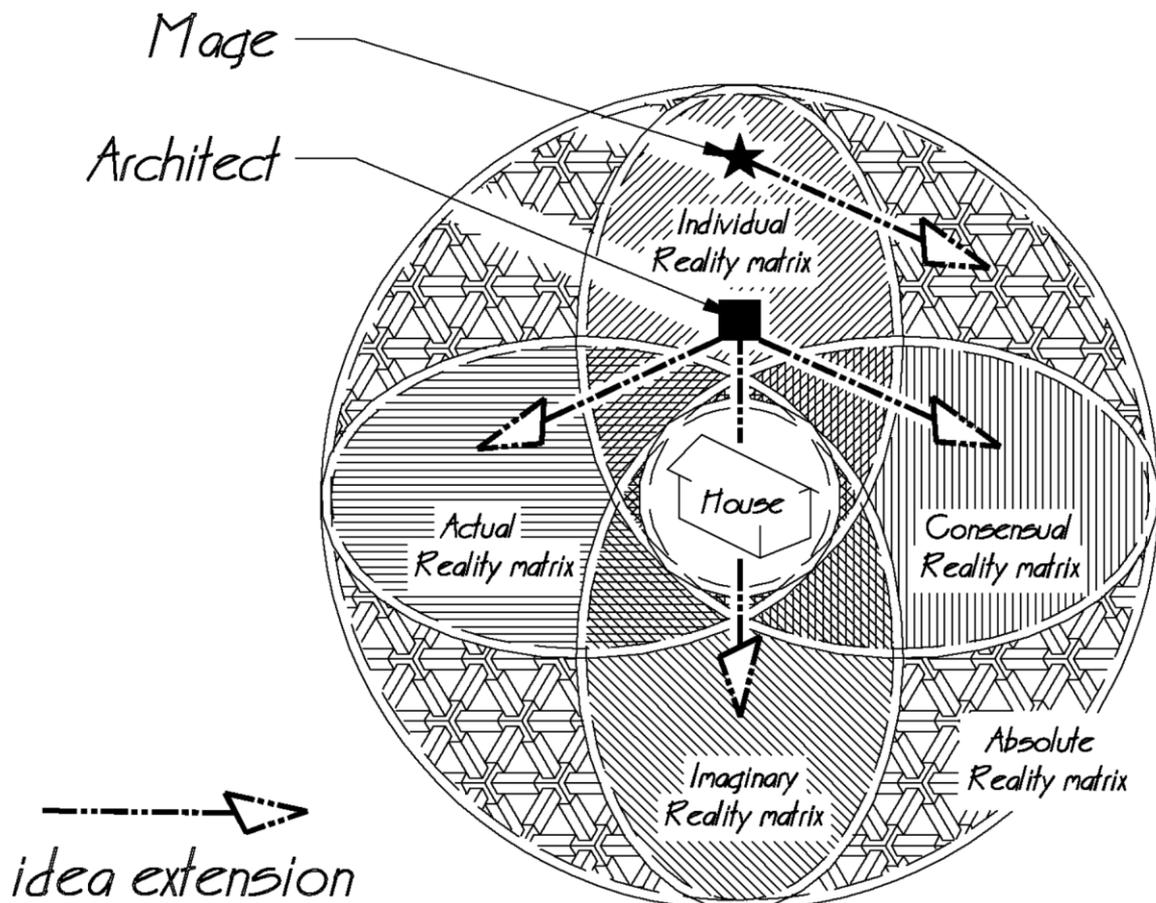


Figure 9-4, Idea Extension Through Reality Matrices

Individual and perhaps there may be a few **Imaginary** realities). He literally extends his vision -- the plans -- into these matrices. Once this done, as long as focus is maintained, the matrices/systems build the house physically, makes it real in **Actual** reality.

That is how an architect creates on a **mundane** level. The procedure is relatively similar (though simpler) on the **thaumaturgical** level. When working on **thaumaturgical** levels, the only systems the mage is working with are his matrix and the Truth Matrix. The magical operator extends their idea (**Individual** reality) onto the greater thought Matrix (**Absolute** Reality). This is why the operator needs to arrange their temporal matrix to be aligned with the Truth Matrix -- go to God.

The individual does this while maintaining a focus on the idea they wish to accomplish in their temporal matrix. For energy, they align the points of tangency in their perceptual lens/matrix to work with the Eternal Moment of Creation, as they perceive it (their thought system). Once this is done, the Absolute power of the Truth Matrix (with the Eternal Moment of Creation) collapses time/space and does all the work. Once the idea is in **Absolute** Reality, it automatically effects **Actual** and all the other realities. Again, the matrices do the work.

Instead of formulas and their mathematical relationships (symbols of physical truths) -- as with the architect, the mage works with the archetypes (Truths) within their established system. Many established systems perceive the same Truths differently. This is why there is such variation in philosophies on, and uses of, magic. The symbology the mage uses is not important. It is the Truth that those symbols represent to the mage that is important, and consequently, the Matrix these 'Truths' already are in. If you are working with Truth, the Truth Matrix begins to effect.

As stated previously, none of these philosophy variations make much difference. What gives the magical operator the power to work is God, the Truth Matrix, and the Eternal Moment of Creation within them. Both the architect and the mage are working through the Eternal Moment of Creation. The thought system the magical operator uses is not important just as long as they use it to create the points of tangency (as in Figure 9-6) within themselves. A mage may use chants, prayer, music, etc. to maintain focus, to bring their internal points into tangency with **Absolute** reality; while, an architect manipulates **Actual**, **Individual**, **Consensual**, and **Imaginary** realities and aligns them.

It is the points of tangency within the operator that funnel the power of the Eternal Creative Moment/Matrix through to produce 'the work' into physical form. In other words, how

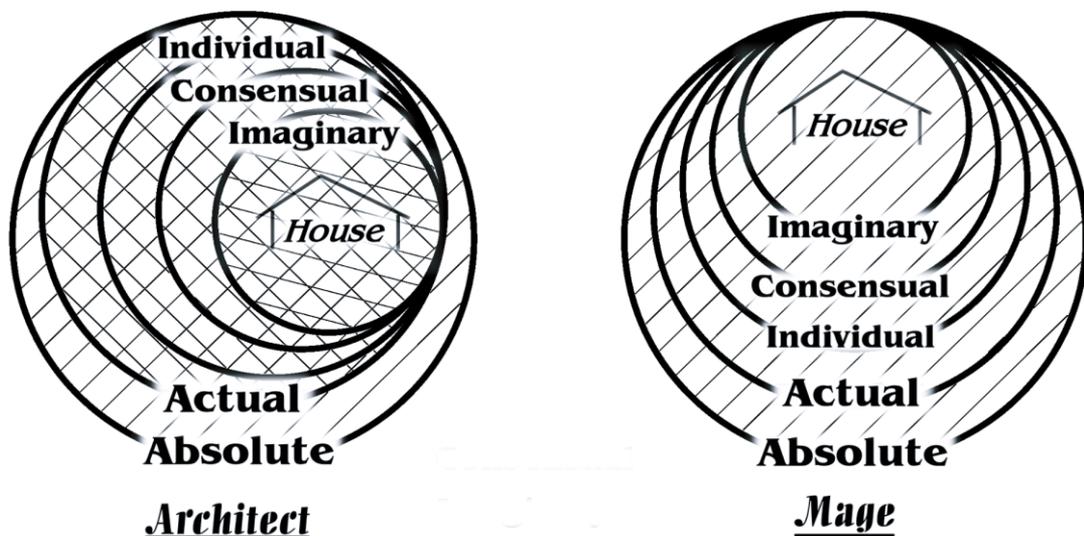


Figure 9-6 Reality Alignments

much (and what) Truth is in their temporal matrix determines how well the operator can connect to the Truth Matrix. As with the architect, if the operator makes the proper connections/alignment, the Matrix does the work.⁵⁴

So how does the operator do this? First, stilling the mind/matrix and eliminating as much ~~truth~~ as possible and all non-relevant – to the operation -- truths is a beginning. Next, is weaving 'thought forms' -- this is the 'pumping' of specific truths through their matrix.⁵⁵ They may surround themselves with archetypal symbols to help remind them of these truths. This is done until their matrix is ringing on at least the third level, preferably the fourth level, or in very advanced applications, the fifth level.⁵⁶

They then insert and maintain a thought construct of what they wish to accomplish -- their intention -- along with these truths. This may be in way of an image, a concept, words, etc. All of this is done with one-point focus -- a mage cannot let the mind drift. No distractions must enter while performing the operation. Focus is maintained until there is a sense of completion.

As stated earlier, a mage may use rituals, chants, music, a tool (like fire), prayer, etc. to help maintain this one-point focus.

A reminder about ritual; beginners and novices usually use ritual. Beginners may surround themselves with religious symbols and things they feel are representative of the applicable truths involved and with what they want to achieve.

For White magic, this may involve inscribed characters or things that have symbolic meaning: crosses and sacrament, Kabbalistic writings, incense, knives, chalices, candles, etc. These are things that have a physical frame of reference which the operator perceives is in keeping with an metaphysical frame of reference and the desired outcome. These items are constant reminders of the truths that evoke the operation.

For Black magic, this also can mean some really nasty stuff: candles made from human fat, a cat that has fed on human flesh, skull of a patricide, skull of a goat that has had sexual intercourse with a human, etc.⁵⁷ Items not normally kept on your coffee table.

The ritual magic operator then takes these symbols and performs a predetermined symbolic operation with them: pray and take sacrament; work with the knife, the chalice, or the wand; sing a symbolic song or chant; etc.

What is the mage really doing? The symbols are reminders of universal archetypes/truths that the operator places into their mind -- concepts within the eternal Matrix are 'pumped' into the mortal matrix. In addition, the operator extends an image of the operator's desire into this Matrix.

The connections that make the operation work are all done in the mind of the operator. The things around the mage are just there to help the operator make that internal connection. They are only there to remind the operator. In the end, the only powers these things have are what they key in the mind of the mage. With proficiency and practice, the mage does not need the externals. An advanced initiate has learned how to make the connections inside themselves without the ritual paraphernalia.

This is why ritual magic is the magic of those who are learning. People who have not gotten the operation down yet perform it. In the end, the deeper into magic a student evolves, the more he or she must learn to let go of all planned ritual ceremony.

This applies to most **thaumaturgical** magic: White, Black, Gray, and Silver. Gold magic has no pre-established rituals. If there are any rituals at all, they are spontaneous and of the moment.⁵⁸

⁵⁴ Remember, one of the meanings of the root word, *matre*, is womb. Put the 'seed' in the womb, and the womb does the work.

⁵⁵ Chapter 6.3, Additional Study: Zen and Slipping Between Thoughts.

⁵⁶ Chapter 4.8, Ring My Bell

⁵⁷ Items used in a ritual to invoke Satan in A. E. Waite's *Black Ceremonial Magic*.

⁵⁸ Such as Jesus rubbing spit on the eyelids in order to heal blindness.

There is one minor exception to this paraphernalia thing: the pentacle, the pyramid, or any geometric figure that uses the golden section and pi. These figures are equivalent to neutral amplifiers. (Remember the golden section is the mathematical proportion in which life physically comes out of itself and pi is the proportion by which life physically contains itself).⁵⁹ Because these figures are based on mathematics that are, in turn, an effect of the life force, the physical presence of these mathematical proportions can resonate with the life force to some extent (although these figures are inanimate and they are totally neutral.).

These geometric figures are quite useful in the beginning while learning and they must be used with great care as the operator grows in magical skill. As with an operation without these figures, if the operator is not clear on his or her motivations, or has an attachment to the outcome, the paybacks may be surprising and regrettable. Everything can become accelerated and the affect on the operator can vary from a physical influence on their body to a psychotic episode. These figures are not to be used lightly.

To conclude, here is something the author learned as a child (grade school). At one time, the author was experimenting and playing with his body movement and control. The author would look at his arm and do all kinds of mental activity (visualizations) trying to move his arm. Sometimes this would go on for five minutes. No matter what mentation or imagery the author would use, if the author did not apply his neural matrix the arm would not move.

The magical operation is very similar to this. No matter what imagery or mentation is used, unless the greater Matrix is applied, the operation will not work. When it is applied, the magic student finds out that the actual operation is as easy as moving an arm or batting an eyelid. The reason behind this is simple if you recognize that the womb is a matrix. Plant a seed in it and the matrix/womb does the rest.

The predominant work involved in magic revolves around establishing the internal coordination. Just as it took you almost the first seven years of your life to coordinate and program your neural matrix (to learn physical coordination – move your arm), it takes a learning mage some time to coordinate and program their human matrix -- mortal mind.

9.9 – Concerning the *Law of Love* and Some Kind of Conclusion

*E*verything up to this point in the book helps illustrate and work with the Absolute Logic of Love. Much of this chapter deals with working within that Logic. The point is; if you work in the Love, the Logic automatically follows. You do not have to be 'schooled' in the Logic; it comes with the Love. Or...it is not important to know the Logic -- the information in this book, as long as you work with the Love.

The growth factor of magic is governed by Love. To be more specific, the *Law of Power and Responsibility* governs the growth factor of **thaumaturgical** magic. The law states simply: the more responsible you become with what power you have, the more power you will be given. The more you apply love, the more the Love is given to you.⁶⁰

Karma and *Law of Power and Responsibility* helps keep **thaumaturgical** magic abuse to a minimum. It is one of the many ways that Love protects us from ourselves. When the operator has – within -- access to the Absolute Power, some form of governance or discipline is necessary to control that power. This introduces an irony or another paradox to magic study; growth truly begins in magical power in not doing something, being capable and yet not doing.

❖ **Paradox 6:** *You grow in magical power by not doing magic.*

This is a major *Catch-22* with magic and it revolves around its very usage. Given God/Creation/and everything else is a closed system by God's all-inclusive Love,⁶¹ God's Perfect Love takes care of everything perfectly and leaves nothing to chance, then 'everything' is running perfectly.

⁵⁹ Chapter 1.5 - Mysticism and Mathematics

⁶⁰ The Peter Principle© states it another way: "Everybody rises to their own level of incompetence and stays there."

⁶¹ *Theorem 11A.* The God-Creation process is a closed system within God.

You may learn magical operations, but your growth in magic will be in not doing something and allowing God's Love to take care of things. Just because you can do something, does not necessarily mean you should. This adds another level of self-discipline to the magical art.

Therefore, another paradox in magic is to gain Absolute power, the operator uses the power minimally, if at all. They have done all the discipline needed for the work; but, are very careful about doing any work. This has been said in other ways:

- "God is in His Heaven and all is right with the world."
- "Don't mess with a good thing."
- "If it ain't broke, don't fix it."
- If you don't know what you're doing, "Leave it alone".

A person, who wishes to use magic and the laws that pertain to the use of magic, must know the *Law of Love* behind the Logic. The *Law of Love* expresses itself in a myriad of metaphysical laws, in different forms. It makes for overall safety guidelines. Karma is a reflection of the *Law of Love*, because it includes choices and then reflects the choices of a mistaken mind back on itself.

The *Law of Power and Responsibility* mentioned earlier, is the *Law of Love* at work: "As you become responsible with what power you have, the more power you are given". This ensures protection against misuse. An individual can misuse what they have, but they will not get any more power to misuse. Eventually, when you misuse magic, the only person you are going to hurt is yourself.

The *Law of Power and Responsibility* creates the ultimate paradox of magic; "He who has absolute power is he who refuses to control anything."⁶² Because everything is Absolute Perfection under God's Love, the Gold operator does not do anything, consciously.

Another way to express this is:

❖ **Paradox 7:** *To achieve Absolute Power one must learn Absolute Harmlessness.*⁶³

This makes the Gold magic operator the most harmless, and...the most dangerous. The operator perceives no need to do anything; everything is just appreciated and observed. When the operator does perceive a need (or a need is brought before them), Creation works with and through them, using him/her as a conduit to manifest.

As mentioned in a previous section, the gold mage is most dangerous because what is in the mind of the people around the mage is reflected back at them at an accelerated pace and in its purest form.

It is imperative that the magical operator knows him/herself when he/she starts doing magic. Know what your desires are -- long-term and short-term desires. What do you want out of life? This is one of many reasons the subject of motivations was covered in Chapter 5. The operator of magic needs to know the reason why they are performing an operation. What do you want when you are doing this operation? What is the reasoning here?

Implied with these long-term and short-term desires will be long term and short term perceptions. What are the individual's perceptions – tomorrow or a hundred years from now? What does the operator want to effect – what is right in front or the whole? What does the operator want of what is being seen – for self or whole? What are the attachments – vested interests?

Remember the Formula of Effectiveness of Chapter 5. To be effective in magic, the operator has to let go of their attachments. Attachments must be 0 or very small to be more effective. In doing magic, the operator has learned to take a 'disinterested-interest' to the *n*th degree, to the 'eyes of a child'.

⁶² Tao te Ching...

⁶³ Harmlessness is a major theme of Mahavira and Jainism.

Earlier it was said altruistic motivations tend to protect the operator from mistakes. However, these altruistic motivations must be comprehensive in scope (large T_P and T_K). Whereas, if the student has selfish motivations, their mistakes will bounce back...quite hard.

That is Karma. Because the mage is using the Eternal Moment of Creation and its time/space folding capabilities, the reflection of the operation (Karma) can be accelerated. The paybacks can be real tough.

If you do want to work with God's Logic, it would be quite helpful if you study other philosophies, religious thoughts, and viewpoints such as theosophy, world religion, shamanic lore, philosophy, and physics. As you program your own personal matrix with Absolute Truths, keeping an open perspective and being as all encompassing as possible,⁶⁴ your thought system should envelop – not exclude -- other thought systems.

Included with this idea, are things you cannot immediately understand; and yet, you are aware they are there. To know you do not know. It is imperative to maintain as a non-exclusive mind (Love) and as open a 'mind's eye'⁶⁵ as possible.

Studying other philosophies and thought systems can help you to program your own personal mind/matrix (increases T_P and T_K). It is mandatory that you, as a student of magic, have a single desire for union with God, the Universe, the Whole, or whatever (keeping D_S down). From the Source, all power comes. It is only when the mage is coming from the reference of God's Truth, will the operator be protected from any ~~truth~~. If you are going to be a mage, you have to go to God. *Bottom line.*

All metaphysical beings will recognize God. It is only within the physical form (the effect of a mis-creation), can the question of God's existence be called into question. All metaphysical beings: demons, angels, spirits, etc. must and will recognize the Source.

Another thing the person who wishes to do magic must recognize is the relationship between Man and the universe. Specifically, the axiom: "As with Man, so with the Universe. As with the Universe, so with man." Recognize that we are not separate parts of creation. Mankind and the whole Universe are mirror images of each other. Mankind is part of it. As we change one part inside of ourselves, it can change the Universe. That was covered earlier. The correction is set up to mirror the mind of Man, and so its reflections are affected by the mind of Man.

The more a mage starts thinking of him/her as a separate part of the creation, the less they will grow.⁶⁶ The more the operator has of a sense of unity and less ego, the more they will grow. He or she is growing into the whole.

The *Right Angle Rule* introduced in Chapter 3 is another form of this Love. It governs magic and everything else and is relevant to many of the paradoxes. An aspect of the *Right Angle Rule* appears when mystical student does not know where they are or where they going and they focus on taking care of their own perceptual desire systems, to making themselves whole. Then, God takes care of the rest. This is an example of not seeking God, but taking care of your internal growth. In taking care of internal growth, God comes to you. You attain by not seeking to attain.

In other words, the student is not striving to go to God outside. They are striving to realign themselves, and God will come from the inside. This is a form of *Right Angle Rule*. Instead of trying to go out, you do not. You just work on it inside, and the 'out' comes to you. When you start recognizing parallels, working with them to expand the horizons (horizontal), God will take care of growth (vertical). You are the axis.

One example of this is in advance meditation, a light forms in the head.⁶⁷ The light tends to show up while an individual is doing a blank or empty mind discipline for an extended time. The light just appears. If a student focuses on the light, the light will go away. However,

⁶⁴ This allows T_P to become T_K in their matrix, thereby increasing effectiveness.

⁶⁵ Chapter 4.7, The Human Matrix, Lab #4, Imagination Exercise

⁶⁶ They have increased \mathbb{F}_P and \mathbb{F}_C , while decreasing T_K , T_P , and T_C in the formula.

⁶⁷ Chapter 6.4, Road Signs: I-B-I-a

if the individual recognizes the light and keeps focus on the discipline (ignoring the light), the light will start to increase -- changing and getting brighter. To maintain the light within the mind, a person cannot focus on the light itself. This is a form of the *Right Angle Rule*. "You can't go that way directly. You've got to go this way, to go that way."

It has been said that if you really want to know something, or to perceive it truly, then do not look at it directly. Look at it from an angle. Look at it with a kind of with your peripheral vision, your whole vision.⁶⁸

You are looking with the whole vision of the mind's eye, the mind's peripheral vision. All perception is in the mind. We use the sense organs as tools to facilitate the process. However, the senses are only tools. The information they give is assembled in the mind.

Given the operator learns the *Law of Love* and starts working in these Absolutes on a consistent level, everything else will follow. The individual does not have to do much else. The Creation Matrix does everything. The postulate flow of direction goes from God, to Love, to everything else.

You should recognize there are Logical laws within Love. Recognize there is a greater reasoning present, and recognize that there are limits to your own mortal temporal mind (your reasoning). You may not see all the reasons, but know the reasoning is there.

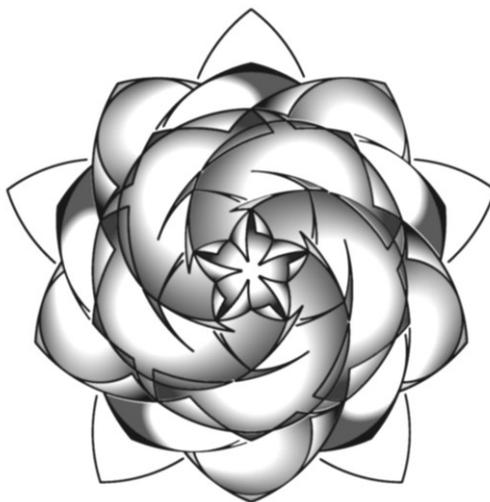
Perceiving this, the magical operator learns to get out of mentation -- learns to stop thinking. Necessity dictates this.

And...a disinterested-interest, always. To have maximum effect with everything that you do, a disinterested-interest must be cultivated. You may have to go in what appears to be the opposite direction to where you think you have to go.

There are many miscellaneous rules that go with ritual magic: the *Law of Sympathy*, *The Law of Similarity*, the *Law of Resonance*, plus others. The serious student can find out what those are in their studies. They are extensions of the subject matter of this chapter.

In the end, the true mage becomes a synthesis to all mystical thought.

In conclusion, there is so much work and so many paradoxes involved with magic (Black, White, Gray, or Silver); one should consider carefully this discipline. There are 'dangers' and benefits.



⁶⁸ This is part of a recognized exercise for learning to see auras.

9.10 - Questions

1. All power comes from _____.
2. Magic is defined as _____.
3. What are the five categories of magic, and what determines the categories?
4. How does the mage generate the love bond necessary to telepathically commune with the Matrix?
5. Ritual magic is used by _____.
6. What is The *Law of Power and Responsibility*?
7. What is the difference between **mundane** and **thaumaturgical** magic?
8. A mage has a _____ being.
9. The actual magical operation itself is easy as _____.
10. What are the four rules governing the study and use of magic?
11. A traditional prerequisite study or discipline to the practice of magic is _____.