

The Nine Faces of Lucifer, Lord of Light

By Richard Leviton ©2003

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FACE ONE: The Many Lives and Pejoratives of the Demonized Light Bearer

The Lord of Light and Light Bearer, Lucifer, is the most maligned and misunderstood angelic being in Judeo-Christian civilization.

For us to get anywhere in understanding and participating in Earth's visionary geography, we will have to get past this formidable bugbear of Lucifer in our path. There is no way around it, under or over it, because the emerald is his. The emerald is our Heart within the Heart, it is the essence of the Earth's spiritual body, and it is from the crown of the Lord of Light.

In this article as a way of building a realistic picture of the Light Bearer I review eight different cultural and mythic valences of the Lord of Light, one charged and demonized, the others neutral, benign, or even salvific. These include the Greek Prometheus, the Aztec Quetzalcoatl, the Orphic Phanes-Eros, the Egyptian Nut, the Gnostic Sophia, the Norse Fenrir-Wolf, and the Yezidi Peacock Angel. The Lucifer issue with respect to Earth has both a theological and geomantic dimension; here I focus only on some aspects of the theological.

So we have to deal with Lucifer and re-reveal his light and mission to our compromised understanding. Lucifer is the theological Shadow we have devoted lifetimes to suppressing. Yet Lucifer is the high celestial redeemer being who "fell" solely on our behalf, and he awaits our recognition and reaffirmation to reverse his fortunes.

Yes, it's shocking, but it is also liberating. It is also an unavoidable task.

Judeo-Christian culture has blinded us to the true nature of this high celestial being, regarded as God's chief archangel and cherub, his history and relationship with humanity, and his role in Earth's visionary topography.

I say "high celestial being" because according to conventional Judeo-Christian belief, Lucifer started out that way. Then everything got bad.

According to Jewish sources, Lucifer was originally God's chief archangel and cherub; on the third day of Creation, he "walked in Eden amid blazing jewels, his body a-fire" with the light of precious stones, all set in pure gold. These jewels included carnelian, topaz, diamond, beryl, onyx, jasper, sapphire, carbuncle, and emerald. God had made Lucifer Guardian of All Nations. He was *Lucem ferre*, from the Latin for "bringer or bearer of light."

He also had something to do with the planet Venus, which was anciently known as Phosphorus or Lucifer; Venus is also the "last proud star to defy sunrise." Lucifer was *Helel ben Shahar*, Venus (*Helel*), Son of

the Dawn (*Shahar*), Lord of Light, the Shining One, Dawn Bringer, Light Giver, and Light Bringer— Lucifer, the Morning Star.¹

Then, the story goes, Lucifer's pride got the better of him. He wanted to enthrone himself on Mount Saphon, the Mountain of the North, also called Mount of Assembly or Mount of God, and thereby be God's equal. God wanted Lucifer to serve the newly created humanity, but he was not interested. Instead, he organized a revolt of the angels against God's intentions. It's said of Satan ("the Opposer," his name is used interchangeably for Lucifer in Christian theology) that he foresaw the Earth would be populated with God-worshippers, and he wanted that worship for himself. He went into competition for the worship of humans and used all his wiles to secure that worship attention.

Lucifer's alleged rebellion is clearly illustrated in his Islamic guise as Iblis, also called *Shaytan* (an early form of Satan) in the Qur'an. Iblis is a spirit of fire and refused to follow God's commandment to bow before and serve humans, mere creatures of earth (clay). Iblis was outraged that God would ask him to prostrate himself before such a lowly creature as Man. "The essence of his sin was rebellion against God provoked by pride."²

God curtailed Lucifer's ambitions and cast him out of Heaven to the Bottomless Pit of Sheol, along with his fellow rebellious angels. As he fell from grace he was said to shine like lightning but was reduced to ashes on impact; only his spirit flutters blindly and ceaselessly in the deep gloom of Sheol. "How art thou fallen from heaven, O Lucifer, son of the morning," wrote Isaiah (14:12) summarizing the situation.

Once he was imprisoned in Sheol, whether he was ashes, spirit, or full-bodied, Lucifer became identified with Satan, the Adversary or Devil, also known as the Prince of Darkness and Prince of the Power of Air.³ As Satan, Lucifer's theological profile became demonized; Satan's deeds represent Lucifer's doings after the Fall. The Judeo-Christian belief holds that as Satan Lucifer was able to continue to interfere with human affairs and oppose God and the angelic hierarchy. Satan of course was the Serpent in the Garden of Eden who tempted Eve to eat the forbidden apple of the Tree of the Knowledge of Good and Evil, thereby precipitating the expulsion of the primal heavenly couple from Paradise.

¹ Robert Graves and Raphael Patai. *Hebrew Myths: The Book of Genesis*. Greenwich House/Arlington House, New York, NY, 1983, 57-59.

² Jeffrey Burton Russell, *Lucifer. The Devil in the Middle Ages* (Ithaca, NY: Cornell University Press, 1984): 55.

³ The Air reference is apt, because the Heart chakra of which the Emerald is the esoteric, in-between zone (refer to Chapter 2) is the chakra of the Air element. For the theological tradition to retain this attribution of Satan as Prince of the Power of Air is a long-lived remnant of the original knowledge of Lucifer as Lord of the Heart. Satan is also equated with Sammael, a Seraphim of ambivalent reputation; with the Islamic Iblis; the Zoroastrian Ahaitin or Angra Mainyu, the opponent of the solar god, Ahura Mazda; and his other epithets include Prince of Lies, Father of the Lie, Prince of Evil, Prince of Evil Spirits, and Keeper of Hell.

Even Satan began pure. He was said to be twelve-winged, originally called *ha-Satan*, the chief of the Seraphim, wearing the nine hierarchic orders of angels “as a garment, transcending all in glory and knowledge,” according to the century Pope, St. Gregory the Great (540-604). Nor would he be “evil” forever. According to Church fathers and apologists Jerome, Gregory of Nyssa, Origen, Ambrosiaster, and others, one day Satan would be reinstated in his “pristine splendor and original rank.”⁴ In the meantime he had a job to do as the Devil.

Dante Alighieri codified the medieval view of Lucifer in his 13th century *Inferno*, one of three parts in his *Divine Comedy*. In Dante’s cosmography of Hell, Lucifer resides below the Ninth Circle of Hell, frozen in ice. Dante calls him both Satan and Lucifer, and calls him the “foul creature” and “Emperor of the Universe of Pain.” He has three heads, and their chins jut above the ice; each mouth is eating a human being, and each face is a different color. He is repulsive to behold, says Dante, noting “the shaggy coat of the king demon.”

Lucifer has two wings under each of the three heads, but they are like bat’s wings. The frantic flapping of these wings creates three winds merging as one great storm which freezes all of Cocytus, the Underworld river along which Charon ferries the souls of the dead. Dante and his guide, Virgil, climb out of Hell by gripping Lucifer’s hair and using it like a rope ladder.

Arriving above ground again, they see Lucifer’s legs projecting into the air, upside down, his torso and head buried, as if he hasn’t moved since he was propelled from Heaven headfirst. Dante refers to “the shaggy flank of the Great Worm of Evil/which bores through the world, to this “gross Fiend and Image of all Evil,” who even now eons later is “pinched and prisoned in the ice-pack still.”⁵

The English poet John Milton (1608-1674) contributed to the Western cultural demonizing myth of Lucifer in his *Paradise Lost*. To Milton, Lucifer was the “infernal Serpent” who “set himself in Glory above his Peers.” He opposed the Throne of God, instilled war in Heaven, and was eventually “Hurl’d headlong flaming from the Ethereal Skie/With hideous ruine and combustion down/To bottomless perdition, there to dwell.” He was bound in “adamantine chains and penal Fire” where he was condemned to “rowing in the fiery Gulfe.” Lucifer couldn’t die, but he couldn’t be released either, Milton said.

His eyes are baleful, his dungeon horrible, and on all sides of him great fires burn like a furnace, Milton wrote. He has no hope, only endless torture in his “Prison ordain’d/In utter darkness.” Why does everyone hate him so? Because through his fall from grace and his revolt with the Rebel Angels, he was responsible for humanity’s first disobedience to God and for

⁴ Gustav Davidson, *A Dictionary of Angels, Including the Fallen Angels* (New York: The Free Press, 1967): 261.

⁵ Dante Alighieri, Canto XXXIV, *The Inferno*, in *The Divine Comedy*, Trans. John Ciardi (New York: W.W. Norton, 1977): 178-180.

the introduction of physical death. How changed he is now, said Milton, compared to his earliest days where in “the Happy Realms of Light/Cloth’d with transcendent brightness didst [he] out-shine/Myriads though bright.”⁶

The Lucifer portrait received another dark stroke through Johann Wolfgang von Goethe’s unforgettable arch-demon Mephistopheles in *Faust*. Goethe (1749-1832) spent most of his life writing the two parts of his Faust, publishing the first part of his tragedy in 1808, the second in 1832. Goethe’s Mephistopheles is the honey-tongued persuader, the forked-tongue promiser, the ambivalent Prince of Lies and Prince of Light. He offers Faust, a frustrated metaphysician stuck in his quest to penetrate life’s secrets, all the knowledge he wants in exchange for his soul. It’s the classic Devil’s bargain as the West sees it. “Though I am not all-knowing, much is known to me!” he declares.

Mephistopheles has been called Destroyer, Liar, God of Flies—which of these titles accurately describes you, Faust queries him. “I am part of that part which was the Absolute,/A part of that darkness which gave birth to light,/The arrogant light,” Mephistopheles responds. He offers to stay with Faust and “profitably” pass his time with beguiling arts such that in one hour, Faust’s senses will experience more than in all the previous years of his life combined.

Here’s the key exchange, the contract: He promises Faust that if he’ll take Mephistopheles “as a mate” and go through life with him, he will agree to “be your comrade to the grave.” He will serve Faust in all circumstances, without rest during his life if Faust does the same for him when they stand together “in the beyond,” after death.⁷ In other words, Faust must surrender his soul to servitude on behalf of Mephistopheles after his physical death.

This is a fairly comprehensive recapitulation of the Western cultural and theological view of Lucifer. We may never read Dante, Milton, or Goethe; we may never consciously think about Lucifer; but these views are already in us as deep conditionings. In effect, for many, they keep attention off the subject altogether, having quarantined Lucifer and his Fall as an “off-limits, no trespassing” topic. Another name for this “no-fly zone” of course is the Shadow.

The Shadow is a psychic closet into which we toss unwanted things; we lock the closet and hope we never have to open the door again; in fact, we do our best to forget even the closet exists. It becomes a dark, dangerous place, a bogeyman’s domicile, a zone we never set foot in if we are wise. But what we push into the shadows only grows darker in our perception; if Lucifer was an ambitious, overweening fallen angel, as Satan he is now the Devil, God’s enemy.

⁶ John Milton, *Paradise Lost* (New York: Collier Books/Crowell Collier, 1962): (Book I, lines 26-115), 16-18.

⁷ Johann Wolfgang von Goethe, *Faust. A Tragedy*. Trans. Alice Raphael (New York: The Heritage Press, 1930): 46,49,55, 56, 57.

It's time to be courageous regarding Lucifer. It's time to tell the truth. In the late 1970s, British psychic and visionary David Spangler wrote of the coming Luciferic initiation. Lucifer "comes to give us the final gift of wholeness. If we accept it, then he is free and we are free," Spangler explained. That act of accepting and freeing is the Luciferic initiation, he said, something that many people will start facing in the days ahead (he wrote this in 1977) and must get through because it is an initiation into the New Age.

Spangler used this term in its classical, pre-Pollyannish nuance, as in the new evolutionary influence and the much-heralded Aquarian astrological Age. "He is aptly named the Morning Star because it is his light that heralds for man the dawn of a greater consciousness." Lucifer, Spangler commented, is "a great and mighty planetary consciousness" who bears the light of wisdom. He is the angel of man's evolution, of man's inner light, of experience, and of light in the microcosmic world—within the human.

Lucifer's task, according to Spangler, was to give humans energies to strengthen their inner being such that the "light of the microcosmic world would be kindled" and burn more brightly than ever. Lucifer's role is to focus our awareness on our innate power of creative manifestation. "Lucifer prepares man in all ways for the experience of Christhood."⁸

In a similar vein though earlier, Wellesley Tudor Pole, an English initiate intimately familiar with the Earth's energy body, wrote in 1966 that Lucifer was not cast out of Heaven for malfeasance or disobedience. Rather he "descended into our midst of his free will and to his own sacrifice. He can only rise out of our darkness when *we* are ready and able to rise with him." As such we should appreciate Lucifer as "a colleague" and wish him success in "his mission among men, and for his triumphant return whence he came."⁹

FACE TWO: Prometheus, Stealer of the Gods' Fire

Unarguably Lucifer, even his name, is a charged, volatile topic in the West. But how was this celestial being perceived in other cultures in which the concept of a Fall into demonization was not a cultural or theological feature? What might a more neutral biography of Lucifer yield? What else has he been called?

The Greeks knew Lucifer as Prometheus the Titan, the son of Iapetus, also a Titan, and Themis, who is Chthon and Ge, or Earth. His name means "fore-thought," "one who thinks ahead," or "he who knows in advance;" his brother was called Epimetheus, whose name means "he who considers too late," "he who learns afterward," or "after-thought." Epimetheus is said to have created the first woman, Pandora, and married

⁸ David Spangler, *Reflections on the Christ* (Forres, Scotland: The Findhorn Foundation, 1977): 26,32.

⁹ My Dear Alexias. *Letters from Wellesley Tudor Pole to Rosamond Lehmann*. Edited by Elizabeth Gaythorpe. Neville Spearman, Jersey, Channel Islands, UK, 1979, 154.

her; Prometheus was accused of stealing the fire of the gods and awarding it to humanity against the gods' wishes, especially that of Zeus, their chief.

Epimetheus' punishment was to deal with the aftermath of Pandora opening her infamous box, releasing all the diseases subsequently known to humanity; Prometheus's punishment was to be chained to a pillar at Mount Caucasus somewhere in the East where each day Zeus' eagle ate his liver. It's possible both brothers are merely different aspects of a single celestial being.

One of the notable qualities of Prometheus is the way his fate is bound up with humanity's, with his *bond* with humans. "More than any other god, he intercedes for mankind," explains scholar and mythographer, Carl Kerényi. Prometheus' divinity is always self-evident; he is never thought to be a human, yet as a god, he suffers "injustice, torment, and humiliation—the hallmarks of human existence." Kerényi says the two brothers were one primordial being, "divine advocate, precursor or ancestor of the human race [who] alone confronted the celestial gods."¹⁰

Zeus, the chief of all the gods on Mount Olympus, had decided, despite Prometheus' entreaty, not to award the "the unwearying fire" to humanity. Prometheus took matters in his own hand and stole the gods' fire, stuffing it in a hollow fennel stalk or narthex tube, and giving it to the humans. This defiance angered Zeus when he saw the gods' fire now burning within humans. Hephaistos, the smith god of Olympus, binds Prometheus on Mount Caucasus, and later, Heracles will unbind him.¹¹

Prometheus has fore-knowledge of his own eventual if long-awaited redemption: Heracles, the thirteenth generation of the river nymph, Io, daughter of Okeanos, will unchain him. But he must wait for it. Prometheus' suffering is nameless, inevitable, incomprehensible, and existential, says Kerényi; it is "embedded in his very existence [so] there is no help for it."¹²

In fact, his fore-knowledge or clairvoyance exceeds even that of Zeus, chief of the gods, for not only does Prometheus foresee the time of his redemption and the identity of his redeemer, he knows things Zeus does not. He knows that one day Zeus will be taken down—"castrated"—just as he had dethroned his father, Kronos, and Kronos, his father, Ouranus.

¹⁰ Carl Kerényi, *Prometheus. Archetypal Image of Human Existence*, Trans. Ralph Mannheim (Princeton, NJ: Princeton University Press, 1963): 3,45.

¹¹ Perhaps the mythic Mount Caucasus is Mount Damavand in Iran, which has a very similar myth attributed to it (It is a Lucifer Binding Site). A demonic being with three heads, three mouths, and six eyes, variously called Bevarasp, Azidahaka, Azdahak, Dahak, and Zohak, is forcibly bound to a rocky with mighty chains and nails driven into his hands and left there to perish in agony by the culture hero Faridu (also called Fredun, Faridun, and Thraetona). Dahak was bound and chained on top of Mount Damavand under the hot sun and with no shelter. His chains cut into his flesh and he was consumed with thirst; but one day in the future he would escape his binds and generate a massive surge of evil into the world, the old Persian texts like the *Bundahisn* and the *Shah-Nama*, or *Epic of Kings*, tell us.

¹² Carl Kerényi, *Prometheus. Archetypal Image of Human Existence*, Trans. Ralph Mannheim (Princeton, NJ: Princeton University Press, 1963): 89-90.

The Greeks portrayed Prometheus as scornful of the new gods of Olympus; after all, he had been among the earlier gods, the Titans. Zeus is an arrogant new god who doesn't reward faithful service, says Prometheus, who had aided Zeus in the Titanomachy, the terrific battles of the Olympians against the Titans for supremacy of the world. One day, the haughty, prideful Zeus will pay in the "final consummation" from the curse of dethroned Kronos. Prometheus bitterly declares that no one of all the gods except he can tell Zeus how to escape this destiny: "I alone know it and how."

Prometheus bewails his cruel, unfair fate, to be punished for his "man-loving disposition," his "excessive love for Man," as Aeschylus wrote in *Prometheus Bound*. Prometheus didn't fear the gods' anger, "but gave honors to mortals beyond what was just," gave them "the secret spring of fire that filled the narthex stem." He tells the Chorus that he gave mortal humans "a precedence over myself in pity." He speaks of "the goodwill of my gift."¹³

Let's take stock of the Greek view of Prometheus. He wanted to aid the nascent humanity by giving them the gift of the gods' fire, but the gods were against it. He did it anyway in defiance of Zeus and was punished grievously. The Christian view of Lucifer is that God asked him to serve Adam (symbolic of nascent humanity), and he refused; for this, he was thrown into Hell by God. It's the same being and same story but each has a different valence and emphasis.

The Greeks say Prometheus defied the gods to *willingly* aid humanity; the Christians that Lucifer defied God by *refusing* to aid humanity. Prometheus was never demonized; in fact, he was eventually unchained. Lucifer was demonized for eternity, and nobody will unbind him. Which story is true?

Perhaps we should clarify the nature of the "unwearying fire" in the narthex tube. This is code for the Emerald (See below: this is an expression of the inner heart chakra, the heart within the heart). The narthex tube, at one level, is the channel for subtle energies called *sushumna*, running from groin to crown, that links the seven human chakras; it is also the outer casing of the Emerald, whose vast, unfathomable, overwhelming interior light is certainly Zeus' fire. Fire means cognition, the fire of the mind, of consciousness, of heightened awareness, knowledge of the gods, their sweep of vision and understanding.

Let's add to this a certain unique freedom of consciousness to choose; we know it today as free will but very few are free to exercise their will as it was intended. The unwearying fire gave us a certain stance of self-awareness: we became aware that we are aware. Consciousness became self-reflexive, self-referential. The choice of course was the classic good and evil, to love God willingly or to scorn Him willingly: our choice. The moral universe was ours. The first taste of the juice from *that* apple was

¹³ Aeschylus, *Prometheus Bound*, Trans. David Grene (Chicago: The University of Chicago Press, 1942): 139,140,143,148,155,172.

shocking. The enormity of the awareness, the scope of the consequences, the deliriousness of the freedom.

Prometheus explains that he deserves credit for having given humans all their arts and knowledge. Before the gift of the fire, which made the acquisition of these “arts” possible, humanity had eyes but couldn’t see, ears but couldn’t hear, and they handled their lives “in bewilderment and confusion.” In other words, they had no clairvoyance, or the possibility of it; their higher spiritual faculties were dark and unawakened; they were dumb and mute in the cosmos. They were “witless” before the gift of fire, but “masters of their minds” after.¹⁴

Did Prometheus “steal” the unwearying fire? No. Did Lucifer rebel? No. According to the Ofanim, an angelic family closely involved in these geomantic and theological issues¹⁵, Lucifer proposed that humanity be given the Emerald, and the Supreme Being approved and commissioned this gift, even applauding Lucifer for his daring. God went so far as to change reality to make this possible, relocating the Emerald from its position in between two Sefirot on the Tree of Life (between Geburah, the fifth Sefira, and Chesed, the fourth) into a single Sefira, Chesed. Lucifer gave humanity the emerald; God moved the Emerald into Chesed; Prometheus stole the fire; Lucifer fell to Earth—it’s the same event.

The fact that the Emerald given to humanity came from among the precious jewels in Lucifer’s crown is the basis for Kerenyi’s prescient remark about Prometheus’ bond with humans. Of course there would be a strong bond: our Emerald is Lucifer’s. But it’s more than possession of property; we carry the essence of Lucifer inside us, as the planet wears it outside. A little bit of Lucifer “fell” into incarnation with each human born with an Emerald. That’s why his suffering is existential; his existence is now tied up, on loan, to us. His “suffering” is our not knowing this, our obliviousness of this fact, our not making good on the gift, our denial the gift ever happened, our demonization of the gift-giver.

Now let’s clarify something Lucifer is not. Lucifer is not Mephistopheles. Goethe was not the first to write of the Faust myth. That story goes back at least to Elizabethan times and Christopher Marlowe’s version of the tale. But Mephistopheles has sunk deep roots into the Western psyche and nearly everyone assumes he is a clever, scary, and dangerous version of the Devil. The logic is that Satan in the Garden of Eden used his subtle arts to persuade if not hoodwink Eve into eating the apple; Mephistopheles used his consummate arts of persuasion to get Faust to surrender his soul to his keeping after death. However, metaphysical investigation breaks the seemingly direct logic train.

¹⁴ Aeschylus, *Prometheus Bound*, Trans. David Grene (Chicago: The University of Chicago Press, 1942): 155.

¹⁵ I have worked with the Ofanim (from the Hebrew, *ofan*, meaning “Wheels”) for 20 years. They have provided factual, conceptual, and experiential information about many aspects of Lucifer and his galactic and planetary contexts.

Satan in the Garden was not a serpent and he didn't persuade Eve of anything. The Supreme Being commissioned the offering of the choice to human souls prior to the phylogenetic advent of incarnation, before the first ones ever. Lucifer offered part of his own essence to humans, the Emerald from his crown. We could take it or leave it. We took it. It would not cost us our souls; rather, it would cost Lucifer his soul until we mastered the Emerald and its ramifications.

Later myths confused the dragon that guards the golden apples of wisdom with Lucifer, transforming him into a beguiling serpent. The golden apple part is correct: they embody higher divine knowledge, the fruits of spiritual attainment. Knowledge of the scope and implications of the choice for good and evil came of a golden apple, but it was not a deceiving serpent who offered us the opportunity. It was a free being offering freedom.

Mephistopheles is of a different order of being, and one that in fact is opposed to the human mastery of free will. They are probably of the more advanced orders of demons, but a convenient and more familiar term for them is gurus. They are astral gurus, or guru-beings, who offer to take away your pain, your not-knowing, your seeming inability to get what you want, for your soul. They work through physically incarnate humans who assume the guise of gurus, authoritative teachers, mentors, spiritual counselors, and the like.

These are the true snakes in the Garden for when you sign the contract, this gives them permission to cord themselves through your entire energy body, entering through your crown chakra and growing downwards through all your major and minor chakras like a carrot thrusting through pliable soil. You're stuck with the guru-being until you cancel the contract, and that could be many lifetimes into the future. This is how you sell your soul to the Devil. You get knowledge, like Faust, or solace, potency, power, worship, adoration, at the cost of your spiritual freedom. You are no longer free; you are no longer yourself. Guru-beings like Mephistopheles don't give you freedom; they take yours away.

FACE THREE: Quetzalcoatl, Elohim-Plumed Benefactor of Humanity from Tollan

In the Mesoamerican portrait of Quetzalcoatl, the Plumed Serpent, we have a more neutral, even exalted, perception of Lucifer, free of the taint of a fall. We also move a step closer to understanding Lucifer's Venus connection.

As the Mesoamericans conceived him, Quetzalcoatl, or Kukulcan, is a hybrid deity of serpent and bird. One derivation of his name is from the Nahuatl term for the emerald-plumed *quetzal* bird combined with the name for serpent, *coatl*. This might have led to an interpretation of this god as a "quetzal serpent," a snake covered with exotic feathers, but he is often depicted in human terms with a fabulous headdress or other displays of plumage.

According to the Toltecs and Aztecs, Quetzalcoatl was one of four sons of Omoteotl, who created the cosmos and rules over its cycles. Omoteotl (“two god”) was a bisexual god whose principle was duality; he occupied Omeyocan, “Place of Duality,” above the highest sphere of the Central Mexican model of Thirteen Heavens. In his guise as Ometecuhtli and with his consort, Omecihuatl, the two were the eternal progenitors, the root of ultimate reality, dispatching the souls of those seeking birth to the Earth.

Quetzalcoatl, their “son,” was the manifestation of their combined wisdom. In one Mayan depiction, he sits on the Jaguar Throne, holding the staff of fertility and wearing the spiral-shell jewel of life; the “flowering blood of sacrifice” flowed from his shinbones; and a hummingbird hovered about his crown, symbolizing resurrection and nectar-imbibing. His mission for Omoteotl, was to establish communication between Heaven and Earth, to unite humanity with the god Omoteotl. His garments reflected this aspiration towards the divine, conveying authority and indicating high degrees of spiritual awareness.¹⁶

Appropriately, Quetzalcoatl participated in that prime duality, for part of his name, *quetzal*, means both “bird” and “precious” making him Precious Twin.

Quetzalcoatl is associated with numerous sites in Mexico, including, among many others, Teotihuacan, Chichen Itza, Mitla, and the churchyard of El Templo del Santa Maria, near Oaxaca. The distinctions between Quetzalcoatl as a god who walked among humans and as an apotheosized human given godly status is blurred, and historians remain confused. At Chichen Itza, for example, there are depictions of a masked figure behind which stands a green-feathered serpent, but whether either denotes an historical or godly figure is unclear.¹⁷ Sometimes Quetzalcoatl is seen more simply as the Green-Feathered Serpent.

He is the god of the wind, the deity who like the wind presides over all space. Like Prometheus, he bestowed the arts upon humanity; he was the god of regeneration; he embodied spirit freed from matter. He was sometimes shown as a human-like figured necklaced with a broad collar of the Sun. He was revered as the Lord of Healing and magical herbs, as the source of learning, poetry, and all things beautiful; he was the Lord of Hope, the Lord of the Breath of Life, and the radiant Lord of the Morning Star; and he brought the beneficent powers of the Sun to all living creatures and the plant world.

He is daylight and night, love and sexual desire, purity and chastity, the soul that ascends to Heaven and matter that incarnates on Earth, the waking and the dreaming, angel and demon—“all this and more, he is the

¹⁶ Martin Brennan, *The Hidden Maya* (Santa Fe, NM: bear & Company, 1998): 68-69.

¹⁷ Mary Miller and Karl Taube. *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. Thames and Hudson, New York, NY, 1993, 141-142.

true representation of the omnipotent god on Earth who, with his coming, brings all the possibilities of the miracle of life.”¹⁸

Quetzalcoatl came from the mythic homeland of the gods of high civilization known as Tollan, the Land of the Sun, where he was king. One of his prime cosmic temples was the Morning Star, the ancient name for the planet Venus. In Tollan (or *Tulan*, both Mayan words), whose name is translated as “Place of Cattail Reeds” or “Place of Rushes.” Quetzalcoatl was worshipped as a god, and his temple was “extremely tall, extremely high,” according to an Aztec elder interviewed several centuries ago by a Spanish priest.

Aztec belief held that Tollan existed long ago in a golden age in which “agricultural abundance, technological excellence, artistic perfection, and spiritual genius were united under the patronage of the great divine being, Quetzalcoatl.” He was Tollan’s founder and king. The fortunate residents of Tollan were called Toltecs and they were “very wise.”¹⁹

The Place of Reeds was a prime center for the dissemination of culture, writing, the arts, priestcraft—all the hallmarks of higher human life. Rulers journeyed to the Place of Reeds to gain validation by specific deities for their right to rule. The houses in Tollan are made of green stone or precious metals, turquoise, shells, or bird plumage. Nobody ever goes hungry there, people want for nothing, and everyone can read. (It sounds a little like Hyperborea.)

Quetzalcoatl lived in a palace comprising four buildings, oriented to the four directions; one was ornamented with gold, another with jade, a third with turquoise, the fourth with shells. The quetzal bird flew around Tollan. At some point Quetzalcoatl voluntarily left Tollan, was banished, after having been deceived by another god into committing unsuitable sexual actions, or he was dethroned by his enemy, Tezcatlipoca, who destroyed the celestial city.

One myth says at the end of his career as king, Quetzalcoatl immolated himself, and the ashes, rising upwards, turned into birds with gorgeous plumage—phoenix-like quetzal birds perhaps. In one Mayan document, he is shown “descending on a celestial cord through a fleshy opening in a sky band decorated with Venus glyphs in a scene that refers to his rebirth with divine attributes.” His slow descent along this cord, archeoastronomers suggest, might be an imitation of the slow descent of the Morning Star phase.²⁰

His heart soared into the sky and became the Morning Star, or Venus, and the Mexicans used to say Quetzalcoatl died when Venus became visible which is why they called him “Lord of the Dawn” and “Lord

¹⁸ Mike Dixon-Kennedy. *Native American Myth & Legend. An A-Z of People and Places.* Blandford, London, UK, 1996, 195.

¹⁹ David Carrasco, *Religions of Mesoamerica. Cosmivision and Ceremonial Centers* (New York: Harper & Row, 1990): 43,44.

²⁰ Susan Milbrath. *Star Gods of the Maya. Astronomy in Art, Folklore, and Calendars.* University of Texas Press, Austin, TX, 1999, 183.

of the Eastern Light.” They also said when he died, he was invisible for four days, then wandered for eight days in the Underworld, then when the Morning Star appeared again, he was resurrected and regained his throne.²¹ In effect, Quetzalcoatl was the Venus god. Based on Mayan art, calendrics, and cosmology, Venus, the “sun passer” and “great star” (*nima ch’umil*), was to them the most important planet, and recording the planet’s changing horizon positions was common.

The myths further say that Quetzalcoatl created humanity and opposed the enemies of the Light, chiefly Tezcatlipoca (“Smoking Mirror”). Tezcatlipoca, who was said to have smoking obsidian mirrors for feet, had many epithets (one source says he had 360), including “he whose slaves we are,” “night wind,” “the enemy,” and “possessor of the sky and earth.” In the Mexican myth of Five Suns, or epochs of cosmic life, Tezcatlipoca was the god of the First Sun, of Earth, while Quetzalcoatl was the god of the Second Sun, of Water.

The myths show these two beings as perpetually in conflict, dethroning each other. Tezcatlipoca was believed to be omnipresent, causing discord and conflict everywhere and making humans evil. He was a destroyer and bringer of misfortune, yet he also assisted Quetzalcoatl in the creation of the world and its peoples. A kind of cultural benefactor he also gave humanity the gifts of understanding and intelligence, and he could read their most interior thoughts.

Quetzalcoatl was the Father of the Toltecs, and created a ladder or conduit (which is also himself) between Earth and Heaven. As Kukulcan he often is shown with serpent’s fangs at both sides of his mouth; his heraldry includes four colors and symbols of the four elements; he may be represented as a lizard to denote his guise as the manifestation of fire; and he may sit in the center of a tree shaped like a cross.

Quetzalcoatl’s connection with a tree came into world prominence in August 1987 because it was the basis of the myth propelling the Harmonic Convergence. The holders of this key myth are the Zapotec Indians for whom the Oaxaca Valley was the Holy Land of the Americas, the Valley of the Tree.

According to the Zapotec Indians, the tree in question was the Tree of Life planted by their god Quetzalcoatl. It was both an actual tree and an energy imprint left in the same place. In his last incarnation as Ce Acatl 900 years ago, he reconvened his ancient Confederation of the Tree in his capacity as Lord of the Dawn and vowed, when he died, to one day return to his Tree and Zapotecs.

He died in A.D. 999, the Zapotecs say, prophesying that Tezcatlipoca would reign for 900 years to be finally overthrown by Quetzalcoatl. He was the Smoking Mirror, Lord of the Surface of the Earth, Lord of the Nine Hells, god of death and destruction, Black God of the North, ruler of the past world. At that tumultuous, predicted time, the Tree

²¹ Lewis Spence. *The Myths of Mexico & Peru*. George G. Harrap, London, UK, 1913, 79-80.

of Life would blossom with fruit never seen before in all of creation—the new spirit of humankind.

The Zapotecs claim Quetzalcoatl buried his heart under the El Tule tree in the nondescript courtyard of a country church called El Templo del Santa Maria ten miles east of Oaxaca. This tree, at the time of the Harmonic Convergence, was a massive, stout cedar, 131 feet tall, 138 feet in girth, and said to be 2,000 years old. It would be ground zero for the Convergence and Quetzalcoatl's long-awaited return. Ironically, he would nonetheless return for millions around the world who were not at the El Tule tree, had never heard of it or Quetzalcoatl.

Credit for popularizing the otherwise obscure Zapotec myth that fuelled the global Harmonic Convergence goes to Tony Shearer who in 1971 published a series of Zapotec prophecies in *Lord of the Dawn*. He envisioned Quetzalcoatl's return to his tree as he came from the East like the Morning Star. Thunder would roll in the sky, the heavens would grow dark with heavy rain, and bright blue lightning would illuminate the Valley of Oaxaca. It would happen on August 16, 1987, Shearer wrote.

The tree would burst into billions of tiny sparks of light sent shimmering and radiant out through the leaves and around the planet to implant within individual human hearts a vision of peace, love, and harmony. These sparks would touch the heart of every human on Earth “touching their minds, their souls, with a new awareness, a new glory.” The tree, incidentally, glowed with “an ever brightening aura, green in color, like transparent jade”—or emerald.²²

Shearer and the Zapotecs were right. Quetzalcoatl did return to his Tree near Oaxaca and his uncovered heart did burst into billions of points of light. At dawn on August 17, 1987, the Lord of Light came back, and the impact of that event is still being registered and assimilated by people around the world. It was an event long in preparation, at least 18 million years, the date proposed by the acclaimed 19th century metaphysician H.P. Blavatsky for the appearance of the first humans in the planetary milieu (and continental location) called Lemuria.²³

As part of the Blue Room team's work to implement the Earth's visionary terrain, periodically high celestial beings came to Earth to activate and prime certain features. At one early point, prior to the first human incarnations, Lucifer as Lord of Light came to Earth, accompanied by the Ofanim, Elohim, a number of archangels, some Pleiadians, Sirians, and representatives from various galactic stations, and a being (or god) called Santanda who bore the Christ impulse (and who would later incarnate as Master Jesus). This collaboration between Lucifer and the Christ energy and its prime bearer is a hallmark of his cosmic function.

²² Tony Shearer, *Lord of the Dawn. Quetzalcoatl, the Plumed Serpent of Mexico* (Happy Camp, CA: Naturegraph Publishers, 1971): 134,189.

²³ H.P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy*, Vol II: Anthropogenesis (Pasadena, CA: Theosophical University Press, 1977): 46.

They “arrived” at an energy enclosure set over the site now known as Tierra del Fuego, at the southernmost tip of Argentina. The energy enclosure was the first dome on the planet (it’s still there), an etheric protective and energizing canopy several miles wide, placed there even before the full complement of 1,746 domes would arrive later (see Chapter 11).²⁴ Lucifer towered over the landscape, a majestic, glorious angel. From his Emerald heart, he sent green rays out over the landscape and the entire planet. He planted a copy of his Emerald at the El Tule tree; eons later it would be remembered as Quetzalcoatl’s heart buried under the tree.

“Within each of the beings there Lucifer was activating the Heart within the Heart, or Emerald,” the Ofanim explain. In other words, the beings present, whether in human form, quasi-human light, form, angelic, or extraterrestrial shape were *grounding* the Emerald on behalf of the planet just as Lucifer was establishing a hologram of his own Emerald in the Earth and activating it. You can see the key geomantic principle of *As above, so below, and in the middle too* perfectly exemplified in this tableau from the planet’s vast past.

“This first single dome presence was a pre-requisite to all the domes being implanted later. The first dome was visited by Lucifer in his full manifestation on his first visit to Gaia. Here he made a commitment to Earth and thereby to the humanity that would reside here. It was necessary for this to have happened before the implantation of the first domes over the surface of the Earth.

“Lucifer on a commission from the Arch Architect Most Precious on High made his first step towards matter. This is also described by some as the Fall. It occurred synchronously and coincidentally on other planets, not necessarily as part of human streams of evolution but we could say as conscious evolutions.”

So it made geomantic sense for Lucifer on his first return to Earth to revisit the prime copy of his Emerald, held in trust by planet and humanity. Which he did, magnificently plumed in Elohim, the multicolored feathers of the glorious and divine quetzal bird. As he approached his Emerald, it took on the appearance of a green pomegranate stuffed with tiny seeds of light. As he touched his own Emerald, which had turned crystalline white, its light seeds were released in a Big Bang dispersal across the globe.²⁵

Let’s decode a little of the myth. Lucifer (Quetzalcoatl) came from his celestial city, Jerusalem (Tollan), under the auspices of the Supreme Being (Ometeotl) to re-energize his Emerald (Heart) at the place where he

²⁴ The proximity of this original dome at Tierra del Fuego to the Falkland Islands to the east may have been the basis of the Falklands war in the 1980s waged by Britain. Improper use of that site could have global consequences; it is not surprising that the British government (and/or Royal Family) would have knowledge of geomantic features because since at least the 1500s they have been tutored by known esotericists, and in one notable case, an occultist, geomancer, astrologer, and all-round magus named John Dee (1527-1604).

²⁵ For a full descriptive, firsthand report of these events, see “The Lord of the Tree Returns. A Perspective on the Harmonic Convergence,” Richard Leviton, *Life Times* 5, 1988, 84-91.

grounded (buried) it. This unassuming Mexican churchyard near Oaxaca is actually one of the Earth's three prime Heart chakra sites, being the Emerald, or in-between space, to the *Anahata* (outer) at Glastonbury, England, and the *Ananda-kanda* (inner) at the Rondane Mountains in central Norway (see Chapter 6). Ground zero for the world Harmonic Convergence was Lucifer's own Emerald on Earth; we might say as well that it took place in Jerusalem, Lucifer's own celestial city.

The event's high point seemed to be August 17, but things had begun building on the 14th and would continue on the downward curve of the parabola until the 24th. During that momentous week, the Ofanim explain, "under the direction of His Most Highly Evolved Conscious Architect of the Cosmic Plane [the Mesoamerican Omteotl] within which the ether fields of Earth reside, began work on opening receptive areas of the material plane to a new source of cosmic energy. This was focussed through Lord Lucifer at El Tule."

Lucifer "illuminated the astral sphere around the planet in feeding into those who had any degree of receptivity at an astral or higher mental level illumination of a specific type. This coincided or converged with the opening of doorways on a material plane that will activate the Earth's grid in a new way. The El Tule tree formed the link between the etheric, astral, and physical levels."

I said above that Lucifer's return to his Heart or Emerald at the El Tule tree had lasting ramifications still unassimilated by many. It was a psychically shocking event to be reminded even of the existence of this dual-natured being, the Precious Twin emissary of the god of duality, Omteotl. The Emerald of every human on Earth registered the impact that week of his return; every Emerald thereafter vibrated faster even though most people were unaware of it. And that quickened vibration started to shake loose the "heat tiles" insulating the daytime psyche against the destructive gravitational pull of the Shadow as we started to make our re-entry into the fullness of our Earth incarnation.

FACE FOUR: Phanes, Protogonos, and Eros— Lucifer's Revelation of Light

Through another strain of early Greek philosophical insight we get a different, somewhat more abstract portrait of Lucifer as Phanes, the Revealer.

According to Orphic myth, Phanes burst forth from the Silver Egg, a primordial cosmic container, and his light shone in the four directions and set the world whirling into life. When the egg split in two, out came Phanes, and the "misty gulf below and the windless *aither* [above] were rent," the two halves forming Heaven and Earth. There stood Phanes, a figure of shining light, golden-winged, double-sexed, with four eyes, and the heads of numerous animals, especially bull's heads growing out of his sides, ready to create the race of gods unaided, "bearing within himself the honored

seed of the gods.” He made an “eternal home” for the gods and was their first king.²⁶

According to the Orphic tradition, on the shining forth of Phanes as he emerged from the Egg “the whole universe shone forth by the light of Fire—the most glorious of elements.” Phanes presided over heaven as if he were seated on a mountain range and from there “in secret shines over the boundless Aeon,” observed Clement of Alexandria, an early Church father and Christian theologian. Phanes “created Heaven with forethought for his children” so that they might have their own seat and habitation, and founded for the immortals “an imperishable mansion,” commented Lucius Lactantius, a fourth century A.D. Christian theologian. (His use of the word “forethought” is intriguing since it references one of Phanes’ other identities as Prometheus whose name means forethought.) Phanes symbolized the Higher Self, who proceeds from “the Absolute as a Divine germ of universal life.”²⁷

One of the Orphic Hymns (from roughly the seventh century B.C.) characterized Phanes as “the glory of the sky,” the “shining flower,” and the “mighty first-begotten.” He was the two-fold, egg-born god, wandering through the air, the “bull-roarer” glorious in his golden wings from whom the race of gods and mortals, the Sun, stars, even the dwelling of the gods sprang. Even though he is credited with having generated nearly everything, his first offspring was Nyx, or Night, followed by Gaia (Earth), Uranus (Heaven), and Cronus (Time).²⁸

The son of Ether, sceptered Phanes was the first king and author of the sensible world, the world that could be seen, sensed, that was *visible*. He was also the limit and boundary of the intelligible Light. Another of his names, or epithets, was Protogonus, because he was first born of the gods, but he would also be called Erikepaios, Metis, and Eros. Phanes contained the seeds of all possible beings within his body at a time when everything that would be later differentiated first existed in him as a confused mass, as fecund chaos. All the subsequent gods marvelled when they saw the body of immortal Phanes, the “unlooked-for light” in the Ether, the *epiphanos*, or showing forth.

Phanes was the first to shine forth, to appear in and as a blaze of light. Insofar as he makes things *visible*, illuminates the rest of creation, Phanes was sometimes called Light itself. Certainly he existed before the Sun, which he created. Phanes alone started the process of creation and manifestation, the Orphics maintained, and once the cosmic egg split, and Heaven and Earth were separated and the myriads of seeds were

²⁶ W.K.C. Guthrie, *Orpheus and Greek Religion. A Study of the Orphic Movement* (Princeton, NJ: Princeton University Press, 1993): 75,76,80,95.

²⁷ G.A. Gaskell, *Dictionary of All Scriptures and Myths* (New York: The Julian Press, 1960): 242-3.

²⁸ Barbara C. Sproul, *Primal Myths. Creation Myths around the World* (San Francisco: Harper San Francisco, 1979): 169.

differentiated into life and stars, Phanes had to bridge the gulf, stand between the two realms and hold them together.

Here Phanes assumed another of his names and functions, Eros, or Love. Love was the necessary principle of union that secured the marriage of the sundered Heaven and Earth, making it possible to birth the younger gods and, eventually, humanity. The primordial egg split in half, but Eros held the parts and all the contents together. “Life springs from Love, and so Love has to be there before life in order to provide the vital force which will mingle or marry two beings that further beings may be produced.”²⁹

The conception of Phanes as Eros, bridge between Heaven and Earth, has always been an esoteric subject, reserved for the classical Mysteries, Eros, the Demiurge, or sub-creator commissioned by God to unfold the world, would “give impulse and rhythm to the great dance of creation when ‘the Morning Stars sang together.’”³⁰ This is a refreshingly different perspective of the Lord of Light rather than as a failed celestial being who fell from Heaven in disgrace. It takes us one step closer to appreciating his true essence and role in the cosmos.

It’s useful to remember the Ofanim’s comment about the Emerald. They described it as the *source* of Love and Light, the experience of which transcends our conventions of spacetime and how that frames the identity of the experiencer. “When a human begins to awaken to other humans, when the Love in you meets the Love in someone else, then the Emerald awakens.” The identification of the Emerald and Emerald-bearer as Eros accounts for this attribution of the source of Light and *Love* to Lucifer. It also gives us an intriguing clue about the inseparability of visibility (Light) and Love, or Eros.

In the Orphic model of the cosmogony, we have a primordial androgynous being, a subcreator or demiurge initially containing the seeds of all creation, of stars, gods, and humans, birthing the world of Light in all its differentiation and thereby separating Heaven and Earth. Yet this same being—Phanes, Protogonos, Eros, Love, *Lucifer*—remains in place, linking the two realms. And he gave us the means to do the same: the Emerald.

For now the Emerald is equivalent to the Emerald-bearer. The Emerald is the Cube of Space, initially containing Heaven and Earth within its volumetric sealing of space; the 45 degree tilt that converts Cube of Space to Emerald also establishes the link or marriage between Heaven and Earth. Lucifer, in his guise as Phanes, Protogonos, and Eros, is the embodiment of that link (see Figure 3-1).

The identification of Lucifer as Eros makes this startling conclusion possible: Eros is the modern connection between Ge and Uranus. Eros binding Heaven and Earth is the Emerald modern in action. It is a cosmic function performed by Lucifer. Through his gift of the Emerald to us, we

²⁹ W.K.C. Guthrie, *Orpheus and Greek Religion. A Study of the Orphic Movement* (Princeton, NJ: Princeton University Press, 1993): 100,101, 223.

³⁰ Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion* (Princeton, NJ: Princeton University Press, 1991): 626,650,656.

can perform it too; in fact, we can participate in this *hieros gamos* of the realms. The Emerald's modern function is activated in this linking function; linked, we can communicate across the ten dimensions of Heaven and Earth.

Heaven and Earth are separated; this is an aspect of the Fall. We are here on Earth in bodies; Heaven is out there in light. How do we stay connected? Eros's Emerald maintains our connection, keeping us grounded at both ends, feet and head, so to speak, to our source and our destiny. Lucifer (as Eros) is the Emerald modern link between the world of substance and the world of origin. And Lucifer (as Phanes) is the revelation of Light as the world of substance.

The aspect of Lucifer that is Phanes, the revealer of light, the light itself, finds brilliant support in the perceptions of H.P. Blavatsky. She was not taken in by the Western theological demonization of Lucifer into Satan, and found it remarkable (and dismaying) that culture had deconstructed the "universal soul and Pleroma, the *vehicle of Light* and the receptacle of all the forms, a force spread throughout the whole Universe" into a vile, seductive, dangerous Devil.

To her, and some of her metaphysical colleagues, Lucifer was the Astral Light, the light that informed and made the stars, the astral realm. This Astral Light is the *Akasa*, the universal soul and matrix, the *Mysterium Magnum* and "Sidereal Virgin," which births everything that exists by way of differentiation, Blavatsky explained. It is the cause of existence; it fills the infinity of Space; it is Space itself filled with pure, virginal, visible light.

"But in antiquity and *reality*, Lucifer, or *Luciferus*, is the name of the angelic Entity presiding over the *light of truth* as over the light of day." The Astral Light has two valences: it may be God and Devil at once, angel and dragon, just as Lucifer is divine and terrestrial, Holy Ghost and Satan, Blavatsky commented, This of course is in accordance with the Orphic descriptions of the androgynous, double-aspected Phanes who was not one, not another, but both at once.

Both Lucifer and Satan, Light-Bearer and "the Red Fiery Dragon," which is to say, both valences of this prime angelic being, are in us because this single being is our mind itself: "our tempter and Redeemer, our intelligent liberator and Saviour from pure animalism." In Blavatsky's view, this Light, Lucifer himself, is the essence of our self-awareness, a perception that matches with the Greek concept of the gods' unwearying fire bestowed by Prometheus. The Astral Light, "the manifested effects of the two who are one, guided and attracted by ourselves, is the *Karma* of humanity," Blavatsky adds.³¹

Lucifer as the embodiment of the Astral Light, of visible, revealed light can also be interpreted as the embodiment of the Fall *into* that Light, into the vast realm of Earth characterized by light travelling just *under* the

³¹ H.P. Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy*, Vol II: Anthropogenesis (Pasadena, CA: Theosophical University Press, 1977): 511-513.

speed of light. It sounds paradoxical if not confusing, but at the exact “speed” of light, there is no light or time or motion. That is the Pleroma, or Heaven. The created worlds of Earth are the vehicles for speeds less than the full speed of light, from a little to a lot (see Figure3-2). Lucifer’s Fall was a speeding violation for going *slower*.

Equally penetrating is the insight offered by one of Blavatsky’s contemporaries, the occultist Eliphas Levi (whom she cites) who wrote in 1860 that the Fall of Adam was an “erotic intoxication” with this “fatal light.” This made all subsequent humans similarly vulnerable to and “menaced” by the “exceedingly dangerous exaltation of this interior phosphorus.”

The Astral Light, Levi proposed, is the demonic fire of hell, the central fire that encompasses the Earth, consuming everything and leading to intoxication and “sin,” *and* it is also the revelation of the “Great Magical Agent,” the celestial Lucifer, the Morning Star of intelligence, who is the vehicle of light, the receptacle of all forms, and a “mediating force” diffused throughout all the created realms.³² Here again we see the perception of Phanes-Eros as two-fold and double-sexed, the androgynous or ambivalent revelation of Light and Love.

There are several key threads to the Lucifer story, mentioned above—humanity’s karma, the erotic intoxication, the concept of sin, the dual valences in us—that I will come back to later in this chapter. For the moment let’s secure one point that will be obvious once it’s made:

All the seeds of stars, planets, gods, humans, living creatures contained within Phanes’ silver egg comprise the Light that Lucifer is Lord and Bearer of. Lucifer contains this prodigy of Light, so therefore he is its Lord. He is Lord of Light not out of ambition, but because this is how the Supreme Being made him: he is the container of the light of creation and the means by which the world is visible. His appointed task is to bear and *bare* the Light, to be reservoir and epiphany. Lucifer is the Lord of Light because the Light he holds births the stars, which is to say, generates the multiplicity of gods. They are beholden to Lucifer for their Light and are subsequent to him in the sequence of creation.

FACE FIVE: The Divine Couple of Star-Filled Nut and Geb— The Egyptian Lucifer

Egyptian mythology portrays Lucifer as Lord of Light with many of the qualities of Phanes, but with a consort as well. In addition, Lucifer’s valence shifts from male to female even though obviously at the level of deities gender differences exist only at an abstract level describable perhaps in terms of activity or passivity but certainly not in any biological sense. As the Egyptian Nut the Lord of Light is now a Sky Goddess, her body filled with stars (see Figure 3-3).

³² Eliphas Levi, *The History of Magic*, Trans. Arthur Edward Waite (York Beach, ME: Samuel Weiser, 1999): 158-159.

Nut is most often shown as a female stretched over the sky, her body forming an arc like a rainbow, her outstretched hands touching the Earth at one horizon, her feet grounded at the other. In fact, her body arches over all of the Earth, touching down in the four cardinal directions. She is clothed in stars, planets, and celestial lights, although more precisely, these comprise her body. She is the Goddess of the Celestial Vault, Mother and Guardian of all. Nut's epithets included The Great Deep, The Starry One, Cow Goddess, Mother of the Gods, Mother of the Sun, Protector of the Dead, and Mystery of the Heavens.

Nut is *Khabewes*, "One with a Thousand Souls," in which "souls" is understood to mean star gods, whom she birthed. She is "Great Protector," "Grand Horizon," "Mother of the Gods," "She of the braided hair who bore the gods" and "Uniter of the Two Lands of Geb and the Land of Your West."

She is the Mighty One who gave birth to all the gods, stars, and planets. Nut gave birth to the Sun god, Ra, and the Barque of Ra the Sun God, The Boat of Millions of Years, sails over and through Nut's elongated body everyday, entering her mouth at night to travel with the stars inside her, re-emerging into the world from out of her vulva at dawn. It doesn't take too much imagination to conceive of the Milky Way as bearing a striking resemblance to a Sky Goddess filled with stars arching across the sky. Her principle temple was at Heliopolis, the Egyptian Temple of the Sun (on the outskirts of modern-day Cairo), a site which was her "Lower Mansion;" her shrines were often referred to as *Het-shenat*.

Nut represented the Egyptian's four different conceptions of the sky, as a roof, cow, ocean, and woman.³³ Nut is also shown as a celestial cow (or sow or hippopotamus) that eats the stars every morning and births them again every evening. We could say she is the morning and evening mother of the stars in a slightly whimsical play on the Venus attribution. In her cow form, she provides unceasing nourishment for her progeny, the stars. As Mother of the Gods, some of her prime offspring included Osiris, Set (his brother), Horus (Osiris' son), Isis (Osiris' wife), and the goddess Nephthys (his sister).

When rulers die, they are enfolded in her arms and pass into her body; she is Protectress to the dead and provides them with meat and drink. She refreshes weary souls with the same food that sustains her. Without Nut's favor, "life would be impossible for those who have left this world." Her favor provides the deceased with the power to "rise in a renewed body."³⁴ The Egyptian Pyramid Texts say Nut was called on to "empower

³³ Martha Ann and Dorothy Myers Imel, *Goddesses in World Mythology. A Biographical Dictionary* (New York: Oxford University Press, 1993): 90.

³⁴ E.A. Wallis Budge, *The Gods of the Egyptians, or Studies in Egyptian Mythology*, Vol. 2 (New York: Dover Publications: 1969): 210.

the deceased to rise into the sky and to become an imperishable star throughout eternity.”³⁵

Nut has a male consort named Geb whom the Egyptians described as a primordial god of the Earth. In some depictions he lays on the Earth trying to have intercourse with his Sky Goddess mate, Nut. They are kept separated by order of Ra, the Sun God, so as to prevent conception, and may only conjoin on special occasions known as the Epagomenal Days. During the rare times they do mate, Nut produced her five principal children, mentioned above.

Geb is one of Egypt’s oldest gods, but his mythic resume is slight. He is a member of the Ennead, the prime order of nine gods at Heliopolis. Sometimes he is shown with a goose on his head, representing the cosmic egg which he laid. This is also the basis of the hieroglyph for his name. At Heliopolis, Geb and Nut produced the great Egg out of which sprang the Sun-god as a phoenix called Bennu.

Amusingly, due to his association with this Bennu-egg, and perhaps from his other affiliation with the goose and cosmic egg, Geb is referred to as “the Great Cackler.” The egg is often called the Egg of the Great Cackler. His head bears the white Crown of the North, which was considered an equivalent image with the Geb goose. He is called the *erpat*, the hereditary chief of the gods. Egypt’s throne is always, fundamentally, Geb’s, and he is the president of the divine tribunal on kingship.

Geb’s principal seat is Heliopolis, although he is also associated with Dendera which was known as “the home of the children of Geb.” He is God of the Earth because the Earth formed his body and is known as the “House of Geb.” At Heliopolis, however, he is understood to represent the ground itself on which this holy city stood, which was the birthplace of the company of Egyptian gods. Geb’s throne represents the sovereignty of Heaven and Earth. Geb is one of the porters of Heaven’s Gate, who draws back the bolts and opens the door so Ra’s solar light can stream into the world.

He is a fertility god and is often shown as green; he provides nourishment from the fruits of the Earth; one of his epithets is “Bull of Nut;” his laughter rocks the world like an earthquake; his movements resound like thunder; it was Geb who divided Egypt into Upper and Lower, and it is Geb who mediates in the dispute between Horus (Osiris’ son) and Seth (Osiris’ brother) for kingship. Geb eventually settles in favor of Horus, and he actively supports Horus’ kingship.³⁶

In the twin figures of Nut and Geb we see many of the functions of Lucifer in his Phanes aspect as mother of all the gods and revealer of the Astral Light spread out into two figures described as husband-wife and

³⁵ Barbara S. Lesko, *The Great Goddesses of Egypt* (Norman, OK: University of Oklahoma Press, 1999): 25,27,39.

³⁶E.A. Wallis Budge, *The Gods of the Egyptians, or Studies in Egyptian Mythology*, Vol. 2 (New York: Dover Publications: 1969): 94-100. Also: George Hart, *A Dictionary of Egyptian Gods and Goddesses* (New York: Routledge, Chapman and Hall, 1986): 72-74.

brother-sister. Nut births the star gods but Geb is in charge of the subsequent functions of celestial kingship. Both Geb and Nut produce the Egg of the Great Cackler at Heliopolis from which emerges the *Bennu*-Phoenix as well as the Ennead of primary Egyptian gods. Geb's special mentoring and supportive relationship with Horus the Falcon God, will assume greater importance below when we consider one of his other and more familiar spiritual identities.

It's instructive to look at the permutations in Lucifer's resume as we move from the Christian Lucifer and Greek Prometheus through the Orphic Phanes to the Egyptian Geb-Nut. Each permutation shows us something vital about him. In the Lucifer and Prometheus forms, the principal emphasis is on how this high archangel or Titan took the gods' fire, gave it to humanity, fell from grace, and was punished. That light was encapsulated in the Emerald, one of the jewels from Lucifer's crown, and all humans received it. In the particulars of these two figures we get a sense of Lucifer's commission with respect to the light and humanity.

In the Mesoamerican description of Quetzalcoatl we gain an appreciation of the immensity of the light within this plumed serpent's "heart." It is as rich with light seeds as a pomegranate. Quetzalcoatl didn't "fall," but he either left or was forced out of his celestial homeland, Tollan, by inimical energies.

With Phanes (Protogonos and Eros), we start to see the cosmic function of this divine being before the advent of humanity and the bestowal of the Emerald. There is no fall or punishment. Phanes is the great revealer of the Astral Light, the "mother" of all the stars, planets, and gods. Protogonos is the First-Born and Eros is the Love that marries Heaven and Earth once they have been separated to make room for creation.

Here we see in effect the interchangeability of god (Lucifer, Eros) and function (Emerald, moderm link between Heaven and Earth after their primordial separation). You could say all of Earth (meaning the entire cosmos for substance) *fell* when it was sundered from its former unity with Heaven, but this "fell" has no moral charge; it is more of an evocation of a vast event in cosmic history.

Then in the Egyptian perception, Lucifer's cosmic function is split into two figures, Geb and Nut. One handles the realm of stars, the other the activities of kingship on Earth. Lucifer's role of binding Heaven and Earth (in his Eros guise) is now handled by the relationship of these two beings, Geb on Earth, Nut in the Sky. Together they hold, reveal, ground, dispense, and regulate the light. Of the two, Nut seems the more active god, Geb the more passive.

This nuance opens the door to yet another, even more abstract, conception of Lucifer. Here we borrow from the Gnostic model which posited a primordial goddess of divine wisdom called Sophia. Switching names, we can say Nut is Lucifer, and Geb is Sophia, and they represent the active and passive sides of cosmic intelligence—two beings and yet truly one being with two aspects.

FACE SIX: The Active Aspect of Sophia, Lucifer's Companion Outside Heaven

So who is Sophia? Here is the basic story from the Gnostic doctrines. Before Creation began, the primal, unbegotten Father called *Bythos* (“Abyss”) dwelled in the Pleroma of Endless Time. Bythos (the Supreme Being) generated fifteen pairs of beings known as Aions (such as Word and Life; Mind and Truth), and these Aeons constituted the completeness of divinity, the fullness of God. The youngest Aion to be created was Eternal Wisdom, or Sophia. Her intended consort would be the Son of Man (Christ) or the immortal First Human (Lucifer).

Sophia yearned to behold the Unbegotten Father from outside the Pleroma (Heaven) because that was the only vantage point in which He could be seen. Inside the Pleroma all the Aions were enmeshed in God's being so they could not see what he looked like; someone would have to step *outside* to see. Sophia departed the Pleroma to attempt to achieve the impossible and the unprecedented, for no Aion had ever done this, sought to *see* the Father. The myths of Sophia recount this momentous departure as the Fall of Sophia.

Yet her fall was a necessary condition for the genesis of the world and preceded Creation. Sophia's passion to see and know the Unbegotten Father formed a new being outside the Pleroma called the Lower Sophia or *Achamod* (“Desire”). She became Sophia Prunikos, Sophia the Whore, who wandered the lower worlds in grief and isolation, bereft of her desired transcendental vision.

As Sophia struggled to gain her bearings in these difficult conditions outside Heaven, her divine “emotions” created the five states of matter, specifically, grief, fear, bewilderment, ignorance, and conversion. This last “emotion” represented her turning back to the Pleroma on the journey home. It marked her turning towards her redeemer, her designated Aion consort. Sophia's departure from the Pleroma (her Fall) precipitates the creation of the worlds outside the Pleroma, and by this means, the Absolute Light can flow into these created worlds—*Earth*, or all created space for substance—outside Heaven.

There is more to the Sophia, but this is all we need for now. Sophia was known to the Gnostics as “Mother of the Universe,” or “Love.” She was the mystical Silence, Holy Spirit, and cosmic wisdom; the first universal creator who generates creatures, enlightens humans, and gives them wisdom. Sophia gives terrestrial Adam the *ennoia*, the spark of divine mind, cognition, and thinking. Drops or sparks of the Light rain into the visible world and the souls of humans as miniature seed revelations of the Pleroma, of Sophia's ultimate vision.

Cosmic intelligence or divine wisdom, after all, is knowing what is going on, who is doing what, and why, on a universal level. It's knowing what Bythos knows. That is Sophia's gift to every incarnated human, the

fruit of her Fall. She is the incorruptible wisdom for insight or gnosis, our human ability to know, to get the revelation of Bythos directly, without mediation, just as she did. Sophia is Grace, She who is before all things, the great goddess of Heaven, mother of the stars, goddess of speech and sound, the creative Intellect, the Astral Light, the universal genetrix. She appears before the Seven Archons (the Elohim who inform the seven planetary spheres), each as a Planetary Logos.

The revelation of Sophia is the same event as the apocalyptic unveiling of Isis, the Egyptian Mother of All and consort to Osiris, as referred to in the perennial Mystery tradition. “Sophia is the fallen divinity through whom the Light became immersed with darkness, but she is also the ‘intermediary’ between the Pleroma, the archonic Creation, and the exiled spirituality resident in humanity as sparks.”³⁷ Christ (or the First Human) is Sophia’s intended consort, but the Christ cannot leave the Pleroma, the Gnostics said, so Bythos commissioned Jesus as the 31st Aion to be Sophia’s companion in the Lower Worlds, helping her redeem all the sparks of Light in her world of substance.

Bythos sends Jesus as the 31st Aion on behalf of the Christ to outside the Pleroma to be Sophia’s escort, companion, and redeemer by holy marriage, or *hieros gamos*. In the Prometheus myth, Zeus sends Hephaistos the Smithy God to bind the Titan on Mount Caucasus.

Sophia has fallen in that she voluntarily departed Heaven in search of a cosmic vision of the Unbegotten Father; her search itself created the Lower Worlds of substance and brought the Light into them. Prometheus has fallen in that he disobeyed Zeus’s command to not aid humanity, to not give them the unwearying fire of the Emerald, but he did anyway. Sophia awaits Jesus who will rescue and complete her; Prometheus is enchained by Hephaistos who will not help him. Despite the obvious differences, it’s the same story and Jesus is the same being as the Olympian god Hephaistos, and both are agents of the Christ.

Hephaistos is one of the fourteen Ray Masters from the Great Bear, the constellation of Ursa Major. They are the beings the ancient Vedic sages called *rishis*, or celestial sages. These are highly evolved humans from an earlier epoch of universal evolution, capable of assuming myriads of subtle guises and human forms; they are the Greek gods of Olympus, the Norse gods of Asgard, the Sumerian gods of the *Ekur*. They help create worlds, and they intervene in cosmic and planetary affairs as needed.

They are responsible for—*masters* of—all aspects of the individual fundamental rays or cosmic vibrations, which are elements of the totality of consciousness. In simple terms, they are the seven primary colors and their seven subtleties, such as dark green and light green, pink and scarlet. They are the fourteen body parts of the dismembered Egyptian god, Osiris.

The Ray Master of the sixth ray, which is scarlet, is variously known as Santanda (mentioned above), Hephaistos, the Celtic King Arthur, the

³⁷ Richard Leviton, *The Imagination of Pentecost. Rudolf Steiner and Contemporary Spirituality* (Hudson, NY: Anthroposophic Press, 1994): 150-154.

Irish Goibhniu, the British Wayland, and Jesus. With the exception of Jesus, these beings are all described as smith gods, forgers, celestial metallurgists, those who create armor, shields, weapons, chains, and chalices out of gold.³⁸ They subdue and master the Wild Sun God (notably Hephaistos at Mount Etna in Sicily), channeling that energy—living liquid gold—into useful devices, objects, and purposes. This Ray Master is also the Solar Logos acting on behalf of the Christ.

The sixth Ray Master in his guise as Jesus transmits the Christ energy to the Earth. During Jesus' tenure in Biblical times as Rabbi Jesus, for three years he was suffused with the consciousness of the Christ, grounding that energy on the planet in such a way that it transformed the substance of Earth forever. As Hephaistos he enchained Prometheus on Mount Caucasus. In many respects, despite the seeming oddity of the proposition, these two events are the same.

We have to read the alternate identities in this equation for it to make sense: Hephaistos (as Jesus, transmitting the Christ) enchained Prometheus (Lucifer). The key that opens this door is the Christ-Lucifer connection. And an excellent place to find that key is in the model of Anthroposophy, as developed by Austrian spiritual scientist and clairvoyant, Rudolf Steiner (1861-1925).

The identity and function of Lucifer was of foremost concern in Steiner's philosophy. In the bulk of his published material, he modelled a schism between Lucifer, representing psychic inflation, expansion off the Earth, spiritual flight, and Ahriman, who represented gravity, the densification of spirit into matter. This schism was mediated and transcended by the Christ who was thereby more or less at odds with both Lucifer and Ahriman. But in his earlier writings before 1909, Steiner had proposed a bolder, more inclusive model of Lucifer and Christ.

Lucifer and Christ are cosmic brothers, Steiner proposed. Lucifer bears the Light, but Christ *is* the Light; thus Lucifer is the *Christophor*, the Christ-Bringer. Another phrase from early Christianity also suggests this relationship: *Christus verus Luciferus*, which means "Christ is the true Light-Bearer." Steiner seems to be saying Christ is Lucifer or that they are two aspects of the same being, similar to that near unity of the Egyptian Geb and Nut. To call Lucifer the *Christophor* is to say he is the vesture of the Logos, or Christ. Lucifer bears (and wears) the body which is the Light of the Christ.

Steiner explains that before the Mystery of Golgotha (the crucifixion and resurrection of the Christ on Golgotha—when the Christ energy was grounded on Earth through Jesus), Christ was the upper cosmic god and Lucifer the lower inner god within human consciousness. Initiates had visions of Lucifer within the realm of their soul and beheld the Christ through the outer sensory world. Christ and Lucifer had since ancient times

³⁸ Hephaistos is credited with having forged a throne, scepter, armor for gods and mortals, shields, a necklace, sandals, a net, halls and palaces for the gods, arrows for the Olympian gods Artemis and Apollo, Zeus' thunderbolts, and Helios' Chariot of the Sun.

and by divine decree dwelled naturally side by side, as outer cosmic god and god within the human soul.

The Luciferic impulse had impregnated the human etheric body for eons, and Luciferic spiritual currents perpetually streamed into it. This was the primordial light out of which the etheric body of the human (and planet) was originally formed. Humans experienced these Luciferic currents as the inwardmost aspect of their being. By the time of the Mystery of Golgotha, this stream had become exhausted and Lucifer became invisible to humans. Golgotha marked a complete reversal of the roles and placements of Christ and Lucifer.

Christ penetrated the Earth, becoming an inner spiritual reality to the clairvoyants on the planet, while Lucifer, ascending, shone forth as a cosmic god. Christ became apparent within human soul life as an indwelling reality, while Lucifer assumed ever greater radiance in the outer world. In the future, Steiner said early in the 20th century, increasingly, Christ will be realized by way of inner meditation while Lucifer will be perceived when one directs one's spiritual gaze outwards into the cosmos.

Thus the relationship between Lucifer and Christ is close and collegial. Lucifer becomes the guide to the soul, the psychopomp, in our inner journey to penetrate the mystery and reality of the Christ within us. Lucifer will guide us to the "safety of a luminous spiritual life, while Christ leads us to "inner warmth of soul." Their union would herald the essential kernel of a new spiritual stream that needs to flow through the world, Steiner said. He foresaw an eventual marriage of these two worlds, Lucifer and Christ, as they "unite themselves in love," as an agapé of Logos (Christ) and Light-Bearer (Lucifer).³⁹

So Christ went inward, Lucifer outward. Lucifer provided the form, Christ the substance. Lucifer's influence would help us comprehend the world, while the Christ's would continuously strengthen us from within. Lucifer in fact would fortify us with the spiritual vitality, intellectual independence, and cognitive freedom necessary to describe and understand the Christ. Lucifer is the "Spirit of independent cognition, wisdom-inwoven," that which lifts into the full light of consciousness what would otherwise remain in the unconscious. It is the Spirit through which we can comprehend what "Christ has wrought." Thus Lucifer "blazons the way" for Christ.⁴⁰

Steiner mentions that when Lucifer fell from Heaven to Earth a precious stone was loosened from his crown and fell to Earth. That stone (the emerald) became the vessel with which the Christ took the Last Supper and received his blood when it flowed on the Cross. It was later made into

³⁹ Rudolf Steiner, *The East in the Light of the West* (Blauvelt, NY: Spiritual Science Library, 1986): 6-7, 97-99, 118-125, 130-132, 136-137. See also: Richard Leviton, *The Imagination of Pentecost. Rudolf Steiner and Contemporary Spirituality* (Hudson, NY: Anthroposophic Press, 1994): 330-335.

⁴⁰ Rudolf Steiner, *The Deed of Christ, and the Opposing Powers Lucifer, Ahriman, Mephistopheles, Asuras* (North Vancouver, British Columbia: Steiner Book Centre, 1954): 18.

the Holy Grail as a means for “those who wish to come to a true understanding of the Christ principle.”

One of the foremost goals of spiritual evolution since Golgotha, Steiner said, is to “receive this precious stone in its transformed character” as the Grail. It is to comprehend the cross of the Christ in the star of Lucifer. That star had shone throughout early human evolution until it fell from Lucifer’s crown, for the star of Lucifer and the precious stone from Lucifer’s crown were the same.⁴¹

With these final pieces laid out before us, let’s finish the portrait of the reconceived Lord of Light with a key bit of information from the Ofanim.

The Lord of Light is formed out of the stellar interface, the stars being the body of Lucifer, the body of Light. Lucifer as the stellar interface connects one star with the next. Lucifer’s cosmic body is the patterns of light made by the billions of stars in this matrix. The Lucifer-Sophia relationship is one of polarity. Sophia is the passive aspect of the inter-relationship with the stars, while Lucifer is the active expression of the dynamics of the inter-relationships of the stars. Thus Lucifer births the myriads of stars from out of his body, and, reciprocally, the star-birthing process reveals the extent and form of that body.

The Logos, or Christ, is all the spaces *between* the points of light, or stars. As the Ofanim explain, the “The Logos is the Word manifest. The Logos is an empty space between things.”

Lucifer is the body of stars and the matrix of their connection and Christ is the space between the stars. Together Lucifer and Christ, Light-Bearer and Light, comprise what we could call the Robe of Glory, expanding the term somewhat. Theologically, the Robe of Glory is a term used to denote Christ’s purple robe or his auric field, but my usage here intends a broader reference. The Robe of Glory is the Logos (Christ) and Eros (Lucifer) as a singular influence. The Robe of Glory is a way of conceiving of the galaxy as a single being with two aspects, the Light and the form that Light takes—all the stars and the spaces between them.⁴²

Just picture it: You’re standing outside somewhere in the country, away from city lights, and above you are the myriads of twinkling stars and the gaps between them. You are looking at a portion of the cosmic body of Lucifer, the Lord of Light. Imagine that all the stars have little lines connecting them up. This matrix of interconnection is Lucifer. All the dark spaces in between is the Christ. If you pretend you are the Earth for a

⁴¹ Rudolf Steiner, *The East in the Light of the West* (Blauvelt, NY: Spiritual Science Library, 1986): 3-6.

⁴² It’s said of Tezcatlipoca, the dark opponent of Quetzalcoatl, that he descended to the Earth on a spider’s web or a rope of cobweb. This is an intriguingly suggestive reference to the stellar matrix comprising Lucifer and the Christ which in general terms could be likened to a spiderweb.

moment and have 360 degree vision, then you are wearing the Robe of Glory; it is wrapped spectacularly around you.

Now we can understand why Zeus had Hephaistos specifically of all the Olympian gods undertake the chaining of Prometheus. Hephaistos, as the bearer of the Christ energy and consciousness, was already implicit and embedded in the Robe of Glory comprising Prometheus and Christ. Yes, Hephaistos did in fact bind Prometheus (as Lucifer) to Mount Caucasus (see below), but this tableaux of an Olympian god chaining a Titan also shows us the close working relationship of Christ and Lucifer. Chaining Prometheus grounds Lucifer's energy on Earth.

Explaining this deed was not of his own devising but Zeus', Hephaistos tells Prometheus "yet I shall nail you in bonds of indissoluble bronze on this crag far from men." Even so, Hephaistos tells him, "I groan for your sufferings."⁴³

This of course also explains why Jesus, as the 31st Aion, was Sophia's designated partner and redeemer in the Lower Worlds. It explains why the Gnostics also said that either the Christ or the First Human in the Pleroma would be Sophia's rightful partner. It gets a little vertiginous to contemplate all the self-referential identities, but here we have Jesus (bearing the Christ) and Sophia (the passive Lucifer); Christ and Sophia (the passive Lucifer); and the First Human (Lucifer as the human archetype and mentor) and Sophia (his passive consort).

Why did the Egyptian Earth-god Geb mentor and support Horus the Falcon God in his quest for kingship over Upper and Lower Egypt? Because Horus is the Egyptian mythopoeic perception of the Christ. Naturally Geb (as the passive side of Lucifer) would support Horus (as the Christ) because they are already in an inextricable mutually supportive relationship as the Robe of Glory.

At Edfu, one of Horus' prime sites in Egypt, he was said to have a *mesnet*, or smithy; there his blacksmiths, or *mesnitis*, forged holy implements and icons. Horus in his smithy at Edfu, Hephaistos at his forge under Mount Etna: in both cases, we see the Christ (Horus) or his representative, Jesus (Hephaistos) forging devices on behalf of the gods. In a general sense, we can see Horus at Edfu and Hephaistos at Mount Etna as creating the stellar matrix that is Lucifer's body. So it isn't so much that Hephaistos actually did the binding, tying down the god, as he forged the bonds in the stellar matrix that connects the Christ and Lucifer.

After all, likening the Robe of Glory to a fishnet, you need the empty spaces to allow the light to fill out Space itself; otherwise, you would have a tiny, compact pile of ropy threads, which is to say, intense but undistributed light.

FACE SEVEN: Fenrir—Binding and Punishment of the Wolf for the Expansion of Selfhood

⁴³ Aeschylus, *Prometheus Bound*, Trans. David Grene (Chicago: The University of Chicago Press, 1942): 139,141.

We find another illuminating nuance to Lucifer's multivalent character and an insinuation of his apocalyptic future in our times, and beyond, in the Norse mythic characterization of Loki and his offspring, Fenrir the Wolf.

Loki, companion, servant, and nemesis to the Aesir, the gods of Asgard, and particularly of Thor (the Norse Zeus), is the son of the Wing Giant called Farbauti and Laufey ("Leafy Isle"), his wife. Farbauti is sometimes understood to be the same as Bergelmir, the sole survivor of the Flood, thus making Loki a deity of extreme antique origin. Loki is also sometimes said to be the son of the great giant Fornjotnr (the same as the Norse primordial prototype of humanity and all creation, Ymir, equivalent to the Qabalistic Adam Kadmon).

Loki is pure ambivalence: he is a doer of good and evil; he helps and hinders the gods; he is Thor's travelling companion throughout the nine worlds and he is Thor's enemy under other circumstances. He is the trickster, the thief, the cunning one, the sky traveller, the schemer, the deceiver. Once the embodiment of fire and the spirit of life and having endowed humanity with the power of motion and circulation, Loki becomes seen as the personification of mischief and evil. He stands for the seductive beauty by which evil parades through the phenomenal world. He is selfish and malevolent, ultimately seeking only his own good, according to the Norse sagas.

He starts out as a god, Thor's peer, possibly his brother, then becomes a confusing amalgam of god and devil, "and ends being held in general detestation as an exact counterpart of the mediaeval Lucifer, the prince of lies, 'the originator of deceit, and the backbiter' of the Aesir [the gods of Asgard]."⁴⁴

On one occasion Loki travelled to Jarnvid in the Iron Wood, a land of "foul witches," according to the Norse sagas, and ate the heart of the witch Gulveig. Later he married the giantess Angrboda ("Anguish-Boding"), and produced three formidable offspring: the Midgard Serpent (which encircles the planet), Hel (the mistress of Niflheim, the Underworld and Land of the Dead), and Fenrir (a wolf of prodigious size).

Loki bestows boons and disasters. Loki is responsible for the birth of Sleipnir, Odin's magical eight-legged steed, yet he also causes the death of Odin's precious son, the beautiful Balder (the Norse Christ). For Odin, this act is unforgivable, and the gods set out to capture and bind Loki as a punishment. The gods are shocked that Loki's machinations led to the first death of a god.

It is against the laws of Asgard to commit murder so they have to settle for binding Loki and removing him from the world of action. The gods capture him using Loki's own fishing net, then bind him to a rock inside a dim cavern. They tie him down to three slabs of rocks using the

⁴⁴ H.A. Guerber, *Myths of the Norsemen. From the Eddas and Sagas*. (New York: Dover Publications, 1992): 216.

entrails of his slain children to hold him fast. They place a venomous snake above him so that venom will drip down onto his face continuously, filling him with anguish and torment.

Loki's faithful wife, Sigyn, holds a wooden bowl over his face so as to collect the poison; when it's full, she empties this fermenting bowl of poison into a rock basin. Meanwhile, Loki shudders and writhes in misery and the entire Earth quakes with his torment. He knows he cannot escape—until Ragnarok, the cataclysmic End Times known as the Twilight of the Gods when a necessity higher even than that of Thor or Odin will release him at last.

Clearly the binding of Loki reminds us of the binding of Prometheus, although whether Loki performed deeds commendable to the world of humans is unclear, if in doubt. However, the saga of his progeny, Fenrir, reveals more of how the Nordic mythic mind construed Loki's transgressions. The wolf Fenrir, who is bound and punished in similar circumstances to his father, is another aspect of Loki. It would be missing the point of the symbolism to think of Loki and Fenrir as two separate beings.

The trouble with Fenrir was he was simply too big. Every day he grew larger, his strength increased, and his voracity burgeoned. His continually increasing size threatened the stability of the gods; by sheer size Fenrir would command and possibly destroy the nine worlds. The gods used two types of fetters in succession but these failed to contain Fenrir. Then the dwarves (the Norse name for gnomes) of Svartheim created a magical fetter, a kind of super-strong silken cord; they attached the cord to a boulder known as Gjoll which they pounded into the Earth for a depth of one mile; then they held it fast with a vast rock called Thviti. Then they inserted a sword in Fenrir's open mouth such that that point held the upper jaw open, the hilt pressed against the lower.

Fenrir's howls of misery were so great, and the blood and foam that dribbled out of his mouth so prodigious, that it created the River Von, the river of fury and expectation. There Fenrir would remain, bound and in agony, on the Isle of Lyngvi in Lake Amsvartnir⁴⁵ until the end of time—until Ragnarok. Then the same cosmic necessity that would release his father, Loki, would unbind Fenrir, and he would join Loki in the great battle against the gods of Asgard. It was predicted that at Ragnarok, Fenrir would burst his chains and with every moment, his colossal size would assume even greater proportions such that his open jaws would embrace all the space between the Earth and Heaven.

So what does all this mean? In the saga and punishment of Loki-Fenrir we see the vagaries of selfhood, the expansiveness of self-awareness,

⁴⁵ The Isle of Lyngvi (“a place overgrown with heather”) is believed to be a fictitious place name, or else a designation of a realm in the astral world. It is the same with Amsvartnir, which means “the red-black one” or “the completely black one” in the Old Norwegian. Both locations are believed to have been first introduced by the 13th century Icelandic skaldic poet, Snorri Sturluson, in his sagas.

and the ambivalent consequences of selfhood set free in the world. Selfhood becomes so vast it challenges the gods themselves. Loki-Fenrir's selfhood is potentially as big as Odin's himself. Odin is the All-Father, the father of all the gods, including Thor, and equivalent to the Greek Saturn or Ouranos, combining aspects of both; in more conventional theology, Odin appears to be the Norse concept of the Supreme Being or God.

In granting selfhood to humanity, through its mentor-benefactor Loki-Fenrir, Odin has accepted the possibility that one day humanity—the human scope of self-awareness—could encompass him. After all, if humanity is made in God's image, we stand the chance of growing to that size in our awareness. Appropriately, at Ragnarok, Fenrir is prophesied to swallow and devour Odin, an oroboric act in which God (or humanity) swallows its own tail.

Even though Loki is credited with being humanity's benefactor, bestower of fire, motion, and circulation, the Norse mythic mind downplays this Promethean aspect and plays up his trickster qualities. Loki-Fenrir is the only deity in Norse myth that is bound (limited) by the gods, or needs to be, in their view. We can easily invert this myth of binding to understand the Luciferian sacrifice, the willing descent with the gods' blessings into the realm of matter and biological humanity

What is different and in fact exciting about the Norse formulation is the final destiny of the bound Loki-Fenrir. Similar to Aeschylus' Prometheus who foresaw his own eventual liberation, cosmic necessity itself has mandated the ultimate release of Loki-Fenrir at a unique and apocalyptic future moment called Ragnarok, which also means "the final destiny of the gods." In a sense, the true character and life purpose of Loki and Fenrir will be revealed in this spiritual cataclysm at the end of time as a vindication of both (see Chapter 13).

FACE EIGHT: The Peacock Angel of the Yezidis—The Already Pardoned Lucifer

So there it is, our point of connection between Earth and Heaven, the Emerald. It's a wonderful tool, and its owner is a wonderful being of light. Regarding the former, we need to remember its existence; of the latter, we must come to terms with this prime culture-benefactor and unbind him from the Mount Caucasus within each of us. There's no way around this. This is how we occupy our God-granted ground as the pivot point, the incarnation of the balance, between Earth (the planet, and the entire world of substance) and Heaven, that place of undiminished, unfathomable Light, the origin and source. This is how we get grounded at both ends of our being, feet and head.

If we need a new way of dealing with Lucifer after the geomantic revelation of the Lucifer Binding Sites and the theological reconception of the Lord of Light, we can take inspiration in the beliefs of an obscure Mideast group.

The Yezidis are an Iraqi sect, representing five percent of the Kurdish population of Syria, Turkey, Georgia, Armenia, and the city of Mosul in Iraq where they are known as devil-propitiators and the chosen people of a rebellious archangel. Not surprisingly, they have been persecuted over the centuries by Christians and Muslims who refer to them as *Muraddun*, “Infidels.”

Even so, the name Yezidi derives from the Iranic *yazata* or *yezad* which means angels, this making the Yezidis Angelicans. They are a “strange Gnostic offshoot of the Nestorian Church. They believe Lucifer, the Devil, has been forgiven by God and reinstated as Chief Angel, supervising the day-to-day running of the world’s affairs.”⁴⁶

The Yezidis maintain that Lucifer is *Malak Tawus*, the Peacock Angel, the chief of God’s archangels. According to the *Mishaf Resh* (“The Black Book”), a compilation of Yezidi mythology, before the beginning the Supreme Being made a ship for Himself and spent 30,000 years sailing for pleasure on the primordial Sea. Then He created the bird *Anqr* (or *Anzal* or *Anfar*) on whose back He placed the White Pearl, made of His essence. The Pearl dwelled on Anqr’s back for 40,000 years. Then on a Sunday, the first day of creation, God created His first archangel, Malak Tawus (also called *Azazil* or *Izrail*) the Peacock Angel; He created the Archangel Michael on Wednesday. Thus Malak Tawus existed before all other beings and creatures, according to the Yezidi model.

Apparently, Malak Tawus was in fact the celestial bird, Anqr, because in our times, the prime Yezidi feast days for Malak Tawus are October 6 to 13 at Lalish in Iraq during which time a sculptured bronze bird called Anzal is ritually revealed and presented to the assembled people. The other archangels are represented by an iron peacock known as a *sanjaq*. The festival is held at Lalish because that is the burial site of Yezidism’s chief saint, Shaykh Adi whose son composed the *Mishaf Resh* in the first century A.D. at Lalish.

Curiously, though scholars describe Yezidi beliefs as an amalgam of Zoroastrian, Manichean, Jewish, Nestorian Christian, and Islamic threads, the Yezidis say they are not descended from Adam or affiliated with any of those systems, but rather are a separate strand of human creation. When they pray, they don’t turn towards Mecca, but upwards, to the Pole Star.

So Malak Tawus was the prime avatar of the universal spirit in the First Epoch of Creation, the Yezidis say. The other six archangels were created one each day during that “week” of creation. The identification of Malak Tawus as the celestial bird Anqr is reminiscent of course of the Aztec and Mayan formulation of Quetzalcoatl as Plumed Serpent.

This White Pearl was also a kind of Cosmic Egg containing the germ of all things that would be created and introduced into the world, all of Heaven and Earth. The Egg broke into four pieces; the Supreme Being put one piece below the Earth, another at the door of Heaven, and put the Sun

⁴⁶ William Dalrymple, *From the Holy Mountain. A Journey in the Shadow of Byzantium* (London: Flamingo/Harper Collins, 1998): 140.

and Moon in both of them. Malak Tawus was commissioned by God to create and govern the world for 10,000 “years,” of which 4,000 years of reign remain.⁴⁷

Out of the scattered fragments of the two other pieces of the Cosmic Egg or White Pearl Malak Tawus created the stars which he suspended in the sky for decoration. After Adam and Eve were created, Malak Tawus descended to Lalish in Iraq to live among the people and to instruct them in kingship.

The Yezidis maintain that whatever “evil” Malak Tawus may have committed, God has already pardoned him and reinstated him as chief archangel. The Yezidis task is to keep Lucifer happy in that reinstated role, alone among mankind, they maintain, for never having cursed him in his disgrace. Their Lucifer is made of fire and has two aspects: fire as light and fire as burning. Thus Malak Tawus is inherently a mixture of good and evil. To them, Lucifer is “a sort of celestial Absalom—vicious, tyrannical, rebellious, but secure of ultimate pardon and rehabilitation.”⁴⁸

Yezidi tradition offers a story, perhaps apocryphal and probably distorted by translation in which the Peacock Angel appears majestically before a shepherd. Heralding Malak Tawus’ epiphany, the sky was torn asunder by a lightning flash and the Earth rocked under the impact of a roar of thunder. The shepherd saw an angel standing in the middle of the heavens with a huge spear in his hand. Then the angel hurled down something onto the mountaintop.

The shepherd found it was a peacock damaged by the fall. He tended the bird during the night, and by morning it had recovered and spoke to him. “I am the Spirit of Evil thrown out of Heaven by my twin, the Spirit of Good,” it said. It instructed the shepherd to teach his descendents to accept evil as he accepted the bird. “Be compassionate towards evil both in yourselves and in others.”⁴⁹

FACE NINE: The Commissioned Lord of Light—The Angelic Perspective on Lucifer

What did Lucifer-Prometheus “steal” from the gods for humanity?

⁴⁷ Here the terms “week” and “years” are in quotation marks because clearly they do not refer to our conventions of time-keeping. Rather, they reference vast stretches of cosmic time, perhaps on an order similar to that described in Vedic cosmology, where a Year of Brahma (the chief god) is 3.1 trillion years. Similarly, a week is both a fraction of this cosmic year, but also a reference to the seven Sefirot of the Cube of Space, which is not so much a time but a space reference.

⁴⁸ Noshir H. Dadrawala, “The Yezidis of Kurdistan: Are They Really Zoroastrians?” published at: <http://members.ozemail.com.au/~zarathus/deen33f.html>. See also: Ralph H. Empson, *The Cult of the Peacock Angel: A Short Account of the Yezidi Tribes of Kurdistan* (AMS Press, 1995 [1928]). The Biblical Absalom was King David’s third son; he was a rebellious son and murdered his brother because he raped his sister; David eventually reinstated Absalom in his favor.

⁴⁹ Rob Baker, “Yezidi Peacock,” KudoNet On-Line Services, June 18, 1997, at: www.hollyfeld.org/heaven/Usenet/Satanism/Misc/9706.yezevil.rb.

He “stole” a six-sided double-terminated emerald about two inches long.

It is an esoteric aspect of the heart chakra, the Heart within the Heart. The outer heart chakra is called *Anahata*, is traditionally depicted as having 12 petals, and is located approximately under the left nipple. The inner heart chakra is called the *Ananda-kanda* and has eight petals; it is situated under the right nipple. If you picture two interlocking circles (called a *vesica piscis*) and place it against your chest, the left circle is the *Anahata*, the right is the *Ananda-kanda*, and the almond-shaped space in the middle is the Heart within the Heart.

The Heart within the Heart exists midway between the outer and inner heart chakras. It is called the Emerald because that best describes its color, and appropriately, given that it is the esoteric aspect of the heart chakra, there is very little written about it, at least in obvious outward terms.

The Indian sage Ramana Maharshi called it the *Hridayam*, the seat and source of consciousness, identical with the Self, “the very Core of one’s being, the Center, without which there is nothing whatsoever.” The *Hridayam* is that which attracts everything into itself in the end; it is the Mind’s foundation, the place where the “Ultimate Divine” dwells in each human. Light originates here, then flows upwards to the crown chakra and down to the other energy centers.

The *Hridayam* is not an organ nor does it correspond with one, such as how the chakras are affiliated with the endocrine glands. According to Maharshi, the *Hridayam* is “the very Core of your being, that with which you are really identical,” whether you are asleep, dreaming, or awake. It is pure consciousness beyond space and time and transcending the Mind. The Heart is the Self, he says; the Heart, which is pure consciousness, includes everything; there is nothing outside or apart from it, it is indivisible.⁵⁰

While the Heart within the Heart doesn’t correspond with an organ, it does have a bodily reference point. It is a tiny doorway in the electromagnetic field of the heart, two inches long situated on the right side of the sternum starting at the third rib. Picture a double-terminated, two inch-long emerald crystal positioned vertically and you give yourself a point of access to this arcane Heart. It is a miniaturized Jerusalem and the Ofanim call it the emerald. Here are some of the comments the Ofanim have offered over the years on the Emerald:

“The emerald was dropped into Man’s biophysical organism at that point when the human form was brought into matter by the Lord of Light. This was the time known as the Fall. The Lord of Light was the one closest to the Lord of Absolute, Infinite Love and Light, His Holiness Extreme in Excelsius. The Lord of Light wished to experience something which none of us had even thought possible. He achieved a part of the Plan and is most blessed amongst angels for his part in the whole.”

⁵⁰ Ramana Maharshi, *The Spiritual Teaching of Ramana Maharshi* (Boston: Shambhala, 1972): 106-107.

The Ofanim note that originally the Emerald existed in between two spheres of light, or Sefirot, on Qabala's Tree of Life model. Then when it was placed in the human energy field, it was simultaneously moved into Chesed, the fourth Sefira from the top of the Tree. So the installation of the emerald within humankind signaled a momentous change in the structure of cosmic energy.

The emerald is the container of vast supernal light on an order incomprehensible to conventional cognition. "Were you to be exposed to the source of love and light within the emerald, you would lose your sense of spacetime continuity. The light that it contains is beyond any description. The experience of it is beyond any description. The nature that you become after experiencing that is beyond what you refer to as the experienter."

The approach to the emerald is slow, gentle, and by degrees. Its light, from our normal vantage point, is apocalyptic for our spacetime consciousness.

"The emerald has six sides. Each side is an aspect of the truth of yourself. One side is understanding; the others are knowledge, compassion, intuition, peace, and bliss. Each side has to be balanced. Each side when penetrated removes the Emerald's outer layer and reveals the light within. Each person may approach the emerald from a different side. The emerald and its light are available to you relative to your readiness and openness to be able to approach it from a side. So the Heart within the Heart is approached differently, dependent on your differing characteristics."

Working with the emerald, the Ofanim explain, puts you in potential contact with the Lord of Light because ultimately the emerald is his. Our individual emerald is a copy, a hologram, if you like, of his original. My emerald, your emerald, everyone's emerald—we are already, inalterably connected. It is as if all humans are born with an identical modem link. So this puts you in spiritual proximity to all other humans similarly approaching their emerald.

"When a person begins to awaken aspects of the Lord of Light within themselves, the emerald starts to glow. It is a positive aspect of the Lord of Light awakening in the One. It is also when a human begins to awaken to other humans, when the love in you meets the love in someone else, then the Emerald awakens. It is the access point where that which in you is love is in love with that in others which is love. When two emeralds open synchronously, there is spontaneous transmission of love from heart to heart. There is intensively but one emerald. When all those who have emeralds awaken spontaneously at the same moment in time and space, then the Lord of Light will be united again with the Father."

This is what John the Evangelist meant in *Revelation* when he referred to the 144,000 standing with the Lamb of God (Christ) on Mount Zion (Jerusalem), each with the Name of God (clairvoyant cognition) inscribed on their foreheads (brow chakra, the seat of psychic insight). Four angels, standing at the four corners of the Earth, hold back the four winds of the Apocalypse while a fifth angel puts the "seal of the living God" on the

foreheads of the 144,000 “servants of God” to protect them against the coming destructive onslaught.

Twelve thousand servants are drawn from each of the Twelve Tribes of Israel; they stand with Christ on Mount Zion, “redeemed from the world” to be the “first-fruits for God,” intoning a new hymn before the Throne of God, a hymn only they are equipped or entitled to learn, John wrote.

In recent years, especially since the Harmonic Convergence of 1987, some writers have construed the number 144,000 as the basis for a spiritual elitism. It isn't. It's more of a mathematical minimum, a statistical projection, a threshold. Potentially every human could (and one day will) stand on Mount Zion. “The number 144,000 is specific, and at this time not more than that number of people are likely to awaken spontaneously,” comment the Ofanim.

At one level, these 144,000 emeralds are *nadis*, or discrete energy channels in the body⁵¹; at another level, they are possibilities or probabilities within the biophysical base of certain humans for activation within the Heart of the Heart; at still another level, they are points within the Earth's geomagnetic field.

This brings me to my third point. The Earth's visionary geographic body exists within the emerald. The highest expression of the Platonic Solids in the context of the Earth's energy body is the Cube, or more precisely, the Cube turned inside out as the Jerusalem archetype or emerald. The amended Hermetic axiom perfectly describes this remarkable situation: *As above, so below, and in the middle too*. *As above* is the Lord of Light's original Emerald; *so below* is the Emerald within the human as the inner Heart chakra; *and in the middle too* is the planet Earth inside the vibratory field of this same Emerald. The Emerald modem involves the link-up of these three expressions of the Emerald.

Throughout the planet's visionary geography are copies of this Emerald. There is a prime Emerald for the planet, located near Oaxaca, Mexico, and placed there by the Lord of Light in the earliest days of Earth. There are secondary Emeralds in the twelve equal divisions of the Earth's surface called Albion plates; and there are tertiary Emeralds within the terrestrial star maps called landscape zodiacs. All of these emeralds are holograms of the one original Emerald.

In a sense—it may seem magical to our modern sensibilities unfamiliar with the protocols of geomancy—all these emeralds have been projected—visualized—by geomancers at various times in the Earth's history from their own Emeralds. In other words, since you have one, you can project an energy imprint of your Emerald into the landscape as the

⁵¹ Yoga describes the *nadis* as minute nerve fibers for the transmission of *prana*, or subtle life force energy, through the body. The *nadis* (the name means motion, from the root, *nad*), like the meridians of acupuncture, exist somewhere between the physical and the etheric. They are sometimes called Yoga-Nadis; however, the term can encompass gross channels for *prana* as well, what conventional science would term nerve channels. One Tantric source says there are 72,000 *nadis*; another says 300,000; a third, 350,000.

Blue Room team did; this projection enables you to interact with a particular geomantic site and its other energy features, and it enables future visitors to this site to do the same.

If you find an Emerald projected into the geomorphic landscape, you can enter it, if you wish. The Harmonic Convergence, for example, took place inside the Lord of Light's Emerald. Potentially, everyone on Earth could have shown up inside that Emerald during those August days. Many did though they remained unaware of what their higher being bodies were doing, or where. Paradoxically, despite the Ofanim's caution earlier, you may enter the Emerald safely. Think of it in terms of layers or degrees of Light, as provisions enabling you to get your feet wet, to test the waters before you swim. You can enter it like a cathedral, except it is hexagonal, green, and vast.

Inside the Emerald you'll find some surprises. King Arthur's legendary Round Table, for one. The Holy Grail, for another. Merlin's baffling Glass House. In fact, the Emerald is the initiation chamber in which the Christed Initiation in the Buddha Body takes place. This is a new form of geomorphically-based initiation that the angelic world is supporting based on the Christ Mysteries. Under the supervision of the Archangel Michael, it brings forward the revelation of the Mystery of Golgotha—Rudolf Steiner's evocative phrase—into our time.

In a somewhat disarming sense, the initiation has very little to do with the dogmas of either Christianity or Buddhism, but it does pertain to the spiritual realities embodied and demonstrated by their two prime teachers. It takes as a premise our familiar *As above, so below, and in the middle too* axiom as it involves and benefits the three realms; and it's an inner experience—a kind of inner temple building—that proceeds by degrees and repetitions. You don't have it once, but maybe a dozen times until it's real for you, and assimilated.

There are two important correlations to make with the emerald. It is Qabala's Cube of Space. It is the cosmic archetype of the Jerusalem Temple, both old and new.

The Qabalistic tradition, which is the esoteric side of Judaic mysticism, talks of a Cube of Space. One of the classical arcane texts of Qabala, the *Sefer Yezirah*, states that in the beginning the Supreme Being (*Yah*) "sealed" space in six directions, creating the six surfaces of a cube. That means the Supreme Being marked off a specific quantity of Space in which creation would happen. This also created a ten-dimensional reality. Six spheres of light, called *Sefirot*, were on the inside, and six more were on the outside of this spatial cube.

What can we say about the cube? It has six faces, eight vertices (or corners), and 12 edges. The sum of its plane angles is 2,160. The cube is a "limiting" agent, that defines and fixes the formless void into a contained space; it offers "fixation and limits for divine expression."⁵² The cube is

⁵²Kevin Townley, *The Cube of Space. Container of Creation*. (Boulder, CO: Archive Press, 1993): 2.

“the subtle container of the higher cosmic worlds and defines both the process of divine emanation and of spiritual return.”⁵³ The cube “represents fully developed Man in his relationship to the Universe.”⁵⁴ The cube represents a map of the cosmos, the coordinates of space, and “the soul purified of all imperfections.”⁵⁵

The cube is also called a hexahedron and is one of the five Platonic Solids.⁵⁶ These are five unique polyhedra (“many faces or seats”) that fulfil specific shape requirements. In fact, in all of Nature there are only five such figures. All other regular volumes or solids are only variations on or truncations of these five unique polyhedra. The faces of these five solids are triangles, squares, or pentagons and no other shapes, these being the most economical expressions of space. In fact, mathematicians have known for a long time that three-dimensional space can be divided only into five equal divisions.

They look the same when viewed from any vertex or corner point; every edge is identical; their faces comprise the same regular shape; as regular polygons, all sides and angles are equal; they exhibit perfect symmetry. For example, the cube has six squares, the tetrahedron is made of four equilateral triangles, the octahedron from eight, and the icosahedron from 20; the dodecahedron has 12 pentagonal faces. Add any more faces to any of these shapes and they revert to a two-dimensional flat figure. Each Solid has been associated with one of the primary elements or building blocks of matter, such as water, fire, air, ether, or with the cube, earth. As such, the cube is usually taken as symbolic of material existence.

Why need we be concerned with Platonic Solids? They are implicit in the Earth’s energy body and they are part of the structure of the galaxy, universe, and reality. God geometrizes, the philosophers say, and one way God does this is through the generation and interaction of these five cosmic volumes. “The first manifestations of the universe are geometric,” and the first 92 natural atoms of the periodic table, from hydrogen to uranium, have geometric shapes.⁵⁷

⁵³ Leonora Leet, *The Secret Doctrine of the Kabbalah. Rediscovering the Key to Hebraic Sacred Science* (Rochester, VT: Inner Traditions, 1999): 258.

⁵⁴ L. Gordon Plummer, *The Mathematics of the Cosmic Mind. A Study in Mathematical Symbolism* (Wheaton, IL: The Theosophical Publishing House, 1970): 29.

⁵⁵ David Allen Pulse, *New Dimensions for the Cube of Space. The Path of Initiation Revealed by the Tarot upon the Qabalistic Cube* (York Beach, ME: Samuel Weiser, 2000): 3-4.

⁵⁶ The reference to Plato in this term comes from the fact that he is one of the earliest writers to describe them. The subject of the Solids was not a major aspect of Platonic philosophy. Evidence now exists that knowledge of the Solids was prevalent among the Pythagorean Mystery schools, the ancient Egyptians, and much earlier European neolithic cultures. In Plato’s *Timaeus*, he describes the Earth as if seen from space as being like a sphere onto which were sewn a dozen equal-sized patches. Plato was describing the dodecahedron (made of 12 equal pentagons) which is a prime aspect of the Earth’s grid.

⁵⁷ Michael S. Schneider, *A Beginner’s Guide to Constructing the Universe. The Mathematical Archetypes of Nature, Art, and Science* (New York: HarperPerennial: 1994): 82.

God geometrizing means the use of these essential forms and numbers (the mathematical aspects of these figures) to order the primordial chaos on a higher plane so as to produce the five elements on the lower planes. The forms and numbers of these cosmic volumes then “act as the interface between the higher and lower realms” and through their interactions with their analogous elements have “the power to shape the material world.”⁵⁸

There are certain intriguing symbolic aspects to the Platonic Solids too which reinforces the idea of God geometrizing, communicating with us, as it were, through geometric shapes. Here are just a few examples, by way of teasers:

The sum of the faces of all five solids is 50, corresponding to Pentecost (“the fiftieth,” and the clairvoyant experience and miraculous speech of the Twelve Apostles of Christ) and the 50 Gates of Binah (in Qabala; see below). The sum of the plane angles in the cube is 2,160, the number of years in which the Sun resides in one astrological sign; the diameter of the Moon is 2,160 miles. The length of years in terms of Earth days of the planet Venus is a variation on this: 216. Venus (discussed below) is central to the mysteries of the Earth’s unfolding. The sum of the plane angles for all five solids is 14,400; the number 144 and its variations (varying amounts of additional zeros) is a key number in the Earth’s visionary-mathematical matrix as well as the Jerusalem archetype (discussed below).

As our description of the Earth’s multilayered visionary geography unfolds, it will be clear that all five Platonic Solids are involved. In fact, the Earth’s energy body or “grid” is an elegant nest of these regular polyhedra. It is important to understand the role of these five solids in the Earth’s classic energy body because it is now in the process of morphing into a more complex geometric shape which we might think of as an evolutionary geometric upgrade. This involves another set of geometric figures called the 13 Archimedean Solids, which represent the only shapes that the five Platonic Solids can morph into.

The cube was the primordial creative space for the generation of Adam Qadmon, the Anthropos or First Human on an archetypal level. Qabalists say, metaphorically, that Adam Qadmon, made of four Sefirot, stands upright inside this cube facing East, his head and feet each touching a Sefira (singular of Sefirot), his gaze fixed on another one, his back to still another, each arm extended and pointing towards two more spheres of light. The subsequent human being, a microcosm and copy of Adam Qadmon, was thereby introduced into an inner space defined by ten dimensions. “Thus everybody lives inside an enclosed and bounded cube locking inner space in a package.”⁵⁹

⁵⁸ Robert Lawlor, *Sacred Geometry. Philosophy and Practice* (London: Thames and Hudson, 1982): 96.

⁵⁹ Carlo Suares, *The Qabala Trilogy* (Boston, MA: Shambhala, 1985): 461-463.

In this model, the universe is described as a function of the ten Sefirot, a hierarchy of spheres of primordial light. In practical terms, the Sefirot are the same as the ten directions of sealed Space. These are boundaries, realms, or dimensional layers. They express the inner life of the Supreme Being and are the products of what Qabala calls His Ten Holy Names, ten fundamental utterances and attributes. They are the “foundations” for a ten-dimensional universe, “energy structures” that funnel or filter the original Endless Light.⁶⁰

You could think of these energy structures as a ten-tiered cascading waterfall in which water (light or consciousness) flows downward spilling over nine basins. God generated a phenomenally bright light that was too overwhelmingly brilliant for our physical world; for it not to incinerate our reality, it had to be stepped down, or transduced, in nine stages, each successive stage being a weaker, more dilute version of the original Endless Light.

The literal meaning of Sefira is “counting.” In fact, Qabala calls the Sefirot primordial numbers by which it means “metaphysical principles or *stages* in God’s creation.” They are “living numerical beings and the hidden ‘depth’ and ‘dimension’ to all things.” The Sefirot are simultaneously aspects of the Supreme Being and Adam Qadmon (hence, humanity) and the world itself. They are the ten creative “words,” the agencies and instruments of creation.⁶¹ Yet “Sefira” is also interpreted as sapphires, sparkling lights, degrees, vessels, powers, garments, crowns, the Inner Faces of God, the Ten Divine Principles, the Primordial Days, or taken together, “an eternal Lightning Flash.”⁶²

It’s intriguing to note here that one contemporary Qabalist explains that the 22 Hebrew letters naturally and perhaps necessarily map on to the 22 components (the center, three interior dimensions, six faces, 12 edges) of the Cube of Space making a cube of letters that describes humanity’s spiritual path.⁶³

In the Cube of Space, the ten Sefirot are represented, with six on the inside, and four on the outside. Malkuth, Yesod, Hod, Netzach, Tiphareth, and Geburah are inside the Cube; Chesed, Binah, Chokmah, and Kether are outside. In the Jerusalem archetype, the Cube is turned inside out. Chesed, Binah, Chokmah, and Kether are inside the Cube, while the other six are outside. The Cube itself has changed; it is now a six-sided double-terminated green crystal.

⁶⁰ Nekhama Schoenburg, *The Unifying Factor. A Review of Kabbalah* (Northvale, NJ: Jason Aronson, 1996): 125.

⁶¹ Sanford L. Drob, *Symbols of the Kabbalah. Philosophical and Psychological Perspectives* (Northvale, NJ: Jason Aronson, 2000): 155-160.

⁶² Z’ev ben Shimon Halevi, *The Way of Kabbalah* (York Beach, ME: Samuel Weiser, 1976): 28.

⁶³ David Allen Pulse, *New Dimensions for the Cube of Space. The Path of Initiation Revealed by the Tarot upon the Qabalistic Cube* (York Beach, ME: Samuel Weiser, 2000): 3.

Picture a transparent cube that consists only of its structural lines, a skeletal cube. Look at it from one of the vertices or corners. You will see a hexagram consisting of six equilateral triangles. You are in effect looking up from the bottom of a six-sided hexagonal (six-sided) figure, as if you were standing literally underneath a skyscraper, beneath the basement, but able to see through its structure to the top, many stories above you.

This skyscraper has six sides, it's emerald green, and it's double-terminated, meaning it comes to a point at the top and bottom as do many crystals such as quartz. You might think of this hexagonal crystal as a higher dimensional expression of the cube, produced by rotating the cube 45 degrees diagonally which yields the new perspective.

The emerald is also the Jerusalem Temple. By Jerusalem I am not referring to the city in Israel nor to the First and Second Temple of Solomon built on Mount Moriah (also called Temple Mount and *Haram al-Sharif*) in Jerusalem.⁶⁴ I am referring to the archetype, the higher dimensional blueprint, from which these temples derived. The Jerusalem archetype exists within the energy field of every human as the emerald.

Jerusalem is what John Michell calls the "heavenly city as eternal standard" whose plan represents the "complete order of the universe." It is the cosmic temple, the ideal city, embodying the canon of number and proportion, described by many mystics and philosophers, including Plato who said it was a pattern set in the heavens and that those who wanted to see it could do so and establish its pattern "in their own hearts."⁶⁵ Some even did: Tertullian⁶⁶ reported in the early third century A.D. that for forty days every morning just before dawn many Christians claimed they saw a beautiful walled city, presumably the New Jerusalem, apparent over the skies of Judea.

It was St. John the Divine's magisterial vision in *Revelation* that set the stage for this early messianic clairvoyance in Judea. Among the many things John prophesied for the Earth's future, he saw the holy city of New Jerusalem "coming down from God out of heaven, as beautiful as a bride all dressed for her husband." In this heavenly city come to Earth, God will live among humans, John foretold (*Revelation* 21: 1-29).

He was specific about the design of the New Jerusalem: it was perfectly square, measuring 12,000 furlongs in length, breadth, and height—a cube, in other words. It had 12 gates, three in each cardinal direction, presided over by an angel and on which was written the name of one of the Twelve Tribes of Israel; the city walls rested on 12 foundation

⁶⁴ King Solomon organized the construction of the temple based on instructions from his father, King David (born, 1040 B.C.) The First Temple was destroyed by the Babylonians in 587 B.C.; the Second Temple by the Romans in 70 A.D.

⁶⁵ John Michell, *The Dimensions of Paradise. The Proportions and Symbolic Numbers of Ancient Cosmology* (New York: Harper & Row, 1988): 11,14,15,16.

⁶⁶ His full name was Quintus Septimus Florens Tertullianus (160-220 A.D.), and he was a Christian theologian, born in Carthage (Tunisia), who was the first to produce major Christian writings in Latin.

stones, each of which featured a different precious gem and the name of one of the Twelve Apostles.

The city wall was 144 cubits high and made of diamond, while the city itself was “of pure gold, like polished glass.” The city had no temple, “since the Lord God Almighty and the Lamb [the Christ] were themselves the temple.” The New Jerusalem was illuminated from within by the “radiant glory of God” while the Christ was “a lighted torch” for it. Never during the day would the city’s gates be closed in this city of “God-with-them.” Sickness and death will be no more, because with the advent of the New Jerusalem “the world of the past has gone.” John the Evangelist did not say where the new temple would be placed.

Some suggest that the New Jerusalem might descend upon the old one (such as Tertullian’s visionaries reported), or that perhaps it is already there, implicit in the ancient city’s design. Geomantic studies by John Michell led him to propose that the physical city’s ground plan is a mirror image of the blueprints of the First and Second Temple of Solomon, as if the archetype of the heavenly Jerusalem had somehow been etched upon the landscape and then embodied in the design of the physical city of Jerusalem. The city as a whole itself is the prophesied Temple, Michell contends, a world sanctuary open to all religions and beliefs—“the pattern of a greater temple that accommodates all twelve tribes.”⁶⁷

Others suggest that the New Jerusalem will descend upon the Tor, a truncated pyramidal green hill in mystical Glastonbury in Somerset, England. This prophecy has gained the status of a new age shibboleth, yet the angelic hierarchy states that it is nonetheless a likelihood, planned for long ago with preparations set in place two thousand years by Joseph of Arimathea, a master geomancer and colleague of Jesus, who came to Glastonbury to establish the first apostolic Christian church in England.

We need to be subtle in interpreting major prophecies such as the siting of the New Jerusalem; it seems more metaphysically sensible to propose that Glastonbury is scheduled to be a prime portal, or open doorway, within the Earth’s visionary geography into the higher dimensional overlay of the New Jerusalem temple. Think of it as a prime grounding point for this higher plane archetype of cosmic order. As this book unfolds, it will become clear that ultimately it doesn’t matter too much where the New Jerusalem descends because everyone will have—already has—full access.

For the present, we may tease a few clues out of the conventional historical and etymological discussions of the name Jerusalem. The Bible has 60 different names for this ancient holy city, including Zion, Jebus, the City of David, and *Ir Ha-Kodesh* (“The Holy City”). An Egyptian text from the 18th century B.C. refers to it as *Urushalimum*; a 14th century B.C. text has it as *Urusalim*; Assyrian texts called it *Urusilimmu*, later shortened to *Urusalim* to mean, approximately, City of *Salim* (Peace). An early Biblical

⁶⁷ John Michell, *The Temple at Jerusalem: A Revelation* (York Beach, ME: Samuel Weiser, 2000): 61.65.

reference had it as City of Salem, from *Shalem*, a reference to Melchizedek, its first king. In the Old Testament, the city's name appears 656, almost always in the form *Yerushalem*, a shorter form of *Yerushalayim*, which is usually translated as "to found" (*yarah*, or *yeru*) "peace" (*shalom*, *shalem*, or *shalayim*)—Foundation of Peace.

Traditionally, the Hebrew name Yerushalem is understood to be a compound of *Yeru* or *Yir'eh* and *Shalem*; hence *Jeru* and *Salem* in English, which is taken to mean the foundation of Salem or peace. In Jewish literature Melchizedek is believed to have been Noah's son, Shem, who founded the City of Shalem, a word whose three consonants mean perfect, whole, or peace. Jerusalem will be "the place where later God will show (*yir'eh*), or make known on earth, the fullness and perfection (*shalem*) of what is above."⁶⁸

There is another possible etymology for Jerusalem. Here *Salem* refers to the Evening and Morning Star, and *Jeru* to "foundation." Isaiah (14:12) refers to "O Helel, son of Shahaar," which is usually interpreted as "O shining one, Son of the Dawn." Shahaar was the Babylonian god of the Dawn; Helel was his son, the morning star; and Shahaar's twin brother was Shalem. Thus Jerusalem means "the foundation of the Morning (Shahaar) and Evening (Shalem) Star."

We find a similar dual reference in the Ugaritic deities, *Sahr* and *Salim* (*shr w slm*) whose names mean Dawn and Dusk; their epithet (*ilm n'mm wjsmm*) meant "Gracious and Merciful Gods."⁶⁹ Similarly, *Salim* is the Western Semitic (Syrian) god of Evening, linked with *Sar*, the god of Dawn.⁷⁰ The pre-Islamic Palmyrans of the Syrian desert venerated the planet Venus as both the morning and evening star as the dual deity *Arsu* and *Azizos*, the "compassionate" gods.⁷¹

Astronomically, then that star or god seen twice daily is the planet Venus, the cosmic archetype of Jerusalem as the Foundation of Venus, the Morning and Evening Star. Sine Venus was anciently known as Lucifer or Phosphorus, we inescapably have to say Jerusalem is the *Foundation of Lucifer*, the Light-Bearer.

Paradoxically, one's ability to perceive the New Jerusalem is dependent on the likelihood or imminence of the 144,000 Emeralds opening because it is the *shared* cognition that makes Jerusalem cognizable, that makes it real. Certainly, it's real *there*, in the higher spiritual worlds; but for us in bodies to sense its reality, many of us need to be looking at it—be *in* it—at the same time. It's that 144,000 thing again.

⁶⁸ Martin Lev, *The Traveler's Key to Jerusalem. A Guide to the Sacred Places of Jerusalem* (New York: Alfred A. Knopf, 1989): 9-10.

⁶⁹ Gwendolyn Leick, *A Dictionary of Ancient Near Eastern Mythology* (New York: Routledge, 1991): 146.

⁷⁰ Michael Jordan, *Encyclopedia of Gods: Over 2,500 Deities of the World* (New York: Facts on File, 1993): 225.

⁷¹ *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend*, Volume Two, Edited Maria Leach (New York: Funk & Wagnalls, 1950): 749.

Jerusalem is not so much a fixed structure or astral temple as it is a shared, co-created reality such that when you're *in* it, you cannot actually *see* it. Jerusalem is a shared state of mind or state of awareness. When sufficient members of the Twelve Tribes⁷² are aligned in their Emeralds, it electrifies the Earth's array of geodesic solids to birth the hexagonal Emerald.

In simpler terms, we might picture it this way: 144,000 Emeralds opening act like a magic wand that morphs the prevailing geometric face of the Earth grid (a combination of the dodecahedron and icosahedron) into the Emerald. Geometrically, the Platonic Solids are interrelated, one generating the next, creating a nest of Solids. But to generate the Emerald you need to tilt the Cube of Space 45 degrees, and this is the magic of the collective focus on the Emeralds.

The Jerusalem archetype is a reality creation matrix, but it is also a kind of energy scaffolding connecting our physical planet with its higher dimensional origins and "parents." It is the infrastructure of our connection with Heaven. It's the link between this world and our point of origin, and it's also the *purpose* of the Earth's visionary geography. Perhaps I should say *goal*. The goal of becoming aware of the Earth's multilayered cosmic terrain is to reconstruct this Jerusalem temple as an experiential quasi-physical reality.

Technically, it's already there, in place, our emerald modem link to higher dimensions, but it will seem as if we are rebuilding it as we discern the multiple layers of the Earth's visionary geography that comprise it. Our awakening cognition is a kind of building process. The subsequent chapters in Part Two of this book will take us through the components of the Jerusalem infrastructure. We'll study each of its many aspects—the 84 features of the Earth's visionary geography thus far identified—and see how they are part of Jerusalem.

We will rebuild it, within and without, as above, so below, and in the middle, too, enabling humans and planets to benefit from the reawakened cognition. To see it is to make it real, and when it's real for us, we can *use* the emerald modem, and link up with whomever we wish, wherever we choose, across the planet, solar system, galaxy, and beyond.

To use the emerald modem, is in effect to redeem both ourselves and the planet. It is shockingly simple: the fate of the world sits in our chest.

The Jerusalem temple is not a temple that is easily seen from the outside. It's something collectively created, experienced from the inside. When you're in it, this helps to manifest it in the world, even though that manifestation may defeat easy perception. It is an alignment, an influence, a presence, a knowing, but only "visible" to higher dimensional sight.

⁷² Later in the book I will discuss the Twelve Tribes in more detail, but for now I will say it is not particularly a Jewish concept, but rather an geometrical one to do with the deployment of Earth's original incarnational human stream (the 144,000 at the start of planetary habitation) through the Earth's twelve equal divisions of space, called Albion plates. Each Tribe was assigned a plate.

Obviously John's vision of the New Jerusalem was a clairvoyant one, just as the Blue Room team members were working with clairvoyantly obtained blueprints. The Jerusalem archetype was the epitome of the Blue Room engineering diagrams, the master plan.

Even so, the emerald can help us see the Jerusalem archetype.

Picture the Cube of Space, your green emerald, as a transparent cube in which you can see the twelve edge lengths along the six faces. You can see through it and see its "bones." Now tilt the cube 45 degrees. You will now see the hexagon, the convergence of six equilateral triangles at one central point. You are looking through the emerald, from one end to the other, and your perception is settling at a midpoint that can be physically postulated but actually exists in the fourth dimension. Your eyes are creating the green bridge between one cube corner and its opposite. It's a green bridge because you can walk across it into the center of the emerald, into the fourth dimension, into the outskirts of Jerusalem.

In a sense you have turned physical reality inside out by this trick of the 45 degree tilt in perspective. You are now in the part that is *in between*, that links the two ends, Heaven and Earth. You are in the space between realms, the balancing point, the point of rebooting, regrounding, remembering, where you may reaffirm your intentions of incarnation. Not for this life, but for any life here, for all of them, and especially for the first one.

You can participate in the fused focus, the human with 288,000 eyes. Inside the emerald is the opposite of an oubliette, which is a place of deep forgetting and oblivion. An oubliette is a dungeon with an opening only at the top. In many respects, much of our time on Earth is like time spent in an oubliette. We forget everything, even that we're in an oubliette. Our body is like an oubliette, the crown chakra seemingly the only opening in the darkness. But when the crown remembers it illuminates the emerald and its light dispels the oubliette.

The emerald is a positive oubliette, an oubliette turned inside out, a place of deep remembering, refocussing, reconnecting. It is the pivot between Earth and Heaven, humanity and God, the modem link. It is the Lord of Light's gift to us, and when we start using it, then he moves closer to redemption and his long-awaited return to the Father. Even Prometheus, alone and miserable on Mount Caucasus, could foresee the future day when he would be unchained.

Lucifer Modelled the Knowledge of the Tree of Good and Evil for Humanity

What did Lucifer *do* after he "stole" the emerald?

He showed us how to use it.

Lucifer's deed was bold. Even God thought so. He modelled for us what it's like to experience the polarity of the knowledge of good and evil from a vantage point of freedom in consciousness. Lucifer shows us what

it's like from a position of neutrality in consciousness, that is, freedom from compulsivity driven by karma, to choose good or evil, to know you can choose, to know you must, moment to moment. To know through experience what good feels like and what evil feels like, to be the good angel and the bad demon. Lucifer is the Logos in his highest aspect, and the Adversary in his lowest aspect, both of which are reflected in the human Ego, or the I-consciousness operating out of freedom.

The simplest statement we can make about what Lucifer gave humanity is this: he gave us our self-consciousness. Our awareness of ourselves as individual egos, individual seats of cognition, individual loci of independent activity, separate persons, and the free will to choose our actions. And the awareness of the consequences of our deeds, to see if they are good or evil deeds. Lucifer gave us the possibility of self-awareness leading to individuated consciousness as an alternative (the other aspect of the polarity) of unitive consciousness in which each of "us" is inextricably part of the unified whole of consciousness.

Freedom after all is very expensive, and painful: the price is living knowledge of this tree. Most of us want only the bright side; we don't want to know about Satan. The experience of this excruciating polarity is God's shocking gift of freedom to humanity. We can be good, or we can be bad: it's up to us.

Yes, Lucifer was in the Garden of Eden, but he wasn't the serpent. He was Old Adam himself. The pre-genderized archetypal human, both Adam and Eve. The apple was the knowledge of duality, and Lucifer, through his free will and on behalf of Adam (us), took a bite and savored the bittersweet taste. There was no expulsion, no Fall, no plummeting from grace. It was fore-knowledge, the essence of Lucifer as Prometheus: here is fore-knowledge of life in duality. Only later did a serpent appear in the Garden, as a contrived scapegoat. Somebody had to pay for the bitter part of that two-valenced taste. The part of duality we didn't like we used to create Satan, the *bête noir* in the closet of the psyche.

The daringness of the plan takes your breath away when you think of it. The Supreme Being was sufficiently confident in His creation—humanity—that He felt confident agreeing to Lucifer's proposal to give us free will, that is, independent full spectrum cognition through the gift of the Emerald. We were allowed to be angels or demons, our choice. This is an awesome ontological freedom, and Lucifer modelled it for us on the runway of a new planet. The Greeks could handle it, but the Christians couldn't. Prometheus rebelled, but he was never demonized, and he was rescued and redeemed by a human hero. Lucifer was dumped in the Pit forever, if possible, with no further discussion.

It's the no further discussion part that has been the problem. Lucifer buried, Satan suppressed, the subject of the Devil avoided at all costs—all you do is create an enormous Shadow the mere approach of whose penumbra seems apocalyptic to the daytime psyche. Knowledge of one half of our free will choice got buried with the institution of Christianity. But

what you don't acknowledge in the daytime visits you at night, and the Shadow—Lucifer demonized as Satan—has been attacking us from the corners of the darkness for centuries.

Now the Shadow has grown so demonic, so fearsome, so destabilizing, not only do we not confront it, we do our best to convince ourselves of its unreality. Now we project the Shadow outside and blame everyone for it, see everyone *as* it, entirely forgetful that this grim shadow play is autobiography.

This refusal even to acknowledge the existence of a Shadow side to the individual and collective psyche allows higher dimensional beings to control humans through their unconscious and the hierarchies of power built on it. So the effort is to keep humans from even approaching this issue. Satan and the demons at posted the front gate to scare away anybody who inquires. Satan becomes the warden of the Shadow, and everything is off limits because it is demonic. It becomes too scary, too shocking to psychic balance, to approach this repressed area, the Pit within us. Unacknowledged, the Pit can now manipulate us from the inside, from the place where we're not looking.

It is unnerving to consider what we have done to the Lord of Light over the centuries. Lucifer made the daring sacrifice of part of his being, undertook the fall into incarnation of his precious Emerald. Then he was repudiated, invalidated, reviled, spat upon, crucified, demonized, bound, chained, ignored, and vilified for life. Not only do we not speak of the mad woman in the attic; we no longer acknowledge there is an attic.

There is yet another aspect to our Lucifer revulsion. He is our scapegoat. We do not forgive him for the sin of sundering our unity with God. The very fact of individuality is a fall from grace, a separation into two when there had been one. Lucifer, as Phanes, bringing forth the Light as a majestic, magnificent revelation moved it outward into visibility as form. Adam Qadmon, God's idea of perfect existence expressed as the prototypal Human, was modelled for us by Lucifer, our Old Adam. Form inherently individualizes. Now there are *two* things: object and ground, manifestation and context, light and source, Lucifer and God.

Here is the origin of all the difficulty with selfhood and the spirit of independence which is Lucifer. He individualizes the Light. Here is the source of the erotic temptation by the Astral Light, referred to earlier by Blavatsky and Levi. We want it, and we don't want it. We desire it, but we can't stand the consequences, the "sin, the karma, the *responsibility*. We must account for our use of this freedom. Lucifer *is* the Fall, and it's his goddam fault. He is the reason we are not in heaven with the Supreme Being, why we are each the wandering whore, Sophia, miserable in the Lower Worlds made of our own desolation.

Our repudiation of Lucifer, our nonwillingness to accept the karmic responsibility of incarnation started to spread outward through the worlds of creation. It informed our attitude towards all substance, towards matter, towards our body and planet, our inner and outer environment made of light

densified into substance. So we brought matter along with us in our fall into oblivion. If there was a Fall, it was this: not Lucifer's original departure from Eden, but our subsequent refusal to acknowledge his gift and its consequences.

To accept Lucifer's gift and to honor his bold execution of his plan is to unbind him, in ourselves and in the Earth, to acknowledge the Emerald. Then we get to use the modem, our point of connection to a multiplicity of places, planes, states of awareness. It's how the Flesh is made Word again, how matter becomes light, how despicable Satan becomes lovely Lucifer.

The unbinding of Lucifer on the planet and within the heart of humanity is an event of significance that extends beyond the Earth. Much of the celestial hierarchy is watching this process with keen interest, as the Ofanim note:

“When Lucifer comes back, He comes to gather all of you. He comes to complete his part in the plan. He comes returned to his position as Lord of Light. He begins the return with those he brought down. The Lord of Light has made many attempts in the past to reunite with the Absolute. Always through Man's unknowing and unforgiving he has remained tied to the material plane. Ever since the Elohim came to Earth he has been tied here. Now we open the door for Lucifer to be forgiven, to find his rightful place at the right hand of the Absolute where he was shining brighter and more brilliant than the most infinite source of light you can imagine—10,000 times brighter than the brightest star.”

The Elohim, colleagues with the Ofanim, and others, in this work, offer this positive long-term view, and give us another angle on Lucifer's bright side:

“Lucifer comes and is part of each creative ascendant thought or image or when Man is involved in anything towards that which is of beauty and of light. Then Lucifer is present in that. This touches that which is beautiful within yourself and that which touches the most beautiful in all of Man. The Son of Man [the Christ] knew the beautiful and the highest. He was not seduced by it and therefore made it possible at this time to release Lucifer from his earthly connections and for him to be restored in his rightful place.”⁷³

⁷³ The comments by the Ofanim are culled from material gathered from conversations with them during the years 1984-2002. The Elohim's quoted remarks date from June 8, 1986.

