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ABOUT THE CONTENTS OF THIS TRANSCRIPT: This telepathic channeling has been taken from transcriptions of the weekly study and meditation meetings of the Rock Creek Research & Development Laboratories and L/L Research. It is offered in the hope that it may be useful to you. As the Confederation entities always make a point of saying, please use your discrimination and judgment in assessing this material. If something rings true to you, fine. If something does not resonate, please leave it behind, for neither we nor those of the Confederation would wish to be a stumbling block for any.

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## SUNDAY MEDITATION

MARCH 20, 2005

**Question from B:** The question this week is as follows: We of this world have a tendency to form groups whose collective voice is iconified and represented by a name and a graphic symbol, such as [the company name of] “L/L Research” and its image of Don Quixote. Can you, Q’uo, expand on the nature and construction of a group name and symbol for a group based on the principles of the Law of One, and, if such a construct is advantageous, make some suggestions on effective ways to select an appropriate name and symbol for a group seeking service to others, based in fourth-density concepts?

*(Carla channeling)*

We are those known to you as the principle of Q’uo. Greetings in the love and in the light of the one infinite Creator, in Whose service we are. We are so gratified to be able to join your circle of seeking and to view the delicacy and beauty of your blooming souls as you sit seeking that which is so carelessly called the truth, that which is all that there is.

We are most happy to share our thoughts with you on symbols and how they are created and would ask of you one thing that will make it much easier for us to be able to speak freely and that is that each of you take full responsibility for how you take in that which we offer you. We are not always right. We are not a voice of unquestionable authority. We are just those, as are you, [who are] seeking the truth. So please, as you hear these thoughts, evaluate them for how they feel to you. And if they do not feel right; if

they do not feel resonant to you, please, let them go. They will come again at a time in which you are ready to consider them. For now, they are not for you and you need not to pay attention. Choose carefully the object of your attention! If you will do that for us, then we will feel much more able to speak without worrying that we will be infringing upon your free will or your process of spiritual evolution.

You ask us this day concerning the creation of symbols and ways to typify, or create icons for, deep and precious thoughts within you, thoughts which are held in common by a group. We are most gratified to receive this question for it is a marvelously mind and heart-opening question for us to consider. It reaches deeply into your very nature and therefore it is with eagerness that we consider how to attack this question.

Perhaps we would, as we usually do, back up a bit from the question itself and consider the nature of those who are asking the question. Each of you has a structure as clear and lucid and in some ways linear as geography in terms of the nature of your self. We do not speak at this time in terms of your surface consciousness but rather in terms of that which you carry as a citizen of eternity, as a spirit or a soul.

Consciousness is something that you share with each other crystal being that walks your planet as a third-density, so-called human, entity. You share an infinitely deep nature that is mostly hidden from you. And that area which creates the symbols that

endure is called the subconscious mind or the roots of consciousness or, as this instrument often calls it, the archetypical mind.

Myths are stories in which characters represent parts of the deep self. The stories that are told in myth relate the various parts of this deeper self in such a way that there is transformative power in the relationships and in the complexes of concepts that are held [within] the various points of the story and the symbols of character and plot within myth and archetype.

Each of you has a certain unique way of being able to see into the archetypical mind. so for each of you, even if you are working in a very established system of archetypal or mythical truth such as the Christian faith, the way that you are able to enter into these complexes of concepts, these characters and stories, is unique. Just as unique as are you. When you join a group, you hold most of your archetypical material in common. But each person within the group will inevitably and rightfully enter into a group-created archetype or story in a unique way. The more established mythical systems have gained power not only [because of] the accuracy of the descriptive power held within story and character but also because, through time, the people that have followed this path, this story and these characters have created an ineffable richness of subtlety and nuance that perhaps has never been written down and is not available for those who are simply trying to learn myth and archetype from reading.

Indeed, those who read and study archetypes are forever caught within the mind and are kept by their very mindfulness and scholarship from entering deeply into and becoming the archetypes that they study. However, those who release the archetypes at last from the stricture of mind and enter into them through the heart have entered into a path that has been followed by many. And as they walk the path that this story configures and suggests, they enrich that path by every thought that they think and every desire that arises in relation to this story and these characters, this myth and the archetypes that [the myth] pulls out of the geography of your deep mind.

Growing from the roots of these relatively fixed parts of the archetypal mind [is] a living plant, a living tree, shall we say, of knowledge, of understanding. This is the advantage of entering into an established archetypical system such as a religious faith, a

philosophy, or a mythical system indigenous to a culture, whether it be a primitive culture or a more seemingly civilized culture or, in the case of those who wish to create a group that has [not] been created before, a new culture, a new philosophy, or a new religious system. Therefore, there is an infinitely broad and rich panoply of choices when it comes to how to create the iconography and the notational system of a symbol for a group such as the name and the icon which was chosen by the ones known as Don and Carla in creating the name of L/L Research or Love and Light Research and the icon which was a symbol painted by the artist known as Pablo of the mythical character from literary culture known as Don Quixote.<sup>1</sup> This entity, Don Quixote, tilted at windmills and the ones known as Don and Carla were attracted to this dreaming of the impossible dream and seeking the highest and best in a world which seemed not to be capable of the highest and best but only capable of a landscape of tattered windmills swinging in the sun.

By choosing to localize their hopes and their dreams of enlarging and serving love and light and by choosing a symbol that was meaningful to both of the entities in this group, they were able to focus for themselves a certain stream of energy that helped both of them to become the dreamers of the impossible dream. As well, their focus was contagious and some 35 years after this symbol was chosen,<sup>2</sup> hundreds of thousands of entities have become acquainted with this particular stream of archetypal energy, have resonated with it to some degree, and have, to that degree, thought more about it, gained from it, and walked that path, enriching in ways ever unseen the path that now

<sup>1</sup> From [orwell.ru/library/articles/As\\_I\\_Please/Don\\_Quixote-Id](http://orwell.ru/library/articles/As_I_Please/Don_Quixote-Id): "Pablo Picasso's drawing of Don Quixote is one of the most popular graphic representations known of Cervantes's wondrous character. The drawing was made in 1955 for issue 581 of *Les Lettres Françaises*."

<sup>2</sup> Picasso's drawing of Don Quixote had been above Carla's desk since 1964. When Don and Carla formed a formal partnership in 1970, naming it L/L Research, they used the Don Quixote image. They first published under that name in 1976, with *Secrets of the UFO*. When Jim McCarty, Don Elkins and Carla combined Jim's non-profit foundation of Rock Creek Research and Development Labs, Inc., which Jim had formed in 1977, with their partnership to form a public foundation in 1980, the publishing name of L/L Research was chosen as a "dba" name for the group and the organization, formally called Rock Creek R & D Labs, has always done business as L/L Research.

awaits an ever broader and easier ingress for others who come after them.

It is to be noted that, as the instrument said earlier, the beginning of the choosing of symbols was modest. This instrument had had a picture of Don Quixote over her desk since she was in college. And when the symbol was chosen at a later date, by about six years, from the time it was originally chosen by her, the one known as Don had simply run into that symbol for the first time because he knew the instrument. He had become used to that symbol and had thought about it and it resonated to him as well as to the instrument. And so when they talked about what to call their partnership, for indeed this was this beginning of L/L Research, they decided to call it that name because of the nature of their understanding of why they were here and who they were. To this day this instrument often asks people to consider who they are and why they are here. It is from these honest and humble beginning that symbols can be created and it is only from a knowledge of the self and the ability that is ever refined and purified to reach deeply into the heart of the self and come to the day's answer to those questions that the ability to enter into one's own archetypal mind is nourished.

Now, this instrument is aware that the group which has inspired the one known as B to ask this question is a group called "The Rangers." The Rangers is a name that is part of another literary composition, in this case a television play which was developed as a five-year story which was very consciously undertaken by its creators as that which would delve into the deeper aspects of groups and why they come together and what their goals are. In this television play, which is called *Babylon 5*, the Anla'shok or the Rangers are those who come from many different traditions, drawn together as a group by the desire to be of service to others. It is a kind of knighthood whose values are concerned with service to others, love for others, love of honor and duty and faithfulness to the cause that they choose to undertake.

Consequently, this instrument is aware that in no way, shape or form could such a group enter into an old or established mythical system, for the concepts of many different societies or kinds of people allying themselves to one another as a knighthood or a group of honorable persons is not precisely

configured in the myths of any one religion or culture. It is rather a construct based on understanding that is relatively novel, and that is the understanding that the variety of entities upon your planet at this time reaches across every culture, every religion, and every philosophy and yet has one underlying, infinite and eternal unity. We would therefore suggest that such a name and symbol might well be chosen based on relatively novel concepts. In other words, we are suggesting that it may in this case be fruitful to lift away from perceived mythical systems and to create a story and characters that resonate to this group.

We are not suggesting that new myths must be disassociated from the older mythical systems. It is very possible to use elements of perceived other systems of archetype in creating the name and the icon of a new group. However, we do suggest that any one story shall not satisfy the needs of such a far-ranging group.

What we would like to do is use this instrument's own awareness and offer some ideas which we can pluck from her somewhat broad stream of consciousness in attempting to offer different ways to think about, not so much the name as the symbolic system underlying the name, or the icon that would support the name, of such a group. It is possible, for instance, that the name, Rangers, is perfectly satisfactory. The reason we suggest that the name you have chosen so far may not be adequate is not so much the name as it is in the meaning that underlies the name and [this] is that that name was created by an entity whose desire was to put forth a concept in a certain colored and biased way that may not satisfy that need of the group to create a unique name which has layers of meaning that can be discussed and strengthened as the group develops.

We would not presume to make suggestions for such a name, nor would we presume to make finite or literal suggestions for a symbol. What we would like to do then, if you will give us permission mentally to do so, is to take a walk through this instrument's symbolic systems using various things about which she has thought in order to indicate to you the kind of thinking that might be helpful for this group to

consider in creating its own authentic and unique notational system.<sup>3</sup>

We begin by noting that we would choose first to discuss a kind of symbol or notational system that has no spiritual or religious bias. And then we would like to work with this instrument's own religious system and its knowledge of that Confederation-type of philosophy with which she is most familiar and which she has often called the Law of One, to a certain extent. So we will be starting in one place and ending in another but we believe that both avenues are helpful and therefore we would include both for your consideration.

Firstly, we would like to talk about sacred geometry, as this instrument calls it. Now we find that this instrument is very little schooled or knowledgeable in the subject of sacred geometry. She has very little real information which we may use and so we will use very simple things which may be helpful in indicating the kind of thinking that you might consider.

This instrument sees the world of nature as a circle. That would be not just the second density but, in a foreshadowing or reflective way, the circle of all densities and their inner planes. For what the natural world and the extended natural world, leaving out third density, have in common is a full knowledge of the love and the light of the one infinite Creator. This creates within the natural world, as well as within the creation as a whole, an infinite array of possibilities. The circle of knowledge is ever expansive and this circle has no beginning and no end. And in it all things are in constant and unremitting balance.

Interestingly enough, in third density, there is what might be called a dead zone as far as the circle of knowledge is concerned. The circle is squared. Space and time become finite, measured. There is a beginning and an end to life, to knowledge, to civilizations, and to the world as any one generation of entities can know it.

This squareness or deadness is not without its possibilities, for the circle is contained within the square in the form of the consciousness that you carry. The spirit lies within you in its circularity and its infinity, waiting to be invoked by your desire.

<sup>3</sup> A notational system is defined as a technical system of symbols used to represent special things.

You must reach as a spirit and ask for the opening of the door to infinity. You must ask within this square and within this deadness. There must come to each entity the birth of hope, the awakening of the faculties of faith and the beginning of a sense of self which is rounded into eternity. In this apparently barren field of Earth lies the fecund field that will grow any seed that you plant. What shall you choose to plant? What shall you choose to desire? How shall you break away from the corners that trap you into thinking that you are limited?

If this symbol of third density is a square, then perhaps we might say that the symbol of entry into a larger point of view or, in another context, entry into fourth density, is a delta, or a pyramid. This is a three-sided construct. Now, this instrument is aware of work which has been done researching the energies of this triangle-shaped figure in its three-dimensional form as a pyramid and is aware of the spiraling energy that has been found to be collected by the shape. This is the geometry of change. This is the shape of transformation. There is healing in such a shape, but, more importantly for this particular group and this particular question, there is growth.

The spiral from the top of the pyramid is that which is able to move into the fourth density or [into] that space between the densities where there is resistance through which this energy helps to push. Consequently, one has the circle, one has the square, and one has the delta, or the triangle.

Now, we do not give this instrument further information concerning any fourth-density construct, although we certainly encourage each to consider such constructs. Realize that the group is a group of third-density entities who wish to affect change and transformation within themselves and within the planet working within this square.

We would move then from the seemingly emotionally and spiritually neutral images of shapes to this instrument's religious or spiritual system because we would wish not to leave the square as a square but rather to reconfigure this four-sidedness or four-direction-ness into this instrument's religious system, which is that of the cross. There is great power in seeing the square in this rather inside-out configuration. So let us look a bit into this instrument's deeper musings concerning this symbol, for it has been used by this instrument to transfigure the deadness of physical incarnation; it

has been used to awaken her circularity, her infinity within. And how has this been?

There are two aspects to this symbol of the cross. There is the vertical axis and there is the horizontal axis. The cross can be seen to be that upon which hangs a Redeemer which dies on this cross in order to purify and refine the consciousness of the world as it, Itself, as the Christ, was refined and purified by the sacrifice of self for love of other-self. However, we find that this instrument does not allow the one known as Jesus the Christ to lie supine<sup>4</sup> upon a cross. Rather, this instrument has never been able to configure this entity as being trapped by such a construct. But, rather, it has been seen by this instrument as a launching pad for an idea. And that is the idea that there is a larger life and that it is here today, alive, and promised in the greatest of love and the absolute certainty of the one known as Jesus the Christ's knowledge that such a thing as sacrifice, such a thing as utter, unconditional love, was that engine which would launch not only himself but all of creation and create a flowing stream that would reconfigure and free humankind from those corners of limitation that are suggested by every aspect of your human experience. Every attempt that humans make to be worthy, to be perfect, is hopeless. Every attempt to become worthy of the love and the light of the infinite Creator has failed before it has begun. There is no way to earn heaven. Rather, it must be fallen into, leapt into, embraced without knowing or seeing anything; embraced only because the resonance of this truth is irresistible.

And so this instrument does not see the cross as a symbol of suffering but rather as that which is the very springboard to infinity and eternity, and not in another world but in this world, in this day, and in this time. This symbol has created for her a way of looking up, looking down, and looking to each side. The square has become that which has opened up. There is the vertical member which is rooted in the earth and which reaches to the sky. And there is the horizontal member which this instrument has often thought of as symbolizing the everyday life. Certainly, each is nailed to an everyday existence that is inevitable. One gets up in the morning from one's rest and one has activity while one is conscious.

<sup>4</sup> supine: "lying on the back or having the face upward," with a secondary meaning of "marked by or showing lethargy, passivity, or blameworthy indifference."

One has many duties and responsibilities, many thoughts and many desires as one goes about one's daily life. One feeds on food in order to survive and one gives food to others, whether it be physical supply or ideas or good counsel or poor counsel or any kind of intentional evil. And then one at last loses consciousness once again and after resting wakes again to do it over.

Yet one never repeats any instant of any day. It is always a new world. Yet it is a world that moves along the roads of ordinariness and it is within that ordinariness that all of the truth, all of the revelation, all of the realization, and all of the epiphany of transformation lies. It is upon this horizontal member that the refining fire continually burns. Just as each entity is rooted in earth and is reaching towards a larger awareness, so is it horizontal in its everyday-ness and its feeling of being ordinary.

There is great craving in entities who are seeking to become non-ordinary. Yet, the point of this entrance into non-ordinariness is at the point at which the vertical member and the horizontal member meet. There is a circle that describes you as a person upon the cross of life or within the square of life. Whether the corners are outer, as in a square, or whether the corners are of those members and seemingly moving into center, nevertheless, the circle is within the square, the circle is at the center of the cross. You are that focus of the infinite into the everyday. And the way you suffer configures your spiritual evolution. The way you circularize your square creates for you your path towards spiritual evolution.

Now we would also in this regard suggest two more things having to do with shapes and yet also moving back into the religious or spiritual, and, in some cases, cultural as well. Firstly, we would suggest that the horizontal member of such a cross may be seen to be, rather than that wood upon which stretches out the arms of the Christ, the symbol of infinity, which this instrument would describe as a lazy eight.<sup>5</sup> Infinity lies within the ordinary.

The other thing that we would suggest is the symbol from your Egyptian culture and from the spiritual or religious system of the Egyptians in your history, of



the ankh or the Crux Ansata.<sup>6</sup> It is a kind of cross which is very descriptive of the possibilities of infinity and eternity because it forms in its upper member, the top part of the vertical member of the cross, a stylized circle. This circle is not round but rather is shaped very much like the half-spiral that shoots up from the top of the pyramid.

The discussion of this instrument's various symbolic representations and so forth need not go further for we do not intend to suggest in any way that the symbol for the group known as the Rangers contains any of these ideas. We wish only to suggest that, beginning with the bare essences of things that this group finds remarkable or interesting, [there] lies a richness that can be trusted. And we wish further to suggest that the mythical representations such as [are found within] this instrument's deeply felt and beloved Christianity are fruitful ground for digging into and uncovering relationships that may enrich and enliven and create resonances for the basic ideas that create the icon.

If one chose, for instance, the basic symbol of a triangle, then one would have to ask, what would the three sides represent? In terms of the Law of One, this instrument's mind would develop a simple answer: that the three sides would be basically love, wisdom, and power. This is very simple but very evocative. What is love? What does it evoke within one to think of love?

We use this example because, within the Law of One material, at one point the three of the research group at that time—the one known as Carla, the one known as Don, and the one known as Jim—were described by the one known as Ra as being well-balanced because the one known as Carla had a great deal of unconditional love in her makeup, enough to spill over and inspire others, whereas the one known as Don had a tremendous connection with wisdom, and the one known as Jim had an overwhelming degree of power. The differences [of the persons within the group] were harmonized in such a way as to create a sacred space. So the question that the Ra put to the group then sitting was, "How could this

balance be helpful to the group and, in extension, to the creation?"

Again, with four sides, there would be the possibility of describing four ways of expressing the Creator. Obvious examples of four-ness are the four directions, the four archangels, and the four elements.

What is circularity or roundness?

And lastly, we suggest that because of the nature of the Rangers, there may need to be an overreaching or surrounding image that contains the symbol of angelic aid or wings, because of the fact that this group has as part of its value system the awareness that all things are conscious and alive and that those energies that surround one, whether in first density, second density, or so forth, are sentient and helpful, each element helping each. It is this energy which suggests to us the basic personification of, say, an angel or any winged figure from mythical systems that are seemingly helpful, as discussion mounts concerning such a design.

Certainly elements of design can be superimposed and designs can be created, each element of which means something to the members of the group. It may be that the symbol of the tree would be better for this group, say, than the symbol of an angel. But what we wish to suggest is the personification, just as the figure of Don Quixote, with his mad ideas and his tattered windmills becoming a wonderful world in which hope is possible, focused energy for the ones known as Don and Carla. It helps to have a personified figure or essence which is part of such an icon or symbol. It is helpful, shall we say, to have the cast of characters as well as the basic story.

This instrument has been saying to us for some time that we have talked for too long and it is time to open the meeting for further questions, [and so] we apologize. But we wished to produce this body of material through this instrument in one session in order to do what we could to share our awareness of the way concept complexes work and the way that ordinary people can create myth and archetype from within themselves. Let your ideas flower; let them bloom. We wish you the joy of this exploration. And we are, as always, with you to strengthen and undergird your basic meditative energies as you sink into the silence and ask.



<sup>6</sup>

We would at this time open this meeting to further queries. Is there another query at this time? We are those of Q'uo.

V: Q'uo, we have a question from D. He asks, "Could you please comment on the sources for the psychic messages leading to the formation of Swedenborgism and the Mormon religion?"

We are those of Q'uo, and are aware of your query, my brother. We may comment to a certain extent and we apologize for not commenting further than this but we move to the edge of the Law of Confusion and there we stop. This is for your protection as well as ours. And yet we realize that we may frustrate you and so we do apologize.

We may say, concerning inspired and inspiring charismatic figures such as these two entities, that there are two basic ways in which inspiration enters into the energy system and the body system of a so-called channel, prophet or charismatic figure.

The first is from phenomena such as the one known as Joseph<sup>7</sup> experienced. What did this entity experience? Of what he literally said, [and] the experience we cannot comment. But we can comment on a general tendency of entities to experience such things as UFOs or extraterrestrial contact in a way that agrees with their basic expectations. What an entity sees in a contact with a UFO or an extraterrestrial entity is, in the case of positive contact, never what it seems. It is a thought construct. And the thought construct is that which holds new thought which could not be engaged without using the reference points of an entity's previous belief system and its expectations of such a divine meeting.

The other way of charismatic or prophetic entities receiving inspiration is from sheer hard work: work in consciousness, work in meditation, prayer, doubt, despair and all of the rich emotional resources of the refining fire of human experience. In the case of the one known as Swedenborg, this was the path to opening the founts of inspiration. The work done by this entity over long periods of time was not that which predisposed this entity to receive a symbol and, in entering into this symbol, then to open up a

<sup>7</sup> Joseph Smith was the channel or author of writings that became the *Book of Mormon*. It is on his story, which involved a kind of ET contact, and these received writings that the Mormon religion was founded.

mythical or archetypal system to this one entity. The entry was into its own heart and therefore there was a cleaner and less biased or colored body of material [produced] by this entity. This entity simply drew upon its vast and encyclopedic knowledge of the world in which it lived which it had gained through decades of scholarship and service to others.

There are those who are far more resonant with the working of the mythical system created by the one known as Joseph. There are others who dip into the inspirational writings of the one known as Swedenborg and find fuel that lights the fire of spirit within them. Each system of any kind created by inspired human beings has its points. This includes positive and so-called negative information. What is done with this information by the seeker is what creates its goodness or its poorness as a fulcrum of realization.

As always, we encourage the one known as D to read into the written work of such a group created by such an inspired figure, and sense into it for its resonance. If it has resonance for the one known as D, then it has virtue for the one known as D. If, in reading into this body of writing and sensing into its ramifications within his own reactions, there is no real connection, then we would suggest [that] the one known as D put it down.

Our other point is simply to remind the one known as D that the group that forms around an inspired figure is not the same thing as the original work of that inspired figure. To discover whether a system is worth investigating, investigate not the group but the heart of that which the inspired figure offered to the Creator and the creation as his unique service.

Is there a further query at this time? We are those of Q'uo.

G: Q'uo, what you described of as the "meal" of catalyst and growth and self-understanding has indeed been as you said it would be: lengthy, and, as I feel it to be, endlessly abundant and maybe even a little tasty. Being that it feels as if it's been such a long time that I've been working diligently on ingesting and digesting this meal, I can't help but anticipate and long for the course of dessert and I was wondering if you had any information on its whereabouts?

We are those of Q'uo, and are aware of your query, my brother. We say to the one known as G that we

are surprised that this entity has missed the desserts that he has had.

May we answer you further, my brother?

G: Q'uo, could you define, "missed," please?

We are those of Q'uo. My brother, when we said that you had missed dessert we simply meant that you had had it but had not been aware of the richness and sweetness of it. We assure the one known as G that there are sweets at every stop along the way. My brother, the sun comes up and the sun goes down and just as the ones who follow Allah have a Ramadan and a fast during the day, when the sun sets the feast begins. And so there have been delicious and wonderful repasts, filled with sweets, in your experience.

The awareness of this sweetness is sometimes lost in the overstimulation of the feast itself. There are many times when so much occurs that is meaningful to one [as well as] troubling and disconcerting [that it] takes ones attention so fully that those sweet meats tucked in round the edges are missed. We encourage the one known as G to contemplate this fast and feast of life lived in the fast lane of attempting to accelerate the pace of spiritual growth. As this instrument would say, the pace can blow you away, and the tears can seem to drown the joy. We encourage the one known as G to reflect upon what is as opposed to what is perceived.

There is within the open heart an everlasting dessert.

May we answer you further, my brother?

G: I'm sorry to belabor the point and I apologize to everybody for the time but I'm going to try this from one more angle. Dessert to me in that particular metaphor is embodied in a girl. I understand the dessert of that union with the Creator and all the rewards that come from spiritual seeking and knowing and accepting the self. Could you get prophetic at all or tell me anything about that particular dessert which my mind was set on? I'll drop it at that and thank you very much, Q'uo.

We are those of Q'uo, and are aware of your query, my brother. We cannot be prophetic for you, my brother, but we can note this: for those who are easy to please, the embodiment of dessert in the form of companionship comes very easily. But it is like a Chinese dessert: it does not last very long and in an hour you are hungry again! You seek for a dessert

that is profound and lifelong. How easy do you think that is to choose, my brother? And how shall you prepare to walk side-by-side with an entity that speaks to your deepest heart and that satisfies you, not for a day or for a week but for all of eternity?

May we ask if there is a final query at this time?

T: Q'uo, I'd like to ask about the Ark of the Covenant. Is it purely a myth or, if this object actually exists, what was its function?

We are those of Q'uo, and we may say very little about your query, my brother. For in part it is a myth and in part it was an actual relic. It was designed to be that which contained power and as a transformational apport,<sup>8</sup> shall we say, is that which came into the possession of an entity which called it forth by his spiritual nature, namely the one known as Moses. It was a literal, bodily, earthly object which was carried about and placed in temples and buried. Its reality, however, is mythical. As a relic, it is simply dust. In its time and in its place, it had a certain meaning to a certain people. Just as the pyramid, it is a shape that is no longer helpful, in our opinion. And so we would ask you to lift this symbol from its stricture and see that when one receives one's law, rule of life, or, as the Rangers have done recently, developed a code of ethics, and one places them in a certain structure, then that structure can be imaged out forth into the world, but is a valuable focus for one time, one place, and one group.

May we answer you further, my brother?

T: No, thank you Q'uo. As always, you help me to see the larger picture.

We thank you too, my brother, and we thank each who has queried this day and who has shared in the energy of this circle. It is such a blessing to us to be able to share this energy with you, to share the sacred space of your open hearts, and to speak to those who have asked.

We leave each of you in the love and in the light of the one infinite Creator. Adonai. Adonai. ❀

<sup>8</sup> apport: an object produced at a spiritualist's seance, supposedly by paranormal means.