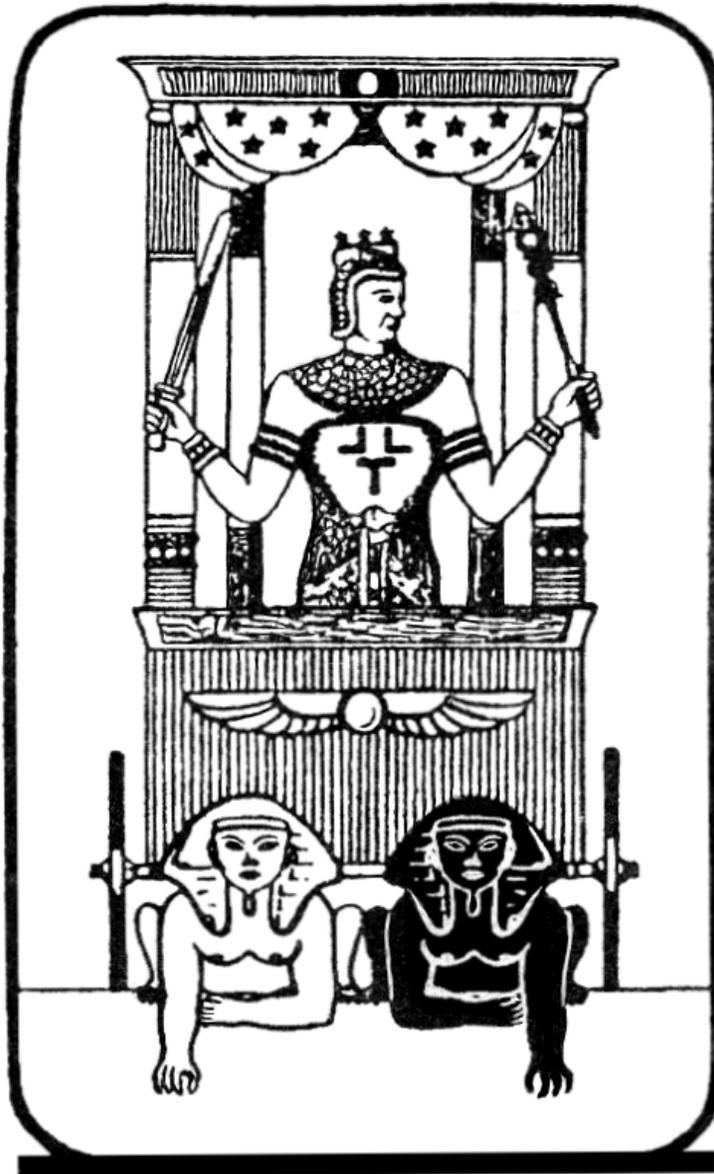


Great Ways

Great Way of the Mind



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79.40 (Session 79 question 40) **Questioner:** Would the Conqueror or Chariot then represent the culmination of the action of the first six archetypes into a conquering of the mental processes, even possibly removing the veil?

Ra: I am Ra. This is most perceptive. The Archetype Seven is one difficult to enunciate. We may call it the Path, the Way, or the Great Way of the Mind. Its foundation is a reflection and substantial summary of Archetypes One through Six.

One may also see the Way of the Mind as showing the kingdom or fruits of appropriate travel through the

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mind in that the mind continues to move as majestically through the material it conceives of as a chariot drawn by royal lions or steeds.

At this time we would suggest one more full query for this instrument is experiencing some distortions towards pain.

92.17 **Questioner:** Thank you. And finally, as each energy center becomes activated and balanced, the Transformation of the Mind is called upon more and more frequently. When all of the energy centers are activated and balanced to a minimal degree, contact with intelligent infinity occurs; the veil is removed; and the Great Way of the Mind is called upon. Is this correct?

Ra: I am Ra. No. This is a quite eloquent look at some relationships within the archetypical mind. However, it must be seen once again that the archetypical mind does not equal the acting incarnational mind/body/spirit complex's progression or evolution.

Due to the first misperception we hesitate to speak to the second consideration but shall attempt clarity. While studying the archetypical mind we may suggest that the student look at the Great Way of the Mind, not as that which is attained after contact with intelligent infinity, but rather as that portion of the archetypical mind which denotes and configures the particular framework within which the Mind, the Body, or the Spirit archetypes move.

100.3 **Questioner:** Thank you. We will probably return to this card in the next session with more observations after we consider Ra's comments. To make efficient use of our time at this time I will make some notes with respect to Card Seven.

First, the veil between the conscious and unconscious mind is removed. The veil, I assume, is the curtain at the top and is lifted. Even though this veil has been removed the perception of intelligent infinity is still distorted by the beliefs and means of seeking of the seeker. Would Ra comment on that?

Ra: I am Ra. As one observes the veil of the image of the Great Way of Mind it may be helpful to ideate using the framework of environment. The Great Way of Mind, Body, or Spirit is intended to limn the milieu within which the work of mind, body, or spirit shall be placed.

Thusly, the veil is shown both somewhat lifted and still present, since the work of mind and its transformation involves progressive lifting of the great veil betwixt the conscious and deep minds. The complete success of this attempt is not properly a portion of third-density work and, more especially, third-density mental processes.

100.4 **Questioner:** The fact that the veil is raised higher on the right-hand side indicates to me that the adept choosing the positive polarity would have greater success in penetrating the veil. Would Ra comment?

Ra: I am Ra. This is a true statement if it is realized that the questioner speaks of potential success. Indeed, your third-density experience is distorted or skewed so that the positive orientation has more aid than the so-called negative.

100.5 **Questioner:** It would also seem to me that, since Ra stated in the last session that the limit of the viewpoint is the source of all distortions⁹, the very nature of the service-to-self distortions that create the left-hand path are a function of the veil. Therefore, they are dependent, you might say, to some degree on at least a partial continued veiling. Does this make any sense?

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Ra: I am Ra. There is the thread of logic in what you suppose.

The polarities are both dependent upon a limited viewpoint. However, the negative polarity depends more heavily upon the illusory separation betwixt the self and all other mind/body/spirit complexes. The positive polarity attempts to see through the illusion to the Creator in each mind/body/spirit complex, but for the greater part is concerned with behaviors and thoughts directed towards other-selves in order to be of service. This attitude, in itself, is full of the stuff of your third-density illusion.

100.6 **Questioner:** The crown of three stars, we are guessing, would represent the balancing of the mind, body, and spirit. Is this in any way correct?

Ra: I am Ra. This device is astrological in origin and the interpretation given somewhat confusing. We deal, in this image, with the environment of mind. It is perhaps appropriate to release the starry crown from its stricture.

100.7 **Questioner:** The small black-or russet-and white entities have changed so that they now appear to be sphinxes which we are assuming means that the catalyst has been mastered. I am also assuming that they act as the power that moves the chariot depicted here so this mastery enables the mind in its transformation to become mobile unlike it was prior to this mastery, locked as it was within the illusion. Would Ra comment?

Ra: I am Ra. Firstly, we ask that the student consider the Great Way not as the culmination of a series of seven activities or functions but as a far more clearly delineated image of the environment within which the mind, body, or spirit shall function. Therefore, the culturally determined creatures called sphinxes do not indicate mastery over catalyst.

The second supposition, that of placing the creatures as the movers of the chariot of mind, has far more virtue. You may connote the concept of time to the image of the sphinx. The mental and mental/emotional complex ripens and moves and is transformed in time.

100.9 **Questioner:** In that case I will ask only one more question and that will have to do with the sword and the sceptre. It seems that the sword would represent the power of the negative adept in controlling other-selves and the sceptre would indicate the power of the positive adept operating in the unity of the mind, body, and spirit. However, they seem to be in the opposite hands than I would have guessed. Would Ra comment on these observations?

Ra: I am Ra. These symbols are astrological in origin. The shapes, therefore, may be released from their stricture.

We may note that there is an overriding spiritual environment and protection for the environment of the mind. We may further note that the negatively polarized adept will attempt to fashion that covenant for its own use whereas the positively polarized entity may hold forth that which is exemplified by the astrological sword; that is, light and truth.

103.8 **Questioner:** In that case I have a few questions on Card Number Seven in order to finish off our first run-through of the archetypes of the mind. There is a T with two right angles above it on the chest of the entity on Card Seven. We have guessed that the lower T has to do with the possibility of choosing either path in the transformation and the upper two angles represent the great way of the left and the right-hand paths in the mental transformation that makes the change from space/time into time/space, you might say. This is

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difficult to express. Is anything correct in this?

Ra: I am Ra. Yes.

103.9 **Questioner:** Would Ra comment on that?

Ra: I am Ra. The use of the tau 11 and the architect's square is indeed intended to suggest the proximity of the space/time of the Great Way's environment to time/space. We find this observation most perceptive.

The entire mood, shall we say, of the Great Way is indeed dependent upon its notable difference from the Significator. The Significator is the significant self, to a great extent but not entirely influenced by the lowering of the veil.

The Great Way of the Mind, the Body, or the Spirit draws the environment which has been the new architecture caused by the veiling process and, thusly, dipped in the great, limitless current of time/space.

103.10 **Questioner:** I am guessing that the wheels of this chariot indicate the ability of the mind to be able to move in time/space. Is this correct?

Ra: I am Ra. We cannot say that the observation is totally incorrect, for there is as much work in time/space as the individual who evokes this complex of concepts has assimilated.

However, it would be more appropriate to draw the attention to the fact that although the chariot is wheeled, it is not harnessed to that which draws it by a physical or visible harness. What then, O Student, links and harnesses the chariot's power of movement to the chariot?

103.11 **Questioner:** I'll have to think about that. I'll come back to that.

We were thinking of replacing the sword in the right hand with the magical sphere and putting a downward-pointing sceptre in the left hand, similar to Card Five, the Significator, as symbols more appropriate for this card. Would Ra comment on that, please?

Ra: I am Ra. This is quite acceptable, especially if the sphere may be imaged as spherical and effulgent.

103.12 **Questioner:** The bent left leg of the sphinxes indicates a transformation that occurs on the left that doesn't occur on the right, possibly an inability in that position to move. Does this have any merit?

Ra: I am Ra. The observation has merit in that it may serve as the obverse of the connotation intended. The position is intended to show two items, one of which is the dual possibilities of the time-full characters there drawn.

The resting is possible in time, as is the progress. If a mixture is attempted, the upright, moving leg will be greatly hampered by the leg that is bent. The other meaning has to do with the same right angle, with its architectural squareness, as the device upon the breast of the actor.

Time/space is close in this concept complex, brought close due to the veiling process and its efficaciousness in producing actors who wish to use the resources of the mind in order to evolve.

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103.13 **Questioner:** I am assuming that the skirt is skewed to the left for the same reason that it is in Card Number Four, indicating the distance service-to-self polarized entities keep from others, and I am also assuming that the face is turned to the left for the same reason that it is in Card Number Five, because of the nature of catalyst. Is this roughly correct?

Ra: I am Ra. Please expel breath over the breast of the instrument from right to left.

(This was done as directed.)

I am Ra. That is well.

Your previous supposition is indeed roughly correct. We might also note that we, in forming the original images for your peoples, were using the cultural commonplaces of artistic expression of those in Egypt. The face is drawn to the side most often, as are the feet turned. We made use of this and, thus, wish to soften the significance of the side-long look. In no case thus far in these deliberations, however, has any misinterpretation or unsuitable interpretation been drawn.

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Great Way of the Body



81.14 **Questioner:** Finally, the fourteenth, the Way of the Body is called the Alchemist because there is an infinity of time for the various bodies to operate within to learn the lessons necessary for evolution. Is this correct?

Ra: I am Ra. This is less than completely correct as the Great Way of the Body must be seen, as are all the archetypes of the body, to be a mirror image of the thrust of the activity of the mind. The body is the creature of the mind and is the instrument of manifestation for the fruits of mind and spirit. Therefore, you may see the body as providing the athanor through which the Alchemist manifests gold.

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Great Way of the Spirit



80.21 **Questioner:** Then I would guess that the twenty-first archetype would represent contact with intelligent infinity. Is that correct?

Ra: I am Ra. This is correct, although one may also see the reflection of this contact as well as the contact with intelligent energy which is the Universe or, as you have called it somewhat provincially, the World.