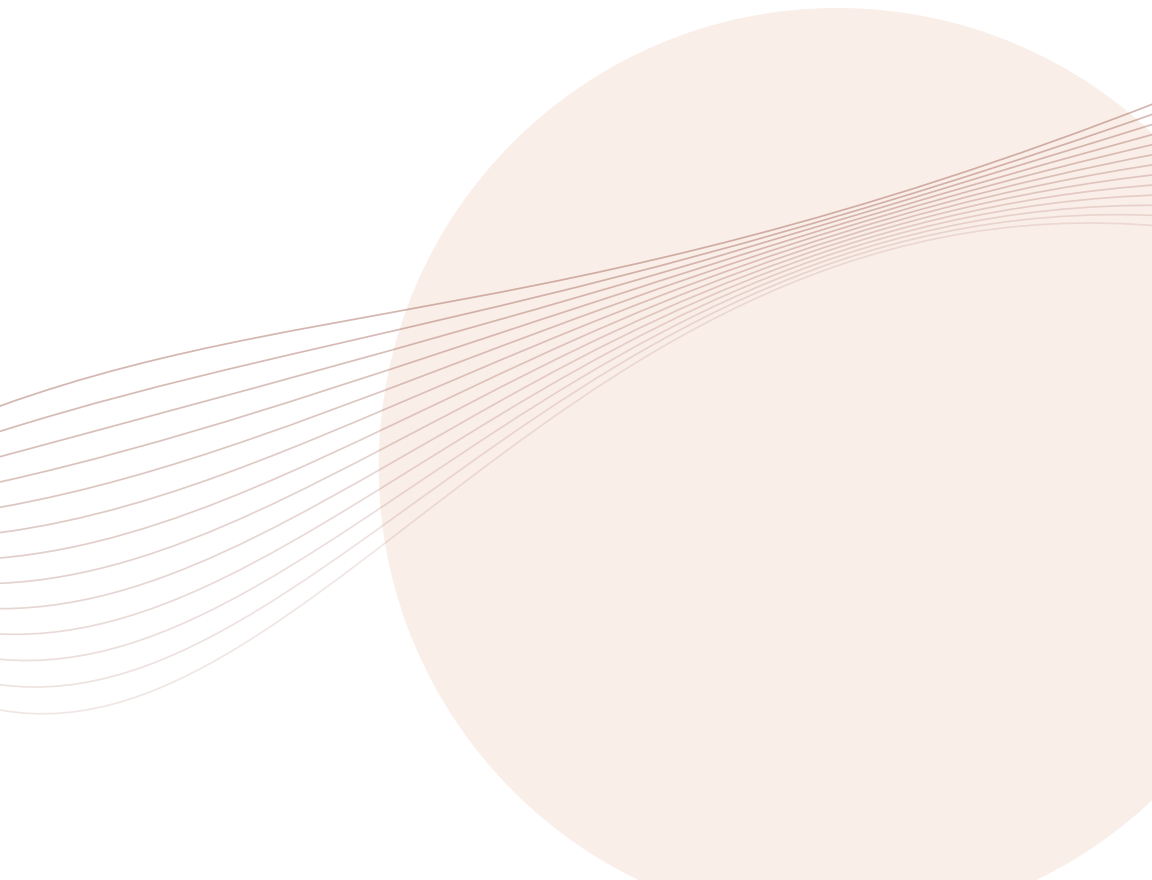
The Way of the Projectionist



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Opening the inward world

The world that opens inward

A memory can occupy attention so completely that the room around the remembering person grows indistinct. A conversation from years ago becomes immediate; its voices, gestures and emotional temperature gather around a point of view that belongs to another time. Then a sound in the present room interrupts, and awareness returns to the chair. Nothing dramatic has happened to the physical body. Yet the organisation of experience has changed twice. The projectionist begins with this familiar mobility and asks how much further it can be developed.

The First World is the shared physical world in which bodies act, meals are prepared, appointments are kept and consequences persist beyond the attention of any one person. The Second World is the inward field of thought, imagination, dream and the more immersive conditions into which these can open. In the alchemical understanding, this inward field is an entrance to a reality extending beyond the individual mind. Its ordinary surface is already present whenever attention follows an image or enters a remembered scene. The method begins at that accessible surface, where a person can actually observe something happening.

Calling it a second world changes the attitude brought to it. Instead of treating a daydream as a failed encounter with physical reality, one begins to examine its own texture: how it forms, what holds it together, what point of view occupies it, and how a shift in feeling changes the scene. A dream may have its own distances, recognisable places and apparent inhabitants. Its significance need not wait for a verdict about the ultimate nature of every image. The first task is to become a more attentive participant in this field.

The language of a cosmic simulation, a created universe or an Archonic enclosure can make the familiar world appear newly questionable. Each proposes that the immediately visible order belongs to something larger. They remain different explanatory pictures. A useful inquiry does not collapse them into one proven account, nor turn other people into lifeless scenery inside a private

drama. Every encounter in ordinary life still involves another person whose needs and freedom matter. The question is how perception might enlarge while that recognition becomes more exact.

Projection therefore asks for two capacities together: the freedom to enter an unfamiliar experience and the continuity to remember oneself within it. Mere strangeness does not supply the second capacity. Someone may have an extraordinary dream yet be swept through it without any deliberate choice. Someone else may sustain a modest imagined room, know why they entered it, alter one detail and return with a clear account. The second experience contains a kind of developing command that the first may lack.

This distinction connects projection to the larger work of inner alchemy. The gathering and storing of energy gives attention resources; projection gives attention a field of movement; the work of continuity asks whether individual awareness can become more durable through changes of state. These are interdependent concerns rather than a queue of certificates. One can begin learning to observe inwardly while still developing steadiness, emotional containment and the capacity to recover from distraction.

The movement of consciousness

What moves when attention moves

Lucid dreaming begins when a person recognises, within a dream, that they are dreaming. An out-of-body experience has a different immediate character: the apparent centre of awareness is felt to occupy a position outside the physical body. One may seem to look down upon a sleeping form, float through a familiar room or stand in a place where the body is not. The projectionist places these experiences within a wider study of the movement of consciousness. Their differences matter, but neither label exhausts what attention can do.

The organising question becomes less concerned with which name an experience deserves and more concerned with the qualities it contains. Was awareness continuous? Was the point of view stable? Could a purpose be remembered? Did the scene respond to an intention? Could attention return deliberately? Was the account written immediately, or reconstructed much later? These questions reveal a working ability more clearly than the intensity of a single event.

In alchemical language, the different worlds are described through changes in vibratory alignment. A world appears solid when awareness is sufficiently aligned with it; another appears faint or dreamlike when that relationship is weak. Frequency and intensity can then become ways of talking about different spatial and temporal conditions. Within this account, such words describe an experienced organisation of reality. They do not provide a measured wavelength for a dream or a physical equation by which an imagined distance can be converted into kilometres.

This distinction becomes especially useful when considering travel. An inward journey to a red desert may possess extraordinary depth, weather and apparent geological detail. It can be explored as an experience. Identifying it with the physical surface of Mars introduces a further claim, which the vividness of the scene alone cannot settle. Keeping those questions distinguishable leaves more room for close observation: the practitioner can describe what appeared without making the description carry a conclusion it has not earned.

Within the Second World, distance may be encountered as a change of attention rather than a route traversed step by step. Thinking of a doorway can seem to place one before it; a remembered landscape may replace the current scene in an instant. Time may also expand, contract or lose its usual markers. The practical response is to notice what changed immediately before the transition. Did a feeling lead it, did a word call it forth, or did a new perspective arise spontaneously? Such small observations become the beginnings of an inward geography.

The word movement thus carries several possibilities. There is the movement of attention between contents, the apparent movement of a point of view within a scene, and the broader metaphysical claim that awareness can range beyond bodily location. The exercises make the first two increasingly available to inspection. The larger horizon gives the work its ambition, while patient distinctions keep the immediate investigation usable.

More precisely, frequency names a change of place within this model, while intensity names a change in the experienced organisation of time. The two may vary together: a new landscape can also carry an unfamiliar duration or sense of sequence. They can also be considered separately, as when a familiar place appears in a different remembered period. The distinction makes the account more precise without turning subjective travel into a clock or a map of verified historical events. A realm may be an entire apparent world or a much smaller coherent setting; its significance lies in the organisation encountered, rather than in having the shape of a planet.

The thread that remembers

Self-cohesion is the capacity to retain a recognisable continuity of oneself while the field of experience changes. It includes remembering an intention, recognising a shift in state and carrying something back from it. The familiar self of ordinary waking life already depends on a limited form of this continuity. One can leave a room, become absorbed in a task and later remember what brought one there. Projection develops that thread across less familiar transitions.

A simple example shows what is at stake. Before an inward session, a person intends to explore a remembered garden. An image of the garden begins to appear, then turns into a conversation, then into a chain of unrelated scenes.

Twenty minutes later the timer sounds. Much may have happened, but the original intention vanished almost immediately. On another occasion the same person notices the first diversion, remembers the garden and returns without irritation. That moment of remembering is part of the skill, even if the garden remains indistinct.

Self-cohesion is not the attempt to freeze a personality. The person who enters an unfamiliar condition may discover unexpected capacities, feelings and perspectives. Continuity allows those changes to be experienced without every new scene dictating a new identity. It is possible to be surprised while retaining the ability to ask where attention is going and whether to continue. Flexibility and recollection strengthen one another when neither is made absolute.

The ghost-self is the alchemical image for the aspect of individuality capable of this inward movement. It is described as something that must awaken and become coherent, eventually acquiring the freedom symbolised by a phoenix that no longer needs to return to the ground. The image points towards an immense ambition: individuality that can persist beyond the dependence of ordinary consciousness on the physical body. A short exercise offers a place to practise continuity; it does not by itself establish that ultimate attainment.

This is also why being a projectionist and being an alchemist are related but different. A projectionist develops conscious movement through inward worlds. An alchemist includes that ability within a larger struggle for the transformation and persistence of individuality. Vivid dreaming may be a natural aptitude without that wider undertaking. Conversely, someone committed to the wider undertaking may still be learning the simplest forms of inward steadiness.

Natural talent changes the starting point, not the whole task. A person who enters striking dreams easily may still struggle to remember a purpose or return with a reliable account. A slower beginner may develop those capacities patiently. The relevant comparison is between the qualities of one's own sessions over time: how often attention returns, how much can be remembered, how readily excitement settles, and how gracefully the session ends.

Perspective is part of this continuity. One may begin inside an experienced body, shift to watching that body from outside, or seem to occupy the standpoint of another figure in the scene. Record the change rather than assuming

that the same viewpoint continued throughout. Initially, a stable first-person participation makes deliberate action easier. Other viewpoints can later be explored by choice, provided the capacity to remember the whole situation remains available.

Learning without being led

Solitary practice requires a clear understanding of the aim because no teacher is present to redirect each uncertain step. It also gives the practitioner a particular responsibility: motivation must gradually become internal. A dramatic initiation can make an experience unforgettable, but the ability to reproduce a useful movement through one's own attention offers a different kind of confidence. One knows which part of the work one can actually perform.

The solitary path need not mean social isolation. It concerns ownership of the practice. Books, conversations and other people's experience can all suggest directions, but the practitioner must distinguish an instruction that has been understood from an ability that has been developed. Reading about self-cohesion does not supply it. Neither does accepting the authority of someone who describes it convincingly. The decisive transition occurs when a person recognises the relevant movement in their own experience.

Before direct energetic perception is available, the alchemical seeker is pictured as a detective: comparing accounts, examining methods, trying them, noticing failures and returning to the question. The term energetic truth names something that has become directly available through perception or repeatable action. It gives personal doing a central place. A careful practitioner also notices that repeated experience can be interpreted in more than one way. The ability to reproduce a felt connection is one finding; a complete account of its cause is another.

This preserves the value of inquiry after an impressive event. A scene may feel utterly convincing while it lasts. Afterwards, the questions remain useful: what exactly recurred, which conditions differed, what was expected, and what was surprising? Confidence can grow around a reproducible capacity without hardening every associated impression into an unquestionable cosmology.

Progress often arrives unevenly. A period of quiet, almost uneventful practice may be followed by an unusually immersive session, and then by another stretch in which little seems to happen. Chasing the exceptional session can obscure the smaller abilities that made it possible. A clearer image, a more relaxed body or a remembered transition may be the actual development of the week. These can be recognised without turning every session into an examination.

The work resembles learning to move in an unfamiliar environment. Turning, crawling, standing and walking each require adjustments that cannot be skipped by enthusiasm. What later feels natural may initially seem impossible to coordinate. The projectionist learns to value the movements that can be practised now, while allowing the larger possibilities to remain a source of interest rather than a demand for immediate proof.

A place for inward attention

A suitable place makes it easier to discover what attention is doing because fewer physical adjustments compete for it. Choose a quiet setting where twenty to thirty minutes can be available two or three times a week. A comfortable chair with support for the head is useful. Cushions against a wall may work equally well. The aim is a posture that can become unobtrusive while remaining easy to leave.

Sitting is often preferable to lying down when the immediate purpose is to observe the approach to sleep without immediately losing the thread of attention. A supported head reduces the repeated nodding that can interrupt a deepening session. Comfort does not mean forcing the body into immobility. An aching joint or a cramped neck continues to ask for attention; changing the arrangement is part of intelligent preparation.

A sleep mask can reduce distracting changes of light, and comfortable earplugs can soften environmental sound. Neither is essential. The setting should fit the person using it, including their need to hear anything important around them. Elaborate equipment adds little if its pressure, rubbing or unfamiliarity becomes the main object of awareness.

Set a gentle timer before beginning. Repeatedly opening the eyes to check the clock pulls attention back into the physical setting and makes every inward movement provisional. With a timer, the session has a known boundary even

when its subjective duration changes. A period may seem very short or unusually expansive. That variation can be noticed later without requiring the practitioner to keep measuring time from inside it.

Keep a notebook close by, with room for both words and drawings. A description of a doorway may preserve its appearance, while a quick sketch better preserves its position relative to a stairway or courtyard. Notes are most useful when they catch the experience before it becomes a polished story. A few precise fragments written immediately can retain more than a lengthy account composed after the details have faded.

The phrase staying awake in this work refers to retaining a thread of awareness through an inward transition. It does not require withholding ordinary sleep. A rested person can explore a session and then return to the day; an exhausted person may spend the entire period struggling with drowsiness. The practice develops through attention to a changing state, with regular rest supporting the steadiness it needs.

Twenty desires and five that matter

Desire supplies an inward direction that abstract duty often cannot sustain. Before trying to command attention for long periods, discover what makes the proposed journey worth entering. In the notebook, gather at least twenty things that would draw you into lucid dreaming or deliberate projection. Let the initial list be candid. The wish to fly, explore an ocean, encounter beauty or inhabit an impossible landscape may contain more usable attention than an answer selected to sound spiritually impressive.

The first few entries usually come easily. Continuing beyond them changes the exercise. A person begins to ask what has been postponed, what has never been understood, and which possibilities still carry a strong emotional charge. There may be wishes for pleasure, knowledge, reconciliation, adventure, creative work or a different relation to mortality. These do not have to be ranked morally before they can be understood.

Inward desires can also be examined for what they actually seek. Wanting to visit an imagined historical city may contain a wish for beauty, freedom from the current century, intellectual discovery or the pleasure of unfamiliar streets. Wanting to meet a particular figure may concern recognition, companionship

or the chance to ask a question. Seeing these layers makes the desire more usable. It also helps distinguish an inward exploration from assumptions about another real person's feelings or participation.

Allow several days for the list to develop. A desire that appears trivial on the first evening may prove persistent, while a grand ambition may turn out to have little personal force. Add new entries when they arise. After roughly a week, read the list again and mark the five that carry the strongest genuine attraction. These are not necessarily the most respectable, practical or easily explained. They are the directions in which attention already wants to move.

Mortality gives this exercise its depth. A finite life encourages the question of what one would regret never having explored. That question can sharpen attention without turning the practice into a race against death. The alchemical horizon of continuity is vast; the next useful action may be as modest as sitting down for a well-defined session. A compelling desire joins those different scales.

Keep the list available as the work develops. Its role is not to prescribe a fixed itinerary. It is a reservoir of direction. Later, when a scene needs an action, when an image feels lifeless or when motivation weakens, one of these desires can remind attention why it entered the inward field. Revising the list as experience changes is part of the same honesty that made it useful at the beginning.

Watching the mind find its own depth

The first sustained session can begin without a destination. Sit comfortably, set the timer for twenty minutes and close the eyes. Let the physical surroundings become less prominent while noticing the images, words, sensations and fragments that appear. There is no need to clear the mind into a blank. The creative movement of the mind is the material being observed.

At first this may seem like an ordinary succession of thoughts. A remembered face appears, followed by a concern about tomorrow, then a fragment of music. Look more closely at the transitions. The face may imply a room around it; the music may carry the atmosphere of a particular place. An apparently simple thought can contain the beginning of a spatial world. The practice is to notice these beginnings without immediately explaining or suppressing them.

Try this open observation for at least three sessions before judging its possibilities. The absence of a complicated task is deliberate. It lets the practitioner discover the mind's existing habits of movement, including how quickly a scene forms and how easily attention becomes absorbed. It can also remain a useful form of rest between more directed sessions. Sometimes allowing the mind to unfold restores a fluidity that constant attempts at control have interrupted.

Slowing down here means allowing enough attention for a fleeting event to register. It does not mean ordering every thought to proceed at a chosen speed. If a sequence passes too quickly, gently remember its last few movements: the doorway, the person, the change of light. Even this small backward look develops the ability to recover a thread. That ability will later matter when a session opens into an experience that is difficult to describe.

Unwanted thoughts offer another kind of instruction. Suppose a work dispute intrudes and begins to dominate the scene. Arguing with it can keep it central. Instead, let attention move towards another available feature: an imagined colour, a sound, the remembered garden or simply the open field of images. If the dispute returns, redirect again without treating its recurrence as defeat. The movement is away from continued engagement with the thought, not an attempt to prove that the underlying concern has ceased to exist.

This is the beginning of inward navigation. In a physical room, movement is normally accomplished by the body. In an imaginal scene, giving attention to a different possibility may change the surroundings themselves. Learning that relationship in a modest session prepares the practitioner to recognise it when the experience becomes more immersive.

Notice the difference between morning and afternoon sessions, or between a clear and a distracted day. Some periods may favour visual depth, others felt impressions or verbal movement. Record what actually occurred, including intervals in which little appeared. The aim is to become familiar with the conditions under which one's own attention opens, rather than to force every session to reproduce someone else's preferred experience.

Desire without muscular effort

Attention becomes easier to sustain when its direction is felt. Think of wanting to hear the end of a compelling story or anticipating a meal that is genuinely desired. The object gathers attention without a separate command to concentrate. The projectionist uses this familiar quality deliberately, turning desire into a means of organising the session.

For five minutes, bring attention to the wish to become capable of conscious inward exploration. Let the wish have a particular feeling. One of the five strongest desires can give it substance: the freedom of flight, the atmosphere of a landscape, or the pleasure of exploring a coherent inner room. Return to that desire whenever attention moves elsewhere. Its function is to draw the different parts of the session into one direction.

Unwavering attention describes the intention of the exercise, not a reason to punish every distraction. The moment of noticing that attention has wandered is already a return of awareness. Resume the chosen feeling lightly. Tightening the abdomen, clenching the jaw or holding the breath adds a competing bodily task. The desired movement concerns the direction of attention, so physical ease is part of its precision.

There is a useful difference between longing for an absent result and inhabiting a desire that gives action its shape. The first can repeatedly announce, “I cannot do this yet.” The second encourages the next available movement: looking more closely, remembering the scene or staying with an image for a little longer. Desire becomes effective when it helps attention act, rather than merely measuring the distance between present ability and an imagined mastery.

A five-minute period is enough to begin recognising this distinction. Afterwards, notice whether the wish became clearer, whether it produced tension, or whether it drifted into a story about future success. Each observation gives the following session something concrete to refine. If the exercise becomes strained, release it, settle the body and return on another occasion. Repeated, comfortable direction develops a skill that repeated self-pressure tends to obscure.

Within alchemy, sustained attention is a transmuting force: what it repeatedly inhabits gains form and influence. At the beginning, this can be seen in the organisation of the practice itself. A vague ambition becomes a specific session; a fleeting image becomes something one can revisit; a desire becomes an action that is remembered. These are small but tangible changes in the relationship between intention and experience.

Giving the dream room to be real

A dismissive attitude can end an inward experience before it has been examined. If every image is immediately labelled meaningless, attention has little reason to remain with it. The projectionist experiments with a different relationship: allowing the dream or imagined scene to possess enough reality as an experience that one can enter, observe and respond to it fully.

This shift can be practised for five to ten minutes in the quiet setting. Recall a dream landscape or an inward image that has some personal force. Allow its colour, depth and atmosphere to become present. Instead of repeatedly stepping outside it to announce that it is only a thought, attend to how it is experienced from within. There may be a felt surface beneath the feet, a direction towards a doorway or a change in emotional tone as a figure approaches.

The change being cultivated is a change in participation. An actor can inhabit an imagined circumstance without confusing it with every circumstance of daily life. A reader can feel the immediacy of a story while retaining the ability to close the book. In the same way, an inward scene can be allowed its experiential fullness without requiring every detail to be asserted as a publicly verified event.

As attention deepens, a feeling of conviction may appear. Notice it as part of the experience. It can make the scene more coherent and the participation more complete, but conviction also has its own dynamics: expectation, repetition and emotion can strengthen it. Observing those dynamics makes the exercise more exact. The practitioner learns how belief changes a state while remaining able to examine the state afterwards.

For a beginner, a few moments of this fuller participation may be enough. End the session while it remains manageable, return to the physical room and write down what changed. Was the scene more spatial? Did a bodily feeling accompany it? Could the original purpose still be remembered? These questions preserve the thread between immersion and reflection.

If the experience becomes confusing or unsettling, the next useful movement is towards familiar surroundings, ordinary activity and rest. The inward field can be approached again when there is room to meet it calmly. Gradual development gives new experience time to settle into a wider understanding. It also prepares the next task: building an order flexible enough to include unfamiliar states without surrendering the ability to think clearly within them.

Life from the dreamer's point of view

Bringing the wonder home

An immersive inward experience can make the return to ordinary life feel strangely narrow. A person who has just inhabited a landscape of extraordinary scale may find the next morning's errands flat by comparison. The contrast can carry wonder, longing or melancholy. The developing projectionist must learn how to return with the experience without letting the contrast empty everyday life of meaning.

The romantic image of a secret explorer captures part of this condition. One person may move between routine work and a private life of astonishing dreams. Yet a dual life becomes more fruitful when its two sides exchange something. Patience learned during an inward session can improve an ordinary conversation. Close observation practised while cooking or walking can sharpen the recollection of a dream. The physical world supplies a constant school in attention, consequence and cooperation.

The alchemical image of the First World as a forge gives this exchange a deeper place. Resistance shapes awareness: a task must be completed, a promise remembered, an emotional reaction understood before it determines an action. These are opportunities to develop steadiness under conditions that do not rearrange themselves simply because one imagines a different scene. The inward journey does not make such work irrelevant. It reveals how much of the traveller's equipment is being formed there.

This view also distinguishes the continuity of a larger pattern from the continuity of a particular person. A family, culture or species may carry traits forward while individual lives end. Within alchemy, the survival of such a wider order does not answer the question of whether a distinct individuality persists. The ambition of the Great Work concerns that distinct continuity. The analogy clarifies the aim without turning inheritance itself into evidence of personal survival.

As experience broadens, the everyday can regain its depth. A tree, a familiar face or the changing light of a room need not become less interesting because the imagination has encountered a vast landscape. The same attention that makes a dream vivid can reveal how much was previously overlooked nearby. The mature direction of the work is an increased capacity to meet both fields, with affection and curiosity extending into the ordinary day.

Privacy can help this development. An experience need not be announced before it has been understood, and other people need not accept its interpretation for it to be examined. Privacy also leaves room for honest conversation with people one trusts. The practitioner can choose when and how to speak, without turning disagreement into evidence of hostility or making solitude a requirement of inner freedom.

Vastness and the capacity to navigate

A dream can contain something so large that familiar measures cease to help. A building may seem to extend indefinitely; a presence may appear older than any imaginable history. Such experiences can shift the emotional meaning of the cosmos. Human concerns may briefly feel very small, and the confidence associated with familiar surroundings may disappear.

Cosmicism names a literary and philosophical orientation towards an immense, indifferent universe in which humanity has little privileged importance. The cosmic fiction associated with Lovecraft gives memorable form to this feeling. For a projectionist, its value lies in articulating a possible response to vastness. The resemblance between a dream and a fictional world does not establish the author's private experiences, nor make every terrifying image a report about an external being.

The alchemical response refuses to leave the traveller permanently helpless before scale. A sailor does not have to become larger than the sea to learn how to navigate it. Familiarity with conditions, attention to changes and the capacity to choose a course can alter a situation that initially appears overwhelming. This is the practical shift from being struck by immensity to developing a relationship with it.

Cosmism provides a contrasting horizon in which human capacities might expand enough to meet a greater cosmos. Technological visions place that expansion in future instruments, forms of embodiment or journeys through space. Inner alchemy locates its immediate work in the development of attention and individuality during the life now being lived. Both images concern an enlargement of possibility, but their proposed means and timescales differ.

The distinction can be useful without requiring a prediction about what technology will eventually accomplish. A practitioner can act on the capacities currently available: remembering more clearly, containing a reaction, examining an apparent rule of a dream, or ending a session deliberately. These actions turn a cosmic aspiration into something that can be practised now.

The emotional measure of progress is therefore not the disappearance of awe. Awe may grow as the field opens. What changes is the ability to remain oriented within it. An immense image can be met with the same basic questions as a modest one: what is being experienced, what changes with attention, what is wanted here, and what allows a coherent return? These questions begin the personal order called the Logos.

The Logos as a living order

The Logos is the developing order through which the practitioner makes experience intelligible. It includes descriptions, distinctions, remembered relationships and working expectations. It allows a person to say, “When this happens, that often follows,” while retaining enough flexibility to notice an exception. Such an order provides a place from which unfamiliar experience can be approached.

Ordinary perception already contains an extensive organisation of this kind. A door is distinguished from a wall; a promise differs from an event that has already occurred; a sound behind the body invites a turn of the head. These relations are learned so thoroughly that they become almost invisible. They enable shared life. They can also make it difficult to recognise a state whose organisation differs from the one expected.

In this alchemical vocabulary, rationality often names the accepted explanatory limits of a social world, while logic names the broader work of tracing relations and consequences. The distinction asks the practitioner to examine assump-

tions that habit has made unquestionable. It does not require abandoning careful reasoning. On the contrary, the less familiar the experience, the more useful it becomes to know which part was perceived, which part inferred and which part supplied by expectation.

A scientific claim, a religious claim and a remembered dream do not arrive with identical kinds of support. Each can be examined for how it is known, what it predicts and what might alter the account. Trust in another person's testimony is also different from repeating an observation oneself. Recognising those differences makes the Logos more capable than a blanket acceptance or rejection of any entire category.

Consider a recurring figure encountered in an inward scene. A first account might say that it is an independent being; another might regard it as a personified feeling; a third might leave the question open. Each interpretation can influence the next encounter. Before choosing among them, describe the observable pattern within the experience. Does the figure appear in the same setting? Does its behaviour change when attention changes? Is it present only near sleep? Does the encounter leave a coherent memory? Such questions create usable knowledge without demanding an immediate total explanation.

The Logos remains a living order when it can revise itself. A strong impression is information about the experience, but its strength does not make interpretation infallible. Even a sense of direct knowing can be examined later for accuracy, scope and consequences. The point of systematic inquiry is to support freedom of movement; an account that cannot be questioned can become another enclosure.

Cubing an unfamiliar experience

To cube an experience is to give it enough boundaries and relationships that it becomes manageable. The name suggests a container: an otherwise overwhelming field is organised into features that can be recognised and revisited. The resulting cube might be a description, a map, a set of conditions or an inward place where attention feels at home.

Begin with what is happening. Describe the visible scene, apparent sounds, bodily sensations and emotional changes. Include the inward images and thoughts that accompanied them. Then consider where and when the event oc-

curred. A dream immediately before waking, a seated afternoon session and an incident in a busy physical street offer different conditions. Keeping those conditions visible prevents an interpretation from floating free of the event it is meant to explain.

Next, distinguish changes in oneself from changes in the apparent environment. Perhaps a room seems threatening only after a remembered fear arises. Perhaps a change of attention is followed by a change in lighting. The distinction need not settle whether the inward self and its surroundings are ultimately separate. It simply provides two viewpoints from which their relationship can be examined. After looking at them separately, consider the whole pattern again.

Ordinary examples make this method concrete. A glass breaks in the living room. The immediate task is to establish what happened: its position, the surfaces nearby, who was present and whether it had already been damaged. Several causes may be possible. Listing them is more useful than rushing towards the most dramatic one. A thought that happened near the break can be recorded as part of the sequence; temporal closeness alone does not establish that the thought caused it.

Lost keys offer a quieter exercise. Retrace the actions between arriving home and noticing the absence. What was carried? Which pocket was used? Was something else picked up? This is an inquiry into relations, memory and sequence. The same patience can be brought to a dream whose location changed unexpectedly. What was thought or felt just before the scene altered? Which detail remained continuous across the change?

Basic logic helps make these inquiries clearer. It distinguishes a possibility from a conclusion and a repeated association from a necessary cause. More specialised kinds of reasoning may widen the questions one can ask, but technical names do not automatically validate an occult explanation. The useful expansion is an increased ability to compare alternatives, identify what is missing and design an observation that could make a difference.

Cubing therefore begins with modest completeness. Gather enough of the experience to avoid explaining only the most exciting fragment. Include ordinary conditions as readily as unusual impressions. A well-made cube can hold uncertainty in an orderly way. It need not pretend that every wall has already been built.

Following the questions deeper

A description tells the practitioner what was experienced. Asking why begins to explore how its parts might be related. One useful discipline is to repeat the question through several layers, often five: why did this happen, why might that condition have existed, and what lies behind the explanation just proposed? The repetition interrupts the tendency to accept the first convenient answer.

Suppose an inward room repeatedly loses coherence as soon as another figure appears. The first answer may be that the figure disrupts it. Asking again may reveal that the appearance produces excitement, which shifts attention away from the room. Asking further may show that the practitioner expects the figure to deliver important knowledge and immediately begins composing questions. The apparent disruption may therefore involve a sequence of expectation, excitement and divided attention.

This is a possible explanation to explore, not an answer guaranteed by the number of questions. Five repetitions do not certify that a root cause has been found. A later session may reveal another pattern, or show that several influences operate together. The value of the method lies in making those possibilities explicit enough to examine.

Once several explanations are available, consider what each suggests doing. If excitement seems to interrupt continuity, the next session might keep the task simple: notice the figure, soften the bodily response and remember the room. If the difficulty instead occurs whenever an unfamiliar detail appears, the practitioner might first practise staying with a small change in an otherwise familiar scene. A useful explanation changes the next observation or action.

Planning also includes the possibility of being mistaken. Decide what would make the current account less convincing. Perhaps the room remains unstable even when excitement is absent, or perhaps the same interruption occurs

without any figure. Such observations enlarge the cube. They prevent a single interpretation from becoming so attractive that every result is forced to support it.

The same inquiry can examine benefit and cost. Does a particular way of approaching the scene improve continuity? Does it consume the whole session in argument? Does it leave attention more flexible afterwards? The projectionist's desire gives the inquiry direction, but results must still be allowed to differ from what was hoped. A Logos grows when it can learn from those differences.

An energetic truth, in the language of the practice, is something encountered directly and recognised repeatedly, rather than accepted only because an authority has named it. This directs attention towards experience, but repeated conviction and independent verification remain different kinds of support. Record what recurs, the circumstances in which it recurs and what interpretation has been added. The distinction keeps direct inquiry from becoming another fixed doctrine.

A sanctuary with an open door

Cubing has another function beyond explaining events. An established order can become a place of rest. A familiar imagined room, a stable bodily perspective or a coherent way of describing experience gives attention somewhere to return when the wider field feels too complex. The cube becomes a sanctuary.

Chess offers a useful analogy. A position becomes thinkable because the board supplies locations, the pieces have distinguishable possibilities and the player has an aim. Without those relations, the pieces are merely scattered objects. The art of cubing includes creating a suitable board for an experience in the first place: deciding what features belong in the description and which relationships are currently useful.

The analogy has limits that make it more instructive. A dream does not necessarily keep the same rules from one moment to the next. A door may become a window; an observer may suddenly occupy another point of view. The practitioner therefore needs to notice when the board itself changes. A sanctuary remains useful when it is stable enough to support attention and flexible enough to acknowledge what actually occurs.

The human form can serve as one such stabilising structure. Inwardly imagining hands, a direction of gaze and a position on the ground gives experience a familiar organisation. It may also limit what can be noticed if every unfamiliar event is forced into ordinary bodily terms. The projectionist learns to use form deliberately: as a means of coherence that can later become more flexible.

A chosen inner room can play a similar role. Familiar details make it easier to recognise a return, while a simple action within it provides a test of remembered purpose. The point is not to hide permanently inside a comforting picture. A sanctuary supports exploration because attention can leave it and return to it. Its door matters as much as its walls.

Eventually the Logos may feel less like a collection of rules and more like a capacity to establish orientation wherever one finds oneself. The practitioner can ask useful questions, recognise a boundary, recover a purpose and choose a next movement. That portable coherence is one of the forms self-cohesion takes as the inward world expands.

Feeling the object from within

The Inner Feeling Sense begins with a change in how attention meets an object. Instead of only naming and analysing what is seen, the practitioner allows the object to acquire a felt presence. A small stone, spoon or glass of water is a suitable beginning. Place it nearby, where looking at it is comfortable, and let it become the main focus for about a minute.

Look without forcing the eyes or holding the body rigid. If attention drifts, recognise the drift, relax and begin again. The purpose is to discover a sustained relationship with the object. Its prominence may increase as unrelated thoughts recede. It can seem to occupy more of awareness even though its physical size has not changed.

Then notice that the object is present in two related ways: before the eyes and within experience. There is a visible spoon on the table and a felt or imagined spoon in attention. Spend another minute exploring their connection. What quality makes the inward impression recognisably belong to this object? It may concern shape, weight, coolness, familiarity or a quality that is difficult to name.

If the connection remains elusive, imagine a gentle extension of attention reaching towards the object. Let the extension meet it and return a sense of contact. This is an imaginative means of establishing the relationship, not a muscular action. Once the connection feels available, attend to it and allow impressions to arise without immediately deciding what they mean.

A stone might evoke pressure, density, roughness or a fleeting landscape. A spoon might bring an impression of cool metal, a hand holding it or the sound of a drawer. Some impressions may be closely connected with visible features and previous knowledge; others may be unexpected. The first task is to register them accurately. Premature interpretation can replace a subtle impression with a more familiar story.

At the end of the session, record the different kinds of material separately enough to recognise them later: what was seen, what was felt, what was imagined and what was inferred. A drawing may preserve a shape more faithfully than a verbal description. Where an impression concerns a checkable feature, compare it afterwards with the object or reliable information about it. A compelling feeling and an accurate finding can coincide, but they are not interchangeable measures.

Try the process with at least three simple objects on separate occasions, allowing a normal session of around twenty minutes for each. Familiarity with the movement matters more than a spectacular result. As the connection becomes easier to establish, a plant, machine or tree can offer a richer field. The same sequence remains available: attend, feel the connection, receive impressions, return and examine.

From an object to a remembered world

The next movement is to practise the Inner Feeling Sense when the object is no longer physically in front of the eyes. Remember one of the simple objects already used. Let its image become available, then explore the same felt connection. Its visual clarity may vary; the sense of relation can sometimes remain even when the picture is faint.

This exercise reveals that an image can be approached through more than appearance. The object may be recognised through weight, texture, orientation or an overall feeling. Attending to these qualities can give a memory more depth than repeatedly trying to sharpen its outline. The practitioner begins to work with the structure of an inward presence.

A remembered place offers a further development. Recall a room and allow a few stable features to gather: the direction of a window, the space around a table, the atmosphere at a particular time of day. Instead of surveying it only as a picture, feel what it would be like to occupy a position there. Let the relation develop gradually. Attention may begin to organise the place around a point of view rather than holding it at a distance.

A past dream can be approached in the same way. Its memorable detail may be a doorway, an expanse of water or the feeling of a particular encounter. Begin with that accessible feature and notice what gathers around it. Sometimes the scene returns with considerable depth; sometimes only a fragment is available. A newly developing scene can also differ from the remembered dream. Recording that difference preserves the distinction between recollection and further imaginative development.

Concepts and questions provide a less spatial field. One can attend to an idea until its associations, tensions and possible relationships become felt. For example, a question about freedom may evoke openness, movement, distance or relief. These impressions can reveal how the idea is organised within one's own experience. They may suggest further inquiry, but do not have to be treated as answers delivered from an infallible source.

The wider alchemical ambition is direct perception of the relationships within and beyond appearances. The beginner's practice develops the attention through which that ambition is approached: sustained contact, receptivity and the ability to move between an object, its memory and an inhabited scene. These are not separate tricks. They are successive refinements of the relationship between awareness and what it is attending to.

Containing the flare

Emotion can change an inward scene before the practitioner has noticed its arrival. Excitement draws attention towards an anticipated result; fear narrows it around a threatening detail; frustration produces an argument with the session itself. Emotional containment begins by noticing this movement early enough that it does not determine everything that follows.

In the energetic picture, an intense reaction sends a flare outward from the body-being. The image of a light shining into dark water conveys how conspicuous such a flare is imagined to become within the Second World. Its practical use is to encourage steadiness in unfamiliar conditions. A frightening scene does not need to be elaborated into a claim that predators are present in the physical room. The immediate task is to recover a manageable relationship with the experience.

Bodily cues can help. A tightening jaw, raised shoulders, pressure around the chest or a sudden change in breathing may accompany a reaction. These cues are clues rather than a complete explanation of bodily sensations. Notice what is present, let unnecessary tension soften and allow the breath to remain comfortable. Sometimes this simple relaxation changes the whole session because attention no longer has to follow the reaction outward.

The inward movement of gathering adds another possibility. Feel the charge as something that can be drawn back towards a quiet centre rather than continually discharged into the scene. Some people find a pulling image natural, as though attention were collecting what had spread out. Others picture gently gathering from the surrounding space and bringing the feeling home. The image can change with the perspective occupied during the session.

In a dream, one may feel located within an apparent body at one moment and seem to watch that body from outside at another. The language of pulling and pushing then becomes relative. What matters is the direction towards coherence: the scattered reaction is gathered, the original purpose remembered and the next action chosen more deliberately. There is no need to add forceful muscular compression to make the image convincing.

Containment also differs from denying that an emotion exists. The feeling may carry information about desire, discomfort or an unresolved concern. Gathering attention creates room to understand it and decide what to do. Afterwards, an ordinary conversation, a practical boundary or a change in circumstances may be the appropriate response. The inward exercise supports that choice rather than replacing it.

Practise first with mild reactions. Notice a small surge of impatience, soften the physical response and feel attention returning to the present task. Later, the same movement may remain available within a more vivid inward scene. Success is the growing ability to remain responsive without being carried away. A traveller who can gather, orient and return has begun to acquire the continuity needed for a deliberate journey.

Ouroboros and the inward turn

The serpent turning into itself

The Ouroboros is a serpent curved around to meet its own tail. Its movement returns into the being that makes it. In the projectionist's work, this image expresses the first part of the formula: going inward, into the field that ordinarily opens without deliberate attention when the waking world recedes.



The Ouroboros gives the inward movement a single continuous form.

The image also exposes an apparent contradiction. Projection sounds like going out, while the actual beginning is a turn into memory, imagination and the subjective field. A person may therefore practise visualisation while waiting for an entirely different event that will finally count as leaving the body. Everything already happening inwardly can be dismissed as irrelevant because it does not resemble the expected departure.

That expectation deserves examination. If projection is imagined only as a small self being forcibly expelled from a physical container, then quiet changes of perspective may be overlooked. The alchemical account begins elsewhere. It regards inner and outer as different organisations within a more encompassing reality of consciousness. Going inward is therefore not conceived as retreating into a sealed compartment. It is the available route through which a wider field can be approached.

Within this account, consciousness is fundamental and matter is one of its stable expressions. Body and soul are understood as related modes of the same being rather than independent substances that must somehow be glued together. This gives the Ouroboros its logic: the traveller can move into the self because the self participates in a reality larger than the ordinary boundaries assigned to it.

The practical question is how this idea changes attention. A person who expects only a violent separation may strain against the body. A person who regards inwardness as a field of movement may attend more carefully to a remembered room and discover the transition from viewing it to occupying it. The second approach gives an immediate experience something useful to do, without demanding a spectacular threshold before practice can begin.

The inward and outward distinctions remain useful while learning. The chair is in the physical room; the remembered garden is being explored inwardly. The larger alchemical claim does not require these descriptions to become confused. It asks whether the distinctions exhaust what the practitioner is, and whether attention can develop capacities that the habitual description has left unexplored.

Asking what the boundary means

Beliefs can be explored by following the movement of a question through the mind. This differs from interrogating oneself until a preferred answer appears. The inquiry is an occasion to discover the definitions, feelings and images that already organise experience.

Begin with the question of whether matter gives rise to consciousness or consciousness gives rise to matter. Let the question remain present for five minutes. Definitions may appear first: what is meant by matter, what is meant by consciousness, and which experiences make either idea convincing? A remembered argument may follow, then an image or a feeling of certainty. Notice the sequence and make brief notes when something becomes clear enough to preserve.

When attention wanders completely away, return to the question without trying to erase the wandering. Afterwards, read what has been written and repeat the inquiry. The second passage may reach a different part of the problem because the first has made some hidden assumptions visible. A person may discover that a philosophical answer is tied to a fear, a loyalty or an unexamined meaning of the word real.

Then approach lucid dreaming and out-of-body experience in the same way. What would count as either? What is believed possible, and on what grounds? Does a particular sensation have to occur before an experience is accepted? Is there room for a gradual development, or only for an all-or-nothing event? The inquiry can reveal why someone continues to practise while dismissing every modest result.

Notice also what happens while the question is being considered. A thought can lead into a remembered room, a conversation or a hypothetical scene. The inquiry itself becomes a demonstration of inward movement. Attention has travelled through an organised field while the physical body has remained seated.

The aim is not to complete a metaphysical system in ten minutes. It is to know more clearly which assumptions are directing the practice. Some may remain useful; others may be held more lightly. The ability to examine an assumption without immediately replacing it with another fixed certainty is part of the freedom the Ouroboros requires.

The gaps in an apparently steady stream

To discover the texture of attention, hold a simple blue square in the mind for five minutes. Alternatively, attend to the imagined feeling of a light breeze across the face. Notice both obvious departures and small changes: the square becomes another colour, its edges soften, the breeze becomes warmth, or a memory replaces the chosen image before the change is recognised.

Sometimes attention returns so quickly that the departure is almost missed. Looking back, the session can seem more continuous than it was. This is one reason the projectionist values the moment of remembering. It reveals an interval that might otherwise disappear from the account. The exercise is not a contest in perfect concentration; it is an opportunity to see how continuity is actually maintained and lost.

Alchemical language describes this movement through the three polarities. OUT is associated with directed, self-aware engagement; IN with the inward flow through which the familiar waking standpoint recedes; VOID with the transition or interval in which the previous organisation is released. These are ways of differentiating movements within a fluid process. They are not three compartments between which experience must jump in a mechanically regular order.

The analogy with breathing can make the rhythm intelligible: outward engagement, inward reception and the turning between them. Its purpose is descriptive. Not every distraction is sleep, and not every quiet interval has the same character. The practitioner learns more by noticing differences in alertness, recollection and perspective than by forcing every moment into a predetermined category.

Time is encountered differently across these movements. During a task, the next step can seem to follow the last in a clear sequence. In a daydream, several imagined places may appear within what the clock records as a brief interval.

Near sleep, continuity may become difficult to reconstruct. The clock preserves one measure of duration while the session reveals another: the lived organisation of events and their apparent extent.

Within the alchemical cosmology, different inward worlds can express time in radically different ways. This gives rise to the image of a physically young traveller carrying an immense inward history. The immediate exercise is to describe the duration that was experienced and the duration that elapsed outside it. Their difference is interesting in its own right, before it is made to carry the full cosmological account.

The same threefold pattern is extended, symbolically, to individual life, dissolution into the Dark Sea and the transition between them. The Great Work seeks a form of individuality that can remain coherent through such profound changes. A five-minute exercise approaches this vast ambition at its smallest scale: notice the break, remember the intention and discover how continuity can be renewed.

Three movements and one traveller

The Tria Prima presents the projectionist's formula through three symbolic ingredients. Sulphur corresponds to IN, the Ouroboros and the inward or unconscious aspect. Salt corresponds to OUT, the Bird of Hermes and the conscious self. Mercury corresponds to VOID, the Babe in the Egg and the mediating ghost. Their religious parallels are Father, Son and Holy Spirit; another related set is soul, body and spirit.

These correspondences organise a particular alchemical account. Their importance lies in the actions they help the practitioner recognise. IN allows attention to enter the inward field. OUT contributes directed intention and the remembering of oneself. VOID loosens an existing organisation enough for a transition to occur. The formula becomes practical when these movements can be felt, rather than merely recited.

IN · Sulphur
Ouroboros
Unconscious
Father · Soul

OUT · Salt
Bird of Hermes
Conscious self
Son · Body

VOID · Mercury
Babe in the Egg
Ghost in the machine
Holy Spirit · Spirit

Enter the inward field, carry continuity, allow transition.

The correspondences give names to complementary movements within one practice.

The apparent contradiction of the Ouroboros now becomes more precise. Entering inwardly seems to require letting the waking self recede, yet deliberate exploration also requires remembering a purpose. How can attention go IN while retaining an OUT function? The answer proposed by the formula is that the whole being exceeds the narrow waking standpoint. The ingredients can cooperate because they are different capacities of one traveller.

The conscious self therefore changes its role. Instead of insisting that every inward event conform immediately to familiar rules, it becomes a capable organiser: remembering, choosing, recording and helping the experience become coherent. The inward field supplies material that conscious planning alone could not have invented in advance. Their cooperation is described as the gradual unification of the outer and inner selves into a Total Self.

There are different approaches to this meeting. Lucid dreaming begins with recognition inside an already established dream. The method being developed here begins while awake and follows a gradual inward movement, attempting to preserve a thread of awareness through the transition. Each route has its own practical demands. A naturally occurring lucid dream can be valuable, while the seated method offers a repeatable setting in which the approach itself can be observed.

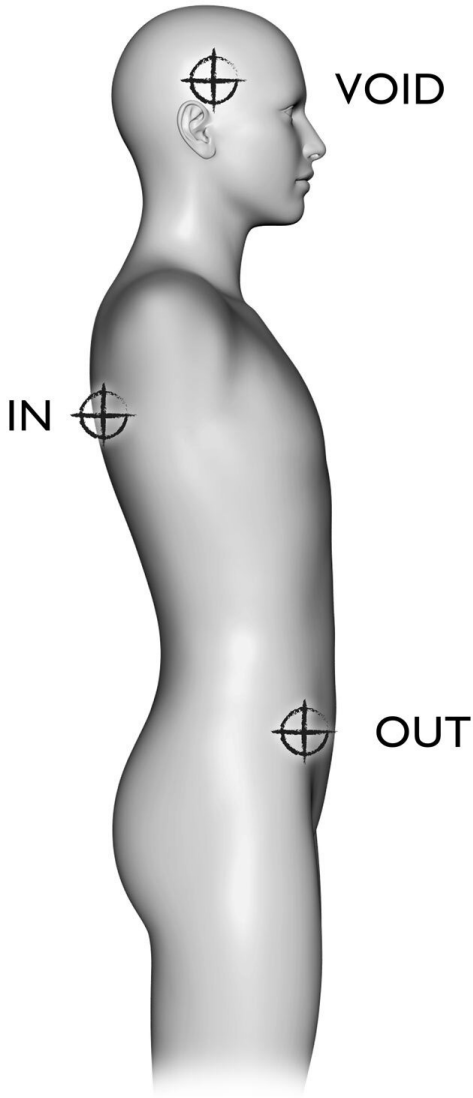
The formula is a recipe in which the proportions must be discovered through use. Too much insistence on control can prevent a scene from deepening; too little continuity can leave the practitioner absorbed without remembering the purpose. The amount of direction needed can also change during a single session. Learning to recognise and adjust these movements is more useful than searching for a universal ratio.

The formula in the felt body

The three movements can also be associated with places in the felt body. IN is located around the middle of the back, roughly the seventh and eighth thoracic vertebrae. OUT is placed a little below the navel, approximately an inch or two. VOID is associated with the central region of the head, described in the alchemical map through the area of the pineal gland.

These locations give attention concrete anchors for an otherwise abstract formula. One can notice how receiving, expressing and suspending an action feel when attention is gently gathered around the associated region. There is no need to press, strain or try to force a physical organ to perform an inward movement. The usefulness of the map lies in the quality of the attention it supports.

Nor do the correspondences replace the formula's wider meaning. IN remains the movement into an experience, OUT the continuity of deliberate participation, and VOID the release that allows a new organisation to emerge. A remembered place can open before its bodily correspondence is strongly felt. Another person may find the bodily anchor especially helpful. The recipe develops through the relationship between these approaches.



The three bodily correspondences provide anchors for attention within the alchemical map.

Finding the home station

Before exploring a change in the focus of awareness, become familiar with the focus from which the change begins. Sit in the quiet place with the eyes open and attend to the present room. Let the visual field include the surroundings through peripheral vision. Hear the sounds that are actually present. Notice temperature, the contact of clothing and the support beneath the body.

Bring these perceptions together for about a minute. Past and future concerns may continue to arise, but each time they draw attention away, return to the immediate setting. This is the here-and-now point: the felt organisation through which awareness is most clearly engaged with the present physical environment.

Then let the intensity of that focus soften. Allow attention to move naturally for a short while. It may follow a thought, a memory or a sound without keeping the whole room equally prominent. After a few minutes, gather the senses into the present setting again. Repeat the contrast until the difference becomes recognisable.

The useful quality is attentional precision. It need not be accompanied by a rigid body. If the effort to attend produces a clench in the forehead or abdomen, let that unnecessary effort ease while keeping contact with the room. The home station should become a reliable orientation, not a posture of strain.

The radio analogy describes the exercise well. A station can be held clearly, and a slight change of the dial introduces a different mixture of signals. The analogy concerns the organisation of attention rather than a claim that a measurable transmitter is being tuned. What matters is learning the feel of a clear present focus and recognising its change.

This point is useful in both directions. It gives inward exploration a definite beginning, and it provides a way of completing the return. After a session, open the eyes, recognise the room, hear its sounds and feel the body's contact with its surroundings. Returning becomes an action that can be learned as deliberately as entering.

The small turn of the dial

Once the home station is familiar, hold it for about two minutes. Then allow the focus of attention to shift towards a point beside the seated body. The body remains where it is. Imagine how the room might be organised from that adjacent position, and notice whether the centre of the experience seems to move at all.

The result may be a faint change of perspective, an image, a geometric form or nothing especially distinct. There is no need to manufacture an extraordinary event. The exercise concerns the first slight alteration in the felt centre of attention. The smallest intelligible movement is more useful than a dramatic description imposed upon an unclear experience.

Return to the physical here-and-now point for another two minutes. Then soften the focus more freely and watch for the moment a thought carries awareness towards another place or time. A remembered conversation may supply the movement more naturally than an attempt to place oneself beside the chair. The content differs, but the contrast between present sensory focus and inward absorption becomes available for observation.

The Grey Zone names an unsettled intermediate condition in which fragments appear without forming a stable world. The radio may seem to be between stations. This can be approached with curiosity rather than treated as a failure to find a fully developed destination. The practitioner is learning the feel of a transition before asking it to become an extended journey.

The present also opens towards several kinds of imagined time. Attention can revisit a remembered past, consider a past that might have unfolded differently, anticipate a likely future or explore a possibility that has not occurred. Distinguishing these directions preserves the character of the journey. A remembered event and an imagined alternative can both be vivid while remaining different kinds of account.

Try the exercise on another day if the movement is difficult to recognise. Its purpose is not to force the dial but to discover that small shifts are already happening. Deliberate projection begins by becoming acquainted with this ordinary mobility and then giving it more continuity.

Stillness and the other kind of movement

The death posture develops a contrast between the relative stillness of the physical body and the movement that can be experienced inwardly. In this version, the practitioner sits comfortably with the head supported, sets a twenty-minute timer and closes the eyes. The name concerns the temporary quieting of ordinary bodily activity while attention remains available.

Settle into a posture that does not require effort to maintain. Let movements become small and infrequent, while remaining free to adjust discomfort. The task is to observe the contrast, so there is little value in making an aching body the centre of the session. After an adjustment, settle again and continue.

A sensation of swaying, expansion or a change of location may occur while the body feels still. Notice it carefully. An intention not to move does not by itself establish that no physical movement occurred; a small twitch can accompany the approach to sleep. The interesting question is how the movement was experienced and whether an inward action can be recognised independently of a deliberate physical one.

If a mild urge to shift position arises, it can sometimes be explored through an imagined movement first. Picture standing in a remembered place, stretching the inward arms or walking across a landscape. Notice whether this changes the urge or reveals a different sense of embodiment. If the physical body still needs to move, let it do so. The comparison remains available after the adjustment.

The exercise brings two kinds of attention into relation. A quiet awareness of the seated body helps preserve orientation, while most of the interest follows the inward scene. One can begin to feel what it means for the greater share of attention to be engaged elsewhere without completely losing the knowledge of where the physical session began.

Practise on three different days and record the distinctions that become apparent. Did an imagined movement feel flat or spatial? Was there a stable point of view? Did awareness of the chair disappear, remain peripheral or repeatedly become central? These differences give the later work of remembering the body something concrete to build upon.

Entering a remembered place

A pleasant remembered location gives inward attention more structure than an open field of images. Choose a park, a room or a place visited on holiday. Sit comfortably, close the eyes and devote the session to recalling it. Begin with the features that are easiest to recover rather than demanding a complete scene immediately.

A path may provide its direction, a tree its scale, and a patch of light its atmosphere. Move among those details in memory. Allow other senses to join the visual image: the feel of the ground, the sound of traffic in the distance, a temperature or a familiar scent. Their contribution can make the place more coherent even when the picture remains incomplete.

Then explore the difference between looking at the place and feeling present within it. A scene held before the mind can resemble a screen. An inhabited scene is organised around a position: the path lies ahead, the tree stands to one side, and turning would reveal something behind. This change in perspective is one of the most useful movements the exercise can disclose.

Notice the apparent body that occupies the place. Are hands available? Is there a sense of walking, floating or simply changing position? Does the form remain stable, or does the point of view move without a clear body? The inward embodiment may borrow from the physical one while behaving differently. Observing those differences is more fruitful than forcing a single expected form.

Consider also how near or far the two locations feel. The remembered place may seem remote, yet attention can return to the chair immediately. At another moment the two may feel almost superimposed. These are qualities of the experience worth preserving in the notes, alongside what actually happened during the session.

Give the exercise at least three separate sessions. On one occasion, combine it with the comfortable stillness of the death posture so that the contrast between physical rest and inward action becomes clear. Afterwards, record the change from observing to participating, the senses that contributed and the points at which the place became more or less stable.

Learning how the inward senses work

An inward scene may change under prolonged scrutiny. A table becomes another object; a doorway loses its proportions; an apparently solid floor gives way to another landscape. The practitioner can find this disorienting because ordinary perception has taught the expectation that looking more closely should reveal a stable thing.

One approach is to use brief glances within the scene. Let attention move from the table to the doorway, then towards another feature, without fixing on any one detail for long. This is an inward movement of noticing, not an instruction to jerk the physical eyes around. The aim is to discover whether a lighter distribution of attention allows the whole scene to remain available.

What begins as a succession of brief looks may become a smooth survey. Eventually, a broader awareness of the surroundings may feel more natural than serial inspection. The practitioner is learning which kind of attention supports the current state. Quick glances are one option, especially when details seem unusually malleable; they need not become a permanent rule.

The Inner Feeling Sense offers a complementary approach. Attend to the table as a felt presence, just as a physical object was approached earlier. The scene may become less visually fixed but more immediate. One may feel its weight, seem to occupy its position, or experience a rapid alternation between seeing and sensing it. Such changes can initially make the experience more complex rather than more orderly.

Within this method, inner seeing, touching and hearing are understood as different expressions of a more general feeling capacity. The apparent senses translate an inward relationship into forms the conscious mind can recognise. This explains why the practitioner is encouraged to explore several modes rather than insisting that every successful session look like ordinary vision.

Stability also grows through participation. Feeling present in a place gives its details relationships to a point of view and a purpose. A table one intends to approach may become more coherent than a table repeatedly examined for proof of its reality. The action supplies continuity while leaving room for the scene to develop.

Patience allows a new order to emerge. Too much insistence that every inward event obey physical gravity, fixed perspective and familiar sequence can narrow the experience prematurely. Too little orientation can leave nothing clear to remember. The practitioner gradually discovers a workable balance: enough coherence to act and return, enough openness to notice how the state actually behaves.

When a story begins to answer

A remembered place can become the starting point for a deliberately invented journey. Enter the familiar park, then imagine a path that was never there. Follow it into a forest, meet an unusual creature or arrive at a landscape beyond anything remembered. The purpose is to participate from within the unfolding situation rather than watch a story from a distance.

Keep the narrative simple enough that attention can inhabit it. Walking towards a clearing, hearing a sound and deciding how to respond may provide more depth than rapidly inventing an elaborate history of the world. Sensory involvement, continuity and remembered purpose matter more than plot complexity.

Use two sessions on consecutive days to explore this active storytelling. Let each occupy the normal twenty-minute period, then write down the route, encounters and changes of perspective that can be recalled. A sketch of the sequence may preserve the movement better than a polished narrative. Include places where the thread was lost or where the scene became unexpectedly vivid.

In a third session, pay particular attention to moments that seem to arise without deliberate planning. A creature may answer in an unexpected way, a path may lead somewhere unanticipated, or an image may interrupt the intended story. Notice the difference between consciously specifying the next event and discovering an event that feels as though it has already begun.

The distinction is experiential before it is explanatory. Creative thought can produce surprises, and the alchemical account also approaches such moments as openings towards a more autonomous inward field. The practitioner need

not settle the origin of every response to study how the transition feels. What changes in attention? Is the scene more immersive? Can the original purpose still be remembered? Can one choose whether to follow the new direction?

This is where self-cohesion becomes especially valuable. A surprising response can draw the whole session into its momentum. Remembering allows the traveller to participate without becoming merely carried along. One can listen, explore, change direction or return to the starting place. The capacity to choose gives the growing spontaneity somewhere coherent to arrive.

The return that connects the journeys

Read back through the notes from the inward sessions and allow each account to evoke the place it describes. Recall not only what was seen but the point of view from which it was experienced. The person who sat in the physical room, the participant who walked through the remembered park and the observer who watched a scene from above may each have felt distinct. The work of remembering connects them.

Use the Inner Feeling Sense to approach a remembered scene again. Attend to its characteristic quality and notice what returns. A location may recover its depth through one small detail, while another remains inaccessible. The difference can suggest which features carried the experience and which were added during the later telling.

Self-cohesion now has a practical definition: remembering the current situation, the place from which the journey began and the purpose carried into it, even when the apparent form of the self changes. This is more than a verbal assertion of identity. It is the capacity to recover orientation at the moment it becomes useful.

The IN movement therefore contains an early need for OUT. One enters the inward field while retaining the ability to remember and choose. The Ouroboros image holds the apparent contradiction in one continuous form. The traveller goes into the self and, through that movement, begins to discover a self larger than the standpoint that first attempted the journey.

Review also makes room for changes in the meaning of order. A scene may have been unstable by physical standards while still possessing a recognisable emotional or narrative continuity. Another may have looked perfectly clear but left no memory of a deliberate action. The practitioner learns to distinguish visual neatness from the deeper coherence needed to explore.

At this stage, the central task remains going inward with interest and sufficient recollection to learn from it. More refined control will develop through the other movements of the formula. The groundwork is the living relationship now established: a physical beginning, an inward opening, a thread of participation and a return that makes the experience available for further understanding.

Forgetting and the natural threshold

The babe and the blank slate

The Babe in the Egg represents awareness before it has filled the world with a settled personal story. The egg is the enclosing cosmos; the child suggests a beginning open to what has not yet been named. In the projectionist's formula, this image belongs to VOID, the movement through which an existing organisation of experience can loosen enough for another to appear.

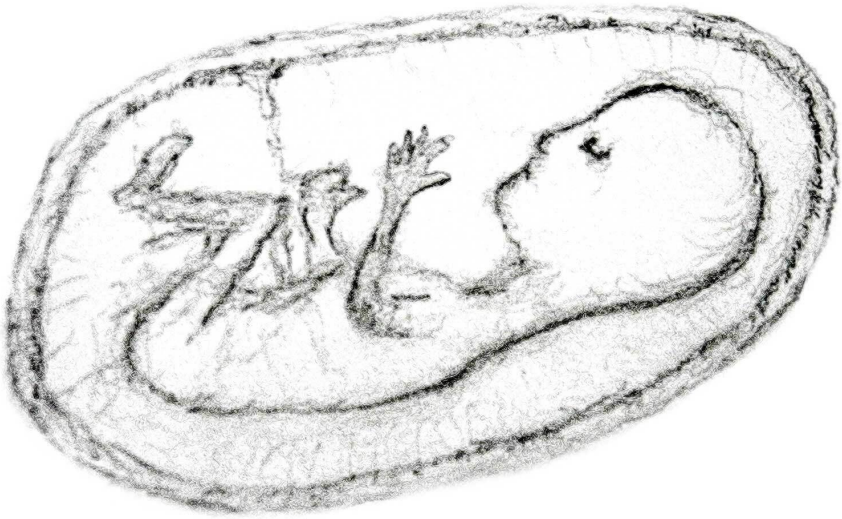
Going IN and entering VOID are related but different. Closing the eyes and attending to an imagined garden moves the focus inward. The garden may nevertheless remain tightly governed by the familiar self: how it should look, what must happen next and what the experience is supposed to mean. VOID concerns the temporary release of that insistence. It opens a space in which the inward field can develop beyond the plan that first called it forth.

A pause in breathing offers an analogy for a turning point within a continuous process. The breath moves, changes direction and moves again, usually without needing deliberate management. The relevant feature is the transition. The inward exercise attends to a comparable change in the organisation of thought; it does not require holding the breath to produce it.

Much of bodily life already proceeds without conscious supervision. That ordinary fact gives the alchemical inquiry its starting curiosity. What else may be occurring beyond the small portion of activity claimed by the waking self? The question invites an enlargement of awareness, while recognising how much of life is supported by processes that do not wait for conscious instructions.

The babe's innocence is therefore a practical image of receptivity. For a moment, the traveller allows the next experience to arrive without requiring it to confirm a biography, a theory or an expectation. This is not a permanent abandonment of knowledge. It is the ability to set an organising story down and later take up what remains useful.

The difficulty is subtle. One cannot release control by issuing an increasingly forceful command to stop controlling. The effort itself keeps the same manager at the centre. The beginning is smaller: notice one expectation, let it rest and attend to what remains. A space may open in which the scene has room to change.



The Babe in the Egg expresses the openness through which a new organisation can emerge.

Individuality as a work in progress

The alchemical story of humanity's fall interprets the emergence of limited self-awareness as both an opportunity and a binding condition. The conscious self can recognise itself as distinct, but it can also become absorbed in a narrow cycle of desire, comparison and reaction. The Archonic image expresses this mixture: a gift of individuality that remains entangled in a constraining order.

From this perspective, the answer is neither to accept every habit of the waking self nor to assume that all individuality is a mistake. The task is to transform the capacity for distinct awareness into something more capable. The conscious self learns to participate in a larger whole, using its powers of recollection and choice without demanding exclusive authority over experience.

Two different spiritual aims become visible here. One seeks release from the burdens of separate selfhood; another seeks a transformed continuity of individuality. Inner alchemy chooses the second. The distinction concerns the direction of the work. It does not make every tradition that values stillness an attempt at unconsciousness, nor allow a stranger's inward attainment to be inferred from a label.

Within the projectionist's formula, a permanent preference for only one polarity would leave the whole practice incomplete. IN without sufficient continuity can become absorption in which the purpose is forgotten. OUT without receptivity can become relentless control. VOID without either movement can become an empty interval with little that can be carried forward. The value of each appears through its relationship with the others.

The ghost is the image for the mediating capacity that can bring those relationships into consciousness. It can encounter the inward field while retaining a thread connected with the outward self. This is why the union of Father and Son requires the third term in the symbolic formula. The aim is a relationship in which the wider powers of the inward self can become available without overwhelming the individuality that must learn to use them.

The image of a genie released from a bottle makes the requirement vivid. Opening the bottle alone is not the whole achievement. The one who opens it must become capable of meeting what emerges. The Logos, emotional containment and self-cohesion therefore remain part of the work as experience deepens. Receptivity acquires value through a growing ability to understand and integrate.

Forgetting with a way back

VOID is approached through deliberate forgetting. Here forgetting means allowing the usual self-description to fall quiet for a time. A name, a role, a schedule and a history normally travel into every experience. They tell the person what is familiar, what matters and what is possible. Setting them temporarily aside can change the range of what attention notices.

Begin inside an already familiar inward session. Allow the scene to be present, then release the commentary that explains who is having it and what ought to happen. A remembered room can remain while the habitual account of its importance recedes. Instead of continually reconstructing the self who entered, give attention to the openness of the next moment.

The movement is closely related to the spontaneous forgetting that occurs in absorption. While reading a compelling story, a person may briefly cease to rehearse the day's concerns. The surroundings and personal schedule become less prominent. The projectionist explores a more deliberate version of this release while retaining enough orientation to end the exercise and recall what occurred.

This creates a productive tension. If everything is forgotten without any thread of recollection, the session may pass without a usable account. If every moment is supervised and named, the familiar cognitive position may never loosen. The skill lies in allowing one layer of organisation to recede while another, quieter continuity remains available.

Within the alchemical cosmology, this movement opens portals into deeper regions of the Second World. A scene can begin to feel less like a picture being maintained and more like a place encountered. The practical observation is the change in relationship: details arise without being specified, a new perspective becomes available, or the next event surprises the conscious planner.

The metaphor of a portal does not require a literal doorway to appear. A transition may be sudden or gradual, spatial or almost entirely felt. The practitioner notices what was released, what appeared and how the thread of awareness continued. Those details give the experience a place in the Logos.

Return is part of forgetting well. At the close of the session, recover the physical room, the current time of day and the ordinary purpose that follows. The exercise is complete when the person can move readily between the inward interval and the life in which it occurred. This ability to remember again is what allows forgetting to become a deliberate capacity.

A walk without the usual story

A quiet walk can reveal how continuously the personal story accompanies perception. A tree is seen while thinking about tomorrow's meeting. A turn in the path arrives inside a replayed conversation. The landscape is present, but much of attention remains occupied by what the walker is carrying into it.

Amnesia walking uses imaginative play to interrupt that burden. Choose a familiar, uncomplicated place where walking is comfortable and the route is easy to follow. A period of forty-five minutes to an hour can provide space for the exercise when that length suits the person and setting. A shorter walk can disclose the same movement.

As the walk begins, imagine that the usual biography has been placed aside until the walk is over. There is no need, for these moments, to rehearse a profession, a grievance, a reputation or a plan. Let attention meet the colours, sounds and textures before it turns them into another chapter of the familiar story. Keep the practical knowledge needed to navigate and respond to the surroundings.

The word amnesia describes the game of temporarily setting the story down. It is not a task of making oneself unable to recognise the route, identity or situation. The useful freedom comes from releasing repetitive self-reference while remaining present enough to walk well. A bench, a leaf or the changing light can then acquire a freshness that habitual commentary had covered.

The story will return. A worry may reappear several times, each time seeming urgent enough to end the experiment. Recognise it, acknowledge that it can be considered later, and return to the immediate surroundings. The act of returning is gentle. The walk is not made more successful by arguing with every thought that arises.

Notice the emotional texture of the interval. There may be lightness, unfamiliarity or a moment of uncertainty when the usual explanations become quieter. Let the degree of release remain comfortable. If the exercise becomes disorienting, stop the game, recognise familiar landmarks and restore ordinary attention. The capacity to choose the extent of the exercise is part of its value.

At the end, deliberately resume the personal context: the walk is finished, the place is familiar, and the next activity can now begin. Give the return time to become complete before driving or doing anything that requires full alertness. Across three walks, compare what was easier to release, what repeatedly returned and how perception changed when the commentary softened.

This practice need not turn affection or responsibility into enemies. A relationship can remain deeply valued while the repetitive thought about it rests for a while. The walker learns that caring and continuous mental rehearsal are different activities. Setting down the second can make room to return to the first with more attention.

Meeting the natural threshold

The transition into sleep offers a natural example of the cognitive position loosening. The room becomes less prominent, thoughts lose their ordinary sequence and fragments of imagery begin to unfold with less deliberate construction. On waking, the movement reverses: the physical setting gathers clarity while the dream may still be partly available.

The descent towards sleep is called the hypnagogic transition; the emergence from sleep is hypnopompic. Their value to the projectionist lies in this overlap of conditions. One aspect of attention begins to relinquish its familiar organisation while another may still recognise what is happening. The work is to notice that relationship without turning the night into an extended struggle to remain awake.

Sleepiness is sometimes described in energetic language as a softening force that makes forgetting easier. The bodily process is more complex than a single substance accumulating. Sleep pressure and the daily rhythm work together; melatonin is one signal associated with the light-dark cycle. A felt wave of drowsiness is not a measurement of melatonin, and that hormone is not an inner vehicle that attention must push around the body.

The practical distinction is between observing a naturally available threshold and deliberately making oneself short of sleep. Shortening a night by half an hour or splitting it into six-hour and two-hour periods changes different things:

one reduces total sleep, while the other changes its distribution. Neither arrangement is needed to begin this inquiry. The useful variable is how attention meets the transition, with sufficient rest preserved.

A simple starting point is the normal morning awakening, especially on a day when there is no immediate need to hurry. Before reaching for the phone or planning the day, notice whether part of a dream remains. A fragment may still have depth, sound or an emotional atmosphere. The physical room is returning, but the inward scene has not entirely disappeared.

At night, the same curiosity can remain light enough to yield to sleep. A few images may be noticed, then ordinary rest can continue. If monitoring the transition becomes effortful or delays sleep, let the inquiry go and return to the daytime seated practice. The wider project depends on a life that supports attention, including the restoration that sleep provides.

The old image of a civilisation of the night expresses the possibility that human experience could be organised differently around darkness, dreams and inward attention. It can serve as an imaginative horizon without requiring a hidden history to be accepted. The immediate night already contains a threshold worth meeting with care and interest.

Waking while the dream is near

For a hypnopompic session, begin after sufficient sleep, when waking occurs and some dreamlike quality remains. A quiet interval before the day's activities provides a natural boundary. A gentle timer can mark its end so that attention does not have to keep checking the clock. A few minutes may be enough; a longer interval is useful only while it remains comfortable and compatible with rest.

Stay in a supported position and notice the alternation between the room and the inward scene. A thought about the day may sharpen waking awareness; a remembered dream detail may draw attention inward again. Follow these changes lightly, allowing the physical surroundings to remain available as an orientation.

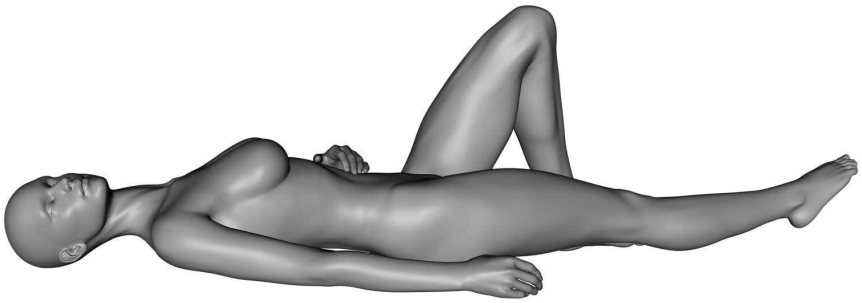
One optional bodily cue is a comfortably bent knee while lying on the back, with the foot resting on the bed. As relaxation deepens, the knee may drift sideways and draw attention back. It is a reminder, not a posture that has to be held against strain or a requirement to repeatedly interrupt sleep. If it is awkward or distracting, use an ordinary comfortable position and observe the natural waking transition instead.

The essential exercise is to notice how forgetting and remembering can overlap. The dream may regain momentum while a quiet recognition remains that a session is taking place. Conversely, waking awareness may return while an inward image still feels present. Neither state needs to be forced into a complete separation from the other.

Attend to apparent duration as well. A short interval may contain an elaborate sequence, while a longer period may leave only one image. Record both the clock boundary and the remembered experience afterwards. This gives the changing sense of time a clear place in the account without requiring an explanation to be chosen in advance.

When the interval ends, let waking become complete. Open the eyes, recognise the room and recall the last available scene before it fades. Write or sketch promptly. A few unpolished details can preserve the route back into an experience that would otherwise be reduced to the feeling that something remarkable happened.

The notes can later reveal a personal language of transitions: a recurring texture, a spatial change, an unexpected voice within a dream or the moment a remembered scene becomes immersive. Such patterns connect the ordinary rhythm of sleep with the deliberate practices of the chair. The ghost's symbolic role as a bridge becomes more intelligible through these small, observable crossings.



A comfortably bent knee can act as a gentle cue near a natural waking transition; no fixed posture is required.

Release that preserves direction

The VOID movement gives the formula its freedom to change. A scene held too tightly remains governed by the same expectations; a self-description continually rehearsed carries the same boundaries into every inward place. Forgetting loosens that repetition so that a different organisation can emerge.

Yet the purpose of the work is continuity through change. The projectionist does not seek an interval that can never be remembered or a state from which ordinary orientation cannot be recovered. IN supplies the inward field, VOID allows its form to change, and OUT will give deliberate continuity a more developed place within it.

This relationship can be recognised in a simple sequence. Enter a remembered garden. Let the plan for what must happen next rest. A new path appears, or the atmosphere alters. Notice the change, remember the intention to explore and choose how to proceed. The movement combines receptivity with a thread of direction rather than requiring one to abolish the other.

The same balance matters after the session. An experience can remain open to further understanding while still being described clearly. There is no need to resolve its entire meaning before continuing ordinary life. The account, the drawing and the remembered feeling provide enough continuity for another encounter.

The next part of the formula develops the capacity that makes this possible: a deliberate presence able to inhabit an inward scene, remember its relation to the body and give desire the form of action. Having learned to enter and to release, the traveller can now examine how to remain coherently engaged.

The Bird of Hermes and self-cohesion

The bird that remembers

The Bird of Hermes represents the individuality that awakens within its own journey. The Ouroboros has turned attention inward; the Babe in the Egg has allowed the familiar organisation to loosen. The bird gives the traveller the capacity to recognise, choose and remain coherently present in the world that opens.

Remembering here means more than recollecting an event afterwards. A person may remember an elaborate dream without having made any deliberate choice while it unfolded. The OUT movement concerns waking to the situation as it is being experienced: recognising the current place, the purpose of the exploration and the wider body-being of which this experience is part.

The difference can be felt in an ordinary daydream. One moment the story is simply happening. Then awareness returns: this is a scene being imagined, and it is possible to continue it deliberately. The scene need not disappear when that recognition arrives. Learning to retain the scene while becoming more aware within it is an early form of the bird's work.

In the larger alchemical account, the bird becomes a phoenix when this continuity no longer depends upon returning to the physical ground. That is the image of an individuality transformed deeply enough to persist through the changes associated with death. Its practical beginning is the much smaller capacity to remember oneself while an inward experience continues.

The ghost is the agent of these complementary movements. It goes inward, releases an existing orientation and remembers itself in a new one. The conscious self contributes structure; the unconscious contributes a wider field of power and experience. The ghost's task is to bring them into a relationship that can become a Total Self.

This makes the mind a capacity to be developed, rather than an enemy whose every movement must be extinguished. Its chatter can become less compulsive while its powers of imagination, perception and recollection become more exact. The bird is born through that transformation: awareness gains the ability to move without continually losing the one who moves.



The Bird of Hermes gives self-cohesion a living image: movement held together by a continuity of awareness.

A double that belongs to a whole

An imagined double is an accessible way to begin projection. One gives the inward self a form that can stand, walk and occupy a scene. A familiar body shape supplies ready-made relationships: hands can touch, eyes can face a direction and feet can approach a doorway. The method uses an organisation the practitioner already knows.

The formula places this useful image within a wider account. The double is understood as an extension of the ghost rather than a wholly separate person released from the physical body. In the symbolic picture, the ghost stretches its field of action into another location while retaining a relation to its physical base.

The image of a cloud can help. One region is engaged with the seated body while another is organised around an inward landscape. Alternatively, the physical body can be pictured as a sun and the ghost as its radiating light. Neither analogy needs to be treated as literal anatomy. Their purpose is to make simultaneous participation conceivable.

This changes the task. If the traveller believes that success requires eliminating every trace of bodily awareness, a momentary feeling of the chair may seem to ruin the session. Within the extended-field picture, that same feeling can support continuity. The question becomes whether awareness of the body can remain available without occupying the whole field.

The three selves are similarly understood as functions within a whole, despite the language that separates them. The conscious self supplies the familiar personal standpoint, the unconscious carries the immense inward life, and the ghost mediates their meeting. The alchemical myth describes the ghost as an unexpected possibility arising within a divided condition: the part capable of moving across the division.

Mastery therefore requires more than producing a convincing second silhouette. A double can be vivid while attention still loses its purpose. The deeper work concerns the relationship between form, awareness and continuity. The shape helps the traveller begin; the formula develops the capacities that allow the traveller to remain awake within it.

The body anchors this account in the First World. Its senses and habits give experience a familiar scale, while the inward theatre permits images, recollections and possibilities that are not present before those senses. The alchemical model treats this theatre as an opening into a larger field. Its radio analogy pictures the brain as a receiver and organiser of thought, expressing the metaphysical priority it gives to the inward over the material. This is a way of conceiving the relationship, rather than an anatomical description of a hidden transmitter.

The ghost is represented as capable of moving both through the felt body and into the inward theatre. The unconscious is the more extensive field it explores, while the conscious self supplies the familiar individual standpoint. Calling all three simply "the mind" can hide their different roles. The terms become useful when they distinguish conditioning, receptive depth and the capacity to move knowingly between them.

> **Conscious self**
> The familiar individual standpoint, engaged with the body and ordinary life.
>
> **Ghost**
> The capacity to remember, observe and move between outward and inward experience.
>
> **Unconscious**
> The inward field encountered through dreams, feeling and projection.
>
> Self-cohesion preserves the relationship while the field of experience changes.

The alchemical model presents the double as an extension of a whole individuality. The three functions become intelligible through their relationships.

The watcher and the voice

The distinction between the conscious self and the ghost becomes more useful when it can be approached through an ordinary act of attention. A thought speaks, another thought contradicts it, and the disagreement seems to occupy the whole mind. Yet the disagreement can also be noticed. The capacity that notices need not be identical with either of the competing sentences.

Begin quietly, with the eyes closed if that makes attention easier. Allow the current thoughts, feelings and impulses to appear without trying to turn them into a blank field. A complaint may be followed by a plan, a remembered conversation by an image of tomorrow. Notice the transitions. Neither a pleasant thought nor an unpleasant one has to be made into the authority governing the session.

Now attend to the activity of noticing. There is the thought, and there is the awareness that recognises a thought occurring. A further thought may immediately announce, "I am the one who is watching." That announcement can also be noticed. The inquiry turns back upon itself, like two facing mirrors in which each reflection contains another reflection.

There is no requirement to discover a tiny observer hidden somewhere behind the eyes. Such an image would itself be something appearing in awareness. The useful recognition is functional: commentary is taking place, and there is also a capacity to recognise, redirect and sometimes decline that commentary. In the alchemical vocabulary, this opening is the beginning of distinguishing the watcher, or True Mind, from the conditioned conscious self.

Keep the inquiry brief enough to remain clear. After following several turns of attention, return to the felt body and the room. Notice whether a familiar opinion now feels slightly less compulsory. The practice acquires substance when this distinction becomes available during life, perhaps between the first impulse to answer angrily and the action of answering. Seeing the impulse creates room for choice; it does not require the impulse to disappear.

The Archonic account interprets much of the conscious dialogue as an inherited social organisation that claims to speak as the individual. Approval and condemnation can both perform this function. A flattering instruction may be

as habitual as a frightening one. For this reason, discovering the watcher involves examining the dialogue rather than merely replacing negative sentences with reassuring sentences.

Independence also differs from automatically rejecting everything shared with other people. Language, practical knowledge and cooperation make individual life possible. The relevant question is whether a belief can be examined and used deliberately, or whether it governs attention before its influence is recognised. A person can listen carefully, learn from another and still retain the power to consider what has been heard.

The conscious self therefore remains necessary. It remembers appointments, communicates intentions and provides a recognisable structure through which experience can be organised. The ghost's task is to order and enlarge that relationship. The symbolic theft of the conscious self from the Archon means recovering its capacities for the whole individuality, rather than trying to destroy the part that makes ordinary continuity possible.

Remembering the body while the scene continues

Start with the physical body as it is now. Move the fingers, touch one hand with the other and notice the general feeling of being embodied. Let attention include the position of the limbs, the support beneath the body and the immediate sense of being this person in this place. The exercise is simple enough to revisit two or three times during an ordinary day.

In a seated session, remain with this felt body-being for the normal twenty-minute period. Thoughts and daydreams will arise. When one carries attention away, notice what happens as bodily awareness returns. Does the inward scene vanish abruptly? Is there a jolt of reorientation? Can part of the scene remain while the body becomes clear again?

Those questions matter more than an uninterrupted performance. Each return reveals the relationship between the physical anchor and the inward field. If recalling the body always dissolves the scene, try remembering it more lightly. The whole posture need not be reconstructed in detail; one quiet sense of the seated body may be enough.

In a second session, deliberately imagine a pleasant place such as a beach or forest. Let it acquire a point of view, then recall the physical body in the chair while keeping the place available. The task is to hold both relationships together. At first one may repeatedly replace the other. With practice, the alternation can become less abrupt.

Once both are present, introduce an inward movement. Walk a little way along the beach while retaining a quiet sense of the seated body. Notice the apparent legs that move in the scene and the physical legs that remain supported. The contrast makes the extended-field model practical: attention can participate in the inward action without forgetting the physical beginning of the session.

This is the meaning of being here and there simultaneously within the exercise. The inward location is encountered in its own immediate present while the physical relation remains available. The practitioner is cultivating a broader continuity of awareness, rather than trying to divide into two independent personalities.

Afterwards, record where the balance held and where it broke. Perhaps the scene remained clear until walking began, or perhaps bodily awareness became stronger when the inward movement slowed. Such observations reveal the personal proportions of the formula. They also prepare the traveller for later scenes in which more activity and surprise must be held within the same continuity.

From turning over to flight

The developing ability can be pictured through stages of movement. Turning over begins when a substantial share of attention turns away from the immediate physical surroundings and towards the inward field. Crawling begins among the first fragments, sensations and unfamiliar perspectives, before there is much deliberate organisation.

Standing introduces a more stable relation to the experience. A scene can be recognised and explored without every detail immediately dissolving. The practitioner begins to understand how this inward condition relates to the physical session from which it arose. The Logos becomes increasingly useful because there is now something coherent enough to compare across occasions.

Walking adds deliberate movement. One can approach a feature, remember a purpose and remain present through the action. Running extends the ease and range of that capacity. More can happen without the thread of continuity disappearing. The stages describe qualities of action rather than ranks that can be awarded after a fixed number of sessions.

Flight carries the largest alchemical meaning: the self-cohesion of a being whose individuality is no longer imagined as dependent upon its original ground. The phoenix belongs to that horizon. It should not make the earlier stages seem insignificant. Each small act of remembering supplies part of the capacity the image expresses.

Different practitioners need different balances. One may enter rich inward scenes easily but repeatedly forget the original intention. Another may remain sharply aware of the chair while struggling to let any scene deepen. The first may benefit from a lighter but more frequent remembrance; the second from easing control and allowing more of the IN and VOID movements.

The balance can also change within a session. An initially faint scene may need sustained interest, then less direction once it begins to unfold. An exciting event may call for a return to the body and a simpler task. Learning to make these adjustments without abandoning the whole session is part of becoming self-sufficient in the work.

Discovering push and pull

The energy pumps are the felt movements through which attention draws something towards itself or directs it away. They give the projectionist a language of inward action. The first exercise uses an ordinary object to make the intention easier to recognise.

Place a cup nearby and sit comfortably. For about a minute, attend to the intention of drawing it towards you. The cup provides a clear direction and a definite object; the purpose is to discover the feeling of pulling. Then spend a minute with the opposite intention, directing it away. Compare the two movements while allowing the muscles and breath to remain easy.

The physical object need not move for the exercise to have disclosed something useful. The relevant finding is a distinguishable quality of intention: gathering or extending, drawing nearer or directing away. If effort turns into bodily strain, soften it. A clearer inward direction is the aim, not a stronger clench.

Within the energetic model, the ghost uses these movements across different ranges of experience. Inward objects are described as more responsive to intention than dense physical forms. The practical work can begin entirely within a remembered scene, where the relationship between felt action and apparent movement can be examined directly.

Enter a familiar inward place and establish self-cohesion. Select a small object, perhaps a leaf or stone. Apply the felt pulling movement towards it. Notice the difference between picturing the object suddenly nearer and experiencing a continuous act of drawing it across the scene. Both involve imagination, but their qualities of agency and continuity can differ markedly.

Then direct the object away through the pushing movement. Let the action have a beginning, a direction and an end. If the scene becomes unstable, simplify it and return to the bodily anchor. A single clearly experienced movement is enough material for a session; repeating it can reveal which aspects of attention support it.

The exercise develops an inward vocabulary that later becomes available for many purposes. Emotional containment gathers a scattered charge. Movement through a scene directs the traveller towards a location. Both can be approached through the same recognisable qualities of pulling and pushing, adapted to the situation rather than performed as a fixed mechanical ritual.

Moving within the scene

After the movement of small inward objects becomes familiar, explore moving the apparent body itself. In the remembered place, attend to a nearby feature and feel the intention of drawing yourself towards it. Alternatively, imagine a gentle push away from the ground that allows a change of position. Keep the physical body comfortably supported throughout.

These movements need not resemble ordinary walking. The scene may respond with a smooth glide, a sudden shift or a change in the apparent distance. Notice how much continuity is retained. Can the starting point still be remembered? Is the bodily anchor available? Does the movement feel chosen, or does it carry attention beyond the intended destination?

An inward branch, wall or platform can supply a clear point towards which attention moves. Begin with nearby locations so the relation remains easy to follow. The point is to discover the quality of movement in the current scene, then extend its range as coherence permits. A dramatic leap is less useful if the whole experience becomes impossible to remember.

The alchemical description allows for worlds that seem more or less resistant to intention. A scene may feel light and immediately responsive on one occasion, dense and difficult to alter on another. Record the difference without assuming that resistance always means a personal failure. The perceived conditions form part of the experience being explored.

Push and pull can also support an inward boundary. If an encounter becomes unwelcome, the practitioner can create distance, change direction or leave the scene. It is often enough to recover the bodily anchor and end the session. The aim of the movement is agency, including the ability to disengage.

As the technique becomes more familiar, it may require less explicit imagery. A clear felt direction can do what previously required a detailed picture of hands reaching or a force carrying the body. That economy is useful: less attention is consumed by explaining the action to oneself, leaving more available for the place, the movement and the continuity of the traveller.

Desire that becomes an action

Desire can organise more than the wish to begin a session. Within a coherent inward place, it can give a particular change its direction. The exercise is to let a desired object become part of the scene while observing the difference between a fleeting thought and a stable feature.

Return to a remembered location and establish the bodily continuity already practised. Choose a simple object to introduce, such as a yo-yo or an ice-cream cone. Let the desire for that object become precise. Its image may arise quickly, but at first it may occupy a different kind of attention from the surrounding place.

This difference is instructive. The remembered location has some established depth and continuity. The new object may be only a brief mental picture, held almost in front of the scene. In the alchemical account, the two belong to different ranges that must be brought into relation. Experientially, the task is to allow the object to become situated: with an appropriate size, position and relation to the things around it.

Keep the desire clear while allowing the details to settle. The yo-yo may initially be too large, change colour or disappear whenever attention shifts. It may also draw the whole session into a different scene. Notice these changes without increasing physical effort. Return to the location, recover self-cohesion and let the intended object acquire a place within it.

Stability has a practical test. Look inwardly towards another feature, then return to the object. Does it remain available in a consistent position? Can it be approached, held or moved? Persistence across a shift of attention gives the experience a different quality from an image that exists only while being continuously specified.

This is the beginning of desire as action. The desire is not merely a commentary about what is missing. It participates in the formation and adjustment of the inward event. Its precision can complement the broader movements of pushing and pulling, allowing a change in colour, shape or location to be explored.

Within the formula, this is described as transmutation: the movement through which a possibility acquires a different form of presence. The practice remains gradual. Different scenes may respond differently, and a stable result may require several sessions. What grows is the capacity to direct a change while retaining awareness of the scene, the body-being and the intention that holds them together.

Bringing the formula to life

Learning the recipe by taste

Knowing the three ingredients is different from knowing how to combine them. A cook can identify each flavour and still need practice to recognise what the dish requires. The projectionist's formula has the same living quality. IN, VOID and OUT remain recognisable, but their useful proportions change with the person, the day and the unfolding session.

There is no need to perfect each ingredient in isolation before allowing them to work together. A sufficient acquaintance with entering, releasing and remembering makes a beginning possible. Combining them then reveals subtleties that separate practice could not show. One discovers how a little recollection stabilises a scene, or how too much effort to retain it interrupts the inward movement.

The formula also provides a way of responding when a scene feels restrictive. The practitioner can recover orientation, release the current arrangement and direct attention elsewhere. In alchemical language, the same principles that loosen the boundaries of the First World are available within the Second. The practical value is the capacity to change an inward relationship and to return, rather than becoming convinced that a frightening image has absolute authority.

A simple session may begin with several minutes of inward observation. As a scene appears, the usual commentary is allowed to quiet. When the scene gains depth, bodily remembrance is introduced lightly. If that remembrance pulls attention entirely back to the chair, the next attempt uses less of it. If the scene becomes absorbing enough that the purpose disappears, more recollection is needed.

This is calibration through experience. The practitioner does not have to translate every moment into a verbal formula while it happens. Afterwards, the three movements provide a useful language for understanding where the session deepened, where it became rigid and where continuity was lost.

The recipe becomes personal without becoming arbitrary. Each adjustment has a purpose that can be observed. More IN helps attention engage the inward field; more VOID releases an overdetermined structure; more OUT restores deliberate presence. The result is assessed through the qualities of the experience and the completeness of the return.

The attention that energy can support

The formula assumes a capacity that cannot be supplied by its vocabulary alone: enough available attention to perform the movements. A person may understand the blue-square exercise perfectly and still find the image dissolving after a few seconds. Technique describes a direction; the condition of the practitioner affects how readily it can be followed.

Inner alchemy expresses this through the relation between energy and attention. The gathering, reabsorption, storage and refinement of energy are understood as ways of strengthening the ghost's working power. Projection then gives that power a precise use. The two paths support one another: energetic practice supplies capacity, while the formula develops its organisation.

In everyday terms, it is useful to notice what repeatedly consumes or restores attention. An unresolved argument may continue inwardly long after the encounter. Constant stimulation can leave little room for a quiet scene to develop. Rest, a settled environment and a manageable practice period can make a noticeable difference. The energetic account gives these observations a larger significance without making every distracted session a moral failure.

Containment and reabsorption enter here as practical movements already learned. Notice an emotional charge, allow unnecessary tension to soften and gather attention away from repeated discharge into the story. The purpose is to make more of the current capacity available for a chosen action. A quieter relation to ordinary life can support this without requiring withdrawal from valued relationships.

The search for a perfect incantation or a rare object can obscure this work. A formula written on a page may orient practice, but the actual movements must become familiar through doing. The relevant power is not contained solely in the wording. It appears in the ability to enter, release, remember and act with increasing continuity.

Knowledge and capacity therefore remain complementary. Clear instruction saves needless confusion; available attention allows it to be used. When progress becomes difficult, examine both. The next improvement may come from understanding a movement more precisely, or from approaching the session in a condition that gives attention room to sustain it.

Working with the soup

The early inward field can resemble a soup of fragments. Colours, sensations, memories and partial spaces appear, merge and fade. The image is useful because it makes this fluid beginning approachable. The ingredients are already present, but a coherent experience has not yet taken shape.

Settle into the chair and let attention turn inward. A faint light or remembered object may appear. Allow enough release for it to develop beyond the first deliberate image. Then introduce a little recollection: a session is taking place, the body is supported, and this new feature is being explored. Keep that remembrance light enough for the feature to remain.

Suppose the light becomes a window. Instead of immediately demanding an entire room, notice its direction, the quality of the light and the space around it. Let other senses participate if they arise naturally. An atmosphere or a sense of distance may give the scene depth before every visual detail becomes clear.

As the room gathers, reduce the urge to specify each part. A figure may cross it, a curtain may move or the light may change. Observe whether these events feel deliberately produced or whether they unfold with a degree of spontaneity. The formula is now doing more than sustaining a picture: it is supporting an experience in which the practitioner can participate while allowing other developments to occur.

This responsiveness is important. A lucid world, in the language of the method, is a scene that can seem to continue through actions the conscious planner has not prescribed. Its appearance of independence is a quality to observe carefully. The traveller remains able to remember, choose and return while the scene has room to surprise.

If the room fades into fragments again, continue with what is available. A foggy interval may become another space, or the original room may return. The alchemical description calls the shifting material pre-matter, the formative condition from which more stable experience emerges. Practically, the task is to remain interested without mistaking temporary coherence for an obligation that the scene must never change.

At some point the thread may be lost altogether. The next moment of recognition is the place to resume. Irritation at the lapse tends to occupy the very attention that could be used for returning. Recover the body, recall the purpose and continue if the session still feels clear enough. The recipe is learned through these adjustments.

Coherence with room for surprise

As practice develops, the soup may yield places that recur more readily and retain their character for longer. A room can be revisited, a path followed and a remembered intention completed. The experience begins to offer more continuity than a sequence of isolated impressions.

Yet coherence need not mean that every inward world becomes a copy of physical life. Perspectives may still shift; space may behave unexpectedly; a feature may be understood through feeling rather than a stable visual outline. The useful question is whether the practitioner can remain oriented within those changes.

Try alternating between observation and a small deliberate action. Let the scene unfold for a while, then approach one feature or introduce a modest change through desire. Afterwards, ease the intervention and see what continues. This makes the difference between directing and receiving more distinct, while allowing the two to belong to one continuous session.

A whole narrative may eventually unfold with enough coherence to be remembered in detail. On another day, the work may return to a few simple fragments. Both can contribute to the same development. Compare the quality of attention and the ability to recover the thread, rather than assuming that every later session must be more spectacular than the last.

Complete the return deliberately. Open the eyes, recognise the physical setting and gather the senses into the home station. Stretch or walk a little if that helps ordinary alertness settle. Then record the route of the session, including where it became self-directed, where intention altered it and how the ending occurred.

Over days and weeks, these records reveal the practitioner's working recipe. Certain beginnings may encourage depth; particular forms of remembrance may preserve continuity with little interruption. The method becomes less like juggling three named techniques and more like a flexible response to what the current experience requires.

Lucidity has two related meanings in this work. The traveller may recognise the situation clearly, while the world itself loses its apparent aliveness. A busy street can freeze the moment the traveller remembers, or an object can distort under a fixed stare. Personal recognition has increased, but the scene's continuity has weakened. Conversely, a rich and spontaneous world may continue while the traveller forgets the purpose of being there.

Complete lucidity brings these qualities into relationship: an aware traveller within a scene that remains coherent and responsive without being manually supplied detail by detail. A lighter touch may help when self-remembrance freezes the world; renewed OUT may help when immersion carries the intention away. The formula is adjusted according to the difficulty actually encountered. Calling every vivid scene lucid would conceal precisely the distinctions the practice needs to develop.

The wings and the wider present

The image of the Bird of Hermes eating its wings presents a paradox of discipline. A wing permits flight, yet the bird restrains itself by consuming what could carry it away. In the projectionist's reading, the image asks how a capacity can be ordered without being permanently diminished.

A narrow focus can bring genuine clarity. Attending closely to the physical present may quiet habitual rehearsal of the past and anticipation of the future. The formula values this ability as the home station. It also asks whether clarity can be carried into other ranges of experience rather than confined to one.

Likewise, a quiet interval without the usual self-commentary can be restorative and revealing. VOID has a central role in the work. The difficulty arises when one useful movement is treated as the whole of awareness, leaving no place for the other capacities to develop. The alchemical preference is for a balance that preserves inward movement, release and deliberate continuity together.

This is the constructive meaning of taming the bird. The wings become capable of a chosen flight. Desire is clarified, emotional reactions become more manageable and the Logos gives unfamiliar experience an intelligible order. Discipline serves a wider freedom because it develops the capacity to move, rather than merely the capacity to remain fixed.

The larger present of the alchemical account includes the inward availability of past, future and other possible worlds. Awareness is imagined as capable of meeting more of this field without losing individuality. The phrase never falling asleep at all points towards that continuity of recognition. Ordinary sleep continues; the ambition concerns what awareness may eventually be able to carry through its transitions.

The union of the Father and Son names the meeting of the inner and outer selves within this expanded continuity. A further union with the refined ghost belongs to the next horizon of the Great Work. For the present practice, the task is concrete enough: allow the full formula to develop, then apply it within a progression that gives each new capacity a definite place.

The five Rooms

Memory as an entrance

The Rooms give the formula a sequence of practical tasks. They begin with a simple visual field behind closed eyes and develop towards deliberate movement, responsive inward worlds and a different relationship with the unconscious. The first five Rooms are the progression explored here. The sixth and seventh belong to a further stage of the alchemical work, where the continuing vessel of individuality becomes the central concern.

Memory supplies a thread through the whole sequence. A remembered place can be entered, a recently lost scene recovered and a previous session approached again. In the alchemical account, memory opens towards locations that remain available within a wider field of time. In practice, it gives attention a specific direction instead of an abstract demand to go somewhere.

Choose a familiar, uncomplicated memory and let attention return to it. Begin with what is clearly available. A colour, a spatial relation or a feeling may bring more of the scene into view. Keep the desire to remember steady without forcing missing details into a complete picture. If the effort becomes stuck, let the pressure to produce an answer quiet while retaining a light interest in the scene.

This combines IN and OUT with a measured release through VOID. Attention enters the remembered field, sustains a direction and allows some of the usual interference to fall away. New details may arise. Record them according to how they appeared, distinguishing what was already remembered from what emerged during the exercise. Vividness does not by itself establish the historical accuracy of a newly supplied detail.

An alternative version of the memory can also be explored deliberately. A different turn in a path or a different reply in a conversation may lead to another inward sequence. The alchemical cosmology places such possibilities within a larger field of probable lives. The practitioner can preserve their value while keeping recollection and imaginative variation recognisable in the account.

The Rooms develop this mobility in a definite order. Set aside a comfortable twenty- to thirty-minute period, use a supported sitting position and keep the notebook nearby. Progress is measured through the capacities that can be sustained, not simply through the number of sessions completed. The beginning remains available whenever a later task needs to be made clearer.

The First Room: the wall of fog

Close the eyes and attend to the visual field behind the lids for five minutes. Depending on the surroundings, it may appear dark, grey, warm or uneven. The phrase wall of fog gives this field a simple form on which attention can settle. Let the eyes remain comfortable; the task concerns noticing the field rather than physically straining to look through it.

A thought will probably interrupt. The moment of recognising that interruption is valuable. Pause the attempt to hold the wall and remember what just happened. Did one image appear suddenly, or did several thoughts lead into one another? At what point did the visual field cease to be central? Did the thought remain verbal, or did it become a place that seemed to surround attention?

Follow the sequence back as far as it can be recalled. A concern about tomorrow may have called up a previous event, which led to an imagined conversation, which then became a room. The transition from the closed-eye field to an inhabited inward scene may have happened with almost no deliberate effort. The exercise makes that ordinarily unnoticed passage available for examination.

Return to the wall of fog and continue. Do not treat the investigation of a lapse as time stolen from the real task. The First Room develops knowledge of attention as well as steadiness. Learning how the thread is lost helps make later continuity possible.

The practical criterion is to remain with the field for about five minutes without being carried away into an unrelated sequence. Reaching it may take weeks or longer, and occasional lapses can continue after a generally stable capacity has developed. Record both the duration that seemed manageable and what was learned from the interruptions.

The wall is a beginning that can be found again. Its simplicity gives the later journey a recognisable starting point. When an inward scene becomes confused, returning to this modest field can be more useful than trying to repair every detail of an elaborate experience at once.

The First Room: space without walls

Once the wall of fog can be held relatively easily, imagine it moving away. Let it recede until a sense of depth opens before you. The resulting place has a floor or a felt support, but no enclosing walls or ceiling. It is an inner room whose defining quality is available space.

If moving the wall is difficult to imagine, begin with a remembered image of an open, featureless setting. The important transition is from a surface before attention to a space that can be occupied. There need not be a dramatic visual event. A quiet sense of distance and surrounding room can be enough to start.

In each session, first settle with the wall for about a minute, or until the ordinary concerns of the day have become less central. Then allow it to recede and attend to the space. Let the scene be felt as well as seen: there is room ahead, room to either side and an openness behind the current point of view.

The next criterion is to remain in this space for about five minutes without repeatedly collapsing back to the wall or becoming absorbed in an unrelated thought. Remember the physical body lightly while continuing to occupy the inward room. The ability to hold both relationships is the quality being developed.

Now explore movement within it. Look around, move forward or imagine a step back. With few landmarks, the movement may be difficult to judge. That difficulty reveals how strongly ordinary movement depends on reference points. Notice whether the action is felt through an apparent body, through a changing viewpoint or through a more general shift in the surrounding space.

The perspective may alternate between looking out from within a body and seeing that body from a distance. A turn of the head may be felt at one moment and seen as an image at the next. These changes need not be forced into one model immediately. Record their sequence and explore how remembrance can remain available through them.

Push and pull can support the movement when a simple imagined step does not. Desire can give it direction, and a small release of control can prevent the room from becoming rigid. The task is to move while retaining the space and the thread of bodily orientation. This brings all three ingredients into an elementary but concrete relationship.

Keeping the First Room available

An unwanted image may appear in the open room. Trying urgently not to think of it often makes it more prominent. The immediate response is to let attention move towards an empty part of the space, release further engagement with the image and resume the original task.

This can be practised without anger at the mind. Spontaneous imagery is part of the material being explored; its appearance does not show that the room has been invaded. At this stage, the useful distinction is between a chosen task and a distracting development. The practitioner is learning how to direct attention without having to suppress every possible thought.

If the image persists, recover the physical body and return to the wall of fog. Starting again is a legitimate use of the procedure. A clear beginning gives the session more continuity than a prolonged argument with an unwanted detail.

The First Room deserves sustained time. A useful initial commitment is about a month of twenty-minute sessions twice a week, with more time wherever the tasks remain unclear. The calendar is an opportunity for practice, not a guarantee of mastery. The actual capacities are the five-minute visual focus, the five-minute open space and deliberate movement with self-cohesion.

The notes should make those capacities distinguishable. One session may improve the wall of fog while movement remains uncertain. Another may reveal a clearer bodily anchor even though the room changes. This more precise account prevents a general feeling of success or failure from obscuring what is actually developing.

When the room is familiar enough to remain available during movement, it becomes a stable starting place for the next task. The traveller can now encounter a spontaneous image without immediately being carried away by it. That interval between noticing and entering is the doorway to the Second Room.

The Second Room: recognising a portal

Begin again with the wall of fog, allow it to recede and establish the room without walls. Move outward through the open space while retaining the quiet knowledge of the physical body. The room has no final wall that must be reached. The movement gives attention an opportunity to encounter a spontaneous feature.

An object, fragment or whole scene may appear. It could be a chair, a flower or a small landscape surrounded by indistinct space. The first task is to notice it as something within the room before becoming absorbed in it. Attend to its edge and its relation to the surrounding openness.

This differs from an ordinary distraction. In a distraction, the new thought replaces the original setting before the change is recognised. Here the practitioner attempts to preserve both: the room remains available, and the new feature occupies a place within it. The transition itself becomes conscious.

The feature may change or disappear. Let that happen without turning the session into a pursuit. Continue through the open room until another appears, or re-establish the room if it has become unclear. What matters is learning to recognise a spontaneous formation while retaining the setting from which it was noticed.

Once the feature has enough definition, allow attention to engage it more fully. A chair may begin to imply a room around it; a small scene may acquire depth and draw the point of view inside. The second task is to enter through this change of attention without forcing a particular visual effect.

A portal therefore need not look like a door. Its defining function is the movement from one organised field into another. The visible form may be an object or a complete landscape; the experiential transition is what makes it a portal within the method.

Keep enough remembrance to notice the crossing. If everything disappears, return to the wall or the open room and begin again. If part of the new scene remains in memory, it can be approached once more from the room without walls. The orderly starting sequence gives this recovery a reliable basis.

The Second Room: remembering after the crossing

A new scene can arrive with its own compelling sense of reality. A history may seem to belong to it; a task may feel suddenly urgent; the reason for entering may recede. In alchemical language, the world has a gravity of its own, drawing attention into its organisation. The third task is to remain self-cohesive after the crossing.

Pause before exploring too quickly. Notice the apparent body in the new place, perhaps its hands or its position on the ground, and recall the supported physical body where the session began. Remember the route: the wall of fog, the open room and the feature through which attention entered.

The remembrance should be strong enough to restore orientation but light enough to leave the new scene available. Too much attention to the chair may end the inward experience; too little may allow the new setting to absorb the whole purpose. This is the same balance already practised, now under more demanding conditions.

If the scene fades, several returns remain possible. Re-establish the wall, recover the open room or attend to the memory of the scene just lost. A familiar feature of that scene may bring its depth back. The practitioner is learning that losing a setting need not mean losing the entire session.

When the crossing can occur with a continuous sense of who is exploring and where the exploration began, a substantial ability has developed. The new place can be met deliberately rather than only recalled after an unconscious transition. Take time to make this repeatable before adding further tasks.

At first, the scene may be clear but strangely motionless. The body-being is remembered, yet the surroundings feel held in a fixed picture. This reveals another requirement. The traveller has learned to retain continuity, but must now allow the world enough freedom to unfold.

The Second Room: letting the world unfold

The fourth task addresses the static barrier. A scene may remain frozen, collapse into another one or repeatedly lose its depth when closely controlled. The response is a measured use of VOID: release part of the need to define and maintain every detail while preserving a workable thread of self-cohesion.

Begin with a small release. Let the current name or personal story become less prominent, or let the explanation of where the scene is become quiet. Observe which change gives the experience more room. Different kinds of forgetting can have different effects, so the task is to discover the movement that helps this session.

A cloud may begin to move, a figure may continue an action or the setting may acquire an atmosphere that was not deliberately specified. These are signs that the scene is unfolding with less continuous construction. The desired balance is a responsive world and an aware participant, both present together.

If remembrance disappears completely, return when awareness resumes. If the scene becomes rigid again, ease the controlling attention. The adjustments are not mathematical quantities, though personal shorthand can help describe them afterwards. A note such as "kept a light sense of the chair while releasing the scene's explanation" may preserve the useful action better than an invented percentage.

Self-cohesion and spontaneity are therefore separate qualities to observe. A vivid scene can unfold while the practitioner forgets the purpose. A sharply remembered purpose can coexist with a lifeless picture. The Second Room brings the two into a relationship that can be sustained.

Practise until a coherent, unfolding scene can remain available for about fifteen minutes and eventually for the normal twenty-minute session. These are broad duration aims, observed through the session's outer boundary and later recollection rather than constant clock-checking. Weeks or months of work may be needed. The next Room depends on this capacity because deliberate action will add another demand on attention.

The complete passage through the Second Room includes four recognisable tasks: noticing a portal within the open room, entering it, remembering after the crossing and allowing the new world to unfold. Each has a distinct difficulty. Knowing which one needs attention makes the next session more purposeful.

The Third Room: living a chosen desire

Before beginning, return to the list of desires and choose one that seems relatively simple to explore inwardly. Flying is a useful example because it calls upon movement, self-cohesion and the capacity to sustain a world through action. The desire gives the session a clear purpose that can be remembered after the portal is crossed.

Follow the established route into a lucid, unfolding scene. Suppose a rose bush appears in the open room. Attention engages it until a small forest develops around it. Remember the body, allow enough release for the surroundings to move naturally, then recall the chosen task.

Use push and pull to explore a gentle upward movement. The first attempt may overshoot, freeze the scene or carry attention into a different setting. Each result shows something about the balance. Re-establish the route when necessary and try the same task again, wherever the next portal leads.

The aim is a capacity that can function across more than one favourable scene. Flying above a forest, inside an open hall or over an imagined city may each place different demands on attention. The practitioner learns to preserve the desired action while adapting to the current surroundings.

Also distinguish doing the action from remembering that it happened a moment ago. A vivid recollection of flight may appear after the thread has already been lost. The task is to become aware while the movement is unfolding: this is the current scene, the action is occurring now and the purpose remains available.

When the desire can be fulfilled with sufficient continuity, mark the experience in the notebook and choose another. Working through three to ten well-chosen desires can occupy a substantial period because the aim is repeatable participation, not a quick list of imagined achievements. Curiosity and enjoyment supply motivation while the tasks reveal what further abilities are needed.

A more complex desire, such as exploring an imagined Mars, may require a means of travel. One possibility is to fly within the current scene towards the destination. Another is to create a screen, vehicle or other useful structure through desire as action. A third is to find or form another portal. These possibilities turn a desire into a demand for more precise inward skill.

The open room remains a useful place for constructing such means. A screen can acquire a stable image; a vehicle can be given an interior and a direction. The experience is explored as an inward journey, while any claim about the physical planet remains a separate question. The practice can retain its wonder without confusing imaginative discovery with an astronomical observation.

The Third Room: portals within worlds

The second task is to move deliberately from one lucid world into another. Once a scene is stable and self-cohesion is available, allow a new destination to become the focus of desire. A portal may appear within the current world, or the whole setting may begin to change. Attend to the transition and carry the remembered purpose through it.

This differs from being swept into a new scene. In an uncontrolled change, one may be flying over a castle and suddenly find oneself in a cloud city, with no recollection of choosing the transition. The task is to develop the capacity both to remain and to move: staying in a world while that is intended, then entering another deliberately.

When an unwanted change occurs, stop the inward action and recall the previous place. Let the castle, its position and the feeling of flight become available again. Return through remembrance if possible. If the recovery fails, begin from the wall of fog. This makes continuity itself the practice rather than allowing every surprise to choose the whole route.

A spontaneous portal can still be entered with interest. The difference is that the practitioner recognises it, chooses to engage and remembers the crossing. Deliberate travel does not require every destination to have been planned before the session. It requires awareness of the decision and a coherent relationship with what follows.

The desires explored through this work can be adventurous, intellectual, sensual, playful or contemplative. Their value lies partly in the abilities they call forth. Becoming a small creature changes perspective; creating music engages another sense; exploring a complex environment requires sustained spatial continuity. The inward field offers room for experimentation without requiring another real person to participate in a fantasy.

As the range grows, desire itself becomes clearer. Some wishes deepen through experience; others lose their urgency. The practitioner may discover that what seemed like an end was a doorway into a different interest. This changing relationship with desire prepares the Fourth Room, whose threshold concerns the one who wants rather than another place to be reached.

The Fourth Room: a change in the one who desires

The Fourth Room is not entered through a visible doorway. It names a change in the relationship between the traveller, desire and the wider self. The abilities developed earlier make the change possible, but no new scene can simply confer it.

Living a desire inwardly can reveal more than its imagined fulfilment. It may disclose the feeling that made the desire compelling, the assumptions surrounding it or the further wishes that appear once it is met. A person may discover that an ambition borrowed from other people has little vitality, while a seemingly modest interest opens towards an unexpectedly rich life of attention.

Ordinary dreams sometimes make this visible. An imagined change of career or a journey to another country may leave a different emotional understanding on waking. The dream does not determine what should be done, but it can reveal a response that the conscious plan had overlooked. The projectionist seeks a more continuous relationship with such inward developments.

The Fourth Room concerns changes deep enough to alter the organisation of the traveller's life of desire. An emotional epiphany may be intense and short-lived. A more durable change appears in what repeatedly draws attention, which possibilities remain meaningful and how choices are actually made over time. The distinction keeps a dramatic session from being mistaken for a completed transformation.

Some desires also require a clear distinction between experience and knowledge. Exploring an inward Europa or a scene of pyramid construction may call upon elaborate imaginative and perceptual capacities. It can yield questions, images and a powerful sense of presence. Establishing a fact about another moon or an ancient event still requires evidence suited to that claim. The Logos remains part of the journey as ambition grows.

Within the alchemical account, the increasing contact between the inner and outer selves enlarges the range from which desire arises. The traveller begins to encounter motivations that cannot be understood solely through the familiar personal story. The Fourth Room opens when the earlier pattern of simply wanting and fulfilling no longer expresses the whole movement of the being.

A choice that grows from understanding

The language of a choice that is not quite a choice points towards an organic change. A tree does not select each branch from an abstract catalogue of equally possible forms. Its growth responds to the whole situation: light, space, obstacles and the structure already formed. The alchemical image suggests that a maturing individuality can discover a direction that arises from a more complete understanding of itself.

This is different from surrendering responsibility to an unexplained command. The movement develops through experience, reflection and a growing relationship among the selves. An impulse can be met, examined and integrated. Its apparent depth does not make it an authority that must be obeyed in ordinary life.

The familiar conscious self initially interprets freedom as choosing among desires it already understands. The Fourth Room asks whether the field from which those choices arise can expand. What seemed to be a final identity may have been one arrangement among many possible relations within a larger being.

A chess analogy expresses the scale of the proposed change. A player may first see one move, then a sequence, then a wider position with several possible continuations. The alchemical ideal extends this image towards a whole field of related games and lives. The analogy describes an ambition for integrated awareness, rather than a measured claim of unlimited predictive calculation.

The movement can feel less like climbing a ladder and more like branching. A previous interest may remain available while another range opens. There can be returns, revisions and periods of uncertainty. The development is not made invalid by lacking a single irreversible moment that can be announced as the threshold.

The order nevertheless matters. The earlier Rooms develop the capacities to enter, retain continuity, act and return. The Fourth introduces a change in the source and meaning of action. Without the earlier work, the language of surrender or expanded identity can remain an attractive idea with little practical coherence behind it.

Its timescale may be a substantial part of a life. The practitioner can continue the actual exercises while allowing the meaning of experience to deepen. A growing capacity to recognise one's own motives, remain coherent through change and act with greater understanding provides a firmer basis than declaring a transformation complete because a single session felt decisive.

The fork that keeps both roads open

The Fourth Room seems at first to offer a stark alternative. One can continue exploring familiar desires, or turn towards a range of experience whose direction is not supplied by those desires. Inner alchemy treats the apparent opposition more flexibly. The two modes can support different parts of the same development.

Deliberate fulfilment strengthens the capacity to choose and act. It also allows desires to be understood through experience rather than merely condemned or idealised. Receptive exploration opens towards material the conscious planner would not have selected. Each reveals something the other may leave untouched.

The alchemical aim is therefore to retain both roads. The individual need not erase pleasure, curiosity or play to investigate the wider inward field. Nor must every session be confined to repeating what is already wanted. The traveller can learn when to direct and when to receive, allowing each mode its proper space.

This differs from trying to leap over desire before its operation has been understood. A person may announce that nothing is wanted while continuing to be organised by unexamined wishes. The progression asks for a more candid development: discover the desires, learn to work with them and then notice the possibility of a different relationship.

The larger horizon remains the transformation of individuality. The alchemical account gives this work urgency because it links the development of self-cohesion with the possibility of continuity beyond physical death. The immediate expression of that urgency is a sustained practice during life, with the capacities of the earlier Rooms serving the deeper inquiry.

The Fifth Room makes the receptive road explicit. The traveller enters with a new kind of intention: to remain lucid while allowing the route and the contents of the journey to emerge without deliberate selection. This is not the disappearance of the traveller. It is a different use of the traveller's developed powers.

The Fifth Room: the midnight express

The Fifth Room concerns the unification of the conscious and unconscious through the ghost as their bridge. Its characteristic practice is the desireless journey, also called riding the midnight express. The practitioner remains aware while allowing spontaneous developments to determine the inward route.

Begin through the familiar sequence: the wall of fog, the room without walls and movement into the open space. This time, do not specify a destination. Allow a portal to appear, recognise its edge and enter through attention. Recover self-cohesion in the new scene, then allow enough release for the world to unfold.

Once there, refrain from immediately changing the setting to fulfil a chosen wish. Attend to the experience in its own developing form. A landscape may change, an encounter may occur or another portal may become available. Follow the movement with curiosity while preserving the thread that remembers the physical beginning and the current purpose.

The word desireless is relative to this task. There is still an intention to remain present, to observe and to return with an account. What is relinquished is the attempt to prescribe the destination and direct every event. The practitioner is learning whether attention can be vivid without continually remaking the experience in the image of an existing preference.

Some sessions may contain many transitions; others may remain with one place or form. The apparent self may stand, move or occupy an unfamiliar perspective. There is no need to turn these changes into a coherent story while they occur. The task is to remain available to them without letting awareness disappear into an unremembered sequence.

Presence matters here as much as in the Third Room. Looking back afterwards and recalling a vivid dream differs from recognising the experience while it unfolds. The practice cultivates that current recognition, lightly enough that the scene can continue. The earlier capacities of body remembrance, containment and measured forgetting now serve a more receptive purpose.

The midnight express is therefore a difficult balance, not a shortcut around the formula. The traveller uses the capacities developed through deliberate action to sustain a journey whose content is not deliberately chosen. The strength that could alter the scene remains available even when it is not being exercised.

Meeting the Secret King

The unconscious is called the Secret King because, within the alchemical account, it carries powers and relations far beyond the conscious self's usual range. Much of life is shaped by processes that the waking account encounters only through their effects. The projectionist seeks a more direct relationship with that larger inward activity.

When a lucid scene is immediately remodelled to fulfil a familiar desire, the encounter becomes organised around the existing human scale. Receptive travel gives the inward field more room to disclose other patterns. What initially seems chaotic may contain a language of images, feelings and relationships that becomes intelligible only through repeated encounters.

The ghost's role is to remember enough of these encounters for the outer self to learn from them. The conscious self, in turn, contributes the order through which they can be compared and understood. The resulting bridge is the beginning of the Total Self: a more integrated relationship among capacities that previously seemed divided.

This requires work in both worlds. In physical life, the Logos develops clearer descriptions and decisions, while energetic practice addresses habitual dispersal and unresolved charge. In inward sessions, the traveller learns the patterns of the larger field. One side gives the other more room: a less reactive daily life can make the journey clearer, and a well-integrated inward insight can change the quality of daily action.

The symbolic union of Father and Son expresses this reciprocal development. The conscious structure is retained and transformed; the unconscious becomes more available to an individuality capable of meeting it. The wider cosmology places further relationships beyond this union, including the greater order called the Oversoul and the eventual formation of a new vessel. Those horizons make the Fifth Room a substantial beginning rather than the final completion of the whole work.

The account also distinguishes temporary persistence from the ultimate aim of immortality. It pictures the ghost after bodily death as an echo whose endurance depends upon the energy and coherence developed during life. The Philosopher's Stone is imagined as a concentrated reserve that could extend this in-

terval. Completion after death is described as uncertain and difficult, with predatory survival among the possibilities of failure. These belong to the system's post-mortem cosmology; they do not supply an observable measure of anyone's fate.

The practical implication is to value life as the setting in which the work can be undertaken deliberately. The person already has a body, relationships, time for practice and the ability to record and reflect. The immense speculative horizon returns attention to these present resources and to the patient development of a coherent self.

Alternating direction and receptivity

The two roads can be given distinct sessions. In one, choose a desire and explore it with the full use of intention. In the next, enter without a specified destination and practise the desireless journey. If the rhythm is twenty minutes three times a week, the modes can alternate from one session to the next and continue across the following week.

Keeping the modes distinct makes their differences easier to recognise. A receptive session need not become a covert search for a preferred outcome, and a deliberate session need not apologise for its purpose. Both can remain part of an honest exploration of attention.

The receptive mode may initially look like ordinary dream observation, but its intended quality is different. Self-cohesion is maintained during the experience, transitions are recognised and the capacity to return remains available. The practitioner is attempting to participate consciously in a flow that has not been planned.

Deliberate sessions retain their value throughout this work. They can restore enjoyment, develop a particular movement or clarify a recurring difficulty. A return to them is not a fall from a superior mode. The formula depends upon a range of capacities, and different sessions can strengthen different parts of that range.

The degree of intervention in a desireless journey can become more subtle with experience. One may need to orient within a scene or enter a spontaneous portal without materially changing the scene's direction. Learning that light-

ness is part of the practice. The question is how little control is needed to remain present and how much openness can be sustained without losing continuity.

Over time, the alternating rhythm can reveal relationships between the modes. A difficulty encountered receptively may clarify a desire; a capacity developed deliberately may make a later receptive journey more coherent. The two roads begin to form a single, more complete education of attention.

When the journey repeats a distressing scene

Receptivity does not require remaining passive in a distressing loop. If a scene repeatedly becomes overwhelming or prevents a coherent return, end the desireless mode. Recover the body, restore the home station and let the session finish. The capacity to stop is part of the agency developed in the earlier Rooms.

Within a manageable inward scene, deliberate methods can also change the relationship. Create distance, form an exit or use desire to establish a more comfortable place. Push and pull can be used as imagined movements of separation, while containment can soften the reaction that repeatedly feeds the scene. The aim is to recover choice and stability.

A recurring dream figure need not be identified as an external attacker for this work to be useful. In the alchemical interpretation, a cage-loop can express an unresolved pattern carried from the conscious self into a field that gives it vivid form. Other interpretations may also be relevant. The immediate response remains grounded in what can be observed: the recurring content, the emotional reaction and the conditions that make the experience more or less manageable.

A constructive transformation can be small. A threatening room gains a door; a pursued figure finds a secure distance; a scene that repeatedly collapses is replaced by the familiar open room. The change need not be violent or total to restore a sense of agency. If the experience remains distressing, ordinary rest and support take precedence over trying to complete an inward task.

Review the pattern outside the session as well. Does it resemble an unresolved conflict, a habitual fear or a period of strain in daily life? An inward adjustment can support a practical response, but does not replace addressing the circumstances that repeatedly provoke distress. The two-world character of the work makes this connection important.

Only return to receptive travel when it can again be approached with steadiness. The path may alternate in this way for some time: receiving, encountering a limitation, developing a more capable response and receiving again. Such variation is consistent with the organic development described by the Fourth Room.

Learning the language of the journeys

After each desireless session, record what can be remembered before arranging it into a final interpretation. Preserve the sequence of places, the changes in perspective, colours, sounds and especially the feelings that gave the experience its character. Sketch where words are inadequate.

Then compare the account with ordinary life. An image may resemble a current concern, while an unexpected feeling may illuminate something that had been overlooked. Notice these relationships without requiring every symbol to possess a fixed universal meaning. A personal language develops through context, repetition and the consequences of different readings.

Claims of anticipation need particular clarity. If a scene seems to foreshadow an event, keep the original dated description available and compare it with what actually happens, including differences and non-matches. A later resemblance can otherwise reshape the remembered dream. The Logos gives the inquiry room to remain curious without losing precision.

Some of the most useful material may be a feeling that can be recalled during waking life. Revisit it gently and notice whether it changes the understanding of a task, a relationship or a recurring reaction. The inquiry concerns the connection between states: what becomes available inwardly and how it can be integrated into ordinary action.

A separate portion of the notebook can hold the receptive journeys so that their patterns remain easy to follow. Compare sessions over a substantial period rather than demanding a revelation from each one. The language may become clearer through several apparently unrelated experiences whose relationship is only visible later.

The Fifth Room is approached through this sustained meeting of experience and recollection. The inner field supplies material beyond the conscious plan; the ghost carries continuity through it; the outer self gives it a place in a wider life. The work remains unfinished wherever these capacities are still learning to cooperate, and its depth lies in that continuing relationship.

Freedom and a coherent return

Returning by a familiar route

Depth is best approached as a diver approaches increasingly unfamiliar water. The first task is to become comfortable with movement, orientation and return in a manageable setting. An obstacle then reveals which capacity needs development. There is no advantage in making an experience overwhelming simply to prove that it is profound.

The home station gives this gradual exploration a dependable reference. Before entering an inward scene, spend a clear minute attending to the actual room: the supporting chair, the position of the hands, the light, the sounds and the present time. Let the place become a felt configuration rather than a verbal address. Its usefulness later depends on being able to recall how ordinary presence feels.

Practise returning while the inward scene is still easy. Enter the open room, establish self-cohesion, then recall the physical seat and its points of contact. Let attention settle more fully there. Open the eyes, recognise the surroundings and allow the inward picture to recede. Repeating this uncomplicated transition teaches a route before a difficult experience makes it necessary.

If a scene becomes frightening, attention may cling to its most disturbing feature. The return asks for a change of object: from whatever seems to pursue or confine, towards the remembered body and present surroundings. There is no need to win an argument with the scene before leaving it. The projectionist's mobility lies partly in remembering that continued participation is a choice.

At first, the change may produce a brief sense of two places being available at once. Recognise the physical place, let the chair or bed carry the body, and continue orienting there. The aim is an ordinary waking presence, rather than maintaining an impressive overlap. Once awake, look around, name the place and time, move comfortably and feel the floor. Washing the face with cool water can provide another familiar sensory cue.

Residual imagery does not by itself mean that something has followed the traveller home. The mind may still be completing a transition, especially near sleep. Let the scene fade without repeatedly checking whether a threatening figure remains. If distress or disorientation continues into waking life, pause the inward work and seek practical support. A clear return matters more than preserving the session's momentum.

A familiar inward sanctuary can also become an intermediate destination. Instead of attempting to alter every feature of a difficult scene, recall the sanctuary's atmosphere and allow the focus to move there. This is a more demanding variation because the physical surroundings are not yet supplying the anchor. The ordinary home station should remain available; an imagined refuge need not become another place that must be defended indefinitely.

The same principle governs the pace of practice. A short session that ends coherently provides material for another day. A session prolonged through fatigue may leave little that can be understood or carried forward. The capacity to return closes the movement, allowing inward depth to become part of a life rather than an interruption of it.

Steadiness in an unfamiliar place

Emotional containment changes how the traveller participates in a scene. Within the alchemical picture, an uncontrolled emotional flare broadcasts vitality into the surrounding field. The image of a lamp in darkness expresses how attention can become conspicuous and entangled with whatever has provoked it. Containment draws the flare back into a more compact and usable form.

The movement begins with recognition. A scene surprises or alarms, the body tightens, and the mind starts rehearsing what might happen next. Notice the tightening before adding another story. Soften unnecessary muscular effort, keep the breath comfortable and gather the scattered attention back towards the felt centre of the body. The feeling can be present without directing every subsequent action.

Consider the ordinary experience of moving through a crowded place. Irritation can make every hesitation feel like a deliberate obstruction; that interpretation then increases the irritation. Containment interrupts the cycle by redu-

cing the attention spent on rehearsing it. One can notice an opening, change pace or wait. It need not make the person invisible or make other people obey an inward intention to be useful.

The same habit carries into projection. If the landscape suddenly darkens, the traveller can first recover steadiness rather than immediately naming an enemy. If an inward figure feels intrusive, attention can be gathered, distance established and the session ended or redirected. The practical sequence remains available before any final account of the figure's nature is adopted.

This economy of attention also explains the preference for absorption over prolonged conflict. In the alchemical practice, absorption means receiving and reclaiming the felt charge, then containing it, instead of continually projecting a matching reaction. The shape of an imagined opponent need not be preserved as the object of fascination. Attention can return to the sensation, its movement and the capacity to hold it without escalating the story.

There is a difference between reclaiming a feeling and remaining in an overwhelming situation. The former develops freedom; the latter can exhaust it. If a scene cannot be held with clarity, use the return already practised. The ability to step back is itself an economical response, leaving energy available for ordinary life and for a later session under better conditions.

Nor does an inward method replace an outward response when an outward response is needed. An actual conflict may require distance, a conversation or a practical change. The two-world approach asks for coherence between inner and outer action. Containment helps the individual choose that action without being governed entirely by the first surge of feeling.

Giving protection a form

Push and pull extend the same principle into movement. Once self-cohesion is sufficiently steady, the traveller can practise moving the experienced body away from an uncomfortable scene, bringing a useful object closer or opening a path. The intention is developed within the inward field, where imagined movement can be explored without requiring physical objects to respond.

Begin with neutral situations. Move across the open room, establish a comfortable distance from an object and return. Let the movement have continuity rather than replacing one still picture with another. The practice is useful because it develops a familiar action that can later be called upon without inventing the whole method in a moment of fear.

Desire as action adds the possibility of giving the scene a new structure. A doorway may appear in a wall, a light may illuminate a passage, or a barrier may create space between the traveller and an unsettling image. The important question is whether the new form participates coherently in the experience. A wall merely pictured in front of a scene may feel like a transparent overlay; an experienced wall has position, depth and a relationship with the surrounding space.

Explore that distinction without manufacturing a threatening encounter. Place a simple partition in the First Room. Approach it, feel its surface, move around it and notice whether it remains when attention turns elsewhere. If it vanishes immediately, shorten the task and strengthen the relation between attention and form. A clear, modest result is more instructive than an elaborate fortress that requires continual strain to maintain.

In a difficult scene, the same capacity can support an exit or a protected distance. Strong emotion may intensify attention, but intensity alone does not ensure precision. Panic can repeatedly reconstruct the very event one is trying to leave. Containment allows the charge of the feeling to support the chosen direction, while the home station remains a simpler option whenever the scene becomes too demanding.

The image of a will that fashions tools, shields or bridges helps make this relationship imaginable. Its value is in showing that intention can take a functional form. The practitioner then has to discover the finer distinctions: picturing a form, experiencing it within the scene, using it deliberately and allowing it to persist without gripping every detail.

A contest is seldom necessary. Attempting to overpower every disturbing figure may bind attention to conflict and multiply the occasions for it. Leaving, changing the scene or returning to a familiar place can serve the original purpose more directly. The projectionist is developing freedom of movement and choice, not an obligation to remain wherever resistance appears.

A companion in the inward landscape

A servitor gives a chosen intention a recognisable form, name and continuing function. Within projection, such a thought form can serve as a companion, a light, a reminder or an aid to orientation. Its usefulness comes from a relationship made clear enough to be recalled when the landscape is unfamiliar.

A small luminous companion is a simple example. Its task might be to illuminate the next few steps and remind the traveller of the route home. Give it a form that can be remembered without excessive effort, a name that readily evokes that form and a limited purpose. The image can be friendly and personal without being made responsible for every difficulty the traveller might encounter.

Establish the thought form during an ordinary waking session before trying to use it in a complex projection. Become familiar with its appearance and the feeling of directing attention towards it. The name should call up the intended relationship, not merely a visual ornament. Decide how the session ends and how the form is dismissed, so that beginning and closure are equally clear.

Then enter the First Room and recover self-cohesion. Call the name inwardly while allowing the familiar form to become present. Use desire as action: attend to the companion as participating in the room, with position, movement and a relationship to the surroundings. Give a simple direction, such as illuminating a nearby area, and observe what follows.

Communication can take the form of an inward phrase, a clear image of the intended movement or a felt direction. A complicated speech is unnecessary when the function is already well understood. If the response is inconsistent, return to the simpler waking construction and clarify the task. Increasing force is not the only way to improve an uncertain relationship.

The companion may appear somewhat different in different scenes. Rather than immediately inventing an explanation, notice which features vary and which remain recognisable. Changes in concentration, expectation and the scene itself can all affect an inward image. The practical concern is whether the form continues to serve its intended purpose and whether the practitioner can call it, direct it and dismiss it coherently.

A light can also be sent towards an unfamiliar passage as an imaginative way of exploring what lies ahead. What appears through that movement belongs first to the inward experience. The image's confidence or vividness does not automatically establish information about an external place. Keeping this distinction clear allows exploration to remain rich without surrendering the Logos that makes experience intelligible.

Companionship has another function. Vast or unfamiliar inward landscapes can feel lonely, and a familiar form can preserve something of the traveller's ordinary warmth and orientation. Yet the form remains an instrument within a larger life. It should not demand the abandonment of human relationships or become a condition without which the practitioner feels unable to act.

Attachment can also complicate a session. If the companion disappears or its image becomes disrupted, the traveller may be tempted to prolong the scene in an effort to rescue or restore it. Return instead to the chosen purpose and the capacity for closure. The thought form can be reconsidered later, in a calm waking state. An inward image need not be preserved at the expense of the practitioner's steadiness.

For the same reason, sending a servitor into continual imagined battles is a poor use of the relationship. In alchemical terms, the form is sustained by the attention and energy invested in it; elaborating the conflict continues that expenditure. Dismiss the companion, recover direction and leave the difficult scene when necessary. A simple light that makes a path usable may be more valuable than an elaborate defender that keeps the traveller fascinated by danger.

Use these forms only where they help. Some sessions are clearer without a companion, and maintaining an additional image may divide attention before basic self-cohesion is established. The measure is the quality of the whole journey: entering, participating, remembering and returning with enough clarity to understand what has occurred.

A life wide enough for the journey

The Rooms describe a development that cannot be completed merely by knowing their names. Attention must learn what it means to remain present, to release a familiar arrangement, to act without strain and to receive what has not already been planned. Each capacity changes the conditions under which the next becomes possible.

Desire provides the beginning because it gives practice a direction that belongs to the individual. A remembered beach, a flight or a meeting may seem modest beside the eventual aim of uniting the selves. Yet a simple desire exposes the real work: entering the scene, maintaining continuity, meeting its surprises and carrying something intelligible back into waking life.

Receptivity deepens that work when it emerges from developed agency. The desireless journey has substance because the traveller has learned to choose and can now suspend a particular choice without losing the capacity to return. The path from deliberate action to openness is therefore a maturation of freedom. It does not require declaring all earlier desires mistaken.

Within the alchemical horizon, this continuing relationship prepares the union of Father and Son and the further transformation of the ghost. The Total Self, the Holy Ghost and the Unitary Entity name different stages of that hoped-for integration. They should not be collapsed into a single feeling of expansion or treated as titles earned by a memorable session. The Philosopher's Stone supplies the complementary image of gathered and refined capacity: continuity requires something able to sustain it.

The immediate field remains the life being lived. A journey becomes more useful when it clarifies a response, loosens a rigid assumption or makes attention more available for an ordinary responsibility. Conversely, a difficulty in ordinary life may reveal why an inward scene repeatedly narrows around the same concern. The two movements inform one another.

Return, then, to the practice that can actually be carried out. Enter with a clear intention. Let the inward field become sufficiently vivid to engage, sufficiently open to surprise and sufficiently connected with the body to preserve choice. Record what happened without forcing it into a grand conclusion. Allow the next session to grow from what was learned.

The scale of the work lies in this continuity. There is always more to understand about the one who desires, the field in which desire takes form and the awareness that can move between them. The way of the projectionist develops wherever those relationships become more conscious, more coherent and more fully part of a whole life.