

The House of the Psyche

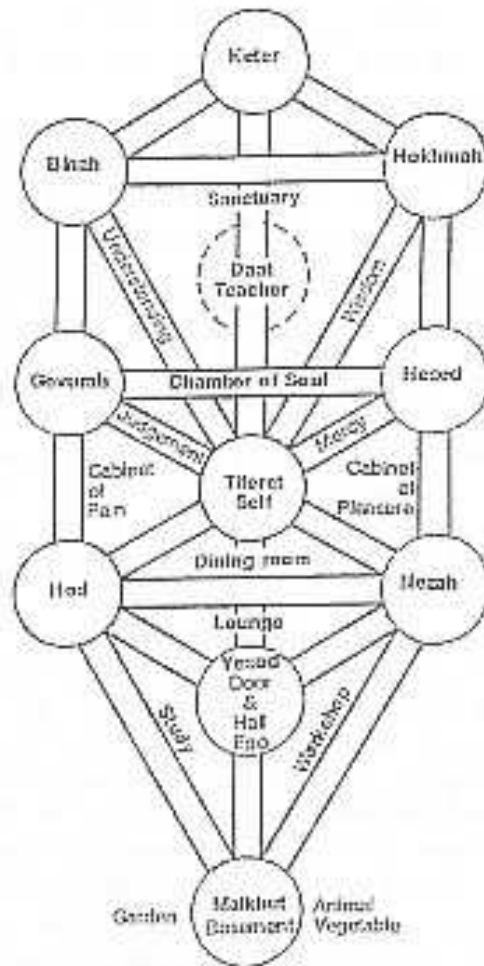
In the exercise based upon the Sephirothic Tree the particular form of the archetypal symbols evoked reveal the present state of the psyche. Take note of any striking element and ponder what it means. Each 'person' is a subpersonality and each 'room' a function of the mind. Reflection on their meaning will tell one much about one's development and what to pay attention to.

You are on a hill overlooking a great landscape.
 What is the landscape like?
 What time of year is it?
 What is the weather like?

There in the middle of the landscape is your home.
 You go down the hill towards it.
 You draw nearer and nearer until you can see it quiet clearly.

What sort of home is it?
 A castle, a cottage?
 Is it well cared for?
 You approach it.
 Has anything changed?
 Does it need repairing?
 You come towards the front door.
 Take note of anything unusual.

You are about to open the door when the door is opened and there is your housekeeper standing there.
 It might be a man or a woman.
 What is the housekeeper like?
 And how do they welcome you?
 You look around the hall. And the housekeeper says something about the hall. Either there has been an improvement or something which needs to be done. What is it?
 You ask the housekeeper how have things been while you have been away.
 What has happened?
 Has it been quiet? busy? Visitors? Workmen?
 What has been happening?
 Take note of what is said.



House of the Psyche

You now turn from the hall way into the study and there is your secretary working there.

What are they like?

What is the secretary like? How are they dressed?

Are they running the office, the study well?

And what are they working on? Accounts? Letters

And you ask what is there that needs attention.

What letters? What bills?

And the secretary gives you a report.

You ask the secretary what has been happening. What important letters have come? What important letters have been written?

What is the answer?

There is one letter there that is unopened and you pick it up and you open it.

What is inside it? You read it.

You then pass it on to the secretary and say: 'What would you write? What is your opinion?' What does the secretary say? And do you trust the secretary's judgement?

You take a look at the books, the accounts. Are they well kept? You go through the letters. Are they well written?

Are they simple or sophisticated? A little too clever or straightforward? You say to the secretary: "I'll come back and talk with you later."

You then go into the hall and cross over to the studio workshop. And there is somebody in there doing something. Making something or performing some practical role.

What are they doing? What sort of work is being done there?

Maybe they are repairing something or creating something. And you watch them work. Are they good at what they are doing?

You ask the work person how it is going. When did it start this particular project? What have been the problems? What solutions? And the work person gives you a kind of report by perhaps taking you around the studio or showing you some kind of routine or process. What is your opinion of the work person? Are they very practical? Organised? Efficient?

Are they talented but without discipline? Or are they disciplined without talent?

You say to the work person: "I'll come and talk to you later. Carry on working."

You come back into the hall and there is the housekeeper watching you.

What do you say to the housekeeper? Anything? You then go downstairs into the basement of Malkuth and you go into the kitchen and there is the cook.

What are they like? And what are they cooking? You look around the cupboards and the things on the table and you talk to the cook about the menu that the cook has been using perhaps for the last month. Or year. And you discuss what is eaten in the house. What does the cook say? And has the cook

been doing what you want? Do you get the food served that you want to be served there?

You say to the cook: "I'll come and talk to you later before I go."

What is the reaction of the cook to this? Friendly or hostile?

You then go around the basement and you go first of all into the utility room where there is the central heating, air conditioning, boiler, gas, electricity, water.

And there is someone working in there, there is a kind of maintenance person. And you ask them what is the situation there. What do they say? You ask about how much electricity has been used. What comment?

You ask about the water. The heating.

You are given a kind of report but your eyes tell you far more when you look at the actual gadgets and the clocks and the taps there. Are you being told the truth?

You'll talk to them later you say.

You then go to the laundry and there is someone cleaning the clothes. You watch them for a while.

You ask them: "How is it going?"

What do they say?

You then go to the bathroom and the toilet and there is someone working in there. And you watch them work and you ask them one or two questions. Do you believe them? Are they doing the job well?

Come out of the bathroom and there is the place where all the rubbish goes and there is somebody clearing away the rubbish.

And you have a word with them.

Have you got much rubbish? What kind of rubbish?

And you see if they do their work well. Is it smelling? Or is it clean? You'll talk to them when you come down later on, you say.

Are they friendly in their response or irritated?

You then come upstairs into the hall and there is the housekeeper watching you very closely because, after all, you are the boss.

And then you go through into the mood room.

And there are a number of people or perhaps one person sitting there.

Reading? Perhaps listening to some music, perhaps even playing some music.

Who are they? What are they like? Do you want them there?

Are they strangers or an old friend?

You talk for a while about the mood room about music, art, poetry. What you like. What you dislike. You talk about everything from pop music to classical literature.

What sort of things come up to be discussed? And what is the feeling between you? What is this other person like?

Are they in control of their feelings? Or rather wild?

Or somewhere between the two?

You then go out into the garden. You take a good look around. What is it like?

What is the state of the garden? And you see the gardener.

What is the gardener like? Is it a man or a woman? What is their character?

Are they good at their job?

You talk to the gardener about the last year. What has been grown, what has done well, what has done badly?

What does the gardener say? How does the gardener relate to you?

You are the master or the mistress of the house.

Are they respectful? Or do they half hear what you say, disregard what you say and not really interested in your needs at all. On their own, maybe they are lazy. Or maybe they are hyperefficient as a gardener.

You then see the house pet.

What is it like? What is it? How do you relate to it? Is it well fed? Is it well cared for? Is it ferocious or timid, tame, is it sick?

You talk to the gardener and say: "How has this animal been for the last year? Has it grown? Has it been ailing or has it been very fit? Lively?"

The gardener gives a report. You'll come and talk later on before you go. And you leave the gardener, the garden and the pet.

And you come into the house in the hall and the door keeper comes to you and says something to you.

Is it an excuse, an explanation? Something which you need to know? What does the housekeeper say? And how do you regard it? Do you believe them? Is the housekeeper trustworthy? And have they changed?

You then go upstairs into the social area and there are some people there.

Do you know them? What are they like? Are they one, two, ten, twenty?

Is it a party or has somebody come to visit you for the afternoon?

You talk. What do you talk about? Which way is the conversation going? And do they acknowledge you as the master or mistress of the house? Are they friendly or hostile? Do they get on with each other? Is it a nice sort of relationship? Group?

Or is there a conflict? What is the conflict about? Or what is it that joins you all together? You are there for quite some time so you look at each of the characters, one, two, however many there are and you get to know them as you study them very closely and there are one or two characteristics which stand up very strongly.

What are they? What is their relationship to you?

You then decide to retire and you go to your most intimate room. There is your table,

journal and mirror and the two cabinets.

Perhaps there is a bed there.

And you look around and you sit down in a chair and you just get a sense that... Ahhh This is where I can relax. Or where I can have a crisis without anybody seeing.

You look in the mirror and ... there is only you and this reflection of yourself.

What do you see in the mirror? Do you like what you see?

Or dislike it?

For a moment you see a figure standing behind you. A wise face. And you realise that you are not alone.

You nod and the being behind you nods and then disappears.

But you know that they haven't gone.

You then open the journal and read what you wrote there the last time.

What is it?

You then become conscious of a question. Perhaps there is some issue that needs attention that you have been avoiding.

And a question comes up about this issue which you write down. It is perhaps a most important thing at the moment though you never recognised it and you write this question down. Perhaps there are two other questions related to that or two other subjects that you write down.

Make the questions quite precise. You leave a space for the answers.

And then you turn to your left hand drawer and you open it and you take out an object that brings pain and sorrow. And you place it on the left hand side of the journal and turn to the right hand side and out of that drawer or cabinet you take an object that brings you great pleasure. And you put it down on the right hand side of the journal.

And you look at the two, perhaps they belong to the same problem or epoch, perhaps not. But there is clearly a connection. It may be a letter, a flower, some memento. Whatever it is. Do they relate to the question or questions you have written down?

You look up into the mirror, you look for the Watcher but no Watcher comes. You are on your own. No advice. You are on your own. So be it.

After a while you get up and leave that Chamber of the Soul and go into your private sanctuary.

And there you take up the meditation position.

You have a good look around the sanctuary. Is there anything there you have never seen before?

What symbols are there?

You then go into deep meditation. You turn inwards and upwards.

You see your whole life disappear and a huge panorama open up of a much wider world.

There are the Heavens, there is the sound of the angelics.

And you rise and rise, carrying your questions into that great Dome. And into the Light.

You enter into the Presence.

Lord Thou Art God

Lord Thou Art God

Lord Thou Art God

You ask your first question.

You ask your second question.

And then your third question.

And then something is said to you which quite surprises you.

What is it?

Something you haven't considered, quite unexpected.

Lord Thou Art God

Lord Thou Art God

Lord Thou Art God

You come gently out of the Light. You come in into that great Dome of Heaven.

You hear the heavenly choirs.

And you become conscious of being in your meditation room, your sanctuary.

You consider the answers you were given. And the unexpected comment, or advice.

When you are ready, you come down into the intimate Chamber of the Soul and sit down at the table and write in the journal the answers, but more important the unexpected comment. It is perhaps a key to something. A view which you never considered. The passage throws a light on a situation or a problem in an unexpected way.

You look up into the mirror and you see your face and then the figure standing behind you of the Wise One, who is nodding, perhaps smiling, perhaps very grave. It is a moment of truth about something.

You write something in the journal, something that is important to remember. What is it? You close the journal and you put the two objects, the one of pain and pleasure, back into their respective drawers. And then you sit there for a long while pondering your life at this point, which could be a moment of decision. A moment of preparation. A conclusion.

You nod to yourself and the figure behind you and it fades. You look around this room, this most intimate room that expresses your inner life and you get up to go downstairs into the ordinary world.

When you come down you see the people in the social area.

How do you greet them?

What do you say to them?

Perhaps there is only one of them and you have a conversation.

Or several? And to them you also speak. One by one.

Saying something important to them.

You then come down from the social area into the hall and there is the housekeeper and you say something to the housekeeper.

What is it?

You then go through to the mood room and you say something to the person or people there. What is it?

You then go out into the garden and have a word with the gardener about the garden and the pet. What do you say?

You come in from the garden and you go downstairs into the basement. And first of all you talk to the cook.

What do you say to the cook?

You then go to the utility room and talk to the person in charge there.

You speak the truth. You do likewise with the person in the laundry. In the bathroom and the toilet. And with the person who deals with the rubbish.

To each one of them you say something which in its own way is very important for that function. Maybe you want something changed. Or kept exactly as it was.

You then come upstairs and you go into the workroom and you say something to the person who is working there. It throws new light on what they are doing.

What is it?

You come back into the hall and cross over to the study office and there you have a word with your secretary and you pick up that important letter and you say: "This is what I want you to write". And they do so.

You then come back into the hall and you give instructions to the housekeeper. You want certain things done and you want certain things not done anymore. What do you say?
And while you are away you want the house to be dealt with, and the people in it, in a particular attitude. What is it?

You might be severe, you might be very complimentary. Take note.
And how does the housekeeper react to you as the master or mistress of the house? Are they obedient? Or insolent? You then make one final comment as you go to the door.
And the housekeeper says something to you. What is it?
You then go out of the door and the housekeeper closes it.
And you walk away, perhaps satisfied or perhaps dissatisfied.
You walk away, turning from time to time and looking back at the house and the people or beings who live in it. They all left a very distinct impression on you. But perhaps one of them, one of the rooms or groups has left a particularly strong one. Which particular room or function or job or person is it?

You make your way through the landscape, looking back as your home gets smaller and smaller. Until at last you stand on the ridge, looking back and contemplating the landscape and the weather, the general situation and your house, your place within that general scheme. And you suddenly realise something. You suddenly learn something about your place in the Universe. What is it?

Now come back into your body, become aware of your senses and what they are receiving. Open your eyes and come back into this room, this reality.

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