

W. KIRK MACNULTY

THE WAY OF THE CRAFTSMAN



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**THE WAY OF
THE CRAFTSMAN**

A SEARCH FOR THE SPIRITUAL
ESSENCE OF CRAFT FREEMASONRY



LONDON

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For my teachers

J.S.G.

W.A.R.

W.D.K.

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Preface

This book is an interpretation of the symbolic structure of Craft Freemasonry. During some twenty-five years I have undertaken to apply the principles of the Craft to my own life and to observe them operating in the lives of others. In the pages that follow I have set out the understanding which I have derived from that undertaking. Clearly, this work represents a personal view based on individual experience and the material is in no way 'the authorised', or 'the one, true' interpretation. It is important to recognise this because throughout the text I have used such terms as 'the Craft represents...', 'the Craft's position is...', or 'according to the Craft's symbolism...', and the reader must understand that I have written in this way only to avoid the clumsy constructions which identifying each statement as my own opinion would have required.

While this does not purport to be a scholarly book, I have tried to present the material in a manner which is consistent with the contemporary academic understanding of the historical period within which the Craft evolved. In a similar way, I have tried to relate the material to the theories of contemporary psychology where that is appropriate. In that respect I am indebted to Ms. Amelie Noack for her critical analysis of my application of psychological principles.

Although the work is an original interpretation of Craft symbolism, it is in no sense of the word an exposure. No detail of Masonic symbol is revealed here which has not been published previously and the seeker after sensational material must look elsewhere. On the other hand, I would hope the non-Masonic reader might find that this book gives him the 'favourable opinion pre-conceived of the Order' which, in my opinion, the Craft deserves to enjoy and which is a prerequisite for membership. For the Mason, this book may offer a different perspective of the Craft.

It is a commonplace among Masons that the three evenings spent as a candidate for the three degrees are among the most profoundly moving experiences in one's life. The rituals are constructed to evoke such a response in human beings, and they are as effective today as they ever were. For most Masons the intensity of their experience as candidates fades and they settle into the practice of the Craft as a pleasant social institution with a strong ethical and moral flavour. To this majority of Masons the contents of this book will seem strange, unfamiliar and perhaps a little disturbing.

Now and then, however, there is one for whom the experience as a candidate remains bright and alive. It nags at him, so to speak, and demands that he look more deeply into the symbolic structure of the ritual. As he does so he finds that the Craft becomes richer and more relevant until, at last, it provides direction in every aspect of his life. It becomes a guide which will lead him on a long and arduous journey; a journey, which, if he chooses to pursue it, will not end until he has reached the source of his being. This book is written for him.

Such a man has entered the Way of the Craftsman.

London,

Foreword

For thirty years I have been in the privileged position of being able to make a real 'daily advancement in Masonic knowledge' and to ponder the great questions relating to Freemasonry. In my time in the Grand Lodge Library and Museum I was regularly asked if there was a book which gave the 'official' explanation of what either a particular piece or the ritual as a whole meant. I was delighted to be able to say no. It might seem totally at odds with my profession – Librarianship – to delight in not being able to produce a book but on those occasions I believe my reaction was right. Surely the essence of any initiatory system – for that is what Freemasonry is – is the individual's personal progress through self-knowledge and understanding to an individual perception of the relevance of Freemasonry both to their own lives and to the world at large.

In 1816 Grand Lodge established the basic ceremonies of the Craft and then, matters of great principle apart, stood back. In particular they did not explain the ritual and gave no comment on any authors who chose to do so. As a result English Freemasonry has developed since 1816 without any form of dogma. That, surely, is one of its strengths and one of the ways it has maintained the broad basis of its membership and brought together those 'who must otherwise have remained at a perpetual distance' (Old Charges). By having no dogma English Freemasonry encompasses the full spectrum from those who see it in purely social terms to those who, perhaps, read too much into our rituals, with all other shades of opinion between them. In fine, English Freemasonry allows its members to make their own journey through the Craft and to make that journey comfortable to the traveller's immediate circumstances.

That being said, however, there is no reason why the individual should not from time to time share with others his perspectives and insights on that journey – provided that the reader is aware that the writer is simply relating his own experiences and insights and is not propounding fundamental 'truths' on which all must agree. All too often such authors are fundamentalist in style, believing that they have found a universal truth which must be accepted and adopted by all. We describe our Masonry as being speculative but too many forget the meaning of that word and in their dogmatism would deprive others of the privilege of speculation.

When, more than a decade ago, Kirk Macnulty asked me to read the draft of this book I was impressed by the calm, simple and

undogmatic way in which he retold the thoughts and experiences he has so far had during his journey towards understanding the mysteries of Freemasonry. I do not always agree with his conclusions but his words stimulated my thoughts and gave me a wider perspective in my own journey.

To those within the Craft who are making the same journey and to those outside seeking to understand the phenomenon of Freemasonry I would recommend this book as a thoughtful and stimulating guide.

J M Hamill
2001

INTRODUCTION

This book has a very particular orientation toward Freemasonry. It interprets the Craft as a "God-centered psychology". For some, even for some Masons, that may seem to be a strange idiom which does not appear to have much to do with Freemasonry as it is generally understood today. The idea is not as farfetched as it might at first seem. The Craft as we know it had its origin in the British Isles at the end of the Renaissance. If one considers the philosophical writings of that period, it becomes clear that the scholars of the time gave a great deal of attention to the subject of psychology, as C. G. Jung has pointed out in *Psychology and Alchemy*.

The essential belief of the Renaissance scholar, which distinguished his ideas from the conventional teachings of the Church, was that the individual human being could turn within himself, rise up through the "celestial world of the soul" (psyche) and the "super-celestial world of the Spirit", and perceive the Presence of God within himself. The Renaissance scholar who practiced this idea encountered his psyche as soon as he turned within to examine his own consciousness, as does the present day practitioner who seeks to understand human behaviour. The difference between the Renaissance and contemporary views is that the goal of psychology today is to enable everyone to make a satisfactory adjustment to contemporary society and life in the physical world, while the Renaissance scholar considered the psyche to be a bridge between the physical world and the world of the Spirit.

This latter view embraces a very exalted idea of human potential. It seems to me that a great deal has been lost, and a great deal of human suffering has been caused, by the abandonment of this Renaissance view of the human being. Freemasonry, being a codification of the essential philosophy of the Renaissance, embraces this exalted view of humanity; and it describes, in the process of its Three Degrees, the interior ascent to which the scholars of the Renaissance aspired. It is my hope that the interpretation of the Craft's symbolism described in this book will contribute the rediscovery of that interior way of ascent, the Way of the Craftsman.

Arlington, Virginia
Spring 2001

CHAPTER 1

Background

1 THE MYSTERIES

There is a body of knowledge which is the property of the Race of Man. It is old - as old as the race itself.

It is, and has always been, available in every culture and in every historical period. In each culture information about this lore is presented in a different idiom, the idiom appropriate to the people of that place and time. Beneath the idiom, the content of the information presented is identical.

This body of knowledge is universally and freely available to anyone who is willing to look. In some periods when the prevailing general attitudes are hostile, the information is carefully concealed and one must look hard to find it. At other, more tolerant times the information is openly available to the casual observer. In general, a relatively small number of people choose to pursue this knowledge because to do so requires one to accept individual responsibility for one's self. That, for many people, is an impassable hurdle; and so the body of knowledge continues to exist, always available, just below the general awareness of society.

The subject of this body of knowledge, which in the Ancient World was called 'The Mysteries' and today is generally called simply 'The Work', is the nature of man. Although the Mysteries are Theistic, in that they premise the existence of some Supreme Being and espouse the view that a consideration of the Deity is properly included in all human endeavours, they differ from religion, first, in that the material relates to man and to this life; and second, in that they do not offer salvation in a life hereafter. As a consequence of these characteristics the Mystery systems are usually found in some form of association with established religious bodies. The area of human activity investigated by the Mysteries lies beyond the threshold of consciousness (as distinct from phenomena beyond the threshold of perception, which are within the domain of physical science) and thus

includes, but is not limited to, the unconscious as it has been defined by contemporary psychology.

In the last half of the twentieth century there has been a substantial demand in the western industrial societies for teachings of this sort. Many westerners have turned to eastern contemplative practices because the materialistic west does not appear to offer much in the way of a tradition of interior development. In many respects this is desirable because it fosters a much needed understanding between east and west, and it certainly indicates a trend in western society toward a somewhat less materialistic view of the world. In other ways, however, this western use of the eastern traditions can lead to difficulties. The specific formulations of the Mysteries are almost always stated in the idiom of the culture in which they originate. A cultural gap between teaching and candidate can often produce spectacular misunderstandings and this is particularly true when the subject is as abstract as the functioning of human consciousness. For this reason there are real advantages in following a tradition which derives from one's own culture, if that be at all possible. The thesis of this book is that the Masonic Order embodies such a western Mystery Tradition. In the chapters that follow we will examine Freemasonry from that point of view. However, before we can undertake that analysis we will need some frame of reference within which to consider the material. To obtain that frame of reference we will look first at the historical background to Freemasonry, at some of the concepts on which it is based, and at contemporary psychology's view of man.

2 HISTORICAL CONSIDERATIONS

Our purpose in considering historical material is to establish some link between the Craft as it exists today and the ancient disciplines which we have called 'The Mysteries'. Writers who try to establish that link usually ascribe some historical authority to the legends which are to be found within the Craft's ritual. They use that 'evidence' to show that the Craft itself originated in ancient times. While valid in its own terms, such an approach does little to convince those who give serious thought to the subject. Moreover, claims of that sort contradict the real evidence that is available which suggests that the Craft is of relatively recent origin - probably not older than four hundred years, at most. Our approach to making a connection between the Craft and its ancient predecessors will be to look at the history of thought. We will not attempt a thorough study of the subject (indeed, contemporary scholars do not yet have a complete

understanding of the period which is of interest to us); we will try only to describe the intellectual climate within which the Craft evolved as a means of determining the context within which to interpret its symbolism.

Freemasonry itself came into existence in its present general form in 1717 when four Lodges which had been meeting in London 'since time immemorial' joined to form the Grand Lodge of England, the first such body to exist anywhere in the world. There is very little accurate information about the Craft prior to that time. We know of a few isolated incidents - for example, that Elias Ashmole was made a Mason in 1646 and Sir Robert Moray in 1641 - but very few facts are available; and in his recently published *History of English Freemasonry* John Hamill lists only nineteen verifiable events prior to the founding of the Grand Lodge (John Hamill, *The Craft*, Crucible, 1986). After considering what evidence is available, most serious historians (Masons and non-masons alike) who have examined the subject consider that the Order evolved in the late 1500s or early 1600s that is, towards the end of the English Renaissance. It is to the history of the Renaissance and of Renaissance thought that we will give our attention.

The Renaissance is a difficult period to study. If one stands well back and views it as a whole (say from the Great Plague in 1347 to the founding of the Royal Society in 1660) one can see it as a period of the most profound social change. Western civilization entered the Renaissance as an otherworldly society with a religious orientation and emerged from it as a pragmatic society with a materialistic orientation. The mechanism of this profound change is still not completely understood.

Until relatively recently historians have recognised two principal schools of thought as being characteristic of the period: Scholasticism, which was of medieval origin and formed the basis of the rigorous views of the Catholic Church; and Humanism, which was of Renaissance origin and was substantially more liberal in its outlook. The interaction of these two ways of thinking is conventionally considered to have been played out against the background of the contest for power between the Papacy (and the Church in general) and the Holy Roman Emperor (and the secular authorities in general). This struggle had been the major social ideological issue of the Middle Ages and was to continue well into the sixteenth century.

We can say, somewhat arbitrarily, that Humanism started in the middle of the fourteenth century with a resurgence of interest in the

study of the Classical world. The Humanists developed a perspective on the Classics which had not been possible within the strictly defined limits of Scholastic thought. The Humanist view focused on man (who was considered to be unique because of his ability to learn), on human values, and on human superiority over nature. In particular the Humanists valued the free will of human beings, and their ideas came to be more and more man-centred, to consider 'man as the measure of all things'. All the richness and creativity of Renaissance art and literature has been until recently generally considered to have been the product of this new freedom of man-centred thought. It goes without saying that such a way of thinking must have come in conflict with the Roman Church. In fact, Humanist thought developed along two lines. One was the reform of the Papacy, which envisaged significant changes in doctrine as well as the correcting of such well known abuses as the selling of indulgences and benefices. This branch of Humanism emerged as the Reformation and reached its culmination in 1517 when it resulted in the formation of the Protestant churches. These independent churches had a powerful (if dangerous) appeal to many monarchs who were still caught up in their power struggle with the Papacy. Many embraced one of the Protestant faiths and imposed it on their subjects for secular reasons. The other line of Humanist thought devoted its attention to secular matters and developed the techniques of critical analysis and experimental investigation. Modern critical scholarship and the scientific method are, in part, descended from this way of thinking.

The position of Catholic Scholasticism was much more complex. While Humanism was new with the Renaissance, the Church was an established institution. It had filled the vacuum left by the demise of the Roman Empire, and had been the only agency to hold European society together during the Dark Ages. It had acquired substantial secular power and materialistic interests in the process; and its scholastic philosophy supported these as well as the religious doctrines of Latin Christendom. As we shall see, there was within the Church substantial recognition of the need for reform, both in terms of correcting the corrupt practices and revitalising the doctrines. It would appear that the inertia which accompanied the Church's materialistic interests prevented the effective interior reform which might have made the Protestant Reformation unnecessary. When internal reform did come to the Catholic Church it was in response to the open rebellion of the Protestant churches, and it took the form of the Counter-Reformation.

The Counter-Reformation had three main objectives: the long overdue internal reform; the re-establishment of Papal authority throughout Europe; and the eradication of the Protestant heresy. The internal reform was apparently very real. The doctrines were restated at the Council of Trent between 1545 and 1573, and several Orders, such as the Ursulines, Capuchins and the Jesuits were formed. The latter Order, in particular, was effective in teaching the doctrines and enforcing the prohibition of abuses which emerged from the Council. This internal reform did much to slow the growth of the Protestant churches and to re-establish the Catholic Church's spiritual orientation. The re-establishment of the Papal authority over the Protestant States of Europe took the form of the military operation we know as the Thirty Years' War. It was under-taken by the Catholic League under the leadership of the Habsburg rulers of Spain and Austria. It certainly failed in its objective to re-convert Protestant Europe to Catholicism. It succeeded only in exhausting the participants and hardening the positions of both sides. The eradication of heresy was the task of the Papal Inquisition. That institution was reconstituted in 1542 and (to-gether with the inciting of witch-crazes) during the sixteenth and seventeenth centuries it effectively eliminated all traces of Protestants from Italy, Spain and France.

In this brief sketch of the conventional and generally familiar view of the Renaissance one sees the Catholic and Protestant churches, together with the princes who supported them, expending their energies in religious conflicts and terminating the intellectual and artistic Renaissance in the process. Meanwhile, the more secularly inclined Humanist bides his time, adapts to the changing situation, and emerges in the relative stability of the mid-to-late seventeenth century to found such institutions as the Royal Society, establish the physical sciences and make way for the Age of Reason.

Within the last thirty years it has become increasingly clear that this generally accepted view of the Renaissance and its philosophies is incomplete. Contemporary scholarship has shown that, in addition to the Catholic and Humanist viewpoints, there was a third body of thought which had a profound influence on the period. This work has centred on the researches conducted at the Warburg Institute at the University of London and particularly on the work of Frances A. Yates. Most of the material which follows is derived from her work. See especially her books *The Occult Philosophy in the Elizabethan Age* (Ark edition, 1983), *The Art of Memory* (Ark edition, 1984), *The Rosicrucian Enlightenment* (Ark edition, 1983), and *Giordano*

Bruno and the Hermetic Tradition (Routledge & Kegan Paul, 1964). This third body of thought was based on a combination of Neoplatonic and Hebrew mystical philosophy which was very old (or thought to be very old) and which emerged from the Humanist rediscovery of the Classical world. It is important for our consideration because it is beginning to appear that this third body of thought may have been a major factor in the cultural development of the Renaissance. It was certainly central to much of the intellectual life of the period, and it came into prominence because of the capture of two cities.

In 1453 the city of Constantinople was captured by the Turks. As a result of this loss to Christendom a large number of manuscripts which had been salvaged from the libraries of that city found their way via the Mediterranean trade routes to the prosperous mercantile centres of Italy and in particular to the culturally brilliant court of Cosimo di Medici whose family ruled Florence more or less openly from 1434. These manuscripts included the writings of Plato and a number of neo-platonic works from the second and third centuries AD. These latter documents may have originated in the neo-platonic schools at Alexandria where their authors could have acquired the influence of Hellenised Judaism which some of the texts exhibit. They are, in any case, written in an apparently Egyptian form, and comprise the main body of a literature of mystical experience which is currently called the Hermetica. The cosmos is presented in these works in an astrological idiom, which was easily accessible to the fifteenth-century European Christian; and the writings relate to the application of divine laws, expressed in astrological terms, to the individual's life and experience.

Marcilio Ficino, the Italian physician, priest and scholar, who translated the Hermetic documents for his Medici employers, was convinced that these writings were Greek translations of the work of Hermes Trismegistus, whom he conceived to be an Egyptian contemporary of Moses. To this devout Renaissance scholar who was steeped in the doctrine that what was old was holy because it was closer to man in his Edenic state, such a document must have had a sanctity almost on a par with the scripture itself. As his translations revealed concepts which appear in both Platonic philosophy and Christian doctrine, Ficino (who had no knowledge of the documents' real origin) became convinced that he was working with the basic material which had been transmitted to Plato via Pythagoras and was actually a pagan prophecy which foretold Christianity. This interpretation was convenient because it made the study and use of

Hermetic material acceptable in the eyes of the Church. The antiquity of the Hermetica based on Ficino's erroneous beliefs, continued to be accepted until early in the seventeenth century.

In 1492 the city of Granada was captured by the forces of Ferdinand and Isabella. It was the last of the Moorish strongholds in Spain and its fall opened the way for the implementation of Torquemada's policy of 'an all Christian Spain', a policy which resulted in the expulsion (or enforced conversion) of Spanish Jews and Muslims. The expulsions marked the end of several centuries of remarkable philosophical and cultural development. Until the latter part of the fifteenth century Christian, Muslim and Jew had lived in Spain in close proximity and in relative peace and harmony. In cities such as Toledo and Cordoba many ideas had been exchanged between Kabbalists, Sufis and Christian mystics, ideas which had a profound effect on the development of each region. This situation of religious tolerance and mutual respect deteriorated gradually with the progress of the Christian reconquest of Spain. Even before the expulsion in 1492 life had been increasingly difficult for Spanish Jews, and there was a steady trickle of emigration to more hospitable countries including Italy. There must have been Kabbalists among those early emigrants because as early as 1486 Pico della Mirandola, another of the neoplatonists in the Medici circle, made his famous offer to reconcile nine hundred theses which he had derived from Christian, Hebrew, Muslim and pagan sources. Among these were seventy-two Kabbalistic propositions which, in Pico's view, showed Hebrew support for the Christian religion. In fact, Pico practiced a form of fifteenth-century Spanish Kabbalah which he had Christianised by proving (at least to his own satisfaction) with Kabbalistic argument that Jesus was the Messiah. Like his Hermeticist colleague, Ficino, Pico found in Kabbalah a confirmation of the tenets of Christianity which made its practice acceptable to the Church.

It may seem strange that the Church, which was to re-establish the Inquisition in 1542 for the very purpose of combating these 'heresies', should be willing to permit and even encourage their practice around 1500. To understand this, one must recognise a point which was (and still is) fundamental to Christian doctrine. In the Christian view the Old Testament is considered to be a prophecy of the New. If we examine the Christian year we find that each festival celebrates not only an event in the life of Christ, but also the event in the Old Testament which is thought to foretell it. From this point of view additional prophetic material from Jewish and pagan sources was to

be expected, and might actually be seen to strengthen the position of Christianity. Moreover, such non-Christian material could be (and was) used as powerful argument and justification for the conversion of Jews and others to Christianity; an activity to which the Church gave much attention. One gets the impression that the re-establishment of the Inquisition in 1542 was as much a reaction to the secular situation, which had got out of hand with the establishment of Protestant states, as it was to the non-Christian doctrines themselves. In fact, as the Hermetica became more generally available and Kabbalistic documents flooded into Italy after 1492, many prominent churchmen considered the Hermetic/Kabbalistic tradition as an appropriate basis for the internal reform of the Church, and produced a widely distributed literature on the subject.

Francesco Giorgi was such a man. He was an aristocratic Venetian, a friar of the Franciscan Order, and a scholar of considerable reputation. He was also active in the political life of Venice for which he undertook several diplomatic assignments. In 1525 he published *De Harmonia Mundi*, a book in which he integrated Pico's Christian Kabbalah, new Hebrew sources available from Spanish refugees, and his own Franciscan mysticism. In this work, we find such concepts as hierarchy of worlds, the plan of a building being used as the model of the universe, an astrological frame of reference, and man considered as the microcosm of the universal macrocosm. More important, Giorgi also makes the Monas, the Divine One, the central focus of his work. This Franciscan, who was a participant in the main stream of Italian political and artistic life, was also in the main stream of Hermetic/Kabbalistic thought which he proposed as a basis of Catholic doctrinal reform. He also influenced the German Humanists, and was of great influence in Elizabethan England.

These early Italian followers of the Hermetic/Kabbalistic tradition were Catholics seeking to revitalise the Catholic Church by means of an infusion of a Classical mystical tradition. We can find a similar turn of mind in Germany in the work of Johannes Reuchlin, a Humanist scholar who produced two books in the tradition of Christianised Kabbalah. The second, *De Arte Cabalistica*, was published in 1517. The work is important as the first complete treatment of Jewish mysticism to be written by a non-Jew, and was to become a fundamental work for Christian Kabbalists. The appearance of the book in the same year that Luther posted his theses on the church door in Wittenberg associates Reuchlin with the start of the Reformation. Unlike Luther, who was proposing radical

changes in the Church's doctrine, Reuchlin's reform sought to provide a virile replacement for the sterile scholastic approach to Catholic theology. Cornelius Agrippa seems, in the light of modern scholarship, to have had a point of view and an objective very similar to that of Reuchlin. Agrippa is important for three reasons. First, he was a Humanist, and is known to have been in England in 1510 and associated with Thomas More, John Colet and the beginnings of English Humanism. Second, he wrote *De Occulta Philosophia* which presents Kabbalah in a Christian perspective similar to that of Reuchlin and Pico. Agrippa described himself as an 'Erasmian' and 'obedient to the Church'; he is certainly not an atheist but rather a preacher of idealistic reform in the context of the Hermetic/Kabbalistic tradition. The third thing to note about Agrippa is that he is popularly remembered as the archetypal black magician and conjurer of demons, and until recently he has been considered by scholars to be unworthy of serious consideration. This reputation is based largely on the writings of Counter-Reformation authors, and particularly on the work of the Jesuit, Martin del Rio; these are hardly unbiased sources. The quite different picture of Agrippa which is emerging from contemporary research suggests that assassination of character was commonplace in the sixteenth century. It is important to recognise this, as it seems likely that a similar defamation of character happened to the English Christian Kabbalist, John Dee.

The Renaissance came late to England, and the Hermetic/Kabbalistic tradition had already become well developed and established on the Continent by the time Elizabeth I ascended to the throne. Among the courtiers who surrounded Elizabeth were a number of men who were very much involved with that body of thought. Among these was John Dee who appears to have had a great deal more influence on the thinking of the English Renaissance than has been generally recognised. Until recently historians have not given John Dee serious consideration because his reputation is that of a credulous Renaissance magician who died in poverty and was deluded by his own efforts to conjure demons. It is true that Dee fell on hard times toward the end of his life, but it is also clear that much of his bad fortune was due to the fearful, superstitious attitudes of James I. Dee's unsavoury reputation is largely due to the work of Merc Casaubon who appears to have written a destructive and heavily biased book, some forty years after Dee's death, in order to achieve objectives of his own. For material which re-establishes Dee's reputation, see Peter J. French, *John Dee* (Routledge & Kegan Paul,

1972). Dee is of interest to us because he epitomises the thinking which characterised sixteenth-century England.

Until 1583, when he left England for a tour of the Continent, John Dee was one of the most highly respected English scholars, an influential advisor to Elizabeth I, and closely associated with many of the most powerful people in the land, the same people who were responsible for the English Renaissance. His library, which is acknowledged to have been the greatest in England at the time, contained nearly four thousand items, and was frequently visited by the most influential men of the period. Although much of his writing related to applied mathematics and navigation, his library is known to have contained Hermetic/Kabbalistic documents including such works as *De Harmonia Mundi* and *De Occulta Philosophia*. Almost all his own work reflects his profound interest in mystical subjects and shows the influence of Agrippa, Reuchlin and particularly Giorgi. The essence of John Dee's thought appears to be contained in his famous Preface to the English edition of Euclid, published in 1570. This is a thoroughly neo-platonic work with many quotations from *Pico della Mirandola*. It uses the Kabbalistic cosmology of Agrippa and gives fundamental priority to the Monas, the One, as the representation of Divinity. We have seen this last theme in Giorgi's work; and for Dee, who saw the Divine Presence pervading the Universe, it was to become the single idea, central to all his work. Dee was by no means the only member of the English intelligentsia to be interested in the Hermetic/Kabbalistic tradition; and if he was influenced by the work on the Continent, he also affected the views of his colleagues. He is known to have been an important member of Sidney's circle, Chapman, Spenser and Shakespeare all show evidence of a familiarity with his ideas and with *Hermetica* in general. So also do Bacon, Milton, Fludd and later Elias Ashmole.

Dee's view of the world, which is coming to be recognised in many ways as typical of the Renaissance philosophers of his school, is a provocative one. He seemed to see the universe as a sort of spectrum of phenomena with the Deity, the universal source, at one extreme and extending through 'celestial' and 'planetary' realms to gross materiality at the other. He was convinced that man could operate within this spectrum of phenomena to produce useful and beneficial effects; and the interest in magic, which occupied Dee and many (but not all) Renaissance thinkers, derived from this conviction. Magic appears to have had a somewhat different meaning to Dee and his colleagues than it does today. They seem not to make the same distinction between material, planetary and celestial worlds; and

operations in any of them were considered to be 'magical'. Thus devices which we would call mechanical or hydraulic were termed examples of 'mechanical magic'. In spite of the general interest in magic among prominent scholars of the period, there were those who studied the Hermetic/Kabbalistic tradition while avoiding magic altogether. Indeed, Kabbalah in its pure form is very strict in its opposition to the use of magical practices to achieve one's personal ends. Since the Craft evolved in an era when magical concepts were prominent in contemporary thought, we can expect it to have some position on the subject. As we examine the symbolic structure we will find that Masons are instructed to leave magic alone. It is also interesting to recall that C. G. Jung has pointed out that much Renaissance thought, particularly in the area of alchemy, is relevant to contemporary psychology. It may be that additional research will reveal that 'planetary magic' was a primitive research into psychology and what we call paranormal phenomena today. Peter French has called the Hermetic/Kabbalistic revival the 'dawn of the scientific age' (*ibid.*, p, 86). If that be so, it seems strange that our science-based society should be so ignorant of the subject, and we will benefit by giving attention to the circumstances surrounding its decline.

As one might expect, the Hermetic/Kabbalistic tradition did not prosper in Continental Europe during the Counter-Reformation. When the Council of Trent defined the doctrines within which the Catholic Church would reform itself, other proposals for change (including the work of all the thinkers mentioned above) were proscribed. Even the work of such staunch believers as Francesco Giorgi, which had been acceptable as late as 1545, was censored. In the years following 1600 many other followers of the Hermetic/Kabbalistic school were burned either by the Inquisition itself, the Catholic (or Protestant) armies participating in the Thirty Years' War, or in the witch-scares, which were used as an instrument of policy to eliminate heretics. The situation became much worse for the Hermetic school when, in 1614, Isaac Casaubon, using his newly developed Humanist technique of critical scholarship, established the correct date of the *Hermetica* as second or third century AD. Although a powerful interest in Hermetic material remained, one could no longer use the notion of Hermes Trismegistus as a pagan prophet of Christianity as a defence against heresy, and the risks attending the study of Hermetic material increased markedly.

The situation was rather different in England, which was beyond the reach of the Inquisition. As we have seen, interest in the Hermetic/Kabbalistic tradition continued more openly. In the mid-

seventeenth century Elias Ashmole's writings show that he was thoroughly conversant with Dee's work and concerns (and that he shared them himself), and Newton's interests in the mystical traditions are well known. Still, England was by no means entirely free of conflict and religious prejudice. In the mid-seventeenth century the Civil War was an actual presence, witch crazes were a distinct possibility (indeed, an occasional event), and the conflicts between Catholic and Protestant monarchs were the reality of living memory. It seems likely that the founders of the Royal Society chose to give their attention to the physical sciences where differences of opinion could be resolved by the results of experiments in the laboratory, and to ignore the more philosophical considerations which had led to conflict before. If the Royal Society had embraced the entire spectrum of Hermetic/Kabbalistic endeavour (which its charter is certainly framed to accommodate), one might speculate that psychology would have developed much earlier than it did and the conflict between science and the Church might have been avoided entirely. As it happened, the nature of the times determined that the physical world was to be examined openly and other realms ('planetary' and 'celestial') were to be investigated privately - in the safety of one's own group of friends.

This brief overview of Renaissance thought and the Hermetic/Kabbalistic tradition omits many facets of the subject; for example, alchemy and the Rosicrucian movement are not mentioned at all. It certainly does not 'prove', through the tenuous connection of Elias Ashmole, that Freemasonry is a Mystery tradition. It does introduce a concept which is not part of general knowledge, but which is becoming increasingly clear to serious historians: that the Hermetic/Kabbalistic tradition was a mode of thought which was fundamental to the Renaissance and widely accepted throughout Europe at the time. It also reveals the frame of mind that was prevalent in England during the period and among the people who would have been the originators of the Speculative Craft. On this basis, we will turn to one of the original works of this tradition to find a context within which to interpret the Craft's symbolism.

3. COSMOLOGY

'... from a point to a line, from a line to a superficies, and from a superficies to a solid' is a phrase familiar to every Mason above the rank of Fellowcraft. But here we take the concept not from the Lecture of the Second Degree, but from the *Fons Vitae* written by the

Spanish Kabbalist, Solomon ibn Gabirol. Ibn Gabirol, who lived and worked in Malaga around the middle of the eleventh century, was one of the first philosophers to teach neoplatonism on the continent of Europe. He was also instrumental in reformulating the Jewish Mystical tradition, which had been up until that time essentially devotional in its approach, into the metaphysical structure which was to emerge later as Spanish Kabbalah. The Geometric progression mentioned in the quotation is a neoplatonic image which was widely used by Kabbalists in medieval Spain to describe the process by which the relative universe comes into existence. Although this concept is not introduced into the Craft's symbolism until the Second Degree, we will introduce it here because it typifies the Hermetic/Kabbalistic cosmology which, as we have seen, was of importance in Renaissance thought. It thus forms a background for our consideration of the Craft's symbolic structure.

The Jewish tradition is unusually reticent when it comes to talking about God. 'God is God, and what is there to compare with God?' is a rabbinical quotation which describes the traditional attitude pretty well. This cautious turn of mind seems to be derived from the idea that if one assigns an attribute to God, one implies that God lacks the opposite attribute. For example, if one says 'God is merciful' one might suggest that in his mercy God might omit to administer justice. But the notion of a God who is not just is inconsistent with an infinite God, which is equally unacceptable. The solution to this problem is not to try to assign attributes to God at all. We cannot properly assign even the attribute of existence to God because existence is a concept which we can understand, discuss, and define (or at least agree on the differences between our definitions). We can hold the concept of existence in our heads, and to assign such a limited quality to God is inconsistent with his limitless nature. God is God and is considered to be beyond even existence. In Hebrew, the word for God is Ayin, which means 'No Thing' and also its complement, Ayin Sof, which means 'Without End'. That, for us, is almost all that can be known about God.

There is a difficulty with this sort of thinking, however, because a limitless God must infuse all existence and, indeed, the history of human religious experience suggests that God does just that. This difficulty was resolved by the idea of the relative universe. The oral tradition has it that 'God wished to behold God' and to this end the Boundlessness which is God withdrew from a dimensionless dot, to create a void within which something might exist. That something was to be the relative universe which is the mirror within which 'God

will behold God'. The void was the first thing to exist. Into this void, the Will of God projected itself as several principles - there are ten in the Kabbalistic system. These 'Divine Principles', 'The Garments of God', 'The Faces of God', 'The Divine Potencies', as they are variously called, organised themselves into a specific relationship which contained, in potential, all the universe which was to come into being, together with the laws by which that universe was to be governed. This set of related principles which exists next to the Deity is called, in Hebrew, Azilut which means 'to stand near' and is said to be the 'Image of God', the 'Glory of God', the Divine World. This Divine World of Azilut is not a world as we know it. It is a world composed entirely of Consciousness. It is timeless, in the sense that there is no time there. It exists so long as the Holy One wills it to exist, thus to us it is eternal. In the Classical, four-element universe which is common to most ancient Middle Eastern cultures, this world of pure consciousness was represented by light or fire, and in our geometric progression it is represented by the Point.

The world of Azilut, the Image of God, is sometimes called Adam Kadmon, the Primordial Man. The illustration reproduced as Figure 2 is about as close to an anthropomorphic representation of God as Judaism ever gets. It is called 'Ha Shem Ha Meforash', the Special Name, and is the same Divine Name which appears on the (Harris) Second Degree Tracing Board, but here it is arranged in vertical form. When displayed in this form it is said to represent Adam Kadmon, the Primordial Man, and from it we can derive some of the laws by which the emerging universe is to be governed.

The first is the Law of Unity. Although the diagram is composed of various components they form a single, coherent, complete thing - the Special Name. Next come the Law of Opposites and the Rule of Three, both of which are represented in the Divine Name by the three columns formed by the vertical strokes in the characters. The Law of Opposites is implied by the two outside columns. The right-hand column is composed of bold straight strokes and is said to be active, creative, expansive, merciful and masculine. Left to its own devices this expansive principle would dissipate itself into the void. It is, however, complemented by the left-hand column, which is composed of graceful, yielding strokes, said to be passive, containing, conserving, severe and feminine. By itself the passive principle would implode because it is entirely constraining. These two outside columns contain in potential all the pairs of contrasting phenomena in the emerging universe. They are to be held in balance by a mediating agency implied by the central Column of Consciousness, in

the middle of the Name. Its task is to hold the other two (and the entire universe) in dynamic balance. The Name is composed of four characters. They represent four levels within the Divine World. These are called the Levels of Divine Action, Divine Emotion, Divine Intellect and a Contact with the Deity and are seen as the source of the four worlds which will comprise the relative universe. We should not fall into the trap of thinking that the laws derive from the shape of the Divine Name. The Kabbalistic tradition is based on the experience of these laws by those who formulated it, and the Hebrew language and alphabet are said to have been designed to facilitate the transmission of the tradition. Thus, the Special Name in its vertical form should be regarded as an *aide-memoire* written in a language designed specifically for the construction of such sacred models. The letters in this form represent the laws, but are not to be thought of as the source of the laws.

This divine world of Azilut is pure, innocent and perfect because of its proximity to the Deity. While all things exist in Azilut in potential, they cannot manifest. Nothing happens in this world because it is static, unchanging, perfect. In order that the relative universe can accomplish its task of reflecting God, Adam Kadmon must experience all things; and to facilitate that process a whole new world, the World of Creation, comes into existence. Heretofore, we have been working with the oral tradition, but with the process of Creation we move to the written tradition which is contained in the Torah - the first five books of the Bible. The first chapter of Genesis starts with the words 'In the beginning God created....', in Hebrew 'Berashit bara Elohim....' and in these first words we have a contradiction which we must resolve. Elohim is a plural form, meaning literally 'many Gods', but Judaism is a militantly monotheistic religion. The resolution of this conflict points us back to the oral tradition. The word Elohim refers to the ten principles, the 'Faces' or Garments of God' which were originally emanated to form the Divine World. Creation is seen to be effected by the agency of Divine Will operating through these ten principles. Thus, the World of Creation is seen as springing forth from the centre of the Divine World.

The word Creation has a more precise, and therefore more restricted meaning in this context than it has in ordinary (even ordinary religious) usage. Here it refers specifically and exclusively to this second world which springs from the primordial world of Adam Kadmon. This World of Creation unfolds according to the description in the first chapter of Genesis. As the first world of separation from

the static perfection of Divinity, it is a world of change. It is the beginning of time and space, of good and evil, and of all the other relative concepts which comprise the universe in which we live. Creation - that is, the second world - unfolds according to the pattern established in the Divine World of Azilut, and it is completed in seven days - or steps - but again, we are not speaking of the ordinary physical world with which we are familiar. As the world of Emanation is a world of Consciousness, so the World of Creation is a world of Spirit, of ideas, of essences, of energy. It is Heaven in Jewish terminology; the Celestial world in Renaissance terms. The World of the Spirit is governed by the same set of laws as those which we observed in the Divine World. It has unity, in that it is a consistent whole, it has active and passive aspects which are co-ordinated by a conscious element, and it has four levels; action, emotion, intellect and a contact with the source - in this case the Creator at the centre of the Divine World. In the Kabbalistic tradition, this world is inhabited (largely) by archangels who perform the active and passive celestial functions. In the classical four-element universe it is the World of Air. It is the Line in the Craft's geometric progression.

When Creation was complete a third world derived from its centre in the same way that Creation was derived from the midst of Divinity. The second chapter of Genesis has a real similarity to the first and some scholars pass it off as repetition for emphasis. It is important to note, however, that whereas in Genesis 1, the world is 'created', the operative verb in Genesis 2 is 'formed'. The repetitive nature of the text tells us that the same laws which are found in the Divine and Spiritual Worlds will also operate in this new world. But there is a world of difference between Creation and Formation. The World of Formation is the 'Planetary' world in Renaissance terminology. In Kabbalistic terminology it is called Paradise and Eden, and it is inhabited by angels. Here, with the World of Forms, we have reached a level to which we can relate our ordinary experiences. In contemporary terminology we would call this world the psyche. It is the realm of Archetype and Symbol. In the Classical Greek idiom, it is the world of the gods whose adventures depict the dynamics of the psyche in symbolic, mythical form. Its ever changing images are represented by the element Water in the four element universe. This World of Formation is symbolised by the Superficies in the Craft's geometric progression and it is the world which is represented by the symbolic structure of the Masonic Lodge.

By a similar process a fourth world, the World of Action comes into being from the midst of Paradise. This is the physical world, and

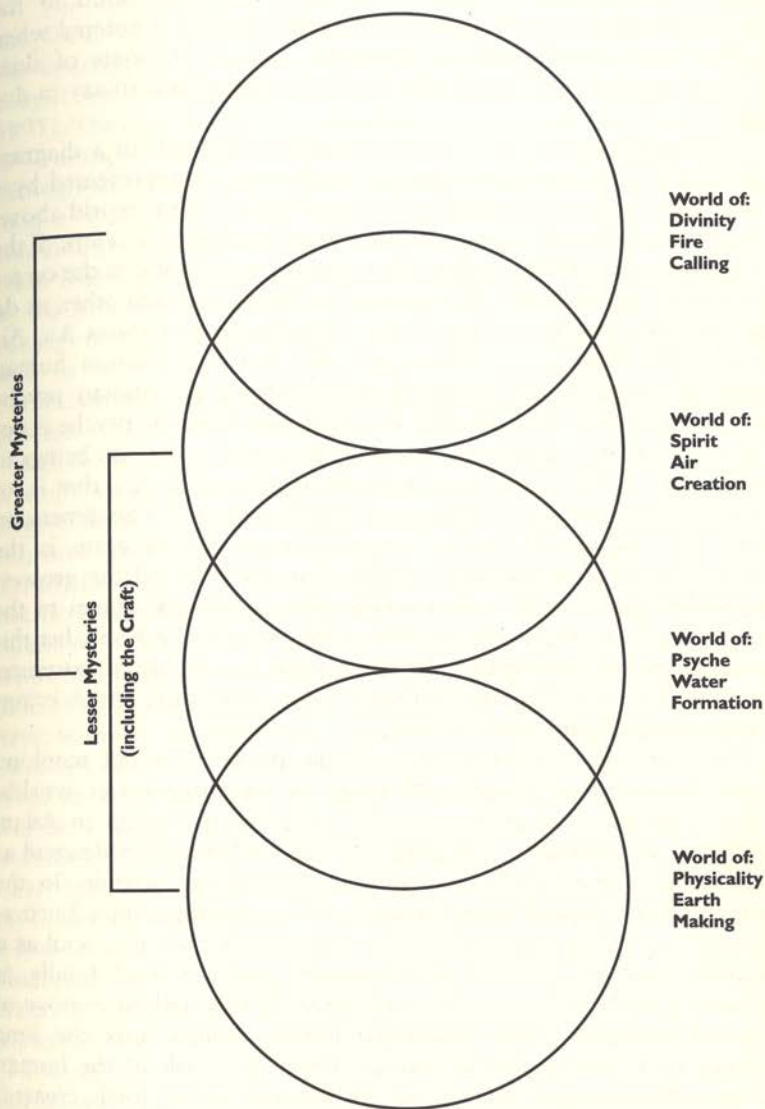


Figure 1

includes 'space' and all the phenomena which are the subject for investigation by the physical sciences. It is called 'Earth' in the terminology of the four-element universe, and the Solid in the geometric progression. It is the world which mankind entered when he was sent out of Eden (in Paradise) and given 'coats of skin' (bodies) - an event of which we will have a great deal to say in due course.

We can represent this scheme, to a limited extent, in a diagram such as the one shown in Figure 1. Each world is represented by a circle, each being a successively grosser reflection of the world above. The uppermost point on each circumference touches the centre of the circle above, reminding us that the source of each world is the centre of the next higher world. The worlds interpenetrate each other, as do the elements which represent them. Thus, Light penetrates Air, Air dissolves in Water; and Water saturates Earth. Common human experience verifies the last of these examples: the human psyche seems to permeate the body, but it is quite clear that the psyche is not a physical thing. It is also a common experience for human beings to realise that the body and psyche are two different things, that is, to realise, 'This is my body. It is mine, but it is not me.' The dimension which is represented by the vertical axis of the diagram is the 'Dimension of Consciousness'. At the bottom is found the grossest materiality from which consciousness rises in gradual stages to the most refined awareness of Divinity at the top. To the Kabbalist this model represents the entire relative universe, the whole of existence. It is the 'that' in the Divine Utterance 'I am that I am', which brings it into existence and holds it there.

The oral tradition has it that all the universe, except mankind itself, was created, formed and made in the three lower worlds. Human beings, it is said, existed as cells (so to speak) in Adam Kadmon - were made in the Image of God - whence they descend as individual Divine Sparks through the three lower worlds. In the process of this descent each Divine Spark is enwrapped in a Spirit as it enters the World of Creation, the spirit is en clothed in a Soul as it descends into the World of Formation (psyche), and finally, it acquires a body when it incarnates. Here, in the farthest remove of physical existence, these individual human beings start the long journey back to their Divine origin. This is the task of the human being; as the scriptures have it 'for this you were called forth, created, formed and made'. When each cell of Adam Kadmon has returned to its original place Adam Kadmon will again be complete, as he was in the beginning. But he will no longer be innocent and naïve; rather he

will have the richness of all experience, at which time God will behold God in the Mirror of Existence.

The cosmology outlined above gives a reasonable, if rather simplistic, view of the Kabbalistic scheme of the universe set out in the contemporary idiom (For a more complete treatment of this subject see Z'ev ben Shimon Halevi, *A Kabbalistic Universe*, Ryder, 1977). The assiduous reader can relate it to the narrative in the Book of Genesis, and this will be the basic cosmology to which we will refer throughout. The human being fits into this scheme of things in a unique way because he can, if he chooses to do so, operate consciously in all four worlds - a capacity which is possessed by no other being. To be conscious in all four worlds is the subject taught by the Mysteries, no matter what their idiom or terminology for this concept may be. From this point of view, the Craft of Freemasonry is said to be a Lesser Mystery, since it deals with the World of Formation, that is, with the psyche, the more elementary part of this process.

Before we leave this cosmology, we must touch on one more concept which is inherent in the scheme. The lecture in the Second Degree describes Geometry as 'a science whereby we find out the contents of bodies unmeasured by comparing them with those already measured'. This is a statement of the principle that man is the microcosm of the universe. It is a principle which is put even more succinctly as, 'As above, so below'. We have seen that the same set of laws are said to apply in each of the four worlds - they simply operate differently at different levels. We have seen also that human beings have, within themselves, each of these levels. The tradition has it that there is a resonance between events in each of the worlds and that an event in the physical world causes analogous events in the upper worlds. This idea of resonance between worlds is the principle which underlies the use of ceremony and ritual. It can be verified easily - at least for the cause of resonance between the physical and psychological worlds - by common experience. One has only to view a well conducted ceremony, say the Trooping of the Colour, and by observing one's own response, feel the reaction in the psyche to the event in the physical world. If the same person will watch the Monarch place a wreath at the Cenotaph or attend quietly the funeral of a stranger at a village church, he will learn quickly how ceremonies can be structured to produce specific and quite discrete psychological events. These are simple, straightforward exercises conducted with commonly available ceremonies to verify the fact that suitably designed rituals produce definite psychological states. Quite subtle

rituals can be constructed using this principle of resonance between the worlds, and the ceremonies of the Craft are designed along these lines. They have been constructed with great care to produce psychological experiences which provide the candidate with an insight into his psyche, while at the same time protecting him from the risks which are associated with exploration of the World of Formation. Here we see one of the principal reasons why the Craft is so very reluctant to introduce changes into its symbolic structure. Well meaning changes to the ritual introduced without a knowledge of their effect in the upper worlds could have a very detrimental impact on the participants in the ceremonies.

This brief sketch of Kabbalistic cosmology provides us with the frame of reference we require. It is a fair view, in modern terms, of the conceptual framework of the Renaissance scholar who was interested in his interior growth. With this model of the four worlds and their interrelationships in the back of our minds we will look in a little more detail at some contemporary models of the World of Formation, the psyche, the field of study embraced by the Craft's symbolic structure.

4 PSYCHOLOGY

We said in the preceding section that the Masonic Lodge can be considered to be a model of the Psychological World. More precisely, it is a model of the human psyche, the human being as he exists in the World of Formation. In this sense we may think of the Craft as an antique, God-orientated, psychology - as a sort of science of human mental processes set out in a symbolic structure which may appear quaint by modern standards but which is consistent and valid when considered in its own terms. We might think of its originators as practitioners of a discipline which we would describe today as a branch of the academic field called Consciousness Research. However, if we are going to consider the Craft as a sort of psychology (as we will be doing throughout this book), we must be very careful in several respects. We need to understand clearly the differences between the theories, aims and attitudes of contemporary psychology and those of the Craft before we begin to examine the parallels between the two.

In the first place, psychology as it is practiced in the twentieth century has a distinctly therapeutic context in the public view. This association of psychology with the medical profession is probably inevitable. Our materialistic social and intellectual paradigm which

emerged during the Industrial Revolution did not have much place for the psyche, and it was through treating physical symptoms of psychological origin that physicians first came to give any attention to the psyche at all. Thus, the two prominent pioneers in the field, Freud and Jung, were both medical practitioners; and our society has come to be interested in psychological matters through accounts of their psychotherapeutic activities. In fact, this blurring in the public awareness of the distinction between psychotherapy (which is a medical concern) and psychology (which is a general knowledge of our mental processes) is an inconvenience for practitioners in both fields and it is common to find this distinction made in the literature on the subject. The Craft is in a somewhat different situation. It derives from a society whose paradigm was not materialistic. It was a paradigm which had a fundamentally psychological orientation, a paradigm in which knowledge was based on a 'psychological reality' rather than a 'physical reality'. Psychological development, as an intellectual concept, was as normal as physical development. The psychological models of the time, of which the Craft offers an example, were designed to facilitate this normal psychological growth. Thus the first caution of which we must be aware: when we consider the Craft as a psychology we must understand it to be an approach to normal human development; we must not confuse it with a means for treating psychological disorders.

The second notion of which we must be careful is to avoid the temptation to think of the Craft as 'only another form of psychology'. Freemasonry and contemporary psychology have much in common because they both deal with the same area of human experience, but each approaches that area in its own way, and each has different objectives. Psychology as a twentieth-century scientific discipline is atheistic (in the strict sense of the word), and its objectives have to do with enabling people to live normal lives in a materialistic society. Normal, in this sense, is a statistical concept; and has to do with behaviour which is common to most people in the society. Contemporary psychology does not use 'normal' in its other context, 'behaviour in accordance with design criteria', because it does not recognise the existence of a 'designer', nor can it identify the 'design criteria'. To say that another way, psychology as a scientific discipline does not acknowledge the concept of God or Divine purpose for mankind. The Craft, in contrast, is a psychology which acknowledges the primacy of God and envisions a psychological development in which the individual fulfills his potential in order best to serve the Divine Will.

In the third place, we should not be led to believe that, because the Craft's psychological concepts are expressed in terms which are quaint by modern scientific standards, they are outmoded or no longer useful. The field of psychology has not advanced as rapidly in the last ninety years as its 'hard science' counterparts; and, in general, psychology has not lived up to the promise which it seemed to offer when it first appeared around the turn of the twentieth century. There is a real possibility that contemporary scientific techniques might be better adapted to psychological investigation by the addition of some 'old-fashioned' concepts and practices. (This is actually happening. Some psychologists and physicians are turning their attention to research into such areas as paranormal phenomena, near-death experience, and regression to prebirth experience. Such research is very difficult in the context of the scientific paradigm. The progress in this area will be slow, but initial results provide evidence which concurs with the old, 'mystical' world view). On the other hand, contemporary psychology has compiled a vast amount of observational data, and a great deal of serious thought by dedicated and conscientious scientists lies behind the current theories which have been formulated as a result of the research. It would be arrogant and foolish simply to dismiss this work. To the contrary, if our view of the Craft as a psychology be an accurate one, we should be able to embrace these findings (at least in a general way), and we may expect to find substantial areas of correspondence between the contemporary theories and our interpretation of the Craft's symbolic structure. As we will see, those correspondences do exist, and we will make a good deal of use of modern psychological concepts where they are appropriate. Because of the different world views outlined above, however, we will start with some different assumptions and arrive at some different conclusions. We should not feel badly about these differences; contemporary psychology is, itself, by no means a homogeneous body of theory. In the paragraphs that follow we will introduce the major concepts of the two most influential contemporary psychologists, Freud and Jung, and for our purposes we will require only their most basic ideas. Although these two theories are quite different, we will use concepts from both. As we will see in the Course of our examination of Masonry, the differences which so separated the two men may very well derive from the fact that they were each studying a different part of the same thing.

Freud

Freudian psychology was formulated, as much as possible, within the context of the scientific method. Although debates have continued throughout the twentieth century about the validity of psychology's claim to be a science, it is certainly true that Freud did his best to establish the discipline on a scientific footing and that his successors have continued those efforts. There has been, in recent years, a proposal to distinguish between Freud's clinical theories and his philosophical work on the origin and purpose of the mind and to abandon the latter in favour of the former. As a result of these efforts Freud's work has been the Psychological theory most acceptable to our materialistic twentieth-century society and, not surprisingly, the least comparable to Masonry.

In Freud's model the human psyche comprises three levels, which he calls the id, the ego and the super-ego. Two of these levels, the id and the super-ego, reside in a domain called 'the unconscious', while the third, the ego, comprises the conscious portion of the mind. Freud considers the id to be the basic and most real level of the psyche. It is in intimate contact with the body, is the residence of the instincts, and is the source of all of the psyche's energy. The id operates on the pleasure principle. That is, it acts to seek pleasure through the release of tension which the id perceives as pain. Thus when a bright light is shined into a person's eyes he blinks, relieving the pain. This reflex is the sort of action which is within the scope of the id. While there are a great many tensions which can be resolved by such direct reflexes, it is really a very primitive sort of behaviour; and the id is described as being infantile, amoral and non-ethical.

While reflex is a satisfactory response to many situations, a far greater number of tension-producing situations demand more sophisticated behaviour, if the tension is to be relieved. Hunger, for example, produces tension which cannot be relieved by reflex action. A hungry person must identify, locate, acquire and eat food before the tension is relieved. Moreover he must acquire the food in a way which does not produce greater pain or tension. The management of this more sophisticated behaviour is the task of the ego, which evolves out of the id during childhood as the child learns to cope with increasingly complex situations. The ego performs several tasks: it builds, and stores in memory, images of things in the physical world which can be used to meet its needs; it postpones actions to relieve tension until the actions are appropriate (that is until they will not produce a worse situation); and it formulates plans to release tension

in an acceptable way. To state these functions in terms of the example of a hungry person, the ego remembers what food is, which things are good to eat and which are poisonous; it does not steal food (at least, not in the presence of a policeman); and it arranges circumstances (such as a purchase or barter) to acquire food and eat it in peace. All of these processes involve what we call 'thinking'. In Freudian terms the ego operates using the 'reality principle' to relate the individual's instinctual needs to the constraints of the physical world. Thus the ego thinks, plans, and tolerates tension until it can achieve pleasure in a realistic manner. The ego is not (necessarily) primitive or infantile, but it is amoral - seeking rewards and avoiding punishment.

The super-ego, which like the id is in that portion of the psyche of which the individual is unconscious, is the agency which introduces morality into the personality. Freud suggests that as the individual develops through childhood he receives rewards (physical, such as food or privilege, or psychological, such as love or approval) and punishments (physical, such as deprivation, or psychological, such as disapproval) for his behaviour. These childhood experiences are forgotten in time, but are stored in the unconsciousness as associations of reward with certain kinds of behaviour and punishment with others. They develop into the super-ego which has two facets: conscience, which defines wrong and ego-ideal, which defines right. Through this process of rewards and punishments, administered by parents, teachers and others in authority, the child learns how he is expected to behave (not how his parents actually behave but what behaviour they think is right and wrong); and by reference to his super-ego the individual can regulate his behaviour in accordance with his parents', and later his society's, expectations. Ultimately, the function of the super-ego is to enable the individual to relate to society.

. Freud recognised in his later work that there were two general classes of instincts which reside in the id and put energy into the psyche; those which tend to promote life and those which tend to cause death. The former group were termed (by Freud) as Libido, and the latter have been called (by his successors) Mortido. The general business of Freudian Psychology (and psychotherapy) is the study of the interaction of these constructive and destructive instinctual energies as they are exchanged between the various structural elements of the model described above. In particular, it is concerned with the role of the ego as the central feature, conscious essence, and controlling agency of the psyche. We can see that Freud's psychology is very much orientated toward clinical evidence and environmental

determinism, and is quite devoid of mystical or even metaphysical speculation.

Jung

Jung was several years younger than Freud and while his early career was profoundly influenced by his predecessor, his mature work was quite different. He felt much less constrained to produce work which was acceptable to the conventional scientific community. Jung's concepts include reference to a wide variety of classical, primitive, and historical materials which might appear (at first) to be quite unrelated to his clinical experience. For this reason Jung has often been accused of being fuzzy, of dabbling in metaphysics; and it is only relatively recently that his work has enjoyed a growing acceptance. Like Freud, Jung recognised the importance of the unconscious portion of the psyche. He could not, however, accept the overwhelming priority that his older colleague attached to instinct (and particularly the sex instinct) as the sole causal agency in the development of the psyche. Like Freud, Jung regarded the analysis of dreams as one of the most valuable devices for examining the unconscious, but his dream analysis led him to a very different model of the psyche. According to Jung's concept the individual's psyche is whole to begin with. Psychological development is a process of bringing the components of the psyche into consciousness and synthesising them. Jung's view of the psyche consists of three levels, the individual consciousness, the personal unconscious and the collective unconscious.

There are four functions potentially available to the individual consciousness - thinking, feeling, sensation, and intuition. The first two are rational in the sense that they involve ordering things; thinking orders them by analysis, feeling orders them by value. The second two are said to be irrational functions in that they do not involve judgment or reasoning; sensation involves perception of reality (internal or external), intuition is perception of the potential inherent in an event, sometimes from the unconscious as with a 'hunch' or 'just knowing'. The individual may also have two attitudes: extroversion, which is an orientation towards events outside one's self, and introversion, which is a concern with one's interior life. The ego is the conscious part of the psyche and in this respect is the supervisor of day-to-day psychological activity. It has, among others, the task of selecting the phenomena (thought, memory, perception or feeling) which will be permitted into consciousness. The criteria for selection and rejection depend upon which function

and attitude is dominant and upon the extent to which the person is self-possessed. This selectivity of the ego is an essential defence for the psyche which would otherwise be overwhelmed by input of one sort or another. The ego has the task of relating the individual to his physical and social environment. One of the principal adaptive devices used by the ego is the persona (from the Greek word for mask), which is the facade which the ego presents to the world. Far from being hypocritical, the persona permits one to fit into the demands of social situations while maintaining one's individuality. A person may use several personae, one at home, another at work, a third for his time at the pub. Each permits him to relate differently to different situations. In managing these personae the ego provides for a continuity of consciousness so that one knows one's self to be the same person while exhibiting different personae in different situations.

The personal unconscious contains material which has been conscious at some time, and has since been forgotten or repressed, together with impressions of experiences which the ego did not, or could not, allow into consciousness. It contains a sort of comprehensive record of the individual's experience. Material can generally be recalled from the personal unconscious as, for example, when one remembers a telephone number of which one is conscious only when it is being used. The personal unconscious also contains what Jung called 'complexes'. A complex is a cluster of attitudes, feelings and behaviour patterns which have become associated around a common element which may be any event or object in the individual's history. People are usually unaware of their complexes, although they generally have profound effect on the person's behaviour. The effect may be detrimental, such as a complex which regards money as evil and causes the individual to reject it, live in poverty, and condemn all commercial activity; or advantageous as in the case of an inventor who is driven to pursue his practice with single-mindedness and finally produces a device which makes a great advance in the well being of society. In the exploration of the personal unconscious one encounters the 'Self'. Jung uses the term to describe a principle which pulls together and integrates the several components of the psyche. It usually remains beyond the threshold of consciousness only to emerge, if at all, in middle or later life, after the other elements of the psyche have become reasonably well identified and disciplined.

The collective unconscious is a part of the psyche which does not depend upon individual experience. It is shared by all members of the

human race and contains material, of which the individual may never have been conscious. The collective unconscious consists of prototype images; that is, of images which provide the basis upon which similar psychological experiences will be built. These primordial images, which Jung called archetypes, consist only of 'form without content, representative merely of the possibility of a certain perception and action'. An example will help clarify this point. There is an archetype in the collective unconscious of the Hero. It contains the essence of heroism and each individual human being has access to the hero archetype. The particular image which any one individual will have of a hero will depend upon his experience with heroic individuals in his own life. There are a vast number of archetypes: concepts such as birth, death, mother and father; objects such as rivers, stones, animals; artifacts such as candles, swords, rings and boxes may all be archetypes. In fact, Jung conceived that there is an archetype for each basic human situation. In studying the archetypes which he encountered in the course of his professional practice Jung drew on material from anthropology as well as from Classical, medieval and Renaissance literature. He spent substantial time investigating the symbolic structure of alchemy, and was probably the first modern investigator to recognise that much medieval and Renaissance thought, which our society usually calls superstition, is actually a description of psychological processes expressed in an unfamiliar symbolic form.

Some archetypes are of such basic importance as to have a central role in Jung's theories. Some we have already noted: the persona, which we have seen is the conforming archetype; and the Self, the archetype of integration and co-ordination. Others include the animus, the anima, and the shadow.

All theories of the psyche treat the subject of sexuality and Jung approaches it through the archetypes of the animus and anima. Each human psyche is, in Jung's view, complete; and like the body which contains the chemistry of both sexes, the psyche contains the essential psychological qualities of both sexes, male and female, animus and anima respectively. In men the animus is identified with the ego, while the anima is concealed; the reverse is true with women. The nature of a man's anima and his relationship to it will determine the nature of his relationship with the women he meets in the world, and the reverse situation is true for women.

The shadow is the archetype which contains a great deal of instinctual material, as well as aspects of the individual's own psyche which he would prefer not to acknowledge. The process of fitting in

to society causes many people to put their powerful instincts and strong emotions out of their consciousness and suppress them by exercising a strong persona. This suppressed material which one chooses not to acknowledge about one's self resides in the shadow where it is always ready to break out into manifestation. Frequently people project the contents of their own shadow on others, assigning to them the faults which they cannot acknowledge in themselves.

Jungian psychologists describe the psychological processes in terms of the exchange of energy between the elements in the structure outlined above. These elements may compensate for one another, oppose one another or unite to form a synthesis. Like their Freudian colleagues, the Jungians envision a development within the psyche; but the objectives are quite different. Freud envisions a strengthening of the ego so that it can cope with the situations presented by life. Jung envisions a differentiation of the many archetypes which make up the psyche by their being admitted by the ego into consciousness where they are integrated into the whole by the co-ordinating function of the Self.

This overview of the two most prominent psychological schools hardly scratches the surface of each. Indeed, it touches only upon the most basic concepts of the founders of these two schools, and ignores the development which has occurred in both theories. Our purpose here, however, is not to compare the Craft with contemporary psychology. The review above is intended only to provide us with a definition of the basic concepts to use when we discuss the symbols of the Craft. It also indicates that Freud's work, although acknowledging the importance of the unconscious, tends to concentrate on the more concrete area of conscious processes; while Jung was prepared to forego approval of the scientific community to develop more completely his theories of the unconscious and its structure. Because of this difference we will find that Jung's work is more generally parallel to the Craft's symbolism than that of Freud; but, as we have said, we will use concepts from both as we move, at last, from our survey of background material to our examination of the Craft itself.