

## CHAPTER 2

### *The Craft*

#### 1 PREREQUISITES AND MOTIVES

We have said specifically that the Mysteries are universally available, so it may seem strange to start by discussing prerequisites. It is the case, however, that one must have certain qualifications and that one will be excluded from the study of the Mysteries if one is not in possession of them. In the case of the Craft, these qualifications are set out in the ritual and a person will not be recommended for membership into a Masonic Lodge unless he meets these ritual requirements. At first glance this arrangement may seem to be unfair. We must realise, however, that the Craft is but one of many disciplines which guide their followers in interior work. As we examine the qualifications we will gain a first glimpse into the nature of the Work in general and into the process of interpreting the symbols of the Craft in particular. We will also see that anyone lacking the qualifications for the Work can acquire them if he wishes, and that the requirements are not as unfair as they may seem at first glance.

The first prerequisite for entry into any form of the Work is that the prospective candidate must believe in a Supreme Being. There are several reasons for this requirement. The course of instruction is based on understanding laws which are considered to be of Divine origin. The objective of the instruction is to bring the candidate to a conscious awareness of the presence of Divinity. Both of these notions are meaningless unless the candidate believes in some Deity in the first place. More fundamentally, the candidate is expected to commit his new-found knowledge to the service of his God. A candidate who lacks this fundamental belief cannot, of course, make such a commitment and his motive for pursuing the Work must necessarily be a personally orientated one. More important still, as we will see in the pages that follow, there are stages in the course of the Work when the candidate's belief in his God is the only thing which is available

to him as a guide. At these junctures one who has entered the Work depending only on his own capacities can expect to find himself in serious trouble. In the Masonic idiom, this fundamental requirement for belief in a Supreme Being is stated in exactly those terms. The name and form of the Deity (or the absence of those qualities), the scripture through which It is revealed, and manner in which It is to be worshipped are entirely outside the purview of the Craft, and are left to the discretion of the individual.

The second prerequisite is that the candidate shall be a volunteer. This is a difficult problem, in a way, because in the very real sense, the prospective candidate has no way of knowing what he is getting into. It is nonetheless very important. In the process of Masonic Labour the candidate will come to know himself as he is. As Robert Burns has pointed out, human beings do not, as a general rule, see themselves objectively. They rarely examine their real motivations, and they seldom acknowledge the effects which their actions have on others. The man who would be a Craftsman in the interior sense will do all these things, and the task of examining one's motives and the effects of one's actions is usually unpleasant and sometimes very stressful. It is important that the individual knows very clearly that he has undertaken the experience himself. If he can blame his difficult circumstances on anyone else, he will not grow. In the Masonic idiom this requirement for voluntary commitment is expressed in two ways: first, by the fact that membership is not solicited - one must ask to become a Mason; and second in the ritual by the Worshipful Master's repeated demand for an assurance by the candidate that his request for admission is 'of your own free will and accord'. It is important to understand the concept of voluntary commitment and unsolicited membership correctly. When someone is clearly seeking the sort of information which the Work provides it is not improper to suggest that he investigate this or that area, nor is it inappropriate to indicate that the Craft offers instruction of this sort. What is improper is to urge someone to begin an examination of himself before he himself feels he is ready to undertake the task.

The third prerequisite for the Mysteries is that the candidate shall be mature and stable. The reason for this requirement should be quite clear from the comments in the preceding paragraph, and they will become even more so as we progress to our examination of Masonic Labour. Various schools express this requirement in different ways. For example, one tradition says that the candidate should be forty years old and happily married, which is certainly a way of requiring that he has come to grips with ordinary life. The Craft expresses this

requirement by specifying that the candidate be twenty-one years of age, and this rule is based - like all of the ritual - on a very specific principle. The human being is thought to develop normally according to a very definite pattern of stages consisting of approximately seven years each. From birth to age seven the child develops his concept of himself as a separate identity; from seven to thirteen he develops his mental capacities with endless games, tricks and gadgets; from fourteen to twenty, the period of adolescence, he develops the passionate side of his nature. By the time the person is twenty-one, physical and elementary mental development is complete; one is entering one's physical prime. With the turbulence of adolescence in the past, one is ready to continue the normal pattern of human growth by developing the capacities of the psyche. By whatever standard one measures it, maturity and stability are important requirements because objective examination of one's self is, at best, an unsettling experience.

The fourth, and last prerequisite for entry into any form of the Work is that one should be prepared to accept responsibility for one's behaviour. It should be clear that individual responsibility for one's actions is necessary for any kind of constructive learning about one's self, because, as long as one's circumstances are perceived as being the fault of another, a person is powerless to change his own situation. Indeed, 'they have done this to me', stated in one form or another, is the basic excuse which hinders all human progress; and 'they have done this to you' is the basic phrase which perpetuates human slavery - although it may induce people to change their masters from time to time. In the Masonic idiom the prerequisite of individual responsibility is expressed by requiring that the candidate shall be a Free Man. No one should have any difficulty with the use of freedom - the symbolism uses the word in contrast to the condition of slavery - in this context, because a slave can legitimately place responsibility for his actions on his master. However, to advance seriously - in a book written in England in the last half of the twentieth century - the notion that one must be a man in order to accept responsibility for himself is asking for trouble; and a decent respect for the sensibilities of society requires that this point be examined.

From the point of view of the Work, there is no reason why women should not participate. In fact, there are many Orders - some restricted to women and some androgynous - in which women work with great ability and effect; and some of these use a Masonic organisation, ritual and symbolic structure essentially the same as the one discussed here. It is also clear, from the performance of women

in government, business, science, academe, the family and the arts, that women can accept responsibility as willingly, and discharge it as ably as men; and nothing which is contained herein should be interpreted to the contrary. We must recognise, however, that we are examining a symbolic structure which was constructed in sixteenth or seventeenth century England. Like all symbolic structures, it uses the conventions of its time to convey its meanings. In the social situation that obtained in sixteenth-century England, women were not permitted to assume responsibility under the law, and it is from this situation that the Free Man as the symbol of one who can be responsible for himself has been derived. One can argue, with some justification, that the symbol which is only a symbol after all - should be changed, since it is no longer appropriate; and that the Craft should admit women into the Order. One is encouraged in this argument by the undeniable fact that this particular symbol does not convey to the latter-day Mason the meaning which was originally intended. But there is more to it than that. Careful historical research is always required to interpret old symbols properly; and Freemasonry is by no means alone in respect of the need to do research for that purpose. That is not the real issue. We have seen that Freemasonry is the custodian of a symbolism which contains, at the same time, a model of the psyche and rituals which have been designed to have specific effects on the candidate at the psychological level. It is because of this consideration that the Craft has compelling reasons to resist any changes in its symbolic structure. Whether those reasons are sufficiently compelling to justify a continued refusal to admit women into the Order is a matter of opinion which will not be resolved here. It should be clear, however, that the Craft's reasons for resisting such a change are neither trivial or arbitrary. We should note also, that there are very real differences between groups composed of members of a single sex and androgynous groups. From the point of view of interior work it is useful to have both.

In addition to the basic prerequisites for candidacy, the Craft looks for certain motivations in its candidates. These motives are typically sought by all traditions of interior work, and in Masonry they are expressed by the Worshipful Master's questions to the candidate immediately after his admission to the Lodge as a candidate for the First Degree. Although these questions are generally treated as the merest formality, they are, in fact, of great importance. The appropriate motives are a real desire to learn about one's self and to put that new-found knowledge to use on behalf of mankind. Furthermore, this motivation must be strong enough to impel the

individual to persevere because, as we have already hinted, and as we shall see later, the Work is difficult and at times demanding of real sacrifice. No one should enter the Work with the idea of personal gain or without the willingness to make whatever changes in himself the requirements of Providence, operating through the medium of his personal experience, will demand. There are personal gains, 'inestimable privileges' as the ritual describes them, but they are by-products of Masonic Labours, not achievable directly as personal objectives. Coming, as they do, early in the Ceremony of the First Degree, the Master's questions should be regarded as a warning by those who would look deeply into the Craft particularly the Master's request for a promise to persevere through the Ceremony of the Degree. It does not require much in the way of perseverance to complete twenty-five minutes of formal ritual, conducted by dignified gentlemen in the congenial surroundings of a Masonic Lodge. To persevere through the life experience which the Ceremony represents is a very different thing, as we shall see when we discuss Masonic Labour.

Before we can do that, however, we must have some insight into the manner in which the Craft uses its symbols to formulate its model of the human psyche.

## 2 THE LODGE AS A MODEL OF THE PSYCHE

To be considered complete a model of the psyche should address three areas: structure, which identifies the components of the psyche and their mutual relationships; dynamics, which is concerned with the principles by which the psyche operates; and development, which describes how the psyche emerges and unfolds. From the developmental point of view we have seen that the Craft is concerned specifically with development beyond the stage called, in contemporary terms, the 'young adult'. Apart from that limitation, the Craft presents a complete model of the psyche in that it addresses each of those three areas. The process of development is reflected in the candidate's progress through the three degrees, and will unfold throughout the progress of this book. The subjects of structure and dynamics are presented in overview in the following sections.

### *Structure - The Temple*

When a candidate knocks on the door of a Masonic Lodge he is standing, symbolically, at the threshold of his own consciousness. The Tyler, as we shall see when we examine the Officers of the Lodge,

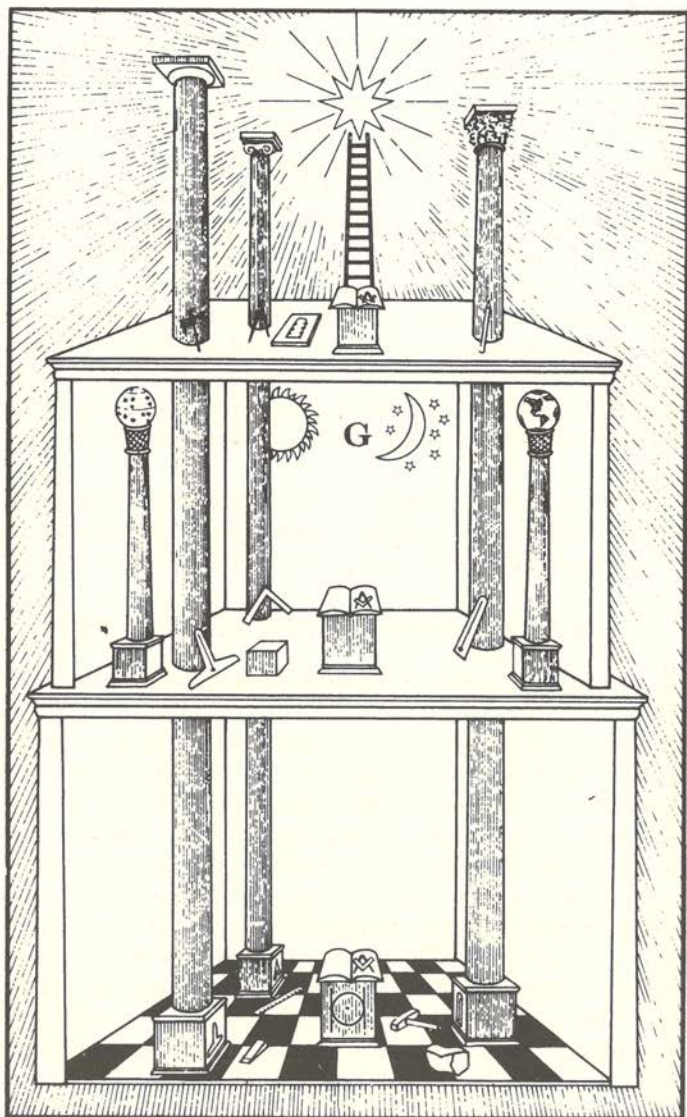


Figure 3

## THE CRAFT

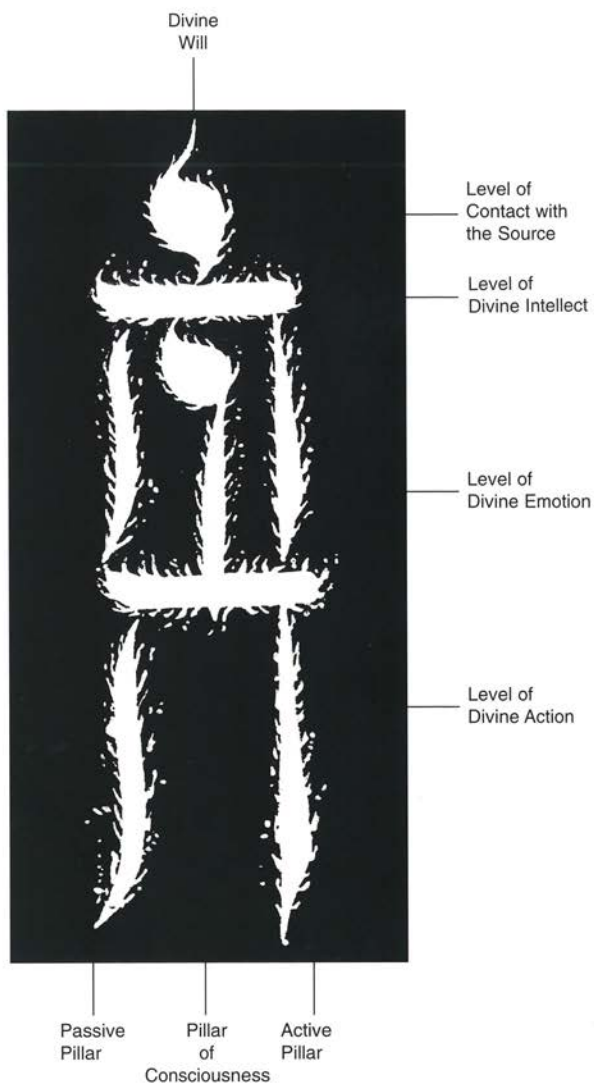


Figure 2 *Ha Shem Ha Meforash, the Special Name*  
(By permission of Zevben Shimon Haleve)

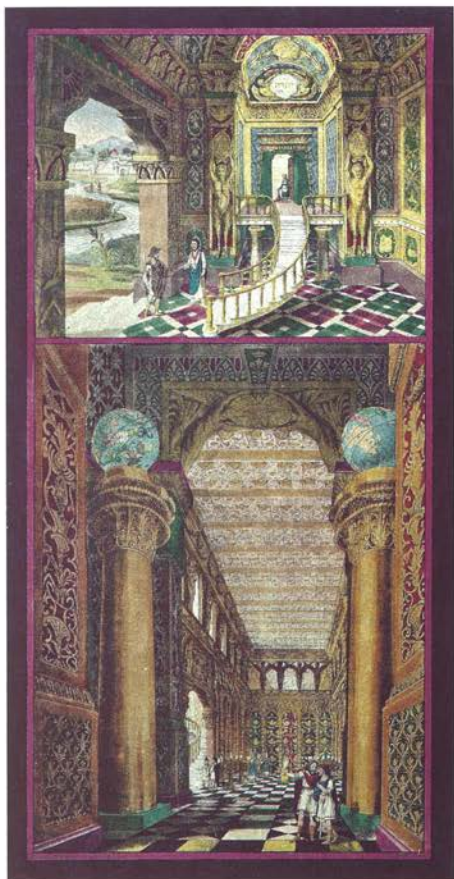
# THE CRAFT



First Degree Tracing Board



THE CRAFT



Second Degree Tracing Board

THE CRAFT



Third Degree Tracing Board

represents that part of the psyche which operates in the physical world using the central nervous system as its instrument. Beyond the door of the Lodge, the threshold of his consciousness, the candidate finds a 'Temple' which is said to have four levels. These are a Ground Floor, a Middle Chamber, a Holy of Holies and, residing within this last, the Divine Presence. We can sense immediately the correspondence between the levels in the Masonic Temple and the four levels which characterise each of the Worlds in our model of the cosmos. That is, within each World we saw a level of Action, Emotion and Intellect and a contact with its Source in the World above.

The first three of these levels relate directly to the three degrees of the Craft, and the nature of the activity which goes on at each level is described by the tools used by Masons of each degree. The tools of the First Degree relate to action, to shaping, to cutting and polishing; those of the Second Degree relate to judgment, to testing and proving; while those of the Third Degree relate to creativity and design.

This general plan is represented in Figure 3 in a diagram which Masons will recognise as a sort of composite Tracing Board. It is rather like a First Degree Tracing Board drawn from the perspective of a Master Mason and on it we can see the four levels described above. We can relate this diagram, in a general way, to contemporary psychology and particularly to the Jungian structural concept. Generally the Ground Floor represents the conscious and the rest of the Temple the unconscious. We can be a little more precise.

The Ground Floor represents that part of the psyche which is in immediate contact with the body and through the body with the physical world. It is the part of the psyche where the functions of thinking, feeling, sensation and intuition may be experienced. The activities of the Ground Floor are under the immediate control of the ego. In Jungian terms this is the part of the psyche called the individual consciousness. The Middle Chamber is an intermediate level in the Temple. It is not in contact with the Earth and the outside world as the Ground Floor is, nor is it open to the Heavens as is the Holy of Holies. It is, in a sense, the essence of the Temple. In terms of the individual, the Middle Chamber is his psychological essence, his soul. It is a level which is ordinarily beyond conscious awareness; and, as we have said, it has to do with emotion with morality and judgment. Most people experience this level only when they are prompted by their conscience. Since it is the part of the psyche where experience is stored we can expect to find the super-ego described by Freud and many of the complexes identified by Jung located here. We

can think of the Middle Chamber as corresponding to the Jungian personal unconscious and as the residence of the Self.

The Holy of Holies represents a level deep within the psyche which exerts profound influence on our behaviour, although it is an area of which most people are rarely consciously aware. It is the area of the psyche which is in contact with the world of the Spirit in the same way that the Ground Floor is in contact with the physical world. It is an area not embraced by Freud's theories; but in Jung's terms it corresponds in a general way to the collective unconscious. The traditional description of this level is Intellect and the word is used to describe trans-personal concepts which are shared by all members of the species - comparable to Jung's archetypes.

The Divine Presence is said to reside in the Holy of Holies. The acknowledgment of this Presence, and the recognition of its influence in the life of the individual, is the feature which most distinguishes Freemasonry from conventional contemporary systems of psychology. From one point of view it is correct to say that the entire purpose of Masonic Labour is to bring this indwelling Divine Spark into consciousness.

Figure 4 is a picture of the four worlds which we considered earlier, and we can use it to relate the structure of our Temple to our model of the cosmos. The diagram pictures the three lower levels of the psychological vehicle; one, the Ground Floor, in intimate relationship with the physical body; the second level, the Middle Chamber, purely psychological in nature; and the third level, the Holy of Holies, intimately associated with the Spirit. At the very topmost point of the psyche we see its contact with the Divine World.

This allegorical temple which we have been considering describes the structure of the psyche as it is presented by the formulators of the Craft's Symbolism; and we have seen how it corresponds, in a general way with contemporary Jungian concepts. Thus far, however, the structural picture we have drawn lacks vitality; it does not include the consciousness of the individual. That consciousness, and the various degrees of awareness which it can achieve, is represented by the Officers of the Lodge, to whom we will now give our attention.

### *Consciousness - The Officers of the Lodge*

As the Lodge and its accouterments represent the structure of the psyche, so the seven officers which serve within the Lodge represent seven stages of psychological consciousness possible to the incarnate human being. Although it is customary and correct to think of these officers as a hierarchy, with some having control over others, we must

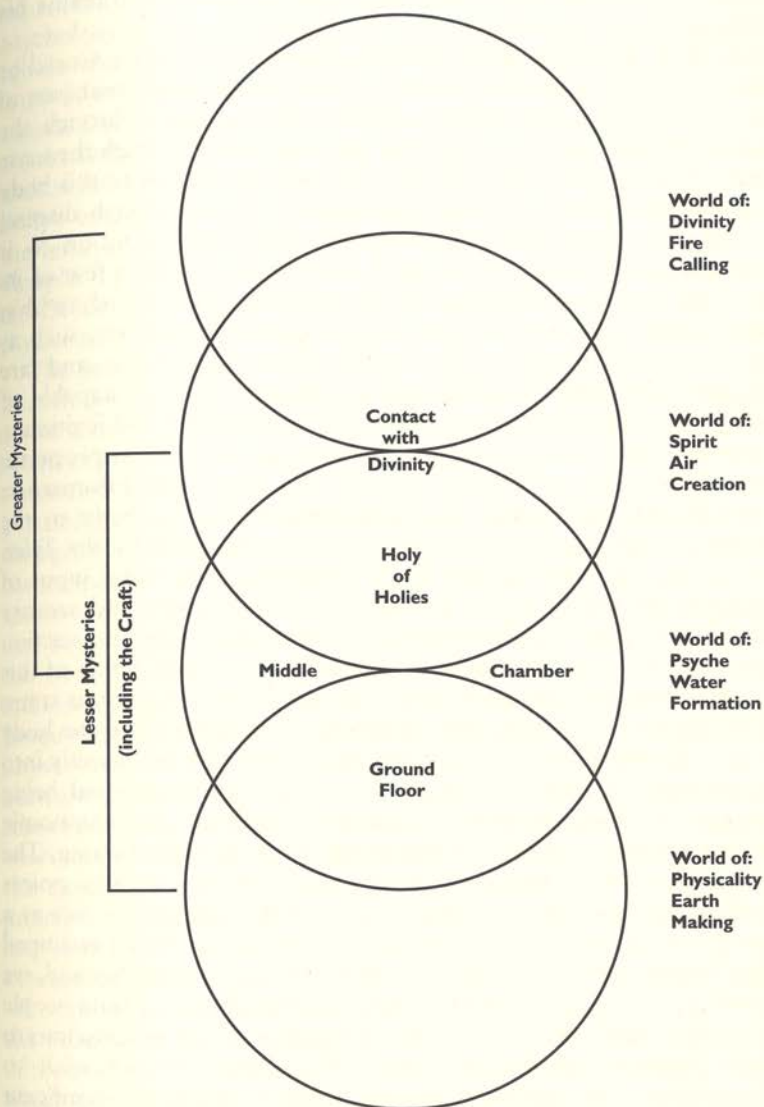


Figure 4

remember also that no officer is more important than another; each stage of consciousness must be functioning and in the correct relationship to the others, if the incarnate individual is to realise his potential.

The first, and most junior, of the officers is the Outer Guard or Tyler. He stands outside the Lodge where he represents that part of the psyche which is in direct contact with the body through the central nervous system and with the physical world through the sense organs. In everyday living we have very little awareness of this body consciousness. Unless the body itself malfunctions through disease, accident or deprivation; or unless we direct our attention to it specifically, it operates pretty much on its own. While a few of its functions, such as breathing, can be controlled consciously within certain limits, the more complex of the essential functions, such as digestion and heartbeat, are usually quite inaccessible and are regulated automatically. Although the physical body is capable of more or less independent operation, it does have real and legitimate demands such as hunger, thirst, sexual drives, appropriate environment, etc. and these demands together with information about the physical world are communicated by the body to the psyche through the level of consciousness represented by the Tyler. We can see that the physical body provides a substantial input of energy to the psyche in the form of physical demands and sensory information, and the Tyler represents that psychological function which first receives this energy and directs it properly. Some of this energy is passed to the more senior officers - higher conscious states of the psyche - as sensory data about the environment and the body itself. A significant part of the incoming energy is passed directly into the unconscious parts of the psyche without the individual being aware of it. Some of this information is used by the autonomic nervous system in its task of regulating the body's functioning. The rest passes into the personal unconscious. Here we see two points which need our attention. First, we can see the Tyler in his role as a guardian, because he protects the consciousness from being swamped by an overload of sensory input from the physical world. Second, we can see why the Tyler must be under conscious control. Many people misuse the Tyler's ability to bypass information to the unconscious to enable them to ignore unpleasant things they do not wish to acknowledge. The phenomenon of being unaware of significant events which occur in one's presence is not an uncommon one.

As we have seen, Freud recognised that the psyche receives a large input from the body. He referred to that part of the unconscious in

which this energy originates as the id (although he did not associate the id specifically with the body) and he saw this energy as being associated with constructive and destructive instincts. Freudian psychologists refer to this positive and negative instinctual energy as Libido and Mortido respectively. We will see how the Craft's symbolism deals with this concept of active and passive energy in due course. For the moment we should recognise that the psyche receives a substantial amount of positive and negative energy from the body and its instincts. It will be useful to think of this area from which the body's energy enters the psyche as the sub-conscious and to reserve the term unconscious for the higher stages of awareness within the Temple. The Tyler, as the lowest and most outwardly orientated of the Officers, represents that very important faculty which relates the psyche to its physical vehicle and through it to the physical world.

The second officer in rank and stage of awareness is the Inner Guard. His position within the door indicates that this stage of consciousness is genuinely within the psyche, while his intimate relationship with the Outer Guard indicates that he is very much concerned with the physical world. In the terminology of modern psychology, the Inner Guard represents the ordinary consciousness; the ego. (The word ego is used here in the general context assigned by contemporary psychologists whose models we are using as a framework to study the Craft and whose terminology is in general use. Some nineteenth and early twentieth century writers have used the term Ego (capitalised) to represent the interior essence of the individual, a concept which we will identify in this book by the Jungian term, Self). Now, most people give primary attention to the physical world; and in a person so orientated, the ego is directed outward towards the body and its physical activities. The Freudian school of psychology, whose theories were formulated on the basis of observation of people with this orientation, considers the ego to be the executive agency of the individual. Here we see one of the principal differences between the Craft's concept of the human being and that of the Freudian psychologist. If we were to attempt to express the Freudian model in Masonic symbolism, the Inner Guard - the ego - stands in the doorway of the Lodge peering over the Tyler's shoulder, so to speak, and trying as best he can to direct the activity of the body; all the while he is oblivious of the activities of the Lodge which occur behind him in his unconscious. This is an unfortunate situation, because the ego, while a good servant, and routine operator, does not have the capacity or scope of understanding to be a good master. Indeed, it frequently leads the individual into trouble.

This is, of course, the situation in which many people find themselves; and it accounts for much human grief - but it falls far short of human potential.

The open lodge is a model of the psyche when it is awake to its potential. In the Masonic model we see that the Inner Guard looks in two directions - inward, to the junior Warden, to receive instruction from deep within the psyche and outward, to the Tyler, to receive perceptions from the body. Here we see the ego operating as it should, as a level of consciousness which mediates between the psyche and the physical world. In this capacity as an intermediary, the Inner Guard, or ego, presents itself in various ways to the world at large. These personae change as the individual finds himself in different situations and this conveys part of the meaning of the Inner Guard's protective role, because the ego usually presents the socially acceptable persona and the world sees only that aspect of the psyche which the Inner Guard/ego presents at the door. Like most sentinels, the Inner Guard functions very nicely in routine situations; and the ego which he represents is properly charged with the supervision of the minute-to-minute routine activities of thinking, doing and feeling in the everyday physical experience. In cases of emergency, however, and in the Open Lodge, which is concerned with serious work at the psychological level, the ego is seen in his proper perspective: as an excellent doorkeeper.

The Deacons are messengers (the title derives from the Greek 'dai-konos' - he who has been pushed through). As states of consciousness, these stages exist, for most people, at or just beyond the threshold of ordinary awareness and they carry 'messages' or reflect the situation from the deeper levels of the psyche (the Principal Officers) to the ego (the Inner Guard). Almost everyone is aware, at some time or another, of the states of consciousness represented by the Deacons which, in contemporary terms, we might call a feeling or intuition and awakening.

The junior Deacon represents the stage of feeling, intuition or sensitivity which almost everyone recognises from time to time, although some people are far more aware of their intuition than others. Intuition is not directly connected with the physical world, although, of course, it can be related to physical things. Intuition is a sort of direct knowledge which is presented to the Inner Guard (ego) from the Principal Officers deep in the unconscious, together with the reciprocal (and automatic) function of passing external information back to the Principal Officers. One of the most common experiences of the Junior Deacon's message is the pang of conscience. Often we



hear a person say, 'I know I have done the wrong thing', even in the absence of external evidence. This sort of message originates quite deep in the psyche (with the Senior Warden, as we shall see) and it is brought to the Inner Guard's (ego's) attention by the Junior Deacon as the intuitive knowledge of the error (or rightness) of one's action. Another frequently recognised example of the Junior Deacon's stage of awareness is the foreboding which warns of a dangerous or unpleasant situation. In films this state is indicated by dark lighting and sinister music, but in real life perceptive people can sense directly the hostility which may be present in an ostensibly congenial surrounding. The intuitions of the Junior Deacon may be responses to external events, or indications of activities in the unconscious; but they, themselves, are relatively superficial in the same way that the message is usually unimportant compared to the event to which it refers.

The Senior Deacon corresponds to the stage of awakening. It is a stage of awareness which is not particularly common in ordinary experience, and to attain it confers substantial advantage. To be awake is to be present in the moment. Good athletes experience this sort of awareness immediately prior to a contest. So, also, do lovers when they recognise their relationship and discover their mutual world for the first time. So, too, does the driver of an automobile frequently 'awaken' when his car starts to skid into danger on a slick patch of road. These are situations in which the individuals have been thrust into the awakening stage by external events. Anyone who commutes in a major city can identify easily the stage of awakening. For example, when riding the London Underground, one can 'awaken' and realise suddenly that one has been following automatically a familiar, although quite complex, route through several tube stations, catching the proper trains without conscious attention and without the ability to recall doing so. This habitual behaviour is being asleep, and a large proportion of people live most of their lives in this fashion and complain vociferously when asked to break the pattern. Contrast this habitual behaviour with the state of mind adopted by the infrequent visitor to London who must travel on the Underground changing at two complex stations to arrive at a tightly scheduled appointment. Such a person is awake voluntarily. This state of awakening is characterised by sharpness of image, by an objectivity, by a clarity of perception and by a general alertness to events (both internal and external) and to their implications. Everyone has a few moments of being awake in this sense, and those experiences are generally available as vivid memories because the individual was alert and acutely aware at the time.

A relatively small proportion of people are 'awake' most of the time although their attention is often directed principally outward, toward the world, rather than inward toward their own natures. Such people are alert to the circumstances around them, and because they are awake, they see and seize opportunities of which others are entirely unaware. Thus, they rise to prominence as the leaders in politics, business, trade unions and academe. They are perceived (correctly) as being people of great ability and they manage the affairs of the world, for good or for ill, according to the disposition of the other components of their psyches. When a person commits himself to some sort of programme of self-knowledge, such as the Work of the Craft, the experience of being awake, of being in the place of the Senior Deacon, becomes less uncommon. In time it becomes a more and more familiar state of mind as one tries to adopt it regularly. The thing which sets the Craftsman apart is that as well as being awake to his external circumstances, he also seeks to be awake to his motives, to the long-term effects of his actions on himself and others, to the personal interior growth he should be trying to achieve, and, not least, to what he can grasp of the intention of Divinity for him (his purpose in the world). Providence frequently offers a moment of awakening by way of encouragement to a person newly started in interior work, and it is usually an ecstatic experience as one sees the symbolic structure of his chosen discipline come to life with great clarity. The ecstasy usually fades, however; the honeymoon period ends, and the hard work, symbolised by Masonic Labour, begins. Gradually one who commits himself to that labour finds that he becomes awake more and more frequently. In this state, the person working on himself is aware, not simply of the situation in the world about him, but of the situation within himself.

The four Officers which we have considered thus far are the Assistant Officers, those whose places and duties are on the floor of the Lodge, the Ground Floor of the Temple. In other words the Assistant Officers all represent levels of consciousness which are concerned in some way with the relationship between the psyche and the body. This situation is reflected in Figure 5. We have seen this diagram before, but now the positions of the Officers are indicated. The Assistant Officers are all to be found on the Ground Floor, the area of the psychological world which interpenetrates the physical world. The situation of the Principal Officers is quite different. Their places are above the floor, and their positions are fixed. In our consideration of these three Officers, who together 'govern the Lodge', it is particularly important to recognise the limitations which

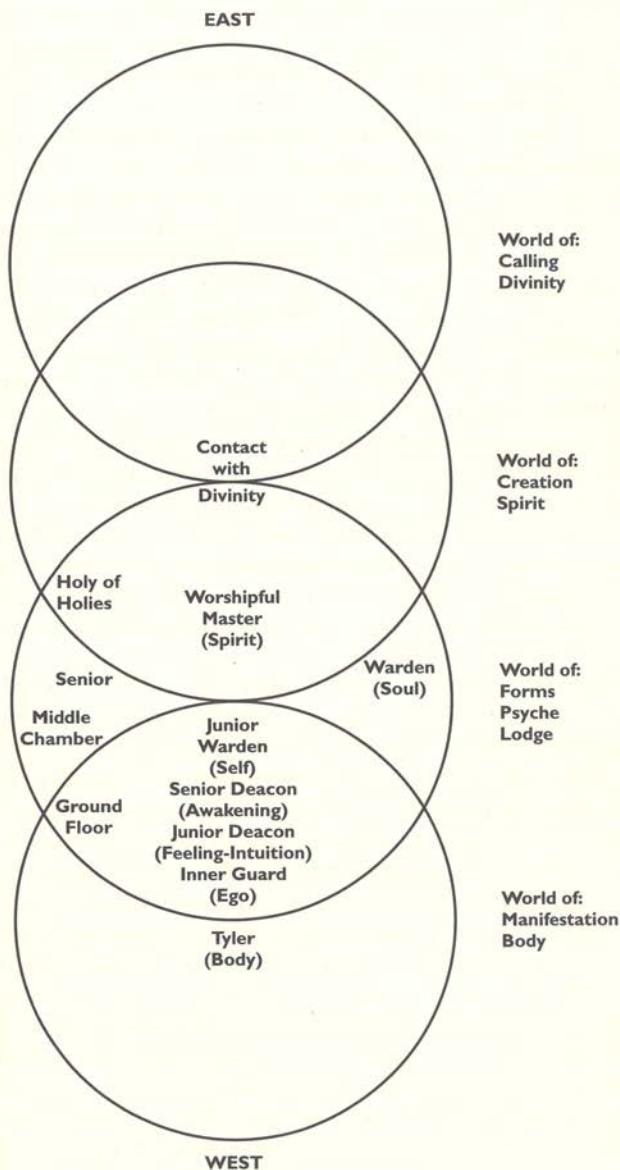


Figure 5

are imposed by the nature of ritual. While the three officers are, of necessity, represented symbolically by three separate people, we must remember that the levels of consciousness they represent are not really separate things; they are, rather, three enduring aspects of the individual himself.

The least of these Principal Officers is the Junior Warden. He is associated with the First Degree, the custodian of the Apprentice's tools, and the director of activity on the Ground Floor of the Temple. When this symbolism is applied to the individual, we see the junior Warden as representing that stage of consciousness which directs - or should direct - the activities of the individual in the physical world. Here is one of the important differences between eastern and western traditions. Many people who are working to develop their interior capacities tend to minimise the importance of ordinary mundane activities; this is an essentially eastern view. The western mind, however, tends to be by nature relatively inquiring and analytical and often requires a way of working which matches that quality. The Craft is such a way; it acknowledges that there is a Divine Plan and that each individual's life has some role in it. From that perspective the circumstance of one's incarnation has some real importance, and the management of one's life in the world is seen as an essential part of one's interior growth in which the Junior Warden plays a central role.

The Junior Warden stands in an important position. In the diagram of the four worlds we have seen each world as a successively grosser reflection of the world above it. The Junior Warden's situation is at the place where the three lower worlds meet, and it is this unique location that gives the individual who operates from that level of consciousness his particular quality. Being at the apex of the Physical World, he is the directing agency of the Ground Floor, the epitome of the physical nature of man, the master of his material situation. At the same time he is at the centre of his psychological being where he is the 'reflection of the reflection' of the Creator at the centre of Divinity; thus, he is reminded that he is 'made in the image of God'. Being in the south he is associated with the sun at noon, that is to say, with the bright unclouded consciousness which sees with clarity, and is aware of his psychological state and the effect it has on people and things around him. His position also touches the bottom of the world of the Spirit which gives him a glimpse of his destiny. This is a stage of consciousness not universally recognised by contemporary psychology. Freud did not incorporate the concept into his theory; but something similar is found in Jung's model as the archetype he

calls the Self, the essence of the individual. The location at the junction of the three lower worlds is what gives the Junior Warden/Self its scope and its capacity to integrate the other elements of the psyche. When a person operates from this stage of consciousness he sees his psychological processes and understands his motives clearly. He negotiates with the physical world through his ego which assumes its appropriate role as an intermediary. (This command relationship between Junior Warden and Inner Guard is touched on in the Ceremony of Opening the Lodge and we will examine it in a little detail when we speak of Labour in the First Degree.) At the same time, he can be open to the influence of the Spirit which enlivens him from above.

The Junior Warden is the first glimpse we have of the psyche itself, of that part of the human being which existed before birth and will survive after the body dies. The Senior Warden presides over the Middle Chamber, which associates him with the Second Degree. He represents a stage of consciousness yet more profound than that of his junior colleague; the Senior Warden symbolises the consciousness of the Soul. Even a cursory review of the Fellowcraft's Working Tools and the Perfect Ashlar of which the Senior Warden is the custodian indicate that the activities which occur in the Soul or Middle Chamber have to do with morality, with trying and testing and with proving against absolute criteria. Consciousness at the stage of the Senior Warden (the Soul) is consciousness of morality; and with this stage of awareness one prescribes the rules by which the Junior Warden (the Self) conducts his business. The Senior Warden (Soul) does not, usually, have much difficulty communicating with the Junior Warden (Self); but in the common situation of an individual working from his ego, his limited consciousness is unaware of the general functioning of his psyche. In such a case the Senior Warden frequently finds it hard to get his message through to consciousness. In this situation the Senior Warden's messenger - the Junior Deacon (intuition) - makes his way to the Inner Guard (ego) and the individual becomes aware of his Soul's activity as a pang of conscience. In the diagram of the Four Worlds (Figure 5) the Senior Warden/Soul is shown occupying the small zone entirely with the psyche, and it is this position that gives the Soul its particular quality. As we have seen, the Ground Floor is in contact with the physical world and the Junior Warden is constrained not only by the laws which operate in the psyche, but also by the physical laws as he conducts his activities. The Worshipful Master is similarly constrained by the laws operating in the spiritual world with which

he is intimately associated. But the Senior Warden, the Soul, exists entirely within the psyche and is subject only to the laws of the psychological world. It is in this relative freedom that free will is possible to the human being, and it is the reason morality is the central issue in the Second Degree.

The Worshipful Master serves at the Porchway entrance to the Holy of Holies. This area of the psyche, as the diagram of the Four Worlds (Figure 5) shows, is intimately related to the spiritual world in the same way that the Ground Floor is related to the physical world - at the top it touches the very lowest part of Divinity. As the Junior Warden is the Manager who integrates the psyche and oversees the work and the Senior Warden is the Controller who sets the standards, so the Worshipful Master is the Director who establishes the objectives and defines the policies. He is qualified to do so because, at this level of consciousness one sees past one's personal considerations to perceive the needs and aspirations of one's tribe, one's nation or perhaps of the race, as a whole. It is a difficult state of consciousness to comprehend, relating as it does to the Third Degree, 'to a complete understanding (of which) few attain'. We will examine the Worshipful Master in a little greater detail when we consider the Master Mason's Degree. For the moment we should recognise that from this position one can 'touch the hem of the Robe'; and one can come, if it be the Divine Will, into the presence of the Most High.

Here then, is the Craft's model of the human psyche, a three-storey temple for indwelling Divinity in which seven Officers serve. The latter represent seven stages of consciousness which range from awareness of physicality at the bottom, to contact with Divinity at the top. The psyche is by no means a static environment. It is, rather, an area of intense activity. We will complete our preliminary overview of the Craft's model by considering the laws which govern this psychological activity.

### *Dynamics - The Basic Laws*

The Tracing Board of the First Degree, which is shown in one of its most popular forms in Figure 6, is a remarkable drawing which depicts two quite different objects. The first is a representation of four worlds to which we were introduced in our discussion of the geometric progression in Chapter 1. This part of the picture is composed of the Glory, Heavens, Columns and Chequered Pavement, together with the various tools and other implements. These, as we shall observe shortly, reflect the four levels of the relative Universe

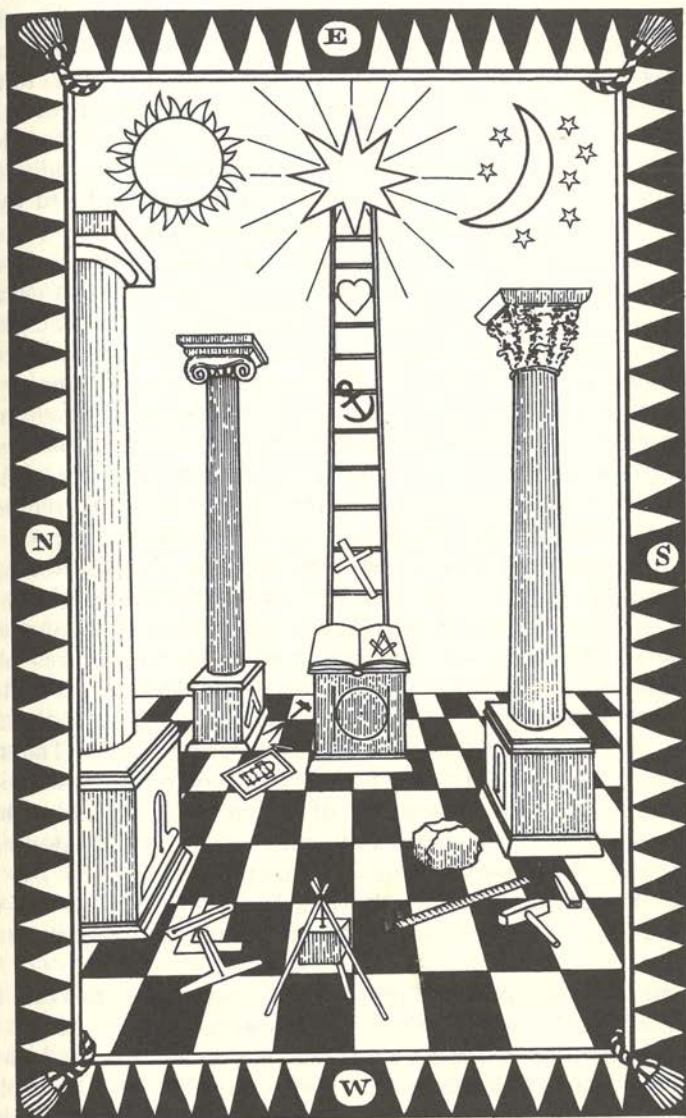


Figure 6

and the laws by which it operates. The second object which is represented on the board is the individual human being. He consists, diagrammatically, of the Point-within-a-Circle-Bounded-by-Two-Parallel-Lines, the Ladder, and the Glory. Both objects are built on the same plan, the Image of God. Thus, there are three principles running through each; the Pillars in the general picture correspond to the Parallel Lines and the Ladder in the individual. There are four levels in each; the three principal rungs of the Ladder define the individual's consciousness in terms of three levels which are paralleled by the Pavement, Columns and Heavens in the larger picture. Both the individual and the Four Worlds share the fourth level, the Divine Glory, as their common source. There is a great deal of information to be had from the contemplation of the Board and this dual picture it presents, but we will consider it here from the point of view of understanding the dynamic processes which occur within the psyche.

Our first glimpse of the sort of psychological development envisioned by the Craft is provided by the Three immovable jewels, which give a clue as to the sort of work accomplished at each level. The Rough Ashlar, a building stone fresh from the quarry, represents the Apprentice. It rests on the Chequered Pavement, the Ground Floor, and the ritual tells us that smoothing it, that is refining the lower psyche, is the Apprentice's work. The diagram shows the Perfect Ashlar hanging from a Lewis which elevates it above the Chequered Pavement and associates it with the middle area of the Board. We are told that the work of the Second Degree has to do, in part, with proving the tools of the individual Mason's character against the criteria represented by this perfect stone. The third Immovable jewel, the Tracing Board, does not relate to individual stones at all. It is an instrument of design; and it deals with the building as a whole, that is with the relationship between stones. We may infer from the Immovable jewels that the Labour in the first two Degrees is accomplished by the individual working on his own faculties, while the Work of the Third Degree is trans-personal in nature.

As the candidate proceeds through the Degrees, he finds that he is introduced to this model which is represented on the Board. The ritual presents it as a Temple that is already in existence, which is a concept of real significance when viewing the Craft as a psychology. Many contemporary psychologists consider the psyche to be a product of activity which occurs in the brain and thus consider that the psyche is built as the individual grows from infancy through childhood to maturity. The alternative view is that the psyche - or



more precisely, the soul, the essence of the psyche - exists before this life-time, occupies the body for an appropriate period, and will continue to exist after the body dies. In this latter view - which is reminiscent of Jung's concept of the psyche being a whole system - is the one expressed by the symbol of the Temple already in existence. The psychological development of infancy, childhood and adolescence serves to build only that portion of the psyche which provides the interface between the immortal soul and the physical world. In the course of this development, the individual comes to grips with several basic psychological laws, which the Craft teaches through the use of the First Degree Tracing Board. We will refer to these laws many times throughout the course of this book; and, of course, we have seen them before.

The first and most fundamental law in all the Craft's teaching is concealed in the Ornaments of the Lodge. These are the Mosaic Pavement, the Blazing Star and Indented or Tessellated Border. Jointly and severally, these three objects embody and communicate the Law of Unity. The Blazing Star, or Glory, in the centre of the Board represents that Unity as Divinity, the basis of all the manifest universe and the objective of our labours at this stage. Its presence on the Tracing Board reminds us of the Divine Presence in each of us. The Chequered Pavement represents that same Unity as it is perceived in manifestation at the opposite pole of existence, in the physical world. Here we see Unity represented by seemingly opposing phenomena (black and white) which, nonetheless, complement one another and fit together with precision into the single entity represented by the pavement. The Tessellated Border, which from an artistic point of view binds the whole thing together, is not around the pavement as we would expect, but around the board as a whole. By this use of the border, the diagram conveys the idea that the entire thing is a Unity, a single, integrated system. This underlying unity has several very significant implications. First, since it is a single system, the same laws operate throughout, governing the most powerful archangel and the least mature human being. This is the basis of the validity of the old saying 'As above, so below', and is the reason why through the study of an individual man one can come to understand all things. The second implication is that in a single, integrated system events do not happen at random. The apparently unconnected events of our everyday experience do actually form a coherent pattern analogous to the Chequered Pavement even though we may only rarely perceive it. In fact, one of our tasks is so to relate and comprehend the events of our experience as to be able to understand this pattern. We will look

at this idea again when we examine the concept of fate. For the moment, it is enough to recognise the Law of Unity and to realise that all of existence is 'a garment without a seam'.

The Law of Opposites is shown on the First Degree Tracing Board in a variety of ways. We have already noted the Chequered Pavement which emphasises the complementary aspects of the opposites as well as their inherent oneness through the Law of Unity. A more subtle, but in some ways more useful, representation of the Law of Opposites is found in the figure called a Point-within-a-Circle-Bounded-by-Two-Parallel-Lines. This is a complex symbol which must be interpreted in the context of the entire central part of the Board. We will look at it in detail later, but here we should note that the parallel lines represent the Law of Opposites. These lines are said to represent Moses and Solomon; Moses the Prophet, who received the Revelation of God, and Solomon the King, who administered the Law of God, are a traditional representation of paired opposites. In earlier forms of the ritual, still used in the United States, the parallel lines are related to the Saints John. Since the Feast of the Baptist is Midsummer and that of the Evangelist is Midwinter, the image of the Law of Opposites is quite clear. The Doric and Corinthian Columns are akin to the parallel lines in that they also allude to the Law of Opposites, in as much as the solid stability of Strength and the exuberant vitality of Beauty tend to complement each other. These symbols, like the Pavement, point to the fact that in the relative universe in which we live, we experience Divinity as complementary (sometimes seemingly opposed) pairs. But while the Pavement stresses the fundamental unity of the pairs, the Parallel Lines and the Doric and Corinthian Columns introduce us to a different idea. Both the Lines and the Columns as we have considered them here are each part of a more complex symbol. The Lines must also be interpreted in the context of the Point, the Circle and the Ladder; and the Doric and Corinthian Columns must also be understood together with a third element, the Ionic Column. In this way the Law of Opposites leads us directly to the Rule of Three.

The Lodge is said to be supported by three Pillars, denominated Wisdom, Strength and Beauty. They are among the most prominent features on the Tracing Board and in our picture of the three-storey Temple these Pillars extend through all three levels. They embody the Law known in old Masonic writings as the Rule of Three, or, as we might call it in modern jargon, 'Three Agency Dynamic Stability'. The Rule of Three states that stability can be achieved and

maintained by the action of two opposing agencies which are held in balance by the mediation of a third agency which acts between the two. One can easily observe the Rule of Three at work in a crude way by considering a house with central heating. In this example the effects of a heat-producing furnace (active agency) and a heat-absorbing winter environment (passive agency) are held in dynamic equilibrium by a thermostat (the mediating agency) to produce a comfortable environment. More subtly, but still on the physical level, the metabolism of the human body co-ordinates the anabolic processes - which absorb energy to build tissue - and katabolic processes - which break down tissue to release energy - to maintain normal body weight and functions. More generally and from the psychological point of view the Rule of Three states that energy is distributed around the psyche in such a way that the psyche as a whole (conscious and unconscious) is held in balance. The controlling or mediating agency may be conscious or unconscious but it operates in either case.

In our model of the psyche, these three agencies take the names given to the three pillars - the active, outpouring quality of Beauty; the steady, containing quality of Strength; and the observant, compassionate co-ordination of Wisdom. These principles are sometimes called Mercy, Severity and Clemency; or Day, Night and Divine Will. The active pillar of Beauty can be thought of as containing all the instincts and urges to live which Freud called Libido, while the passive pillar of Strength contains the instincts to repress and destroy which the Freudians refer to as *Mortido*. In the most mature situation, we can recognise the co-ordinating agency to be consciousness. This concept of interaction between three agencies contains the ideas of compensation, opposition and synthesis among elements of the psyche which we saw in our consideration of Jung's concepts of psychodynamics. We will spend more time considering this law, in one form or another, than any of the others. As we have said, it always operates; and when it operates without our conscious control it can work to our detriment, as we shall see. The Rule of Three forms the basis of most Masonic Labour; and we will come to realise how loudly our ancient brethren spoke when they said: 'He who would a Master be, must observe the Rule of Three.'

The Law of Four Levels has to do with structure. We saw in our review of cosmology that there were four levels in the Divine World of Adam Kadmon. Since the Universe is said to reflect Divinity, the levels give rise to the four worlds shown in Figures 4 and 5. These four levels are shown clearly on the First Degree Tracing Board.

The Chequered Pavement corresponds to the Ground Floor, and represents the physical world and that part of the psyche which is in contact with the body and the physical world. This is the Level of Action and can be equated (in ordinary experience) with Jung's concept of individual consciousness.

The Central Area, including the Altar, Great Lights and Three Columns, corresponds to the psychological world. It is the level of Emotion and equates in a general way with Jung's concept of personal unconscious.

The top of the Board, depicting the Heavens, corresponds to the Holy of Holies and represents World of the Spirit. This is the Level of Intellect and can be thought of as similar to Jung's concept of the collective unconscious.

The Blazing Star, or Glory, in the centre of the Board is symbolic of the Divine Presence which resides in the Holy of Holies.

We can see immediately that these levels reflect the four levels to be found in the Divine World. In this way the Craft teaches the concept that both man and the relative universe are made in the Image of God. This structure also provides the form of the Craft's model of psychological development, since the participation in the Three Degrees implies conscious experience at each level.

The last of the Laws we will consider might be called the Law of Increasing Complexity. As one progresses downward from the Divine World, farther from the source, one becomes subject to a more stringent law. We can observe this illustrated in a variety of ways in the Craft. On the Tracing Board, the Divine Presence, the Glory, is only Itself; the Heavens have three elements - the sun, moon and stars. At the Middle Level, the Board begins to look complicated with the Columns, Altar, Great Lights, etc. while the Floor seems almost cluttered with a variety of symbols. In a similar way, the Three Lodges have a progressively smaller minimum complement - 7, 5 and 3 as one enters progressively higher degrees. An understanding of this principle should prepare the candidate in Freemasonry for an experience of greater freedom as he progresses in the work. At the same time it should warn him that although he has greater freedom, he is not above the law, simply that at higher levels of consciousness, the laws operate with less stringency and permit the individual greater latitude in his behaviour.

The First Degree Tracing Board also defines a dimension to which reference is made throughout the ritual. It is the East-West direction. With East at the top of the Board, the direction of the Heavens and the Glory, and West at the bottom, next to the chequered floor of the

physical world, the Board describes East-West as a continuum which we can understand to be the 'Dimension of Consciousness'. We have already seen this dimension in Figure 5 where we placed the East at the top, in the World of Divinity, and West at the bottom, in the physical world. For the moment, we will content ourselves with noting this dimension as the Tracing Board defines it. We will see this again in the Second Degree.

The reader will certainly realise that he has seen these laws before. They are those we observed in connection with the Divine World of Azilut when we looked at the cosmology which underlies the Craft's symbolism. In this way the Craft communicates two notions: First, that mankind is 'made in the image of God', and second, that he reflects, in miniature, the structure of the universe. This correspondence between the Universe, the macrocosm, and man, the microcosm, is the basis of the instruction 'Man, know thyself, and thou shall know God' which is the principle upon which the Craft and most western systems of interior development is based.

Of the basic laws which have been outlined above, we must be particularly careful to remember the Law of Unity. Caught up in all the detail of Craft symbolism, it is easy to forget it; but it is the law which holds the entire system together. Ultimately, each candidate is required to demonstrate his understanding of it. That demonstration is for the experienced Craftsman, however, and much labour precedes it.

To accomplish that labour is to accomplish one's own psychological development by bringing the principles we have discussed above into conscious experience. As the Craft's ritual indicates, it is a progressive business which starts with the work of the Apprentice on the Ground Floor of the Temple. It is to the Ground Floor, and the psychological work accomplished there, that we now turn our attention.