

CHAPTER 4

The Middle Chamber

1 THE NATURE OF WORK IN THE SECOND DEGREE

The Fellowcraft Degree is a much misunderstood and neglected part of the Masonic Order. The ceremony is brief and simple, and unless it is administered by Masons who have some insight into the interior meaning of the Work it must inevitably appear to be relatively unimportant. In fact, exactly the opposite is the case; and much of the major work of the Craft (understood from the perspective we have adopted here) is to be accomplished in this Degree. As an Apprentice we have seen that one works on the Ground Floor, in close relation with the body, to bring the lower part of one's psyche into balance and under control. As a Master Mason one will work in King Solomon's Porch adjacent to the Holy of Holies, in close relation with the Spirit, to bring the influence of that realm into conscious experience. But here, in the Middle Chamber, is an area which exists entirely within the psyche, between the Physical and Spiritual worlds as the diagram in Figure 5 indicates. This is the Soul, the essence of the individual, and the Work to be accomplished in the Soul - in the Middle Chamber - is essential if one is to progress further. There are at least two reasons why the Degree is presented in a low key. First, because, important as it is, work on the psyche should not be considered as important in itself. Rather it should only be undertaken as intentional preparation for the Third Degree. We have noted that it is one of the fundamental notions of the Craft that interior development of the individual should not be undertaken for personal benefit or, indeed, for any purpose other than service to the Deity. That is one of the reasons for the Craft's continued emphasis on charity. 'A genuine desire for knowledge and a sincere wish to render yourself more extensively serviceable to your fellow creatures', were the motives which enabled the candidate to enter the Craft, and the same purity of motive is required of the Fellowcraft. The exploration of the psyche for purpose of personal gain is considered by the Craft to be improper. Second, the work is interior work. It occurs deep

within the psyche in the 'hidden pathways of Nature and Science'. In one of the American jurisdictions the Ritual of Opening asks of a Fellowcraft Lodge:

'When of but five, of whom does it consist?'

'The Worshipful Master, Senior and Junior Wardens, and the Senior and Junior Deacons.'

Notice that the officers whose task it is to relate the individual to the physical world are not active in a Fellowcraft Lodge (or, more precisely, they are active, but do not obtrude into consciousness at this level). It is to this interior work, to the discovery of 'hidden pathways of Nature and Science', that the candidate is introduced at the Ceremony of Passing.

2 THE CEREMONY OF PASSING

The Ceremony of Passing from the Entered Apprentice to the Fellowcraft Degree starts with an examination of proficiency in the former Degree. In the real-life event, which is symbolised by the Ceremony of Passing, this examination is accomplished as part of the almost constant testing that one experiences when one starts one's interior development. This testing is referred to as 'repeated trials and approbations' in the Lectures, and is represented by the frequent 'proving' of Brethren and candidates which is to be found in the rituals. The examination prior to Passing differs from the other tests only in that it leads directly to an advance in the scope of one's work and awareness. In fact, the experience of our friend the professor, which we examined at the end of the previous section, was such a test, since it preceded a change in career which actually facilitated his interior growth.

Passing, as a verb used to describe the movement from First to Second Degree, is a word chosen with great care. Just as 'initiation' implies a completely new start and 'raising' implies an elevation to a new and higher level, so 'passing' implies the gaining of some milestone, but while pursuing the same path one has been following. Masonically, the event of Passing indicates real progress but it is a slow, gentle, natural process of unfoldment which bears its fruit in its own time. This concept is communicated to the candidate by the ear of corn with which he is presented upon completion of his test of proficiency. The grain symbolises the natural, unforced, psychological growth which has occurred as a result of the patient work in the First

Degree. Like the maturation of the grain, this growth derives from a hidden source and it bears fruit in its own season - it cannot be hurried. The ear of corn also draws attention to the parallel between the natural development of the grain after the plant is mature and the natural unfoldment of the psyche after the body is mature.

When the candidate enters the lighted Fellowcraft's Lodge his vision (symbolic of his psychological perception) is unimpaired. This indicates that the faculties he already possesses will suffice him for the work of this degree. This is a marked contrast to his previous situation in which he was blind to (unaware of) the subject upon which he was to enter, and from this we can infer that in the Second Degree one will continue to work in the psyche as one has done in the First. That is indeed the case, as in this degree one is 'permitted to extend' one's researches. The area for research is indicated, at the time of the candidate's reception, by the use of the Square.

The Square is used in the Craft's ritual in at least four different contexts; in all of them it refers in some way to the psyche. It is one of the Three Great Lights, and in that composite symbol of the three upper worlds it represents the psyche, or World of Formation. As one of the Movable jewels it facilitates testing the work of the Craftsman. As a Working Tool in the Second Degree it defines the relationship between the other two tools. In the reception of the candidate, the Square it refers to is one quarter of something, that thing being symbolised by a circle. Now the circle is an almost universal symbol for the whole of existence, the relative universe which contains four worlds according to our cosmology. The 'fourth part of a circle' makes reference to one of the four worlds. The purpose of this reception is to inform the candidate that the work of this Degree takes place entirely within the psyche, the World of Forms. The manner of his reception also indicates that the candidate will be dealing with matters which relate to the heart, the level of emotion (as distinguished from the feelings, which were considered in the First Degree).

As the candidate passes round the Lodge and is examined by the Wardens as part of their ceaseless task of testing, his use of the password gives him a clue about the nature of the progress he has made (although he will be unable to interpret this clue properly until he has heard the Lecture of the Second Degree). That Lecture describes the circumstances under which the password was first used and a little research into the Ammonitish War is instructive. The Ephraimites had been asked to assist in that conflict and had declined, leaving Gilead to fight alone. Thus, in the event referred to in the ritual, the Ephraimites were in Gilead, where they had no

business to be, to take by force something to which they were not entitled and for which they had not fought (laboured). The password by which they were discovered alludes to 'an ear of corn'. When we look at the passage from the perspective of interior development we can recognise Ephraimites as those who do not possess the psychological maturity which is the result of labour in the First Degree. The candidate, who by virtue of his labours is in possession of the maturity symbolised by an ear of corn, can understand that he has gained admission to a place (level of consciousness) which would previously have been dangerous for him (and is still dangerous for those whose 'ear of corn' is not yet mature). In the Craft the password is used to 'prevent any unqualified person from ascending the winding staircase which led to the Middle Chamber of the Temple'. We can see that the concern is for the protection of the unqualified as well as of the Fellowcraft.

The obligation is so brief as to be almost disappointing to the casual observer. After the admonitions for secrecy of which we have already spoken, the only new obligations are to be a 'true and faithful Craftsman' and to 'answer signs and obey summonses'. Before one passes off these new responsibilities as trivial one should stop and consider from where it is that signs and summonses originate. They originate, of course, from other Fellowcrafts and from Lodges of Fellowcraft Freemasons, but we have seen that a Lodge is the model of an individual's interior being. A summons from such a 'Lodge' is very different from the Secretary's note advising one of a meeting. As we shall see, a Fellowcraft Freemason (in the real sense) is a very remarkable person and many people - Masons and non-Masons alike will 'recognise the sign' and know the real Fellowcraft to be a person to whom they can turn for help about their problems in the world. It is in this context that one must 'answer summonses' and be 'true and faithful'. As soon as one has gained even a little insight, the obligation for charity incurred in the north-east corner during one's Initiation begins to operate, and that obligation must be discharged faithfully.

The expanded awareness of the Second Degree carries the privileges of research into the deeper levels of the psyche and, like all privileges, these carry responsibilities. Therefore, the Second Degree's obligation, like its predecessor, is associated with a traditional penalty, which describes the attendant risk; and, like its predecessor, this penalty is allegorical. It refers to a process to which one's psyche becomes susceptible if one fails to conduct one's self properly at this level of activity - if one ignores or betrays the trust of one seeking help or instruction. As the physical symbols of the penalty relate to the

heart, so the allegory refers to the 'things of the heart', the emotional and moral level of the psyche. Improper conduct by a Fellowcraft (in the sense that we are considering here) will certainly lead to a deterioration of the psyche at the emotional level, and, if persisted in, to severe psychological disorders. In the old days such disorders were called possession by demons. Today they may be called severe psychotic states. C. G. Jung was among the first to point out that the symptoms are similar (often the same), although the mechanism of such disturbances is still little understood, even by contemporary psychologists.

Once again, the Candidate's attention is drawn to the Three Great Lights, which we have seen to be representative of the three upper worlds. The altered configuration of these objects indicates that he can now (or will, as he works in this Degree) begin to perceive, in part, the spirit which underlies the form with which he works. Among the old building trades, from which the Craft borrows its symbols, a Fellow of the Craft was a man who could read and understand the plan and raise a building from it. We can infer a similar level of competence for a Mason of the Second Degree. For us the configuration of the Great Lights indicates that the Fellowcraft can read and understand the Divine Plan sufficiently well to cooperate intelligently in its implementation. As we have said, he is likely to be a remarkable person.

The signs of the Fellowcraft which the candidate receives at this stage are not simply identifiers, as in the First Degree, but also devices for instruction (by way of reminders) to the Fellowcraft himself. They do, however, identify the individual. As we have noted in connection with the First Degree, Masonic signs, as plain physical gestures, are simply emblematic of qualities which mark the individual who possesses them. In the case of the Fellowcraft, there are several such qualities, and one wonders how 'secret' these real signs can really be. As we have seen, the qualities symbolised by Masonic signs do not necessarily identify one as a Mason, rather as a person of a certain level of interior development. Many people recognise one who has reached the level of awareness symbolised by the Fellowcraft Degree by sensing that here is a person to be trusted, since trustworthiness is one of the 'signs'. It is from this recognition that many 'summonses' originate. A second of these intangible qualities is steadfastness, so that those who seek the assistance of a Fellowcraft (be he a Mason or not) feel confident that he will not abandon them at a critical time. For the individual Fellowcraft these signs carry instruction too. The trustworthy quality does not simply refer to secrets of the Order. A

person who researches into himself and who exhibits the quality of trustworthiness acquires substantial personal capability, and that makes him an object of interest to a variety of agencies to which the Craft refers as the 'insidious'. We will investigate these agencies in due course, but for the Fellowcraft the signs are a reminder to be true to himself, too. In a similar way his steadfast, persevering quality reminds him that the Fellowcraft Degree is an interim state, and that he himself is in a process of transition - a transition which is always finely balanced and which he is obligated to himself to complete if he would avoid serious personal difficulties.

The badge of a Fellowcraft, like that of an Entered Apprentice, represents the candidate's psychological vehicle, the 'body' with which he inhabits the psychological world. He receives it from the Senior Warden, as he must, because that Officer represents the Soul which enclothes the Spirit while it remains in the World of Forms. The Fellowcraft's badge differs from the Entered Apprentice's in two important respects. First, the manner in which it is worn indicates an increased degree of integration within the candidate's psyche. This is a reflection of the individual's mundane activities (represented by the quadrilateral figure) being open to and receiving the influence of the conscious application of the Rule of Three (represented by the triangular figure). Second, the decorations on the badge reflect the development and maturation of the psychological vehicle. That is a process which will continue as the Fellowcraft pursues his investigation of the 'hidden mysteries of Nature and Science'.

Before he leaves the Lodge, the new Fellowcraft is given his Working Tools. We will defer their analysis until the section on Labour in the Second Degree. At the moment, it is worth noting that they are all instruments which measure by making comparison against absolute criteria - such a comparison is the nature of morality. Note also that, although the Apprentice is represented as a Rough Ashlar or building stone, the Perfect Ashlar does not represent the Fellowcraft. That state of perfection is representative of a stage of consciousness significantly more refined than that of the competent craftsman. However, the Perfect Ashlar is available in the Fellowcraft's Lodge 'for the experienced Craftsman to try and adjust his tools on'. The work of the Second Degree relates to morality and the absolute standard for that morality is to be found within each individual, in his Middle Chamber - his Soul.

Of the many other symbols available to the Fellowcraft, one must claim our attention here. It is the letter 'G'. This character is present in the Lodge at all times but is emphasised in the Fellowcraft Lodge.

In some Lodges the letter is dark until the Lodge is opened in the Second Degree, at which time it is illuminated. In others, it is not mentioned except in the ritual of the Second Degree. In both cases, the intention is the same - to point out a fact of which the individual cannot be conscious until he has reached the level of awareness symbolised by the Fellowcraft. The initial relates to the Name of God, in the same way that the Name appears on the Second Degree Tracing Board, and its presence in the Middle Chamber teaches that Divinity resides within each human being. Note that like the symbol in the Lodge, Divinity is always present in everyone, waiting to be recognised. Its presence is not something which membership in the Craft brings about. Participation in Masonic Labour (or some comparable discipline) simply enables one to become aware of it. Note also that the symbol is not the presence of Divinity itself. The level of consciousness represented by the Second Degree is not ready for that experience. It is the Initial, the Name of Divinity, a representation of the Divine Reality. The individual who actually enters that part of his psyche represented by the Middle Chamber sees this symbol and knows that deep within the centre of the Temple of his being, Divinity, Itself, is to be found. In the words of one of the Teachers in the Volume of Sacred Law, 'The Kingdom of God is within you.'

There is a long road ahead of the new Fellowcraft, if he is ever to reach that central place. To walk that road, he must continue his Masonic Labour and, like the Apprentice before him, the Craftsman needs instruction. That is to be found in the Lecture and Tracing Board, and there we shall look before considering Labour in the Second Degree.

3 SECOND DEGREE CONCEPTS

Cosmology

We have noted the simplicity of the Second Degree ritual which has often caused it to be neglected or at least regarded as of secondary importance in the Craft's system. This misleading simplicity is reflected in the Charge to the Fellowcraft which, like the obligation, is almost disappointing in its brevity. Beyond recommending continued attention to the elaborate advice given him as an Apprentice, the Charge in the Second Degree simply 'observes' that the candidate is 'now permitted to extend his researches into the more hidden mysteries of Nature and Science.' The ceremony does not even comment on what those mysteries might be. If the ritual in the Second Degree is simple, we must assume that it was structured in that

fashion for some purpose; because the principal material of the Degree (which is both rich, and broad in scope) is contained not in the ritual, but in the Lecture. This is entirely appropriate because Work in the Middle Chamber, one's Soul, is essentially interior work and must, necessarily, tend to emphasise the approach of contemplation over that of ritual. With this in mind, we will consider the Lecture for some clue to the nature of the hidden mysteries into which the new Fellowcraft may now research.

Of the five sections of the Second Lecture, one recapitulates the ceremony and three discuss the symbolism of the Tracing Board. The remaining (second) section introduces three apparently unconnected subjects: Geometry, Travel and Creation. We will look at the Tracing Board in the next chapter; here we will confine our attention to the second section of the Lecture. As we do that it will be useful to keep two things in mind. First, although the Masonic Lectures are said to be explanatory, that is hardly the case. It is more accurate to say that they introduce material for study, and they often do that by the merest hint. Second, the material in the Lectures was originally addressed to Englishmen living in the eighteenth and early nineteenth centuries, and if it is to be interpreted properly, it must be seen in the context of that period. This puts a double burden on the twentieth-century Mason. He must understand what the Craft's symbols meant to their intended recipients before he can apply them to himself.

The three topics which require our attention in the second section of the Lecture are Geometry, Creation and Travel. At first glance they appear to be quite separate subjects, which gives the Lecture a discontinuous quality. As we examine them here, however, it will become clear that they are but three important aspects of a single subject, western metaphysical cosmology, to which the new Fellowcraft is to be introduced. We touched on this subject when we introduced the doctrine of the four worlds and we will not repeat all that material here; but it will be useful to see how the Craft introduces other related concepts which we have been using.

The candidate is said to have been passed to the Second Degree 'for the sake of Geometry' which is defined as 'a science whereby we find out the contents of bodies unmeasured by comparing them with those already measured'. The subjects are said to include 'a regular progression of science from a point to a line, from a line to a superficies, and from a superficies to a solid.' This is certainly an incomplete, perhaps even, inaccurate, definition of Geometry. Even considering the language of the seventeenth century, mathematical concepts were defined with greater precision than the lecture exhibits

and this incompleteness should lead us to look further for a different meaning which is accurately stated. The first quotation, while incomplete in the mathematical sense, is a very nice statement of the old principle of interior work, 'If you want to understand the invisible, observe the visible.' This principle, which we have been using throughout the book, is based on the Law of Unity, and it suggests that there is a single set of laws operating throughout the four worlds which comprise the relative universe. When we see them operate to produce observable results in the physical (visible) world we can be sure that the same laws are operating in an analogous way in the psychological and spiritual worlds because the laws themselves take their origin in the Divine World. As we have observed before, the most succinct statement of this principle is 'As above, so below'.

We have seen that the second quotation is a direct reference to the doctrine of the Four Worlds which we developed in Chapter 1, Section 3. It was the symbolic idiom used by Proculus, the last of the classical neoplatonic philosophers, and we may assume that the eighteenth-century Mason with his education in the classics would have come across it in his readings and would recognise the context. Should the new Fellowcraft not be familiar with neoplatonic literature, the Lecture pointed him in that direction by informing him that 'Geometry was founded as a science' in Alexandria by Euclid. Actually, Geometry was practised in Greece by Pythagoras who was about two hundred years Euclid's senior. The questionable accuracy might be rationalised by arguing the meaning of 'founded as a science', but it is more fruitful to ask why the framers of the Lecture chose to emphasise Euclid and Alexandria. The passage is almost certainly a pointer, because the enquiring Craftsman who turned his attention to Alexandria would surely have found Plotinus, the Alexandrian Greek who was the founder of neoplatonism. Similarly, if he turned to Euclid in the eighteenth century he would find John Dee's famous introduction to the English translation; and that, as we have seen, guides him directly into the Hermetic/Kabbalistic tradition, part of the main-stream of Renaissance thought.

Once we have seen the subject of Geometry and the geometric progression as a device for introducing the doctrine of the Four Worlds, its relationship to the Creation story becomes clear. In fact, each is drawn from substantially the same source. The Lecture's illustration of the seven periods of Creation is a summary of the first two chapters of Genesis - the first of the five books of Moses. The Geometric progression as a representation of the Four Worlds is taken from Proculus whose work was subsequently incorporated into

the Spanish Kabbalistic work of Isaac ibn Latif which covers the same material and includes part of the old Jewish oral tradition as well (Latif, Isaac ibn; quoted in Bernhard Pick, *The Cabala*, La Salle, Illinois: Open Court, 1913). The Lecture uses these two references to describe the structure of the relative universe; the processes by which it was created, formed and made, and some of the approaches by which it can be understood. A critical reading of the first two chapters of Genesis is rewarding for the Fellowcraft. It is instructive, not only because it gives an indication of the processes by which the Four Worlds unfold, but it also gives a brief glimpse into the structure of the World of Creation, the Spiritual World. The seven periods of creation describe seven levels within the Spiritual World. They are analogous to the seven levels in the psyche which the Craft defines by the seven Officers of the Lodge.

Taken together these two references, Geometry and Creation, encapsulate much of the essence of western metaphysical cosmology. Two other references make the Craft's cosmology complete. In any God-centred system causality is a fundamental element and it is incorporated into the Craft by the symbol of the Wind. The Wind is introduced in the Lecture of the First Degree as a Divine Instrument, the east wind which parted the Red Sea and saved the Children of Israel from the Egyptian army. This wind, which is also said to 'refresh men at labour', is considered to be favourable when blowing due east and west. There are several points in this image which enable us to integrate it into our Masonic model. We have seen that east-west is the 'dimension of consciousness', and we have observed that the World of the Spirit is related to the element Air, while the psyche is the Watery World. Now, the Book of Exodus and the journey from Egypt to Caanan from which the incident at the Red Sea is taken is itself an allegory of the psychological process which the Craft represents as temple-building. (For a contemporary Kabbalistic interpretation of this subject see Z'ev ben Shimon Halevi, *Kabbalah and Exodus*, Rider, 1980.) In this context one sees parting of the waters as the result of Divine Will, acting through the agency of the Spirit (air) to produce an effect in the psyche (water). The Craft puts the event in a broader context as one example of the favourable east wind, and in this way defines its direction of causality from east to west, from Divinity toward the physical world.

The final concept, which completes the Craft's allegory of the relative universe, is the introduction of man into the model. Man is pictured as a traveller; indeed, in some parts of the world the term 'travelling man' is a guarded synonym for a Mason. The concept of

travelling is found in all three degrees and the road is always the same - the east-west direction - which tells us that the Mason's journey is taken through the stages of consciousness. The Apprentice travels from the materiality of the West and aspires to a consciousness of Divinity in the east. This is a relatively straightforward idea and we have seen how the work of an Apprentice starts him on that journey. The Fellowcraft has made some progress in the easterly direction and has access to the Middle Chamber, his Soul. In this intermediate state he is said to travel east to receive instruction, by which we can infer that when one withdraws to the level of consciousness represented by the Soul, one gains valuable insights. He also travels west to teach, which gives us some idea of the responsibility that a little progress in the work imposes. The Master Mason comes from the East where he is conscious of the presence of Divinity. While teaching is part of his task, he is more directly concerned with an issue of much greater scope as we shall see in due course. Through these three different references to travelling, man is presented as a being who is able to operate in all Four Worlds, to experience the entire spectrum of consciousness represented by the east-west dimension.

In the brief paragraphs above we have seen how the Craft defines the 'hidden mysteries of Nature and Science', and a little reading into the seventeenth-century literature on the subject will give a clear picture of the scope (if not the content) of the field into which the Fellowcraft was expected to research. Like the Craft itself, we will say little on the nature of this research beyond noting that one who works at the (actual) Fellowcraft level can expect to develop capacities which are presently classified as paranormal phenomena. These capacities are highly individual and are related to a particular person and to the task which he must accomplish in this life. Generally speaking, they do not emerge until an individual has achieved a substantial amount of psychological integration. To understand how that integration comes about we must consider the concepts introduced by the Second Degree Tracing Board.

4 THE SECOND DEGREE TRACING BOARD

The Staircase

The Tracing Board of the Second Degree is a detailed drawing of a part of the general domain depicted on the First Degree Tracing Board. Looking carefully at the latter we have seen that it shows two

things, which are designed to the same plan. The first, consisting of the Floor, Columns, Heavens and Glory, is a picture of the relative universe, and this picture is shown in some detail. The second (which is more general and more diagrammatic) consists of the Point-within-a-Circle-Bounded-by-Two-Parallel-Lines, the Ladder and the Glory. It is a representation of the individual, incarnate human being, and shows his relationship to the relative universe. In this latter diagram the two parallel lines and the Ladder correspond to the Three Columns in the larger picture, while the circle represents the potential radius of the incarnate individual's consciousness. It is this second diagram, this view of the individual, which is expanded in the Second Degree Tracing Board.

The central object on the Board is the Winding Staircase, which is said to contain three, five and seven (or more) steps. It is depicted between two pillars which are described as having opposite characteristics. We will examine these pillars, which relate to the active and passive psychological functions, in the next section. Here we will give our attention to the Pillar of Consciousness, represented on the Board by the Winding Stairs. As we will see, the symbolic structure of the staircase is relatively complex. Generally speaking the Second Lecture associates various ideas with each group of steps: the central characters in the Hiramic Legend with the three, the Noble Orders of Architecture with the five, and the Liberal Arts and Sciences with the seven. These associations seem straightforward, but their implications require careful interpretation. We will start with a brief consideration of the three sets of ideas which the Lecture associates with the groups of steps.

The Seven Liberal Arts and Sciences were recommended, almost in passing, to the Entered Apprentice. Now, when the new Fellowcraft receives his badge, he is told that 'you are expected to make the liberal arts and sciences your future study.' These subjects comprised the curriculum at medieval universities - and were divided into two parts. The Trivium contained the Arts - Grammar, Logic and Rhetoric; and they were the introductory studies. The Quadrivium contained the Sciences - Arithmetic, Geometry, Music and Astronomy; and these comprised the more advanced curriculum. As these seven subjects are still studied today, the modern Mason has a tendency to interpret them in contemporary terms, something which the originators of the Lecture certainly did not have in mind. In fact the material recommended to the eighteenth-century Mason, for whom the original Lectures were intended, is intimately connected with the Hermetic/Kabbalistic tradition upon which we touched

when we looked at the historical background of the Craft. This is as we might expect, since that was a mainstream of Renaissance thought.

Even a brief analysis of the Liberal Arts and Sciences is far beyond the scope of this book, but two small examples will indicate the unexpected content of the curriculum. The subject of Rhetoric contained formal memory training which was originally intended to enable Roman politicians, who did not have writing materials for note-taking, to remember and respond to complex arguments during lengthy debates. By the time of the Renaissance this aspect of Rhetoric had developed into a substantial body of literature which incorporated the principles of the Hermetic/Kabbalistic tradition, a literature which was virtually contemporary with the formulators of the Craft (F. A. Yates, *The Art of Memory*, Ark edition, 1984). Astronomy, too, has changed its meaning since the seventeenth century; and we must realise that to the founders of our Order the word implied what we would call Astrology today. Before we dismiss material of this sort as superstition, we should remember that C. G. Jung has shown that much of it is a symbolic representation of psychological processes which occur in the unconscious, and our contemporary knowledge does not invalidate it when it is interpreted from this point of view.

In a similar way, the Noble Orders of Architecture represent more than we might initially expect and more than we can analyse here. We must be content to note that as soon as one starts to study them one meets Vitruvius, the Roman architect who codified the orders by classifying existing structures and formalising their proportions. Proportion was of great importance to Vitruvius, who advanced the idea that well designed buildings, and particularly temple buildings, should incorporate proportions derived from the human form. This concept is based on the principle, with which we should be familiar by now, that man is a microcosm, the reflection of the universal macrocosm, and the image of Divinity. Vitruvius' writings had a profound effect on Renaissance architecture and on the thinking of such men as Giorgi, Agrippa and Dee, who quotes liberally from Vitruvius in his famous preface to Euclid. Thus Vitruvius, the practical builder, is also seen to be a philosopher; and the Renaissance scholars saw him, and the architecture he promulgated, to be a description of the building of the 'inner temple' of one's own being.

The Arts and Sciences and the Noble Orders of Architecture referred the early Fellowcraft to material which was available as contemporary (or at least relatively recent) literature. By contrast, the

Lecture's reference to the three principal characters in the Hiramic Legend directed the candidate's attention to the Craft's own symbolic structure. We will consider that Legend in due course; at the moment we may simply note the roles played by each central character:

- Solomon, King of Israel, had the idea, was the inspiration for the project, and provided overall direction in building the temple.
- Hiram, King of Tyre, facilitated the project by providing the means - the physical capacity.
- Hiram Abiff supervised the work and saw to it that the task was accomplished.

This briefest glimpse into the vast body of material referenced in the fourth section of the Second Lecture must suffice for our purpose here. Superficial as it is, it shows how the Lecture refers the Fellowcraft to the Hermetic/Kabbalistic line of Renaissance thought; and the Craftsman who examines that literature today will certainly find the effort rewarding. It also gives us the framework within which to apply these subjects to the Winding Stairs, and it is to that symbol that we now give our attention.

In addition to the associations mentioned above, the Lecture relates the Stairs to the seven Officers of the Lodge. Specifically, it relates the three steps to the Three Principal Officers who comprise a Master Mason's Lodge; the five steps to those three plus two Fellowcrafts (in some rituals, the Deacons) who form a Fellowcraft's Lodge; and the seven steps to those five plus the two Entered Apprentices (in some rituals, the Guards) who make up an Entered Apprentice's Lodge and make the whole structure perfect, that is, complete. The really significant thing about these groupings applied to the stairs is that they are not discrete, rather, the smaller are contained within the larger. That is, the group of three is contained within the five, and the group of five is contained within the seven. In other words, there are seven people in these groups - not fifteen. These overlapping groups provide a clue to the meaning of a winding stair. A staircase which winds covers the same ground with every turn; and the Second Lecture covers the same ground as it comments, from three different perspectives, on the levels of consciousness represented by the Seven Officers. So we see that:

- The three principal characters in the Hiramic Legend are associated with the Three Principal Officers.

- The Five Noble Orders of Architecture are associated with the Principal Officers and the Deacons.
- One of the Seven Liberal Arts and Sciences is related to each of the Seven Officers.

This notion is represented schematically in Figure 7. We have already considered the Officers as a hierarchy of consciousness, while introducing the Craft's model of the psyche. The concept derives from this interpretation of the Winding Stairs as an alternative representation of the central pillar of Wisdom on the Second Degree Board. As we look at it again now, we will incorporate this additional material.

We have called the Tyler the consciousness of the Body/Physical World, and we have touched on how his role as a guard reflects his task in limiting the volume of external stimuli which are allowed to impinge on the psyche. The Art associated with this level of consciousness is Grammar. Now Grammar is a mechanical discipline. It does not deal with thinking, rather, its function is to permit the individual who has already formulated his thoughts to communicate them to others with ease and precision. Thus, Grammar has to do with establishing and maintaining the relationship between the individual and his social environment. Note that the aspect of body consciousness represented by Grammar is outwardly directed and has to do with establishing a relationship with the environment. In this sense it is complementary to the Guard's defensive role which limits that relationship. Note also that Grammar is a highly structured subject, and by associating it with the Outer Guard the model suggests that one's relationship with the external world should be a disciplined and controlled process of giving and receiving.

We have seen the Inner Guard to represent ego consciousness which, according to Freud's view, is charged with the business of satisfying one's desires (pleasure principle) within the limitations imposed by one's environment (reality principle). The Art associated with the Inner Guard is Logic, which has to do with the ordered use of one's analytical faculty. It is an essential ingredient of successful activity in the everyday world; and, like the ego's application of Freud's reality principle, Logic is entirely amoral. Indeed, a skilled debater is expected to be able to apply logical techniques to advocate either side of a proposition without regard for his personal feelings or for the morality of the issue. Thus the Craft depicts the Inner Guard/ego as a level of consciousness which is, at best, capable only of rational activity and like Freud, suggests that morality is resident

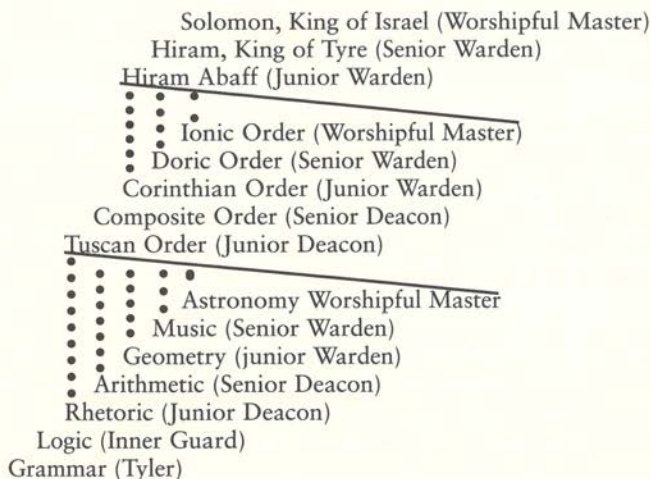
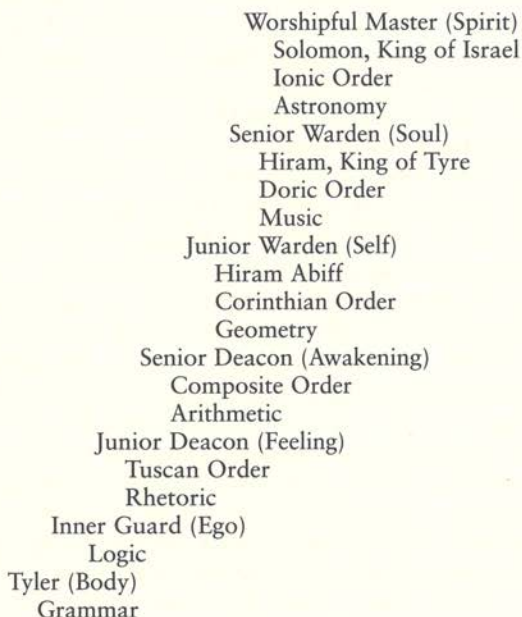
Winding Stairs – 15 Steps*Compacted into Seven Steps – Officers*

Figure 7

elsewhere in the psyche. This idea gives us an insight into the cause of the difficulties which beset societies whose members live largely at the level of ego consciousness. It also gives added emphasis to the importance of the Command Relationship between Inner Guard/ego and Junior Warden/Self.

The remaining subject of the Trivium is Rhetoric and is to be associated with the Junior Deacon with whom we have already identified the consciousness level of feeling and intuition. Rhetoric is the Art by which feeling is introduced into logical and well structured communication; people are enabled to comprehend through the use of grammatical structure and are instructed by good logic, but they are moved by Rhetoric. As the Junior Deacon is stationed within the Lodge, so feelings and intuition belong to the psyche proper and not to the physical world. Our feelings are frequently about things in the physical world, but they are a purely psychological phenomenon. We saw also that Rhetoric includes formal training of the memory which is not only an exclusively psychological process, but one which relates to a part of the psyche of which one is normally unconscious. The Junior Deacon is the first of the Officers to be associated with an Order of Architecture, which suggests that at this level of consciousness we enter the psyche proper, the area with which Vitruvius deals when he writes of Architecture in a philosophical sense. This is the interior temple of the psyche; and the Tuscan Order, which is the simplest and least refined, indicates that the Junior Deacon/feelings represents the crudest and least sophisticated level of purely psychological activity.

We have associated the Senior Deacon with a level of consciousness which we have called awakening, a state of acute alertness to events which are occurring around the individual and within his lower psyche. Arithmetic, the first of the Sciences, is related to the Senior Deacon. The subject deals with the properties of numbers and the relationships between them and, although it has myriad practical applications, arithmetic itself is entirely abstract with no relationship to the physical world. As a practice it provides training in the precise manipulation of abstract ideas, and it has been used since the time of Pythagoras to convey philosophical concepts. It is a prerequisite for the other sciences which follow in the curriculum in the same way that a capacity for abstraction and an ability to be 'awake' are required for progress in the interior work. While Arithmetic points out the abstract aspects of the level of Awakening, the Composite Order reflects the practical ones. The Composite column combines, in a single capital, the features of all the

other orders, and is thus the most complicated of the five. In a similar way the individual who is awake is aware of a vast complex of considerations and ramifications which enable him to recognise that the seemingly separate phenomena of the physical world are, in fact, interacting parts of a single system. Indeed, this is one of the pitfalls of the Awakening state because the integrated view of the world is sometimes so breathtaking that it is mistaken (by credulous candidates) for Illumination. The difference between the two states is that Illumination is a lasting condition, while the ecstasy of Awakening soon fades and leaves the candidate with an opportunity to practise perseverance.

Before moving on to a consideration of the levels of consciousness represented by the Principal Officers we should note one more point about those represented by the Deacons. We have said that feeling and awakening are 'purely psychological' levels of awareness and have based this idea on two symbols: the fact that the Deacons are positioned within the Lodge, and that each is associated with an Order of Architecture from Vitruvius' interior model. It is significant, also, that the Orders of Architecture belonging to the Deacons are the Roman Orders which are considered to be the lesser of the five and that the Deacons' place is on the Ground Floor within the Lodge. These two points suggest that although feeling and awakening are purely psychological levels of awareness, they are very much involved with the interface between psyche and body and with the individual's ability to operate in the physical world.

With the Junior Warden we begin to consider a part of the psyche which is quite different from that represented by the Assistant Officers, and this difference is indicated by the fact that the Junior Warden and his colleagues are associated with the characters in the Hiram Legend. Without anticipating our analysis of that story we can observe here that the staircase symbolism associates Hiram Abiff with the Junior Warden, the level of consciousness which we have called the Self. As the Junior Grand Warden at the building of Solomon's Temple, Hiram Abiff was responsible for the actual day-to-day accomplishment of the work. It is from this role and from the association of the Junior Warden with the First Degree, that we derive the idea of the Junior Warden/Self as the immediate director of that part of the psyche which is in contact with the physical world and through which we accomplish the purpose for which we incarnate. The identification of Hiram Abiff with the Junior Warden suggests that one who is 'self conscious' knows who he is, what he is here to do and how to go about doing it properly. These are qualities which

make the junior Warden/Self an excellent commander for the Inner Guard/ego.

The assignment of Geometry to the Junior Warden's step emphasises the distinction between the principal and assistant Officers. We have devoted a substantial amount of attention to Geometry, and we have seen how it defines the cosmology upon which the Craft's symbolism rests. We need not repeat the details of that cosmology here, but only recognise that at the level symbolised by the Junior Warden one's perspective shifts from a purely individual view to a perspective with which one can be consciously aware of one's place in the cosmos which Geometry describes. As the picture of the relative universe shown in Figure 5 indicates, the Junior Warden/Self is located at the meeting place of the three lower worlds, and is thus in command of his physical being, at the centre of his psyche and in contact with his spirit. It is this unique location in consciousness which gives the Junior Warden/Self the remarkable capacities ascribed to Hiram Abiff. We can look at the Junior Warden from a third perspective; from the point of view of the Spark of individual consciousness, which originates in Divinity and makes its way through the four worlds into manifestation. In the context of this journey the Junior Warden/Self is the farthest point of progress before the individual incarnates. It is the 'reflection of the reflection' of its Divine source, and it contains within itself all that it has acquired during its journey toward manifestation. In this sense it is like the Corinthian Column which, being the most recent and most refined of the Greek Orders, represents the culmination and farthest development of the Greek Architectural tradition.

The Senior Warden presides over the Middle Chamber, the Soul of the individual. Hiram, King of Tyre is the legendary character associated with the Senior Warden/Soul and, at first glance, it may seem a strange connection. The Hiramic Legend does not have a great deal to say about this personage beyond the fact that he was Senior Grand Warden at the building of the Temple, that he was King of Tyre, and that he provided the materials and the labour for the project. Since Tyre was a vigorous and successful commercial port, King Hiram appears to have been very much an influential man of the world, and it is that which makes his connection with the Soul seem unusual. We must remember, however, which world we are talking about. Solomon's Temple, in the sense that we are considering it here, is a building which exists in the psychological world; and that is the context in which King Hiram must be evaluated. Thus the staircase symbolism pictures the Senior Warden/Soul as a highly competent

ruler of the psyche, and our notion of the Soul as the central essence of the psychological organism is derived from this image. From Hiram's role in the legend we may infer that one who is conscious at the level of the Senior Warden/Soul has control over the resources of the psyche (the materials of the Temple) and over the psychological vehicle which the individual occupies while operating in the World of Forms. This makes the Senior Warden/Soul responsible for the proper operation of the psyche as a whole and that brings us to the Science of Music.

From the perspective of the winding stairs, Music has little to do with the business of playing upon instruments which is, in any case, an art. The Science of Music is concerned with music theory upon which whole metaphysical systems have been based, as a glance at Robert Fludd's work will show. Among other ideas, Fludd uses the concept of resonance between the same notes in different octaves as an analogy of interaction between corresponding parts of the four worlds. Harmony is a subject which occupies a prominent place in music theory. It deals with the relationships between the several components which make up the musical structure, and by associating it with the Senior Warden/Soul we infer that the Soul's functions include maintaining a harmonious relationship between the components of the psyche. An interesting parallel between the physical and psychological worlds suggests itself. In the physical body the metabolism regulates the balance between the anabolic and katabolic processes which store energy in tissue or break down tissue to produce energy in order that the organism can operate satisfactorily in its environment. Similarly, the Soul regulates the balance between the disciplinary or judgmental and the merciful or forgiving psychological processes in order to keep the psychological organism operating properly. Here, for the first time, we encounter emotion which is a phenomenon of the Soul (in contrast to the feelings of the ego); and we will consider it in greater detail in connection with Labour in the Second Degree. The last insight which the Staircase provides into the nature of the Soul is by reference to the Doric Order. It is the oldest and simplest of the Greek Orders, and there is a certain austerity about it which communicates two ideas. The first is the concept of the Senior Warden/Soul as the paymaster. It is a role which derives from the task of maintaining harmonious relationships, but which also has its sombre side because the Senior Warden pays exactly the wages that have been earned. We will look more closely at this concept in due course. The second idea is that of duration. The Soul and the individual to whom it belongs are things

which endure, and the age of the Doric Order conveys the notion that the Soul existed prior to the individual's birth into the physical world and will continue to exist after his passing out of it.

The Worshipful Master is the most senior officer of the Lodge. We have seen how he represents that part of the psyche which is closely associated with the world of Spirit, just as the Junior Warden is closely involved with the physical world. As Figure 5 suggests, the Master is in contact with the very least part of Divinity. Our interpretation of the Winding Stairs provides three more perspectives to assist us in understanding this level of consciousness which resides within each human being, but which is experienced only rarely. Solomon, King of Israel, conceived the idea to build the Temple. While the other two Grand Officers facilitated the project or accomplished the work, it was Solomon who saw the opportunity and comprehended the purpose of the undertaking. There is a world of difference between the level of competence of the two Grand Masters who read the plans and constructed the building and that of Solomon, who understands the Grand Design (or at least the part of it involving him) and acts, as a free agent, to bring (his part of) the Design to fruition. This difference in competence gives us a clue about the difference between the Psychological and Spiritual Worlds. The psychological perspective is orientated toward the individual; the spiritual perspective, while recognising the individual and acknowledging his value, at the same time transcends the personal view and understands the individual as being an essential part of the Grand Design. As we have seen, the Tracing Board, the Immovable jewel associated with the Master, reflects this idea. It is an instrument of design which relates not to individual stones, but to the whole structure containing many stones property related.

The science of astronomy (or more properly, astrology) is assigned to the step of the Worshipful Master/Spirit and the association extends the idea of a transcendent perspective introduced above. While it has become a commonplace to say that the observation of the Heavens gives one an appreciation of the Majesty of Divinity, it is nonetheless true that contemplation of the night sky can give one a glimpse of the feeling of awe which is one characteristic of contact with one's Spirit (in fact, the relationship between the Junior Warden/Self and the Worshipful Master/Spirit is called the Path of Awe in some traditions). From the Astrological perspective, which is the one likely to have been taken by the Craft's founders, the study of the Heavens enables one to obtain an insight into the Divine Plan. Whether or not one can legitimately interpret astrological data in that

fashion is an open question today. However, the Mason who practises his Craft from the point of view we are considering here would do well to accept Isaac Newton's advice and make a thorough, open-minded study of the subject before formulating an opinion. The legitimacy of Astrology notwithstanding, from the point of view of interpreting the staircase symbolism, the intention is quite clear; the level of consciousness represented by the Worshipful Master/Spirit has access to a view of the Grand Design. The Worshipful Master is also identified with the Ionic Order of Architecture. The Ionic Order is in many ways a middle ground. The capital is a symmetrical balance between two decorative volutes. These can be thought of as representing the source of the active and passive principles which are integrated at the level of the spirit. The overall Ionic style incorporates the strength of the Doric Order without its bluntness and the grace of the Corinthian Order, without its exuberance. This balanced integration of architectural qualities reflects the integration of the components of the psyche which occurs for one who is conscious at the level of the Worshipful Master/Spirit.

These comments on the staircase symbolism are quite inadequate as descriptions of levels of consciousness. If the descriptions of the Guards seem more 'realistic' and 'precise' than those of the Principal Officers, that is because the Guards' levels of consciousness are familiar in our common experience. In a very real sense one cannot describe a level of consciousness at all; the thing must be experienced to be comprehended. In one way of thinking, the very purpose of Masonic Labour is to climb this staircase of consciousness and the purpose of the symbols is to give a clue about the experience at each step. With this in mind we can turn again to the Second Tracing Board itself, and consider other symbols which give an insight into the dynamics of the psyche at this level and will assist us in our ascent.

The Two Pillars

The Two Pillars which flank both the entrance to the Temple and the Winding Staircase are among the most prominent symbols in the Craft. They have attracted a great deal of attention, and a wide variety of meanings have been attached to them. The scope of our interpretation is limited by our consideration of the Second Degree Tracing Board as a detailed drawing of part of the First Degree Board; specifically the Point-within-a-Circle-Bounded-by-Two-Parallel-Lines, the Ladder, and the Glory. If the Winding Staircase corresponds to the Ladder and the Master's Column of

Consciousness; then the Two Pillars must correspond to the Two Parallel Lines and the Warden's Columns. The Second Degree Lecture defines the details of these pillars which, taken together, are said to form a stable structure and we must take note of some of their particular characteristics.

First, the pillars appear in the Second Degree; so, while the Apprentice has been introduced to them, we can infer that their detailed consideration at this stage relates to some process which occurs in an area of the psyche beyond the threshold of ordinary consciousness. Second, they are a complementary pair. The Lecture associates them with the Pillars of Cloud and Fire, their adornments are celestial and terrestrial. As the parallel lines they are Moses, the Prophet, and Solomon, the Lawgiver; or alternatively the Saints John, whose respective days are Midsummer and Midwinter. Lastly, of course, their names are opposite. These are the complementary active and passive paired functions we have met before. When balanced by consciousness, it is these functions which form a stable structure by facilitating the operation of the Rule of Three. Third, these pillars are of brass and cast in clay ground outside the Temple. This characteristic should arrest our attention. Since the ritual was at such pains to exclude metal in the First Degree, we might be surprised to find such prominent metallic structures associated with the Second. This metallic quality of the Pillars suggests that whatever unconscious processes are to be associated with them also relate to events which occur - or have occurred - in the physical world. Finally, the pillars are formed hollow to serve as archives. Now, an archive is a place wherein one stores records of historical events. When regarding the Temple as a representation of the individual's psyche we can consider these pillars, the archives, to be his memory or, more properly, the part of his individual unconscious where his memories are stored. Most of one's memories are unconscious at any one time, only a part of them can be recalled at will (which is why the columns are so far beyond the threshold of consciousness), and taken as a whole, they comprise an historical record of the individual's experience. In order to understand better the processes which occur during Labour in the Second Degree it will be worth looking briefly at how that historical record is built up and the effect contemporary psychology considers it to have on our psychological behaviour.

Both the Freudian and Jungian schools subscribe to the view that each child receives large quantities of information and experience during his formative years. This material may be processed consciously by the ego (Inner Guard) or assimilated directly, below

the limit of the ego's perception. In addition, the child may or may not understand correctly those experiences of which he is conscious; but all of this material passes into his memory where it sinks into the unconscious and is, in general, forgotten. It does continue to remain in the psyche, however, as the remarkable capacity to recall information under hypnosis indicates. In terms of the symbol we are developing here, these perceptions and experiences are stored in the two pillars; material which tends to constrain us in the passive pillar, and that which tends to make us come alive in the active pillar.

The Jungian school takes the view that this stored experiential material is held at the level of the personal unconscious to form emotional associations of related events, some stimulating and some restrictive. These active and passive emotions cluster around various archetypes to form emotional complexes which exert a profound, but unconscious, influence on the behaviour of the individual. Because these associations are usually quite complicated and subtle, their influence may not be at all obvious. Thus, to invent a simplified example, a person who witnessed and repressed a horrific automobile accident during his childhood may not simply have an unexplained aversion to cars, he may also be unable to tolerate milk products because he happened to be eating an ice cream at the time of the event and the food became part of the network of associations related to the experience. The Jungian view of the unconscious influence goes farther than individual experience. It postulates a collective consciousness which is the basis of individual active and passive complexes derived from the individual's cultural beliefs. For example, an individual born into the Western Democracies will have a deep-seated conviction that all people should be equal before the law and this culturally inherited concept will, on occasion, spur him to vigorous action. Similarly, a person with a strong Roman Catholic cultural background will respond positively to the concept that remarriage after a divorce is a sin, and his behaviour will be restrained by this belief. It would appear that some concepts, such as a revulsion against incest, are common to almost all humanity.

To the Jungian, these emotional and intellectual complexes within the individual and collective unconscious are highly inter-related and together they form a set of unconscious boundaries and compulsions which define the limits of the behaviour of the individual. In considering the two columns as the repositories of these complexes, it is tempting to think that the shaft of the column holds the emotional (individual) complexes; the Chapters and Spheres hold the intellectual (collective) complexes; while the network represents the

interrelationship among the associations. The founders of our Craft will certainly not have had Jung's work in mind, but they might easily have observed in their own experience the same phenomena that Jung describes.

The Freudian school, which is inclined to be more materialistic, takes the position that all the material in the unconscious enters through the senses either consciously or subliminally. According to this view, the experiences of childhood which relate to rewards and punishments serve to define what persons in authority (particularly parents) say the child ought and ought not to do. Those experiences which tend to be restrictive and disciplinary are organised in the unconscious to become the super-ego (stored in the passive pillar), while experiences which encourage and reward a specific kind of behaviour combine to form the ego-ideal (stored in the active pillar). It is these, taken together as the super-ego-ideal, which define the limits of individual behaviour in the Freudian view. While there are substantial differences between these two contemporary views of the unconscious, both are agreed that it contains a large amount of material which originates in the physical world and which exerts a profound and unsuspected influence on the behaviour of the individual. Indeed, the function of the super-ego-ideal (or of the active and passive complexes) is to enable the individual to adjust his behaviour in order to fit into his tribe or society. In viewing the two pillars as the memory/personal unconscious, the Craft's model of the psyche agrees with these two contemporary views as far as they go. It is the business of the Fellowcraft Freemason to go farther.

The association of the Pillars with the Staircase in the Second Degree suggests that as the candidate moves from the Ground Floor and begins to operate at the levels of the Junior and Senior Wardens (the Self and the Soul) he has access to the archives of his Lodge, the contents of his personal unconscious. In psychological terms, the emotional and intellectual complexes (Jung) or the super-ego-ideal (Freud) which define the nature and limits of his behaviour become available for examination by his conscious awareness. As this happens he comes slowly to understand why he behaves as he does and to realise that his standards of behaviour have been based on rules established outside himself; rules which are quite arbitrary, quite local and quite changeable. The essentially local and artificial nature of the super-ego's morality is described succinctly in the play *The Teahouse of the August Moon*, by the American author, John Patrick. Sakini, the Okinawan interpreter who is trying to understand the ways of the Americans who have recently occupied his island, says:

'In Okinawa ... wash self in public bath with nude lady quite proper. Picture of nude lady in private home quite improper. In America ... statue of nude lady in park win prize; but nude lady in flesh in park win penalty.

Conclusion?

Pornography question of geography'.

The person who examines the interior reasons for his behaviour also begins to recognise that under some circumstances it might be better if he behaved differently. We have seen that the purpose of the super-ego-ideal is to enable the individual to fit into his society. As the Fellowcraft begins to have access to the material stored in the two pillars, that is the experiences which form his super-ego-ideal or his emotional and intellectual complexes, he comes to realise that the literal interpretation which his unconscious places upon this stored-up experience may not always produce the best result or generate the wisest counsel to govern his behaviour. He then begins to analyse the requirements of his society and to choose to comply with them when it is appropriate; but now he can also choose not to comply, or to comply in some new and original way, when the circumstances require it. Such a person becomes more of an individual, more in possession of himself, and is in a position to be more understanding and tolerant of others. The individual who has reached this stage is at the point of a very profound change. His situation in the past has been rather like that of a navigator who is guiding his ship down a well-known coast. He shapes his course by reference to the familiar landmarks which appear as the voyage progresses. There comes a time, however, when the ship's destination requires that it venture out of sight of land and at that point the navigator must cease to depend upon external references and must shape his course solely by reference to instruments carried within the ship. This is the point at which the Fellowcraft finds himself. Heretofore, he has made his judgments of right and wrong on the basis of the rules of his society. Now he finds that he can judge right and wrong for himself and that frequently he must do so. When he was an Apprentice, Providence placed him in positions in which he could learn to control the functions of his lower nature. Now, Providence acts to place him in situations in which the conventionally correct answer is not good enough. In these situations, the essentially external references provided by the super-ego-ideal offer solutions which are acceptable to the world at large but which the individual knows to be of questionable morality. Alternatively, they may offer no help at all. In

either case, the maturing Fellowcraft knows that some internal reference is required which defines the truly correct course of action in the situations in which he now finds himself.

The Craft represents this internal moral reference by the three Working Tools of the Second Degree and labour in this degree consists, in large measure, of recognising the influence of the quite arbitrary rules of his super-ego-ideal (or the compulsions of his complexes) and replacing them with those absolute standards of morality which he finds to be within his Middle Chamber, that is within his Soul.

5 THE WORK OF THE FELLOWCRAFT

Working Tools

The Working Tools of a Fellowcraft Freemason are the Plumb, the Level and the Square. In contrast with the Tools of the Apprentice, which are "tools of action", these are "tools of measurement". The essential characteristic of these tools is that each measures against an absolute criterion; two of the criteria are opposite, and the third defines the relationship between the other two. As the tools of the Second Degree, they are found in the Middle Chamber, in the individual's Soul. They are well beyond the threshold of ordinary consciousness and they are provided to enable the person who works at this level to define his morality when the ordinary rules of social conduct fail to provide a satisfactory definition. Up until this point we have been considering that part of the Craft's system which is paralleled by contemporary psychology. We have seen that the two approaches have been in some ways similar and, to that extent, psychological concepts have been helpful in interpreting the Craft's symbolism. When he works as a Fellowcraft, however, the individual starts a process which begins to depart from the precepts of conventional psychology (or at least of Freudian psychology) and it is worth observing how this divergence takes place.

We have noted the contemporary views which hold that an individual begins life with a blank, or empty, or unformed psyche and that the experiences of growing up are instrumental in the formation of the ego, the executive of the psyche, and of the super-ego-ideal, the residence of the individual's morality. These two structures, together with the id which contains the drives and instincts, are taken by the Freudian school to comprise the totality of the psyche. This concept of psychological development is the result of a large body of research,

which is based upon the assumption that the entire human being comes into existence at birth (or possibly at conception). Since the Craft's symbolic structure (in common with most institutions which are orientated toward Deity) implies the premise that an individual's Soul, Spirit and Divine connection exist in the upper worlds prior to his incarnation, the Craft tends to put a different construction on the evidence derived from psychological research. The developmental processes recognised by contemporary psychology certainly occur, but in the Craft's model they are concerned specifically with that part of the psyche which integrates the incarnating individual to his physical body and to the physical world. In the Craft's symbolic terms, early psychological development refers to the Ground Floor of the Temple, and to that part of the side pillars which contain the super-ego-ideal. In fact, the Craft's recognition of this early development is reflected in the symbolic requirement that one must be of mature age to join the Order, which implies that this process of initial development must be complete before the Craft's work can begin.

Masonic Labour starts, as we have seen, on the Ground Floor and its purpose is to bring that part of the psyche which is closely associated with the body under conscious control. But, as contemporary psychology points out, the psychological organism which develops during childhood is orientated outwardly, its structure is designed to relate to society; it is not orientated toward the Soul and Spirit which incarnated in the first place. Indeed, from the point of view of consciousness, that part of the psyche of which we are ordinarily aware overlays and obscures the individual's Soul and Spirit. Thus, the labour of the Fellowcraft is intended to bring the faculties of the Soul into consciousness so that the individual human being can emerge and start to live his own life. Like all Masonic Labour, that of the Fellowcraft is accomplished by the use of Working Tools, and in the Second Degree those tools describe functions and qualities which are part of the psyche itself, the Soul which existed before incarnation. The labour of the Second Degree is involved, first with identifying the psychological functions described by the Working Tools and separating them from the super-ego which overlays them and, second, with learning when and how to use these new standards of morality. People who have accomplished this are relatively rare. When they appear they stand out with great prominence because they transcend ordinary social attitudes. They possess a fundamental morality which cannot be denied, and in their presence the conventional 'right' attitudes are frequently seen to be

mere prejudice. Mahatma Gandhi was such a person whose essential moral correctness engendered widespread respect because it cut cleanly through the conventional regulations of the time. It is to this higher concept of morality that the Labour in the Second Degree relates. In our consideration of the subject we will look first at the Working Tools and the qualities they symbolise, and then at some examples in the lives of quite ordinary people which illustrate the labour which employs them.

There are three tools and, as in the First Degree, their employment is an application of the Rule of Three which pervades the Craft's work. The difference in this case is that the active, passive and co-ordinating functions are those of emotion and morality rather than of doing and feeling. The Plumb-rule measures against the absolute standard 'vertical', and this upright orientation associates it with the active functions of emotion and morality. These are sometimes referred to collectively as 'Mercy', but a single word is inadequate to summarise the Plumb-rule's functions which include loving kindness, generosity, benevolence, giving, forgiving, license, liberty, permissiveness, affection and numerous other qualities which relate to the kind, loving, outgoing, unrestrained emotions. Mythology may help us here. The god who represented all these qualities was Jove/Jupiter, whose kingly generosity bestowed largesse on all who came to his attention and whose magnificence destroyed his mortal mistress when it shone on her with full force. These are functions which are generally associated with the ego-ideal, but note that the Plumb-rule measures 'vertical' which (like Mercy) is an absolute concept whereas the merciful, rewarding criteria of the ego ideal are simply rules which vary from epoch to epoch and culture to culture.

In a similar way the Level measures against the absolute standard 'horizontal' and its supine orientation associates it with the passive emotional and moral functions. The collective term sometimes used here is 'Judgment' but in this case also, a single word is inadequate to summarise the Level's functions which include discipline, restraint, rigour, containment, circumspection, asceticism, austerity, righteous anger, just punishment, discrimination and all the other emotional and moral functions which tend to hold and restrict. In mythology these qualities were represented by the god Mars, who was not (as he is often pictured today) an untrammled warrior, but small and dark, the restrained, disciplined defender acting only under orders. These are the conventional functions of the conscience, but again, the criteria for the conscience's restraint is simply a collection of rules, which are the product of an era and a society, while the Level

measures against the absolute standard of 'horizontal', of disciplined Judgment.

There is an important characteristic to notice about these tools, because it reflects a characteristic of the psychological functions they represent; the Plumb-rule always measures vertical, and never measures anything else; and the Level always measures horizontal. In a similar way Mercy is always only merciful, and judgment is always only just. This is an important point because as one gets control of the psychological functions which the tools represent, one really does have access to absolute mercy and judgment; and 'absolute' is a frightening thing. It should be clear that either of these principles, operating alone, would be intolerable. Boundless largesse, unrestrained mercy and the absolute withholding of discipline are gifts which are seriously debilitating to the recipient, as certain attitudes toward child rearing consistently demonstrate. On the other hand, merciless judgment which administers unswerving justice to enforce inflexible discipline has been shown to be an equally destructive regime. The Fellowcraft who starts to come to grips with these tools, in fact, needs desperately to apply the Rule of Three which is facilitated in this case by the Square.

The obvious thing about the Square, or angle of ninety degrees, is that it defines the relationship between vertical and horizontal, between the Plumb-rule and the Level. In a similar way, the quality of the psyche which is represented by the Square must do just that: define the proper relationship in the application of the two psychological functions of Justice and Mercy. Here is the Square in the form essential to the Fellowcraft, a symbol of the absolute standard, 'Truth'; and it is used to define the balance between the other tools. This co-ordination or balancing process, symbolised by the Square as a Second Degree Working Tool, is an activity of consciousness at the level of the Soul; and developing this conscious skill is one of the purposes of Labour in the Second Degree. Like the Apprentice, the Fellowcraft usually comes to the work with one tool better developed than the other, or he finds that he has access to one of the tools before the other(s) are available to him. Either case tends to produce an unbalanced situation, and Providence arranges circumstances which will foster the development of the under-developed function, as the following example illustrates.

Consider the situation of a woman, born shortly after the Second World War. As she became a young adult, the permissive attitudes of the mid-1960s fitted very well with her naturally open and giving nature, and she lived for several years in an easygoing, open-hearted

life-style. As she matured, she continued in her outgoing pattern of giving. She gave of herself without restraint, in her work, in her charity, and in her romantic relationships. Slowly, she realised that, although she was giving and giving, it was not bringing her happiness, or fulfilment, or even close friends. Her world was populated by people who were willing to take, but quite unprepared to make a serious commitment to someone who thrust things upon them incessantly. From the point of view of the tools she had a well-developed Plumb-rule, a very weak Level and a poor concept of the use of the Square. Finally, Providence placed her in a job which demanded that she face the problem of developing her disciplinary and judgmental faculties. Since she was an intelligent woman, she found herself managing a small firm whose business was to provide services to charitable institutions. Working closely with charities was congenial with her generous and giving nature; and she derived great satisfaction from the job, although she did find it worrying that the firm was steadily losing money. One afternoon, upon returning from a delightful business lunch with the representative of an affluent and prestigious charity she realised that she had agreed to provide to the charity access - without cost - to a substantial amount of expensive research. Reflecting on the fact that the particular charity in question could easily afford the fees involved, she realised that she had given the material away simply because it made her feel good. When she made a review of her activities over the previous months, she realised to her horror that she was destroying her company and wasting the resource of its owners simply for the sake of her super-ego's belief that work for gain was wrong, and giving was equated with loving. The shock that came with the recognition of this Truth was sufficient to cause her to reassess her concept of morality (and to call in the firm's chartered accountant who installed appropriate management controls in the company). At the same time her recognition of her own moral irresponsibility in the situation enabled her to exercise disciplines within herself. Both sets of controls are examples of the use of the Square, in Masonic terms; and with the guidance of her accountant and the support of her friends, she was able to get both her firm and her personal life operating on a viable basis. She continues to view commercial enterprise with distaste when it exhibits the characteristics of greed, but now she also recognises that an honest entrepreneur is entitled to a good return. Her super-ego's harsh condemnation of business has been tempered by the conscious use of her Level on herself.

The opposite problem was experienced by an army officer, a

person of great character and finely developed intellect. When he retired from the forces he found his way into a position in an industrial company, and because of his age and maturity quickly moved into a responsible position which had extraordinarily delicate labour relations implications. His own self-discipline and dedication to the department was of great benefit, but he ran his organisation with a strict and unwavering discipline. His management was unquestionably fair, as even the most militant of the work force admitted, but it was so rigid and so uncompromising that he soon found himself at the centre of an industrial dispute. His highly developed Level, which had served him well in the army (and had saved more than a few of his troopers' lives), was not well suited to an industrial relations problem which required the application of a substantial amount of loving kindness. He was, perhaps, less fortunate than the lady with the well developed Plumb-rule because he did not have the shock of finding himself involved in wrongdoing to motivate him to change. Unwilling to modify a lifetime of discipline to match a new situation, he found himself transferred to a dead-end position which ended a promising second career.

As these examples suggest, interior work at the level of the Soul is not easy; it is certainly not the abode of sweetness, love and peace that some popular views of interior development suggest. In simple terms, it is plain hard work and of all the Craft's symbolic references, labour in this sense is perhaps the most descriptive. The process of working through situations such as those described above requires great perseverance as one comes to understand why it is that he considers this to be right and that to be wrong. In this process, however, the real person, the essence of the individual who incarnated, begins to emerge. The fact that such a person has developed a moral sense of his own does not imply that he abandons the ordinary rules of his society. Indeed, he generally becomes a strong supporter of those rules; but he applies them with skill. He notices where they fit, and applies his own criteria when they do not. The essential quality, of such a person is that he is in possession of himself.

The quality of self-possession means that the individual is, in large measure, able to choose his course of action and his ability to choose assures him the attention of a certain class of angel. The Craft makes virtually no mention of angelic beings, except in one particular context. When a person reaches the stage symbolised by the Fellowcraft, when he understands his society's rules and recognises his own capacity for morality, when he can choose what course to

take, he begins to be of real influence in the world. At that stage he starts to be of interest to those angels whose task it is to make things awkward. The Craft refers to these beings as 'the insidious' and the assiduous Fellowcraft who genuinely works to develop his capacities can be assured that sooner or later, when he expects it the least, he will receive their ministrations. This brings us to the subject of evil.

Evil

In the ordinary way of things, most people do not encounter evil. They experience the effects of evil and suffer a great deal as a result, but real evil implies free choice. That is why 'the insidious' are introduced in the Second Degree. In the everyday view, evil is considered to be a power which opposes good; and the Devil, the principal agent of evil, is understood to be in competition with the Holy One, striving to undo His works and to enslave His followers. This concept of evil is a useful approximation on which to build rules of conduct for ordinary life in the physical world. However, for those involved in trying to understand themselves and their relationship to the universe and Deity, this conventional view raises a problem more serious than any that it answers. The difficulty is that an evil power supposes a power separate from God, whereas we have seen that our cosmology is based on a God without limit who has brought the entire relative universe and all it contains into being by an act of Its will. Such a cosmology is incompatible with the existence of a separate power. Indeed, the acknowledgment of an infinite Deity is incompatible with the notion of anything opposing It.

In fact, a careful examination of the Bible (to use the West's most familiar version of the Volume of Sacred Law) suggests a role of evil quite different from the ordinary view, and most other scriptures provide a similar content. In the story of Genesis, the archangels and angels had been created and were performing their tasks before mankind appeared on the scene on the sixth day. Now we are told that while the angels and archangels are created beings (that is they have their source in the World of Creation, the Spiritual World), man is of a different nature, having been made 'in the image of God', that is, having his source in the Divine World. When man appeared in creation on the sixth day, the angelic beings were told that Mankind was their superior, being of a different and higher order. This Divine announcement produced a mixed reaction among the angels. The majority, led by Michael, recognised this situation and accepted it. However, about a third did not. This dissident group was led by Lucifer, whose name means 'the Bearer of the Light', and who was,

at that time, the most intelligent and high ranking of the created beings. We are told that he could not bring himself to accept the fact that there could be a created being superior to himself. As a result of Lucifer's refusal to accept man's position, there ensued the 'War in Heaven' which culminated in the expulsion of Lucifer and the Angels who had sided with him. There is clearly some need to interpret this anthropomorphic imagery which was devised to represent a conflict of principles and ideas (the content of the Heavenly World) to an ancient culture. We can, however, obtain some quite useful information from it. First, Lucifer's enmity is not with Deity, but with man, whom he sees as supplanting him. Second, it appears that the Deity has chosen to make use of Lucifer in his rebellious state. The Book of Job indicates clearly that there remains close communication between Deity and Satan, as Lucifer came to be called in his new role; and it also gives insight into the nature of that role.

Satan, in Hebrew, means 'the Tester'; and it is his task, and that of his associates, to travel throughout the Three Worlds of Separation (east and west through all the levels of consciousness) to test the quality of individual human beings and to lead them away from their easterly course, if possible. It is a task for which he is well qualified, first because he was once the highest of created beings and thus knows his way round and second because of his irreconcilable enmity towards mankind. If we are to believe the Book of Job, the testers are permitted to use all manner of deception and to break every rule except that they may not destroy the individual (although they may lead the individual to destroy himself). It is to the actions of these beings that the Craft refers when it warns against the 'attacks of the insidious' and, although Satan and his associates cause a serious threat to the progress of an individual, they also play a constructive role in the universe, perhaps in spite of their intention.

We saw in the previous section that as an individual grows, in the sense of knowing himself, he is able to choose, he is able to act more freely and to exercise his own will. He is therefore able to exercise progressively more influence in the world, and to do proportionately more damage if he chooses to act with selfish or malicious intent. This ability to do damage is inherent in man's capacity for free will, and if one examines history, one can see, on occasions, the very point at which a central figure chose wrongly, sometimes with the most serious consequences. Napoleon Bonaparte provides an unusually visible example. He embodied, at first, the democratic spirit which was transforming Europe at the end of the eighteenth century, and he had the opportunity to introduce important social and political

reform. Indeed, early in his career he was received not as a conqueror, but as a liberator who would establish the new social order throughout the land. However, at the ceremony during which he was being crowned Emperor by the Pope (who had journeyed to Paris for the occasion) he took the crown from the Pope's hands and placed it on his own head. We can see, in this moment, the action of the Tester. Napoleon was a man of great ability who had the opportunity (indeed the task) to bring real peace and unity to Europe which needed it desperately at the time. At the moment of his coronation he transferred his commitment from the service of the Divine purpose to the service of his own ego. This incident with the crown is, of itself, of little consequence; but it reveals the change in Napoleon's psychological motivation, the erosion of his personal integrity. Napoleon's temptation and the resulting loss of integrity, which gave Europe decades of war instead of the promised social and political reform, is an example of the operation of the Lucific principle, an 'attack of the insidious'.

It is instructive to consider the 'testing by the Wardens' in this context. That important aspect of the First and Second Degree Ceremonies, in which the Wardens 'examine the work' of the candidate, represents a process which occurs within the psyche of the individual and which involves only the various components of the individual's own psychological being. As the individual grows and develops his increased capacities, the Wardens, representing his Self and his Soul - the seat of his morality - examine the way in which he uses these abilities, and approve or criticise. This is the activity of a mature conscience. As long as the individual keeps himself within the limits established by his Wardens he will have little difficulty. He will experience temptation, to be sure; the insidious are an 'external agency' whose job it is to test the quality of individuals. However, a person who has encouraged an internal stability by keeping within the bounds of his own conscience will be prepared to meet these tests when they come. It is the person who has ignored the critique of the Wardens in their testing capacities that is most susceptible to temptation, most likely to sin.

Sin is a concept which is understood differently by different people. Almost all agree that it is bad; but its impact on the individual, its long-term implications, and the remedies appropriate to mitigate its effects are the concerns of an individual's religion and quite outside the purview of the Craft. From the more limited perspective of our present interpretation the effect of sin is to retard, or block, the individual's progress in coming to understand himself.

The word means 'to miss the mark' and it is, in this limited sense, an error. There are a great many different errors, but we can usefully think of them as each being a misapplication of some perfectly proper activity. We can associate a sin with each of the Officers of the Lodge and with each of the Working Tools. It is a useful concept because, if we do find ourselves in difficulty, it helps in the understanding of the problem. For example, the Tyler gone wrong fails to check the intake at the physical level; either he admits improper material or an excessive amount. The Tyler's sin is Gluttony. If the Deacons or Inner Guard should fail, they report inaccurate information or carry erroneous messages; the sin is False Witness. The obvious misapplication of the Gavel or the creative, passionate side of one's nature is Lust; while the improper use of one's analytical faculty, or Chisel, results in Sloth. When we look at the Second Degree's tools we find that one relates to the faculty of judgment and discipline, and its associated sin is Anger. The complementary tool relates to kindness and generosity, and when used wrongly its sin is Malice. Every level - even that of the Worshipful Master - has its temptation and corresponding sin (remember that before his fall Lucifer was the highest of created beings). The sin which is usually associated with the three Principal Officers, that is with achievement of some higher level of consciousness, is Pride. These are the 'Seven Deadly Sins' and they are used, in some variation or combination by 'the insidious' to lead the maturing Fellowcraft away from his objective. Like all good quality-control engineers, the insidious direct their tests at the most vulnerable and least well-controlled area of the psyche. Those who fail the test frequently cause substantial damage as they fail, but the long-term effect of the Tester's work is to prevent human beings from growing so rapidly that they acquire capabilities they cannot handle.

As with the situations which develop skill in the use of the Working Tools, the tests come in the context of one's life experiences. It will be instructive to look at a pair of samples which indicate that the tests at this level become quite stringent. Consider the businessman who had done very well when employed as a senior manager, and by means of saving and careful investment had been able to accumulate a substantial sum of money. He also had a strong sense of social responsibility and was severely critical of exploitive business practice. When he felt the moment right, he took early retirement and started a manufacturing business of his own in a provincial city. There was little competition for his products; and because of his charm, ability and considerable reputation, he was immediately able to attract a small customer base which would carry

his business comfortably through its first years of modest operation while he established the foundation of a solid concern. At the same time he saw in the enthusiastic consumer response for one of his products the opportunity to make the business grow very rapidly. This opportunity for rapid growth required substantial risk not only to his own capital, but to the financial positions of his other investors, creditors and employees, and to his clients who depended heavily upon his firm for an uninterrupted supply of high-quality products. The growth opportunity also involved stretching the representations about his products to the very limit. None of it was, however, illegal. Within the context of the ordinary rules, the behaviour demanded by the high growth opportunity was acceptable. Faced with this choice of growing slowly, with discipline, responsibility and integrity, or quickly, with abandon and questionable ethics, he chose the latter and more risky route. In the Masonic terminology this test required integrity, the application of the Square. It demanded the discipline of the Level to contain the ambition, expansion and passion of the Plumb and Gavel. In the event, he did not exercise that internal discipline. As the company's situation deteriorated he concerned himself less and less with the questions of morality and social responsibility which had been so important to him previously, and more and more with expedient behaviour. Operating, at last, entirely from the level of the ego, he began to say 'If it's legal, it's all right'. When his business finally failed, he lost his home, his savings, his reputation and the respect of his clients, employees and friends. The essential thing to note in this situation is the opportunity for choice. Businesses fail all the time, but in this situation the opportunity for success by slow, steady growth was almost assured. The test came when the individual chose to embark on the course of action which required behaviour he knew was wrong and of which he had, himself, been critical on previous occasions.

Sometimes, the test is less spectacular. A well-established and fashionable artist was recently approached by a young art student seeking advice about his work. The older woman was shocked by the realisation that the student's talent was greater than her own and more deeply disturbed to realise that she felt threatened by the student's talent. She faced a choice; she could acknowledge the young man's talent and encourage it, or she could criticise harshly in an attempt to destroy the talent which she saw as a threat to herself. This was a test of pride, which she failed when she criticised her student and depreciated his work. Only a few will know, only those friends

from whom the student sought to find encouragement. Some are artists themselves who will take note of the event. But, in any case, she will have lost an opportunity to grow herself, and, in some way, she will become smaller. If she persists in such behaviour, she will eventually destroy her reputation, her talent and herself. It may seem that these circumstances are ordinary occurrences which happen to everyone. It is, in some ways, true that they are ordinary events - the curriculum for growth works through the events of the world. The quality which sets both these examples of tests apart from every day life is the fact that the individual had the opportunity to make a moral choice about two actions both of which were 'legal' in the ordinary sense, but one of which was 'wrong'. This is true free will with all its responsibilities, and the ability to exercise it is one of the characteristics of work at the level of the Soul.

6 SECOND DEGREE CONCEPTS

Fate, Destiny and Free Will

In describing the First and Second Degrees, we have frequently referred to Providence which arranges the circumstances of one's life so that one can benefit from the experience and grow into progressively deeper knowledge of one's self. Before we go on to consider the Master Mason's Degree, we will take the time to examine the nature of this agency called Providence which does so much arranging on our behalf, and of free will which is one of the privileges and responsibilities of a real Fellowcraft Freemason. This examination requires us to consider the subjects of fate and destiny.

Fate is a concept which relates to an individual lifetime, and we may think of our fate as being represented by that particular Chequered Pavement which forms the Ground Floor of that particular Lodge which is our own psyche. It is the pattern of easy and difficult experiences which a single individual will encounter in the course of his life. In reality, fate is concerned not so much with specific events as it is with the capabilities of the individual and with the types of experience which are needed to enable him to grow and come into possession of himself. Thus, two people, both good leaders, may need to learn how to be of service to mankind. One may find herself the Mother Superior of an Religious Order of Nursing Sisters which works in the Third World, while the other may be a man who is impelled to abandon a successful business career in New York City in order to manage an organisation raising funds for

charity. Each of these individuals will lead very different lives and participate in very different external events, but from the point of view of the individual's own internal development, their two fates will be very similar. Both will learn about the business of service to mankind. The essential thing, from the fatal point of view, is not so much the external events but the internal experience.

An individual's fate is determined by the time and circumstances into which he is born and by the qualities of the various components of his psyche. The exterior, cultural situation will determine the general context, the theatre in which the fate will be played out, while the individual's psychological structure will determine the sort of experience he will encounter and the particular lessons he will have the opportunity to learn. In the Craft's idiom we have seen that the functional components of the psyche are represented by the Working Tools, and they provide us with a means to examine this idea. Consider the analytical faculty, which we have seen represented by the Chisel, as an example. Chisels come in all shapes and sizes to achieve a variety of purposes, some are very fine and sharp, suitable for fine detail carving; a person with such a Chisel will be capable of detailed analysis which differentiates between subtle variants. Another person may have an extremely broad chisel, capable of only the most general analysis, but will have a highly developed Gavel, which makes him capable of passionate artistic creativity. The differences between the tools of which we are speaking now are not related to the process of bringing the psychological functions into balance. Here we are considering the nature of the tools themselves which gives the person - even after he has brought his tools into balance - his unique, individual characteristics. Those who subscribe to astrology might associate a planet with each Working Tool to gain an insight into their quality, and thus into the quality of a particular fate.

While he cannot change the elements which comprise his fate, the individual can respond to his fate in various ways and these responses will result in very different life experiences. Potentially, one can experience one's fate (or the quality of one's individual life) in four different ways, corresponding to the four levels shown on the First Degree Tracing Board. The particular manner in which one responds to his fate reflects the State of one's interior development and thus includes the effects of one's previous activity. If one lives on the Ground Floor with one's attention focused out into the world, one is carried along with the times and is largely a participant in (some would say 'victim of') what happens to his local society. This is the

way most people approach life, and is the reason why fate is commonly thought of in terms of, 'Why did this happen to me?'. When one starts to take responsibility for one's actions, one begins to see possibilities and opportunities in one's circumstances which are not apparent when one places responsibility elsewhere. At this stage one starts to use one's fate, that is to say, one's psychological capabilities and the opportunities in one's environment, to improve one's personal situation. This sort of work can be external (orientated toward material success in the world) or internal (orientated toward personal growth as we are considering it); but its characteristic is that the individual makes conscious use of his own capacities and the circumstances of his environment. This is conscious co-operation with one's fate. An outward orientation is usually associated with the Senior Deacon (level of awakening), while one who has an inward orientation, as well as being generally awake, may work at the level of the Junior or Senior Warden, the Self or the Soul. Conscious participation in one's fate relates to the middle of the First Degree Board and to the Middle Chamber. When one works at the third level, the Spirit, or Holy of Holies, one begins to use one's fate for a greater purpose than simply one's own development. Such a person has a trans-personal perspective which enables him to use his capacities and situation for the benefit of the society. This broadened perspective may refer to his tribe, or his village, or his nation, or the entire human race. The scope of the work done by a person who tries to live his fate at the level of the Spirit is determined by other factors which we will look at in a moment; but the hallmark of a fate which is accepted at the spiritual level is that it transcends individual considerations. Finally, at the fourth level, the person can use his fate, his particular capacities and circumstances, for the conscious service of God. This is one meaning of the Parable of the Talents in the Christian Scripture.

As soon as one begins to co-operate with one's fate, and particularly when one starts to use it for purposes beyond one's own objectives, one finds that the circumstances of one's fate are uniquely rewarding. As experiences unfold one realises that in the context of each fate there is a particular position, a special role; and to occupy that position and play that role brings one supreme happiness and fulfilment - regardless of the opinion of others. As attractive as such service may sound, co-operation with one's fate should be undertaken with care. It should be clear that there is a close relationship between co-operating with one's fate and accepting responsibility for one's actions. Both these concepts come into sharp focus in the Middle

Chamber where our ancient brethren went to receive their wages 'without scruple or diffidence'. There seems to be nothing in the history of the ancient Middle East to suggest any justification for believing in 'the great reliance which [labourers] placed in the integrity of their employers in those days'. This is another bit of the ritual which demands, by its questionable historical accuracy, to be interpreted allegorically. There is, however, a process related to wages which is universally recognised by mankind. Our Buddhist and Hindu Brethren call it Karma; our Christian Brethren say 'As ye sow, so shall ye reap'; the physical scientist tells us that we cannot get more from a system than we put into it; even the economist recognises it when he says, 'There is no free lunch'. In spite of the fact that many try to avoid the situation or to pretend otherwise, the human race knows very well that, 'You get what you deserve'. This is what the Craft is referring to in its teachings about wages. The Craft's image does make some additional points, however, and they are worth noting. First, the payment takes place in the Middle Chamber, our Soul, which tells us that the paymaster is internal, or at least, he operates through an internal agency. That is why the wages are always paid. Second, 'without scruple or diffidence' means that when the wages come, we know that the wage is what we have earned and that the paymaster is fair. Third, the fact that we go to the Middle Chamber indicates that by the time one begins to work as a Fellowcraft one is conscious of the operation of the payment process. Lastly, although the ritual does not mention it, we should note that honest paymasters are prompt with the wages; and the more senior the workman, the more prompt is the payment. The operation of this last principle may not be immediately apparent to the Fellowcraft who is doing nicely and is entitled to enjoy the benefit of his labour. However if he should depart from the proper course, ignore his responsibility, or compromise his integrity, his wages will be less enjoyable; and he will realise that by the time that one has become a Fellowcraft and participates actively in one's fate, the payment of wages is exact and immediate. Our eastern Brethren call it 'instant karma'.

Destiny is related to fate, but it is of a different order. The notion of a Divine Plan and an ordered creation such as the one described by the Craft's concept of Geometry implies purposeful activity throughout the Four Worlds. One's destiny has to do with this Grand Design, not with personal development, but with the purpose for which one was brought into existence. This is a much more profound and far reaching idea than simply birth and the circumstances

surrounding one's entry into the physical world. Destiny has to do with the Deity's reasons for creating one's spirit, giving it a soul and causing it to incarnate. Strictly speaking, the subject of destiny is part of the Greater Mysteries which deal with the World of Spirit, and is beyond the scope of the Craft. Still, the work of the Master Mason touches on the edge of this subject; and we should understand the concept; because as one grasps one's fate and begins to co-operate with it consciously, particularly at the transpersonal level, one begins to fulfil one's destiny.

One must be careful in seeking an example of a man who illustrates this quality because today there is a tendency among some to attribute the accolade 'Man of Destiny' to figures of the moment, figures who turn out, in retrospect, to be quite ordinary. Historical examples are uncommon but not impossible to find. Consider General Douglas MacArthur, who commanded the American forces in the South West Pacific during the Second World War. He was born in the Far East where he acquired an insight into oriental (and particularly Japanese) psychology. His army career was excellent and he retired as a distinguished officer in 1937, prior to the Second World War. Recalled to active duty in 1941, he became famous when he lost the Philippines to the Japanese in 1942. He spent the remainder of the war fighting a low-priority action in Malaysia, much over-shadowed by the naval war in the Pacific. In Korea he was relieved of his Command because of his disagreement with President Truman. These circumstances would cause him to be considered a competent, if willful, professional soldier, and perhaps to be a person who co-operated with his fate.

He was, however, the officer who received the Japanese surrender in 1945, and he commanded the Army of Occupation in Japan. In that capacity he performed in a way that has the quality of destiny. In 1945 there was substantial feeling in the United States that the Emperor of Japan should be removed from power; some said he should be executed. General MacArthur recognised what few other American commanders could have understood at the time, that the Emperor was the key to the Japanese nation and its recovery. MacArthur's (often unpopular) decision to recognise the Emperor preserved the Japanese national identity, made possible the nation's reconstruction, and saved the western Pacific from years of chaos and violence which would have resulted, if the cohesive force of the Emperor's presence had been removed. It is action of that sort, which affects the lives of millions of people over periods of decades, which has the quality of destiny.

A moment's consideration of the scheme outlined above will bring the realisation that it requires substantial administration. A little reflection on one's own life will make it clear that individual fates are highly interrelated; that while many of one's acquaintances are the result of casual meetings, some meetings which have resulted in important relationships, must surely have been carefully arranged. The administration which sets up and supervises individual fates, manages their inter-relationships, and arranges the opportunities for them to fulfil the plans of destiny is called Providence. It is a function of the World of Creation (the Spirit) and we may infer that Providence, the management of all the fates of all the beings throughout the universe, represents a substantial proportion of the activity of Heaven.

Now, at last, we are in a position to look at free will. One might legitimately feel that with all the Providential administration going on in the upper worlds there is very little opportunity for freedom among incarnate human beings. In some respects that is true. Free will is not the licence to do as one chooses; in many ways it is more limited than we are often led to believe. It will be useful for us to start by considering the various impediments to freedom of action which constrain an individual and the things one can do to remove them. First, there are the demands of the body acting through the lower psyche. A person who operates at the physical level is driven by his passions or obsessed by his analytical capacities. While he may protest that it is his own choice to spend his time exclusively in the pursuit of food, drink and/or romantic relationships or in the analysis of the syntax of ancient languages, careful observation of a person who really works from the Ground Floor of his psyche reveals that he is actually unable to behave otherwise. As we have seen, Labour in the First Degree is intended to bring the psychological functions of analysis and passion under conscious control so that one can choose how and when to apply them. By the time one starts to work as a Fellowcraft the seductive beauty or the intriguing idea may arrest one's attention momentarily, but they no longer compel one's behaviour.

The second set of constraints on one's freedom of action are the demands of society. These, as we have seen, are incorporated into one's psychological structure during childhood to form the super-ego-ideal, as Freud called it, which influences the individual in such a way that his behaviour matches society's expectations. The labour in the Second Degree brings the compulsions and constraints of the super-ego-ideal into consciousness. It enables the individual who works as

a Fellowcraft to examine the demands of his super-ego-ideal and to decide to follow the socially orthodox behaviour or to adopt some alternative means of satisfying his own and society's requirements.

As these observations indicate, many of the principal impediments to free will are to be found in the individual's own psyche, and a mature Fellowcraft can be seen to be one who has gained control over the functions which can operate in that way. Indeed, such control over one's psychological nature can be considered to be one of the secondary objectives of Masonic Labour in the First and Second Degrees. The remaining factors which limit one's ability to choose and thus to exercise free will, are one's fate and one's destiny; these cannot be brought under one's control in the same way that one's internal capacities can. They certainly exercise a very real limitation on one's activities. For example, the gifted ballerina who dances like a dream but is entirely innumerate will never achieve, by an act of free will, a position of leadership of the Society of Chartered Accountants. Nor will a sedentary holder of such an office, who cannot sense rhythm in a marching band, ever be acclaimed as her partner, no matter how much he wills himself to dance. As we have said, free will, as a philosophical concept, does not imply that everyone is free to do whatever one chooses. Free will is rather a particular attitude towards one's fate; an attitude which looks for and exploits the opportunities that life presents. It means that within the context of one's circumstances, one has choices and one is free to make those choices wisely (that is toward personal and social integration, growth and harmony) or foolishly (toward separation and chaos) as he wishes. This is a doctrine which is foreign to a society which has an ethic of material achievement. And yet, when one gives it a try, when one actually attempts to find one's place in the Grand Design, unexpected opportunities open, improbable rewards appear, and personal fulfilment of a sort not available in the ordinary world comes easily to hand.

Note that the exercise of individual freedom, of what we might call 'my will', is the prerogative of the Fellowcraft. To put it another way, free will is possible only in the Middle Chamber, at the level of the Soul, or Senior Warden. On the Ground Floor, one is influenced by the body and the laws of the Physical World. Only in the Middle Chamber, which is purely in the Psychological World, can one bring together all the components of one's situation, evaluate them and choose freely. It may seem strange that free will is the quality of the Fellowcraft and not the Master Mason. In fact, free will and the maturity and balance which enable one to exercise it are prerequisites

for the Ceremony of Raising. The Master Mason, however, works at the level of the Holy of Holies. That level is intimately connected with the spirit and influenced by the laws of that world, as the Ground Floor is influenced by the body and the laws of physicality. The individual's will can no longer be exercised freely under this influence. Indeed, in order to gain access to the Holy of Holies in his own Temple, the now mature Fellowcraft must surrender his hard won 'my will' to 'Thy will'. That surrender is one of the chief subjects of the Master Mason's Degree.