

# ANSWER TO JUNG

## Making Sense of 'The Red Book'

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## CHAPTER 3

### DISCUSSING *LIBER PRIMUS*

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# 3

## DISCUSSING *LIBER PRIMUS*

In 1912 Jung began to have a series of dreams which left him with a sense of disorientation and inner pressure but he could think of nothing in his life that would have caused this (Jung 1963, pp. 167–168). It was then he decided to explore his childhood memories and began building a toy town with stones, accompanied by a lot of emotion. Through play, Jung was able to connect with his eleven year-old self and with his childhood dreams. This released a stream of fantasies which he wrote down in the *Black Books*, a series of journals that were later transferred with commentary and his own paintings and drawings into *The Red Book*. Later, whenever he came to a block, he would paint, draw or make sculptures in stone, realizing the power of making images to release blocked emotions. Writing these fantasies down, he first saw them as nonsense, and their bombastic language embarrassing. Nevertheless, he continued to record them, sometimes feeling that he was hearing the words, at other times speaking them. A great fear accompanied some of these fantasies, and in order to deal with the fear he realised he had to personify them and create a dialogue with them, a technique which was to strip them of their power (Jung 2009a, pp. 204–205; 2009b, pp. 37–39).

As Jung knew from his work with his patients, art or imaginative play can play an important role in the release of repressed content in the psyche (Jung 2009a, p. 209; 2009b, p. 53). This is due to the fact that the memories of traumatic experience can be stored as separated content in the brain, that is, as images, sensations and affective states that cannot always be described in words; here, the individual can remain amnesic to the narrative expression of the original trauma, while nevertheless feeling the emotional states of fear, anxiety and stress that accompanied it. In Jung's case, the use of play and then art-making, what he called 'an aestheticizing tendency' rather than art per se, was useful in getting the process underway. Later, he moved away from creating visual images as he began to understand how to work with the unconscious from a scientific perspective (Jung 1963, p. 181). However, words did play a major role in his fantasies, but they were not words that enabled him to fully

understand the context of the experience from which they were drawn. They appeared as a form of high-flown language which he referred to as the language of archetypes, but such language is also that which is used in ritualistic contexts, such as initiation rites or other occult rituals, where archetypal themes are also present. For some time Jung's process of active imagination became a nightly exercise in which he concentrated on a particular mood and allowed the fantasies to evolve from there (Jung 2009a, p. 209; 2009b, p. 53).

The following analysis will address each of the entries in *Liber Primus* and relate them to particular high degrees of Freemasonry.

### ***The Way of What is to Come***

***(Jung 2009a, pp. 229–231; 2009b, pp. 117–126)***

The first entry, *The Way of What is to Come*, was written in retrospect in July 1914 and is an overview of the rest of the entries in *Liber Primus*. This entry acts as an introduction to the fantasies where Jung personifies two distinct driving forces behind his knowledge and experience: 'the spirit of this time', by which he means scientific rationalism, and 'the spirit of the depths' (p. 229/ p. 119). In *The Way of What is to Come* it is the spirit of the depths who challenges all of Jung's understanding and knowledge up to this point. The spirit of the depths speaks to him in ritualistic language; it teaches him to subjugate his human pride and arrogance based on worldly success. The spirit of the depths thus appears to be an inner driving force aimed at making Jung confront his hubris and the deficiencies in his spiritual life.

The quote at the beginning of this entry is a Latin version of the biblical text, Isaiah 53: 1–4. It is the prophet Isaiah's description of the way in which the coming Messiah will be treated, that is, despised and rejected, a man of sorrows. Jung then cites Isaiah 9: 6, John 1:14 and Isaiah 35:1–8.

Isaiah 53 is the biblical text read out in the 18th Degree, one of the higher degrees of Freemasonry, also known as Rose Croix of the Ancient and Accepted Scottish Rite.<sup>1</sup> The Rose Croix theme is found in numerous Masonic rites, though it is not to be confused with Rosicrucianism, and there are slight variations across the different versions. This degree takes the Passion of Christ as its starting point and begins at the ninth hour of the day 'when the veil of the Temple was rent in twain and darkness overspread the earth' (Blanchard 2002, Part 1, p. 468, p. 471). Here, the candidate is required to make a symbolic journey of thirty-three days to proceed through the desert to Jerusalem and recover the Lost Word, otherwise known as the sacred name of God, the Ineffable name or the Mysterious and Omnific Word (Yarker 2005, p. 7, p. 13). During this journey the Prelate reads out John 1 from the New Testament. Here, it would seem that two of Jung's biblical quotes in his very first entry in *The Red Book* tally with those used in the Rose Croix degree. Isaiah 9:6 reads: 'For unto us a child is born' and is a prophesy of the coming Christ. However, in relation to the themes we will be investigating here, it will have ominous

significance. Finally, Isaiah 35: 1–8 is in praise of the wilderness and the solitary desert, the site of the initiate's symbolic journey in this degree.

As Shamdasani notes, Jung's wording in this entry reflects his reading of Goethe's *Faust*, a favourite text since his youth, and one that his mother's 'No. 2 personality' originally urged him to read (p. 229, note 5/ p. 119; Jung 1963, p. 68). Jung talks a great deal about the influence of Goethe and *Faust* in *Memories* saying that *Faust* worked directly on his feelings and that his own work on alchemy reflected an inner relationship to Goethe (Jung 1963, p. 68, p. 222). It is relevant to this argument that Johann Wolfgang von Goethe was a Freemason, initiated in 1780 at Lodge Amalia in Weimar, and remained a member of the Order until he died (Hamill & Gilbert 2004, p. 233). It seems that Jung's attraction to Goethe not only reflected his family's sense of connection to the individual man as well as his sense of an inner reality, but also a more generalised cultural connection in which some of the tenets of Freemasonry were embedded in the literary classics of the day. One of these tenets is the value of humility and the dangers of hubris, which is taken to its extreme in *Faust*. This is also a theme in *The Way of What is to Come*.

In the Rose Croix ritual the candidate is told that in order to discover the Lost Word he must seek in darkness and humility (Yarker 2005, p. 168). He is then conducted into three chambers, or apartments. The first, or Black Room, contains a representation of Mount Calvary with three crosses, with a skull and cross-bones on each. Here, the candidate is required to make a solemn meditation on mortality and on Christ's passion as a man of sorrows, wounded and sacrificed for the sake of humanity. In the second, or Red Room, there is a transparency of the ascension of Christ and over it, a transparent triangle surrounded by rays of glory. The third apartment, or Chamber of Darkness, is a representation of Hell with transparencies of monsters, devils, skeletons and human beings in hellish torment (Blanchard 2002, Part I, p. 464). When asked who conducted him on his journey the candidate answers 'Raphael' (Blanchard 2002, Part 1, p. 477). In some versions of this degree there is a member dressed as the angel Raphael (Stichting Argus 1995). The candidate is then conducted seven times around the Lodge room in a symbolic depiction of his journey into the desert in search of the Lost Word.

Jung describes the experience in this entry as one where all his previous assumptions have been shattered when the spirit of the depths plied him with inexplicable and paradoxical nonsense. He talks of laughter and worship, the sense of the ridiculous, the absurd and sacrifice. He calls it 'a bloody laughter and a bloody worship ... the foundation stone of what's to come' (p. 230/ p. 122). While the wording of the Rose Croix ritual is solemn and dignified, the application of this in the private spaces of the Lodge room can be otherwise. Here, the requirement that the candidate clothe himself in a garment of humility can be interpreted as an excuse to ridicule and degrade him in the manner of fraternal initiation practices more broadly, eliciting derisive laughter amongst the onlooking members. This is where we need to question whether Jung is describing a spurious version of the rites in which the humiliation of

the candidate is one of the central features. Jung also talks of the desert calling him back, and in the Masonic rituals the symbolic journeys through the desert are generally enacted as a rite of Circumambulation around the Lodge, often symbolic of an ordeal (Bogdan 2007, p. 47). These circular perambulations, borrowing from the customs of ancient sun-worship, can be repeated a number of times in order to impress the teachings on the mind of the candidate. In his psychology practice Jung employed a similar method of confronting the unconscious of his patients, describing it as a circumambulation around the dream picture, not unlike the method of introducing symbolic elements to the Masonic candidate (Jung 1964, p. 30).

These themes will appear in more detail in later entries but for now he asks for a visible sign to affirm that the spirit of the depths in him is in some way related to broader world affairs. At this point he talks of a most profound and disturbing experience that answers his request for a visible sign. In October 1913 he perceived a terrible vision of a flood that covered northern Europe and the death of countless thousands. With this experience he thought that he was literally going mad and, due to the fact that he had worked with the mentally ill in his professional career, he identified this vision as ‘doing a schizophrenia’ (pp. 230–231/ pp. 123–124). Later, he realized that his vision was prophetic and pertained to the outbreak of World War One (pp. 201–202/ p. 28). Jung discussed this vision openly and much has been said about it since. It clearly demonstrates a capacity for second-sight shared by others in his family: his cousin, Helene Prieswerk and his mother had various forms of otherworldly knowledge (Jung 1979, p. 16; 2009a, p. 195/ 2009b, p. 7). This capacity may be solely attributed to a hereditary gift, but the capacity for psychic powers has also been noted in the early history of the Rose Croix degree where a reference to second sight, Rose Croix and the Mason’s Word appear together in a Scottish verse published in 1638. It states:

For what we do presage is not in grosse,  
 For we be brethren of the Rosie Crosse;  
 We have the *Mason word* and second sight,  
 Things for to come we can foretell aright.

(Bogdan 2007, p. 67)

Jung’s vision of a great flood was certainly ‘foretelling aright’ the outbreak of World War One, but the rest of his visions outlined in *The Red Book* are far more complex and not so readily explained, suffice to say that they appear to be associated with traumatic experiences. Being ridiculed in the course of a confusing ordeal, as he hints at in this first entry, might be enough to banish the experience to the far reaches of the unconscious. But this is only the beginning of a much harsher and more complex set of ordeals outlined in the following entries.

## IMAGERY IN *THE WAY OF WHAT IS TO COME* [FOL. I]

*Liber Primus* is written in German in a calligraphic script and each entry begins with an illuminated letter as in a medieval manuscript. In the first folio page of *Liber Primus* the capital letter D of the title, *Der weg des komenden*, is in red at the top left side of the page. The letter is set against a township with a mountainous background and a church with a single steeple alongside a body of water. It appears to be a depiction of Romanshorn, a town on Lake Constance in Canton Thurgau. Jung's birthplace was the village of Kesswil, where he lived for the first six months of his life (Jung 1963, p. 21), but it is only 5.7 km away from Romanshorn, so effectively Jung appears to be depicting the area where he was born. The church in this image is a central feature of the town; it is the Katholische Kirche St. Johannes. Jung depicts the scene looking west as if viewed from the water and has used artistic license to depict the Alps behind it, as viewed from this perspective the mountains would not appear behind the church. The profile of the mountain range, however, is in accord with the view south from Romanshorn.<sup>2</sup> The image seems to be talking about Jung's birth, but in a dreamlike manner.

In the painting there are exotic sea creatures in the water that do not correlate with those that would normally be found in a Swiss inland lake. Here, an octopus, jellyfish, crayfish, a clam, and red coral symbolically represent the traces of unusual life in the unconscious. A sailing boat in a medieval style with one mainsail and a red flag is near the shore. Its presence suggests some type of journey into the Middle Ages, linking it with the overall form of *Liber Novus* as a medieval manuscript. In the sky is a symbol of the moon on the left with planets and a sun symbol on the right. Above these planetary forms, in a strip of light blue, are six signs of the zodiac, beginning with Cancer on the left, then Gemini, Taurus, Aries and Pisces (partially hidden by the rays of the sun symbol) and Aquarius on the right. On the spine of the letter is a black and white serpent with a crown on its head, stretching the full height of the D; its tail emerges from a burning cauldron.

In the Ancient and Accepted Scottish Rite there are twelve degrees that are associated with the twelve signs of the zodiac; these are followed by further degrees associated with the sun, the moon and the planets (Blanchard 2002, Part 2, p. 11). Jung's use of these symbols in the skyline suggests that his first painting in *Liber Primus* is showing us in pictorial form an overview of what is to come. This study will demonstrate that what is to come is a series of rituals belonging to this and other rites. In Freemasonry the Tracing Board is a pictorial representation of the themes and symbols of a particular degree and there are separate Tracing Boards for each degree; in some of the Scottish Rite degrees there are serpents in these pictures. The Tracing Board for the 19th or Grand Pontiff degree, for example, contains a serpent with three heads bound in chains lying beneath the ruins of the city of Jerusalem (Blanchard 2002 p. 13). There is also a serpent represented

entwined around a gold cross in the jewel for the 25th Degree or Knight of the Brazen Serpent (Blanchard 2002 p. 147, p. 153). Freemasonry also incorporates the concept of the Kundalini fire in its initiatory practices, represented metaphorically as a serpent, and this notion and its relationship to Jung's later images will be expanded in the discussion.

Encasing the rest of the letters of Jung's title are a series of tiny images conveying several different scenes, requiring a magnifying glass to examine them. On the top layer are two groups of soldiers in formation facing each other in battle, each with a row of sharp lines suggesting units of medieval pikemen. There is cannon fire between them and a row of houses on the left on fire, which are being defended by a single cannon. The pike formation on the left has three flags, one of which is the French Tricolour (although the national flag of France did not come into existence until after the French Revolution). It is possible that this illustration could be referring to a decisive battle that has determined Switzerland's relations to the rest of Europe since the sixteenth century. This was the Battle of Marignano near Milan in 1515 where cannons and pikes were used together and where the Swiss mercenaries, once the most feared fighting unit in early modern European history, were defeated by the French, led by Francis I, who regained control over this region. The treaty signed after this battle included a clause saying that France and Switzerland would never fight each other again, a determining factor in the Swiss policy of neutrality to this day (McLaughlin 2016). It is possible that Jung is relating his own 'birth' to the birth of Switzerland as a modern state.

Down the righthand side of Jung's lettering is another ship and white buildings of Middle-Eastern design and there is a tiny figure tilling the soil and another seated at a desk, like a scholar. In the middle row are green leaves and an urn, an arrow, a stretch of water and a hill with palm trees and a white building, which again suggest a Middle-Eastern theme. The bottom row contains desert colours and a crocodile and, lastly, another section of water with sea creatures on the right. These themes, as we shall see, relate to a number of the narratives found in the Scottish Rite. In the Rose Croix ritual, for example, the candidate must symbolically travel into the desert in order to find the Lost Word. Jung's first image suggests a pictorial summary of the themes in *Liber Primus* that are related in some way to his own birth. It is likely that we are not looking at literal birth here but ritual birth through a series of initiations.

There is one other illuminated letter in *The Way of What is to Come*; this is the letter W. It is in red on a brown background and contains illustrations of flowering plants. In the Scottish Rite flowers appear in the final stages of some of the initiations as a celebration of rebirth and joy after the more fearful elements of the initiation rites. Isaiah 35:1, which Jung cites in this entry, reads: 'The wilderness and the solitary place will be glad for them; and the desert shall rejoice, and blossom as the rose'.

## ***Refinding the Soul – Soul and God – On the Service of the Soul***

**(Jung 2009a, pp. 231–235; 2009b, pp. 127–140)**

In *Refinding the Soul* Jung reveals that despite his worldly success in every area of his life, he feels that he has lost his soul (pp. 231–232/ pp. 127–130). He saw this as a natural stage of development, the shadow side of life, but acknowledges that in order for there to be a reconnection with his soul then he needs to turn away from outer things. In *Soul and God* Jung defines his ultimate goal: that by paying attention to his dreams and the images they contain he will be able to find his soul (pp. 233–234/ pp. 130–137). However, the most difficult part of this is to face the feeling that his soul is a child and that he must serve the child in some way, a concept he finds repugnant. He then realises that it is the symbol of the divine child in him that he must approach, and in doing so he must face the feeling of being mocked and scorned, which brings him back to the Isaiah quote where the Messiah is the subject of mockery. He feels he must become not a Christian, but the Christ, and reminds himself of the Eucharist.

In the Rose Croix rite the candidate is firstly required to enter the Black Room and meditate on the mockery and torment of Christ. In this ritual the Master also speaks to the candidate, saying: 'My brother, confusion has come upon our works ... confusion reigns on the earth' (Blanchard, 2002, Part 1, p. 471). Jung's wording suggests an intense identification with the mocked and crucified Christ, and also a great deal of confusion, when in *Soul and God* he says he seems to be speaking in a dream, or like a drunkard. In Jung's entry there is a heavy emphasis on the role of the child and particularly on the concept of the divine child. In 1940 Jung wrote about the divine child, stating that it should not be interpreted in a literal way, but rather as a mythical symbol (p. 234, note 58/ p. 136). On one level this is correct, but given the fact that he remembered having early visionary experiences as a young child, it would be relevant to ask whether this entry might be referring to an early ritual experience where he could have been encouraged to identify with Christ's suffering in a more terrifying and repugnant way.

In *On the Service of the Soul* (pp. 234–235/ pp. 137–140) Jung allows his fear and apprehension about the course of this journey to rise to the surface. In this entry he discusses the torture and madness of the process and his lack of trust in his own soul, who seems to be leading him into chaos, meaninglessness and terror. For six further nights he sways between fear, defiance and nausea until the spirit of the depths urges him to pray to his depths and waken the dead. In *Memories* Jung explains the experience of 'loss of soul' or the fantasy of the soul flying or vanishing as a withdrawal into the unconscious or the land of the dead (Jung 1963, pp. 183–184). In contemporary discussions of trauma and dissociation this type of experience has been linked to the brain mechanisms involved when the individual is confronted with a terrifying or life-threatening situation. Here, the non-linguistic areas of the brain accommodate the experience, storing the information as separate images, sensations, affective states and behaviours, but leaving the conscious mind amnesic

to the original events; in effect, these memories are 'dead' to the traumatised individual (van der Kolk 1996, p. 296). To 'waken the dead,' as Jung knew from his work with the unconscious, is to bring these memories back into the conscious mind. This is the task the spirit of the depths has set before him.

**IMAGERY IN *REFINDING THE SOUL – SOUL AND GOD – ON THE SERVICE OF THE SOUL* [FOL. II]**

The letter D in blue and on an olive background begins the first entry, *Refinding the Soul*. In the centre of the D is a white dove, a symbol of Jung's soul, and seven red roses accompanying the dove, a further suggestion that we may be looking at Rose Croix symbolism. There is a faint decorative motif in the letter itself in what appears to be gold paint. The next illuminated letter is S, introducing the entry, *Soul and God*. This letter is painted in gold and is set against a backdrop of green grass and a purple sky with a green tree on the left, a white dove in the top right section of the S and a black snake in the bottom left. Tree and serpent symbolism, often combined together, existed in many ancient faiths and, as Jung himself observes, there are many links between Christ and the tree symbol. One example he discusses is an Italian fresco where Christ is crucified on the tree of knowledge, indicated by the presence of a serpent wound around the trunk of the tree (Jung 1964, p. 80). Given the role of Christ's crucifixion in these entries it would be fair to say that the illuminated letter S may be a reference to this theme in the Rose Croix degree. The coupling of the serpent with the dove here may also be a reference to the priests of antiquity who were told to be wise as serpents and harmless as doves (Yarker 2005, p. 40). The third illuminated letter, the letter U, introduces the entry entitled *On the Service of the Soul*. This letter is in red and is set against a forest of trees in the foreground and a body of water and mountains in the background. In the centre of the letter is a castle-like building with a red flag flying from its tower. This image appears to be related to later entries in *Liber Secundus* that take place in a castle in the forest.

***The Desert – Experiences in the Desert***

**(Jung 2009a, pp. 235–237; 2009b, pp. 141–146)**

On the sixth night Jung says that his soul leads him into the desert and here he describes, in palpable terms, the feeling of wandering through hot sand, suffering from dreadful thirst, leaden heat and the torment of not knowing where the path is leading. He says it feels uncanny and like a hot hell. This journey seems to be taking place for many days; at one point he says it was his twenty-fifth night in the desert but he wonders why he feels like his soul is a desert

and what he is doing there. He then reminds himself of the biblical phrase, 'in the beginning was the Word', spoken by the ancients and thinks of Christianity. As he progresses on this torturous journey he suffers from doubt, confusion and scorn, and reprimands himself for his worldly ambitions, challenging his vanity. His experiences in the desert are also accompanied by moral teachings; in this case it is the value of patience and the ability to wait rather than expect everything to be resolved quickly (pp. 235–237/ pp. 144–145). Such an experience seems totally unrelated to an upbringing in Switzerland.

As stated previously, in the Rose Croix degree the candidate's allegorical journey to Jerusalem to find the Lost Word is undertaken as a perambulation around the Lodge; the journey is said to last thirty-three days, symbolic of Christ's years on earth. At the end of the journey when the Word is recovered, John chapter 1, 'In the beginning was the Word ...' is read out. Jung cites this passage at the end of the entry entitled *The Desert*. The rituals of Masonic degrees, when practiced according to the dictates of Grand Lodge, are intended to be solemn and dignified but they can also be performed in a less dignified, and even abusive, manner. The metaphorical journey through the desert can be one part of the ritual where the blindfolded candidate may undergo scorn, humiliation and mistreatment by his brothers, a journey known as the Rugged Road (Malcolmson 1999, p. 55). Jung does not mention being blindfolded or blinded in these entries but there is another way in which the candidate can be tricked during the desert journey and this is through hypnosis. The tangible desert atmosphere in Jung's description suggests the possibility that the fantasy may have been imprinted on his memory through a powerful form of suggestion.

The use of hypnotism was a popular practice in Masonic Lodges from the eighteenth century. Amongst those contemporary Freemasons who have commented on this practice is J.D. Buck who acknowledges that within the fraternity there has been the abusive use of hypnotism (Buck 1967, p. 51). He says: 'the Hypnotist cannot reduce the mind of a trusting but ignorant brother to the condition of imbecility without facing the law that counts such a crime as no less than murder'. Here, the question is whether Jung was recalling an experience of the desert that was part of an initiation rite where he might have been under hypnosis to make him believe that he had literally spent twenty-five nights in the desert. Could his reference to the ancients who speak of the Word be a memory of the elders who would have been conducting this ritual? The twenty-five nights in the desert may also be significant from a Masonic perspective. An earlier version of the Scottish Rite, known as the Rite of Perfection, was instigated in 1762 by the Council of Emperors of the East and West. This version had twenty-five degrees, as opposed to the thirty-three degrees of the Ancient and Accepted Scottish Rite, which was first introduced in 1786 by Frederick the Second, King of Prussia (Blanchard 2002, Part 2, p. 427).

**IMAGERY IN THE DESERT – EXPERIENCES IN THE DESERT [FOL. III]**

An illuminated letter D begins the next entry. The letter is in red and is entwined with the black and white snake that originally appeared in the first image. The letter is set against desert sand and a blue sky and in the middle of the letter is a figure in white, ragged clothing suggesting the forlorn candidate (Jung himself) undergoing the trials of the initiatory desert journey. The letter for the next entry, the letter E, is in blue set on a gold background but does not contain any symbolic imagery.

***Descent into Hell in the Future***

***(Jung 2009a, pp. 237–240; 2009b, 146–156)***

This next entry is a record of a vision Jung had on 12 December 1913. An alternative title for this entry was crossed out in the *Corrected Draft*; this was *The Mystery Play, First Night* and Jung says that the battle at this point was with scorn, disturbing him for three days and nights (p. 237, note 81/ p. 146). This original title suggests that Jung was becoming aware that these might be Mystery Plays in some form but by crossing out the title was unsure about this. His comment that it was a battle with scorn suggests that he could be remembering the humiliation and scorn of an initiatory trial.

In this entry Jung describes a terrifying descent into a deep cave which leads him to face the possibility that he might be going mad. It begins with the frightening sound of many shrieking voices and a sense that he is falling along grey rocks into a dark cave and then crawling to an inner cave through black muddy water, a river of death. He must reach a luminous red stone, a six-sided crystal. Beyond this there shines a red sun but the walls are covered with thousands of serpents and then a stream of red blood surges up. When he reaches the stone he picks it up to discover a deeper horror: he sees the bloody head of a man and realizes that it is the blond hero who lies murdered there. A large black scarab floats past and then a new sun glows, a sun of the night. The whole scene envelops him with terror and confusion. Later, when pondering on the scene, he admits that he has taken part in the murder of the hero and participated both as the sacrificer and the sacrificed (p. 239/ p. 153).

In the Scottish Rite, the 9th Degree, known as Master Elect of Nine, has a similar narrative. It is set beside a cave near Joppa, on a winding road that leads to Jerusalem. The cave has running water and a burning lamp suspended from the ceiling, and on the top of the mountain above the cave is a figure of the setting sun. Near the rocks surrounding the cave the candidate discovers a murdered man lying with his head on a rock. In order to create this scene the ante-room of the Lodge is set up with an artificial cave, a depiction of running water and an effigy of a man lying down with his head separate from his body (Blanchard 2002, Part 1, pp. 158–159). It is, as Jung sensed, the scene of a Mystery Play. In this ritual the

candidate undergoes a 'trial of conduct and courage' and is accompanied by eight of the members to capture one of the murderers of Hiram Abiff, Freemasonry's greatest hero and the master builder of King Solomon's Temple. The miscreant is said to be hiding in a cave and the candidate is invited to go with eight other brothers (the Elect of Nine) to pursue the miscreant, seize him and bring him back to Solomon's palace where he will be punished. The candidate is then conducted, blindfolded, to the cave by the Master of Ceremonies where he hears frightening sounds such as groans and the rattling of chains. He is told not to be afraid and is instructed to kill the villain with his poniard and then strike off his head. Unfortunately, when he presents the head of the traitor to the Sovereign he is reprimanded for having murdered the traitor and is then ordered to be put to death. One of the brothers prepares to strike the candidate but it is only due to the Captain of the Guard's plea that he is spared from execution. The lesson of this degree is that no one has the right to take the law into his own hands, while the severed head symbolises the repression of the human passions (Blanchard 2002, Part 1, pp. 161–168; Part 2, p. 401; Yarker 2005, p. 186).

In the Master Elect of Nine the candidate is tricked into thinking that he has murdered the traitor, although an adult who has proceeded through a series of Masonic degrees would be perfectly aware of the theatrical nature of these rituals. A child, however, and one who may have been hypnotised, or at least in a state of terror and dissociation, might take on board the shocking guilt that he has, indeed, murdered someone. Jung's vision is very similar to the Master Elect of Nine, but it does create a slightly different atmosphere. The presence of a thousand snakes climbing the walls is not characteristic of this ritual. Instead, as Jung later recognized himself, such a scene is reminiscent of the Mithraic Mysteries (p. 252, note 211/ p. 197). Mithraism was an ancient Indo-Iranian religion that was taken up as a cult of the Roman army and spread to the outer reaches of the empire by the Roman legions. It was always celebrated in caves and involved an excruciating series of initiatory trials in accord with the demands of military life (Burkert 1987, pp. 6–7, pp. 102–103). In Freemasonry, Mithraism is regarded as one of the ancient mysteries upon which the Order has drawn, though the modern version is seen to be a faint reflection of this older system (Mackey 1905, p. 192; Hutton 1999, p. 59). In the 32nd Degree, or Sublime Prince of the Royal Secret, the Commander in Chief gives a detailed lecture where he discusses Mithraism and the fact that Mithraic themes became popular in German Masonry (Blanchard 2002, Part 2, pp. 438–441). It is possible that Jung's vision of the thousand snakes covering the walls of the cave was either theatrically contrived or introduced through hypnotic suggestion.

Mithraism was also represented in one of the degrees of the Ancient Primitive Rite of Memphis-Misraim, the 64th Degree, or Sage of Mythras, which appeared in 1881. This rite originated by combining two 'Egyptian' rites, those of Memphis and Misraim. Giuseppe Garibaldi was its first Grand Master and it was said to have been popular amongst the military (Bogdan 2007, pp. 97–98). Here, the neophyte had to descend into a sacred vault or tomb and pass through seven stages of initiation represented by seven metal doors or seven metal rungs of a mystic ladder,

though the depiction of snakes covering the walls does not appear in descriptions of this ritual. However, an anonymous text produced in Germany in 1770 known as the *Crata Repoa, oder Einweihungen der Egyptischen Priester* (*Crata Repoa*, or Initiations of the Egyptian Priests) became the basis for a rite that might be more closely related to Jung's description in this entry. Its seven degrees remained in the French system until the end of the nineteenth century (Hall 1937, pp. 169–170; Hornung 2001, pp. 119–121). It was one of a number of ritual inventions that arose during the late eighteenth century under the influence of several famous personalities practising in France and Germany, namely Comte de St Germain, Cagliostro and Anton Mesmer. The French translator of the *Crata Repoa*, J.M. Ragon, described it as 'a concoction by learned Germans of all that is to be found in ancient writers on initiations' (Hall 1937, p. 161). Egyptian themes were included in this rite, and in the second degree, called Neocorus, the initiate suffers a severe test in an obscure chamber called Endymion, the Grotto of the Initiates, a chamber filled with reptiles, where the initiate has a live snake thrown at him to teach him to withstand bodily terror (Hall 1937, p. 162, p. 169). Jung's experience in the cave connotes a similar horror to that conveyed in the *Crata Repoa*.

In an attempt to understand the terrifying imagery and madness of this vision Jung addresses each of the elements separately (pp. 238–240/ pp. 149–156). He relates the myriad voices to his endless thoughts, binding and imprisoning his soul, the central crystal to the stone of wisdom, and the black scarab beetle to the Egyptian symbol of death and renewal. He also relates the murder of the hero to the capacity in men to destroy each other and later, when he thinks of his earlier vision of the great flood, makes sense of this vision in terms of the war that was to come. This leads to thoughts on the nature of evil and personal responsibility, but not to any realisation that he may have undergone an actual initiation like this at an earlier point in his life. By naming this entry, *A Descent into Hell in the Future*, Jung signals that he has to approach this traumatic experience by degrees and only touches on its Mithraic character at this point. In his later entries he allows himself to experience its hellish nature more fully. Now, though, he says, 'you are right to fear the spirit of the depths, as he is full of horror' (p. 238/ p. 151). The discussion of the Mithraic character of his visions will be dealt with at a later point in the discussion, but suffice to say that it has been noted in the literature of ritual abuse that Mithraism has been incorporated into some of the more frightening ordeals associated with the initiation of the young (Tolman 2016).

### **IMAGERY IN *DESCENT INTO HELL IN THE FUTURE* [FOL. III]**

This entry begins with the letter 'h'. The letter is in gold on a black background with an explosion in a blood red colour behind it. The red shape connotes several images: it is at once the shape of a palm tree, exploding blood, or fire. In the ritual of the Master Elect of Nine, the colour red is employed in a number of the decorations. The ritual begins in Solomon's palace where the hangings are in red and connote flames; the aprons the members wear are white, spotted with blood and lined and bordered with black, with a bloody arm holding a dagger

and a bloody head embroidered on them. In front of the throne is a triangular table covered with black and a fiery coloured cloth. There is also the representation of a burning bush near the cave where the action occurs and in the cave is a glowing red lamp (Blanchard 2002, Part 1, pp. 157–159). Jung's illuminated 'h' conveys the impact of the many images of blood, fire and red light in this ritual.

Below this letter is another painting in a rectangular shape. This is an illustration of the candidate in a ragged white gown inside the dark cave. He is reaching towards the glowing red crystal and around him hover spooky forms like reptiles, dragons and bats. In the next column is another small rectangular painting with the blond-headed hero lying in the water on the left, a large black scarab in the centre and the glowing red light surrounded by black snakes on the right. It seems that in Jung's vision the blond Aryan hero has been substituted for the hero of the Masonic legend, suggesting an alteration of the Masonic ritual to relate it to Aryan concerns.

### *Splitting of the Spirit*

*(Jung 2009a, pp. 240–241; 2009b, pp. 156–160)*

In this next entry Jung returns to the desert and another muddled experience where invisible robbers, assassins and shooters of poison darts surround him and he senses invisible nooses thrown over him. A hellish magic causes him to assume a monstrous animal form, filled with rage. His blood boiling with anger, he rages against the nonsensical nature of all of this, 'the perversity, comedy and drivel of it all' (p. 241/ p.158) and says:

I feel sick ... I can also crawl through mud and the most despised banality. I can also eat dust ... I do not yield, I am defiant. You can go on devising torments, spider-legged monsters, ridiculous, frightful, theatrical spectacles ... I perceive trickery.

*(p. 241/ p. 158)*

Jung then describes the way in which he was transformed into a murderous assassin through this trickery and asks whether a murderous arrow was sticking in his own heart. In the Master Elect of Nine, the candidate, by the name of Joabert, is described as so inflamed with rage that he seizes the dagger and strikes the villain with all his might, before cutting off his head (Blanchard 2002, Part 1, p. 173). Here, it would seem Jung is pondering further over the experience of being incited 'magically' to murderous rage. His mention of a murderous arrow corresponds with the emblem of the Master Elect of Nine, which is Sagittarius or the Archer (p. 157).

In Masonic ritual one of the central components of the initiation process is an ordeal that the candidate undergoes prior to being accepted into the degree. In some old versions called the Old Charges, it is recorded that the candidate was exposed to ‘a great many ceremonies to frighten him’ and ‘1000 ridiculous postures and grimaces’ (Bogdan 2007, pp. 75–76). Jung’s torments parallel these old initiatory traditions and his sense of it all being frightful nonsense reflects the nature of the tricks that the members play on the initiate; horrible ghostly noises, ridiculous costumes and theatrical sleight-of-hand is the stuff of the initiation process. Furthermore, the Masonic historian Robert Freke Gould describes many of the rituals arising in France in the eighteenth century as ‘nonsense’ and ‘revolting absurdities’ (Gould 1889, vol. iii, p. 435). In the Masonic Order this initiatory nonsense was only to be used on willing adults but the possibility that Jung could be describing a memory of an initiation endured in youth or childhood casts a disturbing light on these visions.

The historian of religion, Mircea Eliade, argues that the initiations of secret societies are remarkably similar to those of archaic puberty rites (Eliade 1995, pp. 72–73). Here, the ordeals that the novices undergo are designed to elicit strong emotions such as fear, terror and rage in order to facilitate a *tabula rasa* state before the novice can experience the break-up and disintegration of his personality and die to his childhood. He then emerges as a newborn being. Jung entitles this entry *Splitting of the Spirit*, acknowledging the profound impact of these terrors on his psyche. He sees the active agent in this process as his ‘soul’ leading him into this darkness and he talks of wishing to strangle his soul for bringing him to this state of near madness. Nevertheless, he yearns for her to teach him. Despite his rage and the sense of being profoundly split, Jung’s deepest desire is to face the worst of these experiences so that he can make sense of them and heal. In my own case, and those of other survivors of ritual abuse, it is only when one has faced the depth of these horrors and come to the realisation that they involve a great deal of trickery and nonsense, that healing and reintegration of the damaged parts of the psyche can finally take place.

#### **IMAGERY IN *SPLITTING OF THE SPIRIT* [FOL. IV]**

The letter Z begins this entry and the design represents the splitting of the psyche beautifully. The letter is in gold with a black snake along its diagonal spine. The spine of the letter splits the background into two colours, red in the top left corner and purple in the bottom right. In the red section is a design made of purple arches and in the purple section are ten red arrows. This splitting may relate to the fact that the Masonic narrative of the capture of the assassins of Hiram Abiff takes place over two rituals, the 9th Degree, or Master Elect of Nine, and the 10th Degree, or Master Elect of Fifteen. Jung’s red arrows correspond with the symbol of Sagittarius for the 9th Degree. In the 10th Degree there are three arches over which three heads are impaled on spikes, depicted on the Mason’s apron for this degree (Blanchard 2002, Part 1, p. 189). Jung’s pattern of purple arches reflects this apron’s design, with the exception of the heads on spikes.

## ***Murder of the Hero***

***(Jung 2009a, pp. 241–242; 2009b, pp. 160–164)***

On the following night Jung awakes from another frightful dream or vision. Here, he is in high mountains and is helped by a youth, a younger version of himself, to murder prince Siegfried, the hero of the old German and Norse epics. This plunges him into a state of desperation where he believes he must kill himself if he cannot solve the riddle of the murder of the hero. However, the spirit of the depths reminds him of the close relationship between the highest truth and the absurd, which saves him from these suicidal thoughts. He then has another vision of a merry garden where forms in white silk walked, bathed in coloured light. Here, he feels that he was being shown a vision of the beyond, where men are complete, and realises that through the guilt of committing murder he has become a newborn. These visions lead him into thoughts about the absurd and the need for old gods to be killed in order for new understanding to replace them, as well as the introduction of Christianity in Germany which replaced the old barbarian gods.

While the adult Jung is able to make intellectual sense of these two visions he nevertheless struggles with why this dream produced such an intense state of terror, as he had never liked the hero Siegfried (p. 242, note 115/ p. 161). Given that we have been looking at the use of initiation techniques in Christian Masonry, it is possible that there could have been a ritual enactment involving the symbolic murder of the pre-Christian gods or heroes incorporated into the rites. But it is the devastating impact that these ritual dramas have on Jung that is the issue here. Made to believe that he and his younger self have participated in the hero's murder leads to such intense guilt that a state of dissociation and splitting of the psyche occurs and a new persona, or alter, is produced; hence Jung's sense that he was reborn from his guilt. In the practices of ritual abuse the child's complicity in the supposed crime has a further purpose, that of maintaining his silence, but suicidal ideation can appear as the memories of these practices bubble to the surface.

Noblitt and Perskin Noblitt describe the production of alter personalities through ritual trauma in the following way:

Ritual abuse consists of circumscribed traumatizing procedures that cause involuntary deep trance states, and dissociation of consciousness, identity, memory, perception, and volition. In ritual abuse, the survivor is taught to enact the role of a different person, spirit or animal during the abusive rituals. Once the survivor has been trained to experience and enact the ritualized dissociation of identity, additional alters can be created in other ritual venues. Eventually, survivors may be able to create new alters without such ritual training.

*(Noblitt & Perskin Noblitt 2014, p. 47)*

Jung's second vision, of figures in white silk in a merry garden, suggests a tableau of some kind, aimed at impressing a new heavenly status on the candidate. In the Rose Croix degree, after the candidate has undergone the trials of the initiation, he is then instructed in the three values to which he must adhere, these being Faith, Hope and Charity. Jung's figures in silk might have been a theatrical representation of these three positive values.

### **IMAGERY IN *MURDER OF THE HERO* [FOL. IV]**

This entry begins with the letter 'h' in red with a brown coffin behind it and six lit candles on a green background. The top and bottom of the illustration is a series of nine arches and is in gold. Clearly, the coffin shape is a representation of the death of the hero, and perhaps the ritual death of the candidate. Below the illuminated letter is a mountain scene with two small figures in the foreground firing rifles at a figure holding a shield, presumably the hero Siegfried. He appears to be hit and is ready to topple off the mountain. The image is bordered in red and gold. The first Chapter of the Rose Croix degree in the Scottish Rite was said to have been held on the mythical Scottish mountain of Heredom, instituted by Robert Bruce, after the Battle of Bannockburn in 1314 (Blanchard 2002, Part 1, p. 463). In the ritual Mount Calvary is also represented and is lit with thirty-three candles representing the years of Christ's life. The mountain scene in Jung's image appears to be adapted to Aryan concerns as opposed to those of the original Scottish Rite.

### ***The Conception of the God***

***(Jung 2009a, pp. 242–245; 2009b, pp. 164–174)***

This next entry begins with a grandiose speech by the spirit of the depths that intoxicates him. It begins with a reference to Christ's parable of the mustard seed and talks of the wondrous child as the new sprout. The tone of the speech, however, is mocking, degrading and ridiculous and parodies an announcement of the divine child. It then describes the seed as 'covered in shabby patchwork' (p. 243/ p. 165) and the child being born through fear, doubt and disappointment, his voice like those condemned as worthless. It finishes with: 'The constellation of your birth is an ill and changing star ... you are a veritable God' (p. 243/ p. 166).

In some versions of the Rose Croix degree, Isaiah 53 is read out while the candidate is undertaking his symbolic travels to Jerusalem, which describes the coming saviour, a man of sorrows. In a version still being practiced in 1995 the ritual states: 'For he shall grow up before him as a tender plant ...' (Stichting Argus 1995). It then continues to describe the bruising, oppression and sacrifice of this man as an offering for the sin of the world, a prophecy of the crucified Christ. The wording of Jung's spirit of the depths is a shocking parody of this prophetic biblical passage directing the mockery and oppression at the 'wondrous child', that is, at Jung himself, born in initiatory pain, fear, doubt and disappointment.

The spirit of the depths' speech captures the vile nature of the rebirthing process that the child undergoes in a ritually abusive version of the 18th Degree, that may have even been the actual wording used in his initiation. It is a mockery of the ancient mysteries, a process that diminishes the soul rather than elevates it, despite the mystical feelings it can produce. Jung states as much when he says, 'it was folly and monkey business, an atrocious Hell's masquerade of the holiest mysteries' (p. 243/ p. 167). He likens it to the three days Christ was in Hell, admitting that no one knows what happened then, but adds: 'I have experienced it' (p. 243/ p. 167). This would seem a bizarre statement if it were not for the explanation above, that Jung seems to have been put through a theatrical rendition of Christ's experience in Hell. He then warns others who might descend into these depths to beware of these soul murderers. The term 'soul murderer,' as Shamdasani observes (p. 244, note 138/ p. 169), was used by Luther, Zwingli and Daniel Shreber but it has also been used in the contemporary literature of trauma by Leonard Shengold (1989) in his study of the crushing effects of child abuse. Jung's soul murderers, as this argument suggests, would be the elders conducting the initiations, using the Masonic initiatory themes as a vehicle to create intense states of fear and guilt in the young candidate.

Jung ponders over the meaning of the spirit of the depths' speech and relates it to the need to waken the dead and to reflect on evil, but his thoughts are confused as he tries to come to terms with the contradictions the experience poses. For instance he says: 'But the deepest Hell is when you realize that Hell is also no Hell, but a cheerful Heaven, not a Heaven in itself, but in this respect a Heaven, and in that respect a Hell' (p. 244/ p. 170).

One of the purposes of ritual abuse is to incite fear, anger and confusion, particularly in relation to the nature of God, the soul and the spirit. Jung's commentary on the spirit of the depths' speech displays a great deal of confusion as he grapples with notions of singleness and communality, and the need for solitude as a means of approaching God. But his description of the birth of the God, born from his own soul, matches the process by which alters are produced in the child's psyche when the shocks he has to confront are unbearable, and the child undergoing these ordeals is 'murdered' psychologically. Research has suggested that these alter personalities may refer to different brain pathways that have been observed through brain imaging techniques when particular alters are activated, although how these pathways are developed neurologically is not yet well understood (Miller 2012, p. 40).

### **IMAGERY IN *THE CONCEPTION OF THE GOD* [FOL. IV-V]**

Floral designs accompany this entry. It begins with the letter G in purple against a red, orange and white floral design, a four-petalled flower. As stated previously, flowers play an important role in the celebrations marking the end of the initiatory process; but as we shall see in *Liber Secundus*, they may play other roles.

The next illustration in *The Conception of the God* is the border surrounding the spirit of the depths' speech. It is comprised of four ribbons coloured in red, blue, green and red ochre and these are wound together along each side of the border. They separate at the top where there is an eight-pointed star in a white circle with

each point a colour of the rainbow. The eight-pointed star, an early version of the Masonic Blazing Star, was used in an Egyptian lodge where it was called the 'Morning Star' and represented Horus (Leadbeater 1926, par. 15). At the bottom the ribbons separate and flow into a gold vessel that is catching a series of four gold drips from above. This suggests the capture of an essence in some form, perhaps a spiritual essence distilled during the splitting of the psyche.

The next image is another border enclosing the continuation of the speech on the following page. It involves a floral border of red roses on three sides on a gold background. On the top of the border on the right is a figure in blue pouring a vessel of water, standing next to a temple archway with a tiny letter O; on the left is a lion with a red sun and a letter D in a temple archway. These images suggest the zodiac symbols of Aquarius and Leo, each in their respective houses. In the Masonic system the symbol of Aquarius is used for the 11th Degree, or Sublime Knights Elected in the Scottish Rite. In this degree there is a lecture explaining the meaning of the mystic O, thus accounting for Jung's placement of a tiny letter O in the house of Aquarius (Blanchard 2002, Part 1, p. 212). The lion in Masonic symbolism is always a symbol of resurrection and is a reference to 'the Lion of the Tribe of Judah, the root of David' in Revelations, thus accounting for Jung's placement of a tiny letter D over the lion in this illustration (Mackey 1882, p. 132). The background of the top border is in dark purple and there is a large gold sun shape in the centre, suggesting the midnight sun, a symbol of the illumination for which the Freemason is in constant search (Mackey 1882, p. 225). Finally, in the lower right corner of fol. v is another illustration of flowers, namely red roses, bluebells, and a yellow and orange flower on an orange background.

### ***Mysterium Encounter***

***(Jung 2009a, pp. 245–248; 2009b, pp. 174–183)***

This next entry takes a decidedly different turn. It is where Jung meets the prophet Elijah who appears before him with a black serpent at his feet, again a symbol of the priesthood of antiquity.

In the distance is a house with columns at the foot of a sheer wall of rock and from it a beautiful blind maiden emerges. He is urged to follow the prophet to the house and when he enters there is darkness at first and then he finds himself in a high hall with glittering walls. A bright crystal is in the background and in it he sees Eve, the tree and the serpent as well as Odysseus. The door suddenly opens onto a bright garden and sunshine and Elijah asks him if he knows where he is. Jung answers that he is a stranger and everything seems strange, as in a dream (p. 245/ p. 174). Jung describes *Mysterium Encounter* as an allegorical Mystery Play, conveyed as a vision to be witnessed rather than experienced (p. 365/ p. 562).

The scene depicted in this vision appears to have the qualities of a Masonic Tracing Board, the pictorial depiction of the narrative and symbols of the degrees that is used to instruct the candidate about the symbolic journey he must undertake in the initiatory process (Harwood 2006, p. 67, pp. 90–91). This would align with Jung's sense that the vision was imagistic. Some of these Tracing Boards depict grand halls leading out into garden spaces. They usually represent Solomon's Temple and there is often a depiction of a small building with columns, such as in Jung's vision; it is a symbol of the outer portico of the temple. In Jung's description there is the sense that he is being taken on an initiatory journey involving these architectural structures that suggests the use of a Tracing Board and the possibility that he may have been under hypnosis or otherwise 'in a dream'. But his question, 'am I truly in the underworld?' (p. 246/ p. 175) suggests that he instinctively knows that there is something fake going on here, some trickery or something mendacious.

Jung is then introduced to the maiden; her name is Salome, the bloodthirsty woman who demanded John the Baptist's head. Elijah says she is his daughter and companion and they have been together since eternity. Jung is dreadfully shocked by this, incapable of grasping it, and when Salome asks Jung if he loves her he is totally dismayed and answers that he dreads her as one who has the blood of the holy one on her hands. It is another dreadful riddle, an extreme contradiction, but he thinks they may be symbols to which Elijah answers: 'We are real and not symbols' (p. 246/ p. 176). Deeply perplexed, he now finds himself in moonlight and hears wild music and a tambourine and sees the bloody head of John the Baptist. Fear seizes him and he rushes out into the pitch black, wondering whether he was the one who murdered the hero and whether this means he is the same as Salome. Here we are reminded that in the Master Elect of Nine the candidate is instructed to strike off the head of the villain and present it to King Solomon, and so Jung's concern that he is the same as Salome may be well-founded.

Jung eventually comes to understand this vision in terms of world myths and the concept of Logos and Eros, which allows him to make intellectual sense of their seemingly nonsensical nature. He also realises that he was witnessing a Mystery Play, an underworld ceremony dealing with the subject of redemption, and proceeds to ponder on the significance of the juxtaposition and melding together of opposing forces. But the emotions he feels are intense, as if he had entered the deep crater of a volcano in which everything dissolves into devilish chaos and darkness. Such a concept again suggests the formation of an alter personality as the old self dies and a new one is born, another child of chaos. Shamdasani notes that Jung referred to the descent into the unconscious in a seminar in 1925 with another analogy, like the feeling of going to the moon or into empty space (p. 246, note 161/ p. 177). Such a description suggests an experience completely foreign and so far away as to be totally unreachable, a description that can also be applied to the inaccessibility of traumatic memories on account of their relegation to the non-linguistic centres of the brain. Accessing these memories can seem an almost impossible task and as far away as the moon or the stars.

Jung's thoughts about the characters he met in this vision were that they could have been related to his father's role as a clergyman. But if we examine these characters and some of the other elements of Jung's vision and recognise the emotions of intense fear and confusion to be an indicator of trauma, there may be other ways of comprehending this nonsensical drama. Elijah's story is told in I Kings chapters 17 to II Kings chapter 2. He was a prophet who was sent by the God of Israel to Samaria where King Ahab and his wife Jezebel instigated the worship of Baal. Jezebel, one of the truly evil women in the Bible, ordered the slaying of all prophets of Jehovah and was bent on destroying Elijah after he had demonstrated that the god Baal was powerless. Jezebel's New Testament counterpart was Salome; Salome did to John the Baptist what Jezebel would have done to Elijah if she could have. For Jung to experience Elijah in a loving companionship with Salome is a confusing twist of the biblical narrative. Elijah then fled into the wilderness where he spent forty days and nights going to Mount Horeb, the mount of God, where he entered a cave and underwent an experience that could be described as an initiation. Coupled with Salome's blindness, a symbol of the blind state of the initiate, and the mention of Odysseus, the presence of Elijah in Jung's vision suggests another reference to the initiatory experience.

In Jung's vision Salome is represented as desirable and good and, eventually, as one and the same as Jung himself. In ritual abuse it is common to find that the traditional values of good and evil are reversed. Good is depicted as evil, and evil as good, so as to confuse the child and lay the foundation for moral indecision as the ritual practices progressively become more and more immoral (Miller 2012, p. 65). It is also relevant, as Richard Noll argues, that the figure of Salome fits with the Mithraic cult, as Mithraism was an exclusively male cult that detested women and that she was an example of the dangers of women, who were not to be trusted (Noll 1999, pp.72–73). Here we have to question the possibility that Jung's traumatic vision might have been another memory from his youth of a deliberately confusing initiation where he is being led to believe that he is a murderer and that his soul is as corrupt as one of the most evil women of the Bible.

In one of the degrees from the Rectified Scottish Rite, the Scottish Master, the theme is the rebuilding of Solomon's Temple after the first temple was violently destroyed, and the loss and recovery of the Sacred Word. Here, the candidate is described as having worked on the Tracing Board, meaning the plans for the new temple, and in the ritual he is being recruited to assist in the rebuilding. But first the candidate is warned that he must examine his failings and be wary of the danger of the passions. In *Mysterium Encouter* Salome's profession of love towards Jung can be seen as a test of the candidate's resolve to resist these dangers.

The recovery of the Sacred Word is cause for celebration in many Masonic degrees, and in legitimate degrees is a symbol for the renewal of the Freemason's spirit and the gradual rebuilding of a more spiritual and moral way of life. However, if these same rituals are used along the lines of puberty rites and involve the violent psychological destruction of a young person and then the implanting of a new set of values through brainwashing, then the symbol of the destruction and

rebuilding of the Temple takes on a more sinister cast. Here, the Lost Word can be related to the effects of trauma where the individual can no longer speak of the traumatic events due to memory loss and dissociation and the new persona that is formed has no memory of the terrifying ordeals he has undergone. Jung likens the process to entering a volcano where he was 'smelted anew' (p. 247/ p. 178).

Jung's ruminations over this vision and the role of Elijah, Salome and the serpent is laden with confusion rather than a clear understanding of the traumatic events at the core of this inner volcano. Had he had access to the Masonic rituals he might have interpreted these aspects very differently. In Appendix B Jung comments on the heavy, foreboding atmosphere of these experiences and their secret power over him, like a magic spell (p. 365/ p. 564). He says how small he felt during this encounter and observes a sense of boyishness, an indicator that he was getting close to recognising that the experience might have been undergone during boyhood. Salome reminds him of the murder of the hero but also of 'the incestuous pleasure of the father' (p. 366/ p. 566) and here we are reminded that during the marital tension between his parents in Jung's boyhood, his father slept in the same room with him, rather than with his wife (Jung 1963, p. 31). But like Freud, who was unable to face the ramifications of the epidemic of sexual abuse amongst middle class Viennese, which included implicating his own father (van der Kolk 2014, p. 181), Jung defers to an intellectualisation of these themes rather than to an investigation of the emotional depths behind his feeling of being a boy throughout this ritual drama.

### **IMAGERY IN *MYSTERIUM ENCOUNTER* [FOL. V]**

This entry begins with the word 'Mysterium' in large gold lettering against a blue background and bordered with a triangular chequered pattern in purple, white and gold. Underneath is the letter D in dark blue on a zig-zag pattern of gold, dark blue and white. There is no other imagery in this title.

In the next column is an illustration of the candidate in white (Jung himself) meeting a white-bearded Elijah in a blue gown holding hands with Salome in red. A snake is at their feet. Behind them on the right is a white domed building of Middle Eastern design, set against a backdrop of mountains and a dark sky. In the foreground is an earth-coloured area where the candidate is seated. This image may have attributes from another initiation from the Scottish Rite, the 19th or Grand Pontiff degree (Blanchard 2002, Part 2, p. 13). In this degree the candidate is invested with a white linen robe to signify purity and Truth, as is the figure in Jung's image. Also, some of the members' costumes in this degree represent the spirits of good and evil, with those signifying evil wearing red, as does Salome in Jung's fantasy.

Surrounding this rectangular image is a wide border. Along the bottom and the two sides are two forms: a blue square tilted on an angle with a small cross in the centre in the lower left corner, and from this square are pointed rays of blue extending up the left-hand side and behind the scene. On the right-hand side and in the lower right corner is a red tentacle-like form that winds itself

around the blue points. These two forms appear to relate to Jung's discussion of 'forethinking' and feeling. He describes the feeling of he who prefers to think as producing 'sick tendrils that do not reach the light' (p. 248/ p. 182), implying the frustration he feels when trying to understand these fantasies purely from an intellectual perspective without being able to fully connect with the feelings they elicit. The red form appears to represent these sick tendrils. The top border is a design of various coloured parallelograms. Each Masonic degree has a badge, called a jewel, which is worn by members who have been initiated into the degree. In some versions of the Grand Pontiff degree this jewel is a golden parallelogram with the Greek Alpha on one side and Omega on the other (Stichting Argus 1970s). Jung's border design with golden parallelograms reflects this symbol of the degree.

### ***Instruction***

***(Jung 2009a, pp. 248–251; 2009b, pp. 184–193)***

In this entry Jung is still in Elijah's house and sees Salome walking through its colonnades. He comments several times on his fear, confusion and clumsiness, as well as a feeling of being a stupid and ignorant boy and is tormented with feelings of guilt. Elijah asks him what he wants here. Then Jung stands before the crystal and sees images of religious figures: the mother of God with the child, Peter, the Pope, a Buddha, and a many-armed bloody goddess Kali, whom he identifies with Salome. Even though he dislikes it, he says he feels more real here. Elijah questions and berates him, confusing him more and more over what is real and what is symbolic, then leads him into a darker room, with a burning lamp hanging from the ceiling, where Jung sits down exhausted. Elijah then leans on a marble lion in the middle of the room and asks him why he thinks he is here.

The ritual of the Scottish Master of St Andrew is a continuation of the Scottish Master degree in the Rectified Scottish Rite and may be relevant to this entry (Stichting Argus 2008). St Andrew was originally a disciple of John the Baptist and was the brother of Saint Peter, whom Jung sees in his vision (Gospel of John 1:35–42). In this ritual the candidate is asked many questions; the first is 'who comes and what do you seek?' He is then asked his age and one of the brethren answers that he has passed the age of nine years, symbolic of his years of working on the reconstruction of the Temple. In Jung's vision he is asked what he wants here, as in the ritual, and his feeling that he is a stupid boy could be related to the candidate being symbolically the age of nine, as well as the possibility that he really was a boy undergoing an initiation. In this degree, as in many degrees, the Worshipful Master draws attention to the Tracing Board, saying its lessons can be studied either as symbolical and historical or real and religious, but later says 'all instruction by way of symbols has now ceased'. Jung's title for this entry is *Instruction*; his confusion over what is real and what is symbolic and Elijah's insistence that he and Salome are real seems to approximate the Master's phrasing in this ritual.

Nevertheless, one last symbol is demonstrated for this grade of initiation: it is a tableau of a lion beneath a rock and under a stormy sky. Elijah leaning on a marble lion in Jung's vision seems to be pointing to this final symbol. In Freemasonry the Chamber of Reflection is a small dark room where the candidates are required to sit quietly and ponder over the meaning of their initiation. Being taken to a dark room where Jung sits down exhausted is another parallel with the Masonic degrees. For the degree of Scottish Master of St Andrew there is a Bible in this room, opened at Ezekiel chapters 40 and 41, in which the structure of Solomon's Temple with its many colonnades is described. In his vision Jung observes Salome walking through a colonnade. The Worshipful Master then talks of Truth and discusses various religious figures from the Old and New Testament and the way Freemasonry aims to unite men of different beliefs and opinions. Jung's vision of a selection of representatives from multiple faiths seems to be related to this aspect of the ritual. Finally, in this ritual the candidate is reminded to study his imperfections and faults and to correct them. In answer to the questions from Elijah Jung displays an apologetic and self-critical tone, and admits he has been playing hypocritical games within himself.

The actions of Salome may also approximate actions within a Masonic ritual. She is firstly described as walking along the length of the wall feeling her way like a blind person, similar to the blindfolded Masonic candidates when they are first initiated, their blindfolds symbolic of their unenlightened state. Salome appears to be suffering, though there is nothing sacrilegious in her appearance. In the ritual of the Scottish Master of St Andrew, the candidate is asked how he entered the First Temple and he replies 'plunged in mourning and bearing the marks of our servitude' which parallels Jung's description of Salome. She then smiles at Jung while standing with Elijah, who also smiles. In this ritual the candidate says that he did not stay in mourning for long, but was honoured to be admitted amongst the workmen to complete the task. Salome's smile parallels this shift in the candidate's demeanour. All of these elements suggest that the fundamental structure of this entry *Instruction* appears to be based on a particular degree in the Rectified Scottish Rite, but at this point it diverges into an unsettling discussion between Jung and Salome.

Here, Salome tries to impress upon him that she is his sister and that their mother is Mary, the mother of the Savior. This comes as another brutal shock and he wonders if it is another hellish dream or devilish spell and how Mary could possibly be their mother. He is plunged into terrible confusion and wonders whether this is the real underworld or another reality. As Smith explains, in ritual abuse the abusers repeatedly bring the child to a state of confusion through the distorted representation of Christian teachings (Smith 1993, p. 29, p. 82). Towards the end of this entry Jung cites a conversation on shame between Christ and Salome in the Apocryphal New Testament, as well as the uniting of the male and female principles. However, this Salome is not the one who demanded the murder of John the Baptist; this woman was the mother of St John the Evangelist, a disciple of Jesus, which allows the Salome in his fantasy to be both a symbol of good and evil. Nevertheless, it is significant for our reading here that Jung admits to identifying Salome as his own soul (pp. 249–251/ pp. 185–193). If this is another instance of

ritual trauma then it is possible that in an episode of dissociation he is looking at himself as the blindfolded initiate undergoing the ritual, where the alter personality of Salome has been created to carry the guilt of his earlier ritual crime of the murder of the hero. The fact that he feels more real here may be related to the sense that he has re-connected with a part of his psyche that had previously been lost to amnesia. What is clear is that the form and symbolism of the two visions, *Mysterium Encounter* and *Instruction*, is remarkably similar to that found within the Masonic rituals.

### IMAGERY IN *INSTRUCTION* [FOL. VI]

This entry begins with the letter B in red. In the background is lower section of green and an upper of blue suggesting grass and sky. Behind the letter are five flames. In the degree of the Scottish Master of St Andrew the ritual begins with the lighting of candles by several members and concludes with them being extinguished at the end of the ritual. Jung's flames suggest these ritual candles.

### *Resolution*

(Jung 2009a, pp. 251–255; 2009b, pp. 194–207)

*Resolution* is the last of the entries of *Liber Primus* and the third in which the prophet Elijah appears. Here, Jung finds himself standing in front of a steep ridge in a wasteland and the prophet is high above him on the top of the ridge. It is a dazzling bright day. But in another contradiction, when he gazes upward he sees that to the right it is dark night and to the left is bright day. This image is another clue to the Masonic nature of the vision. In Freemasonry, whatever the time the members actually meet, they are always said to meet at midday, that is, when the sun is at its highest and most powerful. The division of the sky into both day and night is an image that appears frequently in Tracing Boards representing the first degree (Harwood 2006, frontispiece, p. 67, p. 91).

Jung then sees that on the dark side there is a big, black serpent and on the light side, a white one, which raise their heads and begin a battle. Here, we may be looking at further material from the Grand Pontiff degree. In this degree the Tracing Board has a mountain in the foreground representing Mount Moriah and a representation of the city of Jerusalem in ruins; beneath the ruins lies a serpent with three heads bound in chains. This is not the same as in Jung's fantasy, but in this degree the serpent is described in terms of the continuing struggle between good and evil, light and darkness, corresponding with Jung's description of the battle between the black and white snakes (Blanchard 2002, Part 2, p. 28). As Jung himself observed, the conflict between serpents is a motif found in medieval

alchemy and is related to the black and white Ouroboros which eats its own tail, a symbol of the clash of opposites (p. 252, note 210/ p. 196). The Ouroboros appears throughout Freemasonry and in this degree is described as an emblem of eternity (Blanchard 2002, Part 2, p. 28, note 210). The belief that Freemasonry was linked to alchemy and Rosicrucianism was popular in the seventeenth and early eighteenth centuries, and in the second half of the eighteenth century so-called 'alchemical degrees' were developed in the lodges on the Continent. The practice of posing riddles in the alchemical tradition was a means of hiding the Mysteries from the unworthy (Bogdan 2007, p. 68, p. 71).

Following the battle between the serpents in Jung's fantasy, Elijah climbs to a very high summit and he follows. There he comes to a structure made of huge blocks on a round embankment with a stone altar in the centre that Jung later identifies as a sacred Druidic site (p. 195, note 208/p. 195). One of the ancient traditions that Freemasonry acknowledges as parallel to its own is Druidism, and in the 30th Degree of the Scottish Rite, known as the Grand Elect Knight Kadosh, the Grand Pontiff is clothed in a long white robe, wears a long white beard and on his head is a crown of oak leaves, a clear reference to the appearance of a Druid (Blanchard 2002, Part 2, p. 262). Albert Pike (1871) also mentions the Druids in relation to nine of the Scottish Rite degrees. For Jung to identify this vision with Druidism suggests the possibility that he could have been remembering Druidic elements from some of the high degrees of Freemasonry.

In Jung's vision Elijah, standing on the stone altar, tells him that this is the temple of the sun where the light is collected. He then climbs down from the stone and his form shrinks to the size of a dwarf. Jung then follows Elijah into a dark cave, but is frightened and turns back to the yard where he paces back and forth amid the strangeness and confusion of the experience. It is deathly silent, but flooded with sunlight and the serpent of the prophet crawls over the stone. Jung sees a minuscule house with a portico against the rock; the serpents become very small and then he feels that he is shrinking himself (pp. 251–252/ pp. 194–195). Again, this seems to be another reference to the imagery of a Tracing Board and an experience of hypnotically entering the narrative and symbolism it conveys by 'shrinking' to the size of the illustrations in front of him.

In this vision Jung then experiences the walls enlarging into a huge mountain and then finds himself in a crater of the underworld where he again meets Elijah. Jung is dizzy with the madness and strangeness of it all, but Elijah reprimands him saying, 'How impetuous you are!' and tells him to step over to the crystal (p. 252/ p. 196). Here, Jung sees a frightening vision of Christ on the cross in his last hour of torment, as well as the Divine Child with the white serpent in his right hand and the black in his left. In the Grand Elect Knight Kadosh degree the Grand Marshall reprimands the candidate saying 'Your rashness is great! You wish to proceed? Your doom is sealed! - Punishment awaits you!' (Blanchard 2002, Part 2, p. 262).

Then, suddenly, in Jung's vision the black serpent winds around his feet and upward around his body forcing him into the pose of the crucified Christ. He is crushed by the coils of the serpent and his blood runs down the mountain; he then takes on the countenance of a lion. Salome says to him he is Christ, he sees the light and the serpent suddenly drops from his body. It is a moment of glory in which Elijah transforms into white light and Jung cries tears of rapture, though he hurries away feeling as if he has no part in the mystery. He then describes a feeling of floating, his feet not touching the ground (p. 252/ p. 198).

Despite the feeling that he might have been going mad, Jung was able to make sense of this imagery in terms of the ancient Mysteries, identifying it wholly as Mithraic symbolism (p. 252, note 211/ p. 197). Amongst Freemasons and other scholars there is the belief that Masonry has similar rites of initiation to that of Mithraism (Mackey 1905, p. 197; Burkert 1987, p. 41). As we have seen, the Sage of Mythras degree involves an interpretation of the initiation rites of this ancient Roman cult. In this ritual the brothers are called knights and wear a plate attached to a white sash that depicts a serpent coiled in a circle around a lion; the lion representing strength and the serpent wisdom (Yarker 1911, p. 71). Jung's horrifying experience of taking on the countenance of a lion and being encircled by the serpent again suggests the possibility that he might have been under hypnotic suggestion to experience the Mithraic symbolism of this degree as terrifying bodily sensations.

At the conclusion of this entry Jung feels that he must become Christ and suffer as he did (p. 254/ p. 206). In the literature of ritual abuse there are reports of children being hung on crosses, sometimes upside-down, in ceremonies simulating Christ's crucifixion (O'Donovan 1994, Lacter & Lehman 2008, p. 90; Miller 2012, p. 65). Jung's sense that he leaves the ground and is melting into air is clearly a description of the sensation of dissociation that could eventuate from such an ordeal. Following the vision, Jung tries to make sense of this experience in terms of the conflict between good and evil and he then focuses on the thinking process, which he calls 'forethinking', as opposed to the feelings. These thoughts tend to alleviate the stress of the original vision, but in the drafts upon which *The Red Book* was based he questions why these ideas are presented in the figures of a Jewish prophet and the heathen Salome (p. 253, note 227/ p. 201). He also focuses on the role of the child in these drafts and the sense that the divine can appear to a man to be childish, but interestingly crosses out some of the statements he makes about the perspective of the child (p. 254, note 238/ pp. 204–205). It is possible that his own 'forethinking' or intellectualisation of the experience has maintained him in the adult mode and not allowed him to fully identify with his child self, who appears to have undergone a terrifying and traumatic experience of simulated crucifixion. As Smith states, someone who has been ritually abused can have internal parts that are intellectually aware of the abuse but have no emotional connection to the original trauma (Smith 1993, p. 41).

## IMAGERY IN *RESOLUTION* [FOL. VI]

The final illuminated letter in *Liber Primus* is very difficult to determine as the paint has flaked off from the surface. It does, however, appear to be a red cross on a gold background with the suggestion of a crucified figure and a dark blue serpent wound around the figure, relating to Jung's sensation of the serpent winding around his body. It is unfortunate that the image is so damaged as it is difficult to see whether the figure's proportions are those of an adult or a child.

### Notes

- 1 The reference to Isaiah 53 being read out in the Rose Croix ritual does not appear in Cernaean's version of the Scottish Rite, published by John Blanchard. However, Rev. E. C. King (n.d.), a 30th degree member of Freemasonry, refers to this passage appearing in other versions of the Rose Croix ritual.
- 2 The author visited Lake Constance on 7 October 2017.

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