ANSWER TO JUNG

Making Sense of 'The Red Book'

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CHAPTER 4

DISCUSSING *LIBER SECUNDUS*

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DISCUSSING *LIBER SECUNDUS*

The Images of the Erring

(Jung 2009a, p. 259; 2009b, p. 211)

Jung begins the first entry *Liber Secundus* with a Latin citation of Jeremiah 23: 16, 25–28. Jeremiah was a prophet whose mission was to turn the Israelites back from the worship of Baal, as was Elijah's role, and he went to Babylon to warn the people of the city's destruction if they continued to follow false gods. The Book of Jeremiah talks of the many prophets who have turned away from the God of Israel to Baal worship and are therefore no longer to be trusted. Following these false prophets, the people commit vile crimes such as the slaughter of innocents and the burning of their own sons as offerings to Baal (Jeremiah 19: 5). Here, again, there may be references to a Swiss Masonic degree, the Scottish Master of the Rectified Scottish Rite. In this degree the Worshipful Deputy Master gives two discourses, the first on the Temple of Solomon, its ruin and loss of the Sacred Word, and the second on the rebuilding of the Temple by the Jewish craftsmen. In the second discourse he discusses the prophet Jeremiah who, when the Jews were taken captive in Babylon, secretly preserved elements of their religious worship in underground form (Stichting Argus 2008a).

In *The Images of the Erring* Jung seems to be prefacing his next book with a warning about the powerful influence and devastating effects of the sun-worship of Baal, though it appears he might be again recalling details of an initiation rather than creating original material. His initial title for this entry was The Adventures of the Wandering, which alludes more directly to the theme of the displaced Jewish people in the Masonic rites, but the use of the word 'erring' might be more appropriate to the growing evidence that he is discussing the misuse or spurious use of the rites (p. 259, note 1/ p. 211).

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As we have seen, the theme of trauma runs through the entries of *Liber Primus*. In *Liber Secundus* this is also the case and the following discussion will address a little more of the relationship between the psychology of trauma and the ways in which its principles may be encoded in the symbolism of the Masonic rites to which Jung's entries allude.

IMAGERY IN *IMAGES OF THE ERRING* [P.1]

A large illuminated letter D begins this entry. The letter is in black and along its spine is a representation of the body's heart, artery and vein system in red and blue. In the base of the letter is a vine with a yellow bell-like flower and in the centre of the letter is a black-lined eye with a red iris and gold sclera (normally the white part of the eyeball). Behind the letter is a background of various ochre-coloured strips and a narrow blue section in the top left-hand corner that suggests waves of water set against a calm blue sky. The background is extensively fragmented, as if the paint has cracked or has been deliberately painted to appear as marks of fracture, another possible indicator of the fragmentation of the psyche. The brown background surrounding the eye suggests a cross-section of sedimentary layers of rock that have undergone a geological disturbance. It describes a profound fracture or shift around the identity of the self, symbolically depicted as an eye/I. The role of the 'heart', or the emotions, appears to be a central feature in this identity shift.

But the yellow flower depicted here might be providing a more biological explanation, that of the effects of the Curare vine, a plant that is toxic to the heart. Curare is a muscle relaxant that spreads throughout the body, gradually paralysing the muscles of the jaw, neck, arms and legs, but leaving the patient fully conscious. Its effects do not last very long and were first investigated by European scientists in the late sixteenth century (Wudka & Leopold 1954). It is also one of the drugs that has been used in the ritual abuse of children (Katz 2012, p. 95).

The Red One

(Jung 2009a, pp. 259–261; 2009b, pp. 212–219)

Jung begins this entry by stating that his will is paralysed and so he simply has to wait until something happens; the question is whether this paralysis is related to the impact of Curare. The vision begins and takes place in a castle where he is the tower guard. He is wearing green, and when he looks out from the tower he sees a red figure riding towards the castle who turns out to be the devil; Jung calls him the Red One. When the devil knocks he experiences a strange fear, but once inside they converse in a civil manner. Jung reveals that he recognises the red character as the devil and the sort of pagan that exists alongside Christianity. They

discuss religion and the devil comments on Christianity as a mournful escape from the world; in contrast, he talks of dancing as an expression of joy. At this point the devil's flesh transforms from bright red to a reddish flesh colour and Jung's green garments burst into leaf, like a tree. Jung is left to ponder whether this devil represents the joy that his Christian upbringing had constrained (pp. 259–260/ pp. 212–217).

This vision appears to be a positive one, with much less terror than in some of the earlier visions. It seems to be a lesson in balancing the more sombre aspects of life with joy and pleasure. The fact that he wears a green garment that grows leaves with the joy of dancing can be seen as a reference the Green Man, the pagan nature spirit celebrated on May Day throughout Europe. This would account for Jung's observation that the devil he was conversing with was related to one of the pagan traditions surviving alongside the Christian religion. Here, we may also be looking at more elements from the Rose Croix degree (Blanchard 2002, Part 1, pp. 463–485). In this degree the members are called knights and the youngest knight present takes the role of Tyler, whose duty is to guard the door of the Lodge, as in Jung's role as the tower guard. As in all degrees, the candidate is announced by a series of knocks, and in Jung's vision the arrival of the Red One is announced by a knock at the door. In this degree the candidate is asked what he wants and he says he has been wandering in the woods and mountains and after the destruction of the Second Temple is now looking for Truth and the Lost Word. When he looks out from the tower Jung sees a figure on horseback riding on a winding road through fields and forests, another parallel with the candidate's answer. One section of the layout of the Lodge for the Rose Croix degree involves an apartment depicting Hell, including images of the damned as well as monsters and devils with pitchforks; Jung's red devil corresponds with this feature of the ritual. In an older version of the Rose Croix ritual there is a prayer for the candidate citing Jeremiah 17:7, 8 which reads:

> Blessed is the man that trusteth in the Lord … for he shall be as a tree planted by the waters, and that spreadeth out her roots by the river. She shall not wither when the heat cometh, but her leaf shall be green.
>
> *(Lomas n.d.)*

Jung's sense that he is a tree coming into leaf seems to be a literal interpretation of this biblical metaphor in the Rose Croix ritual.

In ritual abuse, one of the strategies used to frighten the children is for the members of the group to dress up as devils, monsters or demons. In some cases, those undergoing therapy are able to look past their childhood terror and the belief that they really saw the devil and notice that he is really a man dressed up and that it was a staged event (Oksana 2001, pp. 75–76). In Jung's case, his fantasy of the red devil could well be a memory of a similarly staged event. As a child is progressively put through the terrifying ordeals and experiences dissociation and the subsequent formation of alter personalities, these alters are intentionally given roles to play (Miller 2008, p. 448). One of these roles can be that of gatekeeper or guard. This alter is told that he is in control of the mind, emotions and, to some

extent, the pain of the abuse. A gatekeeper is never hurt himself after his initial 'birth' and can hold feelings back and observe what happens. In *The Red One* Jung fairly quickly overrides the feelings of fear that the knock at the door brings to have an amicable conversation with the devil. This would correlate with Jung's reflection on this entry, where he recognises that the fantasies he is envisioning 'work', that is, that the process of active imagination can successfully influence the unconscious mind and effect change in the individual psyche from inexplicable terror and confusion to something more acceptable emotionally (p. 260, note 15/ p. 218). In this case, Jung is able to make sense of the devil's conversation as he accepts the need for joy to balance his overly serious nature.

IMAGERY IN *THE RED ONE* [P. 2]

The letter D begins this entry and is a literal illustration of the guard in the tower overlooking a landscape of mountains, forests and cultivated fields. Despite the fact that the scene is in daylight, the narrow strip of clear sky at the top of the image is dark and appears to contain two stars. This imagery may be related to the decorations for the degree of Knights of the Sun, discussed in a later entry, *One of the Lowly*. In this degree the walls of the Lodge are painted with landscapes of mountains, forests and fields, representing nature both in its natural and cultivated state. The ceiling of the Lodge for this degree contains a representation of the night sky with stars, moon and planets, accounting for Jung's inclusion of the stars in his image (Blanchard 2002, Part 2, p. 203).

The Castle in the Forest

(Jung 2009a, pp. 261–265; 2009b, pp. 220–232)

The next entry continues Jung's wanderings and he finds himself alone in a dark forest, having lost his way. He then sees a castle and decides to ask for lodgings for the night. He knocks at the door and a servant answers and takes him up an old staircase where he comes to a wide hall with white walls and black furniture. There he meets the owner of the castle, an old scholar wearing a long black robe and sitting at his desk. After waiting a long time for the scholar to notice him, he asks for lodgings, but the scholar is annoyed and calls him demanding. After a further wait the scholar grants him his request and the servant shows him to a small chamber with bare white walls and a large bed, though he complains that the sheet is uncommonly rough and the pillow hard (p. 261/ pp. 220–221).

These elements also parallel those in the Rose Croix ritual. The master of the Lodge for this degree is entitled Most Wise and Perfect Master; he is dressed in a long black robe and is seated at a small table with a bible and other symbols of the Order in front of him, not unlike the figure of the scholar in Jung's vision (Blanchard 2002, Part 1,

p.465). When the candidate asks for assistance to find the Lost Word, the Master is firstly reluctant but then agrees to help him, as in Jung's fantasy. In the oath taken by the candidate one of the penalties in place if he ever reveals the secrets of this degree is to suffer 'the sharpest thorns for my pillow' (p. 473) in emulation of the sufferings of Christ on the cross, which corresponds with Jung's comment about the rough sheets and hard pillow.

In the fantasy, Jung lies in bed thinking no-one else is living there, except the servant who lives in the tower. He begins thinking of a clichéd narrative: perhaps the old man is hiding his beautiful daughter here, but then, disgusted with the banal and hackneyed nature of his imagination says:

> what ridiculous thoughts come to me! Is it Hell or purgatory that I must also contrive such childish dreams on my wanderings? … I am truly in Hell - the worst awakening after death, to be resurrected in a lending library!
>
> *(p. 262/ p. 221)*

Jung's feeling of being awakened after death again confirms that this is another initiation rite, but the banal storyline indicates that the context is disappointingly lowbrow and not the profound mystical experience one would expect of the Mysteries. Such a comment could easily be applicable to some of the melodramatic initiatory dramas of the Masonic higher degrees which John Yarker (2005) describes as 'the effete exoteric puerilities of some of the modern Rites' (p. 104).

The notes for this entry state that Jung kept a copy of *Dante's Inferno* with a slip of paper marking the beginning of the journey where the poet is lost in a dark wood (p. 261, note 21/ p. 220). The *Castle in the Forest* begins with a reference to wandering in the woods and being lost, which is also similar to the opening of the Rose Croix degree where the candidate is wandering in search of the Lost Word. As the discussion of *The Red One* suggests, during the ritual the candidate is led into a simulation of Hell in one of the apartments set up for the initiation. The master says to the candidate: 'I am going to conduct you into the darkest and most dismal place'. As he leads him around the room the master calls his attention to 'the representations of the torments of the damned' (Blanchard 2002, Part 1, p. 476), a similar scenario to that undergone by Dante in Hell.[1] This would correlate with the fact that Jung felt that his own fantasy was in some way related to *Dante's Inferno*, though his experience is far more banal, enough to make him weep with embarrassment and disgust (p. 262/ p. 223).

But then, in Jung's fantasy, a young woman appears at his bedroom door and she is, indeed, the scholar's beautiful daughter. He firstly doubts that she is real but then pities her and is persuaded to accept her. They talk of the value of fairy tales and when he declares his love for her she dissolves into darkness, saying: 'I bring you greetings from Salome' (p. 263/ p. 225). Moonlight penetrates the room and where she was standing there is a profusion of red roses.

The female figure in this scenario, along with the figure of Salome, gave rise to Jung's notion of the positive and negative versions of the anima, part of his theory of archetypes. In his discussion of this fantasy he ponders over the significance of

the feminine attributes within the male and vice versa. Men, he says, need to balance their inner selves with an acceptance of their feminine qualities, and even suggests that it is good for a man to dress up in women's clothes (pp. 263–264/ pp. 225–228). Cross-dressing is one of the attributes of traditional initiation practices. As Victor Turner suggests, it is associated with the liminal state that the novice enters through the death and rebirth of the initiatory process; here the norms of society are turned upside-down (Turner 1987, pp. 5–6). In the Rose Croix degree, one of the members, the Junior Warden, is said to represent Beauty and it is not out of the question to suggest that this member could have been dressed in female clothing, giving rise to Jung's sense that a young woman enters the scene. In the ritual there are three officers who represent the three virtues of Wisdom, Strength and Beauty: the Master, who represents Wisdom, the Most Perfect Knight who is the Guardian of the Tower, and the Junior Warden who represents Beauty (Blanchard 2002, Part 1, pp. 464–465). These three roles parallel three of the characters that Jung encounters in *The Castle in the Forest*: the scholar, his beautiful daughter and the servant who lives in the tower.

Finally, the scene where the daughter disappears leaving a profusion of roses is similar to the conclusion of the Rose Croix initiation. In some accounts of this ritual the Lodge room is decorated with a mass of red roses to celebrate the finding of the Lost Word, the candidate's attainment of perfection in terms of all that is beautiful and good, and an experience of the Sublime.[2] In the 32nd Degree, or Sublime Prince of the Royal Secret, the second last ritual of the Scottish Rite, the Commander in Chief states: 'But a true Mason, who has completed his time, gathers at last the Masonic rose' (Blanchard 2002, Part 2, p. 433).

While today the Masonic rituals are no longer maintained in such secrecy, and it is possible for anyone to access their content, in Jung's day, and particularly in the latter part of the nineteenth century when he was young, the content of these rituals would have been unknown to outsiders. While there are other elements in the Rose Croix degree that are not in Jung's *Castle in the Forest*, it does raise the question as to whether Jung's fantasy might be another memory of an initiation seen through the eyes of a child, or even a version specifically designed to approximate a fairy tale so as to leave the child with a memory that would not arouse suspicion and one that might appear as benign and amusing to an adult. However, Jung tells us that while this story is amusing, there is a much darker one to come and that there are many levels to the hellish experiences he is describing (p. 265/ p. 232). As we shall see, the following entry takes a darker turn.

IMAGERY IN *THE CASTLE IN THE FOREST* [P. 5]

The letter D begins this entry and, again, is simply illustrative of the narrative. It is an image of a castle with a moat, set in a forest on a dark night with a crescent moon in the top section of the painting. In Masonic terms a scene such as this would represent the North, the Place of Darkness, and be symbolic of the candidate's spiritual darkness. In the Knights of the Sun degree, to be discussed in the next entry, the night sky is represented in the ceiling with an image of the crescent moon in the West (Blanchard 2002, Part 2, p. 203).

One of the Lowly

(Jung 2009a, pp. 265–267; 2009b, pp. 232–240)

This entry takes place on the following night and this time, unlike his earlier travels in the unbearably hot desert, Jung now finds himself in a snow-covered land. On the road he meets a poor and dirty tramp; with one eye and scars on his face he appears untrustworthy, but Jung engages in conversation with him. The tramp says he had been working for a locksmith but is now out of work and has no money; he talks of the cinema and the murder of tyrants, in particular the King of Spain, though Jung tells us that this king was not murdered at all. When they arrive at a tavern Jung decides to buy him a meal and dines with him, and during the meal the tramp reveals that he was in jail for knifing a man in a brawl. This causes Jung to be embarrassed as he is recognised as a gentleman at the inn and is concerned about talking with a former prisoner. In Jung's *Corrected Draft* this entry is entitled *The Rogue* (p. 265/ pp. 232–235).

In a number of Masonic high degrees the candidate is urged to minister to the needs of the poor as if they were his own brothers and to make kindness a guiding principle. One of these degrees is the Grand Elect Knight Kadosh, invented in Lyons in France in 1743 (Blanchard 2002, Part 2, pp. 245–305). It is a very long ritual with many elements, but as one of the Philosophic Degrees it abandons the symbolism of Solomon's Temple and hence does not contain references to the desert. This is reflected in the shift from Jung's desert wanderings in *Liber Primus* to a snow-covered environment, signifying the shift to European philosophical values. This degree includes the admonition to obey the Golden Rule, help the destitute and be patient with others (p. 263). Jung's behaviour towards the tramp in *One of the Lowly* follows these guiding principles. The ritual includes a banquet known as Agape, meaning love feast, which celebrates the bonds of fraternal love (p. 245); Jung's meal with the tramp replicates this part of the ritual. The initiation also includes a lengthy discussion of the problem of tyrants, and in Freemasonry this refers to those rulers who opposed the Masonic Order, including two Spanish kings, neither of whom were murdered (Mackey 1929, Vol. II, p. 958), which correlates with Jung's statement that the King of Spain was not murdered. In the ritual, the candidate's oaths include a promise to crush all forms of tyranny and in Jung's vision the tramp's politics embraces these same principles.

While there is no actual rogue in the Kadosh degree there is another degree, the 28th, or Knights of the Sun, where the candidate is presented in a way that approximates the rogue's appearance and character. Here, the candidate is dressed in ragged blood-stained clothes; he has a bandage over his eyes, carries a sword and there are fetters binding his arms. He is presented to the Master, known as Brother Truth, as 'a fellow laborer [who] stands clothed in the tattered and impure garb of indolence and vice' (Blanchard 2002, Part 2, p. 208, p. 212.) Jung's rogue says he is looking for work but is clearly not trying too hard as he is unwilling to do work that is available (p. 265/ p. 233). In the Knights of the Sun ritual, the fetters the

candidate wears suggests he is a criminal, as is Jung's rogue, and the sword he carries matches the rogue's confession that he stabbed another man with a knife. This degree is also called The Key of Masonry and the rogue says that he used to work for a locksmith (Blanchard 2002, Part 2, p. 208).

After the meal with this fellow Jung retires to a humble room and the man sleeps in the room next door. During the night Jung hears him coughing badly and then hears him moaning, as if he could be dying. Rushing into his room, he sees the man lying on a sack of straw, with blood flowing from his mouth onto the floor. Holding him in his arms Jung's hands are covered in blood as the man dies, making him feel, again, as if he is a murderer. He sees the moon painting his black shadow on the white wall and asks what he is doing here. 'Why this horrible drama?' he says (p. 266/ p. 236). In the Knight Kadosh degree there are several trials that the candidate must undergo; the first of these relates to facing death and on the wall of the apartment are the words: 'Whoever shall overcome the dread of death, shall emerge from the bosom of the earth, and have a right to be initiated into the greater mysteries' (Blanchard 2002, Part 2, p. 257). In the ritual this involves a knight lying in a coffin, who rises up to frighten the candidate, so the means of terrifying the candidate are not the same as in Jung's vision, where it is the tramp who dies in his arms. After this vision in *One of the Lowly* Jung ponders extensively on death, the destitute and the low and high points of life (pp. 266–267/ pp. 236–240).

It seems that elements from two higher degrees, the Grand Elect Knight Kadosh and Knights of the Sun, are being incorporated together in this plot, but there are also a few other elements that appear from other degrees. The tramp talks of the cinema and amazing images of men carrying their heads under their arms (p. 265/ p. 233), which is similar to the Masonic motif of the decapitated head as discussed in *Mysterium Encounter*. Jung is also reminded of the biblical characters of Shadrach, Meshach and Abednego when the tramp talks of a cinema image of a man in a fire who wasn't burnt. In Freemasonry these three biblical figures appear in the 13th, or Royal Arch Degree, and are known as the Three Sojourners who discover the Stone of Foundation (Turnbull & Denslow 2012). They refused to worship Baal and were thrown into the fire by Nebuchadnezzar, but emerged unscathed.

If this vision was, indeed, related to a memory of a childhood initiation then the cinema was not in existence during Jung's childhood years. However, as Lance Brockman (1996) notes, beginning in the 1880s the old-style Masonic rituals, which were traditionally enacted amidst the group of brothers, were being replaced by elaborate performances elevated to a stage with the use of painted backdrops, glorious costumes and state-of-the-art lighting. These theatrical effects were particularly in use in the Scottish Rite.[3] This suggests that the vision could be a dream-like blend of his adult experience of the cinema with a childhood memory of a staged version of the Masonic ritual.

Nevertheless, the impact of the inner experience of this vision is profound as he feels that this destitute man now wants to become part of his soul (p. 266/ p. 236). The scene where Jung holds the man dying in his arms, if experienced by a child, could clearly be traumatic. In my own case, one of my initiations included being

confronted with the figure of a tramp or 'metho drinker' who was slumped over in one of the throne-like chairs in the dark interior of the Lodge, with a bottle by his feet. I was made to hold a small dagger and my father came up behind me and, holding my arm, forced me to plunge the dagger into the tramp's body, inducing an immediate state of shock. However, when revisiting the trauma decades later I could see that the tramp figure was not a real man but a large sack of potatoes propped up on the throne and covered in a long overcoat and hat. As in Jung's case, 'one of the lowly' entered my soul along with a profound sense of inexplicable guilt.

Finally, Jung questions what the moon has to do with this drama and says he feels that his soul went to the moon. As Shamdasani observes, Jung wrote about this concept in *Transformations and Symbols of the Libido* (1912) and noted that in some cultures there is a belief that the moon is a gathering place for departed souls (p. 267, note 40/ p. 240). In the alchemical degrees of Freemasonry the moon is one of the symbols used to represent the 'white' stage of the alchemical process, a stage of purity that can also be interpreted as 'the spirit's separation from the body, which will reunite when the body is purified and made pure and spotless' (Bogdan 2007, pp. 107–108). It is possible that the experience of dissociation, which can result in a feeling of drifting far away from the body, could, for some, feel almost as if their soul has gone to the moon. If so, then Jung's project of active imagination would mean a retrieval of these lost soul parts and would answer the plea that he made when he first set out on this journey: 'My soul, where are you?' (p. 232/ p. 127).

The consequences of initiating the young can, as we have seen, be devastating, but not all of the outcomes are negative. Many of the Masonic rituals embrace positive values, such as encouraging kindness towards the poor, as in the Kadosh ritual. It is possible that some of the values that Jung adopted for his adult life could have been closely aligned with those expressed in the Kadosh degree. Regarding religious beliefs, the ritual states:

> The Knights Kadosh recognize no particular religion, and for that reason we demand of you nothing more than to worship God. And whatever may be the religious forms imposed upon you by superstition at a period of your life when you were incapable of discerning truth from falsehood, we do not even require you to relinquish them. Time and study alone can enlighten you.
>
> *(Blanchard 2002, Part 2, pp. 263–264)*

This statement closely approximates Jung's approach to religion. By the end of his life he was very clear that he believed in God but did not adhere to the Protestant Christianity in which he was raised. He also dedicated himself to years of study of various religious beliefs, looking for their psychological commonalities and archetypal forms. One of the oaths pledged by the candidate is to dedicate himself to the emancipation of humanity, to practice tolerance and to strive unceasingly for the happiness of his fellow man. After making this oath he is handed a spoon by the Grand Pontiff to throw incense on the fire burning on the altar of perfumes (Blanchard 2002, Part 2, p. 264). It could be said that Jung's professional practice as

a psychiatrist and psychoanalyst, as well as his research, was devoted to the emancipation of humanity and he was famous for his tolerance and patience towards his clients. However, when talking about God and the need for prayer he made the rather cryptic comment, 'Why do I have to talk about God? He is everywhere! I am only the spoon in His kitchen' (Dunne 2000, p. 202; Jensen 1982, p. 120). Had the rituals embedded themselves so deeply into his psyche that even the metaphors he used when talking about these matters were drawn from the ritual gestures, such as the candidate receiving a spoon from the Grand Pontiff?

IMAGERY IN *ONE OF THE LOWLY* [P. 11]

A blue letter E begins this entry. It is set against a background of many coloured fragments in ochres and greens. In the centre of the letter these fragments are smaller than those surrounding the letter, suggesting further and further fragmentation. It is clear from this patterning that Jung is describing, in abstract visual form, the extensive fragmentation of the psyche due to repeated traumatic initiations, a noted feature of ritual abuse.

The Anchorite – Dies I

(Jung 2009a, pp. 267–270; 2009b, pp. 24–252)

This next entry takes Jung back into the desert and the terrible heat of the sun. In the sand he sees the tracks of naked feet which he follows into a winding valley that leads to a small hut made of mud bricks; a red cross is on the rickety wooden door. There sits a haggard man in a white linen mantle who is reading a holy book, a Greek gospel, whom Jung recognises as an anchorite of the Libyan desert. He identifies him as Ammonius, a third century Christian philosopher from Alexandria. They engage in conversation about reading the holy books of the New Testament and Ammonius talks of his earlier role as a philosopher in Alexandria and how he taught his students the ideas of Philo the Jew, a blend of Greek philosophy and Judaism. Jung notes that Philo's philosophy was taken up by St John the Evangelist and mentions John 1: 1–10 'In the beginning was the Word'. The conversation then turns to the significance of Logos and the Word until nightfall when Ammonius leads him out of the hut, round the corner of a rock and to the entrance of a grave cut into stone. There, he sees mats on the floor as his bed, a pitcher of water and a white cloth with dates and black bread (pp. 267–269/ pp. 241–247).

As we have seen, the search for the Lost Word is the basis for the candidate's perambulations in many of the higher degrees of Freemasonry, and St John the Evangelist, whom Jung quotes, is one of the two patron saints of the Order. Furthermore, the esoteric philosophy of Philo Judaeus of the school of Alexandria is frequently used in the advanced, higher degrees of Freemasonry.[4] The Christian

philosopher Ammonius is also mentioned in the writings of Alphonse-Louis Constant (1810–1875), a French occultist and writer on magic and the Kabbalah, otherwise known as Eliphas Levi, (Levi 1896, p. 7). This entry takes us into the symbolism of two more of the higher degrees of Freemasonry, the Squire Novice and the Grand Pontiff.

The Squire Novice initiation is the fifth grade of the Rectified Scottish Rite, one of the systems used in Switzerland. This degree discusses the history of the Templars; the members are known as knights and the emblem is a scarlet cross, matching Jung's red cross on the rickety door of the hut. The ritual lecture for this degree is given by the Prefect and he provides a brief outline of the initiatory societies of history, stating, 'the secret societies of ancient times … attained their greatest prosperity in the valley of the Nile' (Stichting Argus 2008b). In Jung's fantasy the dramatic action where he meets Ammonius takes place in a valley near a desert, a likely reference to the valley of the Nile. The Prefect then mentions the Greek Mysteries and the continuation of the initiatory tradition amongst groups such as the Essenes, which he discusses in more depth. He describes them as bearded men wearing white loincloths and a white robe and living in small contemplative groups in the desert, as does Jung's Ammonius. The Prefect's lecture is taken up by another member, the Senior. He gives an account of a Christian initiatory group, the Ecclesiasts, who also wore white robes, had three degrees of initiation and who led their candidates into a crypt where the final stages of their initiation took place. This overall scenario is very similar to Jung's, where he first engages in a discussion with Ammonius and then is led into a grave cut in stone. After the ritual lecture the Prefect states: 'Well loved brethren, the lecture (and the mystic supper) you have just experienced merit serious contemplation' (Stichting Argus 2008b). In his vision, Jung's dates, black bread and water take on the quality of a mystic supper; as he observes, these same victuals were offerings to the dead in the Egyptian context (p. 247, note 50/ p. 247).

In this vision the philosophical discussion between Jung and Ammonius is around religious books, then Logos and the Word. But Ammonius is annoyed with Jung's questions and on one occasion he says he reads like a pagan, but then explains that he himself was once a pagan (p. 268/ p. 243). In the Squire Novice degree the candidate whispers the word Paganis into the ear of another brother as they embrace. This is a reference to Hugh de Paganis, the founder of the Knights of the Temple, also called the Templars (Stichting Argus 2008b). Ammonius chastises Jung several times as being childish and even asks if he is a child. The question in this interpretation of Jung's visions is whether Jung was a child undergoing this initiation.

Mulling over this fantasy Jung turns to contemplating the life of the solitary who seeks the sun and the desert for its stillness. In this apparent wasteland the solitary cultivates the fruits of the soul. In beautiful poetic language Jung describes the solitary strolling under laden fruit trees and smelling the perfume of a thousand roses. He then describes an experience of profound sleep littered with dreams of ancient beliefs and a sense of totality. This contemplation on the life of a solitary is recorded in the *The Anchorite* in larger text as if to stress the mystical nature of the

experience, but then Jung sinks into doubt and loses the tentative hold he has on this divine state. He is led back into the conundrum of the Word and into a darkness filled with countless stars. Then silence, peace and simplicity overcome him while he dreams of being in the deepest of graves (pp. 269–270/ pp. 247–252).

As Andrew Schweizer observes, Jung's language in the section of *The Anchorite* written in large letters is strongly reminiscent of the Egyptian hymns to the sun god (Schweizer 2011, pp. 83–84). Schweizer examined two books by Albrecht Dieterich in Jung's library in Küsnacht, *Abraxas* 1905 and *Liturgy of Mithras* 1903, noting that they are full of marks and underlining suggesting that Jung was fascinated with their content. Both of these books relate to 2nd and 3rd century Alexandrian Hellenism and describe initiation ceremonies and prayers to the sun god. Schweizer argues that Jung was strongly influenced by these books in his construction of the incantations and prayers throughout *The Red Book*, which seems very feasible. I would add that it appears that Jung was searching for material that confirmed his deeply repressed experiences of Egyptian-style initiation rites that had been woven into the higher degrees of Continental Freemasonry. A Masonic scholar, J.R. Russell (1995), also mentions Albrecht Dieterich's *Liturgy of Mithras* in a discussion of the relationship between Mithraism and Freemasonry. Russell argues that the rituals Dieterich describes were the inventions of magicians, not adherents of an original mystery cult, and suggests that the Mithraic imagery was added to lend power to the magical rites. This explanation would suggest that the incantations and prayers to the sun god on which Jung drew were another product of the fanciful imaginings of some of the inventors of the rituals and were associated with the use of black magic.

A similar poetic language to Jung's in *The Anchorite* is used in some of the Egyptian degrees of the Antient and Primitive Rite.[5] In the 22nd Degree of this rite the candidate is taught about the Mystic Temple, known as Sapenath Pencah, and the enchanting order and beauty of the earth, the flowers, birds, insects and streams are described in beautiful language (Yarker 2005, pp. 89–97, p. 171). There may also be links to the themes of the Grand Pontiff degree in this entry (Blanchard 2002, Part 2, pp. 16–33). The historical lessons of this degree are founded upon the revelation of St John the Evangelist and so Jung's mention of St John here is important. In this degree the candidate is conducted twelve times around the room and in Jung's vision he describes walking around in a circle to return to himself and to the solitary one (p. 269, note 51/ p. 248). Then, in the ritual, the candidate is asked about the significance of various motifs in the Book of Revelation; one of these is the tree with the twelve different kinds of fruit in the centre of the celestial city of the new Jerusalem. The candidate answers:

> It is the tree of life which is placed there to make us understand where the sweets of life are to be found, and the twelve different kinds of fruit that we meet every month to instruct ourselves and sustain one another against our enemies.
>
> *(Blanchard 2002, Part 2, p. 30)*

In the Scottish Rite the initiate is first introduced to the Kabbalah and the Tree of Life in the 4th Degree, or Secret Masters (Boedeker 2012; Blanchard 2002, Part 1, p. 54). Jung's description of the solitary strolling under laden fruit trees conveys a similar atmosphere to St John's mystical experience of the new Jerusalem where, in the final chapter, he describes the Tree of Life which bore twelve different fruits (Revelation 22: 2). The fact that Jung conveys the bliss of this encounter as a solitary experience is perhaps relevant to the nature of an ecstatic mystical state; it can only be experienced by the individual and is not shared with a group. However, in the practice of ritual abuse, the children are continually reminded that they must never speak to others about their initiations and are encouraged, brainwashed or threatened to remain alone and emotionally separate from others. In Jung's vision a state of drowsiness leads to a deep sleep after his mystic experience (p. 269/ p. 249). If his vision is based on a childhood initiation then the feeling of drowsiness and sleep after entering a crypt or grave could signify a state of dissociation, or even the use of drugs. In Jung's vision this sleepy state is one of peace and simplicity, which propels him into the 'womb of the millennia' (p. 270/ p. 252).

IMAGERY IN *THE ANCHORITE – DIES I* [P. 15]

A gold letter D sits on a square blue background with a wide patterned border in red ochres surrounding it and then a narrow blue trim around its edge. The pattern in the ochre border suggests some form of cipher, perhaps the letters of an unknown alphabet, but they appear to be arranged to produce a stylised pattern and only hint at the possibility of an interpretation. Jay Sherry (2010) has likened these forms to the patterning of Cuna art, one of the art styles of American native traditions that Jung experimented with in his images for *The Red Book*, along with Aztec styles and Navaho sand painting.

Dies II

(Jung 2009a, pp. 270–271; 2009b, pp. 252–262)

This next entry is a contemplative one in which Jung, on waking after his deep sleep, ponders the meaning of a dream of a white horse who speaks to him; it has golden wings. Then, four white horses appear in the dream, each with golden wings, leading the carriage of the sun in which Helios, the Greek sun god, stands. In the dream Jung kneels and prays to the sun, but awakens with the thought that Ammonius secretly worshipped the sun and perhaps was a Gnostic. While pondering these thoughts Jung notices a scarab pushing a ball in front of it (pp. 270–271/ pp. 252–253).

As Deirdre Bair points out, Jung's grandfather was a member of the Beneficent Knights of the Holy City, a rite which corresponds with the 30th Degree of the Memphis Rite (Bair 2004, p. 12, note 41). The first Grand Master of this rite was

Gabriel Mathieu Marconis who gives an account of the rite's origin, saying that it was brought to Europe by an Egyptian priest named Ormus, who had been converted by Saint Mark and who introduced Christian elements into the Egyptian doctrines. This same priest was thought to have established the Rose Croix degree (Yarker 2005, p. 26, p. 132, note 1). Scholars have since argued that such ancient origins were purely fanciful and that this rite, and another with which it was later combined, the Rite of Misraim, were largely a product of fictional accounts of ancient Egyptian initiations in eighteenth century novels such as Jean Terrasson's *Sethos* (Nettl 1987, p. 72; Hornung 2001, p. 118; Macpherson 2004, pp. 235–254). Nevertheless, Jung's Ammonius in *The Anchorite* and *Dies II* does bear a striking resemblance to the priestly figure in the Memphis rite, Ormus; while the appearance of a scarab, a symbol of rebirth, confirms its Egyptian theme.

The degree Knights of the Sun belongs both to this rite and to the Ancient and Accepted Scottish Rite, which may have some relevance to Jung's thoughts in *Dies II*. This degree is regarded as containing alchemical symbolism (Bogdan 2007, p. 93); it discusses the search for Truth, symbolized by the Word, and the role of sun-worship in various cultures (Blanchard 2002, Part 2, pp. 203–228). In this entry Jung describes a sense of inner exultation; he talks to the sun and wonders if he has actually prayed to the sun. He then prays to the scarab, but wonders what he is saying and attributes it to the effects of the desert. He then describes the primordial desert and its animal ancestors and ponders the stones of the desert, calling them 'ancient mother' (p. 271/ p. 254). Here, again, he likens himself to a child, snuggling up against his mother's warm body. However, the unreality of this experience nauseates him and he wonders what he is actually doing here and why he is praying to creatures and inanimate objects. It seems like more nonsense (p. 271/ pp. 253–254).

In the Knights of the Sun degree the opening ceremony begins with a prayer. The Master addresses the members as children and says: 'My children, let us pray' (Blanchard 2002, Part 2, p. 207), which coincides with Jung's references to children and prayer here. The ritual for this degree is very long and the candidate is instructed in various moral values by seven different members representing cherubim, or angels. Towards the end of these instructions the Master asks the candidate: 'My son dost thou desire to be further instructed in these great primitive truths?' (p. 219). A member dressed as the angel Michael then delivers a history of the ancient mysteries and talks of the corruption of the belief in one god by the common people, who honoured many secondary gods. In *Dies II* Jung becomes concerned that he might have prayed to individual manifestations of creation rather than to the one God. In terms of the ritual, this suggests that he was identifying with the description of the common people's beliefs.

Jung then observes the stones around him becoming animated and arranging themselves in ranks. He calls them living stones and thinks he might be dreaming. His head buzzes and he feels nauseous (p. 271/ pp. 254–255). In the Knights of the Sun ritual the candidate is next reminded of the 1st Degree where the candidate, or Entered Apprentice, represents the rough ashlar (Blanchard 2002, Part 2, p. 221). The rough ashlar is the rough stone that the mason carves to produce the perfect block for the building of the temple and in Freemasonry it is a symbol of man's evil and corrupt

condition, while the hewn stone is the symbol of his improved and perfected nature (Mackey 1882, p. 44). Jung's dreamlike vision of living stones in *Dies II* suggests a childlike interpretation of this metaphor, illustrated in his childhood preoccupation with the confusing thought of whether he might be the stone upon which he was sitting, rather than the boy sitting on the stone. It is possible that *Dies II* is another example of Jung making contact with a childhood memory of a ritual which was both nauseating and dreamlike but also uplifting in its experience of mystical exultation. In the ritual abuse of children, the use of drugs to produce hypnotic effects is very common, so it is possible that the nausea he describes and the hallucinatory experience of the stones might have been associated with the influence of a drug.

Because of the intensity of such an experience, it is likely that Jung's choice of stone carving as a meditative outlet in adulthood could have been related to the Masonic symbol of the hewn stone, which stands for the perfection of the spiritual man through a continual process of self-refinement. In *Memories* Jung describes a stone he carved for his Tower at Bollingen which he inscribed with a Latin verse, translated as:

> Here stands the mean, uncomely stone,
> 'Tis very cheap in price!
> The more it is despised by fools,
> The more loved by the wise.
> *(Jung 1963, p. 215)*

While this verse may relate to the theme of Christ as the stone the builders rejected, the image of the 'mean, uncomely stone' also applies to the Masonic concept of the rough ashlar.

In *Dies II* Jung then describes the next conversation he has with Ammonius. Here, Ammonius tells of how he turned from the pagan beliefs in the Egyptian gods Osiris, Horus and Seth to Christianity, which corresponds with the role of the Egyptian sage Ormus in the formation of the Rite of Memphis and also with the emphasis on Christianity in the Rectified Scottish Rite. But in Jung's vision the conversation takes a turn from an amicable philosophical discussion when Ammonius suddenly becomes suspicious that Jung is Satan and lunges at him. Jung is not actually attacked as he says: 'I am far away in the twentieth century' (p. 272/ p. 258). In the *Corrected Draft* this is further explained as an unreal and dreamlike state (p. 234 note 64/ p. 258). This passage suggests that, while he may be visiting an initiatory memory from childhood, he is simultaneously observing the action from his adult, twentieth century self, and is therefore protected from its full impact.

This dramatic action is followed by another important passage, also in larger letters, which celebrates the sun god Helios and compares the splendour of Helios with the mocked and suffering Christ, persuading Jung to turn away from Christ and the god of his upbringing to the more illustrious image of the sun god. However, he then appeals for help to break this spell, pleading to remain earthbound and not to be drawn up into ethereal realms. He is torn between the urge to pray to the sun and the need to return to earth and everyday life; but now, after this mystical experience even the everyday

world is wondrous. Pondering on these wonders he turns to thoughts of the saviour, the son of God, and then to the way of the solitary, who went into the desert to find himself. In the end Jung becomes a greening tree, much like the symbol of the candidate being described as a tree as discussed in *The Red One* (pp. 272–273/ pp. 259–262).

There is a great deal in the ritual of the Knights of the Sun, and while there is a lecture on the mysteries of Egypt, there is also a series of instructions by the seven cherubim. The cherubim Saphael lectures the candidate on the nature of God and warns him to beware of vanity and pride. He then exhorts him to look to the cross, hoping for the reign of God when the meek shall inherit the earth, clearly a Christian symbol. In the ritual, although Jesus Christ is not necessarily named, there is a development from pagan beliefs to Christian principles, as in Jung's vision, and the pagan beliefs which honour multiple gods are deemed superstitious and idolatrous (Blanchard 2002, Part 2, pp. 215–219).

IMAGERY IN *DIES II* [P. 22]

An illuminated letter 'I' begins this entry. Here the letter is in the form of a greening tree, the form into which Jung transforms at the end of this entry, placed against a forest of green. This central image is surrounded by a wide patterned border, again in Cuna art style, and suggestive of the labyrinthine puzzles of the initiation process. The upper and side borders are in blue, implying the sky, while the lower border is in red ochres, topped by nine palm trees, conveying a desert scene. Three scarabs are arranged either side of the letter. On the left-hand side there is a large scarab, facing upwards and rolling a ball, representative of the sun. Above, is a cross with a serpent wound around it pointing upwards, and above this symbol is another scarab enclosed in a golden winged circle. A radiant meridian sun is at its highest point at midday. Then, in the right-hand border is another winged circle with a blue cross within it. Below this is an inverted cross with a serpent wound around it pointing to a middle-sized scarab facing downwards with a larger red ball in front of it, representing the sun at sunset. The pattern in the lower border incorporates stylised human figures with swords and daggers defending or attacking more animal-like forms.

The symbolism in this image is clearly related to the path of the sun from morning to night, sun-worship and the themes of many of Jung's entries that are set in a desert. From a psychological point of view the winged flight of the scarab towards the sun suggests dissociation, particularly as each of these two winged forms are coupled with the serpent cross, a reference to Jung's sensation in *Liber Primus* where he felt the serpent wrapping tightly around him while he was forced into the pose of the crucified Christ. In *Dies II* Jung is transformed into a greening tree, another 'alter' that, while not a human persona, is nevertheless a symbolic carrier of the memory of yet another initiation. The serpent entwined around the cross in this image may be a reference to the jewel of 25th Degree, or Knight of the Brazen Serpent, which is a serpent twined around a cross and is based on the biblical story of Moses and the brazen serpent in Numbers xxi: 6–9 (Blanchard 2002, Part 2, p. 148).

Death

(Jung 2009a, pp. 273–275; 2009b, pp. 262–268)

The next entry, *Death*, on the following night sees him wandering in the northern lands. Here follows a poetic description of the lowlands with its meadows, swamps and sand dunes by the sea. He sees someone standing on a dune; he is wearing a black, wrinkled coat and is gaunt and serious. Jung recognizes him as the 'dark one'. Then, an awful vision: a dark cloud approaches comprised of multitudes of people, the dead, flowing in an enormous stream towards the sea, becoming a mixture of blood and fire. From this bloody sea a new sun emerges and, rolling, disappears under his feet. He feels strange, as if he is suspended by his feet and wonders if he is looking at the sea or the sky. Then he looks around and sees that he is alone and night has fallen (pp. 273–274/ pp. 262–264).

This entry, dated January 2, 1914, is similar in its imagery to the vision of the flood he had in October 1913, which he later attributes to a disturbing premonition of the coming world war. In this entry he ponders over the darkness of a terrible war, so it is again prophetic as this vision takes place six months before the war begins. Here, he reflects on the nature of evil, both personal and collective, and talks of the importance of accepting death as a teacher about how we must live. The imagery of a new sun rolling under his feet, however, is unusual, as is the strange feeling that he is suspended by his feet. Indeed, the remaining paragraphs contain a bodily response to these visions: it takes his breath away, paralyses his muscles, confuses his senses and stings him poisonously in the heel, so that he feels he perishes on a dung heap. Chickens cackle about him, a dog pisses on his body and he curses the hour of his second birth seven times. These horrors last for three nights, and on the third night he hears jungle-like laughter (pp. 274–275/ pp. 265–268). Here, again we have a death/rebirth scenario and the possibility that this is another initiatory memory.

In Freemasonry the North is called a Place of Darkness and was originally incorporated as a symbol in Masonic rites in the early eighteenth century. It reflects various religious and popular beliefs that the north represented a place of death, fear and cold and was related to the old sun worship that left its traces in Gnosticism, Hermetic Philosophy and Freemasonry (Mackey 1882, p. 84). For the appearance of a figure representing evil in the rituals we need to turn to another version of the Grand Pontiff degree which appears to have retained the melodramatic quality of the ritual drama that is similar to Jung's in his entry *Death* (Stichting Argus 1970s). Here, the candidate faces several shades of the past who offer their teachings, and following this the candidate is introduced to the Spirit of Darkness or Evil, another member dressed in a theatrical costume. He appears accompanied by derisive and demoniacal laughter, much as Jung describes the jungle-like laughter at the conclusion of this entry. In the ritual, when the Spirit

of Evil enters through a curtain or trapdoor, the other members, including the Grand Pontiff, collapse and fall with a paralysis of the heart and brain and call, 'I sink! Give me air! Help! Help!', not unlike Jung's gasp for air and paralysis of the muscles. The Spirit of Evil makes a derisive speech about good and evil and is followed by an unseen Oracle 'in sepulchral tone' (Stichting Argus 1970s, p. 8) speaking about death, freewill and the pointlessness of believing in the hereafter. But the voice of the Spirit of Masonry is then heard urging the members to turn to God. In long speeches and a battle of wills the Spirit of Evil and the Spirit of Masonry contest each other's beliefs until the Spirit of Evil disappears. A brilliant white light announces the entry of the Spirit of Masonry, dressed in white, who appears in the East.

This dramatic rendition of the battle between good and evil is another morality play, a harmless, and even amusing, didactic lesson for the candidate's entry into this degree. However, if we take account of Jung's description of his own body in this entry we see that there are far more serious concerns here. One of the practices in the reports of ritual abuse includes children being hung upside-down while ritual events are occurring (O'Donovan 1994, p. 3; Epstein et al. 2011, p. 59; Noblitt & Perskin Noblitt 2014, pp. 62–63). If Jung was a child experiencing this dramatic and frightening scenario, perhaps with the assistance of a drug-induced state, the experience could be terrifying. This may also explain the sensation he has of a poisonous sting in his heel. Stella Katz, who was a trainer in the ritual abuse practice called Reversed Kabbalah, reveals that to create splits, the child's feet are jabbed with needles (Katz 2012, p. 101). The impact on Jung's breathing and muscles, while part of the action in the Grand Pontiff ritual, may also be a description of the effects of a drug (p. 275/ p. 267).

If Jung were hanging upside-down this would also explain why he saw the new sun rolling under his feet. The Spirit of Masonry in this degree enters the chamber after the Spirit of Evil is vanquished. This Spirit represents the light of Masonry and this concept could have been theatrically introduced as a ball of light, or a theatrical sun, making its way across the ceiling of the chamber. If the child Jung were hanging upside-down then it would appear to him that the new sun was rolling beneath his feet. He feels that his world is revolving in a satanic way, an apt comment on the themes we have been discussing so far, and this terrifying ordeal is enough to make him consider killing himself. For Jung, it seems like it takes three nights before he reaches the hour of his second birth, which may reflect the number of nights he took to process this vision, as the next one is recorded three days later (p. 275/ p. 268).[6] However, the initiatory experience itself may have been a much shorter experience. As Bessel van der Kolk (2014, p. 60) observes, trauma can produce a sense of time freezing so that the danger feels like it lasts much longer; if he were also drugged, his sense of time could have been even more distorted and it may have felt like a much longer period, perhaps reflecting Christ's three days in Hell.

IMAGERY IN *DEATH* [P. 29]

The letter D takes up a small square in the upper left corner of the image introducing Death and is made up of small green fragments set against a pattern of ochre squares. The main figure in this image is a monster in black with a red mouth, like a caterpillar, with jagged teeth and yellow snake-like eyes emerging from a sun-like sphere. Around three sides of the painting is a border containing brightly coloured stick figures, both animal and human in form, and a number of egg shapes. Some of the human figures, along with some of the reptile forms, are represented within the egg shapes. In the lower border on the left is a human figure in an egg with two wings and a long centipede shape with a small human figure inside its black stomach, as if it has been swallowed. To the right there is a semi-reclining figure with one arm raised on a three-tiered pedestal. In the right-hand border are more human figures within egg shapes and other human figures with tiny human and animal forms in their torsos. Above that is a schematic shape of a long monster with comical red face and red and blue spiked head. Throughout this border are many circles in various colours along with shapes that suggest stained glass windows or jewels.

Being swallowed by a monster is a typical symbol for initiation (note the biblical story of Jonah and the whale) and Jung's depiction of monsters with figures in their bellies are clearly demonstrating this notion. The central creature here, with its wide mouth, sharp teeth and glaring eyes, has a face reminiscent of a character from the old Babylonian text the *Epic of Gilgamesh*, the monster Huwawa (also called Humbaba), but the body of a caterpillar. His grinning face was sometimes represented as folds of intestines, another reference to the labyrinth, a symbol of initiation (The British Museum online). So, here, the caterpillar body is appropriately likened to intestines. This myth will appear again in a later entry, *First Day*.

The reptilian forms in this image are also significant in terms of the psychology of the traumatic experiences undergone in an initiation since it is the reptilian or 'old brain' that plays a major role in the accommodation of traumatic experiences (van der Kolk 2014, pp. 54–56). The egg is used frequently within the initiatory tradition as a symbol of rebirth and may relate to the Egyptian belief that the egg was a symbol for the setting sun, which passed through the underworld at night and was hatched as a new sun in the morning (Leadbeater 1926, par. 22). The symbol of the egg with two wings also appears on the cover of John Yarker's *Antient and Primitive Rite* (2005), suggesting that Jung's use of the symbol may again be a direct reference to Masonic themes.

If it were not for the seriousness of Jung's ordeal then this drawing could be seen as quite humorous. In the unofficial practices of 'side degrees' in fraternal groups, theatrical costumes depicting monsters and devils can be used to spice up the initiations and provide entertainment for the members at the expense of

their brothers undergoing the trials. For an adult this could be seen as all good fun, but for a child it would simply add to the sheer terror of a surreal and nightmarish ordeal. Jung's sense that he is surrounded by chickens may be a memory of the members mocking his rebirth by cackling like chickens laying eggs, adding yet more confusion and humiliation to the initiation process (p. 275/ p. 268).

The Remains of Earlier Temples

(Jung 2009a, pp. 275–277; 2009b, pp. 268–277)

This entry is quite amusing. Jung meets the red rider and Ammonius traveling together; they are both quite changed in appearance. The Red One is old and shabby and appears to have fallen on bad times, while Ammonius has a paunch and is no longer the pious anchorite but has been indulging in worldly pleasures. When Jung sees them they react in horror and he looks down and sees that his entire body has sprouted green leaves. The Red One addresses him as 'pagan riffraff!' (p. 275/ p. 269) and Ammonius blames him for his downfall, claiming that Jung's curiosity about the divine mysteries lured him away from his solitary spiritual contemplations. The two figures stand sheepishly before him and then Ammonius gives an account of his changes: he tells of how he urged his fellow anchorites to form a monastery on the banks of the Nile and mentions Brother Philetus (pp. 275/ pp. 268–270). In a version of the Grand Pontiff degree the candidate is called Philetus and is described as 'the Novice, a Rose Croix Knight and suppliant Philosopher in continuous search for the True Light' (Stichting Argus 1970s).

In Jung's fantasy, Ammonius describes how he found himself in Alexandria, completely lost in the voluptuous life, and tells of how he drifted away from the holy scriptures to visit Italy, drink wine, indulge in women and wallow in pleasure. The Red One claims that he prevented Ammonius from becoming 'an outright pig' (p. 276/ p. 270) because when Ammonius saw him he pulled himself together, abandoned his life of pleasure and returned to the monastery. The Red One, after meeting Jung, became serious and entered the Church, becoming the Abbott where he introduced dancing which took over and turned into a hellish activity, with the whole congregation and even the whole city dancing all day. They finally met each other in Naples and continued to travel together, with the result that their extreme behaviour began to mellow. Jung congratulates them for becoming friends, but they find this comment distasteful. The Red One's excuse for traveling with a monk is: 'Well, I need to come to an arrangement with the clergy, or else I will lose my clientele' (p. 276/ pp. 270–272), a sarcastic comment on the Church.

If we read this scenario in theatrical terms one could say that it is a tongue-in-cheek spoof, mocking the rise of the Church and its corruption as it shifted from the desert lands to its new site of power in Italy. Here, again, we appear to be

looking at a theatrical interpretation of further teachings from the Grand Pontiff degree, but rendered in comedic and derisive form. In the rite, when the Spirit of Evil enters the scene, he brings with him members dressed as other evil spirits, bearing the vials of wrath. In one version of the Grand Pontiff degree, the melodramatic language used by the Spirit of Evil conveys a similar self-pitying tone as that used by Jung's Ammonius and the Red One as they describe their collapse into sin and corruption. The Spirit of Evil says:

> Oh! how I have fallen from my high estate, the result of insatiable ambition. Doomed for a time to control the destinies of man; infusing, by subtle influence into his heart, the demons of Ambition, Avarice, Envy, Hatred and Lust, with their attending fiends; environing the world in corruption and baseness, cursing and afflicting with sorrow, while the soul is writhing in agony at the devastation I have made, yet am I pressed onward in my evil career by an all-powerful force, over which I have no control, until I shall be freed from the tyranny of the principle of Evil. O misery! Misery!! Misery!!!
>
> *(Stichting Argus 1970s)*

Despite the characters' comic behaviour, Jung's reaction to this scene is quite serious as he is being blamed by Ammonius and the Red One for their dreadful descent into moral lassitude and vice. He describes anger rising up in him as a reaction to this accusation and to the terrifying confrontation with death described in the previous entry.

If Jung were a child or youth being exposed to this drama, already overwhelmed by previous shocks, and was being blamed by these two 'mystical' beings for their downfall, then the psychological impact could be devastating. As in *The Murder of the Hero* where he says that through guilt he became a newborn, so here, too, Jung describes being born as a strange new being after a feeling of terrifying coldness that runs through him. Then he feels that he is in a sickbed and is being nursed back to health, an image that appears in the illustration for the entry *Death*, where there is a figure lying on a bed in the lower right corner (p. 276/ p. 272). Such an image describes a young candidate being nursed through a state of initiatory shock by the elders conducting the ritual. His reference to feeling like ice may be a reference to another practice of ritual abuse, the submission of the victims to extreme cold by submersion in ice water (Lacter & Lehman 2008, p. 90; Epstein et al. 2011, p. 60). Jung's newborn persona emerges from this underworld practice as a childish, frightened and superficial prankster (p. 276/ p. 272). As the anthropologist Victor Turner (1982) notes, one of the aspects of the initiatory process is the trickster element, and displays of puerile humour, along with the use of cruel and inhuman practices, accompany the more serious aspects of the rites (p. 40). In *The Remains of Earlier Temples* Jung takes on the persona of a trickster figure, formed when he absorbed the character of the two tricksters in the Mystery Play. This new persona is grown up in hours rather than years (p. 276/ p. 272).

A central theme that appears throughout the Masonic degrees is the building of Solomon's Temple, a symbol for the development of the individual's spiritual life. In the Grand Pontiff degree the Grand Orator describes the original Temple of Solomon, that great building that was created so carefully and slowly by the apprentices and master craftsmen, being demolished in a few short hours and sinking into ruin. Jung's title for this entry, *The Remains of Earlier Temples*, directly corresponds with this concept of the ruins of Solomon's Temple. From a psychological perspective, the symbolism of the building, destruction and rebuilding of the temple is very significant. As we have seen, the initiatory process, especially as it is conducted on a child, employs a destructive process that breaks down the psyche and the existing persona and implants a new 'alter' personality, or a series of alters. What has taken years to carefully develop (the child's previously socialised self), can be broken down in a few short hours of calculated terror, a confrontation with death and then a deliberately planned scenario that leaves the young person in a state of confusion. Jung's entry *Death* describes the first part of this process and *The Remains of Earlier Temples* appears to be illustrating the latter. Being swaddled in a sick bed implies the wrapping of a child impacted by shock and dissociation, before he emerges from his shocked state with a new persona. This new persona is the frightened and immature prankster, one who coldly plays tricks on others because he has been cruelly tricked himself.

This scenario leads Jung to ponder over the role of ideals but some of his expressions contain references to the nature of the initiatory process. The expression, 'monkey business', and being 'surrounded by fancy dress and led by fools' (p. 276/ p. 273) highlight the silly trickery used in the initiatory process. Talking of rebirth, he complains that all of these rebirths could make a person sick, which, as we know from the repetitive initiation practices used in ritual abuse, do make the victims sick and can produce driven or addictive behaviours. Jung describes himself as 'driven' (p. 277/ p. 274) and a slave to his ideals. He then complains that after all of the rebirths he has become a chameleon, a reptile that changes its colour according to its environment (p. 277/ p. 275). By producing multiple fragments in the psyche, these practices can produce an individual capable of adapting his persona to many different circumstances.

In the Grand Pontiff ritual, after he has completed his journeys, Philetus turns towards the East where a curtain is pulled apart to reveal the Celestial City descending from the clouds; he is then anointed and sanctified as a new priest and Sublime Pontiff. In another parallel with the ritual Jung concludes this entry by wandering to the far East, towards his own rising (p. 277/ p. 277).

IMAGERY IN *THE REMAINS OF EARLIER TEMPLES* [P. 32]

This entry begins with a blue-green circular form in a large grey square and the letter U is attached to the upper right-hand corner of the square. The letter is in an aqua blue pattern on a white background with gold trimmings. The whole design is outlined with a gold and black chequered trim. The circular form is

fragmented into lots of little rectangles, mostly painted in a blue-green colour, and some with gold paint. There are two red egg shapes within the circle: the one in the top left contains a tiny schematic human figure wearing a white conical hat and the one on the bottom left contains another tiny human figure in a similar black hat. Again, we are seeing a symbolic representation of multiple fragments in the psyche as a result of repeated initiations. The black and white conical hats are significant. In the degree Knights of the Sun, the cone or pyramid takes on a symbolic role. In this ritual, Brother Truth, who conducts the ritual, firstly divests the candidate of 'the disgraceful garb of idleness' (Blanchard 2002, Part 2, p. 212) in order to lead him out of darkness and then the member, acting in the role of the archangel Auriel, explains the moral meaning of the cone or pyramid. He says: 'It represents the true mason who raises himself by degrees till he reaches heaven, to adore the sacred and unutterable name of the Great Architect of the Universe' (Blanchard 2002, Part 2, 212). A pyramid-shaped cap is also worn by the Pastophorus or neophyte in the 1st Degree of the *Crata Repoa* (Hornung 2001, p. 120). Jung's two tiny figures, each within an egg, suggest the forming of two new alters, one black and one white.

First Day

(Jung 2009a, pp. 277–281; 2009b, pp. 277–291)

This entry is quite lengthy but the plot is very simple. It begins with a journey through a narrow gorge between two rock faces. As Jung has bare feet he injures himself on the jagged rocks and then has to negotiate a black and white path, where the black side is like hot iron and the white like ice. One of the practices used in a number of Masonic initiations, as we have seen, is the Rugged Road, symbolizing the difficulties that beset the individual in the path of life. It can be cruelly enacted with the blindfolded candidate negotiating a path scattered with brambles, rocks or other obstacles, amid the jeers of his brothers (Malcolmson 1999, p. 55). Jung's journey through rugged terrain in this entry, and the hot and cold path, suggests another initiatory trial and a possible reference to the exposure to extremes of both heat and cold, some of the torturous practices reported by victims of ritual abuse (Lacter & Lehman 2008, p. 88). As he reaches the mountain top he hears a thunderous sound when a giant emerges, wearing bull horns and carrying a double axe. Jung, in horror, recognises him as Izdubar, the mighty bull-man, though in a bizarre twist the giant's face registers great inner fear (pp. 277–278/ pp. 277–278).

There are a few elements in this scenario that are similar to those found in the 14th Degree, or Grand Elect, Perfect and Sublime Mason, whose symbol is Taurus, or the Bull (Blanchard 2002, Part I, pp. 291–362). In this degree the candidate firstly has to pass through a narrow passage, as does Jung in this entry, and then

satisfy interrogation by several guards before gaining admission to the Holy Temple. Once in the Temple, swords are pointed at his breast and he has to prove his worthiness to be initiated into this grade by placing his head over the Altar of Sacrifice where the Master of Ceremonies takes an axe and suspends it over his bare neck. This symbolic act is intended to demonstrate the candidate's broken and contrite spirit, his holy zeal, the confession of his sins and self-mortification (pp. 304, 305, p. 314). While the 14th Degree ritual is lengthy and there is no giant the likes of Izdubar in it, there is another ritual, the 7th Degree of the Rite of Memphis, that does contain a reference to Izdubar and the Gilgamesh legend (Yarker 2005, p. 286, note 1). It is not hard to imagine that a spurious version might contain pantomimic elements intended to frighten a young candidate. The double-headed axe that Izdubar carries also has Masonic significance. It was regarded as an early form of the Masonic gavel and appeared in many places including Chaldean engravings and Egyptian inscriptions where it signified Horus (Leadbeater 1926, par. 253, par. 261). Here, it would seem that the narrative of *First Day* is again employing the symbolism and mythology related to Masonic themes that facilitates the exposure of the candidate to further fearful trials.

In *First Day* Jung and Izdubar converse and discuss the rising of the sun. Izdubar believes that if he reaches the sun he will reach immortality, but Jung argues that science has proven the sun's position in space and the impossibility of the giant's belief. Izdubar is overcome with fear, hurls his axe at the sun and collapses, sobbing like a child. He lies as if paralysed on the ground, bitten on the heel by an invisible serpent (p. 278/ pp. 279–280). In the Babylonian myth, Gilgamesh is two thirds god and one third human, and because he has not known death is filled with fear and grief as he struggles with the notion of mortality, as does Jung's Izdubar. He finally becomes reconciled with the need to die, as does Izdubar in Jung's conversation with him (Smith 1876, pp. 163–262). Conversing further, Jung offers the notion that Izdubar's truth is about inner things, rather than outward facts, which revives the giant; they then discuss Jung's strange and marvellous world of scientific inventions and the theme of immortality, before finally falling asleep next to the fire as night descends (pp. 278–279/ pp. 280–283).

Izdubar was an early name given to the figure of Gilgamesh (p. 277, note 96/ p. 277). This original name was provided by the Assyrologist George Smith, who worked for the British Museum and who first deciphered the cuneiform tablets in 1872, publishing his findings in 1876. Smith thought that the legends were the story of the Biblical hero Nimrod, a famous Babylonian king (Smith 1876, p. 167). In Biblical accounts Nimrod was described as a mighty hunter (Genesis 10: 8–10) and the Legend of Nimrod is regarded as one of the founding legends of Freemasonry (Mackey 1905, p. 33, p. 59). In this legend Nimrod is referred to as the first Grand Master, although he was to be replaced by King Solomon in other legends of the Craft. In Masonic lore Nimrod is regarded as the founder of the sciences, especially architecture, accounting for the debate on science between Jung and Izdubar. Nimrod was also in charge of the fraternity of Masons who built the cities he founded. He was, however, depicted as a tyrant, idolater and hater of God and

represented as gigantic in stature, ten or twelve cubits in height, as is Jung's giant (Mackey 1905, pp. 63–66). In the eclectic practices of Freemasonry the interpretation of the Babylonian cuneiform tablets in the 1870s must have been a boon for those Masons looking for material for the part of the initiation process where the neophyte impersonates the life, suffering and death of a god or hero.

It appears, then, that the myth of Izdubar/Gilgamesh has been utilised in another of Jung's initiations, as it not only represents the themes of mortality and ego development allegorically, and therefore parallels the teachings of Freemasonry, but it also constitutes the means of exposing the young candidate to another vividly theatrical and terrifying scenario. The fact that Jung mentions Izdubar lying paralysed on the ground from the serpent's bite on the heel, may again be a reference to one of the methods use to create dissociative splits in ritual abuse, but it may also refer to the Knight of the Brazen Serpent ritual (Blanchard 2002, Part 2, pp. 145–157). Here, the Grand Master relates the power of Moses' brazen serpent to protect the people from the serpents' poison if they confess their sins and have faith in the Most High God. The candidate then takes an oath to never reveal the secrets of the degree; the penalty for doing so includes 'having my heart eaten by the most venomous serpents and left thus to perish most miserably' (p. 155). Jung's meditation on this theme dwells on the subject of poison and truth but is filled with confusion and fear, an understandable reaction if a version of this ritual were being performed on a child and he were being threatened with such a penalty (p. 278/ pp. 279–280). In Jung's case we appear to be seeing a dissociative fracture between an identification with the giant and his terror of death, and a rational 'scientific' detachment from the scene. The concluding image of them sleeping together next to the fire might then represent an incorporation of Izdubar as a potent symbol and another alter in the child's psyche.

Pondering over this fantasy, Jung then summarises the directions of his journeys: firstly South, then North, West and finally East, to where the light rises. He describes himself going to the East and waiting, like a child (p. 279/ p. 283). In Masonic rites the layout of the Lodge and the members' positions within it are represented as the four cardinal points of the compass; these four positions take an important role in the candidate's perambulations. In the Grand Pontiff ritual, for example, Philetus undertakes four journeys that take him to these cardinal points before he arrives at the East where the Celestial City appears (Stichting Argus 1970s). In the Rose Croix ritual, the candidate, who has previously been initiated as a Knight of the East and West, makes a similar journey around the Lodge. Jung's journeys in this entry relate both to the journeys of Izdubar as well as this pattern of perambulations in the Lodge.

Throughout this segment Jung talks of being a child, a boy and a youth undergoing these trials which, given the theme of this argument, could be taken as a literal description of his age when undergoing these initiations. He talks of how his path was hindered and full of torment but that he found the right way by pushing the things he rejected away from him. However, he then realises that by rejecting these experiences and seemingly forgetting them, it only assures that they are incorporated into the parts of his psyche that he cannot access (p. 279/ p. 284). In

ritual abuse the initiations can be so terrifying and traumatic for the child that the memory of them is invariably relegated to the non-linguistic centres of the brain, or in Jung's terms, the part of the soul which he does not know. What he accepts, such as the self-castigation and the more positive aspects of the lessons, can be retained as moral convictions or philosophical perspectives, but how these convictions were implanted, that is, through the deliberate use of terrifying initiations, is relegated to the farthest reaches of the unconscious.

Jung then describes a miracle that occurs as he moves towards the East (p. 280/ p. 284). Someone rushes towards him who is enormous, powerful and heroic, an ancient god (Izdubar), as opposed to Jung's sense of himself as a small, weak and cowardly child. He then describes Izdubar as his dearest friend who yearns to marry the 'immeasurable mother' (p. 280/ p. 285). In the legend, Izdubar has a powerful dream which is interpreted by Heabani, a wise hermit who prefers to live in the forest with the animals, but whom Izdubar later befriends (Smith 1876, p. 62). By becoming Izdubar's friend, Jung is therefore identified with Heabani, an interesting role given Jung's profession as an interpreter of dreams. The immeasurable mother in his fantasy relates to Tiamat, the sea, chaos or 'producing-mother' of the Babylonian legends, as Jung also talks of wanting to reach the bottom of the ocean, a clear reference to the unconscious. However, Izdubar is thwarted in his desire of merging with the mother and is feeling blocked and powerless, as is Jung. Jung also mentions the serpent at this point, and the way it strikes at the Powerful One's heel in order to bring him down. Jung and Izdubar seem to be sharing a mutual paralysis and blindness and cannot reach a state of rebirth at this stage (p. 280/ p. 285). It seems that Jung and the god Izdubar are now one, in a case of what the anthropologist Morton Klass (2003) describes as 'spirit possession'.

A similar image is discussed by Stuart Nettleton, who describes the Gilgamesh myth in psychological terms, and the monster Huwawa/Humbaba as a representation of an individual's base ego. He then compares this with the trials of the Rose Croix Knight, though here he refers to a Gnostic interpretation of this myth which depicts a dragon rather than the giant Huwawa. He says:

> The Gnostic version maintains that instead of killing the Dragon, the Soul instead unites or merges with the Dragon via the crystal sword of light. This is not yet the sacred marriage. When pierced by the sword, the Dragon simply floats up the sword to merge with the Rose Croix Knight … The Gnostic Rose Croix Knight, who has found his base nature, victoriously impaled it and merged with it, then prepares for the sacred marriage to the Goddess of Wisdom.
>
> *(Nettleton 2002, pp. 227–228)*

In Masonic terms, then, the meeting with the giant, god or dragon is symbolic of the need to confront the base ego and befriend it, as does Jung in his fantasy, before any further psychological development, such as the sacred marriage to the Goddess of Wisdom, can take place. For an adult undergoing a similar initiation ritual, the confrontation with a theatrical giant could mean nothing more than an

amusing night in participatory theatre, though the option of viewing this enactment as a lesson in moral or psychological development is always available. For a child, however, and one who may have been in a drugged or trance-like state, the overwhelming fear and trauma of such a confrontation could cause a profound block in the psyche, one that could remain in place for the rest of his life. From this perspective the 'science' Jung discusses with Izdubar, referring to the mastering of Nature through scientific discovery, can also refer to the use of deliberate psychological manipulation or an abusive form of magic (p. 279/ p. 281). Jung meets this giant at midday, which in sun-worship is the position where the sun is the strongest, but it could also be interpreted as the point of mid-life when he undertook this active imagination process (p. 280/ p. 284). By bringing these repressed experiences to consciousness he was then giving them a form that would eventually enable healing and integration.

For now, though, his dream takes him to a place of secrecy and solitary fires, a reference to the association between Izdubar/Nimrod and fire worship (Mackey 1905, p. 64), but also to Jung's penchant as a child for solitary games, lighting ritualistic fires in the garden and cherishing secrets in the attic (Jung 1963, pp. 33–36). This section appears in large calligraphic letters in *Liber Secundus* implying its importance. It portrays Izdubar's collapse and also a series of journeys that took many months through forests of pine and cedar, and on ships that took him across the waters of death (Smith 1876, pp. 207–216). Pondering this fantasy, Jung's thoughts take him to the eventual realisation that this primordial god, though seemingly dead, must be healed, so he remains with Izdubar throughout the night (pp. 280–281/ pp. 286–291).

The confusion that the initiation bestows upon Jung is apparent in the struggle he has with the role of Logos, reason and unreason in this entry. This struggle accords with one of the intentions of the distorted or spurious use of the Masonic rituals, particularly if used on children, which is to deliberately sow confusion. For Jung, who emerged from this abuse as an intellectual in later life, a deeply buried and unconscious sense of disturbance seems to underlie his ruminations, sometimes resulting in the production of unnecessarily complex and impenetrable explanations.

IMAGERY IN *FIRST DAY* [PP. 36–45]

A full page illustration of the giant Izdubar precedes this entry. The image is slightly humorous with the figure of the giant painted in a naive manner. Izdubar is centrally positioned, staring forward at the viewer; he has two black horns and a black beard and is barefoot and carries a double-headed axe. He is wearing a red and blue suit of armour, with patterning in the skirt that alludes to an ancient design, though it does not correlate with the shape of the cuneiform text of the Babylonian epic. On the lower edge of Jung's illustration is a red ochre pattern, a central kneeling figure in a white robe and with arms raised towards the giant, flanked by three pillars and tree forms on either side. The small figure's position of worship towards the giant indicates the point in the legend where the hero Izdubar, understood to be the Babylonian king Nimrod, is worshipped as god-like.

Behind the giant is a pattern of blue squares and repeated forms of a green serpent-like creature with wings painted gold. In a 1902 version of the Babylonian story of creation is an account of fierce monster-vipers that Tiamat, the mother of the gods, created. These monster serpents reared up and none could withstand their attack; whoever beheld them was overcome with terror (King 2010, p. 51). Jung's serpents in his illustration are rearing up in a similar manner. On three sides of the lower edge are two high rock faces with repeated crocodile forms on both sides. Crocodiles are not mentioned in the Izdubar legends, although sea monsters, dragons and whales are; instead, the crocodile is a symbol of Egypt with the crocodile god Sebek a symbol of the primordial deep. Their inclusion suggests a reference to the Egyptian themes in some of the high degree rituals of Freemasonry. In psychological terms the patterning in the background again suggests fragmentation, while the repetition of the dragons and crocodiles may be a reference to the 'reptilian' or 'old brain,' the part of the brain called into action during terrifying experiences, implying the repetition of traumatic experiences in the psyche.

A red capital letter E, set on a blue background, begins this entry. It is accompanied by a yellow spiral or snake-like form covered by an eight-pointed star and various golden spots, suggesting stars in the sky. Down the right side of the square image is a small figure holding up a half egg-shape from which emerges a multi-coloured serpent, carnivalesque in character, and similar to the mechanical dragon in the entry *Death*. It also refers to the many times Jung mentions the serpent and its poison in this entry. It is possible that the coiled and ascending serpent shapes may be related to the Indian concept of Kundalini and its awakening, to be discussed shortly.

A red letter 'I' introduces Jung's wanderings to the four cardinal points. It covers another yellow spiral shape and further serpent shapes on a dark blue background, again implying the sky. Four dragonflies appear in each corner of the illustration, representing the role of dragons in the Babylonian creation myths. Spiral shapes are also used to signify initiation, as are labyrinths, and are incorporated into the Masonic rituals in the form of repeated perambulations around the lodge.

Two illustrations conclude this entry. Image 44 depicts a wide panoramic view of an evening scene with setting sun and stars in the sky that appears more like a theatrical setting than a natural environment. On either side of the rectangular image are two brown cliffs. A fallen figure, representing the collapsed Izdubar, lies in the lower right-hand corner and a dragon or lizard shape appears in the sky, its belly reflecting the sunset. In the cuneiform tablets there is a description of comets, one of which has a tail like a lizard, which may account for the lizard-like shape in the sky (Smith 1876, p. 262). A small figure, suggesting Jung in an attitude of adoration, is in the lower left. This image is a direct illustration of the final part of the entry where Izdubar has collapsed and Jung is determined to remain with his God throughout the long cold night. There is a large central pillar, faintly illustrated, holding up the sky. In a number

of Masonic rituals the ceiling of the Lodge room is decorated to represent the 'Celestial Canopy' or star-lit heavens, and in the *Lectures of the Antient and Primitive Rite* the candidate is urged to contemplate the stars and the marvels of space with an intelligent embrace (Yarker 2005, p. 94). The outstretched arms of the figure in the lower left of this painting conveys this attitude of sublime contemplation and intelligent embrace of the universe. Such an attitude also reflects the sixth grade of the *Crata Repoa*, known as the Astronomer Before the Gates of the Gods, where the candidate is instructed in astronomy (Hall 1937, pp. 177–178).

Image 45, the final illustration in this entry, is a large dark blue design, again representing the night sky. At its base is a representation of an architectural structure with four distinct areas, four windows and three pillars, and a youthful figure in a green and blue robe holding up a large spherical form in the sky above. It is patterned with a script-like design around its edge, along its five horizontal bars and in the central vertical bar. Where the horizontal bars cross the one vertical bar are seven points, possibly signifying the seven chakras of the body. In the centre of this form is a golden egg at the point of the heart chakra and from this point there is a dark serpent rising upwards to a black eight-pointed star.

This illustration seems to suggest some form of practice associated with Kundalini Yoga. In his discussion of Kundalini and the role of the chakras, the theosophist C.W. Leadbeater states: 'It is part of the plan of Freemasonry to stimulate the activity of these forces in the human body, in order that evolution may be quickened' and he proceeds to describe the ways in which the first three degrees facilitate this quickening of the chakras (Leadbeater 1927, p. 15). We can also turn to Israel Regardie's description of an exercise known as the Middle Pillar, used in the tradition of Ceremonial Magic, which can help to make sense of this illustration (Regardie 1945, p. 20, p. 81). Regardie revealed this practice to the public in the mid-twentieth century but it was long known in occult circles and related to a similar exercise recorded in the Gnostic text, *Corpus Hermeticum*. [7] He first describes the Middle Pillar exercise in terms of the Masonic symbol of the two pillars in the Lodge, representing the two opposites of nature such as day and night, hot and cold, white and black and the opposite tendencies in mankind, such as good and evil, love and hate, and so on. In order to be free from swinging from one state to the other, the Middle Pillar exercise was based on the Tree of Life and the concept of a central pillar, the Pillar of Beneficence, seated between the Left Pillar, or the Pillar of Mercy, and the Right Pillar, the Pillar of Severity (pp. 47–49). The aim of the exercise is to build an internal state of equilibrium in order to ultimately attain a mystical state of astral expansion and knowledge of the divine as well as the production of 'a religious or mystical type of genius' (p. 43).

In order to do this the aspirant must visualise an image of his expanding consciousness and then a central Pillar of Light from above the head down to the soles of his feet, then across from the left shoulder to the right, and so on. Regardie describes it as follows:

> Let him formulate in his own mind that the physical form [of his body] heightens to such an extent that the head gradually touches the ceiling, goes through the roof and, finally, that the semblance of a vast figure with head in the clouds of space is obtained, the feet resting securely upon the earth … Having attained this sense of expansion, it may be accompanied by a heightened sense of consciousness or of ecstasy.
>
> *(Regardie 1945, p. 90)*

In image 45 the small figure in the green robe is pictured in front of a central pillar; his head has reached the ceiling of the architectural structure and the circular structure above him extends far into space. It is an image of the expansion of consciousness similar to the intention of the Middle Pillar exercise. Regardie, however, makes a distinction between the Middle Pillar exercise of the Western Gnostic tradition, which he aligns with both the Kabbalah and the Rosicrucian 'Red Rose upon the Cross of Gold', and the Eastern Yoga chakra tradition which he relates to the Taoist treatise The Secret of the Golden Flower, which Jung found so relevant to his own research (Regardie 1945, p. 115). In the Western tradition there are five bodily centres to be meditated upon (a position above the crown of the head, the nape of the neck, the heart, the generative organs and the feet). In the Eastern or Kundalini system there are seven chakras. In Jung's illustration there are seven points where the horizontal lines cross the central vertical line; this suggests that Jung is depicting an exercise based on the Eastern system. Another difference between the two systems is that the Western system begins above the crown of the head and proceeds to the feet, whereas the Eastern begins with the lowest chakra and moves upwards. Regardie cites the vital difference between these two systems, saying, 'the Western ideal is not to escape from the body but to become involved more and more in life …' (p. 122). This implies that Jung's illustration, by being aligned with the Eastern practice, may be dealing with a process of escape from the body, or in psychological terms, dissociation.

Regardie also describes the visualisation in terms of a brilliant white light appearing at the Keser, a point above the crown of the head (p. 117). However, in Jung's image the eight-pointed star at the top of the image, previously described as the Morning Star of Horus and a symbol of mystical illumination, is black. In his next entry, *Second Day*, Jung talks of not wanting to go blind and describes those who try to heal their sick God becoming dark men, their eyes blinded (p. 283/ p. 297). The black star in this image suggests that the brilliant white light of mystical illumination has been so dangerous that it has become a blinding force.

There are two ways to interpret this image in relation to Jung's process. Firstly, he states in *Memories* that, while he was experiencing his stream of fantasies and feeling an incredible state of tension, enough to threaten his sanity, he had to practice yoga exercises to help with emotional balance (Jung 1963, p. 171). One of the purposes of the Middle Pillar exercise is to create a sense of

equilibrium, which Jung would have been in need of to offset the intensity of the emotions created during his active imagination process. However, the ultimate aim of this exercise is not just the achievement of balance, but the production of an ecstatic mystical state of astral expansion. Jung claimed that he only practiced the yoga exercises to calm himself in order to be able to revisit the fantasies. He says he did not go to the extent of the Indian, who do these exercises for their own sake and to obliterate psychic contents altogether (p. 171). However, I would argue that image 45 illustrates the visualisation of a state of astral expansion, not just a state of calm and equilibrium.

The second way to interpret image 45 is that it describes a practice that was included in the initiatory process. As Regardie warns, these magic practices are intended to be uplifting and a source of wisdom but can also be used by those wishing to practice witchcraft or demonology (Regardie 1945, p. 17). He also notes that those who practice this technique need to be free of all forms of dissociation by undergoing a complete inventory of their childhood experiences in order to redress any dissociation as, otherwise, this astral ritual can be exceedingly dangerous. Ignoring such preparation, he says, can lead to extreme reactions such as nervous breakdown, fatal physical illness, chronic melancholia or even suicide (pp. 106–110). This implies that the technique is only to be practised by well-prepared adults and is not to be used on the young, which seems to be the case here. So it is understandable that the adult Jung's recollection of these practices during his active imagination process could have brought him precariously close to the dangerous reactions described by Regardie.

Accompanying the narrative involving the giant Izdubar, the scenario presented in image 45 suggests that there could have been a form of training incorporated into Jung's initiatory experience involving an exercise similar to the Middle Pillar, with the intention of producing a state of extreme dissociation. Underneath Jung's illustration is a handwritten text stating 'atharva-veda 4,1,4', which is a charm to promote virility (p. 281, note 101/ p. 291). It seems that a magical incantation or charm of this sort has been incorporated into the Middle Pillar exercise, along with the enactment of a heroic legend, in preparation for manhood.

Second Day

(Jung 2009a, pp. 281–284; 2009b, pp. 291–298)

In this entry Jung is still with Izdubar, who lies silent and stiff on the ground; they could both die here. He wants to help Izdubar but wonders how he can; he cannot return along the hot and cold path and knows of no-one who can help. Pondering over the situation he comes to a liberating way of thinking about it and delivers it as a speech which seems to come from another voice inside himself. He realises that Izdubar is a fantasy, even though Izdubar himself is convinced he is real, and

perhaps there is another way of dealing with this fantasy. Jung then manages to convince the giant that he is a fantasy and suddenly he becomes as light as air and Jung can carry him to a place where he can heal. Jung then travels with Izdubar on his back towards the Western lands. He passes 'the hot and cold way of pain' (p. 282/ p. 294) by floating above it like a feather, and on the way they meet Ammonius and the Red One, who run away, terrified. They finally reach a secluded house but Jung realises that Izdubar is too large to go through the door. Then he realises that as a fantasy, the giant can be any size and squashes him into the size of an egg and puts him in his pocket so that he can walk into the house where Izdubar can heal (pp. 281–283/pp. 291–295).

This charming story tells us that Jung has found a means of manipulating his fears through the use of imagination. While the original terrors may have been implanted during the initiatory scenarios, he now knows that he can undo their power over him by realising that these characters remain in the psyche only as fantasies that can be altered at will, their power diminished with a single shift of attitude. This realisation sees him entering into the spirit of the initiations, which prompts those knowingly conducting the initiatory trials to smile at the predicament of the candidate. Whether the other voice inside himself was a memory of someone encouraging him to dissociate within the original initiation, or simply another part of his adult self acting from an overview perspective, is hard to know; although, the statement, 'I was as small as a child and bore a giant', suggests the former (p. 283/ p. 296). If it is the former then it could be argued that he is recalling another training process where, by the use of imagination, he learns how to fully dissociate from another experience of initiatory torture, that is, a second encounter with the hot and cold way of pain. Either way, this valuable lesson would undoubtedly have been a discovery that not only helped his own process, but also one that he could put to great use with the treatment of his patients. Jung realises that he has to work with the fantasy, because it is fantasy that has the most powerful hold on the psyche. From here he launches into poetry, which leads into the next entry, *The Incantations*.

IMAGERY IN *SECOND DAY* [PP. 46–49]

This entry begins with a red letter Z set on a black background with a gold design. There is a gold egg at the base of the letter and two intertwining tree shapes on either side. In the legend of Izdubar, trees are mentioned many times and sacred trees are depicted in a number of the accompanying images inscribed onto the tablets. These may be the same as the Tree of Knowledge and the Tree of Life in the Genesis account of the Garden of Eden, which is possibly the reason for Jung's design of intertwining trees (Smith 1876, p. 88). The next three illuminated letters in this entry, S, E and A, are more simply illustrated with patterns similar to those incorporated into the previous images for this entry.

The Incantations

(Jung 2009a, pp. 284–286; 2009b, pp. 299–306)

This entry is a very complex one consisting of a series of incantations accompanied by fourteen full-page images, many containing eggs. There is also a lot of Eastern-style design in these images. While the progress of these incantations may be related to the regeneration of Izdubar (p. 284, note 122/ p. 299), there are also references to the layout of the Lodge in a number of Scottish Rite degrees, as well as to Jesus Christ, Mithraism, Kundalini and the Kabbalah in both text and images. These subjects demonstrate the eclectic nature of Freemasonry, but in the Incantations, there is the suggestion that the Masonic context is being used for the purpose of black magic and not for the legitimate purpose of initiating adult men into a fraternal organisation.

The Masonic themes in *The Incantations* appear to relate to two degrees of the Scottish Rite: the 15th Degree, or Knights of the East or Sword, and the 16th Degree, or Princes of Jerusalem. These two degrees are associated with the period of biblical history where the Jewish people have been captive in Babylon but have been released by Cyrus, King of Persia, to return to Jerusalem. Solomon's Temple has been destroyed and now the Masons are trying to rebuild it, but are hampered by their enemies. However, with the help of Zerubbabel and the next Babylonian ruler, King Darius, they are assisted to enable them to complete the Second Temple (Blanchard 2002, Part 1, p. 383, pp. 386–389).

IMAGERY IN *THE INCANTATIONS* [PP. 50–63]

Images 50 and 51 both contain a wide red patterned border surrounding the text. In image 50 the text describes Christmas coming, the birth of a God to a simple maiden and protective father, as well as the presence of a watchful shepherd, a clear reference to the birth of Jesus Christ. However, the God is described as being in the egg, a quality assigned to the birth of Mithras, who was also said to have been born at the winter solstice to the immaculate virgin Mother Goddess Anahita and the birth was attended by shepherds (Nabarz 2005, p. 19). So the text is ambiguous, addressing both Jesus and Mithras as gods. The text for image 51 again conflates the birth of Jesus with Mithras with a mention of the holy animal witnessing the birth, presumably the humble donkey, and a further mention of the egg.

The layout of these two images includes a golden egg in the lower border but in the rest of each design we may be seeing further references to the Scottish Rite, in particular to the group of degrees known as the Chapter of Rose Croix, the 15th to the 18th Degrees. Two of these degrees involve ritual settings depicting Eastern palaces with a set of directions relating to the decorations. The 16th Degree, for example, includes an apartment decorated in red, 'representing an eastern palace and should be fitted up with as good taste

and knowledge of eastern customs as may be suggested' (Blanchard 2002, Part 1, p. 416). The 15th Degree, or Knights of the East or Sword, also includes an Eastern palace decorated in a similar manner. The setting of Babylon here ties in with the Babylonian context of the Izdubar legend as well as with the Persian origins of Mithraism. The layout of the lodge for this degree includes two apartments. The Hall of the West is decorated with red and there are many lights arranged in groups; this is meant to represent the Grand Lodge of Perfection in Jerusalem. The members here wear robes of red or yellow (Blanchard 2002, Part 1, p. 384). Image 50 consists of a red background and many small gold flame shapes, suggesting the use of candles in the ritual; it also contains an image of an Eastern building set against a blue sky on a white cloud along the top border. This motif suggests the Celestial City descending from the clouds, 'the new Jerusalem coming down from God out of Heaven' (Blanchard 2002, Part 2, p. 23).

The other apartment represents the Hall of the East, the Palace of King Cyrus 'fitted up in the eastern style' (Blanchard 2002, Part 1, p. 383). The layout of this apartment includes a throne in the East where King Cyrus sits. He wears a crown and all the members wear green mantles trimmed with red. In the ritual, Cyrus is implored to set the Hebrew masons free in order to rebuild the temple in Jerusalem, and in some versions to 'keep his promise to his God, Mithra' (Stichting Argus 1990s). In image 51 there is a figure sitting on a throne wearing red and green and a crown in the upper border, as in the ritual, and in the lower border are three archways with decorated columns suggesting a palace in the Eastern style. Two green shapes with fringed ends either side of the text may relate to the water green sashes worn by the members, or perhaps the green silk banner for this degree (Blanchard 2002, Part 1, pp. 384–385). On the right-hand side of image 51 is a pelican sitting on top of a sun symbol. In Masonic rites the pelican is emblematic of Christ and is associated with the Rose Croix degree, also called Sovereign Prince of Rose Croix de Heredom and Knight of the Eagle and Pelican (Blanchard 2002, Part 1, p. 464). The black snake on the left side in this image corresponds with the many references to serpents throughout Jung's fantasies, in particular the traumatic experience of the serpent winding around him at the conclusion of *Liber Primus*, an image associated with Mithraism. Given the many similarities between the degrees and the first two illustrations of Jung's fantasies depicted in *The Incantations*, it is possible that the ritual settings for the above degrees may have been used to enact all or part of this drama.

Image 52 depicts a morone rectangle enclosing an inner rectangle with calligraphic text. There is a red sun symbol at the bottom and four blue patterned circular forms, two on either side. Decorative schematic forms in various colours are on both sides, suggesting jewels or emblems. The text accompanying this image deals with Jung's wretched state as he gives birth to the God whose double nature includes 'meaning in absurdity' and 'freedom in bondage' (p. 284/ p. 300). The theme of the 15th Degree concerns the bondage of the exiled Jews and the

masons who were freed to return to Jerusalem to build the Second Temple. This release is celebrated in the ritual as a triumphal chorus singing 'Glory to God in the highest, He leads us from bondage and night' (Blanchard 2002, Part 1, p. 426). In Jung's incantation the wording is distorted and confusing, as the birth of the God does not bring the sense of glorious freedom celebrated in the official rites, but a state of darkness and light, entrapment and subjugation together, that in this argument suggests the entrapment of the psyche of one who has undergone Masonic ritual abuse.

Image 53 is a full-page depiction of a red and black rectangle in stylised tree patterns with a symmetrical composition of a light blue circle containing the text. Below this circle is a blue, green and gold vessel framing the circle. The text speaks of a heavy and dreamlike embryonic state, and the hope for lost memories to return, which would equate with the memories of the trauma. The tree pattern in this image may also be related to the Tree of Life, introduced to the initiate in the 4th Degree of the Scottish Rite. In cabalistic terms the vessel in Jung's image could be seen to represent one of the ten vessels which God created to hold the Divine Light, symbolised in the light blue circle above it. Concluding, Jung describes something coiled, seemingly the serpent that appears in the following image. In Gnosticism, the sacred vessel, known as the krater, is that in which the divine was poured, a symbol for the body of man (Leadbeater 1926, par. 289).

Image 54 is another full-page rectangle with text at the top. A flaming pyramid shape encloses a large blue serpent that spews a golden tree-like form from its open mouth. The text describes Amen, the Egyptian sun god also known as Amon or Amun, and is referred to here as a god of the beginning, but used at the end of a prayer may also relate to the Hindu concept of brahmanaspati, the lord of prayer, the term Jung has written beneath this illustration (p. 284, note 127/ p. 300). The image describes the unfolding of the coiled one, the serpentine fire of the awakening Kundalini.

Image 55 depicts an Egyptian barge carrying the sun. As the birthplace of the Mysteries, ancient Egypt and its symbolism has played a special role in Freemasonry, particularly in those rituals designed in the eighteenth century by Count Cagliostro (Hornung 2001, pp. 121–123).[8] The rower at the rear of the barge is wearing a black hood and is holding forth a stylised spear in his left hand. The oarsman usually depicted in the solar barge is a falcon-headed Horus, but here it may be another reference to the sun god Amen or Amun, mentioned in Jung's previous text (p. 241, note 128/ p. 301). Below the dark green waves is a sea monster with golden tear-shaped patterns on its body, a cat-like eye and huge teeth. Jung's explanation for the psychological symbolism of the sea monster was that it stood for the need to free ego-consciousness from the unconscious (p. 243, note 128/ p. 301). Accompanying the text mentioning an unspoken word, unparalleled confusion and a road without end, it suggests the terrifying trials the candidate undergoes, including his confused state as he negotiates the Rugged Road and searches for the Lost Word.

Image 56 is a full page illustration with one sentence above in which Jung asks for forgiveness for wanting the mystical light (p. 284/ p. 301), although if this were through the experience of ritual trauma then he would have had little choice in the matter. In the image two decorated black pillars support a central archway, below which are a number of large pointed egg shapes, one central red one supported on a stand and the rest black. A wavy blue-green pattern suggests hills in the distance. In the 15th Degree the candidate represents Zerubbabel, who approaches the Babylonian king with the tears and distresses of his people, pleading for them to be allowed to return to Jerusalem. While the candidate is being conducted seven times around the room the Sovereign Master reads Psalm 137: 'By the rivers of Babylon, there we sat down, yea, we wept when we remembered Zion' (Blanchard 2002, Part 1, p. 389, p. 395). Later in this degree the Grand Orator talks of the sorrow of the masons who witnessed the destruction of the temple: 'Their tears never ceased to flow, until the day of their liberation, when they were permitted to build it anew' (Blanchard 2002, Part 1, p. 407). Jung's egg forms that were rounded in previous illustrations have now become pointed and some of the black ones are now taking on the shape of tears, connecting his imagery with the theme of this degree.

Image 57 depicts many red shapes, a continuation of the previous patterning, enclosing the text, and an altar shape below. The text invites the rising up of the fire, the healing of Jung's sick friend, Izdubar, and the breakthrough of the God from the egg. A meal is prepared in celebration and dancers await for the birth of the God, although the celebrants are impatient as the hours lengthen (p. 284/ p. 301). Jung's altar shape at the base of this image implies a sacrificial context and the flame-like design brings to mind the biblical notion of passing children through the fire, which is generally interpreted as a physical sacrifice. This practice is discussed at various points in the Old Testament and was related to the pagan god Moloch or Baal, a fire god, also represented as a bull-headed god.[9] In 2 Kings we read:

> And he built altars for all the host of heaven in the two courts of the house of the Lord. And he made his son pass through the fire, and observed times, and dealt with familiar spirits and wizards: he wrought much wickedness in the sight of the Lord, to provoke him to anger.
>
> *2 Kings 21: 5,6*

However, it is also possible that 'passing through the fire' could be interpreted as the initiation of children, producing a form of psychological sacrifice resulting in soul murder as opposed to their literal murder.

Image 58 is again a longer text surrounded by a design of red flames or drops of blood, and on the lower border is a blue shape in the centre containing ten amorphous red shapes. The text, using the pronoun 'we' throughout, complains of having to wait for the emergence of the god and the fact that everything has been done to provide the right atmosphere for his entry,

including slave-like obedience to his commands (p. 285/ pp. 302). The incantations in this text suggest a magic ritual spoken by the initiatory elders who appear to be summoning the god. Here, we need to turn to the role of magical practices in ritual abuse, in particular, to that set of practices known as the Reversed Kabbalah, where instead of summoning the benevolent powers of good through the medium of love, demons are called forth by generating an atmosphere of terror (Katz 2012). The presence of ten red shapes in the blue form below may be a reference to the ten Sephiroth of the Tree of Life, only here the red shapes suggest markings, possibly of blood, on an altar or stone. In the 17th Degree, or Knights of the East and West, the candidate does, indeed, have blood drawn from his arm which is wiped on a napkin and exhibited. The Warden then states: 'See my brethren a man who has spilled his blood to acquire a knowledge of our mysteries and shrunk not from the trial!' (Blanchard 2002, Part 1, p. 450).

Jung recorded a terrifying dream on the same day as he produced the drawing with the red spots; this dream was of a catastrophe where avalanches fell down a mountainside and he was forced to take flight to avoid being killed (p. 285, note 129/ p. 302). He also records a description of the worm, previously described as the serpent, crawling up to Heaven which again appears to be related to Kundalini rising. He is told that he will be eaten, and that he should crawl into the stone for shelter, wait until the torrent of fire is over and remain quiet. Jung's dream reflects the state of terror induced during these magical rituals aimed at threatening him with a catastrophic death if he ever reveals the secrets, an accident that would not be unfamiliar in the Swiss mountains. Hiding in the stone recalls the alchemical philosopher's stone as well as Jung's childhood notion that his identity was located in some way within the stone. In ritual abuse, the alters formed in the child's psyche through the terrifying rituals and ordeals are not only human personalities but can also be objects, animals, demons or structures imaginatively inserted into an internal world. In the case of structures the child can be told to hide inside them (Epstein et al. 2011, p. 85).

Image 59 is accompanied by a poem or chant describing the search for the god by appealing to earth, heaven, sea, wind and fire and then a search amongst peoples, kings, the wise and amongst ourselves. Finally the god is found in the egg (p. 285/ p. 303). The imagery contains a pink and gold circular form in the centre of a blue altar-like form in the shape of a set of horns, perhaps a reference to the bull's horns worn by Izdubar. The whole image is patterned with drops of tears or blood and swirling forms, blue above and red and black below. Below the image is the word 'hiranyagarbha,' the primal seed from which Brahma was born (p. 285, note 130/ p. 303). This image describes the moment of discovery of the egg and the imminent birth of the god. Leadbeater states that in India the spine is called Brahmadanda, the stick of Brahma (1927, p. 15), which will become significant in the discussion of the Kundalini symbolism in the imagery associated with *The Sacrificial Murder*.

The text of Image 60 describes the diabolical actions that have been done to secure the birth of the god. These include the human sacrifice of a youth and an old man (the blond hero in *Liber Primus* and the tramp in *One of the Lowly*), cutting his own skin and sprinkling the altar with his blood (as suggested in image 58), the rejection of his parents, and the reversal of night and day where his 'real' life becomes that of the rituals of the night. He has also broken laws, eaten the impure, and engaged in cross-dressing (p. 285/ pp. 303–304). In other words, he has broken multiple taboos through these shocking actions, leaving him vulnerable to further dissociation.

As Randall Noblitt and Pamela Perskin Noblitt note, these actions, involving the abandonment of normal morality and traumatising techniques, are typically used within ritual abuse and are highly effective in creating states of possession by the gods. But 'in order for the dissociation of identity to work effectively, the victim (or recipient) of the possession would need to be amnestic for the details of the traumatizing rituals' (Noblitt & Peskin Noblitt 2014, p. 130). Clearly, Jung experienced amnesia regarding these actions until he launched into his process of active imagination in his mid-life period, and even then he did not seem to fully grasp that the strange contents in his psyche might have been produced through actual initiatory ordeals. The design in image 60 shows a small white egg on a vessel on the lower border of the illustration. Emerging from the egg is a stylised green tree shape set against a red patterned background. On either side are two dark brown patterned urns billowing flames and smoke that rises up either side of the text. It appears that the birth of the god has commenced.

Image 61 shows a demonic caterpillar-like creature and seems to be a reappearance of the creature in image 29, perhaps another reference to the monster Huwawa from the Gilgamesh myth. It is looking askance at the egg. Is it guarding the egg or is it about to devour it? Stella Katz can help us understand the way in which demon alters are created within the child in ritual abuse. She says:

> The child, drugged with hallucinogens, is in an altered state. For demon and animal alter creation, puppets are used to simulate demons. The puppets are operated from above, and some are spiked. Some are hand puppets; others are on strings and fly in the air … Some demons appear to fly right through and inside the child … The purpose of the demon alters is to keep the child in line and in constant fear of being grabbed and harmed by a demon. They represent actual demons, just as idols may represent deities in the Hindu faith … The job of demons is to come up during rituals and during times of potential disloyalty.
>
> *(Katz 2012, p. 107)*

Jung's demonic creature in this illustration could easily be a depiction of a frightening puppet.

But the text following this image and beginning with the letter 'I' states that Jung is not yet ready for the birth of the God, despite the fact that the process has begun and has been successful. He has learned that he can carry this portentous egg in his pocket but he is nevertheless struggling with feelings of unworthiness. He then describes cackling masks, fools around him and stage scenery falling. It is all deception and trickery: none of it is real and everything seems to melt into air. Again, this is initiatory theatre aimed at deceiving the child in alignment with Stella Katz's description above. Now, however, Jung has learned to control the God: to shrink him, nurture him or slay him if he wishes. He can become a God himself or also produce a new God child (p. 285/ pp. 304–305). This new ability also appears to be part of the training process. As Noblitt and Perskin Noblitt describe, these traumatising procedures progressively train the child so that eventually he is able to create new alters by himself (2014, p. 47). This appears to be one of the goals at this point in *The Incantations*, where Jung has learned that he can carry the egg in his pocket and do with it what he wishes. What the elders encourage him to do is to nourish this God and feed it his own light and warmth. This suggests a form of sacrifice, a parasitic relationship where the healthy psyches of the young are offered up to the old gods in order to ensure their continued existence.

The full page illustration following this text, Image 63, is a blue, white and gold patterned image of a tree with the white egg embedded in its roots. It is similar to the concept of the Kabbalah Tree of Life, though it contains twelve circular plaques containing reduced and simplified designs of the previous twelve images. On the lower left side is a simplified version of image 50, on the lower right side, image 51; image 52 is the next above on the left while image 53 is on the right, and so on, with images 57 to 61 in the upper layer. Eliphas Levi comments on the use of the Kabbalah in the Masonic Order. He says: 'all Masonic associations owe to [the Kabbalah] their secrets and their symbols' (Levi 1896, p. 20). Levi was to influence the writing of Albert Pike, the Grand Commander of the Scottish Rite from 1859 to 1891, whose *Morals and Dogma*, a Masonic classic, drew on Levi's T*he History of Magic*.

The Opening of the Egg

(Jung 2009a, pp. 286–288; 2009b, pp. 306–314)

This entry describes the rebirth of Izdubar as he hatches from the egg on the evening of the third day. Amidst smoke arising from the cracked egg an enormous Izdubar stands there with no trace of damage. Izdubar appears to be awakening from a deep sleep and asks where he is, as he thinks that he has been in a narrow coffin in the grave. He describes the feeling of being out in the universe and under

the stars, accompanied by a mystical feeling of unspeakable yearning and the sense that he is being engulfed in a sea of flames. Finally, Izdubar emerges as the sun, healed. The intensity of the light is overwhelming and Jung kneels, again feeling like he is doing this as a child, and then everything in the space returns to utter normality (p. 286/ pp. 307–308).

In *Black Book 3* Jung wrote that the most difficult part to grasp was the sense of the 'childish' in all of this (p. 286, note 135/ p. 306). It seems that the hardest part for Jung, being a man with a strongly developed intellect at the expense of his feeling side, is to get in touch with the experience of himself as a child who, as this argument suggests, is the one undergoing these tortures. Here, we have to wonder if it is not the child Jung awaking from a deep hypnotic sleep, having undergone a process of guided hypnosis or a drug-induced vision, and perhaps even finding himself in a narrow coffin as he awakes. Placing children in coffins to be 'reborn' is a common practice in ritual abuse (Lacter & Lehman 2008, p. 90; Rutz et al. 2008, p. 73). In *The Opening of the Egg* Jung identifies Izdubar as undergoing the intense emotions accompanying this emergence, including the sense that he has been far away in the universe, amongst the stars, but he cannot claim the experience as his own (p. 286/ p. 307). This suggests a further state of dissociation from these overwhelming events and a transference of the experience and their accompanying emotions to a new alter, this time an internalised sun god.

While this God rises in ascendance and seems magnificent, the impact on Jung himself is devastating. Jung describes this God as taking his life from him, plunging him into the horror of the underworld and taking his power from him (p. 287/ p. 309). This is precisely what happens when the child undergoes an initiation. The part of the child that knows what is actually happening, and that remembers the horrors of the initiation, is relegated to the unconscious, to the 'underworld'. This part of the child can stay in this underworld state forever, or at least until the individual is ready to face and remember the abuse, as Jung is trying to do in his process of active imagination. However, Jung does not frame this experience as one of spiritual or psychological abuse. Instead, he describes it entirely in religious and philosophical terms, as the birth of a God, and it leads into a discussion of evil, one that seems confused and obscure at times: 'You cannot dissolve good with good. You can dissolve good only with evil' (p. 287/ p. 311), and so on. And yet, some of his statements are insightful and are clearly the foundation for his theory of the individuation process and the confrontation with the Shadow; for instance, when he advises the acceptance of one's own evil in order to reduce its power over us (p. 288/ p. 312).

What Jung does not face in this discussion is that it is the initiation process itself, when applied to a child, that is the evil here. This process is a distinctly human practice of indoctrination and psychological manipulation, a brainwashing into religious beliefs that depends on the young initiate finally surrendering under the duress of the fear and theatrical legerdemain to which he is exposed. In many ways Jung's description of the process is fairly accurate: 'Birth is difficult', he says, 'but a thousand times more difficult is the hellish afterbirth' (p. 287/ p. 309). The 'afterbirth' is the feeling of soul loss and inexplicable terror that lies beneath the surface

throughout adult life in an individual who has undergone such initiatory ordeals in childhood. A ritually abused individual, while perhaps highly intelligent, driven and even intensely ambitious, as Jung himself was, can nevertheless feel emotionally and spiritually hollow. It is only by facing this deep sense of loss and emptiness, as well as the horrifyingly absurd and ridiculous way in which it has been inculcated, that such an individual has any hope of regaining his soul.

IMAGERY IN *THE OPENING OF THE EGG* [PP. 64–72]

Image 64 depicts an interior ritual space with dark green patterned walls and an Egyptian sun barge in the lower right corner. A red and black chequered carpet is in the foreground on which a small figure in green is kneeling prostrate before the hatching egg. A great plume of stylised fire and smoke is emerging from the egg and is billowing upwards to the ceiling. It is an illustration of the dramatic birth of the God from the egg. Throughout this entry Jung associates the birth of the God with a process of healing, though he also identifies that through healing the God he has simultaneously banished his own soul to the underworld. His inclusion of the text 'çatapatha-brâhmana 2,2,4' beneath this illustration is from a Vedic ritual of fire healing, providing a religious context for this experience (p. 286, note 133/ p. 306). As Albert Mackey notes, the Vedas, though not directly influencing Freemasonry, do contain many similarities to the beliefs and practices found in the rituals. As Jung describes a sense of unspeakable yearning, so the Vedas describe 'a yearning after the nameless Deity … the voice of humanity groping after God' (Mackey 1929, Vol. II, p. 1077). The Indian fire ritual symbolises this yearning, as in Jung's image.

Images 69 to 72 are also included in this entry and convey more symbolic representations. Image 69 is a rectangular image containing a central circle of black and red swirling design and a lightly depicted inner circle, which is surrounded by a purple pattern of a similar style and then, on either side, light blue circular forms with gold patterning. It appears to be a further stylised view of the flame and smoke in image 64 that has formed itself into circular or spherical forms. Image 70 depicts a green vessel with stylised flames rising from it and a patterned frieze along the top of the illustration breaking up as the flames reach it. Both image 69 and 70 seem to be reinforcing the importance of the fire ritual.

Image 71, however, is a very different image. It depicts a white and mauve geometric pattern on a dark red background. At each intersection of the geometric lines there are gold stylised flowers with four to six petals and a green centre. Woven between the geometric lines are three blue headless snakes. Interestingly, Jung made a comment that the three intertwining snakes here referred to the relationship between himself, his wife and Toni Wolff (p. 288, note 141/ p. 314). As in all symbolism, multiple interpretations are possible and the one that the dreamer himself believes it to be should always be respected. However, given the previous discussion of the role of the Kabbalah in Jung's

images, it may be useful to turn to the concept of sacred geometry and further notions associated with the Tree of Life. The Flower of Life is a symbol that represents the all-pervasive patterns in the creation of life itself and is found in various forms across cultures. While Jung's design in image 71 does not directly relate to the pattern of the Flower of Life (it has flowers with various numbers of petals, for example) and the serpent forms are not part of this particular cabalistic notion, it does imply the intervention of a writhing, twisting form enmeshed in the geometry, which may be interpreted as a dark or evil intervention in the creation process.

Image 72 depicts six cone shapes in orange green and blue arranged on a dark background. The background is composed of small black and grey squares in an undulating pattern, with tiny gold squares making wavy lines throughout. It implies a state of vertigo, and the background of patterned squares is reminiscent of the black and white tiles of the Masonic floor, only here there is no white, only black and shades of dark grey, a further indicator of the dark nature of these practices. As noted in the commentary on *The Remains of Earlier Temples* the symbol of the cone makes its appearance in the Knights of the Sun degree. It refers to the Mason reaching up to adore the sacred and unutterable name of the Great Architect of the Universe. This is the positive meaning of the cone for the Masonic candidate, but at this point he is not yet able to reach this stage and must cleanse himself of his moral stains. In Jung's case we are reminded that many elements from the Knights of the Sun have been incorporated into his fantasies, along with terrifying experiences of death and other grievous trials. These encounters qualify as earthly stains and so the ritual demands that he must undergo further purification before he can see the 'true light'. The following entry takes Jung into an even darker space, that of Hell.

Hell

(Jung 2009a, pp. 288–290; 2009b, pp. 315–319)

The account of the vision in this entry is quite short, though Jung spends four times as long pondering over it. Now he has reached the underworld via a gloomy vault and what appears before him is a column from which ropes and axes hang. At the base of the column is a tangle of human bodies and is a vision of the plight of those condemned to Hell. The body of a woman lies amidst the tangle. She has resisted being tortured to death and holds her hand over one eye of the man lying beneath her; in her other hand she holds a small silver fishing rod that is driven into the eyeball of a devilish figure. If he moves his eye will be torn out. Jung breaks out in profuse sweat with the terror of this image. He then hears a voice telling him that victory comes to the one who can sacrifice, and the vision vanishes (pp. 288–289/ p. 315).

As we have seen previously, the candidate undergoing the Rose Croix initiation is taken through the events of Christ's Passion, and a confrontation with the torments of the damned is part of the initiation's plot. This takes place in a third apartment which represents Hell, where transparencies of monsters and human beings encircled with flames, as well as devils with pitchforks, confront the candidate. On each side of the entrance human skeletons are represented with arrows in their hands (Blanchard 2002, Part 1, p. 464). In the 26th Degree, or Prince of Mercy, the candidate is given a small silver fish, on the one side of which is the password of the degree 'in the Rose Croix cipher' (Blanchard 2002, Part 2, p. 164). These two elements, the arrows in their hands and the small silver fish, appear to be conflated in Jung's vision with the woman's hand holding a silver fishing rod. Her other hand, covering one eye of the man beneath her, creates an image of the single All-seeing Eye, a symbol of the omnipresence of Jehovah (Blanchard 2002, Part 1, p. 46). The damp vault may again relate to the Royal Arch degree, where the candidate descends to the Secret Vault, and the ropes and axes swinging from the column may be a reference to the 22nd Degree, the Knight of the Royal Axe, or Prince of Libanus, which celebrates the work of the Sidonian carpenters who felled the cedars of Lebanon in order to build the Second Temple. Here, the candidate must have been admitted to the Rose Croix degree before being initiated as a Knight of the Royal Axe (Blanchard 2002, Part 2, pp. 84–100).

Again, we are seeing the use of the most fear-inducing and theatrical elements of these degrees, out of context from their intended ritual use, in order to create a vivid and terrifying scenario for the young candidate, the child Jung. The effect it has on the adult Jung remembering this scene is to cause great confusion. He feels that he has been totally overcome by the power of evil and that there is no help available and neither prayer, magic nor his parents can help. This technique of proving to the child that there is no-one to help him is one of the strategies used within the ritual abuse of children. The child can be easily tricked into thinking he is totally engulfed by evil and no-one can save him, even his own parents. Then Jung suddenly feels a smooth chord around his neck, choking him, and a hammer blow striking a nail into his temple (p. 289/ p. 317). In the 3rd Degree, or Master Mason, the candidate is led by a noose around his neck, called the Cable Tow, and undergoes a theatrical enactment of being murdered by a blow to each of his temples and then one to his forehead, in a symbolic representation of the murder of Hiram Abiff, the master builder of King Solomon's Temple (Jones 1952, pp. 303–322). Jung's sense that he is being choked and his head battered appears to be related to this Masonic ritual enactment, which he seems to have felt bodily.

The symbol of the eye of the evil one features in his ruminations. The evil one is empty and craves fullness through the sacrifice of the spirit of youth. Jung covers his eyes to avoid seeing this reality in an attempt to hold on to his natural innocence. He then states: 'Don't you see that a gentle flickering of your eye betrays the frightfulness whose unsuspecting messenger you are?' (p. 289/ p. 317). This statement comes across as if he is repeating something spoken to him, a warning that he might give away the fact that he has undergone these frightful experiences. Amongst those psychologists and counsellors who deal with survivors of ritual abuse it has been noted that when clients are shifting from one alter to another they often exhibit a fluttering of the

eyelids at the time of the shift. This subtle indicator of the presence of alter personalities may be used by perpetrators to identify survivors of ritual abuse (Noblitt & Perskin Noblitt 2014, p. 87).

The adult Jung undergoing the active imagination process in this entry appears to have identified himself totally with the child's terrified perspective and, trying to make sense of the evil, comes up with some strange conclusions. He claims that by wanting to give birth to his God he wanted evil. He says he wanted his God at any cost, and he wants to go to Hell for the sake of his God (p. 289/ p. 318). In other words, he feels that the choice to embrace evil has been his own, which is another of the strategies used to trick the child into believing he is the one at fault. It is not hard to envisage the elders conducting such an initiation, convincing the child that it was his own choice to rescue and resurrect his God, Izdubar, and therefore his own choice to embrace the evil that follows. Jung's feeling that he needs to embrace evil so as to save himself from Hell betrays the moral confusion he has been induced to feel and the extent to which he has had to distort his own reality in order to make sense of the bizarre nature of the initiatory ordeal.

IMAGERY IN *HELL* [PP. 73–75]

The capital letter D begins this entry. The letter is in gold on a black background. In the centre of the D is a red star shape with red branches emerging from each of its points. The pattern reminds us of tree branches or roots, and also the veins of the body and the blood flowing through them. The square image is surrounded by a scalloped gold border.

Image 75 continues the symbolism of the circle depicting a green circular shape on the left touching a blue one on the right. Each large circle contains four internal circles in gradually darker tones, suggesting that they may represent looking directly into the green and blue cones depicted in image 72. In this image the smallest circles, suggesting the interior point of the cones are dark, rather than light. Given the Masonic explanation of the cone symbol as reaching upwards towards the light of Heaven, Jung's image suggests going inside the cone and towards a dark centre. At the intersection of the two cones are multiple red serpent shapes that intertwine and gradually emerge as a design reminiscent of the explosion of the egg in images 60, 64, and 70, painted in gold on a white background.

The Sacrificial Murder

(Jung 2009a, pp. 290–291; 2009b, pp. 320–327)

In this vision all pretence of any legitimate Masonic ritual has finally dropped away and the plot has moved further into the domain of evil: 'the vision that I did not want to see, the horror that I did not want to live' (p. 290/ p. 320). Jung describes a valley where vile serpents hang lazily from the trees amidst an atmosphere of

crime and foul deeds. He comes across a marionette with a broken head, a small apron and then the body of a small girl, mutilated beyond measure, her head decapitated and her skull and brains mashed. A shrouded woman stands next to the child and questions him about his reaction to the scene; telling him she is the soul of this child, she orders him to take out the liver from the mutilated corpse. Reluctantly, he obeys her, cutting out the liver and holding it up towards her. Then, she tells him to cut a piece and eat it. Again, he reluctantly obeys and, kneeling on the stone, consumes a piece of the liver, almost fainting with the disgust and horror of the act. Removing her veil, the woman reveals that she is his soul and that it is the divine child whom he has murdered (pp. 290–291/ pp. 320–322).

This appalling act leads Jung into further convolutions in an attempt to understand what it means, but in *Black Book 3* he recognises that it might be a theatrical trick when he mentions the curtain dropping (p. 290, note 149/ p. 322). This is indeed what it seems to be - a theatrical trick, and one that has been found consistently to be enacted on ritually abused children. In these abuses the child can be made to believe that he is actually handling a corpse. These corpses may or may not be real, they may have been theatrically contrived or animal corpses substituted for what the child is made to believe is the body of another child, and so the children are led to believe that they have been responsible for terrible acts themselves (Fraser 1997, p.189, p. 191; Miller 2012, pp. 195–197; Noblitt & Perskin Noblitt 2014, p. 156).[10] In Jung's case, the presence of the marionette, and his comment that the curtain comes down, implies the use of theatrical trickery and the manipulation of the child into believing anything he is told, like a puppet in the hands of his manipulators. The presence of the small apron again alludes to the Masonic connection and the use of small symbolic aprons worn by the members in the legitimate practice of the rituals. The crime of cannibalism is the most extreme crime imaginable and so its impact on the psyche of a child undergoing such an experience is profound; hence, it is banished to the farthest reaches of the unconscious until, as in Jung's case, he has the courage to retrieve it.

In his commentary on this vision Jung admits that it made him aware of his personal capacity for evil. He calls it the great and dark mystery, but as he ponders it further his reasoning becomes very disturbed. He argues that a man needs to undertake such sacrificial acts in order to testify to his manhood, and that these acts are for the salvation of the soul. This suggests that he may have been recording what he was being told in the ritual. He then likens the act to drinking the blood and eating the body of Christ, though does not distinguish between what he has undergone and the Holy Eucharist as a sublimation or metaphor referring to taking on the qualities of the Christ (pp. 290–291/ pp. 322–323). Not only has he swallowed the sacrificial flesh but he also appears to have swallowed the doctrine that goes with it, and this is not the doctrine of Freemasonry as it exists in its legitimate form, but a spurious version. It is, rather, the darkest of fraternal bonds, such as those acts of atrocity and deepest depravity that are sometimes performed in the context of war. It can be seen as a form of black magic.

A figure Jung called Ha, a black magician and the father of Philemon, appears in this fantasy (p. 291, note 155/ p. 325). The Jewish demonstrative term 'Ha' meaning 'lo!' or 'behold!' appears in many Hebrew expressions associated with the names of God. Ha-Qadosh, for example, means 'the Holy One' (Werblowsky & Wigoder 1997, p. 278). Given the fact that Freemasonry draws on Jewish beliefs, amongst many other systems, it seems that the use of the term 'Kadosh' in the 30th Degree, or Grand Elect Knight Kadosh, is imputing some level of holiness to the attainment of this Masonic level. In this degree the candidate swears to punish crime and protect innocence (Blanchard 2002, Part 2, p. 260). However, a black magic version of the Kadosh degree, such as that inferred in Jung's *The Sacrificial Murder*, appears to invert this principle.

Such heretical beliefs, sown deeply into the psyche of the child through a graduated series of shocks culminating in the cannibal act, produces in the adult Jung an inner torment from which there is no escape. He calls it irrational and crazy and that it prods and pushes him remorselessly and acts as 'an absurd disturbance of [his] meaningful human activity' (p. 291/ p. 325). In a series of images illustrated on the following pages Jung appears to be revealing more of the spiritual and psychological impact, rendered in symbolic form, of the shock of this atavistic act, whether it was real or simulated.

IMAGERY IN *THE SACRIFICIAL MURDER* [PP. 76–97]

Image 76 introduces this entry with the letter D in black on a dark red background of writhing serpents overlaying a faint image of the design of the explosion of the egg in image 75. Next follows a series of nineteen full-page illustrations, images 79 to 97. Here, we see Jung depicting a progressive change through the symbolism of the circle, flower, seed and egg that appears to be related to the process of creation as described in the Kabbalah. This imagery may also be explained through the workings of Kundalini Yoga. As Mark Stavish (1997) explains, the ascension of the Kundalini fire can spontaneously occur at times of great physical stress, illness or in response to a near-death experience. In the shock of an initiatory ordeal, such as we are seeing in *The Sacrificial Murder*, the Kundalini experience can be manipulated by the initiatory elders and here we may be seeing a visual illustration of this process. As Stella Katz observes: 'The triggers to bring alters "out" in the body mostly correspond to the chakras, as well as to the stations of the Kabbalah' (Katz 2012, p. 100).

Image 79 depicts four circle forms in red, green and blue in the centre of a coloured circle. These four circles are enclosed by a multi-coloured circle set on a dark background made of black and grey squares. In the centre of these four circles is a collection of small black and gold fragments. This image relates directly to image 72 and 75 depicting the cones from different perspectives. The fragmentation throughout the design suggests multiple fractures now forming the underlying structure of Jung's traumatically initiated psyche. In the Lurianic Kabbalah the creation of the universe involved a process whereby God

firstly removed himself from space by creating a void, a hole or empty space, and then performed an act of contraction whereby light is sucked into a type of cone and then something emanates back out of the cone. Kim Zetter summarises it, saying:

> It is as if God sucked in a part of the light that was Him, and then blew out a smaller stream of it. The black space created is at the centre of the universe and into this space the emanation is sent.
>
> *(Zetter 2000, pp. 81–82)*

As Zetter observes, this description, formulated in the sixteenth century, is remarkably similar to the twentieth century scientific observation of black holes, where a star collapses in on itself.

Applied to an individual in a ritual, and using the Kabbalah for the purpose of producing a mystical experience, the cone takes on a further role. Lyam Christopher (2006) describes it as a ritualistic movement or circumambulation causing the distribution of symbols into a circular pattern where all debris, or negative influences, are pushed aside, leaving a calm centre as in the eye of a hurricane. 'Negative influences', he says, 'are seen as spinning off away from the circle as it fills with astral light' (Christopher 2006, p. 32). This action, in cabalistic magic, is known as the 'cone of power' and strong emotion needs to accompany these rituals for them to produce a heightened state (p. 33). The intense emotion elicited when Jung performed what seemed to be a cannibal act would have had the desired effect. In the controlled environment of the initiation process such a scenario would have had the capacity to produce the coveted experience of astral light.

Image 80 is enclosed in a smaller square set on a full page. It is a mandala composed of four dark blue vessel shapes containing three light blue circles set on a dark green background. Between the blue forms are four red and green shapes based on the patterning throughout previous images. These eight forms are surrounded by a gold scalloped shape and a dark purple outline. In the centre of the image is a collection of black and gold fragments, seed-like forms similar to those in the centre of the previous image. In the Lurianic Kabbalah, following the contraction stage of creation described above, God created vessels in empty space to contain his Light, but they were not strong enough to contain it and shattered. This shattering of the vessels was known as shevirat ha-kelim (Giller 2011, p. 68). In image 80 the four vessels within the mandala appear to be contained at this stage, but have disappeared in the following image. This mandala is beginning to approach the shape of a flower, which appears more clearly in the following images. Here, the concepts from the Kabbalah and those of Kundalini Yoga, where the chakras are illustrated as flower shapes, appear to overlap. As Regardie suggests, the Hindu system of chakras within Kundalini is similar to that of the Kabbalah system of the Tree of Life (Regardie 1945, p. 65).

Image 81 moves progressively towards a flower shape with four blue outer petals and four inner red ones, set on a dark grey background. This time the small black and gold fragments are scattered throughout the square image as if being thrust from the centre of the flower, suggesting the shattering of the vessels, shevirat ha-kelim, as the vessel shapes no longer appear in this image. From a psychological perspective, and the ritual or magical use of the Kabbalah on the individual, we may be looking at the shattering of the psyche prior to its rebuilding. In Jung's personal iconography the tiny black and gold fragments appear to relate to the multiple fragmentation produced through the initiation process; most of these experiences are dark but some contain precious knowledge or 'gold'.

Image 82 is more clearly a flower shape with eight petals, and again includes the many small black and gold fragments. The central red petals are now in a balanced relationship with the green and blue petals between them. Given the cabalistic themes being discussed, it is tempting to associate this flower shape with the Flower of Life, but this sacred symbol has only six petals. In Jung's case, his flower pattern is associated with a terrifying ordeal and here we must look to some of the systems of psychological programming used within the context of ritual abuse. These can be based on a range of themes using structured imagery to create internal landscapes and allocate experiences, beliefs and commands to different locations within the psyche. As Pamela Monday and Denny Hilgers (n.d.) suggest, this programming is done in very complex ways and can utilise systems based on imagery like spider webs, carousels, the Kabbalah, castles, flowers and so on. Here, we seem to be looking at a system of programming based on a flower structure. The impression image 82 gives is one of order, balance and symmetry, which in the following images is undergoing some form of distortion.

Image 83 depicts another flower shape where the eight red petals have now become four on the outer circumference and the black and gold fragments are now distributed in different positions within the form. There are also eight 'U' shaped vessels containing some of the fragments now reinstated within the overall form. Beneath the flower is a dark blue wave-like shape that appears to push upwards and there are ten tiny red fragments within its central peak. In the next illustration, Image 84, this lower form pushes further upwards, distorting the shape of the flower considerably and pushing many of the fragments as if they are being thrust out of the flower. High above these shapes is now a dark, gold, eight-pointed star.

The contraction of the flower shape and its penetration by the dark form may be likened, in cabalistic terms, to the part of the creation process where God withdraws Himself or collapses in on Himself leading to a state of blackness, known as Keter, and the withdrawal of the Light, represented by the dark star far above in Jung's image 84. On the Tree of Life, Keter is the first sefira and represents this act of contraction (Zetter 2000, pp. 81–82). In Kundalini terms, the four petalled flower could also represent the Root chakra, known as Muladhara, at the base of the spine. Leadbeater states that this chakra has few

petals and is principally concerned with receiving the two forces associated with the physical realm, the serpent-fire from the earth and the vitality from the sun (Leadbeater 1927, p. 3, p. 5). When the earth energy suddenly arises in a terrible force, such as during the sort of shock Jung describes in *The Sacrificial Murder*, it contains a powerful fire as of red-hot iron or glowing metal that enters through the Root chakra (pp. 13, 14). In image 83 and 84 there is a collection of small bright red marks at the peak of the dark form beneath, as if representing this glowing fire, like the contents of a volcano, about to enter the distorted chakra. Leadbeater also notes that knowledge of these chakras, or force-centres, can be found among the secrets contained in the rituals of Freemasonry (p. 15).

In Image 85 the thrusting form has distorted the flower even further and the black and gold fragments are now scattered within the transformed flower shape, now shaded in dark blue, green and purple. The tiny red fragments in the wave form below have now entered into this shape creating a small bright red stain at the base of the transformed flower. As Leadbeater (1927) notes: 'There is a rather terrible side to this tremendous force; it gives the impression of descending deeper into matter, of moving slowly but irresistibly onwards, with relentless certainty' (p. 13). Images 83 to 85 depict the slow but certain movement of this earth energy as the dark shape from below progressively forces its way into the chakra flower above it. Now, high above, where the gold star was, is a fish shape made of gold fragments, a hint that the psychological 'birth' illustrated here may be related to Christ in some way, as symbolised by the fish. However, achieved through the terrible shock of cannibalism, this birth is demonic in nature. Carol Rutz, a survivor of ritual abuse, refers to the flower in her recollection of the psychic damage occurring during her own trauma-based programming. Speaking of herself in the plural, she says:

> We saw ourself as a beautiful vase with a flower before the trauma. As we relived each trauma that made us split it was as if a giant hammer came down splintering the vase into a thousand pieces. As we put the vase back together through integration, we found the flower in the vase - 'Our Soul' was never truly damaged. They never got to the soul of our being.
>
> *(Rutz 2003)*

Rutz describes a hammer blow shattering her inner vase whereas Jung seems to be depicting something forcing upwards from below. However, the sense of a shattered self is present in both descriptions. In Jung's case the shattered parts within the now completely distorted chakra also define the form of the Christ symbol, implying that Jung's relationship with Christianity may be in a shattered state as well.

Image 86 depicts the flower shape now evolved into a rounded four-sided form that seems to float on blue-green water, anchored to a dark pyramidal shape below. Above it is a blue eight-pointed star in a circle of gold and three

wave-like gold shapes float above it, like the patterns used in image 50. The eight-pointed star, in Kundalini, can refer to the lotus of the heart, though the number of petals can vary according to various versions of the Upanishads (Leadbeater 1927, p. 50). When the two forces of serpent-fire and the vitality of the sun combine it can express itself in different etheric forms; the most common of these is the octahedron (p. 16). Jung's purple star in the circle in image 86 is not a perfect octahedron but may suggest a stage leading towards this geometric form. A wave-like motion now supporting the chakra moves upwards, suggesting a further force rising from the dark pyramidal shape below.

Image 87 takes these waves further with a now symmetrical mandala surrounded by horizontal wave patterns with the pointed wedge shape now completely separated from it. Above the waves is a gold star with three gold forms below it, reminiscent of the shapes of the Eastern palace described in image 50. It is possible that we are looking at the impact of the powerful blast of Kundalini energy on the first or Root chakra, its arrangement now altered from the lighter colours of image 80 to a much darker shape of olive, purple and dark red. The black and gold fragments are now arranged in an ordered and symmetrical way within the centre of the mandala and the blue waves connote a more peaceful and relaxed state.

Image 88 depicts a more elaborate mandala, this time with eight clearly defined petals, the return of more vibrant red patterns, two eight-pointed stars and the number of black and gold fragments much reduced. There are still blue wave patterns but these are not as symmetrical as in image 87 and become discordant in the lower section, suggesting turbulence of some kind. The dark wedge below now contains a ritual altar shape similar to the one found in the palace design of image 51 and a red fan shape with gold tentacles reaches towards the golden cloud shapes and the eight-pointed star above. It is possible that this more elaborate mandala may refer to another chakra, perhaps the eight-petalled heart chakra, as in image 45 where the serpent rises from a golden egg in the heart chakra position.

Image 89 is even more elaborate and takes the symbolism of image 88 to the next stage. The gold tentacles of the fan at the top of the mandala have now exploded into an elaborate golden shape, nearly touching the dark star above, suggestive of an expansive mystical experience. Leadbeater (1927) describes the developing Crown chakra in one who has attained a mystical state as reversing itself to become a source of radiation and 'standing out from the head as a dome, a veritable crown of glory' (p. 7). Jung's crown at the top of image 89 suggests just such a dome. The four blue wave forms beneath it connote upward movement. The green and red mandala is again becoming deformed and is dropping black fragments from its centre onto a red wedge below, which is now much larger than in previous images and contains a series of unusual designs, suggestive of some form of language. Jung calls these symbols runes or hieroglyphs and describes them as being written on a red clay tablet (p. 291, note 155/ p. 325). The red wedge here is similar in shape to the

Masonic keystone, a symbol used in the Royal Arch degree (Blanchard 2002, Part 1, pp. 255–286). In this degree the Grand Orator describes a series of hieroglyphics in an underground temple built by Enoch, inspired by a wonderful vision and dedicated to God (p. 268, note 119). Either side of Jung's wedge are two hemispherical black forms. It is possible that there is some sexual symbolism associated with the wedge and balls, as we shall see at a later point in the discussion.

Given that the context of these images is one that Jung himself describes as black magic, these textual symbols with their thin geometric lines, swirls and small circles might also suggest the sigils and seals of Goetic or Ceremonial Magic. This branch of the occult is associated with conjuring demons outlined in various texts, an important one being *The Lesser Key of Solomon* (Mathers & Crowley 1903). This text was not produced by King Solomon but was compiled in the seventeenth century from medieval sources and was particularly relevant to Jung's case, as in Germany it became associated with the *Faust* legend (Waite 1913, p. 35). A.E. Waite, a Freemason of Jung's time, did not shy from addressing the spurious and debased use of Ceremonial Magic, which he describes as travesties of occult doctrine, intention and procedures; he also comments on the debased applications of cabalistic methods. He describes black magic as 'the attempt to communicate with evil spirits for an evil, or for any, purpose' (Waite 1913, pp. 9–12, p. 14). Stella Katz explains this debased form of the Kabbalah in contemporary ritual abuse:

> In each lesson of the Kabbalah, there is magik. Each spell accompanies a very important lesson … In the upper part of the Kabbalah, the child is taught a higher form of black magik and demon spell work, with the blackest magik, including the use of the Lords of Demons, being in the head region.
>
> *(Katz 2012, p. 113)*

Accompanying image 89, Jung says that the black magician, Ha, refused to teach him the meaning of the runes but showed him some examples. Ha describes it as involving two forces, an earth foot and a sun foot, and two suns that must come together through a complex process of pulling one up, trapping it so that it cannot move back downwards, and so on (p. 291, note 155/ p. 325). The overall impression is of serpent-like movement up and down, imprisoning the earth energy and the sun energy at various points, allowing them to come together and then separating them again. While the precise details of this process may be obscure it does correspond with the meeting of the serpent fire of the underworld with the vitality of the sun in Kundalini Yoga. Leadbeater (1927) describes the movement involved with this meeting as a vibration or shuttle motion within the body and waves of energy passing through the individual through the various planes from the physical and astral to the divine (pp. 16–17).

It is relevant to note that in *The Lesser Key of Solomon*, after the demonic spirits were invoked, King Solomon commanded them into a vessel of brass, together with their legions. He bound them and sealed the vessel and then buried it in a deep lake or hole in Babylon. But afterwards, others later came along and, wanting to find the treasure within, broke the vessel open, releasing these dark spirits back again into their former positions (Matthews & Crowley 1903, p. 35). Read metaphorically alongside Jung's imagery, it suggests the concept of a powerful and potentially destructive force buried within the human nervous system and that when the 'vessel' containing it is shattered, the force can be released in a dangerous manner. Jung's description of trapping or imprisoning the suns at various points as they move up and down suggests a way of controlling these forces and not allowing them to completely overwhelm or destroy him. He even describes the process as amusing (p. 291, note 155/ p. 325).

At one point in Jung's description there are three serpent-like forms that come together, twirled together at the top. This description corresponds with the Kundalini concept of three spinal channels, the Ida, Pingala and central Sushumna, along which the currents flow around the spinal chord that are stimulated during the raising of the Kundalini (Leadbeater 1927, pp. 14–15). Jung also mentions the mother and father in this description. This would correspond with the notion that the two outer forces, the Ida and Pingala, are represented as female and male in the Indian system. Leadbeater explains that the Ist Degree in Freemasonry teaches control of the Ida or feminine aspect, the Second, of the Pingala or masculine aspect, and the 3rd Degree, the control of the Sushumna (Leadbeater 1927, p. 15). In the higher degrees of the Scottish Rite we are reminded of the symbol of the serpent with three heads that is depicted on the Tracing Board of the Grand Pontiff degree (Blanchard 2002, Part 2, p. 13). We also see a similar concept, this time expressed as an architectural metaphor, in the Royal Arch Degree. In this degree the Grand Orator describes King Solomon overseeing the building of a sacred vault beneath the temple, an underground cavern of nine arches to house the Cubic Stone of Wisdom. In the ritual three initiates descend into the sacred vault and then pass through the nine arches, lifting each one as they go through (Blanchard 2002, Part 1, pp. 263–265). The three initiates may be another way of describing the three spinal channels of Kundalini and, while there are nine arches as opposed to the seven chakras of the Indian system, the ultimate destination of this process in the legitimate practice of the Masonic ritual is similar:

> My brethren, when of old, the chosen three had traveled the nine arches, they came to a Dome and beheld upon the Cube Stone the resplendent Delta, on which the true name of the Great Architect of the Universe was impressed in letters of dazzling light, they fell on their knees, made the signs of admiration and exclaimed, Jehovah, as you have done.
>
> *(Blanchard 2002, Part 1, p. 265)*

In images 90 to 92 the mandalas or chakras are predominantly dark in colour and are now much smaller, while the symbols at the top and bottom of the images take on a significant role. In image 90 the chakra has taken on a four-petalled format with eight smaller petals between them. The dark sun is still in place at the top of the image and the gold fan of the previous image is now reduced and reversed as if the movement of the energy is now directed downwards. The red wedge below is similar in size and shape but has fewer hieroglyphs and the black hemispheric balls have collapsed alongside it. Two decorative fan shapes face each other above the wedge as if suggesting further up and down movement. In image 91 the chakra is even smaller and now has eight petals. The wedge beneath has become elongated and contains a red circular disc and is poised, ready to pierce the chakra, while above the dark star is now a large golden sphere with red and gold colours surrounding it, suggesting the powerful sun energy forcing its way downwards to the chakra. In image 92 this bright sun energy has become even stronger, forcing the dark star to penetrate and overlay the eight-petalled chakra, projecting its points outwards; the few remaining black and gold fragments have now gathered into the chakra's centre, while the wedge at the bottom has now receded and contains a central red dot. These three images suggest a further stage in the Kundalini process with the sun energy now taking on a greater role and forcing further changes in the internal structure of the chakras. It is difficult to know whether we have been looking at one chakra undergoing these changes or several different chakras.

Image 93 introduces another element into the design. Here, a pale blue arch with a central sharp form pierces the mandala, now more geometric in form with four red petals. The purple eight-pointed star is now reduced and enclosed in the centre of the mandala, which floats on a stylised watery pattern enclosed underneath by pale blue zig-zag forms. The upper 'sun' has shrunken in size and is separated from the central design, as is the black wedge below implying that the two incoming forces, the sun and the earth energy, have now receded. In Jung's notes for this image, Ha, the black magician, describes the pale blue arch as a bridge and continues to relay instructions about the process of moving the Kundalini energy from one level to another in a safe and controlled manner (p. 292, note 156/ p. 326).

In image 94 the sun and earth energy have disappeared altogether. Now the blue arch above is illustrated with a row of hieroglyphs and accompanied by another below, forming a protective vesica piscis shape and enclosing the simplified mandala in a floral-patterned space. In note 157 there are extensive instructions associated with this image, teaching Jung how to hold the two suns (the upper sun energy and the lower serpent fire) and how to deal with the intense longing associated with these upper and lower energies as they move towards each other and apart again (p. 292/ p. 326). Here, the insights of the twentieth century Indian adept, Gopi Krishna, may be of use. Krishna argues that the Kundalini process is based in human biology and is a method of directing the energy culled from the reproductive organs. He says:

> [it passes] through the spinal conduit in a luminous stream to cause the explosion in consciousness characteristic of the arousal of the serpent power and its ascent to the sahasrara, allegorically depicted as the thousand-petal lotus in the brain.
>
> *(Krishna 1993, p. 136)*

The process, he says, begins in the brain due to the opening of a normally closed chamber, clearing a channel through which these secretions are drawn up in a powerful suction action. In other words, it is a process of harnessing the sexual energy and directing it for a spiritual outcome, a highly potent spiritual orgasm, having the capacity to totally transform an individual's perceptions of reality.

Jung's horrifying experience of *The Sacrificial Murder* appears to have instigated the first part of the process, opening this normally closed chamber in the brain. The description accompanying this image implies a complex training in how to control these two opposing forces, the sexual energy from below and the cosmic stream from above, and how to prevent the serpent energy from escaping back through its usual path via the sexual organs by constructing a 'prison' to hold it. This prison-style arrangement is inferred in the now closed vesica piscis shape in image 94. The symbol of the cones appears throughout Jung's description and at one point he says that the upper cone is the father, implying that the lower cone is the mother. After learning to direct these forces he says: 'This pleases father and mother but where does it leave me? And my seed?' (p. 292, note 157/p. 327). Given Krishna's argument that the Kundalini practice involves the redirection of sexual energy, Jung's question about his seed is understandable, particularly if it means the training of a young male to hold back his natural sexual energy for a seemingly unnatural purpose.

Following the struggle to control this energy the black magician says, 'I am called Ha-Ha-Ha - a jolly name - I am clever' (p. 292, note 157/ p. 327), further reinforcing that Jung was undergoing a training process by an initiatory elder who appears to be congratulating himself for his pupil's success. Another of Jung's experiences, recorded as part of his travels in India in 1938, might be useful at this point (Jung 1963, pp. 259–260). Here, Jung met with a pandit who explained to him that the obscene sculptures on the exterior face of the Konark pagoda were intended to remind young men of their karmic need to fulfill their sexual role before they could attain spiritual elevation, an interpretation that seemed to be surprising to Jung who was expecting a more complex and perhaps arcane explanation. This story illustrates that the training to redirect the sexual energy for the purpose of spiritual enlightenment, which these mandalas suggest, and which appears to have taken place in his youth, was not only contrary to the normal stages of human development but also to the Indian spiritual traditions upon which Kundalini Yoga is founded.

In image 95 the earth and sun energy are depicted again, but this time as a linear design rather than coloured forms. The mandala is again contained in the blue egg-like space and four pale blue branches, also suggestive of roots, veins

or rivers, are faintly depicted above and below it. Here, we need to turn to the relationship between Ceremonial Magic and the concept expressed in the Book of Genesis of the four rivers in the Garden of Eden. As the occultist Eliphas Levi states:

> There was and still is a potent and real Magic … a formidable secret … summarised symbolically by Moses at the beginning of Genesis. This secret constitutes the fatal science of Good and Evil, and the consequences of its revelation is death. Moses depicts it under the figure of a Tree which stands in the midst of the Terrestrial Paradise, is in proximity to the Tree of Life and is joined at the root thereto. At the foot of this tree is the source of the four mysterious rivers; it is guarded by the sword of fire and by the four symbolical forms of the Biblical sphinx, the Cherubim of Ezekiel.
>
> *(Levi 1896, p. 11)*

This secret, as Levi implies, is the knowledge of the way in which the human being can re-connect with the divine through an understanding of these symbols and a practice that realigns them, through the Kabbalah or Kundalini Yoga.

Image 96 clearly depicts four zig-zag patterns connecting the central mandala with the upper sun energy, the lower earth energy and two branches, left and right. The zig-zag movement of these four 'rivers' is explained in Kundalini Yoga as the Lightning Flash and the pattern of energy as the serpent rises, connecting at the point of a chakra. As Leadbeater (1927) suggests, there is also the divine energy that rushes into each of the chakras from without at right angles to the direction of the Kundalini energy that courses up and down through the spine (p. 3), explaining the layout of the four 'rivers' in this image. It is possible we may be looking at a representation of the heart chakra, where the serpent fire can sometimes rest after it has undergone its journey up and down the spine (p. 58). This image seems to represent the final action of the Kundalini process, leading to the last image in *The Sacrificial Murder*.

Image 97 depicts a large inverted egg shape floating on water and four small spheres now connected to a central, small, dark eight-pointed star. The inverted shape of the egg is similar to the symbol used in the Ancient and Primitive Rite of Memphis-Misraim, which in some versions has an egg containing an eight-pointed design in its centre and is floating on water (McBean & Gabirro 2002). On the outside of the egg is a band of light blue with a faint zig-zag pattern and inside the egg are many spherical shapes in black, red and gold with further rings of red and purple 'recycling' the energy within the egg. In the context of Kundalini this newly formed egg shape could also be an illustration of the heart chakra, now enclosed and at rest after the powerful and perhaps traumatic process of the Kundalini ascension. It suggests a completion of the process represented in images 79 to 97 and implies the potential for many new 'eggs' within, perhaps indicating the potential for new alters.

The legitimate use of the Kundalini training in the Masonic rites, or in any other system, is aimed at raising the initiate by degrees until he reaches heaven, that is, a mystical state of oneness with the universe and a personal and Gnostic realisation of the god within. But in Jung's case, and in the case of the ritual abuse of children, this same objective is reached through a series of shocks, each of them more and more terrifying. In *The Sacrificial Murder* it is as if by believing that he has committed the vilest of crimes, the cannibal act of consuming the liver of a dead child, that the Kundalini energy could be suddenly released to make its way progressively upwards. The notes from *Black Book 7* suggest that this progressive movement was accompanied by a training process to teach the young initiate how to control this powerful force in order to develop spiritual capacities beyond his years. However, through the act of recalling the memories of this experience, both visually and verbally, Jung admits how hateful, shameful and absurd this practice is when produced in such a demonic manner (p. 291/ p. 325).

Divine Folly

(Jung 2009a, pp. 292–293; 2009b, pp. 328–332)

Quite oddly, this next entry does not seem to follow the emotional tone of the previous entries, but departs from their horror and complexity into a far more benign and mundane setting. Here, Jung enters a high hall where he sees a green curtain between two columns. Behind the curtain is a small room with two doors, and he must choose which one to enter. He chooses the right door and enters a library where he asks the librarian for a copy of *The Imitation of Christ* by Thomas á Kempis. The librarian is surprised by his selection, regarding this work as outdated and not of interest for anyone devoted to science, but Jung admits that there are times when science is not satisfying for the soul and this is when books like Thomas's are meaningful. They debate the relevance of Christian values, with Jung arguing for Christianity as the middle way, a position that surprises the librarian. At this point the servant brings Jung the book and he departs. Pondering the vision afterwards Jung dwells on the thought that he must take Christ as his model and emulate the way of the Cross. His final thoughts lead him to abandon his intellectual struggles with these matters and consider the value of the simple life (pp. 292–293/ pp. 328–331).

Considering the nature of the previous entries this shift in perspective does seem surprising. However, if we stay with Masonic themes and the Knights of the Sun degree in particular, we may find an explanation. In all Masonic rites two pillars, known as the Pillars of the Porch, announce the entrance to the porch of Solomon's Temple (Duncan 2009, p. 73). In the layout of the Masonic lodge for the first three degrees this porch contains the room where the candidates are prepared and an ante-room where the members enter the Lodge. There are two doors, the

left one for the initiate and the right one for the rest of the members who have been previously initiated into the degree being enacted (Duncan 2009, p. 8). In Jung's vision he firstly enters by the right door, and this would be a reference to the fact that he is not entering as a candidate, but as one who has already undergone initiation, which the previous entries have suggested. In the Knights of the Sun ritual the candidate is introduced to seven cherubim or archangels. The angel Saphael demands that the candidate divest himself of his haughty crown of vanity and pride and cast it to his feet. When he does so, Saphael directs him to look to the cross; it is the cross of Christ, 'the sign of the sacred dogma of equality' and hope for the reign of God on earth, which the meek shall inherit (Blanchard 2002, Part 2, p. 215). Jung's desire to read *The Imitation of Christ* corresponds with Saphael's direction to look to the cross. Jung's conclusion of returning to the simple life reflects the biblical quotation, 'the meek shall inherit the earth', in the ritual. Thus, while the plot of *Divine Folly* does not follow the intensity of the previous entries, it does follow the ritual format of the Knights of the Sun degree. The next entry continues with further elements from this degree.

Nox secunda

(Jung 2009a, pp. 293–298; 2009b, pp. 333–347)

Jung now leaves the library and re-enters the ante-room, which is described as a high hall in the previous entry. He faces the two doors and this time enters the left one which takes him into a kitchen where a fat woman wearing a chequered apron stands cooking at the stove. He sits down and they begin talking about Thomas á Kempis's T*he Imitation of Christ*. The woman tells him that her mother passed it down to her when she died and what a comfort it had been (pp. 293–294/ p. 333).

A reference to the kitchen and the hall appears in the earliest printed Masonic catechism, A Mason's Examination, from 1723. Here, the initiate answers the question of whether he is a Freemason with a cryptic reference, saying: 'By the Signs and Tokens, from my Entrance into the Kitchen, and from thence to the Hall' (Bogdan 2007, p. 76). As Henrik Bogdan explains, the kitchen denotes the 1st, or Entered Apprentice degree, while the hall denotes the 2nd, or Fellow Craft; these are the first two degrees within all branches of Freemasonry (Bogdan 2007, pp. 76–77). The Knights of the Sun degree, whose traces we have been seeing above, is quite lengthy and the lecture that accompanies it discusses the nature of the ancient mysteries and the ways in which Masonic degrees echo these ancient practices. The candidate in this degree is then reminded of the principles of each of the initiations he has previously undergone, beginning with the first and second degrees. By entering the kitchen and the hall it appears Jung is revisiting these two degrees as the Knights of the Sun lecture suggests. In Jung's vision, the cook is wearing a chequered apron, which could be a reference both to the wearing of aprons in the Lodge and the black and white mosaic pavement of Solomon's Temple, the pattern of the floor found in all Masonic Lodges. But the character of the fat female cook does not appear in the regular rituals and may be another of the theatrical additions in a spurious version of the rites, perhaps a member in drag.

The vision continues with Jung saying he would like to imitate Christ, but then an inner disquiet seizes him and he hears a swishing, whirring and roaring sound that fills the room like a horde of large birds. Accompanying them is a multitude of shadow-like forms and voices saying they are going to the temple to pray. One of them calls himself Ezechiel and says he is an Anabaptist (p. 294/ pp. 334–335). The Anabaptists originally formed in Zurich in the sixteenth century and spread from there to South Germany and beyond (Clasen 1972). There were elements in Anabaptism which suggests that their practices might have been similar to those Jung is describing in *The Red Book*. For example, some Anabaptists had strange ecstatic experiences where they would collapse and claim that they had 'died' and had witnessed divine matters. In so doing they felt that they had become deified as God or Christ; but these ecstatic experiences also produced unbridled sexuality and other extreme behaviours (Clasen 1972, pp. 122–130).

The biblical Ezekiel was the prophet who received a mystical vision from the Lord which outlined the layout of the third temple in Jerusalem, even down to the accurate measurements of every aspect of its architecture (Ezekiel 40). He also experienced visions where he was visited by four cherubim whose wings created such an uproar that the noise could be heard in the outer court and sounded like the voice of Almighty God (Ezekiel 10: 5). This suggests that the sounds that Jung hears could be related to the roaring sound of the cherubim's wings. These sounds could have been theatrically contrived, but the rushing sound may also be similar to that experienced when an individual is thrust into a state of shock prior to fainting. The Masonic scholar J.D. Buck discusses this sound in relation to the Voice of the Silence, a mystical state. He says that the rushing sound heard in the ears prior to fainting or taking anaesthetic is the 'key to Samadhi' and says: 'if he can produce the same condition in himself without fainting or chloroform, for example, but by a knowledge of the law of vibration, then he is an Adept, and has, and knows how to pronounce the Master's Word' (Buck 1967, p. 73). Gopi Krishna reports a similar sound, like the roaring of waterfalls, the humming of bees, the sound of thunder or the peel of bells, and then the feeling of a stream of liquid light entering the brain through the spinal cord accompanying the awakening of Kundalini (Krishna 1993, p. 1, p. 16).

Jung's vision continues with a dialogue between himself and Ezekiel. Speaking for the horde fleeing to the temple, Ezekiel says that they still have no peace, despite believing they were dying for their beliefs. When Jung asks him why, Ezekiel refers to something forgotten, to them having not lived the animal part of the self, suggesting the abandonment of a more direct relationship to the body. Ezekiel is asking Jung to reconnect with this forgotten experience, and given the argument here, this would refer to the memories of the initiations being uncovered.

Suddenly, Jung's vision takes a different turn: the police arrive and he is taken to the madhouse where a professor glibly assesses his case as religious paranoia, or a paranoid form of dementia praecox. When Jung objects that he feels perfectly well the standard response is that he has no insight into his illness (pp. 294–295/ pp. 335–338). Amongst the kinds of control used on individuals in ritual abuse is the threat of madness where

the victim is persuaded to believe that if he remembers the abuse or leaves the cult he would suffer extreme mental disorganisation (Smith 1993, p. 44; Miller 2012, p. 127; Noblitt & Perskin Noblitt 2014, p. 48). Nevertheless, by experiencing 'divine madness' from the patient's perspective Jung is able to ask a different set of questions, such as whether society needs to shift its perspective towards madness. In the research into ritual abuse today a new set of questions is being asked as to whether the symptoms of some severe mental illnesses may, in fact, be similar to those of ritual abuse (Lacter & Lehman 2008, pp. 85–154). Given the extreme form of mental torture enacted on the young in these practices it would not be surprising that serious mental illness could follow in its wake.

Jung's philosophical contemplation over this vision is extensive, though he admits that his thinking is his dominant trait, leaving his feeling side the least developed (p. 295, note 178/ p. 338). He hopes that by focussing on the imitation of Christ he may be able to develop this feeling capacity but, instead, feels a strange chaos rushing towards him like the roaring winds of a storm. It is not surprising that he resists feeling, for to relive the intensity of the confusing and painful experience of the multiple initiations he has been describing is incredibly difficult. The results of these traumas is an accumulation of 'the dead', those parts of the self that have been 'murdered' during the initiation process. Jung berates the fact that he has constructed a wall against this flood of chaos and that he cannot unearth the mystery. He seems angry with himself, but is not aware that the creation of walls in the psyche against remembering these initiations is a deliberate strategy used throughout all types of ritual abuse. Nevertheless, a further statement suggests that he might be starting to become aware of the secretive and organised nature of these practices when he talks of a conspiratorial group who commit crimes to honour their God (pp. 295–296/ pp. 339–341).

Here, he seems to be tentatively grasping the possibility that his experience might be related to crimes of a religious nature, and then talks of the dead who have been broken by these forces and the power of others. However, he is reluctant to fully embrace the demands of these dead, and that if he does so and opens the door to the horrors he is describing then it will impact on others. His answer is to withdraw into solitude, to stay silent about these awakening thoughts and not speak of the Mysteries, for fear that he will lose the support of the living who will think him insane. Rather than proclaiming what he is beginning to realise, he decides to continue to work on his visions at night, to at least work on the salvation of his own damaged parts (p. 296/ pp. 341–342).

A short passage on creativity is particularly relevant to my own research into the work of creative artists. Jung talks of the suffering of the creative who seem to carry an evil sickness in their soul, which is not often discussed (p. 296/ p. 343). In my own research I have been looking at the work of artists who are sometimes referred to as 'tortured' because their work portrays highly disturbing imagery in ritualistic settings, though these same artists are often unable to identify the source of the disturbance. My argument is that these artists may be representing the traces of initiation rites conducted on them as children, leaving them struggling with a loss of soul that they are depicting, albeit unconsciously, in their work.

At this point Jung begins another confused passage where he abandons the idea of imitating Christ and advocates stepping back from Christianity and asking the dead for their thoughts. But rather than do this for himself he extends his argument to the broader history of Christianity which becomes very confusing; at times it takes on a superstitious belief in ghosts. Given his family history, in particular his mother's insistence on seeing ghosts in the house, Jung was always open to the possibility that ghosts could exist, and so here he is pursuing this line of argument to try to make sense of his visions (Jung 1963, pp. 278–279). Finally, after these confusing thoughts he accepts the chaos and his soul is able to approach him the following night (pp. 295–298/ pp. 343–347). One of the alternative names for the Knights of the Sun degree is 'Chaos Disentangled' (Blanchard 2002, Part 2, p. 209) and here Jung is confronting the chaos of his own experiences in this entry. In the next entry he reveals more on the subject of chaos.

IMAGERY IN *NOX SECUNDA* [PP. 105–107]

Image 105 is an elaborate mandala with four figures, an old man at the top, two female figures either side and a dark figure at the bottom. Jung comments on this mandala in detail in his 'Commentary on The Secret of the Golden Flower' and so I will not describe the image again here (p. 297, note 186/ p. 344). He explains the content in alchemical terms and as representing four archetypal figures. Jung's fascination with alchemy would not be out of place here. As Mackey argues, alchemy and Freemasonry have sought the same results, and in the eighteenth century the science of alchemy and hermetic rites were woven into the higher degrees. He cites the Scottish Rite's Knights of the Sun, the degree to which we have been referring, as 'entirely a hermetic degree' (Blanchard 2002, Part 2, p. 436, note 386). When discussing the dark chthonic figure at the base of the mandala in image 105 Jung describes him as representing a magical and destructive Luciferian element, which is an apt comment on the practices we have been seeing in this discussion (p. 297, note 186/p. 344). In his treatise on Ceremonial Magic Eliphas Levi talks of the Lucifer of the Kabbalah as 'not an accursed and ruined angel; he is the angel who enlightens, who regenerates by fire', but who also disturbs the harmony of the spheres and the peace of the fixed stars like a wandering, disheveled comet (Levi 1896, p. 177). Levi's poetic description seems to be another way of describing the path of the Serpent Fire of Kundalini as it shoots disturbingly through the energy centres of the chakras, altering them in the process.

Jung describes image 105 as an attempt to restore emotional order after the emergence of this unconscious material (p. 297, note 186/ p. 344). This return to an ordered state was clearly necessary after the upheaval of the experiences outlined in his previous entries, and in particular the series of mandalas in images 79 to 97. In cabalistic terms, image 105 may relate to the Mystery of the Balance, the equilibrium between good and evil, light and darkness, outlined in the Zohar. As Nettleton (2002) notes, this principle and its source is

cited in the 32nd Degree of the Scottish Rite, known as the Sublime Prince of the Royal Secret (p. 122). Here again, Jung's intuitive artistic response to the contents of his unconscious appears to be derived from the Masonic teachings, which have not only created the disturbance in his psyche but also provided a means for healing or at least balancing it.

Image 107 is another mandala, even more resolved in form than the previous one, and now without any figurative elements at all, only pure patterning. The central star, located in the inner circle is surrounded by another circle containing rays of coloured parallelograms varying from bright yellows and reds to dark purples and blues. Green, the central colour of the rainbow and the traditional colour of the heart chakra in the Kundalini tradition, is absent from this central circle. This circle is connected to a large outer circle by four bands of woven designs at the four cardinal points. The colour green now appears in the band on the left side, where formerly the dark female figure, or in Jungian terms 'the dark anima', was positioned, thus suggesting a flow of heart energy towards this archetype. A green thread is also woven into the large outer circle which contains a design of continuous interwoven lines of many colours, rather like a woven necklace. The design is pleasing, balanced and no longer suggests disturbance. However, the background is one of complete fragmentation in dark brown, blue and black, implying that behind the seemingly ordered structure of the mandala (and of Jung's psyche) is a complete state of fragmentation.

Nox tertia

(Jung 2009a, pp. 298–301; 2009b, pp. 347–361)

In this entry Jung's soul speaks to him urgently and warns him to refrain from using too many words; she insists that he is mad and that madness is to be accepted. Now he admits that he has been completely lost and chaos is approaching. The Knights of the Sun's alternative name, Chaos Disentangled, is now significant as Jung struggles with his sanity and confronts this chaos in a very physical way: everything sways and he seems to be on a ship in a rough sea, amongst a group of passengers including the fat professor who diagnosed him as mad. The fool in the bed next to him is completely mad and believes he is Nietzsche and Christ all at once and that the professor is the devil. Jung seems to be experiencing what it feels like to be a mentally ill patient, such as those he cared for at the Burghölzli. Still feeling like he is at sea, he hangs on to what he perceives as the horizon line in front of him until the waves settle and stillness returns. The third night, Nox tertia, is when his sanity appears to give way: 'This is the night when all the dams broke' (pp. 298–299/ pp. 347–351). This scenario of swaying as if on a ship and being told he is mad may again have been created theatrically in a spurious version of the Knights of the Sun degree.

Jung then ponders the role of words, but from the perspective of one who is mad. He tries to match his understanding of the Christ with this madness, but it takes him back to his own suffering and the feeling of the many dead and despised within him. An inability to find peace makes the prospect of death seem preferable (p. 300/ p. 355). In the *Draft* version he uses the analogy of the discarded stone that became the cornerstone (p. 300, note 204/ p. 355), a biblical parable but also the Masonic motif of the rough ashlar, a metaphor that also appears in the Knights of the Sun degree. Here, the candidate is reminded of his status as the rough ashlar when he was first initiated as an Entered Apprentice when he was in a lowly spiritual state, enshrouded in darkness and deprived of everything that has value (Blanchard 2002, Part 2, pp. 221–222). From a psychological perspective, and in relation to ritual abuse, the dead and despised, or the lowest within him, would be those rejected parts of his child self that were intentionally made to feel the guilt of abominable crimes and humiliated, punished, wounded and exposed to madness during the initiation process. In order to have peace, these despised parts of the psyche must be rejected and left to their own fate (p. 300, note 204/ p. 354). In other words, these painful and humiliating experiences are pushed to the farthest reaches of the unconscious in order for the ritually abused individual to have some peace, as in image 107, where the fragmentation is pushed into the background behind a seemingly ordered façade. But having now faced the worst in *Nox tertia* Jung decides to take the sickness upon himself, to wash off the 'mud of the underworld' so that the despised and rejected parts of himself can be completely healed (p. 300/ p. 354).

Jung now realises that he is alone and that there is no-one to help him in this, so he must help himself, with his fury upholding him (p. 300/ p. 356). This realisation is in marked contrast to the words of the Knights of the Sun degree, which concludes:

> The journeys and trials of the candidate are an emblem of human life … Defenceless in a world of trouble, what would become of him without the assistance of his brethren? … When he is brought to light the allegory is complete. He sees around him a band of brothers bound to protect and defend him.
> *(Blanchard 2002, Part 2, pp. 222–223)*

For Jung, there is no band of brothers to help him, and this would align with the abusive use of the rituals, whose intention is to isolate its victims. This dual use of initiation has been identified as occurring across cultures. The anthropologist Evan Zuesse suggests that there are two forms of liminality created through initiation: positive liminality, which integrates structure and builds up a divine order, and negative liminality, which destroys order and isolates its victims (cited in Turner 1992, p. 147). The legitimate use of the Masonic degrees, as the above quotation suggests, is aimed at creating a support network for the initiated individual, whereas what Jung is describing is clearly of the latter type, a negative liminality. In an age prior to any knowledge of ritual abuse, his experiences would have made no sense to anyone at all, and so he would have been completely isolated had he made his visions public. It is only his fury and sense of outrage that can defend him, as well

as his extraordinary knowledge of mythological concepts which allegorically describe these practices. Jung's awareness that he has to undertake his spiritual healing completely on his own enables him to envisage his progress as the growth of a tree, where the above and the below meet in the Tree of Life. He relates this to Christ's message, but struggles, again, to fully understand how to achieve this and what is the correct way to think about it. His thoughts turn to the problem of good and evil and the role of doubt (p. 301/ pp. 360–361).

IMAGERY IN *NOX TERTIA* [PP. 109–113]

Image 109 depicts a solitary, stylised, red and black figure on blue and brown patterned background. The figure has been pierced through the heart and his arms are stretched outwards as if he is about to fall, while a black and white snake with a vicious mouth is poised ready to strike at him. This simple illustration, in contrast with the complexity of the previous mandalas, is direct in its message: it implies that Jung has been struck directly in the heart, presumably due to the practices described above, and is now swaying amidst the chaos and confusion, on the verge of collapse.

Image 111 shows the same black and white snake with pools of blood around its head. As the image legend states, the snake is now dead and Jung relates it to the umbilical cord of a new birth (p. 299, note 201/ p. 357). Many years after painting these images, in 1922, Jung described the snake as having been struck by a thunderbolt thrown by the hand of God. He sees a giant dark cloud around it and lightning, and asks what these images could mean. Given the explanation of the mandala series here, the snake being struck by lightning could be a way of depicting the powerful effect of the Kundalini experience, sometimes described in the ancient Indian texts as a flash of lightning or roaring sounds as the two energy forces, the cosmic energy from above and the serpent earth energy from below, collide (Krishna 1993, p. 16).

A further comment he makes on this image concerns the black and white design on the snake, where he likens it to a man in a white robe with a black face, like a mummy; he is told by his soul that it is an image of himself. Here, the Royal Arch Degree may be relevant. It begins with the statement: 'The dark clouds and mist that have hitherto veiled the secret mysteries now begin to be dispelled', not unlike Jung's image of the dark cloud of eternal night (Blanchard 2002, Part 1, p. 255). In some older versions of the Royal Arch initiation there is a section in the ritual where the initiate is wrapped in mummy cloths: 'The aspirant at this time receives a blow on his forehead, and is suddenly wrapped in a winding sheet, like an Egyptian mummy, and sinks backwards into a sarcophagus or coffin' (Melville 1864, p. 7).

As Jung states, his soul tells him that the mummy with the black face is him, suggesting that we could be looking at a memory of being bound as a mummy in a ritual process.

In my own case a similar horror took place in the Masonic Lodge at the age of seven. This time, amid raucous laughter, I was loosely and quickly wrapped in wide strips of bandaging and told to stand in votive position, my arms outstretched like an Egyptian. My father was in the dimly lit temple, along with other men, but he seemed to be in some sort of trance. Then, what appeared to be a roasted baby was placed in my arms to the raucous laughter of the men who joked that I was its 'mummy'. My father was forced to eat some of it to the great entertainment of the men; he was grovelling like some inhuman creature. Then they tried to force me to eat too, but instead I must have fainted. I am still uncertain as to whether it was real or just a trick. Jung's account of the unbridled laughter of the characters in *Nox tertia* suggests a similar atmosphere to the laughter of the members in my own initiatory context (p. 298/ p. 349). As Sarah Scott observes, being mocked, ridiculed and denigrated frequently accompanies the ritual abuse of children (Scott 2001, p. 119).

Such terrifying procedures are intended to induce dissociation in the child, a state in which the child's body becomes limp so that he is now open to suggestion and the formation of a new alter (Fraser 1997, pp. 193–195). In image 109 the red and black figure has his arms akimbo and palms upturned as if in a limp state and is leaning backwards as if ready to fall; in image 111 the snake is limp as well, perhaps describing a similar state of limp muscle tone, attributable to the shock of the cannibal ordeal in *The Sacrificial Murder* and the accompanying Kundalini training.

Image 113 depicts a child-like figure wearing voluminous gold and black clothing and oriental-style shoes in the centre of pale blue and yellow pattern. This is the divine child and his exaggerated costume and curled shoes identify him as belonging to the theatrical setting of images 50 and 51, the romanticised Eastern palaces used for the 15th and 16th Degrees of the Scottish Rite. At this point we need to ask whether young master Jung was dressed up in some sort of costume to represent becoming the divine child after undergoing the traumatic initiations and a Kundalini experience. But the costume depicted here would be too modern in its design for the period when he was a child. However, it is possible that in his search for artistic forms to match his inner images Jung was looking for parallels in the theatre designs of the day in an attempt to depict the ritual theatre of his initiations. As Jay Sherry (2010) suggests, there is a similarity between Jung's illustrated costumes and those of Leon Bakst, who created costumes for the Ballets Russes.

Accompanying this image is a note referring to the symbol ⊙, which Jung associates with the god Phanes and Orphic theogony (p. 301, note 211/ p. 358). This symbol, described simply as the Point within a Circle, is of great importance within Freemasonry, with the point representing the sun and the circle around it, the universe (Mackey 1882, pp. 54–56). In turn, the Master and the Wardens represent the sun in its three positions and the Lodge itself represents the universe. Mackey also relates the point within a circle to the Orphic rites of the ancient Greeks.

Nox quarta

(Jung 2009a, pp. 302–305; 2009b, pp. 361–373)

At this point Jung hears a roaring wind again, another sign of entering a mystical state, and his soul advises him to allow a free passage between opposites to occur; between above and below, left and right, yes and no and so on. This passage is described in several metaphors, such as the movement of streams, herds of animals and the procession of life towards death, and appears to relate to the opening of the internal path to enable the Kundalini experience. He then wakes from his dream to the sound of laughter and the librarian's cook standing before him. He talks about his dream being another dreadful play, and asks: 'Is this really the realm of the mothers?' (p. 302/ pp. 361–362).

By recognising that he has been watching a play, albeit a dream within a dream, the adult Jung is gradually beginning to realise that what he has been seeing in his visions are theatrical events. As this argument has been suggesting, these seem to be memories of ritual theatre conducted along Masonic lines and in Masonic contexts. From a psychological perspective it appears that by confronting these events and contextualising them as theatre, he has opened up a flow between the repressed memories of these bizarre initiatory experiences and the conscious mind. By calling this kitchen 'the realm of the mothers' Jung is alluding to Goethe's *Faust*, but he later argues that it is the realm of the Collective Unconscious (p. 302, note 217/ p. 362). For an initiated child 'the realm of the mothers' could also suggest the state prior to the commencement of the patriarchal initiations, a state of maternal protection and safety. When Jung wakes up in the kitchen he is suddenly thrust back into the comfort of the mundane, but this may also be another strategy devised by his initiators, to make him think that it is all a dream, rather than an actual experience. Still in his visionary state Jung now returns to the library where he asks the librarian if he has ever had an incubation or 'temple sleep' in the kitchen (p. 302/ p. 363). Given the fact that the kitchen is code for the 1st Degree in Freemasonry, having a temple sleep while being initiated could suggest a state of hypnosis, drugged sleep or dissociation during a ritual process.

Bidding the librarian goodnight, Jung now exits the kitchen and returns to the anteroom and thence through the green curtains to the hall. He realises he has entered a theatre in which a play depicting a repulsive version of Parsifal, the legend of the Holy Grail, is being enacted. A.E. Waite relates the loss of the Grail to the loss of the Word in the Kabbalah and in the symbolism of Freemasonry (Waite 1909, p. 536); he describes the German version of the Grail legend, the Parsifal of Wolfram von Eschenbach, as representing 'a superiority of spiritual purpose and a higher ethical value which are thought to characterise the knightly epic' (p. 375). But the version Jung sees in his vision is a parody of this medieval myth: the individuals who were formerly representing the librarian and the cook are now absurdly enacting the parts of Amfortas and Kundry in a mockery of their characters' symbolic role, and while Jung identifies as the innocent youth Parsifal,

he also sees himself as the evil sorcerer, Klingsor. In the last act there is no Gurnemanz to consecrate him and Kundry stands laughing at him in the distance. Jung also functions as the audience, as both actor and onlooker, suggesting a further psychological split. Finally, Jung takes off his armour to reveal a white penitent's shirt. He goes to a spring to wash his feet and hands, helped by another, and then changes into his civilian clothes. He now becomes one with himself, implying an incorporation of these characters within his psyche (pp. 302–303/ pp. 363–364).

This baffling representation of the Parsifal legend throws him into a further state of confusion as he tries to make sense of the self and the other within, and ponders over the role of self-mockery. In the context of the argument here it seems that the child Jung is being put through yet another humiliating drama where, despite the fact that some of the rituals being used for his initiations are based on the Knightly Orders, this perverted version of the Grail legend is teaching him that he will never be a knight, but instead has to wear the shame of his previous crimes embodied in the penitent's shirt. Through humiliation Jung is reminded again of his own failings. This dreamlike version of the myth seems to suggest another scenario in which Jung is being subjected to a distorted version of a favourite story intended to cause more humiliation, moral confusion and self-doubt.

A further series of horrifying scenarios and questions is intended to take him deeper into self-loathing: his torturers suggest he drink blood or desecrate corpses, and an image of a boy being covered by the body of a prophet connotes a paedophilic scene. This scene refers to the biblical prophet Elisha, who revives the son of the Shunammite widow by stretching himself upon the child (p. 304, note 223/ p. 367), but also to the prophet Elijah, the biblical character who appears throughout *Liber Primus*, who revived the son of another widow using the same method (1 Kings 17). Parsifal was also the son of a widow and it is relevant that another term for a Freemason is the Widow's Son, based on the fact that the architect of the Temple, Hiram Abiff, was the son of a widow (Waite 1909, p. 379). However, it is apparent from Jung's wording that the act being conveyed in his vision, while perhaps of biblical significance, is referring to sexual pleasure: 'that holy-evil pleasure of which you do not know whether it be virtue or vice, that pleasure which is lusty repulsiveness, lecherous fear, sexual immaturity' (p. 304/ p. 368). Whether such a sexual act actually occurred after the Parsifal play is not explicitly revealed, but we do know that Jung acknowledged the fact that he had been sexually abused during his boyhood.

Regardless of the actual details, it is easy to see that it is not the boy Jung, but the tactics of his initiators that are pure evil, as they have taken a young innocent child and, by degrees, have manipulated him into believing that he is the darkest of individuals carrying the deepest form of guilt. They have also confused him by blending biblical themes with distorted initiatory scenarios, leaving the adult Jung, who is processing this, unsure of how to make sense of it. The result is that in this entry Jung describes the torment of reaching his lowest state in the most heart-wrenching language. He describes this part of him as 'the dead that cried the loudest, that stood right at the bottom and waited, that suffered the worst' (p. 304/ p. 369). As Noblitt and Perskin Noblitt discovered, the internalised dissociated identities appear to be organised within the psyche in a series of layers or levels:

> Generally speaking, the more deeply one explores these levels, the worse are the memories. It is as if the layers are organized to protect the survivor from the most painful recollections by insinuating many levels of less traumatizing dissociated information in between.
>
> *(Noblitt & Perskin Noblitt 2014, p. 114)*

It would not be surprising if Jung were alluding to rape or a simulation of rape in this entry, as his description captures the state of mind following such an injustice. Finally, Jung pronounces the process finished; he has brought the worst to consciousness (pp. 304–305/ pp. 370–371).

In *Nox quarta* the Parsifal play was being enacted on Good Friday and Jung talks of the sense of completion that his descent into Hell lends to the Mysteries. If we are to stay with the themes of the Masonic rituals then these comments would place *Nox quarta* in the context of the Rose Croix degree, where Christ's death and descent into Hell is the major theme. However, here we are clearly looking at a spurious version where it appears that Jung, as a young initiate, has been subjected to a hellish experience that he finds difficult to name; he also feels nameless himself. In other words, Jung has only just identified the part of him that carries the agony of this latest crime, but it has been pushed down so far into the deepest layers of the unconscious that he cannot name it. His language again displays confusion and the inability to be clear about what this means. In the concluding paragraphs he describes his baptism as impure and a flame from Hell above the baptismal basin, signifying its demonic nature. But now, having faced the worst, he is able to embrace and accept his 'divine brother', that damaged part of himself that was cordoned off from consciousness, realising that he must commemorate and befriend him. This induces a sense of hope for the future and anticipation of where the next part of his journey may lead (pp. 304–305/ p. 371).

IMAGERY IN *NOX QUARTA* [PP. 115–123]

Image 115 depicts a dark-faced figure in a layered brown cape with billowy pants, red oriental shoes and a brown hat, another romanticised oriental costume that suggests he is also a character in the drama being enacted. He wears the mask of an animal, with piercing red eyes, a black nose and whiskers. He may represent Ha, the black magician, or perhaps the sorcerer Klingsor. He stands on a black and white tiled floor against brown chequered walls that convey the illusionary perspective of a tunnel, and appears to be using his hypnotic powers to invite the viewer to enter this tunnel. In the context of the Masonic themes being discussed, the black and white tiles are immediately identifiable as the tessellated pattern of the Mosaic Pavement of the Lodge, symbolic of the ground floor of Solomon's Temple. Today, a similar design creating a tunnel-like illusion is manufactured into woven carpets for use in Royal Arch chapters.[11]

A former cult programmer with the pseudonym, Svali, discusses the use of drama and role play to program children and describes a typical drama as one that involves a 'visit through time' (Svali 2000). The scenario is conducted by a trainer whom the child sees as immensely powerful and the child is told, while drugged or hypnotized, that he is going to be magically transported using 'time travel'; he is also given a role to play in this drama. Before television or movies, she says, the dramas were often created around famous fairy tales or stories and the child is made to believe that he has stepped back into history and is part of the process of helping create history. Jung's *Nox quarta* and the accompanying image of the magician in the tunnel portray exactly the same concept. In Jung's case his participation in a parodied version of the Parsifal drama reinforces his feelings of humiliation, but pondering this drama afterwards he justifies the experience as necessary training in the acceptance of his full humanity.

The four figures depicted in image 117 are a comical many-legged green dragon, Atmavictu, poised to swallow the sun above it; 'iuvenis adiutor', a youthful supporter in red and black oriental dress kneeling in adoration towards Atmavictu; and Telesphorus, a childlike figure the same as the Divine Child in image 113, facing towards the fourth figure, a large striped predator. Jung calls this predatory animal 'spiritus malus in homnibus quibusdan', an evil spirit in some men (p. 303, note 222/ p. 367). Given his description of a paedophilic scene in the text of *Nox quarta*, it is probably safe to assume that the evil spirit in some men equates with paedophilic lust. Jung gave explanations for the figures of Atmavictu and Telesphorus; in the case of Atmavictu he talks of its ability to transform itself into many creatures and relates him to the 'breath of life', that is, the creative impulse. As noted in the chapter on Jung's childhood dreams, the Sanskrit word 'atma' is referred to in the Royal Arch degree and here means the Divine Breath or the Breath of Creation, and so we may have another symbol that belongs to the Royal Arch degree in Jung's fantasies. The capacity to transform itself may also be related to the psyche's ability to produce new alters in response to trauma. Jung describes Telesphorus as one of the Cabiri, although his visual depiction of him as a child in oriental costume is unlike the usual depiction of the Cabiri as Celtic gods and dwarves wearing a cowl hood. The choice of the name Telesphorus for the child figure appears, then, to relate to the need for healing from this encounter, as Telesphorus was also regarded as a god of healing (p. 303, note 222/ p. 367).

The theatrical nature of these figures and their oriental-style costumes could be related to another Masonic drama, Mozart and Schikaneder's opera The Magic Flute, an operatic interpretation of Egyptian-style initiation practices which drew on Jean Terrasson's novel Sethos (Nettl 1987, pp. 71–80; Irmen 1996, p. 45; Hornung 2001, p. 125). The lead character, the youthful Tamino, is attacked by a huge serpent or dragon in the opening scene, which is generally conveyed with pantomimic humour, not unlike the humorous looking dragons in this and other illustrations in *The Red Book*. Later, Tamino is led by three child-spirits to the temple of Isis and Osiris and on the way plays his

magic flute, which charms the wild beasts, symbolic of man's animal nature. Tigers frequently appear in versions of this opera and so the child figure confronting the tiger-like animal in Jung's illustration, along with the dragon, Atmavictu, could be seen as visual references to these two scenes within the opera.

Image 119 depicts a youthful figure in a pale blue and white costume slaying the many-legged green dragon, Atmavictu. The figure is cutting off each of its legs and a wide stream of blood is flowing down the page, along with the severed legs. Many gold balls, representing the sun, accompany this flow of blood. The background appears to be either gold paint or gold leaf (p. 304, note 226/ p. 370). The slaying of the dragon is a common allegory appearing in myriad forms in mythology and medieval lore and across many occult disciplines; in its simplest interpretation it represents the triumph of good over evil. The blood of a green dragon also plays a role in alchemy. In his discussion of the relationship between alchemy and Freemasonry Stuart Nettleton (2002) states: 'the blood of the green dragon is the necessary sign that the son of love will be born' (p. 13). In *Nox quarta* Jung makes a parallel statement that suggests that the blood of the green dragon may indicate his own sacrifice when he talks of being spiritually dismembered on the altar (p. 304/ p. 369). He then mentions Christ on Good Friday and here it seems that his own sacrifice, discussed above as another excruciating and possibly sexual ordeal, is perceived to be one that parallels Christ's descent into Hell.

The dragon can also be interpreted in terms of the awakening of Kundalini in *The Sacrificial Murder*. The path of the Serpent Fire is said to travel from the Root chakra, Muladhara, at the base of the spine in a zig-zag movement up through the spine and their associated chakras, out towards a brilliant light just above the head, the Crown chakra or Sahasrara, where the experience of cosmic consciousness is received. But this is not the endpoint of the serpent's journey; following this upward movement this same energy moves back downwards to the Root chakra, where it returns to a state of latency (Leadbeater 1927, p. 58). In image 119 the tail of the serpent dragon is in the bottom right corner of the image and the dragon's body takes a winding path up towards the top of the image from where it turns down again in an arc, suggesting the movement of the serpent energy during the Kundalini experience.

But what could be the meaning of slaying the dragon in the Kundalini model? As Gopi Krishna has explained, the serpent or earth energy is simply the energy normally expressed as sexual activity that is diverted during Kundalini Yoga to produce a mystical experience. Given that the text in *Nox quarta* discusses the problem of lechery and sexual immaturity, then we could interpret the slaying of the green dragon simply as the overcoming of the potentially negative aspects of sexuality. At the same time Jung recognises that it is a neutral life force and not evil or good. This recognition leads the young initiate to slay the serpent and overcome a proud enemy, but then to befriend him (p. 305/ p. 371). However, Jung's path towards this enlightened state has

been through the darkest of experiences where he says he was baptised with impure water and a flame from hell, that is, through traumatic reminders of blood, cannibalism and possibly sexual abuse.

Image 121 is another mandala and, given the previous discussion, it would be fair to say that the mandala in *Nox quarta* could suggest a rearrangement of a chakra as the outcome of another excruciating ordeal. At the centre of the mandala is an octagonal form comprised of geometric shapes in various shades of blue and white. This central form again suggests fragmentation, although this time it is organised, not chaotic; four blue 'rivers' emerge from it and are connected to a blue circle surrounding sixteen green petals. Jung made a number of comments relevant to this mandala. Among them he mentions the four rivers of Eden, which was discussed here in relation to images 95 and 96 (p. 305, note 228/ p. 372). The mandala sits on a gold background and is contained within a further sixteen golden semi-circular petals. In Kundalini the sixteen petals suggests one of the chakras higher up than the Root chakra. Leadbeater (1927) describes the throat or 5th chakra as having sixteen spokes, being related to water and the colours blue and green (p. 6), similar to image 121. Leadbeater also notes that the seventeenth century German mystic Johann Georg Gichtel (1638–1710) was familiar with the concept of the chakras (pp. 8–10). Gichtel provided illustrations with his treatises, one of which was of 'a man regenerated by Christ, who has entirely crushed the serpent, but has replaced the Sun by the Sacred Heart, dripping gore most gruesomely' (p. 10), a description that could easily be applied to Jung's image 119 and the Christian focus of the Rose Croix ritual.

Image 122 depicts a portrait of a fearful character with a fragmented human face, goat-like ears and a long greying beard set on a background of sedimentary rock embedded with fossils. It appears to be another theatrical mask but Jung describes him as Atmavictu, who, now old, has withdrawn from the creation process after taking on human form to become Izdubar and to deliver Philemon and Ka from him. Jung also talks of Atmavictu paralysing him and discusses Ka extensively (p. 305, note 232/ p. 372). In the form of an old, human and goat-like figure it is possible that this character is another representation of the evil spirit in some men and the experience of being paralysed by it, as discussed in image 117. As a consequence, Atmavictu and the associated experience has now been relegated to the farthest reaches of the unconscious, symbolised by the prehistoric archaeological setting. The figure of Ka is a reference to the theme of death and resurrection in the Egyptian Book of the Dead. Here, as Wallace Budge describes: 'Horus first came to Osiris, who was in the state of a dead man, and embraced him. By this embrace he transferred to him either his own KA (double), or a portion of the power which dwelt in it' (Budge 1936, p. 86). Here Ka is interpreted as a doubling action within the psyche, which, in the context of traumatic memory implies that a splitting, and the repression and relegation of the traumatic memory to the unconscious, has occurred.

In image 123 the initiate in a blue and white striped costume is pouring water on seven roses that are growing out of the slain body of Atmavictu. Each of these roses contains a small dark hooded figure. The initiate is standing on a blue circular form and a dark red sphere is behind his head. There is also a domed building floating in the clouds in the upper left corner, described by Jung as the temple (p. 306, note 233/ p. 374). Variations of domed buildings representing Solomon's Temple appear on Masonic aprons from the eighteenth and nineteenth centuries (Harwood 2006, p. 16, p. 43, p. 88); pictured floating in the clouds they represent the third temple or the new Jerusalem. As Jay Sherry (2010) points out, Jung's visit to Ravenna in 1913 was to profoundly effect him and one of the buildings that may have influenced the imagery in this painting, and in image 154, was the domed Tomb of Theodoric. It is possible that the architecture of this Italian mausoleum may have triggered intense memories of Solomon's Temple as represented in the Masonic rites.

For this image Jung relates the figures to the Cabiri, the dwarfish sons of the Samothracian Mysteries. The coupling of the roses and the black hooded figures may again be referring to the Rose Croix Degree or the Knight Kadosh degree where seven brethren wear black hooded robes (Blanchard 2002, Part 1, p. 465; Part 2, pp. 265–266). The attire used in the Rose Croix ritual is intended to convey a solemn, funereal atmosphere relating to the dying and suffering Christ, however, one of Jung's comments in *Memories* could indicate that he was exposed to a more irreverent version. Connecting the black cassock of the Jesuit's 'disguise' with his childhood dream of the ritual phallus and the image of Christ, Jung states: 'Often it seemed to me a solemn masquerade, a kind of funeral at which the mourners put on serious or mournful faces but the next moment were secretly laughing and not really sad at all' (Jung 1963, p. 27).

The suggestion that the ritual mourners were really laughing would correspond with the argument being made here, that Jung was exposed to a distorted version of these rituals in which the derisive mockery of the candidate is a central feature. His memory of this as a dream from the age of three or four confirms that he must have been exposed to these practices from a very young age. In this image the watering of the roses suggests the candidate (Jung himself) nurturing this ritual memory or perhaps giving it life through his active imaginations.

The Three Prophecies

(Jung 2009a, pp. 305–307; 2009b, pp. 374–378)

This is a very short entry and no longer deals with symbols or tales of mythical heroes; it is clearly about humanity and its darkest attributes. Along with another distant roaring sound, Jung's soul dives down into the depths of the warrior history of humanity and brings him its debris - old armor, rusty weapons and traces of old

magic talismans and superstitions. She then shows him worse evils - fratricide, torture, child sacrifice, and then epidemics, natural catastrophes and mountains of fear. These evils are followed by the remnants of past cultures - temples, paintings, books and so on. It is too much for Jung to grasp and his soul advises him to modestly tend to his own garden rather than try to deal with the magnitude of the destructive elements in humanity. He then summarises the three things his soul has given him in her demonstration: war, magic and religion, leading to the unleashing of chaos (pp. 305–306/ pp. 374–376). Given the date of this fantasy, 22 January 1914, we may be looking at another prophetic vision concerning the coming war which did not begin until 28 July. It is clear that Jung grew up in a family where visionary and prophetic experiences were regarded as commonplace, and even encouraged, and so that having a premonition about war might not have completely surprised him. But what he did find difficult to grasp in *The Three Prophecies* was the overwhelming history of man's inhumanity to man and how an individual can scarcely contemplate dealing with it.

This theme also appears in one of the Masonic degrees already discussed, the Grand Elect Knight Kadosh. Here, the Orator, or Knight of Eloquence, launches into a lengthy speech citing examples of human degradation. 'History speaks trumpet-tongued of the many centuries of the degradation and misery of our race', he says, and proceeds to describe the desecration of countries and cities in war, the torture and imprisonment of individuals and 'mountains streaming with human gore' (Blanchard 2002, Part 2, pp. 296–297). Jung's comment on chaos, its power and its binding, may relate the motto of this degree, Ordo ab Chao. The Orator's concluding remarks are for the members to look towards the achievements of men of talent, heroes and sages rather than to humanity's failings, thus dwelling on the order that emerges from the chaos.

If Jung were a youth listening to this, in the context of all of the terrors he had already faced in the initiations, then the description of human squalor and degradation could have overwhelmed him. Again he describes himself as a child, 'unsure, yet full of certainty, weak and yet blessed with enormous strength' (p. 307/ p. 378). He decides to wait and see what effect these riddles will have on him. In the last moments, though, he is beset by horror, aware of his weakness; terror creeps over him and his soul whispers to him.

IMAGERY IN *THE THREE PROPHECIES* [P. 125]

Image 125 is a glorious painting of the initiate in his blue and white oriental garb, cross-legged on a low stool and holding up a radiant red cross on a gold background. He holds a vessel on his head that appears to be collecting blood from the cross above. He sits above a town depicting a mixture of medieval buildings and modern industrial factories and railways; there is a military bunker in the lower right corner and soldiers practising on a rifle range, depicting a scene of modern warfare. As Shamdasani notes, this scene resembles one of Jung's childhood fantasies (p. 306, note 237/ p. 377). In the previous entry,

Nox quarta, we saw mention of the Holy Grail, the chalice from which Christ drank that was also used to collect his blood when he was on the cross. In this image we seem to be looking at a reference to a military order such as the medieval Knights Templars whose mission was purportedly associated with the Holy Grail. In the Scottish Rite the 28th to 33rd Degrees are named Templar degrees, though they are not historically related to the medieval Knights Templar but were a series of romanticised dramas developed on the Continent in the eighteenth century by Chevalier Ramsay (Bogdan 2007, pp. 91–92). These dramas were devised to give an aristocratic character to some of the higher degrees, especially in France where the traditional connection between Freemasonry and the building trade in the English system was unappealing. These degrees include the Knights of the Sun, the Grand Elect Knight Kadosh and Sublime Prince of the Royal Secret which have already appeared in this argument. The red cross in this image may be a reference to the Order of the Red Cross, a grade within the Order of Knights Templar (Harwood 2006, p. 69).

The Gift of Magic

(Jung 2009a, pp. 307–309; 2009b, pp. 379–388)

In this entry Jung's soul offers him a magical rod. It is black and formed like a serpent with two pearls as eyes. Jung struggles with accepting this rod, fearing that it will take his love and his humanity from him. His soul tells him that it demands the sacrifice of solace, both the solace he gives others and that which others give to him. He is confused, but he is told that it is something the darkness is offering him and he must decide whether he wants it or not. Here we have a further reference to black magic, where Jung is being tempted to pursue the magic arts, but he sees such an act as a sacrifice and something he does not believe in. This conversation with his soul again seems to represent Jung's adult self revisiting a ritual drama and conversing with one of its internalised characters. Finally convinced of her argument, though with much anguish, Jung kneels down and takes the rod, but an unbearable tension assails him and his soul advises him to wait. He now starts shuddering and eventually submits to the rod's power and accepts its secret power, along with feelings of defiance and contempt. He talks of the riddles associated with these dark practices and the need to follow them, despite their incomprehensible nature (pp. 307–308/ pp. 379–383).

Jung is then told to listen, and here a section in large calligraphic letters describes cauldrons bubbling and a solitary figure cooking up healing potions, linking it with both with his earlier reference to the cook in the kitchen and to the witches' kitchen in *Faust* (p. 309/ pp. 385–388). It does not appear to be related to any Masonic rites but suggests an occult ritual being used within an initiatory context. In a discussion of Ceremonial Magic accompanying a 1903 translation of The *Lesser*

Key of Solomon, the effects of magic practices on the senses and the brain are addressed (Matthews & Crowley 1903). Firstly, the senses of sight, hearing, smell, taste and touch are stimulated through the unusual arrangement of diagrams, vessels and costumes, the sound of the invocations and their accompanying perfumes, and the taste of the sacraments. The spirits of the Goetia, the author says, are portions of the human brain and the magic seals representing them, the sound of the invocations and the accompanying perfumes are intended to control these specific areas of the brain and produce changes that can lead to shock, ecstasy, death or madness.[12] This description coincides with the warning Jung makes in this entry when he acknowledges that magic first affects the practitioner before having an affect on others and the need for the practitioner to withstand its effects (p. 308/ p. 385).

IMAGERY IN *THE GIFT OF MAGIC* [PP. 127–136]

Image 127, entitled amor triumphat, accompanies Jung's struggle with the notion of accepting the rod of black magic. Here, the brilliant red and gold cross has been transformed so that the cross and circle are now an ominous black and the background shows four dark scenes in each of the four quadrants. Jung describes these four scenes as a fourfold sacrifice depicting the functions of thinking, feeling, sensation and intuition, although he admits that he does not know what the sacrifice is (p. 307, note 240/ p. 381). Given the context of black magic raised in the text, Eliphas Levi's discussion of the rituals of High Magic may be relevant. He says:

> To govern elementary spirits and thus become king of the occult elements, we must first have undergone the four ordeals of ancient initiations; and seeing that such initiations exist no longer, we must have substituted analogous experiences, such as exposing ourselves boldly in a fire, crossing an abyss by means of the trunk of a tree or a plank, scaling a perpendicular mountain during a storm, swimming through a dangerous whirlpool or cataract.
>
> *(Levi 1896, p. 215)*

Jung's four sacrifices in this image depict a Christ-like figure hanging from a cross, a slain bull, a felled tree and a recumbent figure being crushed beneath a red cross. These four images relate to the ordeals he has described in previous entries. The first was the dreadful identification with the crucified Christ in the ritual of the Rose Croix degree, described throughout *Liber Primus*. The slaughtered bull takes us back to his awareness that his fantasies were associated with Mithraism. In the third quadrant the felled tree takes us to the scene of the gloomy vault in the entry Hell in *Liber Secundus* and its association with the Knights of the Royal Axe. Finally, the figure being crushed under the red cross takes us to the ordeal in *Nox quarta* where he describes a perverted version of the Grail legend and an experience of sexual degradation, depicted here as

being crushed into a bed of spikes underneath a Templar symbol. As we have seen, these ordeals appear to have been deliberately contrived to provide Jung with an entry into the occult and the realm of black magic.

The title 'amor triumphat' in this image suggests that the young initiate is being made to believe that his sacrifices were in some way an act of supreme love on his part, thus equating his ordeals with those of the Christ. Such a conclusion is both abhorrent and criminal and therefore contradictory to the principles of Christianity, but A.E. Waite offers an explanation for the skewed logic that allows for the coupling of Christian beliefs with the practices of black magic. In the process of invoking spirits and compelling them to obedience, he says, the utterance of the Sacred Word or the Divine Name was supposed to make the devils tremble. By showing a proper attitude of reverence, devotion and love through official prayers the Magus thus ensures divine support in his task of bending evil spirits to his will. Therefore, he says, it became a condition in Goetic magic that the adept 'should first love God before he bewitches his neighbour; that he should put all his hopes in God before he makes a pact with Satan, that, in a word, he should be good in order to do evil' (Waite 1910, p. 114).

Image 129 depicts a fire-breathing dragon, Oriental in style, set against a bright eight-pointed star with a central cross-shaped design. This may be another reference to the comical dragon in The Magic Flute, depicted in some productions as a Chinese dragon.[13] Beneath is a townscape on a dark night, where only an occasional light illuminates the interior of the buildings. In the lower right corner is a dark figure with his arms raised and what appears to be a set of instructions that the young initiate is being given. It says: 'Raise your hand up to the darkness above you, pray, despair, wring your hands, kneel, press your forehead into the dust, cry out, but do not name Him, do not look at Him' (p. 308/ p. 383).

This image confirms that these practices are activities of the night, taking place when the rest of the community is asleep, and also affirming that Jung's real life, his life of the spirit, is now to be found in these nocturnal activities (Smith 1993, p. 146). In image 119 the dragon was green, but here it now takes on more reddish tones and in the context of black magic may be a reference to another ritual entitled The Red Dragon. Waite argues that The Red Dragon ritual is identical to that of the Grand Grimoire, supposedly devised by Alibeck the Egyptian in Memphis in 1517, but in actual fact was based on another fraudulent document from the mid-eighteenth century (Waite 1910, pp. 71–84).

Image 131 again depicts a magical white light, this time behind the branches of an exotic tree. Sixteen beams of white light radiate from its centre, a circular patterned shape with eight fragments. The dark sky behind suggest that this radiant star is the midnight sun, a symbol of mystical illumination used in Freemasonry. This term was used in Apuleius's description of an initiation in The Golden Ass, an ancient Roman novel satirising the desire for magical abilities and its association with the initiation process. In the final book Lucius, having been previously turned into an ass, tells of his initiation:

> I approached the very gates of death and set one foot on Proserpine's threshold, yet was permitted to return, rapt through all the elements. At midnight I saw the sun shining as if it were noon; I entered the presence of the gods of the underworld and the gods of the upper-world, stood near and worshipped them.
>
> *(Apuleius 1951, p. 286)*

Image 133 depicts a grim-faced, pale blue mask consisting entirely of a mosaic pattern; yellow eyes stare out and swirling patterns appear on its forehead. It is in Aztec style, another example of Jung's exploration of artistic styles to express his inner images (Sherry 2010). The mask has a chilling effect and may represent the use of frightening masks in the initiatory context. In a Masonic reading, the ball above the mask suggests the practice of using black and white balls in determining eligibility for Masonic membership; a black ball means the candidate is refused entry. Hanging over the mask's head in image 133, it suggests a threatening decision in store for the candidate. Below the mask is a pictographic text depicting four stick figures. The central figure is being held upside-down by two others; the one on the left is holding a spear in his right hand and the central figure's ankle in his left; the figure on the right holds a triangular shield in his left hand and seems to be holding the upside-down figure's arm. The figure on the far left holds a square shape enclosing a solid black square; the arrangement of symbols on the right could be read as a laughing face. In the context of these initiatory scenarios this hieroglyphic sentence suggests that the central figure is being put through a process that turns his world upside-down.

Image 135 is a large egg-shaped design containing a dark blue upper realm and an earthy lower section; Jung calls it the world egg (p. 309, note 248/ p. 387). In the centre is the Tree of Life, aglow with the illumination of the mystical light, its roots reaching down beneath the earth to a realm of frightening reptilian creatures, each with fragmented bodies: lizards, serpents and a green turtle now live beneath the flames separating the upper from the lower realms. As a result of many initiatory horrors and the repression of the memories of these experiences, it seems that Jung's unconscious now contains a number of frightening creatures, symbols of terror, as well as a state of overall fragmentation, depicted as a mosaic pattern of red and brown squares. Despite the seemingly powerful image of the mystical light, the accompanying statement: 'The Below is weak, the Above is weak' (p. 309/ p. 387), reflects the fact that the experience of mystic illumination has been achieved under duress rather than voluntarily. However, in the image itself there is a symbol of hope, represented as a view of distant mountains at the base of the tree trunk and a thin sliver of light sky on the horizon. Perhaps there is still a way through from this intense experience of occult magic, terrifying rituals and confusing horrors into a world of reassuring reality.

Image 136 is a small image of a simple red cross on a black background in a red circle. It contains a dark green circular image at its centre, though due to its small size it is very difficult to see what it is. This symbol may be another version of the red cross used in the Templar Order.

The Way of the Cross

(Jung 2009a, pp. 309–312; 2009b, pp. 388–395)

Jung now sees the black serpent winding its way around the cross, entering the body of the crucified and emerging as a white serpent from his mouth, indicating the transformation of black magic into white (p. 309, note 249/ p. 388). It seems as if he is consciously willing the transformation of his ordeals into something positive but the burden of following this path towards healing is great. He talks of how painful, sickening and full of torment it is and how his brain sinks into lassitude; it seems an impossible task (p. 310/ p. 389). This is particularly true for an individual who has been subjected to initiation in childhood, for to remember these horrors and the guilt one was made to feel for crimes one supposedly committed is unbearable to have to face. From my own experience, the first reaction to trying to uncover these memories was an intense state of drowsiness; sleep is preferable to remembering. But the way through is for the individual to make a connection with the child undergoing the rituals and realise that he was tricked, and that the real crime lies with the elders controlling the initiations. Jung talks of other means of avoidance, such as over-identifying with other people's stories or picking a quarrel with himself.

At this point, he returns to the symbolism of the initiatory process and revisits the scene of the crucifixion, argued here as taking place in the Black Room of the Rose Croix ritual, and experiences a sense of rage and further self-recrimination as he recalls his own crucifixion. He talks of passing through many gates, reminding us of the Sage of Mythras degree. Then he focusses on the word, one of the key symbols repeatedly used throughout all of the Masonic rituals. The great wheel of the zodiac is the next focus of his meditation and, as we have seen, features in many of the Scottish Rite degrees (pp. 310–311/ pp. 389–394). In the *Draft* he continues with a discussion of the metaphor of the wheel and talks of identifying, not with Ixion who was bound to the wheel, but with the charioteer who interprets the meaning of the way (p. 311, note 260/ p. 394).

This comment may be particularly relevant to another of the tortures devised for use on children in ritual abuse, known as 'spin-programming'. Here, the child is placed on a device that spins him around until he falls unconscious and effectively forgets the experience that has just taken place. An American counsellor, John D. Lovern, notes that there are various forms of spinning used in such practices, including horizontal spinning on a table, similar to a record player; horizontal spinning about an axis, similar to being turned on a spit; vertical, 'wheel-of-fortune' type spinning; and vertical spinning about an axis, on a pole, hanging upside down by the feet, or inside of a cylinder (Lovern 1995; Noblitt & Perskin Noblitt 2008, p. 524). This was practice I underwent myself, on a home-made device in the basement of one of the perpetrator's homes. This practice in ritual abuse may have originally been drawn from Jean Terrasson's novel *Sethos*, in which the author mentions Ixion's punishment when Sethos is tied to one of the wheels that control a drawbridge

(Macpherson 2004, p. 248). By identifying with the one who is controlling the spinning and interpreting its meaning, as opposed to the one who is strapped to the wheel, Jung is exhibiting another instance of dissociation where his identity becomes embodied in the figure of the torturer rather than in the excruciating torture of the ordeal. Avoiding the more painful memories of the body, Jung then decides to persist with the narrative constructed by the initiations and takes himself off to meet a great magician (p. 312/ p. 395).

The Magician

(Jung 2009a, pp. 312–330; 2009b, pp. 395–458)

After a long search, Jung arrives at a small country house surrounded by a garden of tulips. It is the house of the magician Philemon and his wife Baucis, the old couple who feature in Ovid's *Metamorphoses* and were also represented in Goethe's *Faust*. Jung describes Philemon as an aging and feeble-minded magician, no longer interested in his magical texts and only occasionally using his spells for ailing cattle. Jung wants something from Philemon; he wants to learn about the Black Art and plies Philemon with questions, though Philemon is deliberately evasive in his answers. Jung eventually gives up and, feeling dizzy, bids him farewell (pp. 312–314/ pp. 395–402).

Some of the comments Philemon makes may be useful to our argument here. Throughout their conversation Philemon addresses Jung as a youth and a young man, not as the middle aged man who is recording these visions. Jung's answers in this entry suggest that he is a young student as he talks of his professors who know little of magic, thus further stressing the possibility that we may be looking at initiatory events undergone when Jung was a youth. Philemon then advises him to wait until he is old before undertaking magic practices and stresses that magic involves letting go of reason. This is particularly hard for Jung to do as his intellect dominates his ability to feel and he struggles with the relationship between reason and magic, noting that magic is dangerous since it is confusing. He describes himself as its first victim. Jung then turns to the metaphor of the chariot, noting that, despite thinking that he was the one driving it, in reality it was another 'greater' individual who was steering it and that it involved magical practices. He proceeds to talk of the need for solitude and isolation for the well-being of one who has undergone such experiences (p. 314/ pp. 403–405).

If we are to relate these statements back to his discussion of the wheel of Ixion and the role of spin-programming in contemporary accounts of ritual abuse, then one of the programmed messages accompanying the spinning, as well as the other trials of initiation, can be for the child to prefer solitude to gregariousness so as to remain isolated from others. The quiet, solitary lifestyle of Philemon and Baucis, though seemingly calm and undisturbed, seems to be a projection into the future for one who has undergone such initiatory terrors. But isolation has its drawbacks and Jung asks Philemon if he is lonely. When he was recording these experiences in his forties Jung found such a life very difficult to comprehend (p. 316/ p. 411). However, in later life he sought his much-needed solitude and tranquility in his Tower at Bollingen.

Nevertheless, Philemon and Baucis seem to be related to the mystery Jung is trying to uncover. They were the poor old couple in Greek mythology who survived the flood that engulfed others because they unknowingly entertained the gods Zeus and Hermes who visited them incognito in their humble home. In Ovid's *Metamorphoses* they are rewarded by their home being transformed into a temple, and their wish to eventually die together is granted (Humphries 1955, p. 203). In Goethe's *Faust*, however, Faust is covetous of the old couple's house and organises to have them evicted, but the men who carry this out, accompanied by Mephistopheles, use excessive force and set the house on fire, killing the couple. Jung read *Faust* at the age of fifteen, encouraged by his mother, and its influence lasted a lifetime (Jung 1963, p. 68). He identified his split between his own No. 1 and No. 2 personalities with Faust's, who confessed, 'two souls, alas, are housed within my breast' (Jung 1963, p. 220), but admits that Faust had thrown no light on the cause of this dichotomy. He says:

> I felt personally implicated, and when Faust, in his hubris and self-inflation, caused the murder of Philemon and Baucis, I felt guilty, quite as if I myself in the past had helped commit the murder of the two old people. This strange idea alarmed me, and I regarded it as my responsibility to atone for this crime, or to prevent its repetition.
>
> *(Jung 1963, p. 221)*

This sense of identification with Faust was so deep that Jung was to carve an inscription to both Philemon and Faust over the gate of his Tower at Bollingen (Jung 1963, p. 222, note 5). The fact that Jung felt such a strong sense of responsibility and need to atone for Faust's crime seems to be due to the effects of the initiatory ordeals revealed in *The Red Book*, where he was made to feel responsible for the deaths of others or made to believe he had actually committed murder. The story of Faust's pact with the devil and its association with black magic could have strongly triggered his repressed memories of the initiatory trials (though not their explanation) and the deep but inexplicable guilt that accompanied them. It is possible that Goethe intended *Faust* to be a warning to his fellow Freemasons of the dangers of their occult knowledge if used for the purpose of black magic. Such pacts with the devil have the capacity to produce split souls, a product of dissociation and denial; a symptom I observed in my own father.

In *The Magician* Jung continues on his way, only now he secretly carries a sword and wears chain mail hidden under his cloak; he confronts serpents and solves their riddles. Having now learned magic from Philemon he enchants one of these snakes with his magical flute, another reference to Mozart's opera, and convinces her that she is his soul. Jung has now attained a knightly status, that is, he seems to have been finally initiated as a knight into one of the higher Masonic degrees. He begins a discussion with this serpent and they talk about banality. His soul insists that banality is her element and here we are reminded of Jung's frustrations about the banal and hackneyed plots of some of the initiations. This serpent now winds itself

around his feet and tells him a meal is being prepared. Jung interprets this as a last supper where he is both guest and dish at the meal, another reference both to his own Christ-like sacrifice and the banquet known as Agape, celebrating the bonds of fraternal love at the conclusion of some of the Masonic rituals. The madness of this situation, where he has been treated so horrifically during the initiations and yet is now a guest at the celebratory meal, induces the feeling of a wild battle within him, inducing enormous tension (p. 317/ pp. 413–415). In a further dialogue with his serpent/soul she says to him: 'You've completely forgotten who you are' (p. 318/ p.416). Such a statement expresses precisely the psychological state of a victim of ritual abuse: through multiple experiences of initiatory trauma the victim progressively dissociates from the pain and terror and forgets all that he has undergone.

At this point the serpent becomes angry and tries to bite his heart, but Jung has learned the art of stepping from the left foot onto the right and vice versa. In other words, he has learned to shift from the right-brain experience of bodily sensations, to the rational part of the brain in order to avoid the painful memories. The serpent then arranges itself in the position of the Ouroborus, her mouth positioned in front of her tail, signifying a state of completion. This suggests the completion of at least part of the indoctrination process, where the youthful Jung has learned the art of controlling the dissociative response and repressing the memories of the abuse. Here Jung launches into a meditation on truth and faith and the conflict of opposites but his reasoning becomes overly complex again as he tries to make sense of the events of this fantasy. The serpent becomes irritated with his musings and as it departs another vision appears before him (p. 318/ pp. 417–420).

The vision is the throne of God, slowly ascending into space, followed by the trinity, the heavenly beings and finally, Satan himself, who will not let go of his realm. This whole scene is filled with comedy as the devil, replete with horns and a tail, is hauled out of his hole amidst protestations and complaints. Such an image is not unlike the Medieval Mystery Plays where actors, dressed as devils, would emerge from a flaming hole in the lowest platform of the stage to delight and instruct the audience with their jesting and buffoonery (Broadbent 1901, p. 85). In this vision Satan advises Jung to revoke the harmful unification of opposites as soon as possible as it leads to a standstill, and that restlessness leads to change. Convinced by Satan's argument Jung lets him go to crawl, like a mole, back into his hole. At this point the trinity and its entourage ascends to Heaven, in peace (pp. 319–320/ pp. 420–423). So again, we appear to be looking at a theatrical scene, a tableau vivant, aimed to impress on the young initiate the role of Satan in stirring up turmoil, ambition, greed for fame and lust for action, supposedly as a means of assisting human progress.

Having decided to forego the unification of opposites Jung now asks where to begin; he firstly curses the devil and then addresses the Cabiri, which he describes as dwarfish elemental spirits, possessors of secrets and 'ridiculous wisdom', who work under the earth and therefore below the threshold of consciousness (p. 320, note 310/ p. 425). Freemasonry also teaches about the Cabirian Mysteries of Samothrace (Yarker 2005, pp. 30–33). The ceremony entitled Cabiric Death

includes the death and restoration to life of Cadmillus, the youngest of the Cabiri who was slain by his brothers. Mackey argues that this ceremony was analogous to the 3rd Degree of Freemasonry, where Hiram Abiff, the master builder of Solomon's Temple, is murdered by his brothers (Mackey 1882, p. 171). It appears that the trickster figures who have been conducting the initiations on Jung take on this ancient form as a means of disguising their true identity as modern Freemasons.

These Cabiri then address Jung, claiming that they are the ones who built the structure that he now stands upon and, as ancient metalworkers, forged a sword for him to cut the devilish knot that entangles him. When he asks what this knot is they tell him that it is his madness and that the sword they have forged will overcome this madness. Jung is outraged that these Cabiri have deemed him mad and directs his ire towards them as the cause of his tangled brain but, strangely, the Cabiri ask him to destroy them and the connections in his brain that produce this insanity. He brings down the sword on them and in one blow the deed is done, a blow that will destroy them forever (p. 321/ pp. 426–428). As noted earlier, another term for the Knights of the Sun degree is Chaos Disentangled, where the complex plots and allegories of the previous initiations are finally explained to the candidate in terms of their underlying principles. In Jung's case, where the rituals have been applied in a spurious, and even criminal, fashion, the knot to be disentangled is his profoundly damaged psyche. It would seem that he is being encouraged by these trickster figures to destroy the memories of the initiations forever in order to restore his sanity.

With the killing of the Cabiri, or the destruction of the memories, a new tower is built. Here, there is a direct reference to the murder of Hiram Abiff in the 3rd Degree with the statement: 'The Cabiri built it and the master builders were sacrificed with the sword on the battlements of the tower' (p. 321/ p. 429). Jung describes himself as standing above his brain, another metaphor for the dissociation process, which now allows him to feel strong, hardened and no longer susceptible to the fears and terrors of the initiations. He is now in a state of self-control and can begin his new life with a newly made psyche, a process remarkably similar to the purpose of puberty rites in archaic societies. Now, only someone who is prepared to find the entrance hidden in the mountains and follow the internal labyrinthine passage will be able to access this new tower. In Jung's case this is his middle-aged self who pursues the complicated path we have been following in *The Red Book*.

At this point Jung again converses with the serpent and asks her to go into the beyond and bring back news; she disappears into the depths and reaches Hell where she sees a hanged man. Now, a plain ugly man with protruding ears and a hunchback stands before him, another possible reference to a character in theatrical costume. This man tells him that he was condemned to death because he had poisoned his parents and his wife, mother to his two children (p. 322/ p. 430). Jung's note in the margins state that he did not realise that he, himself, was the murderer (p. 323, note 320/ p. 434). This encounter may be a reference to the tradition of male puberty rites across cultures which involves a symbolic destruction of the family, in particular the mother, so as to rebirth the initiate into the fraternal context (Turner 1992, p.147). As Daniel O'Keefe (1982) notes: 'Initiation itself is always anti-family' (p. 361).

After another meditation on death and the devil Jung feels that he has completed the work but the serpent warns him otherwise. She states that this is only the beginning, but that he is entitled to a reward for his efforts; this reward is in images, and here Elijah and Salome appear. Salome is no longer blind, signifying that she (or rather Jung himself) has been initiated, and Elijah offers her to Jung. Despite the temptation to accept this love offering, Jung admits he cannot as he is already married and after all of these trials he lacks the strength to carry another. He turns Salome down and meditates on the role of love, debating with the serpent until she turns into a white bird and flies into the clouds. This flight of the bird appears to be another indicator of dissociation as, at this point, he feels as if he is hanging in the air, a much less noble situation than crucifixion but equally as agonising (p. 325/ pp. 434–442). This appears to be a reference to another painful trial that corresponds with reports of children being hung in ritual abuse.

While he is hanging Jung is supposed to interpret the meaning of a discarded gold crown, which lies beneath his feet. The crown has writing on it saying 'Love never ends' (p. 325/ p. 441). In the Knights of the Sun degree the candidate is told that he must cast the haughty crown of arrogance and pride to his feet if he wishes to proceed (Blanchard 2002, Part 2, p. 214). Jung now knows that he is hanging from a tree and this lasts for three days and nights, which again emulates Christ's suffering as in the Rose Croix degree where the 'new law of love' is taught (Blanchard 2002, Part 2, p. 405). In reality it would have been a much briefer experience, though perhaps influenced by some form of hypnotic suggestion. The Rose Croix jewel, the emblem of this degree, depicts a gold compass and the head of the compass is surmounted by a gold crown. Underneath the crown is a full-blown red rose, a red Christian cross and a pelican wounding its breast to feed its young, a symbol of the Christ (Blanchard 2002, Part 1, p. 466). While hanging so torturously Jung is supposed to be invested with this crown as a symbol of eternal life, but he is suspicious of it as it seems to represent martyrdom (pp. 325–326/ pp. 441–444). In another ritual, the third grade of Crata Repoa, known as Melanephoris, the aspirant is presented with a gold crown, but knowing that he is supposed to reject it, cries out 'Mithras is my Crown', then throws it down and tramples it underfoot (Hall 1937, pp. 170–172; Burkert 1987, p. 47; Hornung 2001, p. 120).

A raven then appears and discusses his fate with him and how it relates to ideas of love. Jung tells the raven to go and a black serpent appears on a branch and looks at him; it is his black rod of magic and when he asks it where it comes from, Satan appears. In the *Crata Repoa* the second grade or Neocorus involves a test of love where the candidate must ignore the erotic appeal of beautiful women; it also includes a serpent-shaped staff (Hall 1937, pp. 169–170). A raven also appears in this rite where it sits on top of a gallows and signifies Horus (Hornung 2001, p. 121). In Jung's entry Salome appears again and all three figures, the serpent, Satan and Salome, confound him with their responses, until he says: 'My brain is like lead, I can only whimper for help … My hope is with my white bird. Oh no, could it be that the bird means the same thing as hanging?' (p. 326/ p. 446). His

bird then appears and tells him that his state of hanging can also be seen as a state of hovering, of striving for what is above, and he must learn to fly. In other words, while he is hanging, possibly from a simulated gallows, Jung is again being trained to dissociate and experience it as heavenly release, while in fact he is being tortured.

Jung now realises the extent to which he has been lured into an internalised prison by the Cabiri, his trickster initiators. His thoughts turn to the necessary separation of the child from the mother, one of the aims of the initiation of young males across cultures, but he is distressed by the outcome and rages against the process that brought him to this state. Jung now sees Philemon in a devilish light, a fraudster who deceived him, and is completely disgusted with his soul for colluding with him (p. 327/ pp. 447–449). This parody of the Mysteries he describes, as we have seen, is a distorted version of several rituals from the higher degrees of Freemasonry with elements from the Crata Repoa.

At this point the serpent creeps up to him and tells him a fairy tale of a king who had no children but who wanted a son, and who approaches a witch and learns how to produce a son through sorcery. The fairy tale tells of how this manufactured son became a threat to his father's reign and how his father had his son destroyed, again magically, but then recanted and sought the witch's advice for how to restore him. He finally crowns his son the new king. This fairy tale appears to represent the ambivalence Jung has in accepting his newly formed self. He ponders over the meaning of the fairy tale and is urged by the serpent to remain a child, but the thought of having to do so is unbearable for him; he says he is ashamed to be a child and wants to be a man. This tale is more evidence that Jung is describing events that occurred in his boyhood. The fairy tale appears to have been told to him during the initiatory ordeal where he is undergoing a process that will make him into a man, but as yet, he is still a child. As a child he still needs his mother and he must wait for the divine son to emerge in his own time (pp. 327–328/ pp. 450–453).

In the final pages of *Liber Secundus* Jung describes the split between his original self and the new 'son', his manufactured divine nature. The son is now the powerful one and he is solitary, weak and powerless; nevertheless, his love and compassion remains with his weaker self. The new son now tells him that he is ascending to his own country, in the light/egg/sun, and must leave Jung do his work on earth. This does not mean that the divine son will completely leave him but that he will sense his presence. Furthermore, Jung will forever be a solitary amongst the crowd as he realises that others do not share this knowledge. The son appeals to Jung to let him go as his wings are growing; he then ascends into the sea of light in a final dissociative act (pp. 328–329/ pp. 453–457).

The split between the one undergoing the torture and the part of the self that dissociates from it is now complete and the son rises jubilant, while Jung remains alone in the night of pain. He then talks of shutting the bronze doors which he opened to the flood of devastation and states:

> An opus is needed, that one can squander decades on and do it out of necessity. I must catch up with a piece of the Middle Ages — within myself … Asceticism, inquisition, torture are close at hand and impose themselves.
>
> *(p. 330/ p. 457)*

This opus is presumably *The Red* Book itself, a medieval-style tome that occupied Jung for many years. The fact that he equates the Middle Ages with inquisition, torture and then barbarism suggests that on one level he might have been aware that acts of torture were involved in the process he was describing. However, he has not fully connected with their actuality, because in 1930 he describes the experience as a regression into the past of the collective unconscious and not a personal experience (p. 330, note 354/ p. 458).

The bronze door again has Masonic significance. In the Sage of Mythras degree the candidate is conducted through seven gates of initiation, each made of metal. The first gate consists of lead, the second of tin, the third of copper, the fourth of iron, the fifth of bronze, the sixth of silver and the seventh of gold. At the fifth gate the neophyte advances towards a light and comes to a door of bronze upon which is written the words Coh-er-Elvah (Love of God). He opens the door and three men in black robes and armed with swords, confront him. The first brother says: 'We are not here to retard thy progress', then presents a book bound in red Morocco and says: 'Write here thy name, age, and thy Masonic qualifications' (Yarker 1911, p. 79). This Masonic book, as Robert Freke Gould observes, was known as the 'Red Book' and was first noted in the history of the German Rite of Strict Observance. It was associated with a list of Grand Masters and Gould says: 'In the course of time every Province of the Order had its "red book" as soon as it became properly constituted' (Gould 1889, vol. iii, p. 355). Jung's awareness that he needed to create a medieval-style opus, a record of his visions in a beautifully bound red leather book, appears to be another impulse to reproduce the objects and symbols of the modern Masonic rituals.

IMAGERY IN *THE MAGICIAN* [PP. 139–169]

There is much use of floral designs in the illuminated letters in *The Magician*. In the narrative, this reflects the aging Philemon's preoccupation with flower gardens and earlier references to rose gardens as well as Jung being told to tend his own garden in other parts of *Liber Secundus*. In the initiatory tradition, both ancient and modern, a profusion of flowers marks the end of the initiatory process, the third or Perfection stage, where the candidate is welcomed into the fraternity of fellow initiates and his achievement of spiritual 'light' is celebrated. However, in the context of ritual abuse flowers may have other meanings. In these practices there are various ways of allocating the fragmented parts of the psyche into patterns when trauma-based dissociation and fragmentation occurs. These are programming systems that can be installed using hypnosis while the dissociated candidate is being systematically taught a series of lessons, attitudes and beliefs and can become internal landscapes and take on

some of the forms discussed previously. Jung's floral patterns appear innocuous enough, but in the context of the rest of the material one would have to question whether they signify a type of programming based on a flower structure.

Image 154 depicts Philemon, an old bearded man in the dress of a medieval knight, patterned with flowers, a wide set of wings spanning the width of the image and a golden aura around his head. As Jung states, Philemon first appeared to him in a dream with the wings of a kingfisher (Jung 1963, p. 176). In this image he looks like an archangel and stands on a domed building with date palms, an exotic tree behind and the serpent at his feet. Three circular petalled forms are in the sky above, similar to the concept of the Kundalini chakras. Philemon is described as master of the garden. In the Rose Croix degree the candidate is introduced to the archangel Raphael, who guides him on his journey. So too, in the Knights of the Sun degree members representing the seven archangels, with their wings extended, examine the candidate and try him, 'that we may know and be satisfied that he is fit to dwell among us' (Blanchard 2002, Part 2, p. 210). The image of Philemon appears to be a conflation of the knightly and angelic themes in these degrees set against a theatrical backdrop of Eastern design, corresponding with the setting of some of the higher degrees cited previously. Philemon also has a lame foot (Jung 1963, p. 178; Boechat 2016, p. 99). Mythologically, this would connect him to the lame-footed Hephaestus, the Greek god of fire and the arts of metallurgy, which aligns with the manual craftsmanship celebrated throughout the Masonic tradition, the metal working aspect of Mithraism and the many references to fire in *The Red Book*. Philemon's lame foot would also correspond with Jung's bodily memories of being bitten by the serpent on the heel. However, in the text accompanying this image Jung admits how he venerates Philemon, despite the fact that he has deceived him (p. 317/ p. 412).

In a magic ritual based on the Kabbalah and entitled the Lesser Banishing Ritual of the Pentagram the student is taught to visualise a series of vast angelic figures representing the archangels Raphael, Gabriel, Michael and Auriel. Regardie warns that this exercise is an advanced astral ritual, only to be undertaken by those in a state of mental and emotional stability (Regardie 1945, pp. 94–102; pp. 106–110). However, in Jung's case the angelic Philemon appears along with the most disturbing of mental states. In ritual abuse the appearance of angel figures can be associated with booby traps. Stella Katz states:

> The angel at the end of the path is a guard. If a survivor is trying to reverse the Kabbalah, and gets to the angel at the end of the path (in memory recovery or in therapy), it means she has gotten too close to the core. This will set off a trap of death by suicide or accident. The survivor who runs from the angel can avert the trap going off. However, the angel is enticing, and will call the survivor in. The angel is so compelling because s/he is so beautiful and peaceful, and s/he causes alters in the path to feel as if s/he is the only one who can take away their pain.
>
> *(Katz 2012, p. 114)*

Jung's recognition that there is something deceptive about Philemon, despite his beauty and appeal, suggests that he is partially aware of the angel's dangerous role and this awareness appears to protect him from Philemon's final destructive powers.

Image 155 depicts a large figure shrouded in white, her face covered, and standing in a church with a crowd of people below. Two angels are depicted above her. Jung describes the figure as the anima being restored to the Christian church, a comment both on the role of psychological archetypes and on the diminished role of the Virgin in the Protestant church (p. 317, note 283/ p. 413). This painting appears alongside the section of *The Magician* where Jung is conversing with his soul, though it may relate more closely to Jung's question about the identity of the sorceress in the fairy tale, which the serpent describes as a motherly figure (p. 328/ p. 452). The whole ordeal Jung has undergone has been one which involves a boy being wrenched from the maternal realm in order to be initiated into manhood, but at this stage Jung is reminded that he must return to the mother figure in order to complete his childhood, a prospect that he finds unpalatable. This image depicts the return of the motherly anima figure to the Christian church, a restoration both of his earlier relationship to Christian spirituality and of his original child self, prior to the initiation process.

Image 159 depicts a highly organised geometric structure around what Jung describes as a central luminous flower, surrounded by eight gates and beyond that, eight stars. As Alison Miller observes:

> If a client is talking about an internal geometric structure, this can be seen as a 'red flag' for organized perpetrator group abuse … Many Mind Control survivors have an internal world which contains several or many structures or 'worlds'.
>
> *(Miller 2012, p. 46)*

As we have seen, Jung has illustrated many geometric designs throughout *The Red Book*, with some of the earlier designs containing a more random and overall fragmentation. The design in this image is no longer random but quite simplified, while the presence of gates alerts us to the role of a security system and gatekeeper alters if the survivor comes too close to remembering the abuse.

Image 163 is another highly structured geometric design, this time depicting the plan of a well-fortified medieval city, with moats, bridges, streets and churches, arranged quadratically (p. 320, note 307/ p. 422). Jung relates this mandala/plan to the Heavenly Jerusalem of Revelation, a symbol that would accord with Masonic preoccupations. In the context of ritual abuse this appears to represent another internal ordering of the psyche in terms of a castle structure, where the fortifications are constructed so as to prevent any memory of the initiations.

Image 169 is the final illustration in *Liber Secundus*. It is incomplete and is a painting of multiple blue-green-faced portraits, similar to the caricatures he painted as a young boy (Jung 1963, p. 42; Drob 2012, p. 200). Sherry (2010) suggests that Jung may have been influenced by one of the paintings of James Ensor, 'Self-Portrait with Masks' (1899). All of Jung's portraits appear to be male and surround a glowing floral form, radiating stripes of colour. The features of these characters vary: some of those closest and to the right of the flower are wearing white wigs, suggesting that they belong to the eighteenth century. One wears a ruff around his neck suggesting he is from the seventeenth century, while many wear skull caps implying priestly roles. The faces at the top of the image are darker, perhaps suggesting Middle Eastern or even Egyptian features, while those on the right-hand side progressively become more primitive in appearance, with long hair and prominent jaws; on the far right edge the portraits have become skulls. In the context of this discussion these multiple faces may represent multiple alters created during the many initiatory ordeals that Jung has undergone to this point. Some of these alters feel like they are part of the eighteenth century, some that they are Middle Eastern, while other feel like they are part of pre-history; still more are associated with death.

Notes

1 John Yarker (2005, p. 77) mentions that Dante belonged to a Gnostic sect and political faction in Italy, the Ghibbelines.
2 See, for example, a description of the 18th Degree by a former 33rd Degree member of Freemasonry, Jim Shaw (1988), who describes his initiation into this degree in detail. Here, roses adorn the regalia and the altar is decorated profusely with roses.
3 Lance Brockman describes Scottish Rite practices in America, but as this rite was used worldwide it is possible that similar theatrical stagings might have been used on the Continent.
4 Albert Pike (1871) mentions Philo of Alexandria repeatedly throughout *Morals and Dogma*. See Yarker (2005, pp. 69–78) for an extensive discussion of how nineteenth-century Freemasons viewed the Ancient Mysteries and the role of the Egyptian priests.
5 The 'Antient and Primitive Rite of Freemasonry' was an irregular Masonic rite chartered in 1902 by John Yarker (1833–1913), who became its Grand Hierophant. It drew on the Memphis rite and other rites of Regular Freemasonry, but with variations. In Germany, this rite gradually transformed into the Ordo Templi Orientis or the Order of the Oriental Templars (Bogdan 2007, pp. 149–152).
6 The entry *Death* is recorded as occurring on 2 January 1914 (note 69), while the following entry, *The Remains of Earlier Temples*, is on 5 January 1914 (note 82).
7 Israel Regardie was Aleister Crowley's personal secretary and wrote a number of texts associated with the occult organisation, The Hermetic Order of the Golden Dawn.
8 Count Cagliostro was the pseudonym for Giuseppe Balsamo (1743–1795). Hornung states: 'His fantasy-filled fabrications enjoyed one success after another with a gullible public' (2001, p. 122).
9 Old Testament warnings and stern prohibitions against passing children through the fire can be found in Leviticus 18: 21; 20: 2–5; Deuteronomy 12: 31; 18: 10–13; 2 Kings 16: 3; 21: 6; 23: 10; Psalms 106: 37, 38; Ezekiel 16:21; 20:26, 31; 23: 37.

10 Some cults make the children believe that this is happening, though it may only be theatre and sleight of hand, whereas there are reports of other groups where such sacrifices actually occur. One of the explanations given is that there are cults in which babies are born and the births not registered so as to leave no evidence that children have been murdered (Miller 2012, p. 115, p. 196).
11 See Freemason Collection in References.
12 It is not clear whether this discussion entitled 'The Initiated Interpretation of Ceremonial Magic' was written by Matthews, Crowley or some other author.
13 A modern example of the use of a Chinese dragon in The Magic Flute appeared in an episode entitled 'Masonic Mysteries' (January 1990) in the British television series Inspector Morse, London: ITV.

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