

Jaimie Lamb

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00:13

Welcome to the scholar man's project. I am your host Troy the devil man. With every episode we endeavor to bring you fascinating interviews with guests, and topics from all corners of esotericism You can find links to all of our episodes, show notes, information and events at scholar man's dot ca. Score limits, Aspire, explore, inspire. Good evening everybody. This is Troy the devil man and I'm here tonight with author, mystic Freemason and general all around good guy. Jamie Paul lamb. Good evening, Jamie.



01:09

Good evening worshipful brother it's a it's a pleasure to be here. I don't know. I don't know if I were the mystic kind of Appalachian comfortably. I mean, I guess maybe mystic Am I mystic or I think a cultist works. Sure, um, does mystic. I'm sorry. I know I'm just jumping into stuff right here.



01:36

No, that's that's, that's good. Yeah. I'd like to get into your personal practice a little bit later things you're willing to talk about. But first, we have some let's let's take care of the business end of the conversation first, you're sure you're the author of two books put out by the laudable pursuit, the laudable pursuit and anybody listening to the podcast if you're looking for copies of Jamie's books, apparently that's the best way to get them. At the laudable pursuit check the show notes. There'll be a link in there. Now your your first

book, myth, magic and masonry occult perspectives in Freemasonry an excellent read. quite short, but very comprehensive. came out in 2018. Uh huh.



02:20

Yeah. So any comments about that work? Yeah, that one. So I've always sort of found meaning and sussed out my ideas and things like that by writing, you know, it's just kind of like my method of processing. And sometimes I'll keep, you know, a handwritten notebook or I'll keep it a Word document open. And I'll just start sketching out ideas and things like that. And sometimes they turn into papers and things. And this has been happening for years and years. Right. So my first book, myth magic, and masonry is the culmination of four of, you know, four of these sort of essays are these papers. And they hidden, I noticed that the sort of overarching theme of the four of them was the torian. Age. So in case anybody missed this, and I think some people did, which is alarming to me, I think, in some way. If you look at the cover of myth, magic and masonry, there is a Minotaur and a zodiacal wheel on there. And the illusion is the torian. Age, right? The torian age like you'll notice on every single Masonic Cornerstone, we have the year of light and a Lucas, and you add 4000 years to the common dating. So in other words, you know, right now it would be 6021 in Masonic and alukkas dating. And what this harkens back to without totally unpacking it right now, is a certain precessional age during which the vernal equinox occurred, in the end proceeded through the 30 degrees of the sign of Taurus. So, you know, there's a lot of math and a lot of sort of ways to unpack that, but we can just say that when the vernal equinox happened in March, you know, March 20, or whatever it is, on the average, it occurred in the sign of Taurus. So, when we're talking about mismanagement Commissioner in my first book, I would hope that people see that the unifying theme of those four essays is that we are, we are dialing the processional clock back to the torian age, which is we would say 4000 BCE. So if we, my whole thesis sort of is that if we dial the clock back and use that as our, our sort of orientational, kind of our point from which we survey, the symbolism of, you know, Masonic symbolism, etc, but also Mithra ism I deal with in that book, sort of comparative mythology, as well as ceremonial magic. And some of the configurations that you see, I just found it to be such a valuable perspective, to orient ourselves at that 4000 BCE mark, because then all of a sudden, presto, our symbolism makes sense in a way that it doesn't make sense from the modern perspective or any other precessional age



06:00

right now. And it's very enjoyable read, as I said before, and in covers that material, but you go much, much more in depth into the astrological influences in Freemasonry, and

specifically in the fellow craft degree in your book, approaching the middle chamber.



06:20

Right, so approaching the middle chamber, began as my personal notes, again, in just some Word document, and then a handwritten note book, I did not intend to publish approaching the middle chamber, I thought it was just, you know, it was just my notes. And, and here's why is because we, at least in the Preston web work here in the United States, you get your fellow craft degree and the lecture appertaining. to that degree is what is colloquially sometimes called the middle chamber lecture. So you'll get this lecture, and you hear about the the course of three steps, five steps, seven steps, and you get you, you get a basic sort of primer on that sort of thing and the seven Liberal Arts and Sciences, etc. And then you never ever hear about it again, because you are past. And once you so. So, to kind of break that down a bit. And I think this is important. You spent all this time becoming a Freemason, right, you visited, you gotten to know everybody, you know, you kind of work things out with people, and, and then all of a sudden, they make you an entered apprentice, and you were like, Oh, great. I am a Freemason. Right. So the next landmark is when can I get on the level with these people? When am I on the level 1am i a Master Mason. So we just kind of pass over this interstitial kind of fellow craft degree. And yeah, we hear about the seven Liberal Arts and Sciences, and it's a 25 minute deal. And, and then we never talk about it again. And then all of a sudden, you get your next degree, and you're a Master Mason, and then you're like, Okay, I'm on the level. This is great. I'm done. Right? Not the case. I thought to myself, how can I legitimately say I am passed to the degree of fellow craft, if I've completely blown off the entirety of our intellectual curriculum. And our intellectual curriculum is the middle chamber lecture, the staircase lecture. Yeah, so



08:40

so so you really believed you couldn't be a Master Mason until you had mastered all of our operative symbolism, and then all of the five different areas of architecture and then all several liberal arts and sciences as delimited in that 22 minute lecture in the web work? Exactly. So. So how I could I feel you, I feel you just there's a lot, there's a lot in that lecture, and having it delivered by a good lecture. It's an impactful lecture. But it wouldn't be very easy to just gloss over and be like, Oh, that was cool. I wonder if I'll ever hear about that again, then



09:20

we'll look at the word past. Yeah. Past the past it right over. Right. So um, it's, I mean, it's baked into the very word, but it's, it's a shame that we don't, we don't spend more time dealing with the minutiae of literally the only intellectual curriculum or syllabus that we have. And that is in the fellow craft lecture and precedent whiteboard. So how can we so here's, here's sort of the like culmination of that. How can we presume to appreciate to deeply appreciate The second section of the third degree, our mystery capital M, we have a mystery play that we do. Yes. Without going into detail about that, right? How can we? How can we best set ourselves up to deeply appreciate the gravity from several perspectives of that particular mystery, that particular cycle. And I know of no better way than deeply absorbing the contents of the fellow craft lecture. Because if we absorb that, then we are adequately prepared to take on the depth and gravity of our mysteries, because otherwise, it's just, you know, kind of, I guess, sort of phoned in? I mean, you could maybe get it, maybe not, but you're more likely to, if you if one would, you know, do their due diligence to get these subjects, you know, get their mind around these subjects. So, I guess that's kind of where that is.



11:12

So what would you say then that our antecedents were assuming that any candidate would have the benefit of a classical education already? And that, and that this is just pointing back to it to lifelong learning and passion for the several, seven Liberal Arts and Sciences?



11:32

Yeah, I would say that per Campanella. And these people who sort of codified the seven Liberal Arts and Sciences, whether it's in you know, sort of medieval or rent the medieval or Renaissance era, when these things were getting codified, and really getting, you know, put together and sequenced and things like that. It was the sequence is important. So you learn the trivium, before you learn the quadrivium. And and to unpack that for a second, because I think this is important.



12:07

Yeah. Why don't you Why don't you illustrate what what the difference is between the trivium and quadrivium?



12:12

Yeah, so the trivium is the those are the three ways try v. Three roads are three ways. And grammar, rhetoric and logic is how we sequence them in in Masonic ritual. There's some sort of, you know, they aren't always necessarily in that order. Sometime, it's sometimes it's grammar, logic and rhetoric, but in Masonic ritual, grammar, rhetoric and logic, in that order for reason. And then we get into the quadrivium, the four ways of the four roads. And you see now this is where it's striking is that you see arithmetic, geometry, music, and astronomy. So to kind of take those piece by piece arithmetic, is the study of sort of abstract number, right? It doesn't have to be applied. It's very theoretical, it's just number, right? in geometry, it's number in space, which is what geometry is it's number applied to spatial coordinates and things like that, like per did cart, etc. And then you have number in time, which is music, music is number in time, it's frozen architecture per no valus, and Vine shelling and good people like this. And you have number in space time, which is astronomy, so the full fruition of number in space time. So all of a sudden, we have this completely holistic picture of, you know, essentially a three dimensional paradigm with time in the midst of these, which is very yetzirah like sepher yetzirah stuff. I mean, it's it. It's strange how it works out the the other idea is this, I know this is kind of abstruse, but there's no way to really reduce this, I mean, this is excellent to keep going. So So the other way to look at it is the to track this of the pythagoreans. If we look at the the Tractatus, we find that then this is a equal it's an equal lateral triangle with a point on the top course. Two points on the second course, three points on the third course and four points on the fourth course you know that to attract us they've taken solemn oath pythagoreans since time immemorial, pre Socratic Protagoras have taken their oaths on the tractus their solemn oath with their hands on That's attractive. So if we think of that first course of one point, this is a point as described in geometry or mathematics, that is to say that a point has position, but no magnitude, it has location, but no dimension, it is a point, right. And then when you get down to the course of two points, you have a line, one dimension, when you get down to the course of three points, you have a supper, facies, or, or, or a two dimensional plane, think about three points, you know, you can make them with your hands, essentially. And you could say that this is a plane, this is a two dimensional plane. If you add one more point to the north of that, for four points, you have the simplest playtonic, solid, which is a tetrahedron, it's the simplest solid shape you can make with four points. So that's a tracktest, in this sense, is a cosmic dynamical model. It is it is how something comes from this abstraction to its full for fruition as a three dimensional object or phenomenon, you know, so I think that that's attract us. And it's part of my thesis in that section of approaching the middle chamber, is that the two tractus directly corresponds to the sequence of the quadrivium, which is, again, to recap, arithmetic, geometry, music, and astronomy, they're in that order for a reason they must be in that



16:43

order, you have to master the first one, to have an idea of the second one, you have to master the first two, to even approach three or four. Although one could argue can play music by ear, but what do you know about the science of music without studying? arithmetic first



17:00

is C. So that's interesting as well, because you can say that these are manifestations of one concept through four points of media, I guess, you might say, right? So. And this is where it gets a little funny, right? Because when we think about music, or architecture, or we think about the visual arts, or here's a good way to put it. When we think about aesthetics, so when we think about Aphrodite, or Venus, or this, these static ideas, one thing that I just can't stand and it's becomes more and more intolerable as the years go on, is when people say art is subjective. Art is or beauty is in the eye of the beholder, and things like that. And it's like, Well, not exactly, because there are objective criteria by which we judge the beautiful. And those objective criteria are part and parcel with what we learn in the quadrivium. So if you were to get a handle on the quadrivium, you would then know these objective criteria by which we judge the beautiful because those criteria are things like harmony, proportion, ratio, balance, line, rhythm, things like this, you know, they're and we've known this since Plato, Plato and Aristotle, you know, these are not new ideas. We've probably known these since the pre socratics.



18:47

So over here, but you could probably hear my headphones clicking because I'm over here nodding vigorously.



18:52

Yeah, I mean, it's, it's funny. But I mean, these are the sorts of things that like, prepare us, again, to kind of bring it back home, when you're in that second degree. If we're not adequately prepared by that sort of intellectual syllabus or curriculum, how can we presume to deeply appreciate our mysteries with a capital M in the third degree when we are Oh, so this is the point I wanted to make about this is classically in a classical education, you would do the trivium then you would do the quadrivium in their prescribed order, and then you would be eligible for philosophy and theology. These were the crowns of a classical education. You cannot thinking about thinking



19:49

now. Yeah. Now Now you've now you understand the the cube of space, so to speak. cabbalistic Lee now now you can approach the philosophical



19:58

Well, the cube of space So there's another thing that's that I found that was super interesting was, and I know the context you're talking about. It's Paul foster cases cube of space. It's a huge zero IQ model.



20:10

Well, and that's and that that would be a modern interpretation of the detractors. And there's the lawnmower window cat does an excellent job of explaining it in any of his classes, where he talks about the Kabbalah, but in the chicken cabal, I think is probably the best short form explanation of the cube of space, which is very similar in what you were talking about the detractors earlier.



20:31

Absolutely. He's brilliant longy Pat and his work, I mean, brilliant. So what's funny is this, when we read about the six of businesses in the sepher, yetzirah, north, south, east, west, up and down, you know, we're talking about these cardinal directions, we're talking about these, these six abyssus, the six cardinal directions that are referenced in this second century proto qabalistic document called the sepher yetzirah. And we see it in the Golden Dawn Hall of the neophyte, we see it in the the double cube altar, etc. We see it in Paul foster cases cube of space. Now, here's what's so uncanny about that, in our three steps of the trivium. What do we apply to those three steps? Visa V, the the pedestal officers, and that is their jewels?



21:30

Yeah, the three the Three Jewels of the three principal officers of a lodge,



21:34

yeah. And their jewels are the plumb the square, or the level and the square, the plommer,

the level and the square. So if you look at those three jewels, you find that oh, my God, we've got a perpendicular, we've got a horizontal, and then we've got a right to, you know, a right angle, offer those. Yeah. So when we have those three coordinates, all of a sudden, we have the Cartesian abscissa, applicant, an ordinate. These are the XYZ coordinates of Cartesian space. These are three dimensions so so are the jewels of the three pedestal officers in the blue arch directly correspond to these spatial coordinates, these dimensions, these Cartesian coordinates, which were pre saged, really, in, again, the protocol ballistic sepher, yetzirah, which to me is just mind blowing that these early, presumably, Alexandria and cabalists, from the Jewish diaspora and Alexandria, would be so pressing prescient, that they would have an idea of Cartesian space, literally 1500 years, or thereabouts. Before decart, applied X, Y and Z spatial coordinates. So you know, and then projecting that forward through cases work with the cube of space. It's just a shattering idea. I mean,



23:24

and and i think is reflected in the opening of a Masonic Lodge with the three knocks, or the three times three knocks. Certainly, in the in even though we're on a flat plane, just the shape of the way those NOCs are portrayed. To me, is that's I mean, our our opening and closing are our invoking and banishing rituals, for sure. Yeah, from a magic perspective. But those, there's very specific pieces of, of the Masonic practice where I see I see it really reflected in in for further magical organizations that came out of masonry. Now, before we go down this rabbit hole, I do want to remind our listeners now that we're both 25 minutes into this, you did not stumble upon a podcast for Freemasons only brother Jamie and I are discussing things that we're allowed to discuss. There's no secrets here. There's nothing overtly Oh coated in the things we're talking about. So please, feel free to continue to listen if you're not a Freemason. And feel free to contact your lodge if these things intrigued you, your local Lodge and seek initiation that way for sure. Whether Jamie, we could go on about the 400 pages of exit Jesus in that book that you recently published on that, that approaching the middle chamber. And we could go on and on and I'd like to have you back to talk about specific ideas. And before we talk about A couple specific ideas, I want you to talk more about your motivations in writing this, I understand you were keeping a journal. And the journal just grew and grew and grew until you had these long essays and these ideas and you organize them in a very organized fashion. And thank you for not going down the capitalistic rabbit hole too much. Usually there's a parrot paragraph or two here or there, it was good, but not so not pages and pages of capitalistic proofs. It's not reading the Zohar, it's a lot easier to read than that. But it's it was super helpful to me and, and I, like other readers, I was just blown away at the quality of your scholarship. All year, you've cited so many sources. I've even gone and acquired some of the sources. There's a particular book of Masonic astrology you recommended

and I'm busy working on getting a copy Robert Hewitt Brown, that's the one. But But I want I want you to talk about, you know, further talk about your motivations, because clearly you're very motivated about this part of the craft. And it's the craft talks about going going forth as a as a fellow of the craft, which in an operative Lodge, traditionally, that's it, you're, you're now you're now a Mason, and you could go work in stone. And, you know, that would have been the end for most career guys building the cathedrals of Europe, pre pre speculative Freemasonry. I want you to talk about your motivations to produce this work, which I think is I think, in hindsight is going to be one of the more important works on Freemasonry published, maybe this century?



26:39

Well, you know, I think there was a vacuum in our literature, right, I don't know of a one stop shop for an exit Jesus on the the fella craft lecture, you know, and I saw that as being we were sort of anemic in our literature, in that there was not really anything that addressed that fully exhaustively. So that was my intent, you know, after, again, keeping notes and things like this, it was for my personal benefit. And if you're, if you're saying to bring it to the personal level, why, and Wherefore, and what will, you know, the reasoning behind taking on this project, it was I'm gonna have to dial back a little bit and say that Freemasonry, I mean, there is so much of our craft, that is about character building, and this is not an esoteric idea, character building, you know, moral rectitude, and the square and the level and these things that we get from the working tools that are very conspicuous in our work, even in the ritual, right. Of course, there are deeper implications to those, but we have to realize the importance of we are, you know, as the adage says, making good men better, that is something we do. And and I think that there is a way of absorbing that information. That's not just face value, like we could say, the second half of the third degree is like, okay, Be true to your work. That's all, you know, like, that sort of thing. But there's so much supporting that there's so much buttressing of, of these ideas, that we can't really erect that structure, we can't, because what are we involved in as Freemasons? And I would say, if I had, if I had to answer that sort of in a sentence, I would say, well, the central project of Freemasonry is temple building. So if we say temple building, we have to understand that this occurs on various sort of fractal hermetic plants. So we have the physical temple downtown where masonic lodges me, we have the historical Temple of Kings on Solomon, we have its precedents in Egypt and, and Mesopotamia, etc. We have the mnemonic temple that we build through our memorization, you know, we build sort of a method of loci, as they would call it where you erect a temple of memory in your mind, because if anybody who's ever had to memorize Masonic ritual will know that you were always oriented directionally. You always know what did you do next? I went to the south where I talked to the junior Warden and then I went to the west, the senior Warden, etc. So this spatial orientation helps us to erect this

mnemonic, memory palace essentially or mnemonic temple. And then beyond that plane, there is the egregore Oracle temple. So, when a bunch of Freemasons, you know, over the history, I don't know, 300 years, whatever conservatively are contributing to this mnemonic work, we find that there is a holographic projection that we are all contributing to and this is the egregore of the temple. So there is an egregore, brickell temple, that we all sort of project as Freemasons, to the erection of this temple. Beyond that there is a cosmic temple, there is an astral temple, there is the house not made with hands eternal in the heavens. So this fractal of the temple archetype, I believe, is the central project of Freemasonry. And when we erect the temple, because we are temple builders as masons, when we erect this temple, it must be done on the various fractal or hermetic planes. And once we've aligned those, then we are able to have some sort of, to, I guess, to put it in sort of specialized language, then we erect a theological ladder.



31:30

Jacob's ladder of sorts, Oh, I wish we may ascend in decent Anabasis in catabasis, we ascend in decent, this this ladder, which is built by our contributions to the hermetic plains of the temple archetype. And I know that that's, that's the subject of my third book, which is coming out in September 22. It's coming out. It's called the archetypal temple. And it deals specifically with this idea. Which again, I don't know of a more important idea in Freemasonry and and I don't know of a more overlooked idea that is so obvious, and so present,



32:19

that when it occurs to me, sorry, I didn't mean to cut you off there. No, it's fine. It does occur to me that there's been a lot of inks built. I mean, you go down to the Grand Lodge of British Columbia and Yukon here. And you ask Trevor McCune, our librarian, hey, I'm looking for a book on Freemasonry and he's got a roomful. And yet, these ideas I hear you speaking about haven't really been fleshed out to those of us initiates, you know, that are that are interested in and practicing the craft. How is it that you that you came by these ideas? You know, is it did this just naturally occur to you? Or did you have some sort of formal philosophical or magical training before you became a Freemason? Well, as you know, you and I talked about sort of off mic. I'm sort of an autodidact, I've, I'm not an academic, you know, per se. And I have, I've invested a lot of my time and a lot of thought and effort into digesting these kind of ideas. And sometimes that means going back to the pre socratics, and then going to Plato, and then going to Aristotle, and then going through the Arabic and Islamic traditions of hermeticism, let's say, and, of course, all the Hellenistic stuff. So it's just a matter of, over time, developing a holistic picture of how these ideas

developed and how maybe, and I'm not arguing for a lineal transmission of these ideas into guild Freemasonry, or Guild, stone masonry or speculative Freemasonry. But I think that inherent in these ideas, if we are to support that, historically, in terms of the the transmission of thought over millennia, then I guess there's no I mean, that's been my trajectory. Anyway, so I, I wouldn't say that this is necessarily the road for everybody. I wouldn't say that. I wouldn't say that either of my two first books are the path for every Freemason because I do understand and value the the idea of Freemasonry being a character building endeavor. I think that's great. You know, But there are supplemental kind of supportive concepts, philosophically, theologically, and in the occult arena, that sort of help us to flesh out these ideas and have a have a more firm foundation upon which to erect our temple. Whether it's the temple in man, or the house not made with hands, you know, at either hermetic, micro macro, extreme of that fractal, you know, we we've would there are resources. So in in my purse, yours, you're saying bring this down to the personal level? I would say that that is my particular trajectory. It's what I have to offer. It's not for everybody. Um, and and i'm, i'm not going to, you know, cry at night. If somebody says, Well, you know, and which they have, you know, I agree, yeah, they have the, you know, you have the wrong idea, or this or that, or, you know, whatever the critique is, I mean, at some point, it's, there's the melding of the subjective and the objective, and we just have to, you know, choose our battles and move forward. So, I've done my best. And, and I've cited my sources. And I've really tried to present what I think of like, particularly in terms of approaching the middle chamber, I think of that as my master's piece. You know, it's my presentation that saying, okay, I am passed, I am passed to the degree of fellow craft, because I've invested time and effort in learning about this. So in one sense, approaching the middle chamber is was a sort of selfish endeavor, I guess you could say, because it was, it was me saying, This is my work. You know, this is what, from my particular perspective, which is decidedly, I guess, you could say, esoteric, this is, this is my piece that I'm presenting.



37:21

It strikes me as a doctoral thesis, you know, it's, it's, it's, you've read a lot of material on, on the ideas you present, and you've condensed them, I don't want to say you want to call you've coalesced these ideas. And I think there's a couple of dozen original ideas in there that can be defended by the proofs you put forward. So it's not even just one idea. It's it's this idea that perhaps there was more going on in the craft than even the original designers of Freemasonry as its practice now. Really, we're,



38:01

we're,



38:02

we're working to put forward there's, there's so much hidden in the layers of allegory, and the ritual, that it takes a long time to unlock it clearly. And, you know, even scratching the surface takes this this rather large book to get you just on that lecture. And I think, yeah, impressive work that you've done. You know, time will tell if this is your magnum opus, or if you're gonna go on to do something even more impressive than this. It is impressive. No doubt.



38:33

Well, I can't say that, um, I don't know. I mean, after the archetypal temple, which, where I unpack that sort of fractal temple idea that I was just talking about, I think that I've been deeply into astrology the past few years, more so than ever. I mean, I've always been interested in astrology, but Oh, and I should sort of preface this when we talk about astrology and alchemy. Um, here's something that I tried to make evident in both of those books.



39:10

You don't mean casting horoscopes for people?



39:13

Not necessarily though i do that i do that i have a personal you know, astrological. Practice, practice. But, but my idea is this. And I can kind of put it out in a formula I could say this alchemy is to chemistry, as astrology is to astronomy, as the speculative Freemasonry is to operative stonemasonry. So to give a couple more sentences to that, I will say that the both alchemy and chemistry measure the transformation of substances Let's say are elements whether they're an MP doc Leann or whatever, they they use the retort The Crucible the alpha nor etc and these instruments. However, alchemy is differentiated from chemistry in that there is the corresponding hermetic belief that that those operations that take place in the athanor in the crucible etc. Have a corresponding hermetic, microcosmic operation in the, the alchemist, right in the opera. Yeah, exactly. So, so to take that into another domain, astrology and astronomy both measure and calculate the cycles and epi cycles of celestial bodies, you know, more or less. But,

astrology has the in the accompanying enchanted hermetic idea that these, that these cycles and epi cycles and movements of celestial bodies have a corresponding microcosmic effect in the astrologer and on the terrestrial plane. So, taking that to its final thing to bring it back home to Freemasonry, both both speculative Freemasonry and operative stonemasonry use the vernacular and the hierarchical structure and the working tools and the legends of the craft.



41:34

But



41:37

speculative, Freemasonry is differentiated from operative stone masonry, in that the the Freemason believes that the applications of these tools and etc, sort of have a have a corresponding microcosmic effect on the Freemason. You know, so I think that tells me just that simple equation, tells me that the differentiating idea is essentially hermetic. The idea that differentiates alchemy from chemistry, astrology, from astronomy, the speculative Freemasonry from operative stonemasonry is that there is a microcosmic hermetic sort of fractal transformation that takes place in the individual. It's, it's a magical idea. And you can go back to Frasier about this sympathetic magic can bring contagion and etc. so that that's kind of and i know, i digressed a bit. No,



42:52

no, no, that's, that's brilliant. I was hoping you'd leave more gaps because I think that that's of the of the things I've heard you say and read about in your book. This is probably the most astounding idea to me. And and I think you could include, although it's a bit more reaching, I think you could include Kabbalah or numerology as a as an equivalent to, to arithmetic and geometry and, and grammar even.



43:19

Absolutely. Earth romancey, etc.



43:23

Absolutely. Because for each of those corresponding sciences, hard sciences, materialistic

sciences, As above, so below there, there is a practice that would ritualize that science and As matter of fact that science grew out of people believing that not only were they changing the materials they were working with, but they're changing themselves. Yeah. And that, I think, is what would, and it's what, that really astounded me when I've heard you talk about it a few times now. And I think that's just brilliant, that, that you point that out, because I've I've used that example, myself, since I've heard you say it, you know, to somebody who doesn't understand, or wants to know what the difference is. It's it's, it's simply a applying an old science, not even a forgotten science, it's applying a science where not only does it not only does the observer and the observed, the observed can be observed, but the observer himself will change in the acting as the observer and that's, that's an important hermetic principle that as above so below,



44:39

yeah. And they say, so a couple of things about that is before the Enlightenment, and I do want to address the Enlightenment era critique, essentially, because that's where I think that was the point at which, in the West, we moved into Imperial Recall sort of positivistic Sciences, if it's not quantifiable, it doesn't exist. You know, so this is the Enlightenment era critique, right? Um, and it just happened to coincide with the the birth of modern Freemasonry, I suppose, or thereabouts. And I'm not a historian, so forgive me. But so, it's funny that this again disenchanting Cosmos this mechanistic clockwork, this Newtonian sort of this Newtonian sort of idea of, well, I was gonna say that that's kind of a bad way to say that because Newton was also an ardent Alchemist.



45:46

So he, and he said, and he spent much of his life trying to figure out the true dimensions of King Solomon's temple. I mean, that yeah, it's been filled volumes with that the guy was the guy was interested in, in things that weren't simply materialism, but yeah,



46:01

yeah, he was certainly into the, the qualification as well as the quantification of things. So um, I would say that, that, that enlightenment era critique is kind of what separates, again, that mechanistic, quantifiable, you know, hard materialistic view of things from an enchanted cosmos. And like we were talking about before we recorded, and I think it's important to just reiterate, this is, you know, we talked about how arrogant, how hubristic it is, to think that the cosmos is devoid of purpose and its own inherent purpose and meaning, you know. And I think that's the tragedy of the Enlightenment critique, you know,

I think that we've really like, too, too far. The other way, perhaps, yeah, we've taken the ghost out of the machine. And I and I think it's, we've, we've this animated in the, in a really literal sense, the Anima the soul, we've taken the soul out of, out of the sciences, you know, and it's, it's tragic, because we don't account for it, we only account for the phenomenal, not the noumenal. We only we only account for the calculable, the measurable the quantifiable and we've sort of blown off these more numinous ideas, that I think really kind of create a more holistic picture. That isn't to say that you have to be some crystal gazing hippie. I'm not interested in that. I'm not interested personally, in a new age, critique. You know, it's I'm an occultist, you know, I practice this in my life, I have a practice, right. And



48:16

surely there can be meaning. Surely, there must be meaning Surely, people searching for meaning shouldn't be denigrated.



48:25

Yeah. Yeah. And isn't that though the case? I mean, yes. If you were to talk about this stuff, you're you're, you know, you're immediately out of the club academically.



48:38

Although that's that, that that door is slowly opening, Western esotericism and its academic study is getting closer, and I think we're gonna see it convert to a to just the term esotericism I already use the term esotericism. And there's some academic background in that already. But I, I think that, you know, but practitioners in the academic sphere have to hide their practice. They have to keep things very academic. So, but who knows how long that will continue? Things are, you know, 25 years in really, or 30 or less? Sounds like you're drinking something delicious over there. Oh, yeah. Just over red wine or SRA. Excellent. That's nice. Jamie. I know. We talked about this before. But what I'd like you to do right now as we wind things down here for this trip, and we'd love to have you back for sure. Can you talk a little bit and outline what you're going to be talking about at the esotericism in Freemasonry conference 2021 which happens on October 2. look us up on esoteric masonry.com.



49:46

So this is a nice segue because we were just talking about Western esotericism in academia, and my first just short opening address, which is like a, you know, a 20 minute thing with some slides, just I really appreciate you worshipful brother asking me to do this opening address for the conference. And it's, it's essentially about positioning Freemasonry as a Western esoteric tradition. So I felt that that was important because it's an esoteric Freemasonry conference, right. So we have to contextualize that. And that is the very purpose of my my first 20 minute address with slides. And I lean heavily on the work of Anton Farve and Vaughn, Hannah Graf, and people like that these are the cutting edge post Francis Yeates kind of academic perspective, and I think it's valuable. So they really do have some criteria by which you can gauge what precisely is a Western esoteric tradition. And using those criteria, there are four primary and two secondary, per Farve. By using those criteria. I think I make a pretty solid argument that Freemasonry is indeed a Western esoteric tradition. So I also use something as simple as the the Merriam Webster dictionary, where if you literally look up the word esoteric, which I encourage you to do any of our listeners here, look up the word esoteric in the the Merriam Webster's dictionary, and you will find a definition that that pretty much defines Freemasonry itself. So it's pretty striking. So using both that and the academic criteria, we will first position Freemasonry as a Western esoteric tradition, which I think sets up the conference nicely. And then later in the afternoon. As I mentioned earlier, my sort of primary area of study over the last few years has been astrology. And I've found some exquisite materials that I just can't wait to share with you regarding Freemasonry, and its astrological substratum, you know, it, it's, it really goes as deep as you care to look. And I hope to present those ideas in a way that that is at least thought provoking, if not entirely convincing.



52:44

are both of those talks going to be open to non masons? I can do that, you know, I can more? Or would you? Or would you rather have one closed in one open? Did Is there any material in either of those talks that are really, that need to be titled?



53:00

There's no sign scripts or words. So I guess we're all good.



53:03

Yeah. Good. Excellent. Well, I definitely look forward to hearing that. And thank you very much for for, for being on the show today. We're definitely gonna have you back. And I had, you know, I got pages of notes here. We didn't even get to. So yeah, definitely, there

need to be further conversations.



53:21

You know, I can talk as you probably, as you probably gathered, you just set me up with something and I'll just go and go and go



53:29

point you in a direction and the way you go,



53:31

yeah. So um, yeah, I just love it. This many years on, I'm just intrigued with the craft and I'm going to treat with esotericism. And I believe that there there's a synergy there and I and I do believe that even if you are the quote unquote knife and fork, Mason, even if you are the the Kiwanis rotary Elks sort of Fraternal Order Freemason that in, in your desire to participate in our character development, I believe that it behooves us to buttress these ideas with some philosophical, theological and esoteric kind of supportive structures because they are there for us, they are there for us to avail ourselves to them. And it would be foolish to just walk away from that. And and that's kind of my project, you know.



54:34

Yeah. No, I agree with you, though. It's, it's, it's not necessary, though. I do remind many of those type of masons that the magic works, whether they want it to or not.



54:45

All right, well look at so I know we're probably going over time, but look at Arnold van Gennep. The anthropologist who coined the term rite of passage and what Freemasonry is if it is not a rite of passage. So, Arnold Van Gennep talks about the three components. The three liminal says, This is the subliminal liminal and post liminal. Exactly. So he talks about rites of separation, rites of transformation and rites of reintegration essentially. So, we are separated by our entered apprentice obligation, we end by the Chamber of reflection in the fellow craft degree we are transformed, which I hope to have proved in my approach in the middle chamber, we are transformed by this curriculum, and then we are reintegrated in the Master Mason degree. So, each degree really fulfills even micro,

cosmically, each degree fulfills those three anthropological components of initiation, you know, just in themselves, the EIA degree has one, two and three, the fellow craft, you know, etc. They have a fractal of Van gallops model in there and I kind of make that argument in my second book. But so yeah, it's it's for everybody. But if you happen to be into Kabbalah and Tarot and astrology and alchemy, I trade heavily in those kind of arenas because I'm not going to that's the other thing. I'm not going to donate. I'm not going to make a comic book out of Freemasonry. I'm sorry, but there has been a there have been a cultists and, and esotericism involved in our craft since, since the beginnings of the speculative craft, if you look at Elias Ashmole. Thomas de Quincey called him an ardent rosicrucian. He was certainly a collector of alchemical manuscripts, we know that for a fact that theatrical,



57:00

retail and the pop up and the publisher of probably the most important dynamical manuscript in English.



57:06

Yeah, exactly. So, um, so it's not like we're coming out of left field saying, oh, esoteric, esotericism. In Freemasonry, it's some new like, new fangled idea that we're just trying to graft on to it and glom on to the Masonic tradition and make sense out of it from something that is alien to it. That is not the case. Clearly, that is historically not the case.



57:34

So



57:35

yeah, well, with that, we're going to hang it up for today. Thank you again, to our guests, Jamie. Paul lamb. Thank you, Jamie, for being here. We'll definitely have you back where we could delve a little further into maybe astrology, maybe your personal practice a little bit. And we can definitely when you've published your third book, we can definitely have you on to talk about that.



57:59

You know, I hope we do worshipful brother and you've been you've been very inspiring, actually. And I just kind of allude to our conversation before we started recording. I really feel like we're simpatico is in this journey. And and I'm really looking forward to some future correspondence with you and etc. Excellent.



58:25

Thank you for your candor. And for your hard work, brother. Please keep it up. The school a man's project is hosted by Troy the devil man. Our production technician is clay halleck at screen machine productions, and our graphic arts and web hosting are provided by artscow. Creative. A special thanks to MOCA only for opening and closing music. Check out the show notes, links, upcoming events and interviews at school.events.ca. Let's call them Aspire, explore inspire