

CHAPTER VII



SECTION I

Life is But a Dream . . .

*Give a man a fish
and feed him for a day.
Teach a man to fish
and feed him for a lifetime.*

Within the Fellowcraft or Second Degree of Masonry is the well-known Middle Chamber Lecture, one section of which is presently related to the Brother as follows:

“The five human senses are Hearing, Seeing, Feeling, Smelling, and Tasting, the first three of which have ever been deemed prerequisite to being made a Mason . . . “



THE RISK OF being redundant (which factor is built into the overlaying of various aspects of this book, and, in fact, is in the Degrees of Masonry where redundancy seems to be the order of the day) I shall transcribe the longer version of this portion of the Middle Chamber Lecture for your review as written or compiled by William Preston *circa* 1773/4 (as it appeared in the *Transactions of the Quatuor Coronati Lodge*, Vol. 83, pg. 215). For ease of reading the questions and pertinent parts of the answers have been italicized:

“How many senses are there?”

Five, though they may be reduced and explained by only the one of feeling.

Name them.

Seeing, hearing, smelling, tasting and feeling, and from these originated all our ideas of colour, sound, invisible effluvia, extension and motion.

Explain them.

- By *seeing* we distinguish the colour, figure and dimensions of objects *as far as the influence of light enables us to do it.*
- By *hearing* we discern sounds and enjoy the perfections of harmony, melody and music and therefore reap the benefits of speech, a source of great comfort in society.

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- By *smelling* we distinguish the effluvia emanating from bodies and are enabled to avoid subjects obnoxious to our existence and enjoy the comforts of others agreeable to our nature.
- By *tasting* we make a proper distinction between wholesome and obnoxious food and enjoy the comforts that nature and the arts of cookery can afford us in aliment to our bodies.
- By *feeling* we preserve the different qualities of bodies such as cold and heat, hardness and softness, solidity and extension, from which a variety of sensations are produced, which are for the most part beyond human enquiry.

What are their excellencies?

In confirming the documents of nature which are true and wholesome they enable us to distinguish the power and effect of nature's works and ascertain the occasion in which the mind is led to from simple notions into abstract ideas and may be considered as the first principles or elements of knowledge.

Whence are they traced?

From the bounty of nature's Great Architect Who created Man in the full possession of intellectual powers.

How are they considered?

The senses are the channels by which the objects of human knowledge are conveyed to the mind and, like signs in the natural language, have the same signification in all climates and in all nations. They are the gift of nature and primary regulators of all our actions and powers and by them we become conscious of the distance, nature and properties of all external objects.

[We now find ourselves in the part of the Lecture which has come down to us in the present day, as quoted in the first part of this discussion.]

What number is truly essential?

There are three essential for the practice of our art.

Name them.

Seeing, hearing and feeling.

Why are they essential?

Because without the use of these senses the Signs, Tokens and Words in the several Degrees would not answer the purposes for which they were originally intended. Were such impediments permitted to exist amongst Masons the general plan of the system would be rendered abortive.

Resuming the Lecture . . .

What is their proper use?

Through the medium of these senses we form accurate notions of the operations of nature by the perception of external objects, for without the organ of the senses the mind must have remained destitute of knowledge.

What are their advantages?

That the examination of the operation of the external senses leads us to the more abstract and difficult knowledge of the mind and, as the senses are the mediators between the mind and external material objects, the better we understand their nature and use, their defects and disorders, we shall apply them with greater success.

Illustrate.

To sum up the measure of God's transcendent goodness to Man we need only observe that memory, imagination, taste, reasoning, moral perception and all the active powers of the soul present such a vast and boundless field of philosophical disquisition as far as exceeds human enquiry. We will and we act in consequence of such will, but how we will or how we act are mysteries only known to nature and to nature's God."

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As alluded to above, by the operation and application of the Five Senses we perceive *Time* and *Space*. This gift of Time and Space enables us to experience Knowledge, all of which must be tempered with the understanding that we experience these senses and the benefits of their perception in terms of our existence upon this Earth. Many have speculated (and asserted!) that the Reality of Time, Space and Knowledge may be quite Relative in other aspects of the 'True' Reality.

At this juncture, we have seen the Lecture portion of the Middle Chamber, with an allusion or *Illustration* that there is perhaps more concerning the "boundless field of philosophical disquisition." At least we are a little closer to the intent of the early writers of the Ritual on this matter, but then too they discuss in the main the "perception of external objects" in a rather narrow-beamed light. To go a step or two further the following exercises, offered below as 'Scrolls,' are presented for your review and contemplation. Experience is frequently a better teacher than that which is afforded by some of the narrative material in the Ritual, although the Ritual is built upon a subtle form of experience in its own right.

Let us make a further advance on this matter of the Senses and Perception . . .

SCROLL I DIVERSITY



THINK FOR A MOMENT of a very simple thing . . . your local library. Everyone has at one time or another been to some kind of a library. It is the place where books of fact and fiction are arranged on shelves according to various subjects, titles and authors. How long do you think it would take to read all of the poetry books in your local library? How many different books are currently available in the English language? How many different books are currently available in the world, regardless of the language? How many different books have ever been written since the advent of writing in its earliest form?

You can easily see that more books have been written than you or I could ever begin to read, and we haven't mentioned some of the sisters of books such as tapes, videos, CD's, movies, recordings, the Internet, engravings, photographs, microfilm, magazines, paintings, sculpture, music, or engineering and architectural drawings.

Well, so what. No one is so naive as to consider viewing or reading beyond their interest level and available time anyway, so why bring it up?

In the main, it is of relative importance to have some appreciation of the things that we have taught, learned or otherwise communicated, from one to another, over the years and centuries and millennia we have inhabited our earth. More specifically, if we were to go to the library for one single subject, a different perspective may be seen.

Out of all the possible subjects in the universe, let's take something simple like a drinking vessel: let's get a book out of the library which would show and tell us how to make all the possible drinking vessels that could be made. How many pages do you think such a book would contain between its covers? What size would the warehouse be to contain one sample of each drinking vessel?

If that is too large of a concept to contemplate, let's reduce the subject further to the specification that we are to get a book out of the library which would show and tell how to make all of the possible solid oak cups, exactly five inches high with a six-ounce liquid capacity. How many pages do you think this book would contain between its covers? What size would the warehouse be to contain one sample of each of these drinking vessels?

SCROLL II CHOICE

Pick any similar subject of your own choosing, and you will see that nearly an infinite array of possibilities exist relative to the manifestation of 'things.' Obviously, if we stopped to contemplate the infinitude of possibilities, nothing could ever get accomplished. If we were to contemplate, for example, all the possible oak drinking vessels before producing the first one, or before building a house or setting up one village government, we would be hopelessly immobilized by such a process. And so, from the Gift of the Infinite (or the Eternal), we arrive at parameters (or a Mean) in terms of time and space and arrive by a seeming miracle at *one* possible solution from all that are available.

As you follow to this point it should begin to be realized that, although we spoke of it being possible to show and tell about an infinitude of drinking vessels (cups), we spoke at the same time of but *a* cup. From the realm of all (cups, for instance) there is to be produced (born) but one. How is this 'one' to be chosen, and how did the need for this choice come about? Consider, now, what follows. In the choosing of a specific cup from the infinitude, for example, the choice may have been made by a multitude (which cola is best?), by a citizenry (which candidate shall become mayor?), by a committee, a team, a couple or an individual. In short, who makes choices; by what process, is a consensus arrived at to produce the 'one.' And what happens if no apparent agreement is reached, has *no* choice been made, or has a *new* choice been made (to not make a choice at this time)? This 'non-choice' could, of course, set in motion its own series of circumstances or events.

Regardless of the number of participants in the process of making the choice, they are collectively focusing on the chosen subject, according to each participant's perception, expertise and interest of the subject or objective. In some cases the field of focus may be very narrow and similar, in other cases it may be very wide and dissimilar. In the main, the thing to be produced has become and is a *SYMBOL* of a representative group or individual, which when chosen will represent that group or individual to the end for which it was chosen.

This may sound a bit complicated, abstruse or esoteric, but it has an underlying reality at its roots.

Why, for instance,

does John drive a red sports car?	does Carol vacation in the mountains?
is Robert a Democrat?	is Lake Erie polluted?
is Brad a used car salesman?	did the stock market go up (or down)?
does Mary collect dolls?	is Iraq an 'international rebel'?
does Susan attend finishing school?	is the bread and milk stocked at the back of the store?
does Henry play golf?	does Mark go nowhere without his cell phone?

When the above, and many other possibilities, are viewed in terms of 'symbol' we begin to see things more in terms of:

- Oh, that is not necessarily right or wrong, but that is the way a belief or circumstance is being expressed.
- Oh, that is an outer expression of an inner belief or 'need.'
- Something is in balance ('two things' have occurred to produce what I am now perceiving as 'one').
- An apparent imbalance has arisen from a possible difference of perspective.

As a child grows it is taught and nurtured by the parent figure, by the teacher, by societal norms, by peer groups, or other sources of learning, until such time as the child in turn becomes a teacher and nurturer to itself and others. So, too, does a farmer tend his crops and a shepherd guide his flock. As a county, company or country grows it is raised and nurtured by its leaders. Some crops wither on the vine, some need fertilizer, some struggle in the barren soil and some grow heartily in rich loam deposits.

Any seed, any thought, any new beginning, has a middle and an end, a period for growth and for harvest. But has man ever created a seed, a thought, or any new beginning? Think very carefully before you answer. Perhaps by way of experience, in arriving at your answer, you may wish to try the following:

SCROLL III
WHENCE ARISES THOUGHT?

Try to hold just *one* unchanging thought (of a maple tree, for instance) for two full minutes, and pay very close attention to what occurs and how you *perceive* it. Try, too, to identify from whence the *perception* originates. If you have any difficulty with two minutes, slowly work your way back to one minute and so on until you think you have created your 'own' thought. If you find yourself 'thinking' in words or pictures, *find the Source* of the words or pictures. This is an interesting exercise to pursue while drifting off to sleep at night.

If you think of something like, "I will go to the grocery store and buy a loaf of bread," become aware that the 'thought' arises before the words or pictures come into your 'head.' Feel the thought arising within you, and follow it towards its Source.

Science tends to say that thought arises from some type of electroneurological phenomenon or impulse within the brain, and let's leave well enough alone at this juncture and say that this is correct, with a few reservations:

- You may wish to consider not denying your own birthright, your own inherent perfection. There are forces afoot in the universe that the greatest 'minds' of all time have still not solved or found. We have made great strides over the centuries, but there is still a lot for all of us to 'discover.'
- Trust that whatever your concept of the Creator may be, hold it in the best of regard and follow your heart. No two individuals have *exactly* the same concept of what God Is. This is a Journey which each of us, in our own way should consider embarking upon.
- You cannot "storm the Gates of Heaven." Be gentle and patient. In the greater scheme, time and space are different than you may imagine. Each step, no matter how small or large is worth the attempt. The Biblical suggestion to "Be Still and Know" is as appropriate today as when it was first recorded. In this regard your attention is invited to "The Old Poet's Rhyme" in the Appendices of this book.
- If you feel that you have 'found it,' or that you already 'know,' you could be closing the door to learning 'more' or 'further.' 'It' is not something someone else can 'give to you'; it is an Inner Journey, and well worth it.
- You will always find yourself in the company of individuals and circumstances which are appropriate for the moment in which you find yourself. There are no 'victims;' there is no 'justice' in quite the way you may be used to defining these terms. Everything is in complete harmony or balance at all times. Look not to the ends of the seesaw or the scales, but to the fulcrum, nor to the hands of the clock, but to its Center, not to the hurricane, but to its eye, for such is the nature, unseen, of all that has the Truest Reality. For those who have eyes, let them hear; for those who have ears let them see . . . Let your eyes and ears be as One.
- Take your counsel, ultimately from what is in your own heart. Do not be swayed by the beliefs and opinions of others, nor what you find here in these words. Develop your own faculties to Know the greater reality of 'things.' Reclaim your limitless gifts of creativity, compassion, love, and any other faculty you *need* to exist.
- You may not always have what you want, but you will always have what you need.
- Huge reserves of human, financial and physical resources have been expended to discover, build and maintain 'things,' beliefs, nations, institutions and empires. The cost in resources and human lives cannot be calculated. This is not to imply that anything has ever been wasted. It is hard to conceive that the Creator was the driving force behind our current difficulties regarding sewerage, waste disposal, pollution, toxic waste, bottle returns, acid rain, 'green house effect,' and any of the societally generated and allowed matters which may or should concern us. Yet, if one is to believe the Creation story, as most of us do, God created the Heaven and the earth. So, from where did all the waste and pollution come, or maybe we are merely witnessing the conversion of matter from one form to another. Maybe it

is not the matter that is being wasted and converted, but is more associated with man being somewhat wasteful and polluted in his relationship to the gift of Creation.

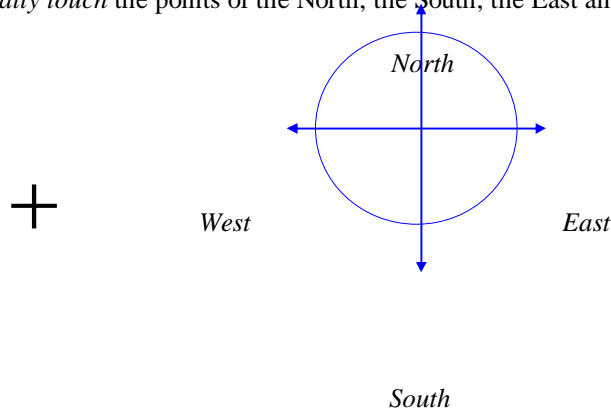
Civilizations have risen and fallen in the past. Who is to say that the pattern stops changing. Will our world become the Sahara or Gobi of the future? Who cares -- we've got ours, let 'them' deal with it. Reincarnationists say that 'we' will be 'them.' It's a good thing so few of us (westerners) have seriously studied the possibility of reincarnation; wouldn't it be horrible if we had to answer for what we did or didn't do this time around?

There are millions of people who do care, and are doing something tangible about 'it.' There is also a segment of society who profess to care, but do little or nothing about 'it.' Yet we all contribute to our evolution, a remarkable process worthy of further contemplation. Many people have seriously studied the possibility of the continuity of existence, but that is for each to decide for themselves. Whether it is fact or fiction, isn't it strange how some things exist whether we 'believe in them' or not . . .

From whence arises 'thought'? . . . perhaps we may 'Be Still and Know' . . .

SCROLL IV HERE AND THERE

Below, you see a rendering of the cardinal directions or points of a compass. Before we begin this section, please take a very brief moment and *physically touch* the points of the North, the South, the East and the West:



Those of you who touched the *center* of the compass points may rest peacefully in the Garden of Eden, for all of the points do in fact meet at the center. In touching the *center* you are touching all of the four points at the same time. I do not mind admitting that it took me several months to figure this one out on my 'own,' until one day I just 'Knew' this.

Taking this one small step a little forward now, please locate *yourself* on this same diagram. Are you in the North, the South, the East of the West, relative to yourself? Everyone should have gotten it this time! You are at the center, at the 'place' we may call 'here.' If we take three or three hundred giant steps to the north (in search of the 'Truth' for example), we are still or always at the place or point we could safely and rightfully call 'here.' No matter where you are, if someone were to ask you where you are, it would be perfectly logical and correct to say . . .

' _ _ _ _ '

SCROLL V
NOW IS THE HOUR

Now, if you would, please locate your nearest clock, watch or other timepiece and record the time of day in the space below:

_____ : _____ ○ a.m. ○ p.m.



MOST OF YOU, from having experienced the results of Scroll IV, should have automatically recorded the time as 'Now,' regardless of the ridiculous pretense of the lines and boxes. No matter where you are or when you are there, if anyone were to ask you for the time of day, or 'what time is it,' it would be perfectly logical and correct to say 'Now.' To take this one small step further, if they were to ask you what time it was in London, Tokyo or on the moon for that matter, it would still be correct to reply 'now.' Obviously, all responses not dealing directly with the 'now' as one would normally perceive it would have to be addressed as 'then,' 'before then' or 'after then.' This should accommodate persistent inquiries into the nature of all 'past' or 'future' events not immediately connected to your 'now.'

The next step is a little longer, so please bear with me. Consider that you can perceive a place or a time that you could refer to as 'there' or 'then,' respectively, but you can only directly experience a place or a time 'here' and 'now.' For example, you may see a movie or picture or think about a scene or event from Rome, 20 A.D., but you will perceive that scene or event in terms of your present 'here' and 'now.' The implications of this phenomena are rather interesting when you consider the possibility of being able to experience or project virtually anything, from any possible past or future, in a present 'here' and 'now.' As we come to address the Senses, commencing with Scroll 7, this potential will perhaps be more clearly realized.

Concerning a 'moment,' some tend to live *for* the moment. It is preferred, for our purposes, to consider living *in* the moment. Living *for* the moment has more to do with hopes and expectations, which shall be addressed further on in this book. Living *in* the moment concerns itself with being *aware* of or alert to the 'here' and 'now' in which you find yourself. Most stress is related to *not* living *in* ones 'here and now.'

So what if you find yourself in a traffic jam, or "you're 'late,' you're late, for a very important date," or you get into the wrong line at the bank for the 300th time! You know if you change lines at the bank or grocery store, the one you left will go faster; you know that you can't get to that important date one second earlier than the time you arrive, and the average car can't sprout wings to lift you over the smallest traffic jam. So, relax and live your 'now and here.' You should have taken care of everything you could have, at some nondescript 'then and there,' to reduce the possibility of a seemingly stressful 'here and now.'

A friend related to me the delightful tale of the "Flat Tire Syndrome" a few 'thens and theres' ago. He related how he was experiencing an abnormally high incident of flat tires and how, at each incident, his stress/blood pressure-quotient would climb to an uncomfortable range. Regardless of what anyone would ever tell you, life is not wholly concerned with "payback-is-a-bitch." There is a Mercy and a Grace within this Creation of ours, once we have decided to stop punishing ourselves.

At any rate, the friend, at some gentle moment, decided on his '1000th' flat tire that he had punished himself long enough. He greeted his new flat tire as a mischievous friend instead of a grievous enemy, remained perfectly calm, changed it as 'now-followed-now.' He happily reports that his incident of flat tires is now far below its previous level and that even if one should come along . . . well, so be it . . .

As an adjunct to Here and Now, is it not a bit unusual that we measure Time and Space in Twelves, yet calculate so many things in Tens? How is our understanding of the Universe to go forward in the next millennium or beyond

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if we continue to numerate One through Ten, Eleven through Twenty and so on? The Twenty-four inch gauge is given to the newly initiated Mason “. . . to measure and lay out their work.” It is additionally fitting that this very same gauge is to be used by this Mason “. . . for the more noble and glorious purpose of dividing our time!” and etc. There is also a certain something to be considered in the way this time is divided. 888 may also be read not as $8+8+8$, but as Eight Hundred and Eighty Eight, a definite ‘rule and guide’ for our practice owing to its Symbolic meaning of ‘The Dominical Name of Christ.’

We do measure Time in units or factors of 12:

- Twelve months in a year
- 24 hours in a day / 2 = 12
- 60 minutes in an hour / 5 = 12
- 60 seconds in an hour / 5 = 12

We do measure Space in units or factors of 12:

- Twelve inches in a foot
- Dozen = 12
- 36 inches in a yard / 3 = 12
- 360 Degrees in a Circle / 30 = 12

. . . and then we convert this to a system of Tens for some strange reason, especially when it comes to science, money and ‘things’:

- Decade = 10
- Century / 10 = 10
- Dollar / 10 = 10
- Metric = 10-base . . . and etc.

Oh well, such are the ramblings of this writer. The ten has served us well since the times of Pythagoras and Euclid; since man discovered his Ten fingers. For us to ‘learn’ 12-base math would be less popular than the Metric system has been in the past few ‘decades,’ but there is a clue here for those who would ‘listen.’

SCROLL VI TIME ON OUR HANDS

- a. Observe a clock with a second hand and verbalize the exact time to yourself for each of sixty seconds.
- b. Observe the precise location of a passing automobile at each of its ‘nows.’
- c. Write down everything that just ‘comes’ to your ‘mind’ for sixty seconds, or follow your thoughts for one minute. If you need a subject, watch an apple on a tree in your mind’s eye, or a fountain at the center of a garden.
- d. The next time you get ‘caught’ in a traffic slowdown or jam (vehicular or pedestrian) climb into your ‘here and now’ and *observe* your reactions and *feelings* as though you were separate or detached from the situation.

SECTION II
The Senses

If you directly experience only your 'here and now,' what then of 'other' people, things and circumstances which impinge upon or interact with your here and now; how does that affect *their* here and now?

Well, you are nobody's 'better half.' The Grand Architect never created half of anything. You are unique unto yourself and no one, but no one, perceives your world or universe precisely the same way as you do. Remember, too, that in the Ocean of Life your 'self' is seen somewhat differently; not self-ish, but self-less . . . No one gets to 'Heaven' by climbing on the faces of 'other-selves.'

Living in our 'here and now' is not a lot of non-sense, but quite the contrary. Without the five senses you would have no perception of the world or universe as you know it. As a part of the Middle Chamber Lecture, this rather obvious subject of the Senses is discussed in such a way as to invite your attention toward 'more' contemplation of them. Let us make a further advance . . .

SCROLL VII
THE FIVE SENSES

PART I
SIGHT

Pick an object within your sight, such as a chair, a building or a tree. Observe how it looks over there; its shape, size, color, textures, light and shadow and its relationship or approximation to the object nearest to it. Now think about the point from which you are observing the object; the distance to the object, what is between you and the object, and whether you are sitting, standing or reclining. Next become aware of your exact 'here and now.' You are *here* and the object within your sight is mysteriously *there*, but participating in *your* 'here and now.' At what point, that is *where* do you observe the object? Extend your finger and point to where you are seeing the object. Think carefully before you do this, for if you saw it 'over there,' that would mean that your 'here and now' would also have to be 'over there.'



P YOU ARE in a chair, for instance, the point *from which* and *at which* you are observing the object is *in the same chair*, because your organ of perception, your eyes, are attached to *you*, not the object you are observing.

How is it that you see 'that-object-over-there.' One clue would be to turn off all sources of light (closing your eyes will accomplish the same thing). Could you then see the object any more? Could it be that you see the object because of and *only* because of reflected light? But *all perception* of what you are seeing, whether it is the palm of your own hand or the distant moon, occurs *within you*, 'here and now.'

Maintaining your same position, your *here*, turn your head and observe the other things that appear within your view at their appointed 'now.' Your position has not changed and everything you see is perceived *within* you. In such circumstances, what is the truer reality, the object's existence at its so-called distant point, or the perception of it and its significance to you, *within you*, at the moment of your perception of it? In one sense, you imbued it with its reality through your perception of it.

Earlier, it was suggested that you close your eyes so that you could *not* see the object, and it is now suggested that you close your eyes and *see* the object. Most people can easily call up inner 'pictures' or perceptions of things. Many can develop this to a high degree; some may experience a degree of difficulty with 'visualization.'

With your outer vision you were able to 'see' the light reflecting from the outer surface of the object. With your inner sight/perception, examine the object of your choice. Remaining where you are, but with your inner sight, walk up to the object and examine it more closely. Look inside of it to observe the materials from which it is made, walk around it, see it as being different in color or shape, add to it or change it, let it float in the air and turn as you examine it, or imagine *yourself* floating in the air while examining it.

Yes, all of this could be said to originate in your imagination and that the 'picture-perceptions' in you 'mind' are just imaginings. Just what the source and nature of these 'picture-perceptions' may be is a subject worthy of further contemplation and understanding, but for now it is interesting to know that this faculty exists to a very strong degree or may be developed to such a point in many people. You may perhaps be more familiar with this phenomena of inner visualization through what is commonly referred to as 'dreams.' The subject of dreams, however, will not be discussed in this book.

PART II HEARING

Turn on a radio or television and savor the sounds. The previous Scroll for 'Sight' should have shown you, among other things, that the things we see appear to occupy 'space.' The perception of things within you does not necessarily occupy 'space' as you know it. How is it that a whole house of 20,000 cubic feet (more or less) can fit within your perceptive sight?



OUND, on the other hand, is perceived mainly, linearly, through 'time.' This is not to say that sound cannot fill or occupy space. If moment, didn't follow moment, if there were no time flow or breaks in sound, then it would crash in upon you as discordant, incomprehensible noise. This is not to say that you cannot experience an awareness of the sounds emanating from the television, passing traffic, an airplane overhead, the radio, the telephone ringing and the birds singing outside of your window . . . all at the same moment, but if time were suddenly frozen, so too would comprehensible sound. [What, by the way, would happen if 'space' did not yield to accommodate 'things' . . . and to the sense of 'sight?'] If you had been listening to a song at a moment when time stood still, then your perception of the sound would consist of whatever note or part of a note of the song you had heard at that moment.

But, then again, you are the sole perceiver of your universe, and regardless of the apparent source of sound, your perception of it is wholly within you . . . 'now.' You may refer to a sound as having been produced 'then,' but you can only perceive it 'now.'

Another aspect of sound may be observed through 'sight.' With your television on, look at the picture and listen to the sound. Now close your eyes and all sense of outer sight will disappear! Now close your ears so that all sense of outer sound will disappear. Listen closely . . . have you been able to shut off *all* sense of outer sound? This phenomena is especially notable at bedtime where sight is the first sense to shut down, when you close your eyes, and sound is the last to release you to sleep (except for those pesky 'thoughts' which may keep us from drifting off). Remember how, with sight, it was suggested that you close your eyes and perceive an object within you, such as an apple? For sound it would be asked that you do essentially the same thing. Close your eyes, if it would help, and picture a woman playing a harp; listen to sound of the harp as she plucks each of the strings. The woman is

now sitting alongside a clear stream, near a beautiful oak tree. Listen carefully to music of the harp, the sound of the water as it flows along the stream and the melodious song of the bird perched in the oak tree.

Mankind has been the recipient of some tremendously powerful gifts. When used constructively and creatively, the gifts of inner sight and sound can produce some wondrous benefits. So, too, may they be used to other ends. The awareness of how sight and sound relate to your 'here and now' is one of the keys to the 'mystery' of life. In the story of the Creation we are told about the Creation of Light and how it was divided, and we are told of the signs and seasons, of the days and years by which we measure 'time.'

A last note about hearing before moving on to the next sense: through the sense of hearing we can 'see' things. This is also to say that hearing can 'shed light' on something. This aspect of 'seeing' sound will be discussed further in the Section following.

The language of symbol, parable and metaphor are very important to our understanding of our relationship to our life experiences. Learning to see clearly with your sense of hearing is a continuing marvel with which you will never grow tired. You will at times 'see' things you may not want to, as the stones or veils are removed from your ears, but nothing is ever presented to your sense of hearing that is not ultimately generated by you for your growth, even to the point of your being faced with the choice of whether you wish to 'see' what is being heard or not.

If you are 'in search of' a teacher, a master or a guru, turn on your sight and hearing senses. You cannot be taught quite as clearly as when your senses of sight and hearing are more fully opened. When you do tune into the 'now and here' of your inner and outer senses of seeing and hearing, you will find the teacher for which you have long sought (remember the Three Ruffians . . . for whom it was neither 'Time' nor 'Place'). For those who have eyes, let them hear; for those who have ears, let them see. No one can perceive your universe for you. Really *see* every now that you live and listen to every word you think or say as though you were your most dedicated student. Remember, too, that we are still not all that knowledgeable regarding the origin of thought. Pay attention to the thoughts that flow through you if you would learn more of this matter.

PART III TOUCH

The sense of touch alerts you to such things as heat and cold, weight, sharp and dull, smooth and rough, pressure, and wet and dry. A whole range of touch-sense related phenomena permits you to become aware of your 'here and now' and helps you to distinguish up from down, left from right and in from out, without such discernment we would not be able to move about and engage in most of the pursuits of work and play. The physical manifestation of pleasure and pain through contact with things alerts us to danger and dis-ease.

Regardless of the stimuli to your sense of touch, the resulting perception occurs within you . . . 'here and now.' You may be capable of recalling a touch-sense that occurred 'then and there,' but you can only experience it directly 'here and now.'

The senses of sight and hearing have been previously discussed, and at this juncture it may be summarized by saying that you may:

- see through the senses of sight, hearing and touch.
- hear through the senses of sight, hearing and touch.
- touch through the senses of sight, hearing and touch.

The perceptive distinctions of one sense from the other varies with the physical distinctions in many ways, but the interaction and relationship of the senses to each other is perhaps one of their most unique characteristics.

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For an illustration of the sense of touch, please get a ruler or pen, stand in the middle of your living room and close your eyes. Proceed to various points and objects in the room, maintaining an awareness of your 'here and now.' Touch the objects and surfaces you encounter, running your hand across them. Pick up the smaller items and turn them over in your hand. Touch them to your arm or cheek. Be aware of the coolness, texture, shape, weight, size and other characteristics of the objects. Tap the objects with the pen or ruler or run it across the surface and listen to the resulting sound. Be aware of the thoughts and pictures which flow through you as you touch each item. For one of the items, extend the range of your perceptive experience: see the raw materials in their natural environment from which the object was manufactured, watch the raw materials being gathered, processed and assembled to produce the item. Touch the raw materials, help to manufacture the object, package it and transport it to a wholesale and retail outlet from which it may be purchased.

Ending this section, please note that at no point in the discussion was the word 'feel' used. The subject of 'feel' and 'feelings' would be better addressed *not* as one of the five physical senses, although the same five senses do give rise to 'feelings' at a perceptual level. Preston, too, makes note of this when he wrote in response to his first question on the Senses: "Five, though they may be reduced and explained by only the one of feeling." It would seem that the attributes of the five senses would be nearly useless, or sense-less, if the perceptual level did not exist to 'interpret' the sense under the condition it is encountered, and the reality we hold for the encounter at the 'here and now' in which we experience and perceive it.

PART IV TASTE

The sense of taste can detect flavor, sweet, sour, bitter and salt. Regardless of the substance or organ by which taste is sensed, the perception of taste is within you, 'here and now.'

The sentry of what enters the body stands at the ready, ever watchful, to warn of intruders or to welcome friends, albeit that some of our friends may be unsavory. Taste is a somewhat specialized sense and through its specialization we discover something about our other senses. The substances we ingest, or otherwise put to the taste are basically of two types: natural or artificial.

The tradition of the food taster could easily have arisen someplace at the dawn of civilization as being that tribal representative who sampled the vegetation and other fare de menu much as would our modern quality assurance specialists inspect your food. Additionally, the characteristics of certain soils, herbs and ores are such to the taste that farmers, medicine men and metallurgists, respectively, would taste a substance to aid in its identification and inherent properties.

Many of the products that touch your taste buds these days have been processed, seasoned, spiced and artificially flavored so as to alter the natural taste of them, There is no exercise for this sense suggested other than to pay particular attention to the taste of whatever comes your way in the natural course of events for one day, from your morning toothpaste and coffee, through your breakfast, lunch and supper, and so on. Be especially aware of your 'here and now' as you experience the taste of these things. If your sense of taste has been dulled by atmospheric conditions, allergy, a cold or other reason, try to move toward heightening your taste awareness. Remember, too, that which enters the body is ultimately for its sustenance, to build the outer Temple which houses the inner one. That which is taken into the body for its personal gratification may possibly be not 'fit for the Builder's use.' This, however, is getting somewhat beyond the sense of taste, into an important matter which may be found in some very interesting books on the relationship between your living cellular structure, your life force and the manner and ethic of sustaining it.

PART V
SMELL

The olfactory sense is at times a harlequin and others your editor.

Sitting in your back yard, on your front step or on a pleasant walk, tune out the sights and the sounds and become aware of the smells that flow through the senses . . . smells of sweetness, acidity, pungency . . . smells of man and nature, work and play. They flow through the air as the ink through the poets pen, painting pictures and telling tales of commerce and love, of history, the seasons and nature and of daily living. They recall found old memories, and tug at our social responsibilities.

Experience the smells, fragrances and aromas as you become aware of your 'here and now,' Remember the ones of 'then and there,' but you can only directly experience them in you 'here and now.' Catch a distant smell, carried by the breeze, but only you can perceive it as part of your universe in your own particular way.

Close your eyes and think of a farmers' market. Walk past the brimming stalls of fresh produce and smell the flowers and oranges, the fish and the fowl. See the bunches of beets and touch them, inspect them and waft their earthy aroma. Hear the murmur of the tradesmen, the creak and clatter of baskets and crates, of scales and coins and tailgates. Smell the hay and animals, the sun-ripened peaches and tomatoes, the rich loam in which grew the celery and potatoes and onions. Take a bite of the peach and taste its nectar while the juice slides slowly down your chin. A plume of dust rises gently in the air from the bustle of the tradesmen and shoppers to mingle with the sunlight, where it spins and dances in rhythm with the spirit of the market.

At this point, a summary discussion of the five physical senses has been presented, along with allusions towards their relationship to their corresponding five inner senses. As the discussion proceeded the characteristics of the previously discussed sense were integrated with the next sense covered so that by the time the fifth sense, smell, was presented, all five senses were included in the discussion. While the word 'feel' was not used, it was introduced with increasing depth with the discussion of each sense so that you could begin to become more aware of the role it plays in relation to sense-experience.

PART VI
THE HIERARCHY OF THE SENSES



F SPECIAL NOTE, regarding the senses, is their 'hierarchy.' Is it not rather interesting how far the sense of sight may be perceived. Stars, many light years away, may be seen. The sun we see so easily is 93,000,000 miles away. You are *not* on the sun . . . the perception you have of it is within you. Except for the natural and artificially reproduced luminaries, you would have no perception of sight. All that you see, except for these luminaries, is by the grace of the reflection of them off of the surfaces of the things you perceive. With the mere closing of your eyes this sense is withdrawn from your outer perception.

Next in the hierarchy is your sense of hearing. Your range of hearing is normally limited to within a few feet of your 'here and now,' although most of you have heard the great boom of fireworks several hundred feet in the air or of thunder several miles away. In Vietnam I used to hear the distance sound of bombs being dropped about 25 miles away. You cannot close your ears as readily as your eyes, yet you may alter your awareness of sound to a point where you have no conscious perception of it, such as when you are absorbed in other matters. Sound, too,

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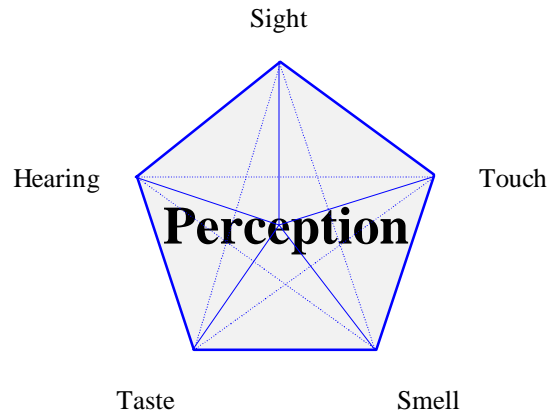
may be perceived omnidirectionally, from various distances and directions, whereas sight occurs only in the direction of the your gaze and your line of sight, much being obscured from your view by interceding objects, coverings, densities, terrain variances, light levels and many other factors.

Next is your sense of smell. This, too, is normally limited to within a few feet of your 'here and now.' Many times you find the need to 'hold something to your nose' to perceive its aroma, but there is possible the smells borne to us by the air from considerable distances, yet not quite so far as may be perceived by the sense of hearing.

The sense of touch is limited, for the most part by the length of your arms, although the attribute of sensing pressure may be perceived by the body from sound sources emanating from a considerable distance or from the sensing of heat radiated by the light from the sun.

The hierarchy of taste is, of course, relegated to being the shortest, owing to the length of the tongue.

In this discussion of the senses, stronger stimuli among some of the common ones were suggested for the exercises, but you are encouraged to become aware of the more subtle energies perceivable by the senses of sight, sound, touch, taste and smell. In our fast-paced society the senses have tended to become deadened to these subtler energy levels. There are many things which may be perceived by the senses. Not all of these senses have been discussed in this chapter, as the focus was the five well known physical ones and their commonly known attributes. Even in this short discussion there will be some who may feel the subject has been stretched a little, but there are very wonderful and useful senses not addressed in this chapter which may be found and developed by the diligent seeker. The next section addresses or alludes to some of them.



SECTION III

PART I - SENS-ITIVITY

The Sphere of Awareness
The Sphere of Perception
The Level of Sens - itivity

Feelings

Science and normal experience would grant that we have the five senses of
Sight, Hearing, Touch, Taste and Smell.

The degree to which we perceive our reality, our life, is dependent upon several other factors.

One of these factors is what may be referred to as our Sphere of Awareness. Within this sphere are three additional factors, being:

- a. Direct Focal Awareness
- b. Peripheral Sense Awareness
- c. Perceptual Awareness.

Perhaps these terms are a bit 'text-bookish,' but for the purposes of our discussion of the Sphere of Awareness it is useful to have these terms to guide our comprehension of the subject.

SCROLL VIII

SPHERE OF AWARENESS

- a. Look up from this page and quickly, visually scan your immediate surroundings from left to right. You should basically observe a relatively familiar pattern of light and shadow, colors and hues of the things in your surroundings.
- b. Repeat your scanning from left to right more slowly this time, and let the names of the things you see pop into your consciousness, such as 'wall, window, chair, TV, stairway,' or the like.
- c. Scan a third time and let the names of the colors of the things pop into your consciousness.
- d. Next, look straight ahead without focusing on anything in particular, and note the various things and colors that come to your awareness. Observe as much as you can without moving your head or eyes.
- e. Continue looking straight ahead and listen to the *sounds* in your sphere of awareness, identifying them one by one as to their source, direction, volume (or intensity) and distance. As you identify each sound, let a picture of the source of the sound pop into your consciousness. If the sound indicates movement(s), follow the movement(s) of the picture of the source in your mind, your consciousness.

Up to this point we have been working with our peripheral sense awareness. You have seen and heard the things which are a part of your immediate surroundings. If you are indoors, the range of your sphere of awareness has been limited to a strong degree by the presence of such things as walls, ceilings, floors, doors and object density. The latter category, object density, would refer to several additional factors concerning your sphere of awareness.

If, for example, you were to scan a wall with your sense of sight and were to see a picture or painting on the wall, you would not be able to see the wall behind the picture. Going further, you would not be able to see the back of the picture nor the paper or canvas upon which it is painted or printed. In observing a painted or wallpapered wall, you are at best seeing only the reflection of light from the outermost layer of molecules of the layer of paint or paper which your consciousness tells you has been applied to a “solid” wall. You see nothing of the glue, gypsum board (or plaster), wood framing, the other side of the wall, the insulation, nor the ‘outside wall’ or the foundation upon which it rests.

Direct Focal Awareness

f. Most of our daily living sense experiences occur through our peripheral sense awareness. Our direct focal awareness is rarely known to exist in quite the degree to which you are about to experience it. At the end of this Scroll, 8f, you will find a small ‘snowflake’ with a ‘branch’ at each of the six ends. Hold this book at a comfortable arms-length, resting on a solid surface, and look at the open book. Next, look at the area of writing occupied by Scroll 8f. Then look at the small ‘snowflake’ printed in the space at the end of Scroll 8f.

Concentrate on the ‘branch’ at the end of the line on the top of the ‘snowflake’ for five seconds. Become aware of *only* this dot and of your eyes observing the dot. Now shift your focus from the ‘branch’ at the top of the ‘snowflake’ to the one at the bottom. As you shift your focus, *be aware of the movement of your eyes*. Continue the process of focusing on each of the ‘branches’ for five seconds and being aware of the movement of your eyes as you shift the position of your focus.

T

If you were really paying attention, you should have felt the greatest degree of peace while looking at the center of the ‘snowflake.’ You may extend this experiment to another object in your immediate surroundings, such as a one-inch section of a picture on a wall, or a similar one-inch grouping, to observe at a distance of approximately ten to fifteen feet from you. You will observe that your Direct Focal Awareness is much smaller than you would have imagined.

Perhaps one of the greatest examples of Direct Focal Awareness may be found among such great 5th to 10th century Celtic masterpieces as the Books of Kells, Durrow, Armagh and Lindisfarne. In a space no larger than the ‘snowflake’ above, by some process which remains a mystery to our generation, a Celtic scribe drew over one hundred and fifty “interlacements of a slender ribbon pattern formed of white lines edged with black ones upon a black ground.” [Professor J. O. Westwood in referring to a page of the “Book of Armagh.”]

Perceptual Awareness

g. Were we to live by myopic Direct Focal Awareness alone [which some people do, owing to a dysfunction of the eye], or to be limited in experience by only that which existed in our immediate surroundings as Peripheral Sense Awareness, much of the depth and richness of our life would be missing. Through Perceptual Awareness we can reach through walls, barriers and the vaults of time to areas of perception beyond the ranges of the five physical senses.

As we live in each now, we share and accumulate acquired knowledge and experience, taking it with us to the hopes and expectations of future 'nows' and 'heres.' We are inexorably swept along by the currents and eddies of the river of life. The 'nows' and 'heres' we experience are directed in large part by the wisdom we have acquired in learning to flow with this Great River and by the degree to which we have come to understand the nature of hope and expectation.

Perceptual Awareness can keep us oriented to our environment and be the Helmsman of our Ship as it plies its way along the River of Life. In simple terms, it is our ability to think, to imagine and to remember.

Look up from this page and quickly scan your immediate surroundings from left to right. You should basically observe a relatively familiar pattern of light and shadow, colors and hues of the things in your surroundings, as you did for Scroll 8a. Now that you are aware of your surroundings through your Peripheral Sense Awareness, let's remove you *from* these surroundings so that you may observe yourself *in* these surroundings.

So often we find ourselves caught up *in* situations and experiences only because we do not know how to *observe* the same situation more compassionately and less detached from it.

In your 'mind's eye' see a vibrant, liberated you sitting at the mouth of a cave. This is a very special cave, as you will come to see. At the mouth of the cave is clean, packed dirt and fresh pine needles. A circle of stones is nearby to contain the sacred fire by which your meals are prepared. Shafts of golden sunlight filter through the abundant growth of pine trees and lush undergrowth of berries and herbs. The gentle murmur of a nearby brook of clear, sparkling water calms your mind, your heart and your thirst, as needed.

The cave is sturdy, spacious and meticulously clean, and filled with the most basic, handmade necessities of life. It is warm in the cave and there are no hostile life forms in it. Behind a small niche at the back of the cave is a magnificent tunnel which leads to the site of an ancient civilization and a sacred altar.

The area at the front of the cave is a wide ledge which overlooks a beautiful, small round lake which has a small island at the center of it. The lake is about 200 feet from the mouth of the cave and 50 feet lower than it. A path slowly descends from the mouth of the cave to the crystal white sand along the shore of the lake.

At this point it is necessary to put ourselves in a common perspective, so regardless of where your present 'here' and 'now' may be, picture yourself comfortably seated at the mouth of the above cave, facing the pond. In your mind's eye see yourself looking around the room in which you are physically seated and make note of what you see with your *inner* Peripheral Sense Awareness. Note especially the limits to your awareness in terms of the boundaries of your perception created by the presence of the walls, floor and ceiling.

Again, in your mind's eye, see yourself getting up from your favorite chair and walking to the middle of your kitchen. Scan the room and then do what you would normally have to do in this room to get a drink of water for yourself. Drink the glass of water, set the glass down and proceed to the center of your bedroom.

Scan your bedroom and walk over to where you keep your shirts or blouses. Select one and change into it from the one you were wearing.

Now see yourself going through the normal activities you would follow to get from your bedroom to the grocery store to buy a loaf of bread. See yourself taking the exact route you would normally take, entering the store, selecting your loaf of bread, walking through the checkout [don't forget to pay for the bread], returning home and putting the loaf of bread in the kitchen in its normal resting place.

See yourself returning to your favorite chair in your living room, scanning the room with your inner Perceptual Awareness, and then focus on the center of the 'snowflake' below.

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Your physical self went nowhere during the above Scroll; with your Peripheral Sense Awareness you observed yourself scanning the immediate surroundings of the 'here' and 'now' where you are reading this book. For the remainder of the Scroll you used your Perceptual Awareness to experience known surroundings which exist beyond the walls, floor and ceiling of your immediate surroundings.

Your outer Direct Focal Awareness and Peripheral Sense Awareness are limited by the boundaries imposed on your senses by 'space.' Such limiting factors as walls, fences, mountains, ceilings, dense objects and floors limit your physical awareness accordingly. That which you do perceive with the sight-sense is at best a peripheral glimpse of light reflecting from the outermost layer of the thing at which you are looking.

Your Perceptual Awareness fills in all the remaining data relative to that which is being observed or contemplated. The Perceptual Awareness further permits you to have relative experience in those matters which exist beyond the range of the five physical senses.

There is no attempt here to *explain* the source or mechanics of your Sphere of Awareness, nor have you, with the few Scrolls above, begun to tap the limitless potential of your Sphere of Awareness. In this short discussion of what has been called the "Sphere of Awareness" you have been shown the smallest glimpse of the limitless potential of your Awareness. With what may appear to begin with your 'imagination,' you may embark on a journey to limitless creativity and self-realization. You are entitled to your doubts and apprehensions concerning your potential, and it is perhaps these same doubts and apprehensions which will be your most limiting factors to full self-realization.

The above Scrolls dealt mostly with outer and inner sight perception, but the remaining senses could equally well be explored. Remember, too, that all of the awareness experienced through the above Scrolls took place *within you* at a timeless 'now' and a spaceless 'here.' You did not have to get up and 'go' anywhere to experience everything you have so far experienced through the Scrolls in this book, and you experienced all of it in your 'now.'

Perhaps a little methodology might serve to illustrate a part of what is being discussed here. I am asked to lecture or teach concerning the various subjects in this book and other areas from time to time. In the writing of this book I am not surrounded by reference or research materials any more than I would do research and take notes before a class or lecture. I tried that once or twice and found that I was significantly limited by my research, notes and outlines.

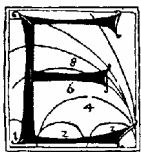
Instead, I do not see myself as the source of the material to be written or discussed, and in essence 'I' step aside and let the material reveal itself through me. I can never tell you from one written or spoken sentence or paragraph to the next what will appear next, but I gently release it at the moment it appears.

I do not get 'uptight' about appearing before classes or audiences because I set 'myself' aside at such times and let love and compassion do the writing or teaching. There are those who may challenge the material that presents itself at any given moment, but I am not there to be challenged, nor do I rally to challengers. The material presents and explains itself. I do not presume to tell anyone that what I am presenting to them is the "truth," except to say three things in this regard:

1st - that there is Truth in everything.

2nd - that there are no words for that which is the Absolute Truth.

3rd - the only one who can reveal the Absolute Truth to you is the True Source of you.



ACH PERCEIVER will perceive the material according to their perception of their universe, it is not for me to question or alter their perception. The material presented here or where ever is definitely not new. If you want reference or research, thousands of different sources could be cited, but this present work is a synthesis of many sources, both outer and inner and as such is its own source.

A flute has never, nor will it ever utter one sound, yet when the breath of a loving master flows through the flute a soul stirring melody and message is revealed to those who have ears. The perceiver of this melody does not stop to challenge the logic and validity of the melody at this note or that one, but instead listens to its completion and leaves with a feeling of somehow having been enriched and nourished by the experience, as too was the person through whom the melody flowed.

It is important to grasp at least part of what is being discussed here. The shores of the River of Life are strewn with the dashed hopes and dreams of those who began the Journey, grew faint and quit. Yet, in reality, no one can leave the mainstream of Life. At times it would appear that the waters are muddy or turbulent, but in timeless time all Rivers, all Paths converge and Unite in a Special Way that is *known* to those who come this realization.

You have to 'go' nowhere to find the Source and potential of this Awareness. It is always with you and you with 'it.' It will be revealed to you in its own way as you search and trust. In the end you will find that what you set out to find was always with you, at your doorstep, so-to-speak.

From ancient times it has been said, "When the student is ready, the master will come." With patience you will discover that, to some degree, you are both student and master, teacher and taught. When you speak, listen; when you look, see. For every 'answer' you will discover many new questions. When there are no more questions and answers, then you 'Know,' but do not think you Know before that Special 'time,' for then the Journey may end or take a different course. In thinking that we know, sometimes we close the door to Knowing.

In the vast cosmos of time and space as you know it your life is but the smallest speck and flash. Whether it takes ten hours, ten years or ten thousand years to 'Know,' rest in the peace of knowing that the sense of Unity and harmony will come to you in degrees in a gentle, quiet way as you search the best way you know how. Always accept your own perfection in whatever 'now' or 'here' you may find yourself. Each 'now' and 'here' is fresh and new and uniquely yours to experience.

SECTION IV

The Sphere of Perception



WE HAVE DISCUSSED the Sphere of Awareness at some length in the previous chapter, in conceptual terms. The brief Scrolls given are for you to use as a springboard for limitless experiences to your own Awareness. As you apply the concepts of your Sphere of Awareness, your Sphere of Perception will become clearer. Note that it wasn't said that your Sphere of Perception will *grow*, for within you is the potential to perceive everything or the perception of everything. What will not be discussed is how to channel the Sphere of Awareness into the Sphere of Perception; to see what we see . . . and hear what we hear . . . more clearly.

SCROLL IX

John is a senior partner in a prestigious law firm downtown. He lives in an exclusive suburban home, drives a silver Jaguar, and attends the symphony regularly with his wife. He works twelve to fifteen hours a day, five days a week and his two children attend a private school.

Mack works for a contract plumber. He lives in a modest home in the country, drives a used, blue pick up truck and belongs to the VFW. He belongs to the union and his five children attend a public school.

To the outer senses John and Mack appear to be several worlds apart from each other in terms of income, possessions and social standing. It is unlikely that either one would have anything to do with the other one, either

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by choice or chance. At a different level, John and Mack are very similar in that they tend to 'fit' the norm of what would be expected of people in their positions.

What, for example, would John wear to work? What would Mack wear? What would you think if you knew Mack and saw him driving to work in the Jaguar? If John had a 'modest home in the country,' how would it differ from Mack's. Yet basically these two people go about their lives in careers for which they are trained and excel, provide for their children's education into a societal system which is appropriate for their 'outer class,' drive a vehicle which is suitable to the work and lifestyle they experience and attend social functions with their 'peers.'

Why should either one of them want to live in a style or be other than what they are. If it works for them, it is neither right nor wrong. Both can be upstanding citizens, both can interact and communicate with the people in their lives in a positive, uplifting manner and both provide services which are, in their way, beneficial to the community in which they live and serve.

This is not to say that either one shouldn't or couldn't change their 'status.' Quite the contrary, if they are moved by strong desire or circumstances then they should be free to do pretty much as they please, all other factors being considered.

What would happen if John lost his position and status; how would he handle it? Would he accept it, blame others, blame himself; would his marriage survive such a change? To what would he turn by way of a life-path? How would his value system change as he underwent the transition from one phase of his life to another? What advice would you have for John if he were your friend?

No two people would handle such a situation in exactly the same way, and yet thousands of people are undergoing such a transition at any given time. People's lives are commonly turned inside out at some point in their lives through the loss of a home, a loved one, a career or some other person or thing to which a person was closely attached.

How many of us have ever lost a birch-bark canoe? The point here is that we tend not to feel a loss unless we had, or were in some way connected with the object of loss. The degree of our attachment will approximate in direct proportion the balancing compensation for any perceived loss, should one occur.

SCROLL X

Our Sphere of Perception has a great deal to do with the way we experience the 'heres' and 'nows' of our life.

Do you remember John in the above Scroll? Let us look at John again.

"John is a senior partner in a prestigious law firm downtown He lives in an exclusive home, drives a Jaguar, and attends the symphony regularly with his wife. He works twelve to fifteen hours a day, five days a week and his two children attend a private school."

Let us now look at a person we will call "Bob."

Bob works. He lives in a home, drives a vehicle and attends functions with his wife.
He works and his children attend school.

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Think about Bob, relative to the factors in the above paragraph, for a few moments. Describe the following relative to Bob:

Bob	age height weight casual dress occupation work dress	wife	age description hair color casual dress social dress goes out with Bob to what or where regularly?
home	home description approximate cost neighborhood yard	children	how many ages description type of school
vehicle	vehicle description year style color		

Compare these descriptions to the same ones you would have for John, the senior partner in a prestigious law firm.

By now you should be aware that the paragraph about Bob is nothing more than the one about John, with most of the leading, suggestive words removed. This should give you the beginnings of the nature of the Sphere of Perception.

You may also have noted that a lot of the material in the past few chapters did not seem to, in one regard, present anything which you would consider 'new.' The intent was not to present anything 'new' but rather a different perspective concerning things with which you may perhaps, and should perhaps have a familiarity. This is one of the earmarks of "Awareness" . . . to not necessarily see something new, but to become Aware of something in a way which may have not been considered, or have considered and not acted upon it in such a way that it is a normal way of life.

The following parable expresses part of this:

THE SUNLIGHT filtered through the rising plumes of dust as the figure silently made his way through the crowded streets. The vendors' hawking of their wares from their carts and stalls sent a discordant melody through the sultry air, but a strange silence descended as he slowly passed by. The merchants lifted their eyes and cocked their heads, half out of respect and half out of intrigue. The women gazed in misty awe, but quickly turned away when the figure looked their way. The ever-present children followed quietly at a respectful distance in the hope that he may ask one of them to fetch a drink of water for him, or better yet, might stop and honor them with one of his enchanting stories.

As the figure approached the center of the marketplace, he was hailed by a small gathering of young men. They had often seen him there and had heard him as he talked in his quiet, knowing way with those who asked. They knew him by his flowing golden hair, affirmative bearing, authoritative words and gentle manner. Calling to him, one of the young men said, "Master, we wish that you would join us, for we discuss certain matters of which we would ask you to speak."

The figure, recognizing the group as young men of inquiring heart and mind, smiled and approached them, taking up a place among them upon a rock beneath the shade of an olive tree. Addressing them briefly, he queried, "What is it that you would ask of me this day?"

Tolomus replied for them, saying, "We would not disturb you Master, but hearing of you among the people of the marketplace, we are given to believe that you are wise in the way of life. We have been discussing the joys and sorrows of life and are sorely distressed as to the mystery of the Order of the Great One who would allow joy and misery to coexist in the realm of His Creation. Could you speak to us of the cycles and seasons of life, Master?"

The figure shifted slightly, adjusting his robe, and gave a compassionate smile with the all of his heart, for he could feel the earnestness of the inquiry. So, too, could he feel the knowing of what they asked in their hearts and also their straining to bring forth that knowing to their conscious being.

He commenced to speak from the core of his being, saying, "You call me 'master,' you call me 'wise,' yet I am as you say and neither. You seek for me to reveal to you your own remembrance of that which you ask. For as the tree that grows above us in this hour, you have forgotten the seed from which you sprang, and more. You think of me as 'master' and my heart is sad, for you seek with-out your selves for that which is within you. You have forgotten that within the blossom of your youth is the heart, the matrix, the master of all that you seek. You seek of the cycles and seasons as though they were parts, yet you inquire not after the Whole, the heart of the seasons."

. . . from *Of Cycles and Seasons* by Lee Miller, 1983.