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For survivors of ritual abuse, mind control and torture, and pro-survivors

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Dear survivors, therapists treating survivors, support people and others:

In this issue we have articles by Dr. Randy Noblitt, Lynn Brunet and Wendy Hoffman.

Our Survivorship Trafficking and Extreme Abuse Online Conference 2025 Survivor Conference will be on Saturday and Sunday May 17 - 18, 2025. This year's topic is "Celebrating the Gains Fighting Ritual Abuse." The Clinician's Conference will be Friday May 16, 2025. This year's topic is "Progress Against Extreme Abuse." Speakers will include Lynn Brunet and Neil Brick. Information is at <https://survivorship.org/the-survivorship-trafficking-and-extreme-abuse-online-conference-2025>

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Dr. Randy Noblitt

**Dark magic in C. G. Jung’s *Black Books*: How Masonic rituals and the distortion of Masonic teachings have been used to create a bewildering atmosphere of evil magic in the *Black Books*. Lynn Brunet (PhD)**

Abstract

In Jung’s journal entry for September 28, 1916 he approaches his soul, saying that he wants to tackle something that is dark to him: the magical. From this point onwards he records a series of lengthy and complex conversations about magic with his soul, but her answers are often confusing and deliberately misleading, leading to the question of who or what Jung’s soul is. This paper will examine the role that dark magic plays in some of Jung’s entries from the *Black Books*, beginning with the earliest in November 1913 and then returning to the magic themes from 1916. But despite several more years of attempting to understand this dark area Jung has still not reached any real clarity and is just as puzzled by it as ever, at one point describing it as “a Danaid’s barrel of endlessness and meaninglessness” (*BB 7*, p. 180). It argues that Jung’s abusers appear to have drawn on Masonic rituals and teachings, distorting them in order to create a false atmosphere of evil magic and nonsensical magic symbols. The result is mere hocus-pocus and the bewildering form of complexity it involves appears to be aimed at keeping Jung perennially searching for answers that may never come.

Publisher’s Warning

For any direct quotes from C. G. Jung’s The Black Books, 1913–1932 and The Red Book: Liber Novus the following statement will apply:

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*The Black Books 1913–1932* are a series of journals kept by the Swiss psychiatrist and psychoanalyst Carl Gustav Jung (1875–1961). They contain a record of his confrontation with his own unconscious, a series of sometimes bizarre fantasies and dreams, and an ongoing discussion with his soul and a number of inner characters. Jung then transferred a selection of these fantasies to a specially prepared, leather-bound book, painstakingly hand-writing the text, sometimes in calligraphy, and illustrating it with his own paintings. He called it *The Red Book: Liber Novus*; it had the appearance of a medieval illuminated text or holy book and was originally intended for the public. However, he eventually chose not to publish it, saying at one point, “and who would understand it?” (Jung, *Black Book 7*, p. 210). These two texts were kept under lock and key by the Jung family until a Jungian scholar, Sonu Shamdasani, convinced them to release them for translation from the German and for publication. *The Red Book* was published in 2009, faithfully reproduced in the same folio dimensions as the original, and the *Black Books* were released to the public in 2020, elegantly bound as a seven-volume boxed set (Jung, 2009a, 2009b, 2020).

I am not a Jungian and only came across *The Red Book* in 2017, captured initially by the stunning paintings and overall beauty of the text, but after my first read, I realised that there were many elements within it that felt like a description of ritual abuse. Jung was a colleague of Sigmund Freud, but disagreed with Freud’s emphasis on sexuality as the locus of psychological disturbance and felt that spiritual or religious aspects played a more important role in the psyche. This difference between them led to a breakup with his mentor that was highly traumatic for Jung and it plunged him into a ‘dark night of the soul’ during which the visions and fantasies appeared. Acting as his own therapist, he then dedicated the next 19 years to recording and commenting on the fantasies, which he described as ‘active imaginations’. Jung always felt that these experiences were central to his work as a whole.

Jung had connections with Freemasonry through his family: his paternal grandfather and namesake, Carl Gustav Jung (1794–1864) was a Freemason and Grand Master of the Swiss Masonic Lodge and an uncle, Ernst Karl Jung (1841–1920) was also a Grand Master (Jung, 1963, p. 220; Agrippa’s Diary, 2023); his father and eight of his uncles were parsons (Jung, 1963, p. 27). It is quite possible that some of them might have been Masons as from the beginning of the 19th century Freemasonry and Protestantism in Switzerland were intertwined; the two organisations often shared facilities and Bible societies were founded with the help of pastors and their Masonic Lodges (Liagre, 2014, p. 168).

This author’s first study, *Answer to Jung: Making Sense of The Red Book* (Brunet, 2019), demonstrates that Jung’s fantasies in *The Red Book* are not entirely original but closely resemble some of the higher degree rituals of Continental Freemasonry. Combining these ritual elements with an interpretation based on the psychology and physiology of trauma, it concludes that these fantasies appear to have been a flood of memories associated with the abusive use of occult practices. By examining the plots, characters and symbolism of each of his fantasies and comparing them with a selection of Masonic rituals from Continental Freemasonry, it argues that Jung appears to have undergone a cruel initiatory process during the years of his childhood and youth that today would be described as ritual abuse. Through the power of dissociation, he seems to have repressed the memories of these bizarre and frightening ordeals until his mid-life period when his adult self was better able to confront them.

Expanding on the trauma reading of this initial study, *Answer to Jung: Making Sense of the Black Books* (Brunet, 2024) focusses primarily on the material that was not included in *The Red Book*. Here Jung records extensive discussions with his soul where she offers him advice but often frustrates him with her enigmatic answers.

Magic in the *Black Books*

On September 28, 1916 Jung approaches his soul, saying that he wants to tackle something that is dark to him: the magical (Jung, *Black Book 6*, p. 259). He assumes that she can teach him but she claims that these matters are dark to her also and explains that she can only help him to uncover what he already knows himself. She seems to be talking about her role in helping him to bring his repressed memories to consciousness. But at this point she describes a vision of something hazy in a dark forest and begins to reveal some strange symbols to him. She says he has picked up something that does not belong to him, something magical and poisonous. “I warned you about magic. Devilish stuff gets into you”, she says (Jung, *Black Book 6*, p. 263).

Fast forward to 10 days later, to October 9, 1916. This is where Jung has undergone a series of mysterious preparations that seem like magic to him but are confusing on many levels. So he presses his soul to at least provide a glimpse into what all these fantasies are about and she answers with a series of rhetorical questions: “Temples in deserts? Secret societies? Ceremonies? Rituals? Colorful robes? Golden images of Gods of terrible aspect?” She then adds, “none of them”, as if taunting him with answers and then retracting them (Jung, *Black Book 6*, p. 268). The *Black Books* were published in late 2020, but two years earlier *Answer to Jung: Making Sense of* *The Red Book* had arrived at the conclusion that Jung’s disturbing visions and fantasies, his sense that he was undergoing strange rituals, meeting biblical figures and terrifying gods, was somehow to do with a form of ritual theatre and that the secret societies were involved. When Jung’s soul mentions the secret societies and the accompanying ritual practices in the *Black Books*, we see that within the first three years of his journaling, Jung *does* suspect what these active imaginations might be about. But why does his soul try to confuse him about this? A better question is: is she really his soul?

Initially, Jung embraced his renewed connection with his soul, which he regards as female, after a long period of searching for himself outside of himself. As his journey progresses his soul acts as an adviser, imparting wisdom where needed, but more often than not she seems to be deliberately trying to confuse him. This provokes so much distrust in Jung that it emerges as a stream of criticism towards her, resulting in frequent bickering between them and creating an atmosphere redolent of a domestic argument. “Once I adored you, then I loved you, now you threaten to become contemptuous to me. You seem to me dull …you blabber only to yourself, and go round in circles”, he says (Jung, *Black Book 5*, pp. 210–211).

In the early stages of the journals the representation of Jung’s soul goes through a series of changes. On November 14 and 15, 1913 he is trying to understand why his soul appears as a child, and a girl child at that. Perplexed by this, he even asks if God is a girl child, but dismisses this idea altogether (Jung, *Black Book 2*, pp. 151, 153). Casting his mind back to a dream he had in 1899, he describes a vision of a very beautiful ten-year-old girl in a gauze-like garment hovering about one metre above the floor. The question of why his soul is a girl child becomes the basis for his metaphysical contemplations on the nature of the soul, where he concludes that his soul is a child and that the God in his soul is a child, albeit admitting that this idea is repugnant to him (Jung, 2009a, p. 234; 2009b, p. 134). He then recalls another dream from the previous Christmas period, involving his children and a beautiful white dove in a marvelous colonnaded hall; the dove turned into an eight-year-old girl. Before turning back into the dove, the child says: “Only in the first hour of the night can I become human, while the male dove is busy with the twelve dead” (Jung, *Black Book 2*, p. 156). Now there is a male dove as well, and his underlining of the statement suggests an important arcane meaning to its presence. It is also the first instance in the journals where we could be looking at traces of magic rituals related to the secret societies.

The inclusion of the marvelous colonnaded hall hints that we could be looking at a Masonic rite and the presence of the boy and girl dove suggests that it may be along the lines of Cagliostro’s Egyptian Rite, a spurious Masonic rite established in the 18th century in which children played a role. Count Cagliostro was the pseudonym of an Italian by the name of Joseph Balsamo (1743–1795), a self-styled magician. He became known in Freemasonry as a charlatan and Masonic imposter for his creation of Egyptian Freemasonry in London in 1777, followed by its successful propagation on the Continent and a surge in Egyptomania in the lodges (Mackey, n.d., “Cagliostro”). In Paris he was associated with Anton Mesmer and applied mesmeric techniques, or ‘crystal vision’ mixed with alchemy, sex and magic during the initiations, which appealed to the Parisian elite (Harrison, 2019, pp. 103–104­).

Egyptomania was to continue to infect the high degrees of Masonry into the 19th century (Bogdan, 2007, pp. 97–98). In Switzerland, an Egyptian rite created by Jacques-Etienne Marconis was introduced in 1856 and was adopted by the Swiss Grand Lodge Alpina while Jung’s grandfather was its Grand Master.[[1]](#footnote-1) A discussion of Cagliostro and his rite by a 33rd Degree Mason, H. R. Evans, includes a description of the rituals, which involved the worship of Isis, and the role an innocent young boy or girl played within them. The children were described as doves:

The boy or girl would kneel in front of a globe of clarified water placed upon a table, covered with a black cloth embroidered with Rosicrucian symbols, and Cagliostro, making strange mesmeric passes, would summon the angels of the spheres to enter the globe; whereupon the youthful clairvoyant would behold the visions presented to his or her view … This is what is called ‘crystal vision’ by students of psychical research, although the object employed is usually a ball of rock crystal and not a globe of water, such as Cagliostro used … The crystal is used to promote hypnosis, also to visualize the images that appear in the mind … In the admission to the Masters Degree, great pomp and ceremony was involved … In this degree a young girl (sometimes a boy), in a state of innocence, and called a pupil or dove (colombe), was introduced. The Master of the lodge then, with great ceremony, imparted to this child the power he possessed of communicating with pure spirits … The dove (girl child) was clothed in a long white robe … she was enclosed in the tabernacle, which was hung in white (Mackenzie, 1877 cited in Evans, 1919, pp. 7, 15).

Evans then describes the tabernacle arrangement of Cagliostro’s magic rites, interpreting it allegorically. It was to be built on the summit of a mountain and contain three storeys; the ground floor was to contain the refectory, and the next floor above, a circular chamber containing twelve beds around the walls and one bed in the centre; this is the dormitory for the Twelve Masters in which the candidate must pray and sleep for forty days and nights. There, the candidate is said to receive divine light, his body filled with the purity and innocence of a child as he sleeps, leading him towards immortality. Cagliostro drew the ideas for his rituals from the Egyptian *Book of the Dead* and other ancient documents and also claimed that he could summon the dead, magically evoking phantoms in mirrors or vases of water (Evans, 1919).

It appears, then, that Jung’s dream of the girl and boy doves and the twelve dead might be a memory of witnessing or participating in a version of Cagliostro’s Egyptian Rite in childhood. The boy child busy with the twelve dead could then refer to part of the ritual involving a temple sleep or hypnotic trance in communication with the Twelve Masters.

Both of these dreams, the one of the ten-year-old girl floating and the second where the dove turns into a child and then back again, could also be read as a description of dissociation, a reaction commonly noted amongst survivors of childhood trauma (van der Kolk, 2014). Jung recognised something similar himself and, as his research progressed, he likened the fantasy of the soul flying as a withdrawal into the unconscious or land of the dead (1963, p. 233). In contemporary discussions of trauma, the sensation of floating or flying has been linked to the ‘fight or flight’ response when the individual is confronted with a terrifying or life-threatening situation. Here, the non-linguistic areas of the brain can accommodate the experience leaving the conscious mind amnesic to the original events; in effect, these memories are dead to the traumatised individual (van der Kolk, 1996).

In the process of recording his unconscious material Jung has begun to shift his experience from unnamable sensations, images and feelings into narrative form. Besides the possibility that he might have been remembering an actual ritual, the two doves in his dream could be seen to represent the part of the psyche that escapes the trauma by dissociating from it (the floating girl) and the part that remains alongside the traumatising memories (the boy enclosed with the other ‘dead’ parts of the psyche). It is understandable, then, that Jung would interpret the floating girl as his soul but the fact that these themes remind Jung of his own childhood suggests that the dream is also prompting him to bring these memories to the surface. However, very soon after these early dreams Jung’s soul as an innocent child was to change into a diabolical woman with an extraordinary amount to say. She becomes his manipulator, providing seemingly wise advice that often contains a hidden barb. This provokes so much frustration and distrust in Jung that it emerges as a stream of criticism towards her, resulting in frequent bickering between them. So, what has contributed to this shift in the representation of his soul?

The first of these more diabolical versions of his soul appears in a series of visions involving two biblical characters: the Old Testament prophet Elijah and the femme fatale of the New Testament, Salome. These visions again seem to be undergone during some form of hypnosis as in the journals Jung mentions walking up to a shining crystal and looking into it (Jung, *Black Book 2*, p. 136). As a son of a pastor Jung was very familiar with the Bible, so when he is told that Salome is Elijah’s daughter, that she is his sister and that he must love her, it plunges him into a state of shock. He is horrified and totally confused as to why he must love this bloodthirsty woman (Jung, *Black Book 2*, pp. 179–183). Throughout the journals he is also made to believe that he is as evil as Salome. Finding this all a dreadful riddle, he pursues a complicated rationalisation of this fantasy in *The Red Book*, concluding: “Salome is my soul” (Jung, 2009a, p. 250, n. 196; 2009b, p. 190). As Alison Miller notes, the distortion of Christian teachings and the reversing of good and evil is one of the practices described in contemporary ritual abuse, aimed at undermining the child’s religious beliefs and laying the groundwork for corrupt, unethical or illegal practices (2012, pp. 57–72).

The next version of his soul appears in a terrifying fantasy that Jung describes as “The Sacrificial Murder … the vision I did not want to see, the horror that I did not want to live” ([Jung, 2009a](#publisherswarning), p. 290; 2009b, p. 320). Here, he comes across a marionette with a broken head, a small apron and then the mutilated body of a small girl, her head decapitated and her skull and brains mashed. A shrouded woman stands next to her and tells her she is the soul of this child; she orders him to take out the liver from the mutilated corpse and eat it. He reluctantly obeys, almost fainting with the disgust and horror of the act. Then, removing her veil, the woman reveals that she is *his* soul and that it is the divine child that he has murdered.

This appalling act leads Jung to struggle with what it means, but a note from his journal tells us that he has realized that it might be a theatrical trick: “The curtain drops. What dreadful game has been played here?” he writes (Jung, *Black Book 3*, p. 136). Recording this episode in a later version he entitles it “The Mystery Play”, revealing that he was beginning to realise that it was a performance and that no actual murder was involved. This type of stage magic or trick, often accompanied by hypnosis, is one that has been found consistently to be enacted on ritually abused children. In these abuses the child is made to believe that he is actually handling a corpse. These corpses may or may not be real, and may have been theatrically contrived, but the children are led to believe that they have been responsible for terrible acts themselves (Fraser, 1997, pp. 189, 191; Miller, 2012, pp. 195–197; Noblitt & Noblitt, 2014, p. 156). A series of paintings accompanies this entry and are examined in terms of the symbolism found in the Kabbalah. These paintings imply the application of a ritual abuse practice known as the Reversed Kabbalah, where terror is used to remake the child’s psyche and where demons or black angels are invoked (Katz, 2012, p. 92).

These are only two of the many visionary experiences in the *Black Books* that involve further characters, theatricalised ordeals and complex riddles. But despite realising, as an adult, that his fantasies were mystery plays of some sort, Jung has nevertheless had these experiences and the characters they involve indelibly imprinted on his psyche during the original ordeals. The two characters, Salome and the shrouded woman, now appear to have merged into one overall concept of an evil female soul which contains the attitudes and agendas of his original abusers. The argument made in *Answer to Jung: Making Sense of the Black Books* is that the female entity that Jung calls his soul is a false or ritual soul created when in a state of shock and dissociation during the initiatory ordeals. It is based on the concept of perpetrator introjects that are related to “man-made traumatic experiences, which become internalised through dissociative processes … [and] to be complex psychological models, that we were forced to take in early in life because our boundaries were violated by an aggressor” (Vogt, 2018, p. 3). Alison Miller notes that introjects, or internal copies of abusers, are common in dissociative disorders where a strict father or other family members are involved. But she notes that in mind-control survivors these introjects are deliberately created by the perpetrators, who put themselves into the personality systems of their victims in order to control their inner world (2012, pp. 45–46, 51–52). In Jung’s case we seem to be looking at a deliberately created belief that his own soul is of the same nature as these two evil characters.

Treating this diabolical version of Jung’s soul as embodying the internalised attitudes and agendas of his abusers, we can now turn back to his request in September 1916 when he asks his soul to help him understand the role of magic in his visionary experiences. Instead of a clarifying explanation, the next entry on September 29 is strangely bewitching. Here, his soul creates a chilling and mysterious atmosphere in which a series of unusual symbols emerge from a hazy or ghostly mist. She asks Jung where he could have learned them and describes them as “so chilly and northerly – so maritime” (Jung, *Black Book 6*, p. 262).

The Cabiri were minor Greek deities who were thought to offer protection to sailors and vessels at sea. Their Mysteries were established on the island of Samothrace in the northern Aegean Sea and involved an enacted myth of the murder of Cadmillus, the youngest of the Cabiri, by his three brothers. Jung had copies of scholarly works about the Cabiri, so he must have felt that they had relevance to his inner life (Jung, 2009a, p. 320, n. 310; 2009b, p. 425).

The Cabirian Mysteries are one of the ancient themes embraced in Freemasonry. The Masons regard them as being derived from the Egyptian Mysteries of Isis and Osiris and liken their central myth to the Third Degree, where Hiram Abif, the architect of Solomon’s Temple, is murdered by three fellow workers (Brown, 1882/2002, p. 16; Mackey, 1914, pp. 125–126). The Cabiri are also mentioned throughout Albert Pike’s *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry,* a handbook for Scottish Rite Masons still in use today. Pike was an American polymath who played a key role in the development of the Scottish Rite, both in America and internationally. His Masonic handbook was published in 1871, four years before Jung was born. In it, Pike states that children of a tender age were initiated into the Cabirian Mysteries (1871, p. 307). *Morals and Dogma* may provide answers to the curious symbols Jung is being shown here.



In his journal Jung draws the symbols freehand (see picture above) (*Black Book 6*, pp. 262–263). They include a sign that means “an upper and a lower one, divided lengthwise, [making] four”, two fiery circles, “like eyes, empty sockets of fire”, then “two tears of glowing glass, burning upward”, a grave that is empty suggesting someone has risen up from it, and a fork shaped letter “Y”. His soul acts as if she is protecting him from “a disgusting swindle [and] hellish sorcery” and wards this “devil’s filth” away, telling him he must purify himself through his hard work “so that the light becomes completely pure and white”. An explanation for these symbols lies in *Morals and Dogma* on pages 58–62.

Pike was a gifted linguist and in his lecture for the Third Degree he includes a section on ancient words linked to sun worship in a variety of languages including ancient Egyptian, Parsi, Hebrew, Phoenician and others. The Parsi word Khur, the literal name of the sun, he says, also means “the socket of the eye”, accounting for Jung’s soul’s reference to eye sockets. This leads Pike to the word Khora, the ancient name for Lower Egypt, explaining Jung’s first symbol of upper and lower divided lengthwise as a representation of Upper and Lower Egypt alongside the Nile. From here Pike arrives at the Hindu name for the sun, Hari, which includes the concept of fire or flame. This leads him to the ancient festivity of Mal-Karth, the winter solstice where the sun god is reborn from a pyre on December 25, linking Jung’s symbol of the flame with the grave. In Egypt, it was Horus, he says, who was buried three days and regenerated, just as the Masonic hero Hiram Abif was murdered and remained for three days in a shallow grave, thus answering Jung’s soul’s comment about the one who rose from the grave. Pike then talks of the hieroglyph of the elder Horus as “a pair of eyes”, and the festival of Epiphi, when the sun and moon are in line with the earth, called “the birth-day of the eyes of Horus”, tying it to Jung’s symbol of the two fiery circles or sockets of fire. He then discusses the Hebrew letter Yōd, progressing to the “mystic character Y ... the sacred word of the Hindoos [sic]”, explaining Jung’s forked symbol. Pike also mentions the word Khūr, saying that it means white or noble in Syriac, tying it to Jung’s soul’s directive that he must become completely pure and white (1871, pp. 58–62).

It appears that Jung’s abusers have drawn on Pike’s lecture for the Third Degree in order to initiate the boy Jung and create a false atmosphere of evil magic by citing Pike’s explanations completely out of context. Rather than clarifying the real nature of these symbols his soul exaggerates their mysterious quality, building the horror and pretending to banish them as a witches’ spell. As his internalised abuser, Jung’s soul seems to delight in dropping hints about his initiatory experiences, which he cannot yet fully face, despite his search for answers amongst scholarly works.

On March 8, 1917 Jung’s soul gives him instructions about how to create the mystic light or experience of the sublime, and she again mentions the Cabiri (Jung, *Black Book 6*, pp. 281–284). She tells him that he must continue building what the Cabiri have started, laying stone upon stone … Wheat must grow from the mud … and he must look towards the rocks that salvage him and the child. She then asks him if he hears the bell, and whether he has money on him. He must put it away, find water and drink it, and then kindle the fire, his sword ready for the arrival of Phanes, the mystic light. She asks him if he is weary, and tells him to rest, stay quiet and wait for what is to come. In the next entry, ten days later, Jung says he has rested and done what he could. “Was that magic, a wish to force things?” he asks (Jung, *Black Book 6*, p. 284).

These mysterious preparations seem like magic to Jung but, again, they appear to be a deliberate muddling of Masonic ritual and the accompanying teachings in order to create an atmosphere of confusing nonsense. The Cabiri and the laying of stones are discussed by Pike, who states that they were thought to be the same as the gods of Britain who were worshipped by the Druids. Their worshippers, he said, were builders and their temples were enclosures of unhewn stones similar to the stone circles of Britain (Pike, 1871, p. 265). Wheat growing from the mud also relates to the Cabiri as described in *Morals and Dogma*. Alongside their role as the protectors of sailors and ships, the Cabiri were gods of fertility and agriculture. Pike notes that the goddess Ceres was one of four deities worshipped at Samothrace. He notes that Masonry has preserved the ear of wheat as a symbol in relation to both Ceres and Persephone who were goddesses who brought the civilising effects of agriculture to men “to soften their savage and ferocious manners” (Pike, 1871, p. 264).

Jung’s soul’s question, “have you money on you?” and instruction to put it away, recalls the preparation of the Masonic candidate. Prior to his initiation the candidate is told to divest himself of any metals, including money, in order to enter the Holy Temple, symbolising that a man’s wealth plays no role in Freemasonry (Mackey, 1914, p. 482). In the Third Degree a bell is struck to represent midnight or ‘Low Twelve’ when the Masonic hero, Hiram Abif, was murdered (Duncan, 1866). The instruction to find water and drink relates to the Samothracian Mysteries where the Cabirian candidate was made to drink from two fountains: “the one called *Lethe* (oblivion) and the other *Mnemosyne* (memory), [so that] … he lost the recollection of all his former crimes, and preserved the memory of his new instructions and vows” (Brown, 1882/2002, pp. 16–17). Making the fire blaze appears to be a reference to the raising of the Kundalini fire to produce an ecstatic mystical state. In *The* *Red Book* Jung appears to have been trained in this process as a youth, in the Middle Pillar exercise used in Ceremonial Magic (Regardie, 1938/1945, pp. 20, 81; Brunet, 2019, p. 80). All these so-called preparations appear to be based on Masonic and magic rituals along with Pike’s wording used out of context in order to create more confusion and remind Jung of the frightening initiatory ordeals he appears to have undergone in his early years.

The use of meaningless ritual words is a key feature of magic. On January 4, 1922 in *Black Book 7* Jung asks his soul for advice about Toni Wolff, a woman in his life who had been a patient, with whom he had an ongoing relationship throughout his marriage. She tells him that Wolff is the emissary of the Great Mother but is not aware of it, and reads a series of runes with strange hieroglyphics on them that are magical-sounding but make no sense: “Wigalda, wigamma, widrofit fialtomari fandragypti remasse” (Jung, *Black Book 7*, pp. 209–210). His soul gives him a ridiculously ambiguous answer saying that these words are vaguely related “how to … make the sublime husband”, suggesting that he becomes the spouse of the noble pheasant bird of the Egyptians and advises him to treat Toni Wolff misogynistically.

Pike himself commented on the use of meaningless words in Freemasonry. He states that he searched in vain in the Hebrew and Arabic for some word used in the Masonic rituals but found them to be utterly absurd and not legitimate words from these languages (Pike, 1871, p. 333). It seems that the wording Jung records here has nothing to do with making a sublime husband and belongs to this category of the absurdly fantastic, created only to add to the luridly occult atmosphere of an Egyptian-style ritual that he appears to be recalling. As Shamdasani notes, “[Wolff] was experiencing a similar stream of images … she was disorientated and in the same mess” (Jung, 2009a, p. 204; 2009b, p. 38). Such a statement begs the question of whether Toni Wolff was also a product of Masonic abuse and was carrying the burden of initiatory trauma just as Jung was.

In the *Black Books* we see that Jung eventually tires of these complicated and meaningless discussions with his soul and turns back to his dreams for answers. He describes the magical episodes as “a Danaid’s barrel of endlessness and meaninglessness …”, leading him up “a thousand blind alleys” and perennially searching for answers that would never come (Jung, *Black Book 7*, pp. 180, 191). By 1922 Jung is seriously questioning who or what the entity he has been having these discussions with really is, saying: “You are not my soul. Or are you?” (Jung, *BB 7*, p. 222).

The use of magic practices, including black magic, is a noted feature of the ritual abuse of children in the present era. In Masonic ritual abuse it frequently involves Egyptian themes and magic not unlike those that Jung portrays. Its aim is to thoroughly confuse the child into believing that powerful forces are controlling him, but as we have seen in Jung’s case, it involves mere hocus pocus and trickery. Accompanied by repeated occasions of traumatic shock, physical and mental torture, and usually sexual abuse, its aim is to shatter the child’s psyche into multiple fragments. Enacted on a child or youth, where a sense of self-contained unity is by no means yet established, the multiple psychological attacks on the child’s understanding of reality are bound to fragment his sense of self into myriad forms.

Twenty years after these entries Jung would write about the soul and the concept of multiplicity in the psyche, having identified that his own psyche was multiple. In a discussion of *double consciousness*, a phenomenon debated amongst his colleagues, he writes:

This is an age-old experience of mankind which is reflected in the universal supposition of a plurality of souls in one and the same individual. As the plurality of psychic components at the primitive level shows, the original state is one in which the psychic processes are very loosely knit and by no means form a self-contained unity. Moreover, psychiatric experience indicates that it often takes only a little to shatter the unity of consciousness so laboriously built up in the course of development and to resolve it back into its original elements (Jung, 1947/2001, p. 71).

The magic themes in the *Black Books* are only one aspect of the intentionally shattering ordeals that Jung records in his journals. Today’s versions of ritual abuse are probably far more sophisticated, particularly in their use of technology. But Jung’s dedication to recording what was, in his time, an unnamable phenomenon can offer valuable insights into the history of these practices and assist us to understand the ongoing use of them in Masonic contexts.

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**The Evolution of CBT From Behavior Therapy to Cognitive Therapies and Beyond**

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Survivors are sometimes curious about the different kinds of terminology that are used in psychotherapy. Such jargon is often inherently unclear, and sometimes also reflects muddled thinking on the part of some psychotherapists and the public. One such commonly used term is *cognitive behavior therapy*, an approach to psychotherapy that is popular among psychotherapists in the US and UK. Joan Cook and her colleagues did a survey of over 2,200 North American psychotherapists and they found that CBT was the most commonly endorsed theoretical orientation among those who responded to the survey. However, the researchers also found that therapists who endorsed CBT did not actually use the methods of CBT in working with clients (2010). In other words, these therapists frequently endorsed the theory, but didn’t predominantly used the therapy methods most associated with the theory (2010). Many modern clinicians presume that CBT was founded by Aaron T. Beck, MD. According to the Beck Institute Website, “Dr. Aaron T. Beck is globally recognized as the father of Cognitive Behavior Therapy (CBT) and one of the world’s leading researchers in psychopathology” (Dr. Aaron T. Beck, 2025). Aaron T. Beck was also formerly a member of the False Memory Syndrome Foundation’s Advisory Board. This article briefly outlines the evolution of therapies that are currently labelled under the broader term CBT.

Cognitive behavior therapy evolved in three waves (O'Donohue, 2009). The first wave was behavior therapy, an approach that initially rejected the idea that the mind could be worked with or studied scientifically. The second wave, the cognitive therapies, included the contributions of Albert Ellis, Aaron T. Beck, and others. Many behavior therapists initially considered the cognitive therapies to be unacceptably mentalistic (Skinner, 1977). At that time in the U.S. the radical behaviorism of B. F. Skinner was one of the dominant psychological theories that interpreted cognitive events as real, but beyond the pale of science. Michael Mahoney noted that, “The literatures of the 1970s and 1980s are scattered with skirmishes among various cognitivists and behaviorists” (1995, p. 51).

A related movement that helped consolidate the eventual cognitive and behaviorist alliance was the *cognitive revolution.* It began in the 1950s as a broad philosophic, scholarly, and cultural transformation that grew over time to become a major influence in many academic disciplines including neuroscience, psychology, education, computer science, and linguistics. The cognitive revolution is sometimes at least partly attributed to Noam Chomsky’s (1959) critical review of B. F. Skinner’s book *Verbal Behavior* (1957) as well as other events during that time. Arnold Lazarus (2001) was one of the early behavior therapists who embraced techniques outside of the behaviorist hegemony including cognitive processes and techniques. Albert Bandura is a well-known psychologist who offered a theory of behavior modification that included social learning, modeling, and imitation as possible ways to learn adaptive and maladaptive behaviors, as well as the construct of self-efficacy (1969). His theory included attention to cognitive factors and further opened the door to the legitimacy of cognitive approaches. One of Bandura’s best-known students was Michael Mahoney who developed his own theory of cognitive behavior therapy that became increasingly integrative over time. Ultimately his theoretical orientation embraced *constructivism,* the idea that we all construct our psychological realities including our sense of self and others. Mahoney developed a technique that he called *streaming* that was like psychodynamic free association. Donald Meichenbaum was another early behavior therapist who developed an integrative cognitive approach that he called *cognitive behavior modification*. He also developed the CBT technique of *stress inoculation training*.

The third wave of CBT includes a variety of more recently developed cognitive and behavior therapy approaches, among the best known are dialectical behavior therapy (DBT), acceptance and commitment therapy (ACT). These 3rd wave CBTs often include diverse elements that may such as mindfulness or meditation training.

Should survivors seek treatment with CBT? It is important to understand that there continue to be differences of opinion, and a lack of consensus among academics, researchers, and clinicians (**Kealy & Ogrodniczuk, 2024).** The research on effectiveness does not generally show advantages for any particular psychotherapy approach, but there are common factors that seem related to successful outcomes (Laska et al, 2014). A strong therapeutic alliance is often associated with therapeutic success regardless of the particular theoretical approach that is used.

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**Slap**

**Wendy Hoffman**

Windows plunged forward

ceilings collapsed, chairs and loveseat levitated

the wall-to-wall hid in a corner

I told about Grandfather

I had to because I thought

next time I’d be killed

Her face became bones and teeth

red curls straightened, rose to

the chandelier as she slapped

My cheek still talks about its sting-

bruise, her left behind palm print

as Sister who never before protected

or told anything

but knew the danger

whispered He did that to me too

Mother flung herself before me as if

she were worshiping, Will you ever

forgive me? she cried to the air

My chest puffed with pleasure

for a moment forgetting that

she would never have believed me

What is asking for forgiveness?

Does begging make it about

the one who let it happen?

In the bathroom, she examined

her face in the mirror, the one

face that mattered

\*\*

Next day, she changed the locks

banned him from our apartment

screamed at her shadowy husband

For the first time, Sister and I spied

the father crying—crying because he

wouldn’t be able to see his father anymore

Next scalding morning, her sister-in-law

said he did that to all the children

in her neighborhood but not of course to her own

Mother walked in circles with locked legs

mouth hung open, ears red

her bathrobe winged loose

as she sizzled, foamed

alternated between blindness and sight

while I disappeared behind the worn loveseat

**Book Review - Answer to Jung: Making Sense of the Black Books by Lynn Brunet, PhD**

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This recent book is the sequel to Dr. Lynn Brunet’s *Answer to Jung: Making Sense of the Red Book* (2019). Both of her books are astute interpretations of Carl Jung’s enigmatic *Red Book* (2009) and *Black Books* (2020)representing Jung’s most mysterious written works that were kept largely secret for decades. Henri Ellenberger described these shadowy works in 1970 in his massive tome, *The Discovery of the Unconscious*,where he devoted an entire chapter to Pierre Janet and one to Carl Jung. During Jung’s lifetime and for decades after, these written materials were only available to a select group of his inner circle. Jung’s *Black Books* were essentially his personal journals that he kept while engaging in his “confrontation with the unconscious” where he used active imagination, or a deliberately engaged creative imaginative processes and inner dialog to increase his own self-understanding. However, Jung’s own fantasies were fragmented and bizarre to the extent that he thought he was “doing a schizophrenia” (Jung, 2009, p. 201). Dr. Brunet makes the case that Carl Jung was more likely enacting the dissociative experiences associated with the contemporary diagnosis dissociative identity disorder. She cites his autobiographical admission of multiple identities in *Memories, Dreams, and Reflections* (Jung, 1963), acknowledging Jung’s clinical understanding of dissociation, but his denial of the magnitude of his own dissociative functioning. Dr. Brunet shows how Jung’s *Black Books* depict material that is similar to the accounts of modern survivors of ritual abuse, especially those whose abuse includes themes associated with actual or spurious Masonic rituals. She carefully cites the Masonic literature with much attention to Albert Pike’s *Morals and Dogma* (Pike, 1871). Brunet’s *Answer to Jung: Making Sense of the Black Books* is compelling, thoroughly researched, and clearly written. It will be a valuable resource to clinicians, survivors, and historians, and is available through Barnes & Noble in softbound and electronic versions (<https://www.barnesandnoble.com/w/answer-to-jung-making-sense-of-the-black-books-lynn-brunet/1146463032> ).

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1. C. G. Jung (senior) was Grand Master of the Swiss Lodge Alpina from 1850–1856 (*Agrippa’s Diary*). [↑](#footnote-ref-1)