

•  
The primary principle of  
Magic is Connection

•  
The Universe is a fluid,  
ever-changing energy  
pattern, not a collection of  
fixed and separate things

# Theoria

•  
What affects one thing  
affects, in some way, all  
things. All is interwoven

into the continuous fabric  
of being

•  
Its warp and weft are  
energy, which is the  
Essence of Magic

•  
Starhawk

*The Spiral Dance*

An Essay by Peter Fraterdeus

*Letters are symbols that turn  
Matter into Spirit...*

JOHN DONNE

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**U**nderlying all creative action is an expression of the world view or mind set of the creator. It is not always clear, however, either to the creator or to the perceiver how this world view affects the process of creation. A deeper study of the nature of the creative process, and of the actor who initiates it, will inevitably bring into view principles and functions of consciousness, the description of which, language, as a product of this consciousness, is generally inadequate.

One of the primary characteristics of human consciousness, as distinct from the inherent animate awareness of all living things, is the development and use of symbolic language and communication. The use of symbols in magical or other creative processes is ancient, its beginnings shrouded in the very origins of consciousness itself. The earliest artists, tracing their own hands on the walls of caves, or painting in striking colors the visions of a successful hunt, were using these visual markings as a focus for the manifestation of their desire or will.

The mystic has often referred to the *magnum opus*, the Great Work, as the highest form of Art, transcendent of material ends. This Art aspires to the transmutation of the Self, the purification of the leaden dross of the distracted soul into the resplendent gold of the Spirit. As noted alchemical scholar John Sandbach writes in his *Astrology, Alchemy and the Tarot*—

*The art of Alchemy is the art of causing the two principles solve [pronounced sol-way, ed.] and coagula to happen at the correct times and in the correct relationship to each other. The word “correct” here is used subjectively, for there are no set rules as to what “correct” is. The “proper” relationship between solve and coagula is the seeking of a functional order. Order is the harmonious combining of form and energy toward the establishment of what is desired in terms of “proper” ....*

*...a great painter buys tubes of paint, and canvas, and through rearranging these things, through changing their context, [s]he creates a work of art. The inherent beauty of the painting is not to be found in the paint and the canvas, but in the relationships in which the artist has put them (together with the actuality of the painting).*

*The artist has destroyed the former arrangement of the paint and canvas and has created a new arrangement. The destruction of the former arrangement is a solve process, and the creation of the new arrangement is a coagula process (and it doesn't stop here)...*



In fact, it is not only visual symbols that carry the substance of the magical or creative will, but the very voice of the artist/magician has always been associated with the vibrations of creation.

As in the mystical *Qabbalah* traditions of Judaism, the Voice of the Eternal first speaks the twenty-two sounds of the *Aleph-Beth* (alphabet), from which combinations thereof all the other sounds and multifaceted forms of Creation are made manifest... In Ursula LeGuin's wonderful fantasy *A Wizard of EarthSea*, the Masters of Transformation teach a young boy that in order to change the shape of a thing, one must first learn its true name, that sound which resonates with its very being. Knowing that, one may speak a new name and by vibrating the essence of the thing with a new sound, its outer structure simply reflects the change in its innermost nature. Musicians know about this...

This is not really fantasy at all, and many substantial examples may be found, not the least of which in the super-real realms of quantum physics, where through the manipulation of the atomic structure, one element may be transformed into another. In another realm, that of the mind, this can be

perhaps more meaningful, as the same events may be made constructive or destructive through the application of a different mind-set—this being simply a set of mental constructs defining one's

personal position and heading within the subjective universe.

The origins of symbolic consciousness, according to the writings of philosopher/ethnobotanist Terence McKenna, may be intimately connected with the ingestion by pre-*sapiens* hominids (proto-human anthropoid apes) of a variety of neuro-active molecules occurring naturally in the plant kingdom.

McKenna specifically notes the prevalence of mushroom ritual in ancient and emerging shamanistic religious world-views (noted also by Wasson in his studies of myco-idolatry in Meso-America). In fact, this ecstatic experience is alleged to be the foundation upon which every magical or religious tradition is founded.

According to Robert Anton Wilson, in his auto-biographical *Cosmic Trigger*, a number of western Magickal traditions can be traced back to about 4500 BC in the general area of Sumeria (Near/Middle East), including the Mystery Schools of Pythagoras

**...it is the most  
important  
function of art  
and science to  
awaken this  
feeling and  
keep it alive  
for those who  
are receptive  
to it.**

ALBERT EINSTEIN

COSMIC RELIGIOUS

FEELING



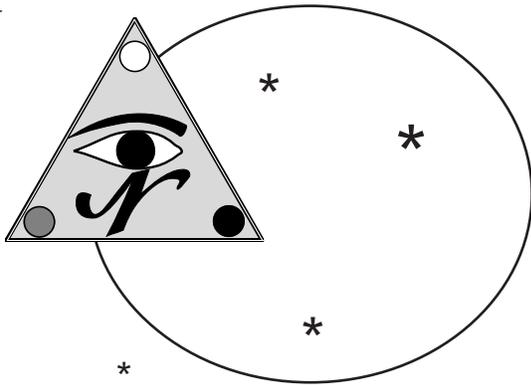
and Heraclitus, Gurdjieff's Sufic esoteric masters, Crowley and W.B. Yeats' *Order of the Golden Dawn*, and other well documented traditions of the medieval Knights Templar, Freemasonry, and a variety of "Gypsy" and "folk" lore. All of these traditions include the development of enhanced states of awareness through inner study, meditation, ritual, and importantly, a scientific method of observation, which enables the adept to keep a healthy sense of informed skepticism toward the appearance of invoked or evoked entities, or other phenomena. Unfortunately, the true origins of these "occult" traditions have been un-mercifully mangled by centuries of persecution and disinformation propagated by the powerful elite in the so called "mainstream" religions of the times.

In fact, the very use of the word *occult*, meaning literally, *hidden*, arose due to the persecution of any research into these traditions. So-called "occultism" is really a forward looking investigation of the original world-views and belief systems of the human species. Interestingly, the emergence of quantum mechanics as a scientific model of reality, has called much of "traditional" science into question, and has shaken the foundations of classical materialism (much as Newton, Kepler, Copernicus and Galileo challenged the Church and Aristotelian geocentrism), and has opened doors which have been closed to most of humanity for millennia. (Not to say that all these doors are

necessarily pleasant). By stating the equivalence of Energy and Matter ( $E=mc^2$ ), and the notion that one may become the other and transmute back again, Science, in its quest for Truth, appears to validate the ancient visions of the sages and Alchemists.

The distinction should also be drawn very clearly at this point between legitimate scientific magical studies and practices versus the psycho-manipulation and distortions of the so-called satanists. One of the primary guiding principles of High Magick is the application of its energies towards the influence, not of individuals, but of circumstances, and even more so, as a path toward self-mastery, and self-reliance... However, since the ancient archetypal symbols and methods naturally include the conscious application of sexual and ecstatic energies,<sup>1</sup> they have been slandered with a broad brush by religious intolerance.

The sexual repression and guilt documented in the Western world by Freud, and more so by Wilhelm Reich (who died in prison for his trouble), is directly parallel to the vicious policy of suppression of alternative world-views by the western religious hierarchies. (qv. the inquisition). Satanism and all of its dark allies are no more than the flip-side of the dogmatic anti-human teachings of a sexually and philosophically repressed male dominated culture. Destructive unloving practices (of any sort) have absolutely nothing in common with the sensitive practice of the perennial



philosophy, nor its creative application in human affairs.

Quantum physics brings us to the realization that the perceivable world is, in actuality, a form play of energy patterns which we may only intercept through the interaction of those patterns with our senses. However; what are the implications of the further realization that our perceptual systems depend on the very physical nature which we hope to discern? The situation may be roughly thought of as needing a flashlight to find the battery for the flashlight. If our senses can only perceive that which is made perceivable by the weaving of energy patterns, and those senses themselves are also purely formed of woven energy, there is an inherent limitation to the completeness of our observations (this is described, in formal mathematical terms by Gödel's Incompleteness Theorem). In other words, there's more going on than meets the Eye!

And, as if in response, the hidden voice calls out "NON SEMPER EA SUNT QUAE VIDENTUR" – Things aren't always what they seem!

But what is actually going on?

The journey of a thousand lifetimes begins without much thought at all.... The general state of sleepy human awareness is one of stimulus/ response, programmed by millions of years of physical and chemical interaction with our environment. Thought, as a model or catalyst toward action may not even have come into common experience until the relatively recent past. In *The Origins of Consciousness in the Breakdown of the Bicameral Mind*, Julian Jaynes concludes that the so-called personal ego is a novel construct, preceded by a period of semi-conscious awareness wherein the internalized voice of a god or some interpreter (Divine King, Priest/ess or Ancestor, for instance) was the primary force in directing individual humans in their actions, as an integrated part of the social fabric. The Voice of Experience, then, was the Mother in your head.

Much could be said about the continued existence of this Voice, even though today most people have, to a greater or lesser degree, integrated, or more likely, repressed that voice of the inner "other" behind the constant air-traffic-control chatter of the forebrain "monkey-mind."

Perhaps the most important and desired goal of all magical practice is the calming of this monkey-mind (which modern psychiatry does primarily with brain-deadening drugs) through the intense self-disciplines of concentration, and moderation<sup>2</sup>. The use of ritual is in

the broadest sense, including what the Dalai Lama called “meditation in action”—that is, to make every act a magical act, every thought a fully conscious creative effort, every word a deliberate resounding of the truth... or, if nothing else, at least be in a good humour, as far as we are able. This attempt also pays a great dividend in the establishment of a hopeful and constructive world view; acknowledging that we can’t ever have all the facts prompts us, even in times of great trial, to assume that there are other routes open to us which have not yet become known.

With the understanding that the outer world is literally a symphony of vibrational synthesis, the function of consciousness in the creative process becomes clear. The mind is a meta-physical mechanism, existing in relation to the world of form as the artist is to her art. In essence, an idea begins to take form when it finds a resonant chamber in the world of potentials—the potentials described by one’s experience, perceptions and abilities. When one resonates to an idea, whether one’s own or from other minds, thought forms begin to appear that become more substantial as more energy is applied toward them (remember  $E=mc^2$ !).

If conditions are appropriate, the thought forms can eventually be borne into the physical realm by the matter molding abilities of the body. Is this not exactly the process through which all art is produced? Including, of course, the progressive feedback process which

prompts the creation of further ideas and actions in reflection on the earlier.

The extension of this process “outward” —toward the cosmic creative event—leads toward magical principles of event perception and synchronicity. As John Lilly notes—the department of Cosmic Coincidence starts working overtime as we begin to investigate these matters. One finds oneself in the right place at the right time... meeting the right people... reading the right article...

All this is not so strange. After all, our brains are designed for much greater vistas than our current perceptual systems provide (thus, the microscope, and other such keys to the doors of perception). Coincidence, co-operation, cosmic contact...

Professor Leary, formerly of Harvard, believes that our higher neural circuits are designed for the experience of “free fall”—zero gravity—that we are destined to evolve off the surface of this planet—whether in body, or in Spirit is really immaterial (so to speak...)

What’s important is that we’re ready, willing and AWAKE.

<sup>1</sup> Wasson refers to the mushrooms as “entheogenic”, that is, *generating an intimacy with God, or giving birth to the God within.*

<sup>2</sup> *Intense Moderation* could be defined as “Vigorously keeping a delicate balance against too much moderation.”

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