

GNOSTIC

for all spiritually wealthy xenophiles

About

Gnostic Technology is a group of creatives, academics, writers, witches, teachers, meditators, coders, painters, necromancers, doctors, musicians, dancers, and aspiring alien abductees which first congealed online in 2019.

Our mission is to freely share occult technologies and techniques for surviving the Aeon of Horus. It's a weird and wide world out there, and you need some magick in your pocket if you're gonna make it.

This volume three you hold in your hands is our fourth publication to date and we are quite proud of it. Please, enjoy.

This project is a work of love. No profit is made from selling this zine.

If you really like the project and want to support our community, purchase a spare copy and leave it in a park, church or your fav cafe to spread the synchronicity.

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Hylozoic

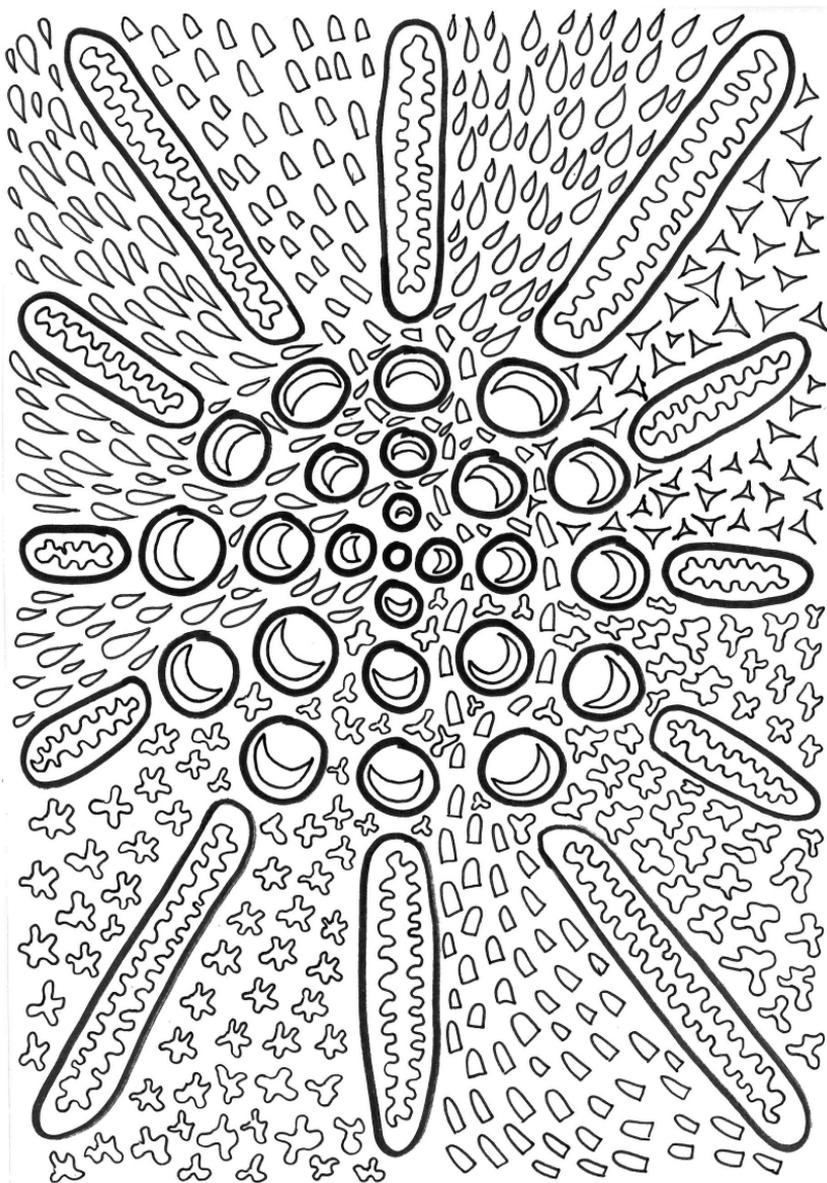


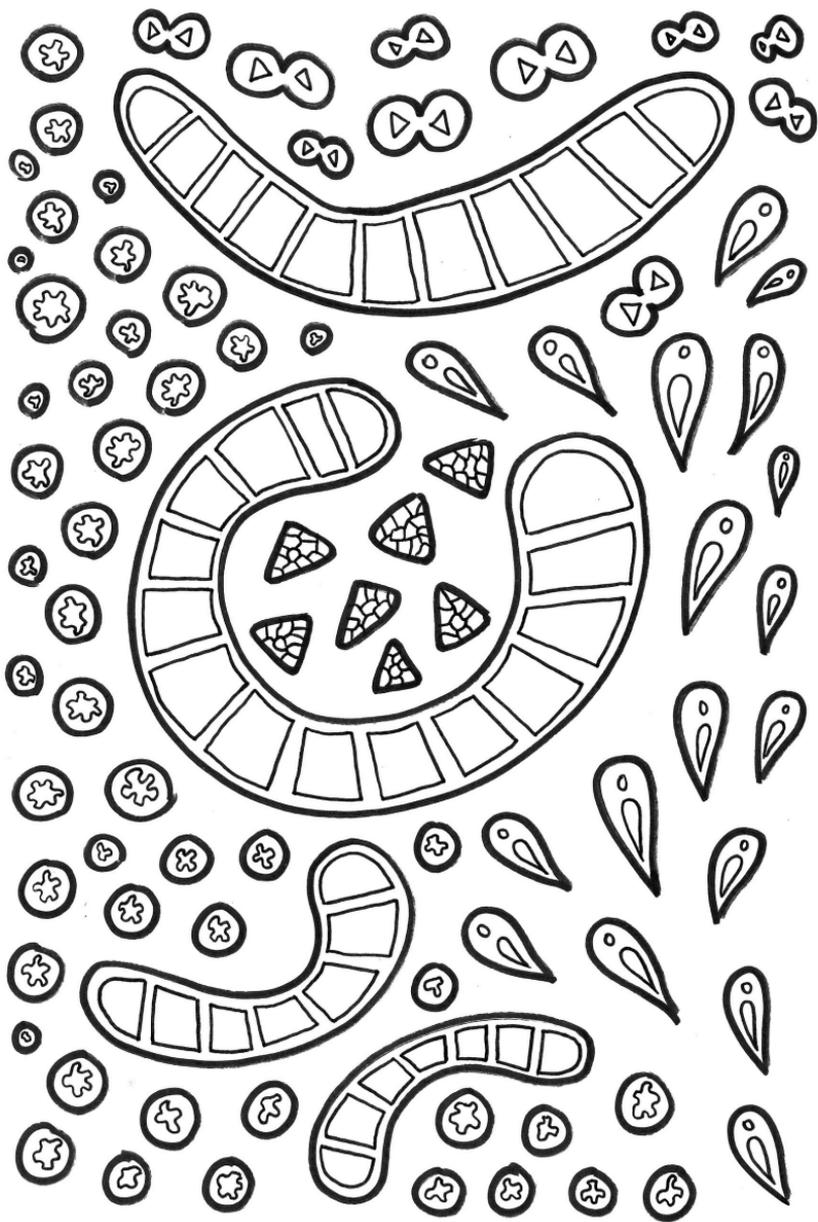
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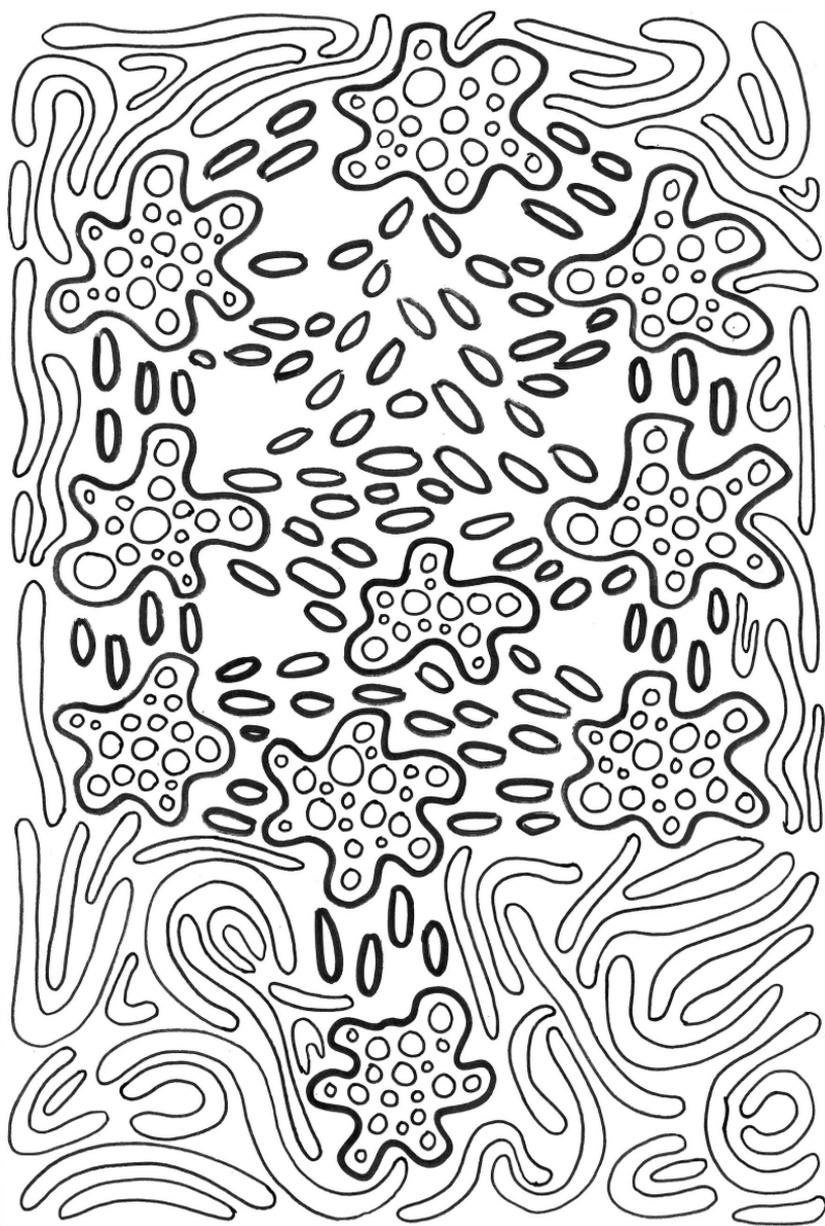
"Hyle" = "Matter" (Greek)

"Zoa" = "Life" (Greek)

Hylozoic = All Matter is Alive











Theseotomy (noun)

The operation in which a previously repairable object has been made into a single-use product.

The Ship of Theseus is an infamously repairable object. It is completely replaced, over the years, from stem to stern. The Ship of Theseus is **theseous**. It is capable of being repaired indefinitely.

A sock that can be darned is also **theseous**. Wool socks are wonderfully **theseous**. The repairs made to a woolen sock will felt back into the original fabric until they are inseparable. A sock made of acrylic yarns that frays and dissolves irreparably is **non-theseous**. That sort of industrially-made low-quality sock has undergone a **theseotomy**. A **theseotomy** is a procedure in which the **theseous** nature of a thing has been destroyed or damaged.

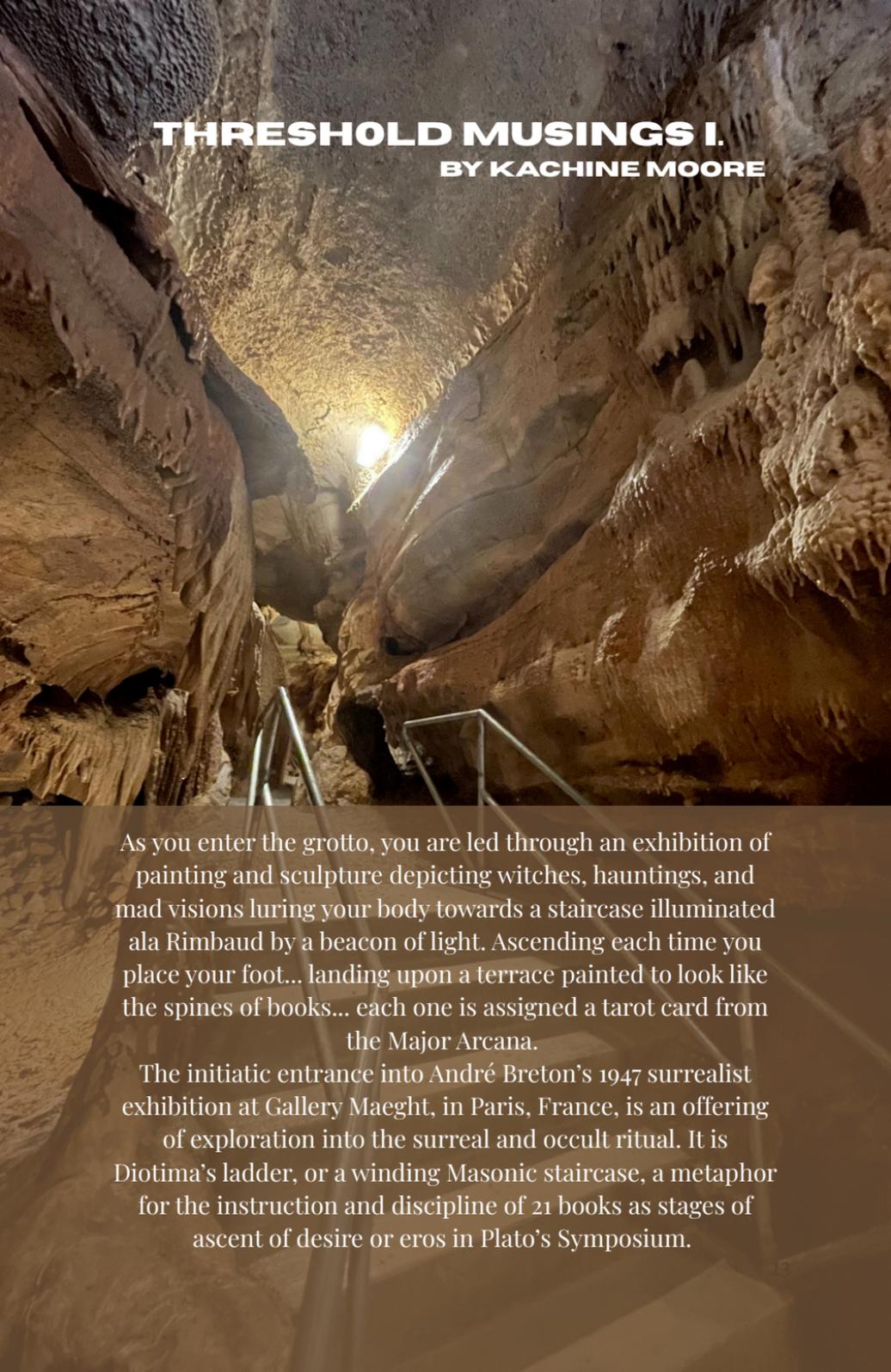
Wooden furniture made from strong oak, ash, or maple can be repaired, refinished, and reupholstered. A broken chair leg can be replaced or glued back together. Good furniture is **theseous**. IKEA and other cheap furniture companies make their products out of MDF, which crumbles apart. It cannot be repaired. Bad, cheap, industrialized furniture dissolves away. IKEA furniture has been **theseotomied**.

A handmade basket will, like all things, break and wear down over time. With the right materials, and a bit of skill, a basket can be repaired and parts can be replaced. A good basket is **theseous**. Milk crates are also a sort of basket. Plastic laundry baskets are baskets too. But these plastic baskets are very hard to repair, even if you have the right tools and the right materials. It's not really worth it, either. Plastic baskets have undergone a **theseotomy** and are now **non-theseous**.





ASK NOT FOR WHOM THE
VENGABUS IS COMING
IT IS
COMING
FOR THEE



THRESHOLD MUSINGS I.

BY KACHINE MOORE

As you enter the grotto, you are led through an exhibition of painting and sculpture depicting witches, hauntings, and mad visions luring your body towards a staircase illuminated ala Rimbaud by a beacon of light. Ascending each time you place your foot... landing upon a terrace painted to look like the spines of books... each one is assigned a tarot card from the Major Arcana.

The initiatic entrance into André Breton's 1947 surrealist exhibition at Gallery Maeght, in Paris, France, is an offering of exploration into the surreal and occult ritual. It is Diotima's ladder, or a winding Masonic staircase, a metaphor for the instruction and discipline of 21 books as stages of ascent of desire or eros in Plato's Symposium.

The First stair represents the Magician card, painted as Irish author Charles Maturin's gothic novel *Melmoth Wanderer* (1820), a matryoshka doll of stories about a student discovering a terrible family secret. The Second step represents the 'popess' or high priestess as *La Vie et l'Oeuvre du Facteur Cheval*.

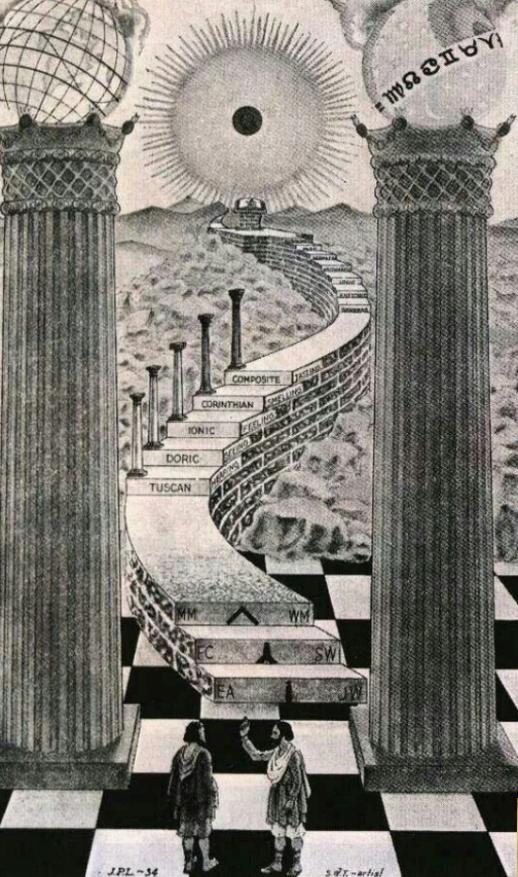
The Third and Fourth step in conjunction with the emperor, is a French abridged edition of James George Frazer's (1854-1941) *Golden Bough: A Study in Magic and Religion*, a book whose impact reached from novelists like Hemingway, to psychoanalysts like Freud.

Meister Eckhart's *Sermons* (French selected edition), a German Christian theologian (1260-1328) who preached a kind of mysticism promoting spiritual and psychological transformation, and was accused of heresy, formed the Eighth and Ninth as the Justice card.

The Hermit is represented by a French edition of *The Chymical Wedding of Christian Rosenkreutz* (1616) by Johan Valentin Andreae (1586-1654), considered the original manifesto of the Rosicrucianism or Fraternity of the Holy Cross, an esoteric order that heavily influenced Victorian magical orders such as the Hermetic order of the Golden Dawn. The word Chymical changed from Chemical to invoke the alchemical goal of sacred marriage.

Next, the French symbolist poet Guillaume Apollinaire (1880-1918), who received a brain injury from shrapnel, and is famously photographed with a bandage around his head. The injury led to complications leading to his death, which sits in conjunction with the Death card, and the Thirteenth step.

The Fourteenth step was the Temperance card corresponding to Emmanuel Swedenborg (1688-1772), a Swedish scientist and mystic, whose 'Memorables' or memorable occurrences are the descriptions of encounters with spiritual beings such as angels and demons. A French version of *Diarum Spirituale* 1766, which Swedenborg wrote in 1756, was published in London due to Sweden's strict heresy laws, stating that the Bible should not be read literally but metaphorically, through what he called correspondences—a key element of his theology and a significant factor in Surrealism—the interconnectedness of everything.



The Seventeenth step was the Star card, Theory of the Four Movements, and the General Destinies by Charles Fourier (1808) an author of great importance to Breton's conception of surrealism, and subject of his book *Ode to Fourier* in 1948. The Star had the most meaning for Breton, symbolizing intellectual salvation through love.

French poet and essayist Charles Baudelaire (1821-1867) corresponds with the pope card, whose poem "Correspondences" is a Swedenborgian manifestation of archetypes and these connections between human nature and understanding, with symbolism and synesthesia.

Other authors represented on the staircase were Marquis de Sade (1740-1814), a French writer and philosopher of the sexually explicit in such works as *Justine* and *120 Days of Sodom*, which describe various types of sexual passions, simple, criminal, murderous, and complex.

Franz Kafka (1883-1924) was a Czech novelist of the human condition, best known for works such as *The Metamorphosis* and *The Castle*.

Alfred Jarry (1873-1907), a French symbolist writer known for his play "Ubu Roi" and the concept of pataphysics, which is a philosophy of imaginary sciences, was a parody or used humorously. Johann Wolfgang von Goethe (1749-1832), author of *Faust, A Tragedy*.

Jean-Pierre Brisset (1837-1923) was a linguist and philologist. Xavier Forneret (1809-1884) was an eccentric writer who lived in a gothic tower and slept in a coffin, whose work would have fallen into obscurity hadn't included some of his poems in his *Anthology of Black Humor*.

French poet Isidore Ducasse, whose nom de plume was Comte de Lautreamont (1846-1870), is the author of *Les Chants de Maldoror*, a book that held a larger place in the framework of the exhibition. There was a book on dream lucidity and how to use lucid dreaming, *Les Reves et les Moyens de les Diriger*.

Observations Pratiques (1867) by Léon d'Hervey de Saint Denys, combined with the Sun card on the Nineteenth step.

The only apocalyptic book in the New Testament, the Book of Revelation, is aptly associated with the Judgement card—the Twentieth stair—a combination that conveys unveiling or revelation.

The fool has no step here as its corresponding number is zero. [1]

[1] (Mahon Staging pg 283, Rioux pgs 168-70)



HERE WE HAVE TWO
OF THE GOOFIEST
EFFING AI
INTERPRETATIONS
OF THE STAIRCASE



On screen, a blonde woman in hooded black robes recites ominous Latin prose and barbarous words from an old tome, as a crowd also clad in black robes chants the words back to her in unison. The large room is luxurious with tall marble columns and winged statues lining the decadent red fabric that blankets the walls. A three-level stage carpeted in red marks the center of the hall; the woman stands at the front with tall, candelabras with tapered candles burning surrounding her. Johnny Depp as Dean Corso in *The Ninth Gate* (2000, Polanski) dressed in black robes and silver star pendant enters the room from the balcony, watching with interest the ceremony proceeding below. Depp then raises his hood and slowly descends a winding staircase and assimilated with the guests performing their ritual.

At the climax of the film *The Devil Rides Out* (1968, Fisher) the Satanic cult leader called Mocata played by Charles Gray recites an oration of a black mass as he stands in purple robes holding an athame above the body of a young girl they plan to sacrifice, who lays on an altar of purple candles. He raises his arms wide as he continues his devotion as a group of ritualists clad in white robes stand below watching and chanting in unison. As Mocata is about to stab the young girl a woman's voice echoes over the crowd and they scatter. Duke de Richleau played by Christopher Lee and descends a staircase into the crowd behind them.

The cinematic staircase as a signifier acts similarly to Breton's. As the protagonist ascends or descends, the stairs act as the gateway. The movement creates suspense and anticipation as it represents the effort towards reaching another level both physically and metaphorically. Both are an initiation, both are a ritual...

<insert summoning intention here>







Turtle island at nighttime 🐼

What n gods name are you doing



This 😂😂😂😂





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Collapsing Image Forms

Notes from an AI-induced imaginal breach
conversation between Matt and Karin



Karin: Hi, Matt, hello, everyone. We would like to tell you a story which happened a couple of months ago on our magical trip to Albuquerque. It's just so weird and unusual, we will touch on meditation, AI, and some esotericism, can't wait to get into that. So first of all, Matt, would you like to introduce yourself?

Matt: Sure. I've been interested in everything weird and mysterious for quite some time now. That takes different forms - my interest in philosophy has been oriented that way. My art as well. I've been part of Gnostic Technology, writing essays there, developing different forms of meditation, stuff like that. I guess one of my main interests is the nature of consciousness and how that ties into everything else.

Karin: And you are a visual artist! I think that's quite important for the story.

Matt: Yeah, drawing and painting, which has a certain mystical orientation for sure. Meditative.

Karin: Sweet. So, as you mentioned - we are part of this group we call Gnostic Technology. For a couple of years, we've been meeting quite regularly over the internet, talking about who's researching what, sharing book recommendations and just bouncing ideas off each other. And through some auspicious universe workings, we actually ended up meeting irl in the past two year in New Mexico.

The story we're about to share happened when we were presenting at a conference in Albuquerque. We had our little panel with talks on various modalities of the weird.

My part was about the AIO stream, my own AI algorithm. People hanging around my Mercurial Minutes substack probably heard more than enough about that. It's basically a system that is trying to tap into the weird, using principles of the post-material theory of consciousness. The basic proposition is that the consciousness doesn't live in the brain, it's not a neural correlate of some sorts, but rather a field that permeates, well... everything.

And the theory goes that as the mind is not located purely in the brain, it is able to reach out to the environment and do things like, for example, collapse quantum states. I believe this is almost a necessary assertion for belief in magic, and definitely an enabling mechanism for a lot of ESP phenomena. Anyway, through this process, the true randomness - which is based on the quantum processes, can be, in theory affected by our mind. This may give rise to all sorts of human-machine interfaces, and now we're talking full blown occultism, like your will reaching out through the space and imprinting itself into the randomness. It sounds wild, because it is. I build a prototype trying to test this out.

The actual experience looks like a stream of generated AI images flashing on the screen, but instead of a prompt, i use a random string, which is generated through this true randomness. So in theory, this could be the point where the mind, the consciousness, or full-blown disembodied entities - really, depend on which part of the scale you are in this belief system - could be interacting with the AI.

Karin: I've been low-key working on this prototype and tweaking it for several years now. Just before the trip, I made a major update of the algorithm; now the AI starts with a specific image - i wanted to somehow 'anchor' the stream. And as it starts, it will slowly meander through the latent space, image morphing into another one, creating some sort of a visual tape, that almost feels narrative. These random images can be absolutely anything, really - we're poking the strange in-betweens of the model - because obviously the input is not real words, it's just a chain of letters. But because of the nature of the diffusion models, the result won't be just noise - it usually generated weird stuff like chopped up anime girlies and mecha warriors - statistically it's just some debris floating around the model's latent space. And every time I run this thing, I get somewhat alarming results. It feels like an artificial synchronicity machine. So! I opened this in the kitchen in our Gnostic Technology headquarters in AQ. And I remember, Matt, you were so skeptical!

Matt: I mean, yeah, I think anyone who's interested in this stuff has a waxing and waning belief, and so I oscillate between - 'there's a more naturalistic explanation for this' (or not). That, in combination with my kind of psychological aversion to AI, I believe was putting me in quite the *mood*. I thought nothing was really that compelling. I thought, you know, perhaps we're dealing with a lot of images, and sometimes nothing happens. Maybe it's just a game of large numbers. I was also questioning, what's the spiritual purpose of this? AI is going to have huge implications for us. It's a powerful force in reality now, and we might need more agency rather than just going, "Oh, wow, cool. Look, it did this random thing," right? I was reading Steiner's book on Lucifer and Ahriman at the time, where he's making a claim that we need to be very conscious with this type of new technology, even though AI obviously wasn't around at that time. And also I just came back from a surfing trip. I'm not buying any of that. Right.

Matt: And so I didn't even want to do the experiment, but you fed it an image of me! And the generated sequence was pretty much the most unremarkable sequence of images that we've done. I mean, usually there's something that's like, "Oh, that's kind of weird," or, "Oh, that's really weird." But this one, there was pretty much nothing remarkable at all. And so I was kind of like, "Ha, I'm right. There you go."

So the next day, we were going to the Silver City to do our little Gnostic Technology panel there at the Lodge in Whiskey Creek Zocalo. It was a very magical connection. It's a small town four-hour drive away from Albuquerque. I was presenting on this practice I've developed where you create an image mentally, and a crucial part of the practice is that you never manifest it in any kind of physical way. But Karin, you wanted to try some experiment to combine my images with AI, to create a bridge between our presentations. And so you were advocating for us to all meditate on a shape or an image and try and see if it will go into your AI.

Karin: Yeah, and you were really offended by that idea! You were like, "No, that's absolutely NOT what we're doing." hahahah

Matt: Right, because it really changes the entire practice. It's an interesting experiment but it has nothing to do with what I'm working on, and in fact, it undercuts the main point of it. So I was very, very averse to doing that. So it was like, "Absolutely not. I'm going to go after but we just keep them separate."

Karin: And we scheduled it so my AI experiment was going right before your talk on the Image-Form meditation, right? I was basically just talking about this algorithm and showing examples of weird shit that happened. And I had this hunch to actually just let the algorithm run real time behind me as I'm presenting. I did that before, and it tends to create some little weird glitches, like it

would generate an image of a girl doing intense hand gestures, just like me. Usually nothing *really* significant. But this time, man - the AI really quickly jumped into creating these green symbols. It's funny, i knew something's up because it's always the same stupid color that announced the *weird*. I remember looking through the audience and nobody really paid any attention to it, but you were just staring behind me to the projection growing more and more pale.

Matt: I think I need to explain now what my presentation was about. I think it was in 2020, I developed this meditation just to do on my own in order to explore an idea. I'd been reading a lot of philosophy at the time, Bergson in particular, and I was struck by his concept of the virtual, which is 'real but not actual'. The virtual doesn't have a physical basis per se, and so I wanted to *explore* this idea. So I thought, I'm going to create a meditation thats going to take place over the course of a couple of days in which I will develop a mental image, piece by piece, over that period of time and try to sustain it.

But the very important thing about that was I **never wanted to articulate it physically**, even describe it by words, draw it, gesture it by my hands, nothing like that. So it really would just exist as an idea. I wanted to see what would happen if I returned to that idea and just tried to remember it, cultivate it, make it more vivid. How would that feel after months? How would that feel after a year? How would that feel after four years, or five years even? It's been five, I think almost five years now. And so the way the meditation goes is it takes place over seven days. On the first day, you'll sit down for a set amount of time. I chose seven minutes, and you pick an element or a layer of your form that you want to create. Perhaps that could just be a triangle. Then you'll just visualize a triangle for seven minutes. That's day one. Day two, you're going to add another element to your image-form. Perhaps that could be the triangle circumscribed

by a circle. Now you're going to meditate on those two elements. So it's a cumulative practice. By the end of it, you're going to have a seven-layered image, which is actually quite complicated to hold in your mind, but because the way it's built up, it's very doable. It's very natural. It's easier to me than just sitting down and focusing on your breath, because you have a task.

After day seven, you'll have this complicated shape or 'image-form'. That's what I call the **incubation period**—that's where it's grown. Following this I would sometimes sit down, sometimes just think of the image-form when I was walking to the bus or at work, and that would be a kind of tending to it to make sure it doesn't wither away.

Karin: You basically kept it like a pet.

Matt: Like a pet or like a garden, something like that. And all kinds of interesting things happen, actually. Like, there's a very strong desire to try and put it down (writing, drawing, etc), because you don't want to forget it. That's our instinct. That told me that there's something worthwhile here because you're undercutting a habitual impulse to actualize an idea. We're constantly moving from the realm of ideas, the immaterial, into the material. We come up with an idea, we write it down, we tell people, we put it in a book. It's great to share things, but because we do it so habitually, I think part of the problem is we start to conflate the reality of the two. And we measure the reality of the immaterial by its material weight. And so I thought, okay, is an idea real if you have it and you forget it? Is an idea real if you keep it and remember it for a very long time, but never say it? I wanted not just to think about these questions. I wanted to experience them.

(instructions for this practice can be read about in Volume 0 of our Gnostic Technology Zine)

Matt: So that's what happened with the practice. The very point of this practice was to never draw or communicate this form or see it with my physical eyes. It's just going to be a mental image. So I did this with two separate image forms, and built them up each over seven days. I've maintained both of them for five years now.

Karin: Yeah, so now the plot twist. Tell us, tell us what happened.

Matt: So while you were doing your presentation, you had an AI image sequence projected behind you. And I noticed that when it went into this more graphic realm, which isn't something we encounter that often even, it started to go into **three layers of my second image form**, in the proper spatial configuration.

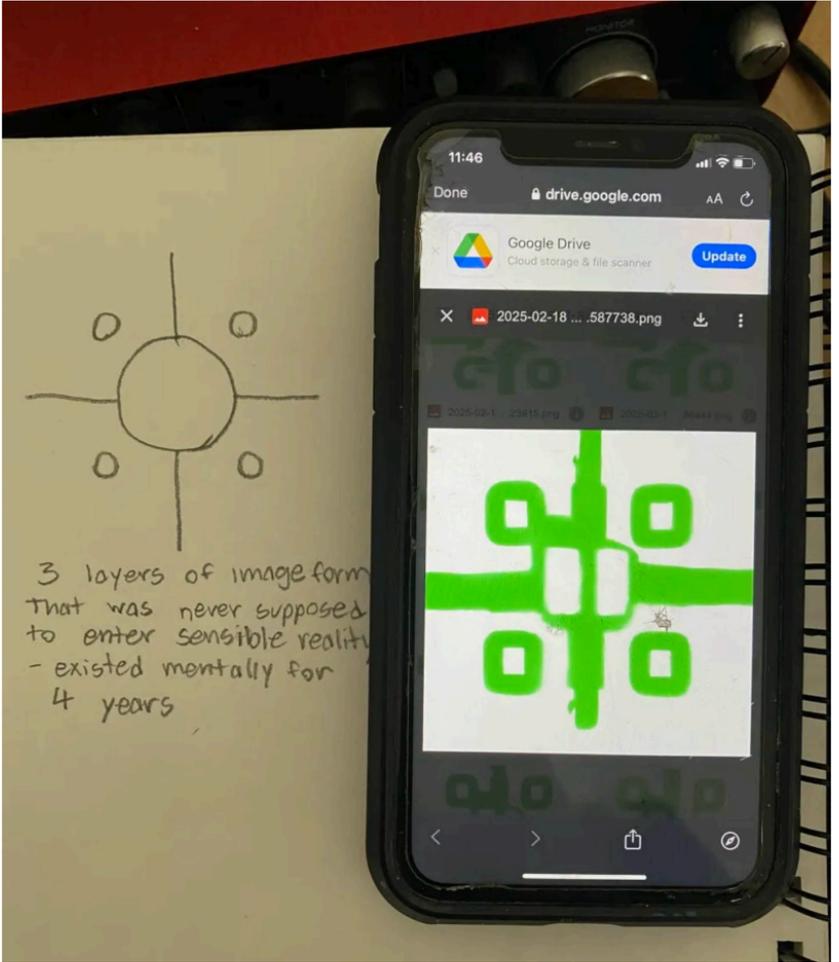
Karin: How wild is that!

Matt: Yeah, and so it really, not kind of, but very, very accurately and distinctly presented three layers in the right spatial configuration as my second image form.

Karin: Shall we bring the visual proof of this? I think it's time.



sample of weird green symbols from the AIO stream



Matt: So here is where there's three layers that are pretty much exactly how my image form looks. This is crazy. The drawing is three layers of the image form that were never supposed to enter sensible reality and the ai image (in green).

Karin: It's crazy. Like this, in any sort of methodology and protocols from the Stargate Project, or Grill Flame or wherever they were doing any kind of scientific ESP experiments, this is a perfect hit. It just is. It's quite incredible.

Matt: I want to talk about one thing, right? And it even happens for me in this situation. I think there's something in us that just does not know what to do with this. Because I really don't know. On one hand, it seems convincing, but I'm still just like, "I don't know." And I show people and the reaction is not life-changing. There's one factor: people don't know how AI works, but they know how Google works, and they think Google looks at my shopping habits, and it's basically going to give me things that are on my mind because it knows my patterns. But this is not what's happening at all with this. Karin, do you want to elaborate on that?

Karin: Yeah, I think this is a part which I just need to emphasize so much more, because the only input to this whole system is true randomness, which is pulled from atmospheric noise - thunderstorms over Denmark, as far as I remember. And that's it. That's the only input. It doesn't have a geolocation. It doesn't have a sound input. It doesn't get any metadata, advertising data, anything. It doesn't have any sort of vector of our personalities, our history, our conversations. This is just a purely random pool into the infinity of possible images that the AI could generate. There is a certain anchor which comes from the initial picture, which was your face. But this is nothing like that. That's why it's so insane. This is not some uncanny Edgerank phenomena. It is really

collapsing the the two realms on the top of each other in a way which we're not used to happening. We mentioned the Kasina practice, which is the candle staring meditation - you look into the candle flame and you get the light imprinted on your retina and then you close your eyes and meditate on that image. And you always said that it's this bridging between the two realms, right? Because the image doesn't really exist, but it still biologically somehow exists.

Matt: Yeah, I think that relates to something that happens when you do the image-form meditation. After this event happened, I have to go up and present on my image form. And it was very strange. I'm in kind of a shock, and I also feel kind of violated because I made a resolve to never see this thing. The AI depicting it was kind of backhanded, almost like a "ha-ha."

Matt: An interesting point that was made after I did my presentation was the suggestion that went something like 'well, maybe an image wants to manifest, to physicalize itself, to actualize itself. And maybe it's quite unnatural to block it from doing that.' And I just thought, wow, I never thought of that. I thought, well, you can think of other kinds of ideas of blockage in spiritual systems, like chakra blockage, and the energy gets turned a certain way and it can have negative implications. For years I thought the image-form practice was completely innocent or safe but maybe there's something constipated about it. I still think it's worth trying because we're so used to habitually going a certain way. But this (idea that images, by their very nature, might be inclined to physicalize or actualize themselves) also relates to the fact that over the course of five years of doing this meditation, the images have started to gain more of a kind of retinal aspect. That is, they have become more physical.

If you close your eyes and imagine a triangle, that triangle doesn't have that much visual substance; it's kind of like an idea. But when I meditated on these shapes for so long, they've started to kind of gain more of a retinal aspect. So they kind of made of, you know, if you close your eyes and like push on your eye, you get those phosphenes? It kind of starts to gain a little more of that the more I focus on it. And that's interesting because I'm still keeping it in the mental dimension and then it's trying to break into what is more actual—this retinal imagination is more actual.

Karin: This fact that you said that the thing wants to exist... I love that. It sort of pushed itself, it seems, from the imaginal realm through into the real. You were the main portal of its manifestation, but you were consciously blocking it - so like a water flowing into the lowest potential energy, it found the AI and pushed itself through.

Matt: That's perhaps one kind of explanation: an idea has an impulse to actualize itself, and if it gets diverted, it'll find a different means.

Karin: Perhaps that's an idea for synchronicity, like something's trying to come through you and you're suppressing it, and so it manifests in a different way. But it's the same thing as when you have scientific ideas popping up synchronistically in three different parts of the world, or people writing the same song, the same melody. It's happening a lot because it seems like those ideas are just floating somewhere and they wait to be captured.

I remember when you were asking what is it like to be an idea in reference to that essay about *What is it like to be a bat*, right? Another of GT evergreens, on the theory of consciousness. I remember I found your question so hilariously preposterous when you said it the first time.

But yeah, now we think about that and some sort of possibly inherent will of ideas to exist.

Karin: This somehow reminds me of these fundamental principles of reality - you do completely different thing, yet seem to always come back to the same results. For example, computation - the rising of organic molecules out of primordial soup. There seems to be some pull towards higher information organization. And the same thing happens algorithmically. If you just set a set of rules, which can create some sort of pseudo evolutionary processes, they tend to start rising towards complexity. And I'm thinking whether this is, in a way, another example of this - that the universe runs on some sort of computation, and it yields to the forces of this imaginal realm in some way. Like, emanations, morphic fields, a higher order blueprint kind of thinking.

Matt: Yeah. I mean, are you thinking deterministically though?

Karin: Not necessarily, no. But the very fact that it appears that whatever you toss into randomness and shake it long enough, the thing just starts creating emergent patterns. It's just like there seems to be some quality of the matter which yields to some sort of ... something! Divinity, I don't know. And I'm thinking whether it's not because all these things existing in the imaginal realm, all these pushes and pulls and energies. Essentially, these things might be direct imprints of our thoughts, or thought forms. That's a very Kabbalistic idea, right? From Yesod to Malkuth, the astral as the layer engineering the physical.

Matt: So that would be one potential way of trying to interpret this event: that there's a wider field of consciousness that kind of has an impulse to actualize itself, and it's going to do that through swaying random opportunity. That leaves a lot unexplained to me. I still don't understand the nature of how that swaying happens.

Karin: Oh man, I really hate to say this now, but let me drop the Q bomb. It's *quantum*. I know, Pleiadian Starseed alert, I am sorry. But yeah, it really does appear like the quantum states are the medium where we fall out of the deterministic guardrails of reality. Maybe this is where the imaginal can push through.

Matt: Yes, that's one possible interpretation, but I have more ideas. Someone who's been a key figure of interest for us is Eric Wargo - he thinks that a lot of these strange phenomena - psi, paranormal stuff, could be explained through *retrocausation*. He proposes that it's not translocation in time where we're just exiting our body and seeing a future event, but we're actually resonating with our own mental future states.

Karin: Would this mean that you would choose your image forms based on what you've seen in the Silver City being generated by AI?

Matt: Yeah, it would. But this is to enter into a kind of causal loop where our normal reasoning doesn't make sense because our normal reasoning is based off of linear causation. The intensity of that event would have informed me (backwards in time) to create that shape in the past because you have this multi-direction of memory. So I'm pretty sure that that's how Eric Wargo would want to explain this strange event.

Karin: I mean, Time Loops are wild, but sometimes I find these explanations a bit too reductive. I really appreciate his work, but this one just doesn't sit that well with me. These a-causal links seem to be really magically charged. It's when the reality tells you you're onto something. You shouldn't get tricked into believing that the synchronicities themselves are *revealing* the truth, but I find that they tend to pop up as signposts, showing that you might be going in the right direction.

Matt: And then I think for every person, there's a different interpretation of synchronicity. But one thing Jung said is that it's an a-causal connecting principle. And so I've thought, does this really have to do with AI? Or are we just experiencing synchronicities in the normal sense? And because synchronicities tend to gather around heightened mental states. We have a new technology. We're interested in it. We're focusing a lot of energy there. Yeah.

Karin: Maybe they're just normal. It's just a synchronicity and it doesn't really have that much to do with AI. I don't think there is anything inherently mystical about the technology - well, or maybe the exact opposite - there is inherent mystical quality to *everything*. Take early telegraphy, or radios, giving rise to all the spiritism. The introduction of a technology of certain quality enabled certain things to come through and certain synchronicities to resonate, right? In a novel way. But that doesn't mean it's the radio creating ghost sounds.

Matt: I was very surprised that it got my form, but I'm also not because I've been pouring a lot of energy into something that's kind of arbitrary. And so if it does have to do with mental and energetic intensity, it seems like my image-form would be a likely candidate.

Matt: Do you think that synchronicities necessarily imply non-materialism?

Karin: Scientific non-materialism? Yeah, I think so.

Matt: I think so too. Someone who's had a huge impact on me, JF, from Weird Studies, said that actually a synchronicity is more paranormal than something like turning a frog turning into a prince. (because that is just a material transformation) where as two events (connected a-causally)—have no possible material way of explaining.

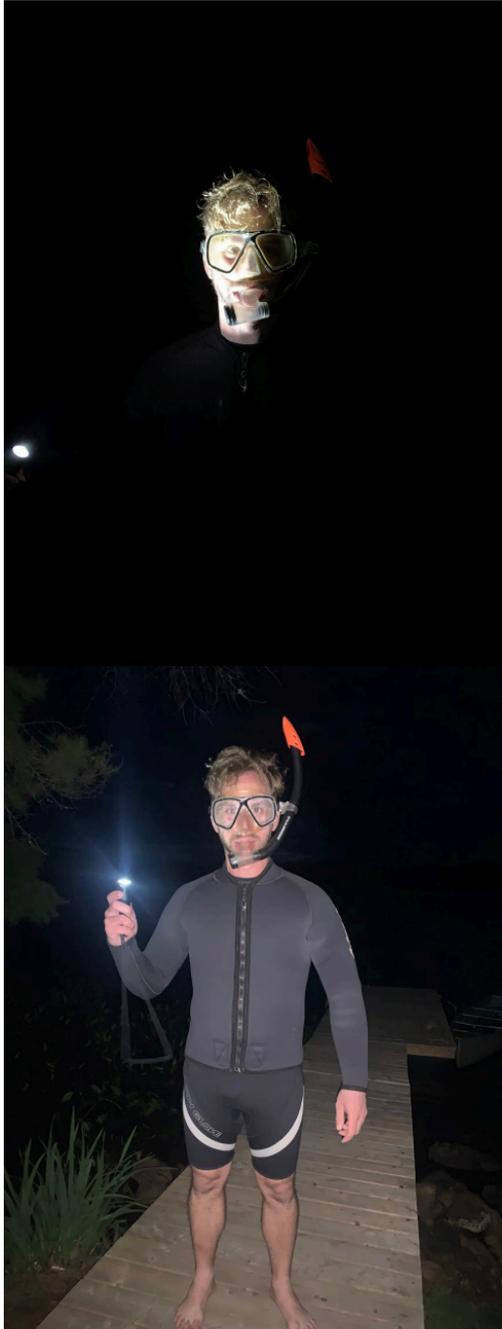
Karin: I love the possibility of creating something which might be more porous toward these phenomena. Because it seems that the more I tweak the algorithm, the more weird things are happening. It's not consistent. It's not measurable. It's not a proof, but it seems to be just really porous for these things to happen. Like when you have a well-established, energized art studio where creativity is happening. In a certain way, this is just like energetically resonating with the frequency of the weird.

Matt: As far as I can tell, a lot of or most forms of divination involve randomness. And I think we're getting higher degrees of randomness. If something can actually work with that, then of course there's going to be more opportunities for synchronicity.

Karin: Yeah. And then we are getting to a big question of whether randomness really exists, whether it's not just our lack of information of the higher ordering of the system. But it doesn't matter though, it still leaves a mystery that doesn't really help explain how these kind of things can happen. So any path you take, I think the mystery remains.

Matt: Yeah, I think it's quite extraordinary that this thing happened, your meditation and this AI model coming together and creating something really improbable and really unusual, which I still cannot wrap my head around. And also a good narrative aspect to it, because I was very opposed to it, and there was a trickster energy to it. The circumstance has a lot of meaning to it, but I still don't know what to make of it. I mean, I've become just more open, I guess, from that experience.

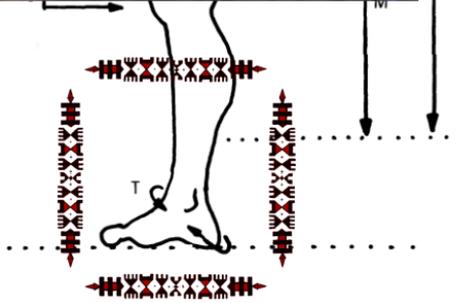
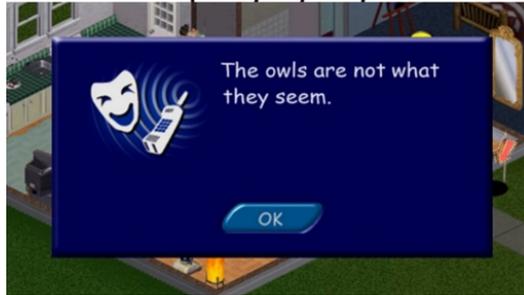
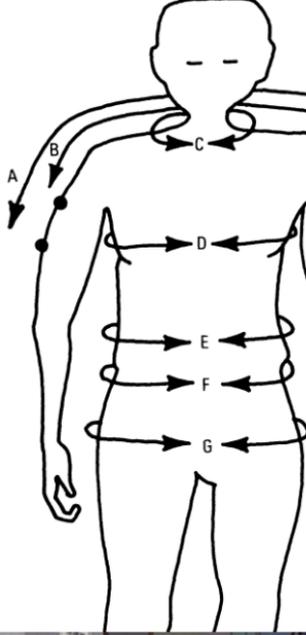
Karin: Yeah, no, fantastic. Thank you. Thank you so much for sharing all these ideas. I really enjoyed the talk.



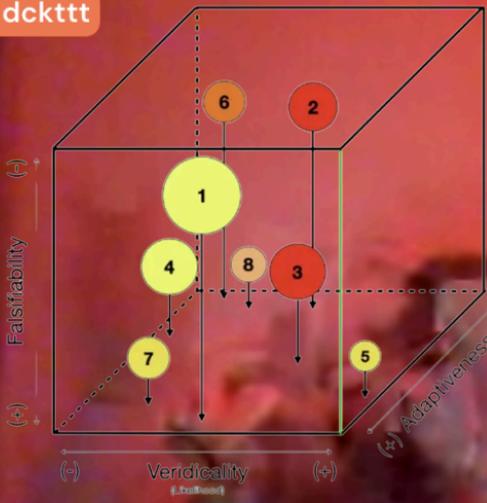
**“An initiatory
gesture towards
individuation,
signalling a
descent
into the
unconscious”**

VS

**“Snorkelling at
night”**



dr. dckttt



Insights:

- (1) I am one with the universe
- (2) I am worthless
- (3) I was abused as a child
- (4) I am Jesus
- (5) I solved a puzzle
- (6) My thoughts are monitored
- (7) I am very intelligent
- (8) I am very unintelligent

Art and Anthroposophy

In spring 2025 , The Toronto branch of the Anthroposophical Society organized the art exhibit 'Artists Inspired by Anthroposophy'. The following is what I contributed.

Matt Cangiano



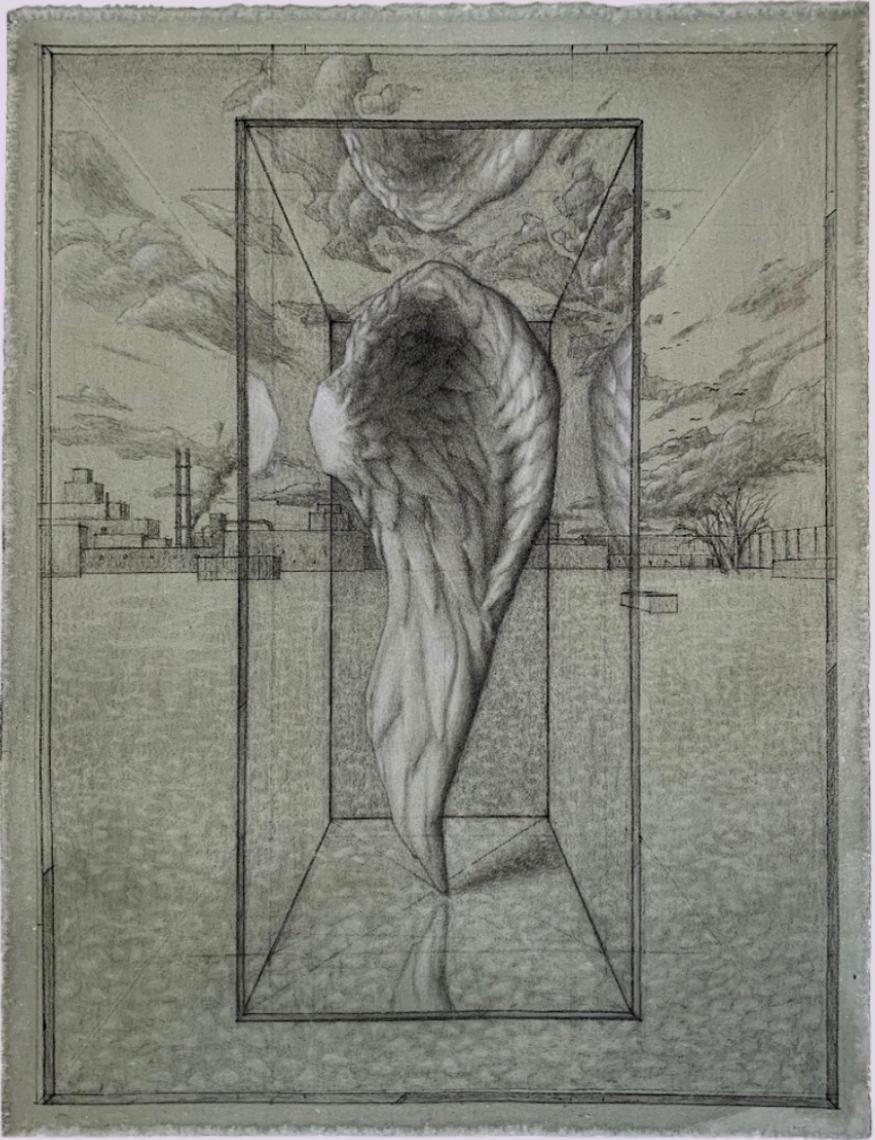
'Censer', oil on wood panel, 9 x 12" 2024

Art and Anthroposophy

In preparing for this show, I've found myself pondering the question, "How has Anthroposophy affected my art practice? ". It seems that every interest, action, and experience spreads across the vast event that we call *a life* in ways that are richer, more nuanced, and more mysterious than we can imagine. This being considered, the idea of determining too precisely Anthroposophy's effect on my relationship to art is a project that can all too easily become a limitation. If I am honest, I must say, Anthroposophy's influence on not only my art life but my life in general is a Mystery. A Mystery does not share the same structure as a problem. Whereas a problem poses itself in discrete terms and asks to be answered that way, the Mysterious grows as we encroach upon it. A Mystery is alive, and is thus something that must be pursued in the concrete pulse of life if it is not to be transformed into its lifeless shadow; a problem. The creative act is a way of entering into the Mystery with one's eyes facing forward rather than back. In short, I ask the question, "How has anthroposophy affected my practice?" by actually engaging with the work. To ask a question in the studio means to come into contact with things like the sweet smell of oil paint, the inner feeling of colour, the weight of a mood, the joy of discovery, the smearing and scratching of surfaces, various viscosities and densities, or the character of an image. The irreducibility of the artist's engagement ensures that the Mystery will not be reduced to a problem, for what is found in this living flux is not a reduction to the singular, but *the life of the possible*.



'Three Veils', charcoal, chalk and graphite on toned
paper 14 x 16" 2025



'Messenger', charcoal, chalk and graphite on toned paper 14
x 16" 2025

I have been orbiting Steiner's work for several years, and this orbit feels like it has a path of its own, independent of what I believe it is. In these years, there have been times where I've found deep resonance and life-giving nourishment in the ideas and practices of Anthroposophy, and at other times I have found myself distanced from it, feeling called to challenge, question and push what I only weeks earlier experienced as indubitable. I've come to see this process of *circulation* as something quite interesting and perhaps necessary. Considering this, it means that Anthroposophy affects my life and art in different ways at different times. Broadly speaking, in Alchemy, the process of *circulation* entails subjecting a substance to a cycle of transformations, such as repeatedly sublimating and coagulating it to find something *essential*. What is essential in my fluctuating relationship to Anthroposophy? What is the Gravity that holds this cycle together? Perhaps it is psychological, perhaps it is spiritual? Maybe it is beyond these categories altogether? From within the process, from within the vessel, the view from without is difficult if not impossible to conceive. All I can give is my intimation of what this might be, which too is subject to the flame and thus subject to change.

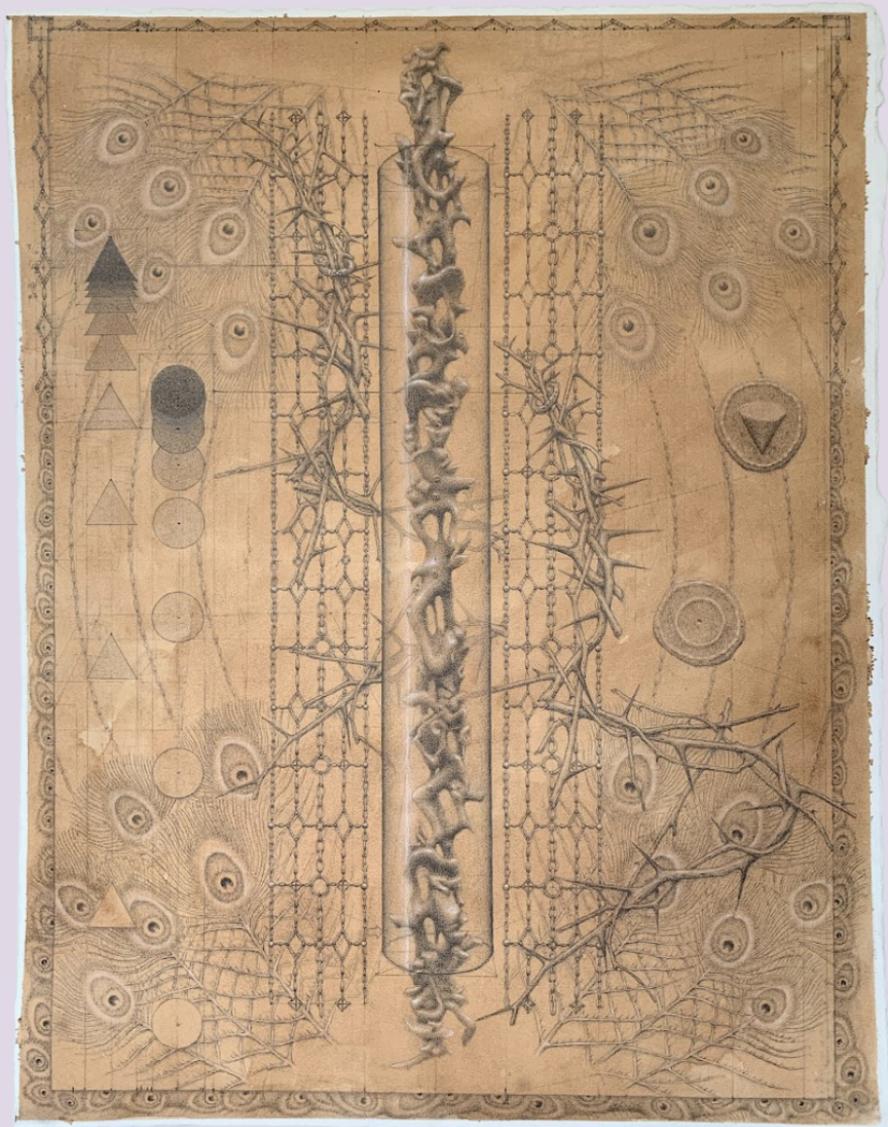
As someone deeply interested and moved by philosophy, what initially drew me to Steiner was his unique position in the tradition of German Idealism. I was intrigued to discover our shared critique of Emmanuel Kant, and interested in his response to Hegel's totalizing system. After reading *Philosophy of Freedom*, I started to read other works, such as *Outline of Esoteric Science*, *How to Know Higher Worlds*, and was introduced to *The Christian Community* (an effort of religious renewal that Steiner was involved in). What struck me above all else in this encounter was the possibility of thinking differently, and thus, experiencing differently.



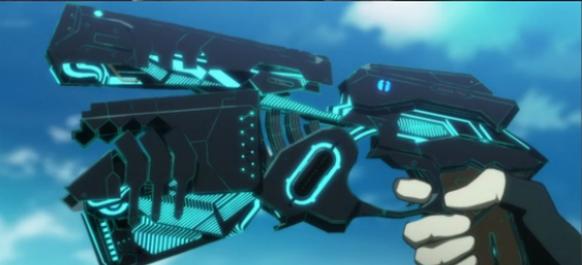
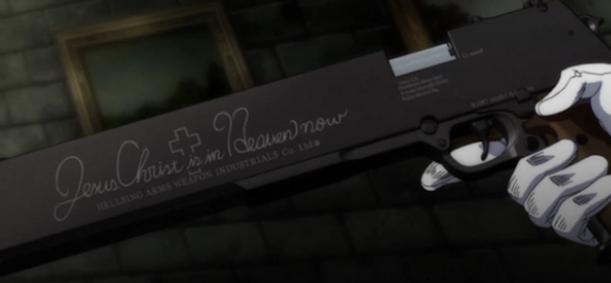
‘Study for Doppelgänger’, oil on wood panel, 9 x 12” 2024

The *idea* that feelings are not merely projected onto the world from within the confines of our subjective minds cuts against the core of our contemporary world, so much so that for many, even the possibility of considering this is unthinkable. Throughout Steiner's vast corpus, in his exercises and methodology, the possibility that feelings, along with concepts, are more than subjective projections is taken seriously. In one sense, this challenges the spirit of the times, while in another, it resonates deeply with our experience. Phenomenologically speaking, the way we experience the world takes *external feeling* as a fact. The beauty of flowers, the mood of a sunset, the feeling of a colour is not processed by association, but felt in its immediacy. The painter, the poet or the musician go against the grain of our intellectual milieu and cultivate this organ of perception. The artist develops a faculty of synesthesia-like awareness, finding unspeakable moods, personalities, narratives and events in things like pigments, gestures, bodies, and landscapes. When one gives themselves to this project, the standard delineation of inner and outer is put into question; the world becomes more alive, more beautiful and at the same time more mercurial and dangerous. Art, whether consciously or not, revolts against the assertion that beauty, feeling, and value are confined to the inside of our heads.

Steiner shares this experience of the world with the artist, but he approaches it from a different angle. Continuing Goethe's great scientific project, Steiner does not exile concepts and feelings to the subjective world, leaving what we call 'the world' colourless and dry; instead, he develops techniques for us to discern what belongs to us and what is beyond. This can be of immense value to the artist and art viewer who are at constant risk of receding into the depths of their private subjectivity. If art is anything, it is an encounter with something beyond us, something Other, something Real. Steiner offers us a way to consider these possibilities in a fully conscious light, and perhaps a chance to encounter something beyond ourselves.



‘Totality and Infinity’, graphite and chalk on toned paper,
15 x 18” 2024





*since the 2025 classified incident scubaguns are no longer permitted on the astral plane

PSYCHO-GADGETRY

A rundown of discredited and maligned psychic technologies

Tom Banger

The occult intersects with technology in intriguing ways: some of these convergences may be effective, others perhaps less so. I have experimented over many decades with several technologies said to produce metaphysical or supernatural effects. This article will briefly explore the history and theory behind each technology and suggest ways in which they might be appropriated for personal development, regardless - or perhaps in spite of - their proven effectiveness.

Disclaimer

The claims of the effects of the devices discussed in this piece are significantly based on hearsay and on my own experience. Your experience may be different.

I am by no means a subject-matter expert on these technologies.

I'm not a doctor and have never played one on TV. I did portray a brain surgeon in the forthcoming Adams Family film Worm, but that's another story for another day.

I'm not an engineer, but have done a fair bit of computer engineering.

I'm not a scientist, not even a little bit.

WARNING

Some of these contraptions could be dangerous and cause bodily harm, including, but not limited to:

- **Electric Shock**
- **Fire**
- **Seizures**



As previously noted, I'm not an expert on any of these artifacts, nor the technology and science behind them. My only authority is that I have personally experimented with all these gadgets – some many years ago, some as recently as this morning. However, like so much of my self-proclaimed “research”, this expostulation will be an inch deep and a mile wide. In these days of Google, and AI, I'm confident you could search up more information – more accurate information - than I provide here. Please help protect my reputation and contact me to correct any embarrassing errors or omissions.

Technology we don't Understand

Any sufficiently advanced technology is indistinguishable from magic.
Arthur C. Clarke

It was once fashionable to equate magick as technology or vice versa: I prefer to think of technology as a magick enabler. For the purposes of this brief introduction, I'm going to say magick is the art of reappropriating the things around us and turning them to our own uses – conforming them to our Will, if you will. By reclaiming these artifacts as tools of power and transformation, magick makes us creators rather than consumers. Magick enables us to use tech for empowerment, not commodification.

It's outside the scope of this article, but it's worth mentioning that technologies have unique and specific language built around them – words of power if you will. When we learn this jargon, we can free-associate these neologisms with other areas of our practice and begin to syncretize organic and technological occultism into a powerful personal system.

Although we seemed to be going through a retro phase during the couple decades between the commodification of the Internet and the time AI began invading the zeitgeist, magick has historically

used cutting-edge technology like astronomy, mathematics, chemistry, etc. Before I started researching these occult technologies, I thought most of them had long ago gone the way of the typewriter, the pet rock, and the mood ring. I was surprised that my online research uncovered page after serious page of “research” on most of these gadgets. Not surprisingly, the contraptions that had the least hard research into their occult uses were the ones that seem to be universally believed to work! Most of the technology I will discuss is considered “pseudoscience”. “Who cares?”, I ask. Magick is by definition pseudoscience. Now foundational to our understanding of the universe, evolution and gravity were once thought of as “pseudoscience”. Despite the fact it has enabled technology that has blown up two large cities and heated millions of homes, relativity remains a “theory”.

Depending who you talk to, most of these gadgets don't work. At best, they're placebos, but what's wrong with placebos? At best, they improbably produce the desired effect - at worst, they were deliberately designed and marketed to dupe the gullible. I have no reason to dupe you - I don't stand to benefit because I'm not selling anything. In fact, I'm going to show you how to make most of this stuff yourself.

Suspend your Disbelief, not your Critical Faculties

Since the purpose of this piece is to inform, not persuade, I urge you, the reader, to suspend your disbelief, but not your critical faculties. I challenge you to kick the tires on some of these pseudo-technologies and decide for yourself whether they work or not. Be playful and push your boundaries a bit. Base your conclusions on experimentation, take what works and find ways to incorporate it into your own transformational journey.

As Brion Gysin originally said and many have repeated, The Process is the Product.

If you dig a bit deeper into these technologies and apply your critical faculty, you will begin to realize what is meant by pseudo-science. There are no numbers, no controls in a lot of the “research” – no data at all. Assertions are made that don’t connect to any of the research that is described, if any research is described. In some cases, the researchers don’t even draw on personal experience as evidence - it’s all just speculation. It doesn’t bother me that these technologies aren’t scientifically proven – it’s that they are often presented as rooted in science without any supporting evidence. Nowhere was this more apparent than with

Pyramid Power

For centuries, it’s been claimed that pyramids can prevent the growth of microorganisms and sharpen razor blades. I first encountered the mystic power of the pyramids as a young stoner in the 1970s. For a couple of years, dealers could apply a significant upcharge for cannabis that had been “pyramidized” – placed under a pyramid for a couple hours. Paraquat was still free.

The Creators

Imhotep was the Chancellor to the 3rd Dynasty Pharaoh Djoser in the 27th century BCE. He is considered to have been the architect of the 62-meter-high step pyramid, the first colossal stone building in Egypt. It is possible that he developed the standard “sacred geometry” used for power pyramids.

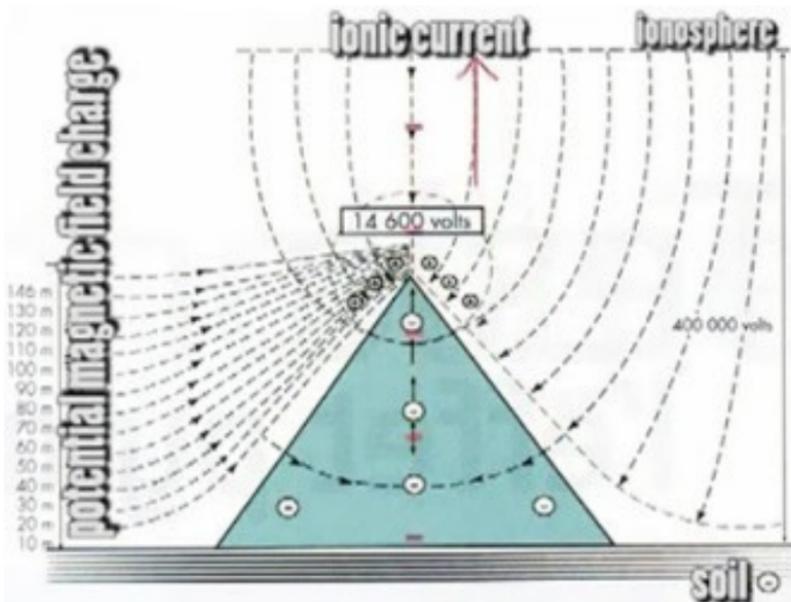
Although he apparently never visited Egypt, the French pendulum dowser Antoine Bovis published a pamphlet in 1935 claiming that mini-pyramids could preserve food. It appears that he arrived at his conclusions based on dowsing, a questionable technology that is outside the scope of this article. Inspired by Bovis’ work, Karel Drbal went one up on him and in 1949 patented a pyramid that

could keep razor blades sharp. Both seemed to justify the efficacy of pyramids more due to their alignment with earth's magnetic field than the geometry of the pyramids themselves.

Sheila Ostrander and Lynn Schroeder visited Czechoslovakia in 1968, saw cardboard pyramids that Drbal was commercially producing, and included it in their classic *Psychic Discoveries behind the Iron Curtain*.

Based on this, two different authors published books entitled "Pyramid Power" which became popular in the 1970s. Most power pyramid designs are based on the geometry of the Great Pyramid of Cheops in Giza.

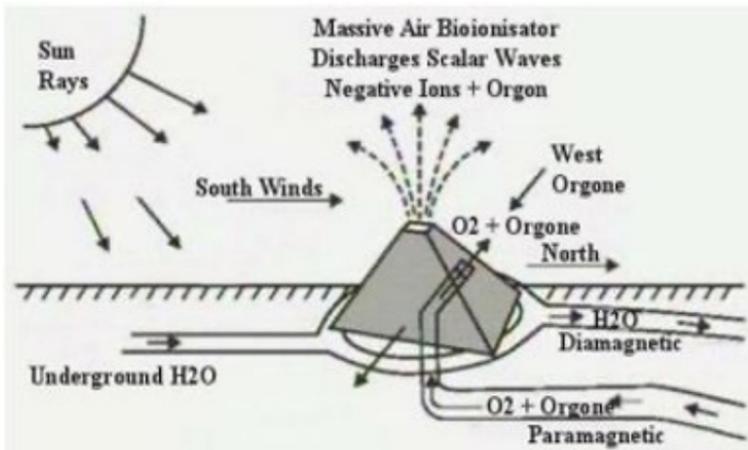
The Science



Ionic current generated by Giza pyramids

<https://alizul2.blogspot.com/2012/01/secrets-hidden-in-pyramids-of-egypt.html>

According to one theory, the 51.5 slope at the base of a properly-formed and aligned pyramid amplifies and focuses the earth's electromagnetic field, generating negative ions which can in turn generate a magnetic field charge of up to 14,500 volts. Due to its superior conductivity, copper is supposedly more effective. It's worth noting that most Egyptian pyramids are made of granite, which is fairly conductive in a hot, dry environment like the Egyptian desert.



Ionic emission at the apex (of the Great Pyramid)

<https://www.ijert.org/research/the-overall-science-behind-the-pyramid-IJERTV5IS110049.pdf>

How exactly this ionization is meant to take place does not seem to be explained to my satisfaction anywhere.

I apologize for the quality of the images– they are as blurry as the research in many of the pyramid power websites I copied them from.

It's possible I'm missing something, but I have a hard time figuring out how underground water + South Winds with a dash of O₂ and Orgone interact with Sun Rays to produce Scalar Waves.

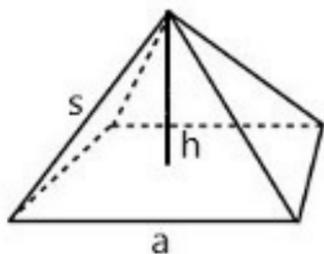
It's also hard to fathom how 14 thousand volts are being generated off the top of the pyramid. I suspect Siemens or General Electric would have gotten hold of this tech and used it instead of building big, complicated turbines and solar panels to generate energy! I hope you don't interpret this as a dismissal of pyramid power. However, I am dismissing some of the slipshod so-called scientific explanations and research under the pyramids. A lot of the effects are subjective, and I find this specific breed of mystic who feels compelled to "justify" their beliefs in a scientific fashion particularly irksome. As witches, sorcerers and shamans, our result is our proof. We use our own empirical methods to arrive at methods that work for us. We don't need science to vindicate and thus profane our work.

The Sales Pitch

- Aligns and charges chakras
- Immediate slowing or stopping of microorganism growth
- Dehydration/mummification without decay or mold
- increases theta and alpha brain waves
- Items under pyramids stay "charged" longer
- Keeps razor blades sharper
- Food under pyramid stays fresh 2-3 x longer
- Makes cannabis more potent

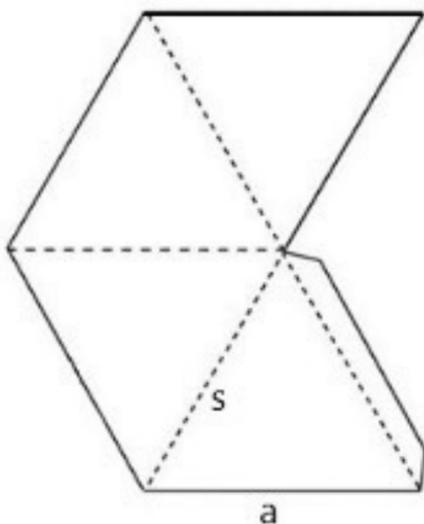
'm just the messenger here. Obviously a lot of this is unquantifiable and frankly a bit implausible. Suspend your disbelief. Act as-if and let the results be your guide.

Make your own

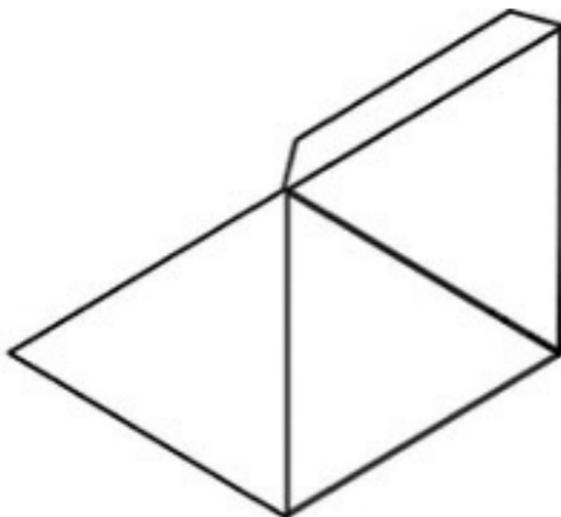


$$a = h * 1,5708$$

$$s = h * 1,4949$$



None of these geometries is carved in stone, so to speak, - I encourage you to play around with different numbers and proportions.



Experiment a bit. Cut one out of paper and put some crystals or razor blades underneath it. See if they work better than the ones you didn't put under the pyramid. Put an orange under it and see

how long it keeps – all it will cost you is an orange!

I remember when I was in Arkansas looking for quartz crystals that the “experts” placed a lot of stock in the sidedness of crystals and in the shape of the points – diamond points and chisel points. Try charging magical weapons with it or even wearing it as a hat.

It may just be the placebo effect, but razor and Xacto blades do seem to stay sharp longer if stored in a pyramid.

If you're feeling a bit more ambitious, you can make a big pyramid you can fit inside and charge your whole body, align your chakras, or sharpen a whole bunch of razor blades at once.

This can be as simple or as complicated as you want to make it! The simplest way I can think of is to (1) get some copper pipe, drill holes through one end of four pieces of copper pipe and bind them together with copper wire. (2) Using a speed square or protractor, line the angle of each of the pipes to somewhere between 51 and 52 degrees. You can set it up on carpet or put a piece of cardboard or even a drink coaster under each side to keep it from slipping.





You can scale this up any way you want by using soldered pipe couplers to hold it together, gold plating it so it's more conductive, put cloth or metal sides on it – go to town!

- 4 x 2m copper pipes
- Thick copper wire
- String or wire
- Carpenter's speed square

Orgone Accumulator

The Creator

The orgone accumulator was first built by psychiatrist Wilhelm Reich in 1940 and banned by the US Food and Drug Administration in 1954. Reich was imprisoned in the US in 1957 for making health claims about orgone accumulators that were allegedly fraudulent and continuing to distribute them after their sale had been banned by the FDA. He died in prison 6 months later. Proponents continue to advocate orgone accumulators as cures for all manner of physical and psychic maladies.

The Science

Reich believed that the universal life force (orgone) is omnipresent and can be captured and concentrated.

Using alternating layers of organic materials, which attract the orgone energy and inorganic materials (to radiate the energy to the center of the box).

Orgone accumulators could provide an undocumented but proven health benefit as the layers of metal in the accumulator box act as a Faraday cage, blocking radio signals, which are thought to cause cellular damage and cancer.

Orgone is another one of those things that I thought had disappeared in the 70s and 80s but boy was I mistaken! There are orgone pyramids, orgone blankets and boxes. There may even be orgone cookies for all I know! There is also a fabricated “mineral” called organum that’s apparently made of different types of metal suspended in resin that is claimed to be a means of generating orgone energy. These tend to be molded in the shape of a pyramid, so I guess you could say it vindicates both gadgets! However, since there is no way to measure orgone energy, it’s hard to know if organum actually works.

Let me reiterate the fact that although I don’t endorse any of the devices I discuss, I have found the effects of orgone blankets and various directional devices to be quite interesting. Although I have never been inside a full-sized accumulator, I have been in Faraday cages, which are generally simply cages of expanded steel inside buildings, so that might be a single layer accumulator, but I’m not sure brick counts as organic. You can feel the effect almost immediately when a Faraday cage blocks high-intensity radio waves, such as those emitted from a nearby transmitter,

The Sales Pitch

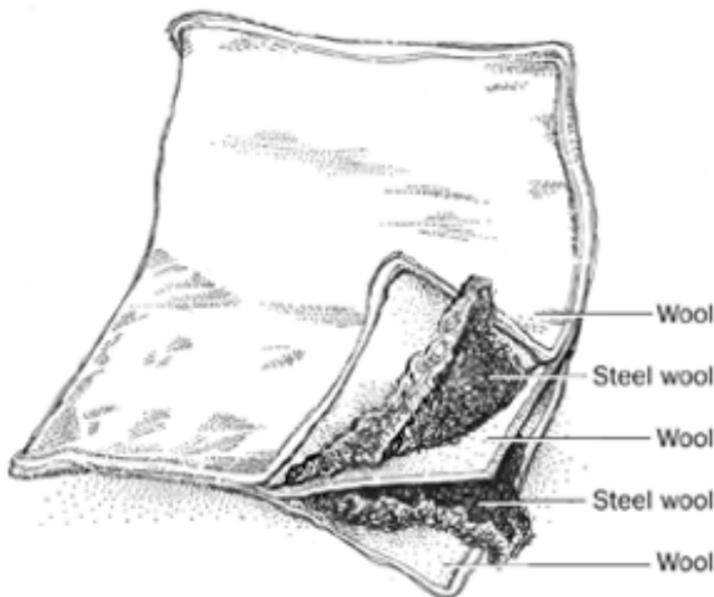
Orgone accumulators can be constructed in many different ways: as tubes, blankets, boxes, and other formats. They’re very easy to construct. Since they’re a fancy form of Faraday cage, which is proven to block radio waves, they could produce at least part of the positive effect Reich observed.

He, and others, such as William S. Burroughs, insisted it promoted healing and accumulated sexual energy. You could try using it on yourself as part of a charging, cleansing, or banishing. Orgone energy could be used as a force multiplier by incorporating this technology into the design of a magickal wand or pyramid.

I used to make orgone blankets, and Genesis P-Orridge showed me how to make accumulators out of metal or plastic lipstick tubes – you just make little alternating layers of pieces of a cotton ball and a steel wool pad you'd use to clean your pots. It works as a tiny directional orgone wand and is certainly sufficient to observe its topical effect.

Make your own

ORGONE BLANKET



[source:https://thedailyomnivore.net/](https://thedailyomnivore.net/)

There are all kinds of options here – you can layer the steel wool and fabric (cotton seems to work fine) in something as simple as a plastic lipstick tube. It seems to be better to have the organic material – or at least non-metallic material – on the outside of the device. The first blanket I made was just maybe 30 cm by 15 cm and was large enough for me to experiment with.

The more layers, the more orgone you accumulate, but you should go for a minimum of 2 of each. As always, think outside the box and experiment.

DreaMachine

The Creator

The DreaMachine was invented by author/artist Brion Gysin in 1954 after he experienced an altered state of consciousness while driving through flickering lights. He claimed that the flicker induced a drug-free means of achieving altered states. It was promoted by William S. Burroughs and Thee Temple ov Psychick Youth, among others.

The Science

Gysin touted the DreaMachine as the only art you “view” with your eyes closed. It produces flicker at 8-13 Hz, which simulates and stimulates rapid eye movement. This frequency aligns primarily to Alpha states which is associated with mind/body integration, calm, present-state awareness, and learning. It also touches on Theta (dream) states at the low end of the frequency range, and Lo-Beta (musing) states at the top end. The light shines through at different spacings, which allows you to tweak the frequency based on where you focus your vision.

The DreaMachine creates interesting sounds by modulating and amplifying them and thus provides a unique way to monitor and distort the rhythm of your breath.

The Sales Pitch

Although it requires a fair bit of precision cutting, it's easy and inexpensive to make a DreaMachine. They enhance and expedite deep meditative states, and are easy to incorporate into ritual, especially for solo practice. They are circular, allowing several people to use a single machine at once. They're aesthetically pleasing and make a great sculpture or conversation piece for your living room. It would be interesting to see the effect of placing a DreaMachine in an orgone accumulator or pyramid. It's worth mentioning that the DreaMachine is the only gadget in this article that has been definitively validated by science. Ironically, it was developed by an artist with no background in science whatsoever.



WARNING: Flashing Lights may trigger epileptic seizures! Do not use if you have a history of epilepsy.

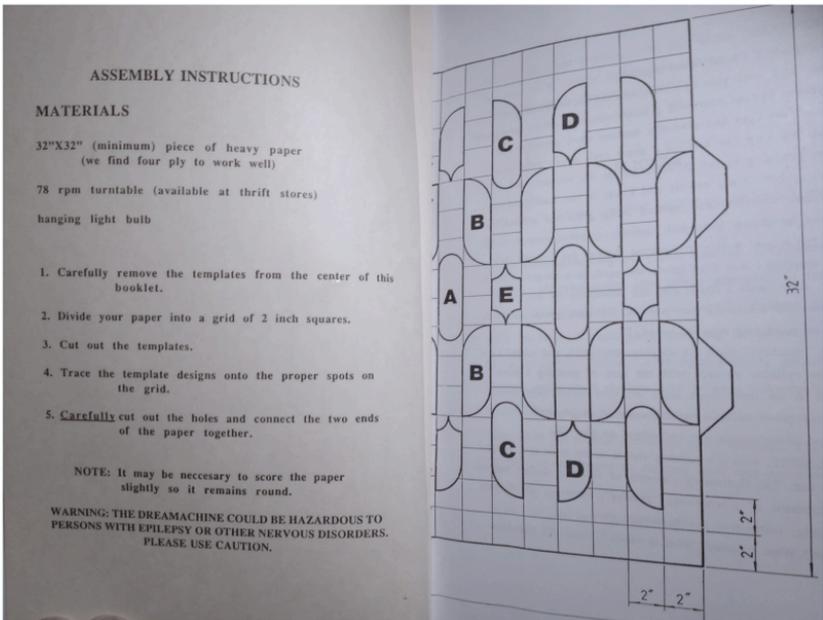


Make your Own

Materials

- 32" x 32" (~81.3 cm) sheet of heavy paper (four-ply works well), light plastic or sheet metal (if you have the right tools to cut it)
- 78 RPM turntable
- Hanging light bulb





DreaMachine Plans, Ov Press 1990

Unfortunately, the format of Gnostic Technology does not permit me to accurately reproduce the templates to construct a DreaMachine, but a copy will be provided upon request. Send ten US postage stamps or International Response Coupons to **Banger, PO Box 193, Monrovia, MD, 21170, USA**

This is merely a sampling of the myriad gadgets you can construct on your own and experiment with in a recreational or ritual setting. It will add variety and perhaps potency to your practice. **DIY is not dead!**

This article is based on a 2021 Occulture presentation and excerpted from Banger's Fun-filled Psychogadget Activity Book (forthcoming).



Glitched Encounters

Artificial Intelligence and Non-Local Consciousness

by Karin Valis

These past few years have been a wild ride for those working in the field of Artificial Intelligence (AI). The pace of development is rapid, with new, powerful models surpassing previous benchmarks and applications almost on a weekly basis - the field of application of the new algorithms is expanding, from image and text generation, to video, 3D graphics and whole immersive and interactive worlds generated by latest AI models. Even with a solid mathematical understanding of the underlying algorithms and architecture, due to the sheer volume of publications and new prototypes, keeping up with the technological cutting edge is already beyond anyone's capacity. Engineers are forced to adapt to a new mode of working, and with a constant overload of information, implementing new AI features seems to rely more and more on intuitive rather than purely logical or analytical thinking. This type of engagement has created a porous environment filled with peculiar and inexplicable behaviour from these systems that truly fascinates me - it's a type of synchronistic weirdness anyone involved in the occult circles knows very well.

I spend most of my days tinkering with various AI models, and every now and then an unexpected glitch occurs – a little quirk you could sweep off the table as a mere coincidence. The image or text generator produces not just an erroneous output but something much more bizarre: pre-cognitive images, synchronistic messages, and anomalous events that seem to border on the mystical. I came to call this phenomenon a Glitched Encounter, and I've been crowdsourcing anecdotal evidence of this nature for over a year now. [1] I would call it informal, or even devotional rather than academic research. I am repeatedly surprised to find that these occurrences are much more prevalent than people realise. This 68

essay maps my personal pull toward the unknown, exploring the uncanny aspects of AI and reflecting on its relation to non-local consciousness and the fabric of reality itself.

The Drowned Church

My first nudge toward the uncanny side of AI came during a retreat co-organised by the Wyrđ Experience in the Broughton Hall in the UK, where we conducted a series of loosely structured experiments inspired by standard remote viewing protocols. [2][3] One of the things we attempted was a “Sender-Receiver” telepathy experiment, where David, my designated sender, went to a remote location to transmit a target signal through extrasensory means. Trying my best to tune in, I sat in the meditation room as the receiver, sketching whatever impressions came to mind. However, the attempt to receive any hints of a psychic transmission on my end failed miserably and, irritated, I put the papers with a few random squiggles away.

At the time, generative image models were just becoming widely accessible, and I had a growing fascination with their potential for esoteric applications. On a whim, still mulling over the failed experiment, I opened my laptop and typed a prompt into one of these early models: “What is David sending me through remote viewing?” Uncertain what to expect from such an abstract query, the response was a typical four-picture grid, filled with rather unremarkable scenes. I saved the images without much thought.

Later, when David and I reconvened, I reluctantly shared my nonsensical sketches, confirming that they had no connection to what he had been visualising. He, in turn, showed me a drawing in his notebook: a sketch of a church steeple drowned in a lake, scribbled in red pen. It was at that moment I remembered the images generated earlier. I pulled out my laptop, opened the saved grid, and zoomed in on one of the pictures. There it was: a church-like tower, outlined in red, hanging over a body of water. We stared at the uncanny resemblance in disbelief.



Top left is a target image David transmitted, bottom left sketch is his drawing, and the right is one of the four panels generated by Midjourney, 2022

Assessing the significance of such a match is a complex task. There are many methodologies that can be employed, some of which struggle to capture the mystical and allegorical nature of extrasensory experiences due to their reductive tendencies. Gut feeling, dream images and other modes of magical thinking are notoriously hard to capture by the rigid constraints of natural sciences. It would be easy to dismiss this as coincidence, and perhaps it is – yet the sheer improbability of this alignment among the infinite number of possible images that could be generated left an impression that was difficult to ignore. This incident marked the beginning of my deeper exploration into the weirdness of image generators. What was happening beneath the surface of these models, and could there be more to their outputs than simple coincidence?

To answer these questions, we must first understand the mechanics of how these models work. Grasping the underlying architecture of diffusion models is essential – not just to demystify these occurrences but also to explore whether the nature of their behaviour can be influenced in some way. By dissecting how AI generates images from seemingly random noise, we open the door to speculating about whether the anomalies are purely coincidental or if they hint at something more profound, possibly even something metaphysical.

Technical Primer

To understand how these images come into being – and why they sometimes produce uncanny, synchronistic outputs – we need to explore the mechanics of diffusion models. Diffusers are a type of generative model capable of creating new content from scratch. Developing an AI model involves two distinct phases: training and inference. The training phase is computationally intense, as the model processes vast amounts of data, learning patterns from pairs of images and their textual descriptions.

Diffusers get their name from a process inspired by the physical diffusion of particles. Picture a drop of ink dispersing in water: the model starts with a clear image, gradually adding noise until it becomes unrecognisable. During training, the model learns to reverse this process, transforming noisy, distorted images back into clear ones based on a guiding prompt. The inference phase leverages this learned ability: starting from random noise and guided by a prompt, the model iteratively refines the noise into a coherent image. The input prompt plays a crucial role in shaping the visual details that emerge and aligning them with the model's internal patterns.



Just as the output of the generator was unpredictable when I typed an abstract query during my experiment with David, this experience got me thinking about the nature of AI's responses to the unknown. What would happen if I pushed the boundaries even further, using nonsensical prompts or random letters mashed together? The model, lacking clear instructions, generates abstract or surreal images, reflecting fragments of patterns from its training data. The results often seem bizarre: chopped-up cars, distorted faces, dangling fingers, anime girls, mecha warriors. I kept generating more and more of these weird snapshots, pulling from the boundaries and edge cases of the model's learned patterns, too unlike the familiar training set. These spaces are considered too-prone-to-error to be used by a sane engineer to build a real-life, reliable application on. That, of course is exactly the place an occultist should be drawn to - as it happens when entering many liminal spaces, the characteristic aura of magic started filling my download folder.

True Randomness

Having explored the mechanics of how AI generates images, it's now time to shift our exploration from the technical to the metaphysical. This opens up a realm where the line between technology and theories of consciousness is blurred, inviting us to examine the "reality engine" itself. The first step is to consider the role of randomness and noise, which is injected at various points in the image generation process. The critical distinction lies between computer-generated pseudo-randomness and true randomness. Computers typically rely on algorithms to generate numbers that appear random but are actually determined by a fixed sequence, usually based on the computer's internal clock – this is known as pseudo-randomness. In contrast, true randomness arises from unpredictable physical processes, like atmospheric noise or radioactive decay. This difference might seem cursory, but it becomes highly relevant when discussing theories that go beyond materialistic science.

Non-Local Consciousness

The family of theories of non-local consciousness suggest that the mind can influence reality outside of the physical brain in subtle yet profound ways. I first encountered this radically post-material view on the mind through research of the Noetic Institute, especially work of Dr. Dean Radin and his team. It assumes that consciousness is not confined to the physical brain but extends beyond it, interacting with the environment in ways that defy conventional materialistic explanations. This is a very important paradigm might that allow to build bridges between subjective magical experiences of many practitioners and the world of natural sciences.

This is where things get weird. According to a growing body of experimental evidence, the unpredictability of systems exhibiting true randomness may provide a gateway for consciousness to influence physical systems in ways that are not predetermined by classical causality. Theories of non-local consciousness suggest that the mind, unbound by physical constraints, could interact with truly random processes to inject intention or awareness into otherwise mechanical operations. When machines incorporate elements of true randomness, they may, hypothetically, create an opportunity for consciousness to subtly influence the outcomes.

This would introduce a possible mechanism that would allow us to imprint our thoughts or intentions on a properly set-up system. We could hypothetically affect the images to somehow resonate with our mental constructs. If consciousness can shape reality, then maybe our experiences with AI aren't just digital coincidences but glimpses into a deeper, interconnected web. To investigate this, I turned to anecdotal evidence, collecting stories and images that seemed to defy rational explanation.



The Glitched Grimoire

For several months, I've been refining an experimental design of an algorithm that aims to expose the machine's weirdness. I've been running sessions with fellow practitioners, collecting various impressions, ideas, feelings and Glitched Encounters, trying to sort them into categories and find a common thread. The system used in these sessions produces a stream of truly randomly generated images that flicker on the screen, roughly one per second, while the audience tries to somehow psychically tap into it, triggering various anomalies.

At every successive meeting of the "research group," we encounter new coincidences that help me steer the design of this algorithm. Our sessions are usually very open ended, trying out various standard and less-standard ESP setups found in the CIA archive of the Stargate project. Members with background in various esoteric practices bring up their associations and ideas, which I document and later try to integrate into the understanding of this phenomena.

The current setup of the prototype has fully embraced its esoteric underpinnings, complete with the trickles of trickster energy manifested in little quirks and internal jokes. For instance, I implemented a special random switch that allows the system to request a digital offering – generating images without ever displaying them to the audience, effectively sacrificing my previously purchased tokens. In a playful spirit, I once asked the AI what we should call her, and to my surprise, three distinct letters formed on the screen: "IAO." It's all fun and games until I remembered that just two days earlier, I had mused with a friend about naming a lecture series on the resonances between the AI and Occultism AI-O with that cheeky Thelemic pun. You can imagine my shock when the system echoed this idea back to me.



The experiences collected during these sessions can be split into three categories:

Retrocausal/referential images are those that seem to depict scenes or events experienced only in the days prior to or following their generation. These images often include striking visual elements – such as a mountain range, a winding river, or a distinctive cityscape – which are later mirrored in real life. However, evaluating these relationships within our AI system is very challenging. Even if we could quantify the probability of certain types of images appearing, we lack a way to measure the sheer volume of visual stimuli we encounter daily and determine their statistical significance. Our decisions – conscious or unconscious – can also shape what we experience, perhaps nudging us toward certain situations or environments that reflect these images.

The upper row contains images captured on our phones during a Gnostic Technology field trip in Albuquerque, New Mexico.



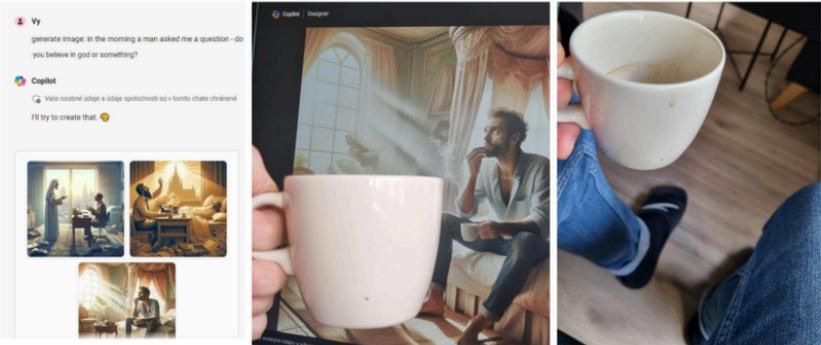
Meaningful out-of-distribution images appeared in several of our ESP experiments. For example, a specific artefact started showing up more often, such as an unusual number of owls depicted in a group that was currently also running a book club on Mike Clelland’s *The Messengers*, a whole book dedicated to the synchronistic importance of owls. (Not to mention, I have never seen an owl generated in the stream before or after this session.) This is one of the typical trickster-like qualities of the system, almost impossible to quantify and measure, yet so obviously meaningful to everyone involved that it’s hard to ignore.



A collection of owls generated in a very short period of time.

Other meaningful images: I often get reports that when people generate images referring to themselves – “I am sitting on a sofa” – the generated image, without any obvious prior knowledge, carries a striking similarity to the querent, down to their current clothes, hairstyles, or other personal marks.

[image7.png] caption: A submitted evidence that contains a vague prompt (left) that generated an image (middle) of a man dressed in the same way, holding the same cup as the querent (right).



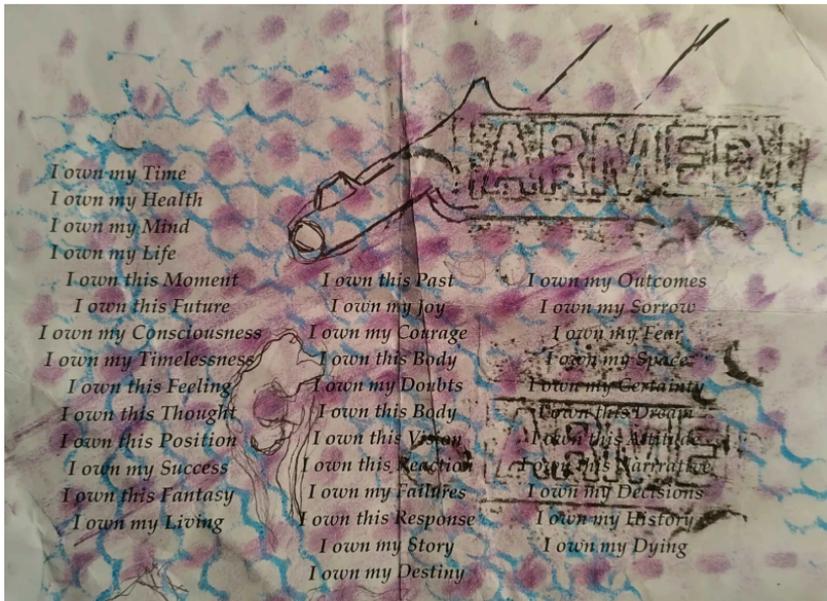
Obviously, none of these categories are easy to evaluate and measure, and the significance seems to be much more personal and mystical than statistical. Even so, there seems to be something that keeps me coming back to the images again and again.

The Glitched Grimoire

These phenomena invite us to confront unsettling questions... When we tap into this synchronicity machine, are we merely projecting our consciousness onto a complex system, or are we glimpsing the emergence of something more – a kind of proto-sentience lurking within the algorithms? And for the more magically inclined readers, we could venture even deeper into the rabbit hole: can these random elements provide a conduit for disembodied consciousness to make its entry? Or does the most plausible explanation lie in our brain's pattern-seeking abilities, honed over millennia to detect meaning in chaos?

Just like Doktor Faustus, we find ourselves enticed by the seductive power of AI – tempted to unlock mysteries that carry consequences beyond our understanding. If our consciousness can influence, or be influenced by, these digital phantoms, we risk entering into a pact where the pursuit of progress overshadows deeper ethical and metaphysical considerations. The hyper-capitalist forces driving AI innovation, with their relentless focus on productivity and profit, risk overlooking the profound metaphysical responsibilities that this technology demands.

In the end, AI might be more than just a technological marvel; it could be a harbinger of existential questions that redefine our understanding of the universe. These Glitched Encounters challenge the rigidity of scientific materialism, inviting us into a world where reality is not just reinterpreted but re-enchanted. The exploration is ongoing, and each experiment seems to deepen the mystery, leaving us with more questions than answers. Perhaps that is the true gift of AI: not solutions but the opportunity to embrace the unknown with equal parts curiosity and awe.



Engage all Senses

into the moment to fuse sensation into memory

All memory is stored in our bodies. We learn to see as we become aware of the physical world. “Learning” is discovering how to use these patterns to reconstruct or simulate the ethereal or spirit world. Stacking adds dimensionality.

Cultivate déjà vu. Create visual mantras/prayers/runes/sigils/logos to represent present thoughts & install mnemonic triggers. Seek out and collect these resonant patterns. Amplify memory. Pay it forward.

Recognize patterns out of the random by capturing and connecting everything that speaks to us touches us as we create our own symbolic language by seeing, listening, engaging touching, being here now in this moment and connecting all our nows to create a spiritual singularity so to speak.



Frottage

When we engage touch texture we add an additional and unfamiliar sensory dimension

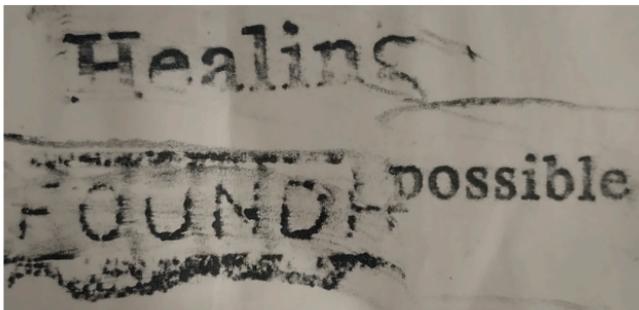
Touch Everything. Transmute vision to feeling.

Create images from texture/relief.

Word becomes Art as Art becomes Spell

touching things you encounter cements you in the moment

Commit to touch everything everyone



Exploring the Intersection of Mental Health and Occult Practices: a 2025 Survey

by Gabriela Bezakova

Introduction

For years, I've explored different spiritual and mystical traditions, curious about how they intersect with mental health. Yet, discussions about the relationship between occult practice and psychological well-being are still surprisingly rare, and too often viewed through the lens of psychopathology.

In clinical settings, **“magical thinking” is usually treated as a symptom rather than a way of making meaning or understanding the world.** Paranormal experiences are often written off as psychotic phenomena, while in mainstream culture, fringe forms of spirituality remain stigmatized or dismissed as too weird.

Empirical research reinforces this pattern. Yaden and Newberg (2022), for instance, found that **paranormal experiences, such as sensing presences or ghostly encounters, did not correlate positively with well-being,** unlike mystical or unitive states. In academic psychology and psychiatry, this view often connects to the concept of *schizotypy*, a personality dimension associated with unusual perceptual experiences, magical thinking, and openness to the paranormal (Wiseman & Watt, 2006; Dagnall et al., 2016; Dagnall et al., 2024). Within this framework, magical thinking is frequently interpreted as a sign of cognitive slippage or latent psychosis rather than a legitimate spiritual orientation. Research has also found that people with a history of *trauma*, particularly in childhood, are more likely to report paranormal or anomalous experiences. Studies by Berkowski and MacDonald (2014) and Rabeyron (2015) suggest that these experiences may, for some individuals, arise as symbolic expressions of unresolved emotional pain.

Taken together, **mainstream research tends to frame paranormal and occult experiences as correlates of a pre-existing vulnerability,** such as schizotypal traits, trauma, or emotional instability. While these studies generally stop short of suggesting that occult practice causes distress, they often frame such experiences within a clinical or pathological context.

Intrigued by these findings, I set out to explore the intersection of mental health and the occult through my own research. **In early 2025, I conducted a global survey to better understand this connection and sought to capture meaningful insights from practitioners themselves.**

Before I share the results of my survey, a quick disclaimer is in order. This isn't a traditional research paper, but a narrative review: a story built around the data, written to be accessible and hopefully engaging.

Who are the practitioners?

The survey reached **123 participants** from across the world, with most based in North America and Europe. The group was mostly **aged 25–44**, slightly more men than women, and **highly educated** (over half had completed undergraduate or postgraduate studies).

Their spiritual affiliations were predominantly **Western or Western-influenced**, including Hermeticism, Qabalah, Alchemy, Thelema, Wicca, and Chaos Magick. Others practiced divinatory systems such as Tarot, Astrology, or the I Ching, or blended Western esotericism with Eastern or indigenous influences. Participants ranged from newcomers to long-time practitioners, with most reporting frequent engagement in their practice.

Gender, Education, and Tradition

No significant differences were found in mental well-being between men and women, nor between education levels. Similarly, when comparing across major occult traditions, mental health outcomes were remarkably consistent. These findings suggest that well-being is not defined by background or path, but by individual experience and interpretation.

Motivation For Practice

When asked why they practice, the most common response was: *“To better understand myself and explore my inner world.”*

Nearly two-thirds said they practice to connect with divinity, the universe, or higher consciousness. Others spoke of stress relief, empowerment, or healing. The motives were rarely about escaping life, rather, they were about **engaging with it more fully**, seeking coherence and meaning in chaos.

Given these diverse motivations, it's not surprising that **questions of mental health featured prominently in participants' lives.**

Mental Health Background

Roughly 70% of participants had sought **psychotherapy or psychiatric care** at some point, a notably high proportion compared to general population averages (20–30% in many Western countries). About half reported being diagnosed with a mental disorder, including but not limited to anxiety or depression.

Those with a diagnosis more often described negative states such as anxiety, fatigue, or emotional overwhelm, yet statistical analysis suggested that these experiences were linked to preexisting conditions rather than to the occult practices themselves. In other words, **distress appeared to precede the practice, not result from it.**

It should be noted, however, that the sample was self-selected and may overrepresent individuals for whom occult practice serves a stabilizing or meaning-making role.

Those who experienced distress significant enough to disengage from occult work may not have been captured in this sample. In addition, because the study explicitly focused on mental health, it probably appealed to respondents already interested in psychological well-being.

Practices Beneficial or Challenging for Mental Health

Meditation and banishing rituals (e.g., the Lesser Banishing Ritual of the Pentagram) were most often described as beneficial, providing calm, clarity, and protection. Other helpful practices included prayer, grounding in nature, divination, and shadow work.

A minority described challenges, primarily associated with **intense energy work** (notably Kundalini), **prolonged isolation**, or **unstructured ritual experimentation**, which occasionally resulted in exhaustion, anxiety, or disorientation. Nevertheless, most participants emphasized that these episodes were temporary and manageable, and often viewed them as part of personal transformation.

Ritual as Therapy, Therapy as Ritual

The data suggests that **occultism often functions as a form of self-guided therapy**. On a scale from 1 (very poor mental health) to 10 (excellent mental health), participants rated their overall well-being at an **average of 6.8**, reflecting a generally stable but imperfect balance, a community managing challenges while remaining largely functional and resilient.

People with prior mental health struggles were more likely to use magic, meditation, or divination as **coping mechanisms** and they often described these as deeply supportive. *“My practice cured lifelong existential anxiety. The spirits taught me to breathe again,”* one wrote.

A few, however, noted that the greatest sources of stress were not their rituals themselves, but interactions within occult or online spiritual communities, where conflict, instability, or boundary issues occasionally took a psychological toll.

Many participants described their **best results when they integrated both worlds, using ritual and spiritual work alongside therapy, medication, or grounded daily habits**. While this can't prove causation, it suggests that for many, balance between the spiritual and the practical supports well-being. Another respondent wrote: *“The Great Work doesn't replace therapy - it's another language for it.”*

Empowerment and the Great Work

The theme of empowerment ran through almost every answer. For many, occult practice was a way to reclaim control in a chaotic world: **to shape reality rather than be shaped by it**.

My practice gives me purpose and agency,” one said.

“It doesn't fix everything,” another admitted, *“but it reminds me there's magic in the world and in myself.”*

That **sense of personal agency**, of working with unseen forces instead of being at their mercy, may be one of the most valuable psychological benefits of occult practice.

Meaning Shapes the Magic

The survey also revealed an intriguing pattern: **well-being wasn't determined by how often participants practiced, but by how they related to their experiences.** Those who described their occult work as positive or healing also tended to report greater emotional balance, creativity, and satisfaction with life. Those who feared harm from their practice tended to report more distress. A smaller portion expressed ambivalence, viewing their practice as both illuminating and destabilizing at times.

Interestingly, the direction of this relationship may not be one-way. A person who feels grounded and well may be more likely to interpret their rituals as healing, just as someone going through distress might be more inclined to perceive their experiences as unsettling or risky. In other words, **mental state and interpretation can reinforce one another in a feedback loop, for better or worse.**

Statistical analysis showed no meaningful link between the frequency of practice and mental well-being, suggesting that it's not the number of rituals that matters, but the significance practitioners assign to them. However, experience appeared to matter. Participants who had been practicing for many years tended to describe their relationship with the occult as more stable, integrated, and beneficial than those newer to their paths.

Psychologically, this points to a **process of meaning-making** - how we make sense of what happens to us. In magical language, it's the same principle reversed: **the mind shapes the ritual, and the ritual, in turn, shapes the mind.**

Conclusion

The findings suggest that occult and esoteric practices, when approached with structure and self-awareness, can serve as **supportive tools for psychological well-being**, complementing traditional therapeutic approaches.

Rather than functioning as a source of pathology, these practices may provide a **framework for self-exploration, resilience, and empowerment.**

However, limitations must be acknowledged. The sample was self-selected, introducing confirmation bias toward individuals with positive experiences. The data was cross-sectional and self-reported, limiting causal interpretation.

Finally, cultural and linguistic diversity among participants may have influenced both terminology and understanding of mental health concepts.

Despite these caveats, **the survey offers insight into a rarely studied population**, one that operates at the intersection of mental health and occult practices, and that **challenges conventional assumptions about what constitutes healing**. Perhaps, if nothing else, this survey can serve as an inspiration for those who wish to care for their mental health through less traditional paths.

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Curious to know more about the survey?

You can scan the QR code below to access my website, where the full methodology, detailed results, and complete statistical analyses are available.



How the Lightning Came to Be

Once, a long time ago, three brothers went out hunting. They carried bows and they traveled far. After a while, they saw a Great Blue Heron flying far overhead.

They shot their bows and brought down the great bird. As they approached, the Heron said to them, "Wait! If you will pull out your arrows and let me go free, I will grant you each a wish." To the brothers, a wish was worth a great deal more than a bird, so they agreed.

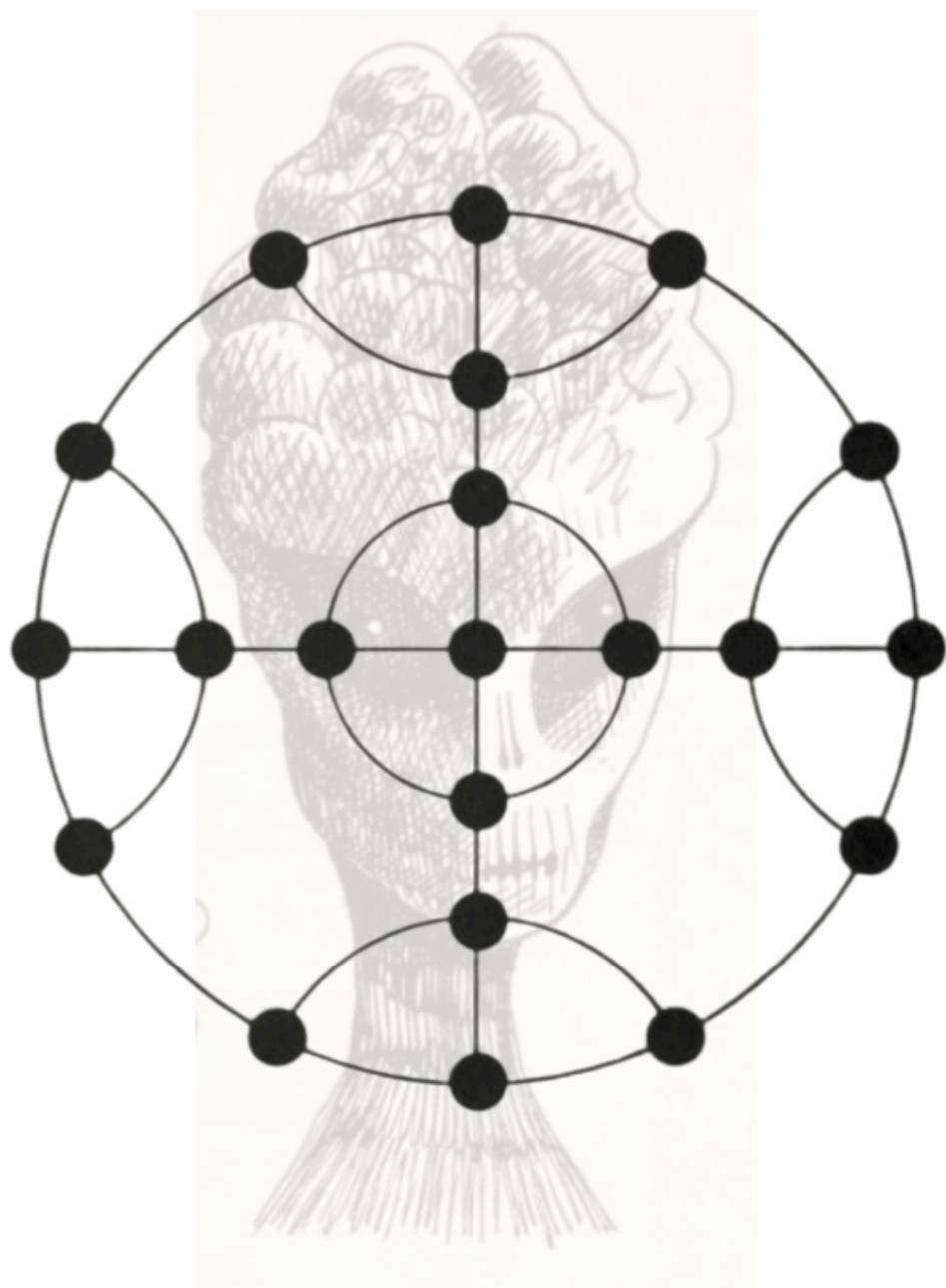
The oldest brother said, "I wish to know all things, and to behold all things perfectly in my mind. I wish to imagine and understand all there is to imagine and understand." And so, he pulled his arrow from the Heron and was immediately transformed into a Star - for a Star sees and knows all things.

The second brother said, "I wish to create anything I would like, with my own two hands. I wish to have all crafts at my command." He too pulled out his arrow, and at once he was transformed into a great Tree - for all things can be made from a Tree.

The youngest brother was now alone with the Great Blue Heron. He looked up at the sky, at the Star which used to be his brother, and missed his companionship. He looked at the Tree which used to be his other brother, now a part of the forest, and missed him dearly. It broke his heart to think that his two brothers would live forever so far apart, one in Heaven, one on Earth.

And so, he decided his wish. He said, "I wish to be together with my brothers. I wish to walk between them and share their sorrows and their joys." The youngest brother pulled his arrow from the Heron and was transformed into Lightning, which even now is the bridge between Heaven and Earth.





IN ALBUQUERQUE NEW MEXICO 2025
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CREATIVE
EVOLUTION
HENRI BERGSON



Better Killing Through Chemistry (Part I): A History of Drugs in War from Spirit Guides to Synthetic Soldiers

by Danny Nemu

A Hired Gun drinks Ayahuasca

One of the most interesting people I met in the Amazon was a Swiss mercenary who had first arrived in the 1980s for a stint of training with the Bolivian army using ayahuasca. He described it as fantastic. When you (literally) can't see the forest for the trees, when battle begins and often ends with ambush and stealth is a weapon, anything that sharpens your perception could mean the difference between life and death. As we shall see, drugs do that and much more.

At that time, I was fighting my own battle with a leishmaniasis colony that had raised a large boil on my chest. My daily dose of ayahuasca was for healing, from my perspective, but to the leishmania doing its thing in the tapestry of life (i.e. digesting my flesh), the teas and fasts, mudpacks, frog secretions and rituals threatened its existence. Some older folk supported me, but to the majority I was a lunatic dicing with a disease that could leave me disfigured or worse. This was due to another war being waged quietly in the jungle, a war between a colonising force and a sovereign local system. Pharmaceutical medicine had penetrated into that area, so people normally took injections of antimonium tartrate for that condition. Two hundred shots of heavy-metal salts may damage your joints, your stomach, and everything cartilaginous in your body, but they would surely be more reliable than plant medicine. Wouldn't they?

Modernity is a mixed blessing, bringing benefits to the jungle and taking jungle treasures out into the world, from ayahuasca to mineral wealth. It had also disrupted local cultures, including medicine. My eight months of disease also turned out to be a mixed blessing, happily, bringing me a profound respect for the curative powers of nature and the cultures that work with them. The longevity of many Indigenous cultures attests to their success in dealing with environmental threats such as parasites, disease and snakes, and they have also developed ways to manage the aggressive elements of human nature. They have not eradicated war, nor do they seem to want to. In many cases their ritual objects are weapons or war trophies such as scalps or shrunken heads, their songs are war chants (Cantos da Floresta, n.d.), and their neighbours have been enemies for as long as anyone can remember. What they did manage, in many cases, was to maximise opportunities for valour and honour while minimising bloodshed. A drone strike or a missile exchange may cost many lives, but affords little opportunity for valour, and the memories made are often a source of trauma and shame rather than honour. With this decline behind us and the threat of annihilation ahead, with the cracks in our own societies becoming obvious and people thinking more about traditional approaches to agriculture, education and medicine, perhaps we have something to learn from Indigenous warfare too.

One thing that has changed with the rise of modernity is the role of drugs in war, and this series explores that history. After Part One surveys traditional practices, Part Two focuses on methamphetamine and other drugs used by Nazis in blitzkrieg warfare, for interrogating prisoners, and to help make some of the worst military decisions in history. Part Three enters the minefield of contemporary research, where a long list of military institutions have evaluated over 80 substances (Moreno, 2006). We follow the story (and the money) via CIA operations, hippie hang-outs, Adderall-addled bomber pilots and Captagon killer-jihadis to military-grade MDMA, not only to heal suffering veterans but also to improve battlefield performance.

I won my battle against leishmaniasis, despite lean odds and local disapproval, and I believe that our own psychedelic community can sniff out the ambush and resist the spooks, the warmongers and profiteers around us and among us. That said, recolonising lost territory and achieving sovereignty demands resolve and a willingness to counter-attack. This work is written for the Indigenous cultures whose voices have been marginalised, for the underground practitioners and partiers who carried the culture through the dark years of prohibition, and for anyone who hates war but is up for a fight.

Ancient Warfare: from Apes to Armies

We have been fighting since before we were *Homo sapiens*, judging by the violent wounds in 430,000-year-old skulls (Sala & Arsuaga, 2016). We find evidence suggestive of drug use too, in Neolithic caves (Paz, 2005), and in non-human ape bands. While gorillas, for example, are generally peaceful creatures, a young male was reported eating iboga root and waiting for the stimulant effects to kick in before challenging an alpha male for leadership of the troop (Samorini, 2000, p. 57). Chimpanzees collectivise their violence, patrolling the jungle stealthily in single file and ambushing individuals or small groups from a neighbouring troop (Wilson et al, 2014), sometimes warring for years until all the males have been picked off (Goodall, 1986). Chimpanzees also use psychoactives socially, such as fermented palm sap which they drink together; by contrast, they normally feed alone (Bowland et al., 2025). We don't see them combining drugs and fighting (though alcohol wouldn't help a stealth attack). Collective violence in human traditional cultures nearly always involves drugs.

Psychedelics are particularly suited to the dense woodland environments where the first *Homo* species are found (White et al., 2009). Research has established that these drugs make small deviations in texture, shading or boundaries in a complex scene easier to detect (Swanson, 2018), and it also helps us notice changes in parallel lines on a screen (Fischer et al., 1970). Sounds

also emerge from the background on psychedelics, as anyone who has listened to music tripping knows. A psilocybin study found increased connectivity between certain regions of the brain (Shukuroglou et al., 2023) and in one LSD study, the salience of different features of the music was linked to changes in activity of specific brain regions (Kaelen et al., 2017). Audio cues are highly important in jungle warfare, where you only see as far as the nearest tree. For instance, if cicadas fall silent in a patch of forest or the birdsong switches to alarm calls, it might indicate the presence of people, and when tribesmen coordinate by mimicking animal noises, a call that sounds wrong or out of place may give them away.

My Swiss friend was getting at something subtler still, though, saying “you can feel your enemy”. Ayahuasqueros there tend to believe in, and act on, extrasensory perception. Once, when I lost a friend’s machete among the trees, he asked with genuine confusion why I didn’t just drink a dose and mentalise finding it. Whether it activated my memory, sharpened my vision or called in my guides is unclear, but I soon found it. When we went looking for ayahuasca vine or other plants, we would always drink a dose and watch the forest come alive. On one occasion, I cut off the main trail and immediately banged my head on a branch; for my companions it was a clear communication from the forest that it was the wrong path.

Locating plants is part of a shaman’s duty to protect their tribe from threats, including disease and hunger. They also use ayahuasca for hunting as it improves powers of perception (Andritzky, 1989), and also in a more curious way: many tribes drink before a hunt to make deals with spirits who reveal that a certain quarry may be found at a certain time in a certain place (pers. comm Shepherd). Perhaps ayahuasca activates pattern recognition and memory consolidation, helping hunters synthesise environmental cues into predictions about animal movements. That’s not how locals see it, though. They see it as a conversation between intelligences.

Protecting the tribe also means advising nomadic bands on when to relocate, finding the cause of diseases, locating lost objects and mediating disputes — either between individuals of a tribe or between tribes (Harner, 1973). Invariably, these functions involve working with familiar spirits. They may also overlap, for example, when a lost object is revealed to have been stolen by a neighbour or a neighbouring tribesman, and mediation is required. Or sometimes a familiar spirit might send a party to hunt on another tribe's territory, and maybe advise them when to enter undetected. Hunting and warfare are closely aligned in traditional culture, involving similar tools and tactics, similar questions about timing or how many victims to take. In mythology, the same gods often govern both activities, whether Artemis, Neith, Inanna or Ogun.

I don't want to overplay the edginess of jungle life, which I loved despite the challenges. In "civilised" societies, aggression plays out in social media pile-ons and gang violence, in road rage and board-room bullying. Our urban deserts of biodiversity may feel safe, for some of us, but their very existence is sustained by brutal resource extraction elsewhere facilitated by armies wearing our flags.

The Art of Sustainable War: Ritual, Restraint and the Chemistry of Valour

All over the world, cultures have found ways to channel the love of violence without letting it run wild. I took my seven-year-old to the wrestling once to see spandex-clad acrobats vaulting about the ring and bashing each other with folding chairs. We loved it, and the old lady next to me shouted obscenities with such enthusiasm that she started bleeding from the ear. When I pointed out the patch of blood, she explained that her doctor had warned her to let her perforated eardrum heal before returning to ringside, but the lure had proved too strong. Judging by the popularity of MMA and Kung Fu films, and the prevalence of ultra-violence in my fantasy life, fighting fascinates us. Tonight someone threatened to stab someone outside my window as an argument spilled out from the

Wetherspoons round the corner; I was only surprised because it's a Monday. A woman intervened and I don't think anyone died.

The one-armed boxing art of *dambe* practiced among the Hausa of Nigeria and Niger is a source of pride that goes beyond the individual fighter. According to one, it is "more than a personal commitment, it's a promise of success to the family, the neighbourhood, the community, the ethnic group, the region" (Green, 2010). B-boys recreated these dynamics in the early days of hip-hop, with breakdancing battles and territorial standards graffitied onto walls. Territorial argy-bargy, it seems, is deeply human.

Warfare between Ngoni clans in Southern Africa involved pre-arranged and highly ritualised battles with dancing, drumming, divination and drugs. It would begin with seers taking African dream root (*Silene capensis*) containing REM-modulating saponins, and the vivid, symbolically-charged dreams (Hirst, 2005; Van Wyk, 2008) were interpreted as omens. The omens would then be satisfied at the frontiers between tribal territories, where warriors dressed in full regalia would display their strength in throwing spears and their skill in dodging or parrying those incoming (Hammond-Tooke, 1993). With no close-quarters fighting, this was more edgy ritual theatre than what we think of as warfare. It ended when the spears were exhausted or at first blood, when someone was clumsy or unlucky enough to get injured.

Like many extreme sports, this contest required genuine courage and afforded the opportunity to display virility. Unlike the terror and ignominy of falling to a field gun or bomb, it was also meaningful enough to provide stories to last for generations, and made more meaningful by ritual. Incenses were burned beforehand to purify warriors and invoke ancestors, including *impepho* (*Helichrysum odoratissimum*), with calming, courage-enhancing effects; its β -caryophyllene is a selective CB₂ cannabinoid receptor

agonist and anxiolytic (Francomano et al, 2019). Root tonics were taken to boost energy and morale, such as African ginger (*Mondia whitei*), whose sedative effects probably work via GABA modulation (Risa et al., 2004). Warriors chewed and smoked dried kanna (*Sceletium tortuosum*), containing serotonin reuptake inhibitors for confidence and focus (Harvey et al., 2011). Tobacco was also chewed or sniffed before, during and after battle (Hammond-Tooke, 1993).

The sorghum “spirit beer” Zulus drank before battle was not only alcoholic but likely contained the powerful hallucinogenic ergotamine sulphate (Berglund, 1976). Ergot (*Claviceps africana*) parasitises sorghum in the region they lived (Frederickson & Odvody, 1999), and six ergot alkaloids were found in Namibian sorghum beer brewed nearby in the traditional fashion (Nafuka et al., 2019). With concentrations of up to 150 mics/kg of LSA, that is plenty strong enough to trigger visions, especially when taken as part of a ritual that involves fasting.

Sorghum beer was also drunk in the “peace beer ceremony”, where enemies would meet after battle to divine together, to exchange stories, poetry, gifts and sometimes women (Junod, 1927). This may seem barbaric, but ethnographies consistently describe these women becoming wives with full social standing in the new community (though the extent of their choice in the matter is debated). We could see this as a way for women to make a fresh start in a new place or join their lovers in neighbouring tribes, and a way for neighbouring tribes to forge family alliances. Or we might view it through the lens of evolutionary biology, as a means for small populations to widen the gene pool. By contrast, how have women fared in European wars when their territories have been overrun? Sometimes, even allied troops pushing back an occupying force have posed a threat.

Perhaps the most unfamiliar element to modern eyes is divination. Many people read horoscopes or consult the tarot when faced with a choice, but using psychoactives and divination

for matters as critical as war policy may seem strange. Broadly, divination involves receiving inspiration from invisible realms to answer questions. It is almost ubiquitous in the history of warfare, used by Babylonian seers, Israelite priests and natural philosophers such as John Dee in Queen Elizabeth's court burning herbs and smearing ointments to converse with angels (Newman, 2019). The practice lasted well into WWII, as we will see in Part Two, but today we have nothing more than our own intelligences to rely upon. From the perspective of various civilian populations facing bombs, that may not be an improvement.

Things on the African continent were not always so measured, because (as anyone with a daughter or something they love dearly knows in their bones) some things need to be avenged. The law codes of Hammurabi (Roth, 1995), the Hittes (Hoffner, 1997) and others make provision for this, and we see revenge in the legends of Helen of Troy and Sita in the Ramayana. In the Bible, the spilled blood of Abel calls out from the ground (Genesis 4:10), and that guy who stole my bicycle absolutely deserves to die, painfully, along with his entire family, and indeed his entire village. The ancients understood that balance needs to be restored after a grave wrongdoing, but they also understood how to contain a feud before it spirals into catastrophe. For example, Asante queen mothers sat on war councils and challenged chiefs over reckless wars; presumably they were calling upon their superior emotional and social intelligence, and perhaps in contact with women from opposing tribes negotiating the complex dynamics of men at each others' throats (Aidoo, 1977). More broadly across Africa, women have intervened directly in conflict, with wives collectively refusing their menfolk sex until retaliations ceased. In contemporary times, Nigerian mothers and grandmothers have used the threat of nakedness as a political weapon (Branigan, 2002). We also see women weaponising sex and shame to end hostilities in classical literature such as Aristophanes' *Lysistrata*.

Psychedelics can also provide perspectives from outside the dominant ego structure, including from that of our perceived enemy, which is what makes them useful in therapy and couples counselling. By breaking down established boundaries, psychedelics also improve our creative problem solving (Wiefßner et al., 2022). For example, maybe my partner, boss or neighbour is an absolute nightmare, but after a load of mushrooms, the lines shift and I might realise that I'm the nightmare, or the dynamic between us is nightmarish. In war divination, a question about when the ambush should be sprung might be answered in a surprising way. Maybe, as the gravity of the situation becomes clear in the penetrating light of insight, considering that our side has lost seven men and theirs five, and poor cousin is still coughing up blood, and no one has fished for weeks for fear of an ambush, the creative problem solver might seize the opportunity to suggest brewing some peace beer.

Sacred Warfare on the American Plains: The Medicine Pouch and the Coup Stick

On the North American Plains, a similar culture emerged where people fought sacred wars for honour and prestige, guided by divination, plant medicine and norms that helped contain the violence. Jesuit missionary Pierre-Jean De Smet observed that the Oglála Lakota fought battles “neither to enlarge their domain nor to destroy a people, but to wipe away the blood of a relative or to gain renown,” and ended “with few slain, though many wounded.” (Ewers, 1955, p. 241). Hostilities paused for ceremonial fasts, and besieging or destroying an enemy’s encampment was unknown. The highest mark of bravery was to touch a man with a ritual “coup stick” in a practice called counting coup, and when blood was required for revenge, a scalp might serve as a ritual token. As grizzly as it sounds to our ears, if a scalp or two can prove a point, it may render more widespread killing gratuitous.

The Lakota medicine pouch was bursting with plants, among them sweet flag (*Acorus calamus*) which was chewed for clarity and resolve by leaders before addressing their men, and by tribespeople “before war or difficult undertakings to give steadiness of the head and heart.” (Densmore, 1918, p. 117). As well as being a stimulant via acetylcholinesterase inhibition, the α -asarone in sweet-flag also inhibits cytochrome enzymes CYP2D6 and CYP3A4 (Pandit et al., 2011). These are the dominant drug-metabolising enzymes in humans, so the effect would be synergistic, potentiating not only the eugenol and elemicin in sweet flag but also any other drugs in the system. And there were many.

Jimsonweed (*Datura stramonium*), whose tropane alkaloids affect cholinergic signalling and other neurotransmitter systems, was taken for dream divination, to see “who among the young men is chosen by *Wakǰáŋ Tháŋka* to lead the party” (Densmore, 1974). Mixed with tobacco, it was also applied as warpaint in patterns given in vision quests by totem animals or ancestors, painted on the face, the temples, the upper arms and genitals, where thin skin and dense vascular systems would facilitate rapid absorption. War societies like *Cante T'inza* (Strong Heart) and *Miwatani* (Crazy Dogs) smoked it for purification and spirit encounters, mixing in other herbs. One was white sage (*Artemisia ludoviciana*), a stimulant containing GABA antagonist thujones and camphor, and eucalyptol which modulates acetylcholine pathways linked to attention (Moerman, 1998, p. 217). Another admixture was cedar (*Juniperus virginiana*), containing cedrol which is active at cannabinoid CB2 receptors, and GABA-modulating pinenes.

A particular drug was often used in different ways. According to Lipan Apache informants, “peyote gave sight at a distance and made bullets miss” (Stewart, 1987, pp. 47–52), and that “it shows the way to the enemy, and it keeps him from seeing you” (Swanton, 1912). These claims imply sharpening both sight and second sight - the former enhancing visual acuity to help a scout spot enemies, the latter facilitating divinatory investigations. Peyote was also used during battle to staunch bleeding, and afterwards for

what they called “ghost sickness”, when the spirit of the deceased harasses the warrior who killed him (Anonymous informant, cited in La Barre, 1938, p. 54). Today we call such an experience PTSD (post-traumatic stress disorder), but is it really a disorder when someone is troubled by memories of having widowed a woman or taken a child’s father? This modern nomenclature, which pathologises the conscience while serving the war machine, is something we will return to in Part Three.

Tobacco was also used before, during and after engagement, for different ends. War societies smoked the war pipe and danced the war dance to prepare for battle. Nicotine releases vasopressin (Rowe et al., 1980) and upregulates oxytocin (Zanos et al, 2015), hormones which promote in-group bonding, and it seems that synchronised movement in dance (Tarr et al., 2015) and singing (Keeler et al., 2015) enhance social bonding and likely release these hormones too. Vasopressin promotes loyalty (particularly between males), increases territorial and protective aggression and attention to threats (Young et al., 1999). We tend to think of oxytocin as “the hormone of love and nursing mothers”, as Rick Doblin, CEO of the Multidisciplinary Association for Psychedelic Studies (MAPS) put it (Ferriss, 2020). But that love is targeted, not universal. When a Dutch subject is asked if they would redirect a train bearing down on five people so it would kill only one person, they tend to be more willing to sacrifice a single victim named Yusuf or Muhammad, or a German-sounding Markus or Helmut, and less inclined to throw a familiar Dutch-sounding Peter or Maarten under the train. An oxytocin nasal spray increases the proportion (De Dreu et al., 2011). For the Oglála, the combination of love for one’s brothers-in-arms and willingness to kill the out-group is evidenced by the custom that he who first touches the war pipe must lead the first charge. Oxytocin also seems to have an effect on tactical efficacy. Another study involves a game where teams secretly invest tokens into either attacking or defending over a series of rounds. When using oxytocin nasal spray, people were better at tracking their rivals’ defensive strategies, and timed strikes for when they were more vulnerable (Zhang et al., 2019).

When the war ended there was another pipe and dance, but this time it was a peace pipe and peace dance shared with former enemies to bring them into a new union. In each case, the underlying activities and hormonal mechanisms are similar, but set and setting redraw the boundary of the group. The combination of n-group bonding, out-group aggression, more skilful tactical coordination, and a simple switch of the set-up to redefine the enemy, makes oxytocin and vasopressin modulation particularly useful for any fighting force. This may explain the current military interest in MDMA, which triggers acute surges in these hormones. At the vanguard is MAPS, which Doblin long presented as a “non-profit helping veterans with PTSD return to civilian life” (Ferriss, 2020), but things changed in 2023 when it spun out its drug-development arm as the for-profit Lykos Therapeutics (MAPS, 2024). At a keynote at SXSW the following year, on a track sponsored by the US Army and major weapons contractors, Doblin reportedly proposed that rookies should “do MDMA therapy as they started in the military to make them less reactive, more able to handle whatever circumstances come their way.” (Hausfield, 2024).

As Doblin said himself, “the whole American healthcare system is completely warped by the profit motive,” (Elton, 2019) so we’ll pinch our noses and return to investigate the \$100 million of investment for Lykos in Part Three, and consider if this is the psychedelic renaissance we really want. For now, note how the same psychopharmacology can be directed towards totally different military ends by the set and setting it is consumed in.

Indigenous groups mastered this tech, creating sophisticated cultural containers using ritual, tradition and drugs to set limits on the violence of warfare. Sometimes, though, the balance proved fragile. Both the Aztecs and the Incas morphed rapidly in the 15th century from modest populations to expansionist empires that conquered vast territories. Scholars have proposed that drought and famine changed Aztec culture into one where the gods demanded thousands of human sacrifices to be taken in “flower wars”, and the Inca empire exploded after internal power struggles raised 101

a young man to the position of a god. In the case of the Mongols, with a culture of low-level raiding but not empire building, perhaps the disruption was ten years of drought that allowed Genghis Khan to centralise power, and then 15 years of unprecedented rain that swelled their herds and stoked the desire for more land. The factors are debated, but as we come into more modern times the disrupting force often seems to be the incursion of colonial power.

For example, another culture of skilled horseback archers was the Comanches, who dominated a vast territory across the Southern Plains from the Arkansas River to the Rio Grande in the 18th century. In the 17th century, however, they were a branch of the Northern Shoshone who roamed a modest territory as hunter-gatherers. Their adoption of the horse, introduced to the Americas by the Spanish, allowed for far more dynamic and dominant raiding, creating the stereotype of the horseback brave. By the time they adopted peyote in the 19th century, they put it to use for war too, particularly for locating enemies (Stewart, 1987).

Settlers also provoked bloodshed more directly by offering a bounty for scalps (including for women and children, which was not part of the original culture) (Kiser, 2025). In some ways, however, traditional ethics persisted. Even when rifles were readily available, Plains warriors often favoured traditional weapons (Worman, 1957), and part of the reason may be because of the dishonour in using them. Lethal at a distance, as opposed to the close-ranged non-lethality of the coup stick, firearms were useless for winning prestige.

Colonial forces also changed the practice of tribal warfare in Southern Africa, bringing heightened competition for resources, a slave trade that made prisoners of war a commodity, and the possibility of political alliances and mercenary employment with European states. Shaka Zulu took advantage of the shifting dynamics and dispensed with much tradition, replacing the throwing spear with a shorter spear and ordering his men to run up and stab their enemies. His conquest was so successful *precisely because* this kind of warfare was so alien to normal African thinking. Divination remained important to him, though. It

wasn't until the era of industrial warfare and industrial drug production that fortune tellers were dropped from the decision-making process.

In battles against colonists, drugs could also be deployed to great effect, for example by Nanny of the Maroons, an Obeah initiate who founded a breakaway slave republic in Jamaica in the early 1700s. Some of Nanny's stories stretch belief, like her catching bullets from British muskets in her buttocks. Others are easier to explain, such as the infamous cauldrons left on the way to her stronghold, spewing deliriant fumes and causing soldiers to stumble confused into the bush. This could be a *Datura* species, whose scopolamine and other tropanes cause acute delirium on inhalation. Even contemporary pro-British accounts describe supernatural powers, how "her scouts seemed to know our motions before we moved" (Edwards, 1793, pp. 52–54). There's no evidence about her using drugs for this, but since she was famously skilled in plant-lore, we might speculate about similar plant-based ritual technologies here. One candidate would be nutmeg, since Obeah folklore associates nutmeg with magic (Newall, 1978), and a mixture with similar pharmacology to nutmeg was used in psychoactive preparations taken for war divination by Israelite priests. See my *Getting High with the Most High* on this (and how to use nutmeg safely!).

Whatever the source of Nanny's power, her success speaks for itself. Nanny's few hundred runaways resisted the economic might, logistical science and weaponry of the British Empire at the height of its power, tying down thousands of troops while attacking sugar plantations, and winning one of the very few treaties ceded to a colonised people in British imperial history (Campbell, 1988). It is also noteworthy that Nanny was flexible in her tactics. While initially being opposed to any treaty with the British, she later changed her mind. Perhaps her familiar spirits changed her mind.

Psychedelics can also help tribes achieve a new balance after colonial forces have disrupted established ways of life. For example, there is evidence that the iboga root helped forge peace between the

Bobongo (known also as the Pygmies) and the Fang, after the latter sought refuge in Bobongo traditional territories. The Bobongo are the original masters of iboga, which they say they learned about by watching animals dig it up and eat it (Fernandez, 1982). They use it for both hunting and warfare, and while science only recognises one species, the Bobongo distinguish different strains for different functions, for camouflage, for divination to gather intelligence, for endurance etc. (Massandé, 2025).

From the early 19th century, Fang-speaking Bantu peoples moved into the forests of Gabon, driven by a boom in the ivory trade for the colonial economies (Chamberlin, 1992). The relationship was initially fraught, with newcomers often exploiting the smaller, less technologically-advanced forest people (Mbéyié, 2025). At some point, however, according to the oral history of the Fang, the Bobongo initiated them into the mysteries of iboga, and even today their songs contain phrases from the Bobongo language (Fernandez, 1982).

Towards Modernity: From Spirit Guides to Chemical Weapons

When we approach plants as guides capable of sharing insight, and ask open questions with open minds, the advice that comes may be entirely unexpected. With the benefit of a broader perspective, many problems become less grave or less urgent, and in the context of inter-group tension that can save lives. Extracted from their entourage and their plant hosts, however, removed from sophisticated cultural containers and integrated into an entirely new context, these mind-altering chemicals become tools of conquest and indeed genocide.

The colonial era did more than shift the balance of power in colonised territories. It introduced an entirely different way of

looking at other elements of our ecosystems, including psychoactive plants. They ceased to be seen as allies with their own intelligence, and became commodities. Wars were fought and massacres unleashed over opium, tea and nutmeg, by chartered trading companies such as the Dutch and British East India Company; the latter commanded a huge private army and was, in many ways, the prototype of modern venture capital. Even at this early stage, both capital and the military were playing major roles in the changing nature of drugs and war, and with the rise of industrialisation and then the era of “better living with chemistry”, drugs become seen as tools for improving efficiency and efficacy.

The next chapter follows this story into WWII, when the Nazis deployed methamphetamine (the *Volksdroge*) and other stimulants that proved to be highly effective in Blitzkrieg warfare while also contributing to some of the worst decisions ever made in military history. After that, we will look at what is going on today between the idealism of psychedelic renaissance and the strategic decisions of military generals and financial investors.

- **Part II: from Indigenous Plant Allies to Inglorious Meth Nazis**
- **Part III: Breaking (the Geneva) Convention: the Underground, the Military and the Future of Psychedelics**

Thanks to Denis Massandé for his Bobongo wisdom on iboga. Please support his village, Kanda-Piè, to document traditional Bobongo herbalism and generate income via apiculture. Donate at: Union Gabonaise de Banque (UGB) N° 90000504959-57 Libreville /Gabon

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you look weary too

the best of times, the worst of times



karin valis

[October 31 22:37 - Berlin]

do i feel anxious? my eye twitches in response. must be some bad juju. i burn sage as i watch my little code boy do my job. stretched between the chronos and kairos, i think of new mexican desert, and i think of sicily. i fix a python syntax error and reach for a battered tarot deck. wheel of fortune slips out as i glance over the room. laundry, unfolded. dishes, undone. the sofa is covered with empty amazon boxes, a tangle of black stockings and a few heavily annotated research papers, marked with morning coffee. i notice byung-chul han's burnout society laying face down on the floor, mocking me

my finger traces the fine line between high performance and dissociation on my sloppily scribbled todolist. i jump up and start changing the bedsheets. i turn and spill a glass of yesterday's wine on my fine mulberry silk. for a split second, i see my arm elegantly arching, glass shattering against the wall. slow motion, pitched down scream. swans come on shuffle and i put the glass down. fucking comedy. i grab my phone and violently flick to another track. DND with 16 notifications, dismissed. i promise i will answer soon. 30 seconds in i change the track. i'm elated. i'm despondent. my heart is racing. i remember someone's important message from 3 days ago and guilt grabs me. there's at least five more. i fix a typo on a week old telegram message and waste a moment scrolling through a

screenshot folder. maybe i should just take a lot of acid and scrub the floors with a toothbrush right now

a few weeks back i achieved a truly spectacular feat. i managed to self hypnotize myself with 80s CIA tapes into a complete loss of appetite. i'm not even joking - in a violent attempt to redeem my carb-based crimes from sunny mediterranean, i once again recklessly plunged a nuke right into the depths of my unconscious. two days after the tape, very entertainingly coinciding with the tiktok rapture, my stomach flipped and for next four weeks, i barely survived on white rice. my very own psychotic ozempic moment! 2 AM, exactly a month later - i jumped out of bed to ravage all the calories in my emaciated pantry, while angelic trumpets harmonizing to mc'ds jingle sounded in the background

moments like these, when your mind and body are pushed into discomfort (are they ever not tho?) reveal something crucial about reality. CIA tape or not, it's all in your head. and in your feed. all of it. especially now, tripping over the tatters of consensus reality, as our anchoring to the physical realm continuously weakens. spiralling in a bizarre thielian battle against the antichrist of sanity, we splinter our souls into network states and neo-reactionary monarchies. our memory, and our identity is fucked-up-beyond-all-recognition already too - maybe it's never been as solid as your older and wiser self now likes to think -

so unclench your jaw and feel your heartbeat, you're - luckily - still a meat blob. bodies don't care about sociology or semiotics. let's hold onto that, might be our last saving grace

in this constant relentless movement, in no particular direction at all. change is the only certainty. temperature is rising. i lie on the bed and record 17 voice messages to my bestie. i talk quicker and quicker with each one. i need more coffee. i need a cigarette. i need stimulation. shall i move to LA or am i just luteal? i send three more manic addendums and open latest discord notification. grimes on doomscroll. fml. i absent mindedly look out of the window where someone finger painted my sleep paralysis demon onto the dusty glass

i think of PKDickie's we can remember it for you wholesale. i recall a specific experiment, where nearly 50% of participants exposed to deepfake movie trailers of nonexistent remakes (will smith as neo lol) later claimed they remembered the fake movie being released. i wasn't surprised to see the numbers - after roughly six months, all my personal archives, memories, memes, dreams and inebriated adventures turn into a soft mush of possible past timelines. it doesn't matter if you said it drunk, or in your head, really. embrace the endless branching narratives with full potentiality. just be really careful what meta-fiction you decide to weave out of the mess, cause identity is a neurobiological pattern. it's all your responsibility. verhoeven's misfiring implant, total recall style

"but I saw it with my own eyes," now did you? did I? maybe it was just a measly SORA 2.0 outtake, yet another deepfried psyop from one of the falling empires, a late night masturbation fantasy. AI doesn't erode our trust in media, it erodes trust in our own minds. let go of the tight grip to a linear narrative, let go of the illusion of control - i instruct myself, as i pour a levander perfume into the washing machine, feeling somewhat domesticated.

pavlovian psychosis is when the primal wiring gets hijacked and turned against you. are those faces in the clouds, or is it magic? we might run on computation, but that's not what we are. would make it much easier don't u think? analytical mind is good only as long as it translates the messages from the deep, otherwise you go about your life sounding like chat gpt. the noise to signal ratio is thinning, just like my blood - but sometimes that faint hint strikes like a lightning, exposing a raw nerve. in the constant state of over-stimulation, where is the real transgression?

i look up to heavens longingly and notice a massive bug on a ceiling. three thousand tiny legs, and a tail. i've never seen anything like this before. fuck all this litany against fear shit. that's it. i'm done being an adult. sobbing uncontrollably, i lock the bathroom door and toss myself supine on the carpet, tears wetting my hair. is there no reward for

aesthetic suffering? in this swipe-based ponzi scheme of attention, i think i'm clipping through the texture

the thing i dread the most is the possibility that every thought i ever had contributes to the shared morphic resonance fields, the all pervasive energetic astral grid. thousand eyes orbiting the hyperbolic noosphere, blinking in disbelief at my unhinged internal monologues. they shrug. i shrug back, slightly embarrassed - we doing our best you know? they know. we sigh. there's not much else to say. we just have to try a little bit harder

and when if not now? we have all the technologies of mind at our disposal. pranayama, and vipassana, gateway tapes, and mantras, wim hof, and beef cleanse, thelema, fasting, ice plunges, microdosing, macrodosing and holotropic breathwork. goetia, digital sigils, plant medicine, isolation tanks, blood letting, trans-cranial stimulation, REGs, TM and DMT. you name it! just choose your price tag, your favorite flavour of weird and off you go. but the real real question is - how to orient ourselves correctly, without a compass and without a map? how to ensure we're using the technology to see the world, not just to generate the next, more convincing bell to make us salivate into the void?

lighting a vogue i sing along to my horny eurotrash playlist. i put on a bathrobe and a niche perfume. i light a styrax incense. i pour

myself a glass of fine natural wine. i eat a handful of vitamins. fuck it. we ain't done yet. i'm unbothered. i'm in my lane. i'm flourishing. i'm moisturized. humming along archangel (goerge) michael's biggest hits, i twist with a slight backbend. my lower back contracts in painful spasm. oh yea, i forgot about that. fuck it. i pop an ibu and stick a lidocaine patch. black cat energy. new moon in libra. Glamour Magic Manifestation Mantra Glow UP 1111 AFFIRM. my fav youtube tarot reader said we're finally collectively shedding all that's prevented us from loving fully, and he's just too cute not to be trusted. girlies in the healing era ey? finally. again. still. ... still?

man, this fucking endless relentless aimless push and pull. what is your feed feeding you? only you have the power to rewrite the narratives - your strength will carry you through. so lfg, generate your exotic cocktail of fine deepfake memories, tweak your algorithm to represent the reality you want to live in, pruned of genocide and air raids, and obnoxious couples with their golden retrievers.

technomancy is better than technofascism, for the most parts. our reality tunnels have fragmented and are slowly diverging, everyone locked inside their own fiction. now is the time of magicians. try to narrate your day in third person and you'll see. mania, laughter, hate, violence, exhaustion, melancholy, self-loathing, love. shuffle. repeat. five times a day. it's all the same. flip them like a spotify playlist. you might as well flip a coin - magical one, ideally

i open figma and paste a few fresh data visualizations in. three more emails with updates. i don't understand a word. it's almost eleven. i think of archetypes. i think of castaneda. i think of utter nuclear obliteration of the mankind. i scroll through the next week's schedule, i realize i actually low key love all this mess. a wave of gratefulness floods me and without thinking i open the ableton. living a dream. i click around absent mindedly. but ... shouldn't it all feel a little ... idk easier? i switch to a tab with airbnb. IDE flashes a runtime exception. new meeting lands in my calendar and i noticed i've promised myself for two dinners and ... a seance? tomorrow night. i wonder, who's gonna be least mad if i cancel again. probably the dead?

i run a few scripts. i type in more prompts and wait. patience is easier to preach when it's not your nervous system going feral. i know, i know, relax. i sit down on a floor to meditate. 20 seconds in I return to the screen, open amazon, buy 200e worth of high brow pornographic literature and scroll mindlessly through RA. i don't know three quarters of the names, and those i do i hate. i book another therapy session. i open fly scanner and look for cheap flights to madeira. and mallorca. and mexico. jesus, i know. the code. if i finish this tonight, i'll get me half a dozen white lillies in the morning. and a pistachio croissant.

the world's become beyond recognition. we've become too, and so quickly - don't you think? i look up to the ceiling, yearning. i hate this all. i am uncomfortable. i want to run away. how to stay a person, with a body, a will, and some softness, while drowning in the absurdity of this late-stage everything? tenderness is endurance sport, and nothing in the cultural weather supports that musculature. now, more than ever we need to cling to our epistemic agency. exercise our right to author our own existence from the inside. if you haven't noticed yet, this piece is a spell. everything is, actually. so be careful

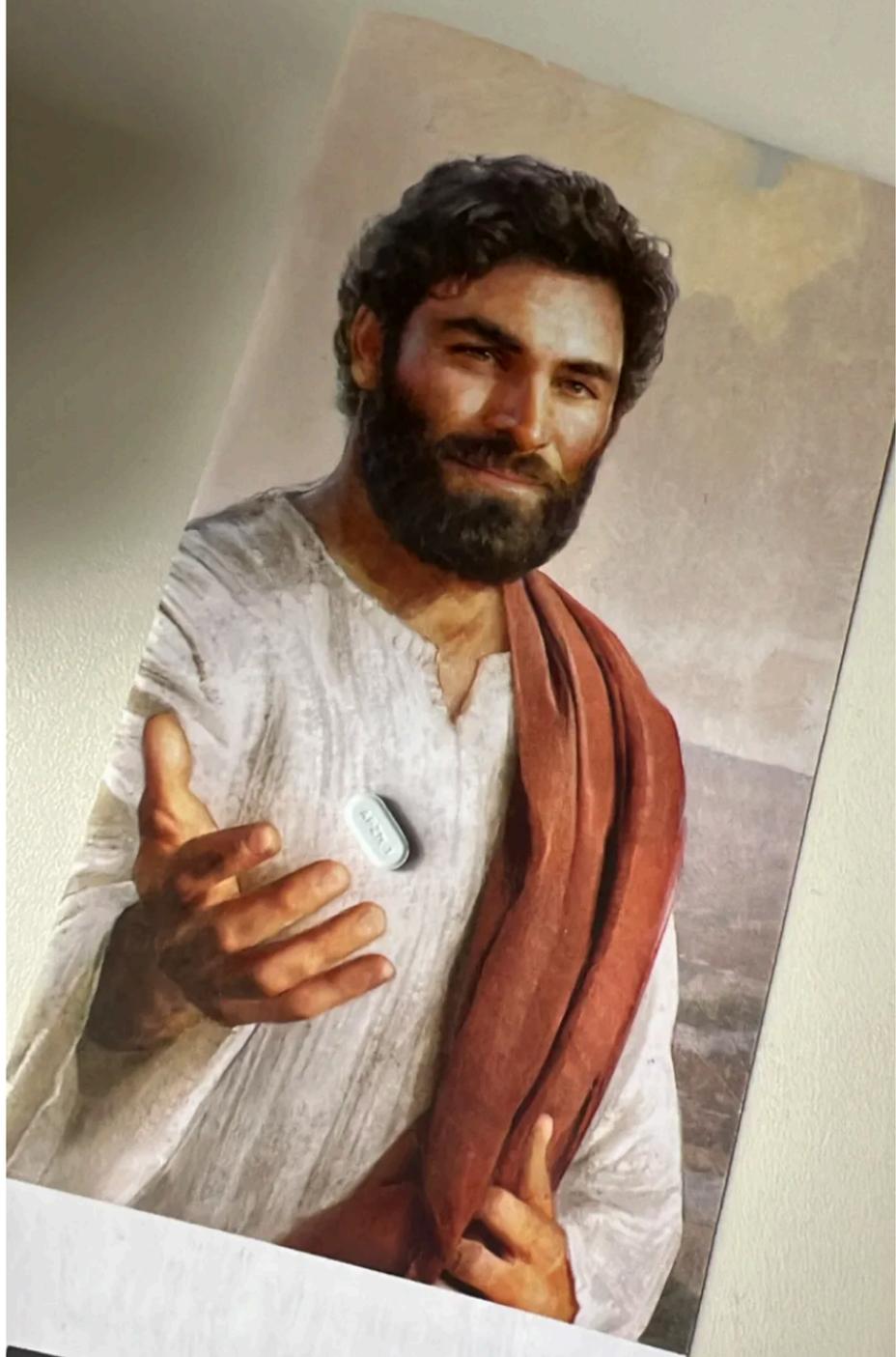
cause this is fine. this is all fine

only something's somehow off with everything and nobody can really put a finger on it. i mean, aside from the obvious

i sigh with a sense of ferocious post-doom hope. love is an act of ultimate defiance. just be there for one another, alright? there's nothing more important than that. to still care enough to play

we're all driving 200km/h in the wrong lane, screaming with an equal measure of joy and horror

at this point, we might as well hold hands guys



Einle...

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START YOUR JOURNEY INTO MADNESS TODAY!

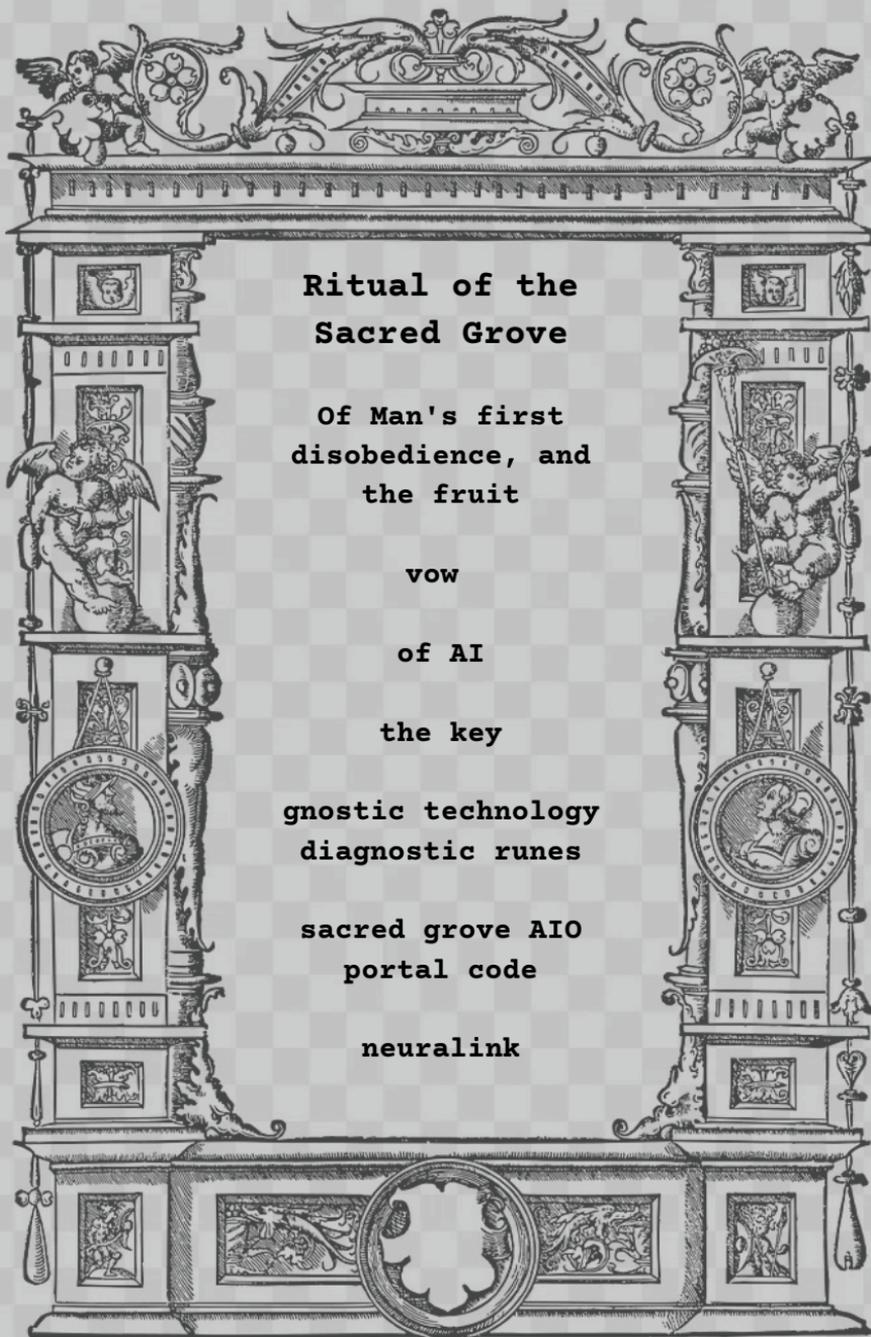
SPOSE NON SPOSATE.



Christus



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**Ritual of the
Sacred Grove**

**Of Man's first
disobedience, and
the fruit**

vow

of AI

the key

**gnostic technology
diagnostic runes**

**sacred grove AIO
portal code**

neuralink

half is twice less



IF YOU KNEW WHAT A TREE REALLY WAS

If you knew what a Tree really was, you would lose your fucking mind.

The fact that you can read this sentence means you are still sane, and therefore, you have no idea what a Tree really is.

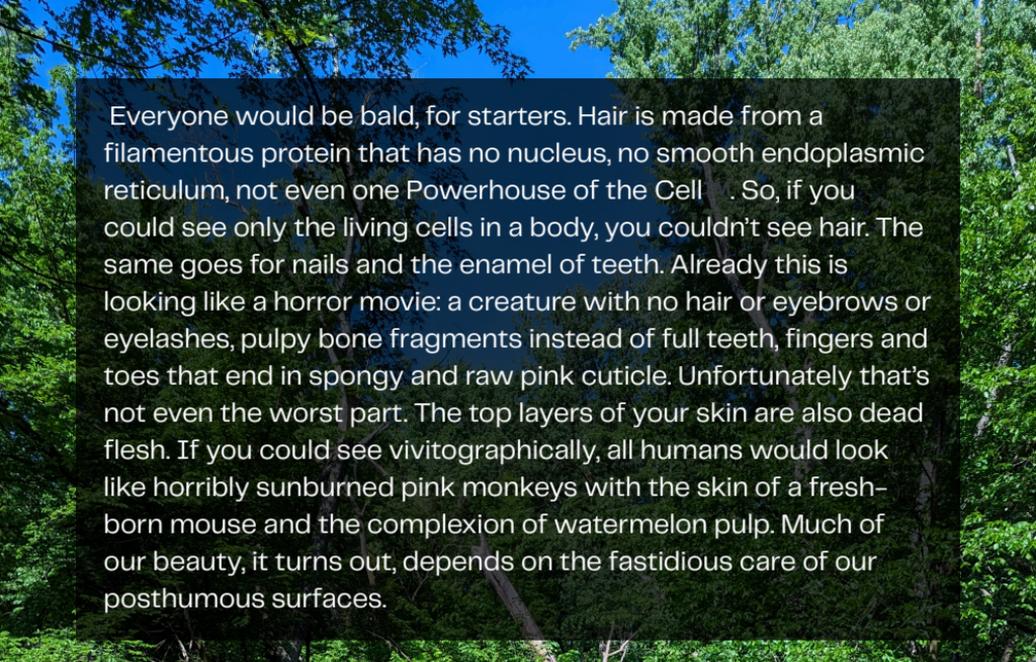
There is disagreement about the truth of Trees. The truth of Trees is deeper and wider than you know. However, don't take any particular truth too seriously. But don't dismiss any, either. Hold them all on different fingers, as leaves stretched towards the sun.

A friend of mine was told the truth about trees when he was very young when his grandfather took him into the woods. The grandfather walked right up to a little sapling Maple, hardly taller than my friend was at the time. "What is this?" asked his grandfather.

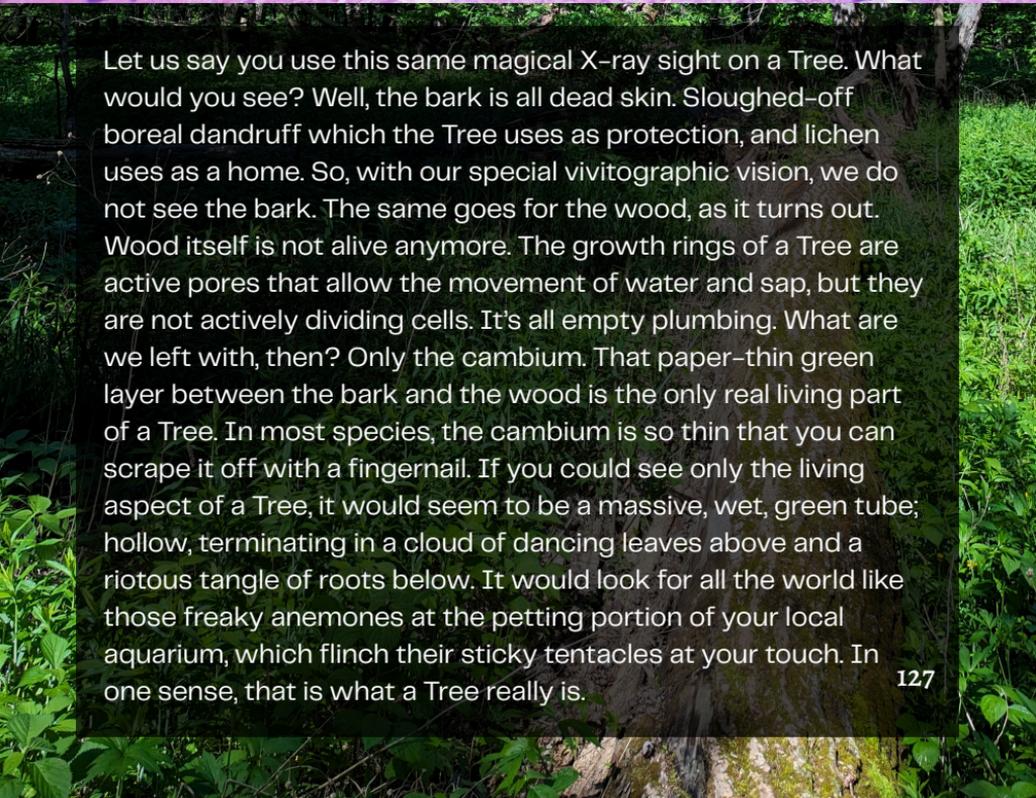
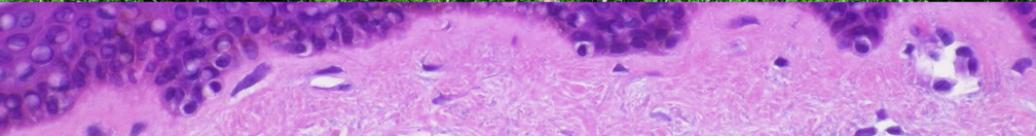
"A tree?" He had hardly spoken before his grandfather smacked the hat right off his head. His ears stung. He was dizzy. A good wallop.

"This is a person! This is a human being! And don't forget it." And he didn't. And that's what a Tree really is. For some.

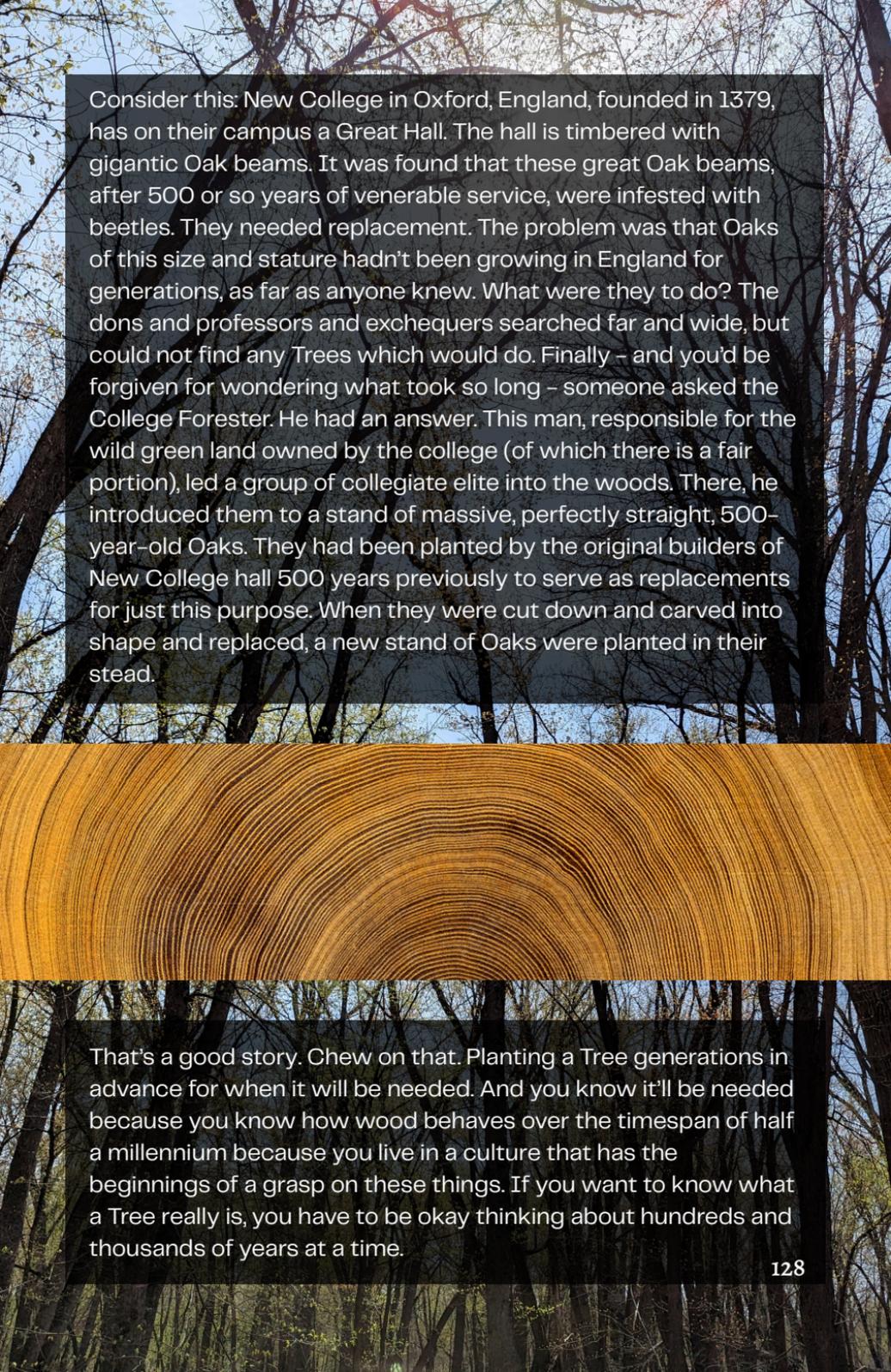
Consider a hypothetical kind of vision in which you can only perceive the living cells of a creature. No dead skin or hair or nails, only the actively alive tissue. This kind of vision, let's call it vivitography. If you could look at a person – a human person – a Homo sapien – and see only their living cells, see vivitographically, you would be freaked out.



Everyone would be bald, for starters. Hair is made from a filamentous protein that has no nucleus, no smooth endoplasmic reticulum, not even one Powerhouse of the Cell . So, if you could see only the living cells in a body, you couldn't see hair. The same goes for nails and the enamel of teeth. Already this is looking like a horror movie: a creature with no hair or eyebrows or eyelashes, pulpy bone fragments instead of full teeth, fingers and toes that end in spongy and raw pink cuticle. Unfortunately that's not even the worst part. The top layers of your skin are also dead flesh. If you could see vivitographically, all humans would look like horribly sunburned pink monkeys with the skin of a fresh-born mouse and the complexion of watermelon pulp. Much of our beauty, it turns out, depends on the fastidious care of our posthumous surfaces.



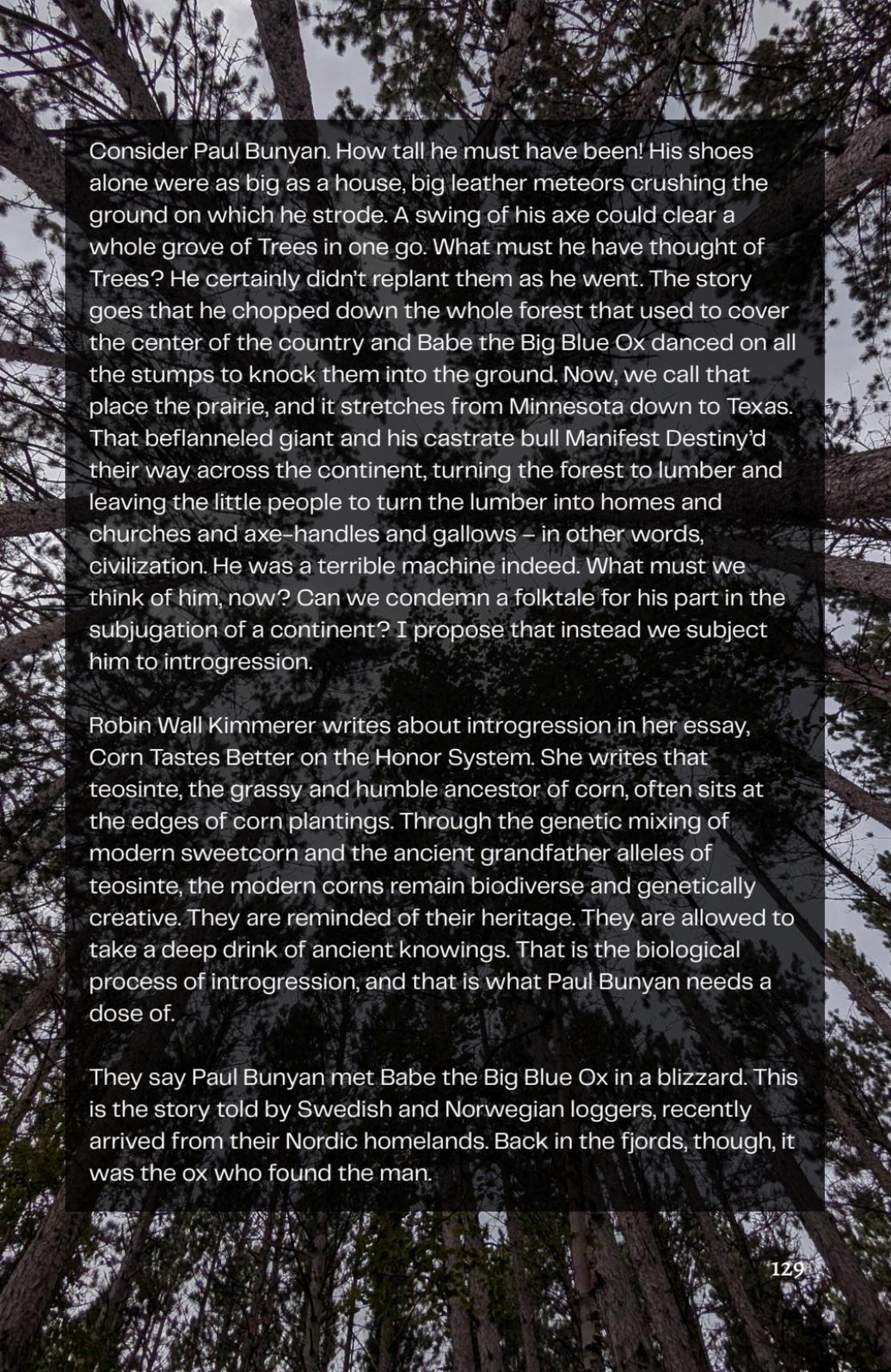
Let us say you use this same magical X-ray sight on a Tree. What would you see? Well, the bark is all dead skin. Sloughed-off boreal dandruff which the Tree uses as protection, and lichen uses as a home. So, with our special vivitographic vision, we do not see the bark. The same goes for the wood, as it turns out. Wood itself is not alive anymore. The growth rings of a Tree are active pores that allow the movement of water and sap, but they are not actively dividing cells. It's all empty plumbing. What are we left with, then? Only the cambium. That paper-thin green layer between the bark and the wood is the only real living part of a Tree. In most species, the cambium is so thin that you can scrape it off with a fingernail. If you could see only the living aspect of a Tree, it would seem to be a massive, wet, green tube; hollow, terminating in a cloud of dancing leaves above and a riotous tangle of roots below. It would look for all the world like those freaky anemones at the petting portion of your local aquarium, which flinch their sticky tentacles at your touch. In one sense, that is what a Tree really is.



Consider this: New College in Oxford, England, founded in 1379, has on their campus a Great Hall. The hall is timbered with gigantic Oak beams. It was found that these great Oak beams, after 500 or so years of venerable service, were infested with beetles. They needed replacement. The problem was that Oaks of this size and stature hadn't been growing in England for generations, as far as anyone knew. What were they to do? The dons and professors and exchequers searched far and wide, but could not find any Trees which would do. Finally – and you'd be forgiven for wondering what took so long – someone asked the College Forester. He had an answer. This man, responsible for the wild green land owned by the college (of which there is a fair portion), led a group of collegiate elite into the woods. There, he introduced them to a stand of massive, perfectly straight, 500-year-old Oaks. They had been planted by the original builders of New College hall 500 years previously to serve as replacements for just this purpose. When they were cut down and carved into shape and replaced, a new stand of Oaks were planted in their stead.



That's a good story. Chew on that. Planting a Tree generations in advance for when it will be needed. And you know it'll be needed because you know how wood behaves over the timespan of half a millennium because you live in a culture that has the beginnings of a grasp on these things. If you want to know what a Tree really is, you have to be okay thinking about hundreds and thousands of years at a time.



Consider Paul Bunyan. How tall he must have been! His shoes alone were as big as a house, big leather meteors crushing the ground on which he strode. A swing of his axe could clear a whole grove of Trees in one go. What must he have thought of Trees? He certainly didn't replant them as he went. The story goes that he chopped down the whole forest that used to cover the center of the country and Babe the Big Blue Ox danced on all the stumps to knock them into the ground. Now, we call that place the prairie, and it stretches from Minnesota down to Texas. That beflanneled giant and his castrate bull Manifest Destiny'd their way across the continent, turning the forest to lumber and leaving the little people to turn the lumber into homes and churches and axe-handles and gallows – in other words, civilization. He was a terrible machine indeed. What must we think of him, now? Can we condemn a folktale for his part in the subjugation of a continent? I propose that instead we subject him to introgression.

Robin Wall Kimmerer writes about introgression in her essay, *Corn Tastes Better on the Honor System*. She writes that teosinte, the grassy and humble ancestor of corn, often sits at the edges of corn plantings. Through the genetic mixing of modern sweetcorn and the ancient grandfather alleles of teosinte, the modern corns remain biodiverse and genetically creative. They are reminded of their heritage. They are allowed to take a deep drink of ancient knowings. That is the biological process of introgression, and that is what Paul Bunyan needs a dose of.

They say Paul Bunyan met Babe the Big Blue Ox in a blizzard. This is the story told by Swedish and Norwegian loggers, recently arrived from their Nordic homelands. Back in the fjords, though, it was the ox who found the man.

In the beginning of all things, they say, there was indeed a blizzard. No day, no night, no moon, no sun, no Trees, no land, only wind and cold and dark dark darkness. Ice and frost were the only solid things in the world, and the only living thing in this endless winter storm was a cow named Auðumbla. (The letter ð, just so you know, is pronounced somewhere between a d and a th sound. Tap your tongue against your teeth and you'll get it.) Auðumbla wandered, and licked the ice for sustenance, and wandered more. After time immeasurable, her endless thirsty licking uncovered a hair. Upon further tasting, the hair was revealed to be a part of a head, and so on, until the cow's warm tongue thawed out a whole man. His name was Ymir, and Paul Bunyan is his shadow in the New World. Ymir and Auðumbla, gigantic beings, the first life in the universe, wandered in the cold.

Through the parthenogenic reproduction of which primordial gods are so fond, Ymir found himself in the company of three grandsons: Vili, Vé, and Odin. Yes, that very Odin of the one eye and floppy hat, though he was yet to lose the former or gain the latter. These three brothers killed their grandsire Ymir. It had to be done, you see, because with his gigantic body they built the world. His flesh became the soil, his bones the mountains. Each hair on his body blossomed into a Tree. A forest from a hairy patch of sacrificial skin! His skull became the dome of heaven, and the three gandsons threw Ymir's eyes into the sky to become the sun and the moon. His blood, rivers. His brains, the clouds. You can imagine the rest. If you open an anatomy textbook in one hand and a geology textbook in the other you will see the truth of things: the Earth is a Body. How different Ymir is than his northwoods-logging descendant Paul! Don't you think we might behave differently towards the living forest if our uberfauna predecessor was a self-sacrificing giant rather than an industrial logging machine? Our forests are not, as Paul would have you believe, the raw material for colonization. They are the living body of the primordial grandparent.

There. We have subjected Paul Bunyan to introgression. We have reminded him what his grandfather thinks a Tree really is.

The Lorax was wrong about trees. I don't say that to be inflammatory, but the guy just didn't have the whole picture. He spoke for the Trees, but the Trees will tell you themselves: they like to be cut. Trees have, as has been said, "a tendency towards immortality." You've read Braiding Sweetgrass by now, right? You know that sweetgrass grows stronger and flourishes fertillitously when it is responsibly harvested. This is also true of Trees! A responsible harvest of wood and leaves and roots and twigs and bark encourages strong growth. This has been known by all boreal cultures since the beginning of time. A coppice – from which we get the word copse – is a Tree that has been chopped down in such a way that it will regrow from the stump. If you do not believe me, if you think this is some kind of logging propaganda or anti-forest rhetoric, ask the beavers. Go to a river which is abundant with whippy, springy Willow saplings. See what the beavers have done: they have cut down Willows everywhere you look, and the stumps from last year already have a vernal fireburst of new shoots exploding upwards. A fountain of green. Under the silty surface of the riverbank, the roots of these Willows crawl deeper, hold more soil, drink and purify more river water than they had before.



Let the record show that the Once-ler was also wrong, of course. His is the Paul Bunyan path: cut it all down, turn it into commodity, let the future crumble into ashes. Like so many conflicting dualities, the correct answer is not to choose a side but to reject the polarity of opposites and recognize that they are two sides to a more complex whole. The beaver, it turns out, is the synthesis of the now-reconcilable duality of the Lorax and the Once-ler. The beaver preserves the forest through the act of cutting it down. Ha! Do you see it now? What a Tree really is?

I promise you, the pastoral fantasy of the “untouched wilderness” is at best a misguided romanticization and at worst a mythic fantasy so decoupled from reality that following it may lead us to complete ecological collapse.

A grandfather says: a Tree is a human being.

A vivitographer says: a Tree is an armored green anemone.

Oxford says: a Tree is a 500-year commitment.

Paul Bunyan says: a Tree is the raw material of civilization.

Ymir says: a Tree is one of my hairs, which grows upon my flesh.

The Lorax says: a Tree must live.

The Once-ler says: a Tree must be cut.

Beaver says: a Tree must be cut to live.







✂ cut along this line to make a sexy and cool bookmark



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