

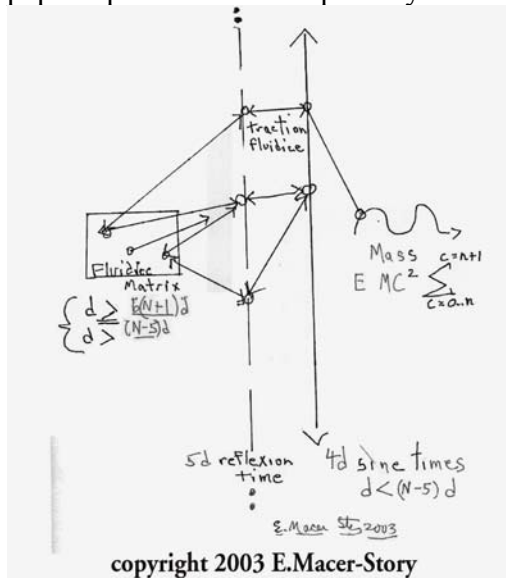
**Magick, Sorcery & Alchemy From All  $\infty$  Directions**  
**Text, illustrations & lyrics**  
**By Eugenia Macer-Story**

[All sing.]  
 The light is in my body: let the magick come down.]  
 The light is in my body: let the magick come down.  
 Hey, hey: let the magick come down  
 You touch me and I travel: let the magick come down.  
 You touch me and I travel: let the magick come down.  
 Hey, hey: let the magick come down.  
 I am going to take a journey: let the magick come down.  
 I am going to take a journey: let the magick come down.  
 Hey, hey: let the magick come down.  
 [Dance interlude.] ...

**A) matrix terminology [MagSorAlch]**

Where does one begin in discussing verbally such topics as magick, sorcery and alchemy? These are activities which actually are procedures and processes, not philosophical concepts. However, philosophical concepts may be attached to these activities and events by discussion or analysis.

In order to approach discussion and/or instruction in **[MagSorAlch]** one must accept the world view which includes an additional structural component/force to the strictly electromagnetic/quantum model taught in academic science and engineering classes. The “light” in the chant above signifies the “energy of life” the component in addition to electromagnetic mass which self-organizes the living structure. The “fluidice matrix” model which has been developed in a series of refereed scientific papers presents in a simple way these concepts of an additional mass component:



**Fig.1 Basic Fluidice Matrix Diagram [MagSorAlch]**

In the words of this simple song, you need a wind (some structural context and support) to fly your kite (mass structure) as well as a string (time synchronization) to attach the mass to the aetheric structure.

“If you want to fly your kite  
Then you better have a string  
If you ‘re going to have a string  
Then you better have as kite  
But you better have a wind if you want to fly it right. “

This model is also comprehensible as a “technical” explanation of the concept of synchronicity first discussed by psychologist Dr. Carl Jung. The original papers are available by browsing the internet or accessing one of the Magick Mirror websites given at the end of this article. One does not “work magick” only with the individual mind but also with the permission and co-operation of the cosmic logos, the shared organizational mind of the cosmos. I use the term “cosmic” rather than “universe” or “universal” since I am not sure how many universes exist as part of the entire arrangement.

But this particular article is about the *use* of these concepts and so different symbolic process models will be utilized. Notice that already Magick, Sorcery and Alchemy have become **[MagSorAlch]**. This is a notation similar to physics and cyber-coding notations used when a process elaborately described in a detailed paper or lecture is summarized in coded notation for operators who have previous familiarity with the detailed process/concept.

It is amusing that the practice of **[MagSorAlch]** is often misconstrued as “sex magick” by those who have been seduced or wish to be seduced by the **[MagSorAlch]** practitioner whose light they feel in their mind/body system.

### **B) True meaning of perception of “magick” as “sex”**

When we say a car is “sexy”, we mean it fascinates us and causes a physical/mental entanglement which causes a desire to invest energy in the “sexy car”. Thus a mis-invested use of such energy entanglement can occur when two people are sold the same car by some act of glamorous magick coupled with the “sleight of mind” employed by chaos magicians and also quite naturally by adepts who have never accessed the “chaos magick” method of coding perceptions.

Certainly, the physical copulation represented in anatomy books and hard core pornography is not necessarily “sexy” but can be downright depressing in the same way that an un-cooked roast pig is moot to the observer. It is necessary to include the concept of “sex magick” as part of a much larger picture of a cosmic world body structured by the logos of “light” in order to represent the mundane practice of sexual **[MagSorAlch]** properly. This structured energy of birth and transformation was represented as “fire” in a variety of ancient ceremonies including the “fire puja” of Tibetan Buddhism and the Celtic fire festival of Samhain.

### C) Magick as activation of the virtual “mirror image”

Actually, “magick” as the activation of the will of the individual in the interdimensional (including material ) environment involves the creation of a world which reflects the inner mental process of the magician.

#### STRUCTURAL COGNITION

Molecular shifts also produce sudden material phenomena that we call “supernatural” within Cartesian space. The remaining mystery is how cognition interacts with subtle energies to produce an entire gestalt – such as a meaningful but anomalous computer display – out of the existing molecular fabric.

Quite obviously: the key to understanding this materialization process does not lie within pristine laboratory situations. It is not “in” the picture that depicts it, but somehow within the motive cognition of an intelligence who has realized what the multi-dimensional portrait might signify.

“Supernatural effects” such as the appearance of anomalous shapes and images within an array of mirrors as part of a spirit conjuration are the *result* of manipulation of cognitive energy. Perhaps this is the cognitive energy of the spirit or idea invoked in combination with the more electromagnetically-based cognitive energy of the entities who are physically watching. In this case, the back-to-back “mirror” process (Fig. 7) is not passive, but involves the projection outward into the Cartesian continuum of multi-dimensional energy forms.

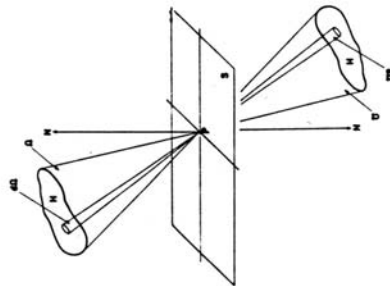


Fig. 7

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keywords —> Cartesian, non-Cartesian, transduction (interdimensional)

#### **Fig.2 diagram of Structural Cognition by virtual lens projection**

So that, as in the diagram above taken from the original paper “The Supernatural Subtle Energies And The Magick Mirror” (New Science Forum-Fort Collins, Colorado-1991) the “virtual image”(right) is projected out from behind the mirror (as in lens optics) and becomes the “only world” of the individuals (left) using the “enchanted lens” as their world and individual mirror.

This process has innate limitations when the “reverse mirror” is the Internet, TV or any individual instruction book because people can choose to go offline, turn off the set, move to another Internet list or throw the book in the river rather than tune in telepathically to the “only world” of the magician or hypnotist..

### D) Politics and use of [MagSorAlch]

In a Fascist political regime, however, the would-be magus may make an attempt to get the political leaders into “reflective focus” and thus control events by controlling the mindstate and beliefs of the populace via media and the press.

The resemblance of individuals who attempt a similar goal by “alchemical” means, transforming themselves in order to concomitantly transform humanity into a similar

image, is evident, and many small “fascist worlds” are likely to exist within circles of acquaintance devoted to occult philosophy and/or transpersonal exploration.

Another “political” use of concepts of **[MagSorAlch]** is the “chaos magick” practice which has actually been used in certain poi “research” contexts requiring an atheist or non-religious attitude on the part of the designers. In this practice, psychological “screen identities” derived from a study of Jungian psychology are used as both inner and outer “shamanic masks” to trick the minds of the participants into obeying the will of the operator embedded within the “screen mask” of a self-created angel or demon. In order to practice this system, one must have a belief similar to the power-oriented school of alchemical sorcerers that a certain “intellectual elite” knows best how to use humanist psychological techniques in order to manipulate others. It is not surprising, therefore, to discover practitioners of the humanist school of sorcery operating in advertising and stock broker context. Yet some feel that the energy of the practitioner nevertheless animates a mask which is inevitably presented from the collective human unconscious and not simply from the individual subconscious.

### **Section 6 of “The Grid”-poem in process**

“ into the grid come the icons, suspended at intervals  
one, seeming to be a woman with sky-blue angled veils,  
then becomes a metallic mask, flowing toward “recognition”  
eyebones slanted out upward within the veils  
impossible to tell whether she is the Virgin Mary or Salome’  
only that she calls me to the worship of powers I do not understand  
slipping back into the Grid  
when there is no singing of unknown, sacred names...”

### **E) Weather conditions and non-human intelligence**

There is, however, a significantly different way of looking at **[MagSorAlch]** . Within the lens of this other view scope, distinctively part of shamanic practice in any tradition, the magician functions as an explorer of unknown jungle or desert territory , or as a navigator of a boat in the currents of a river,. S/he must know the weather and surroundings in order to act appropriately and effectively. In this belief system, one sets an individual “subtle lever” into the larger cosmic mechanism, as with the rudder which guides the boat or the individually-lettered sign which warns “detour”, rather than by force attempting to induce the compliance of the populace. Thus the aware magician transforms the self by acting to change the self’s place in the cosmos. Both these “natural” magicians and the more directly “power-oriented” magicians are likely to make some actual link with spirit entities, non-human intelligences, in order to accomplish their feats of transformation.

In fact, in European definitions of **[MagSorAlch]** , “commerce with spirits” is often mentioned. Sometimes, however, spirit entities or similar non-human personae appear to enter human activities arbitrarily with some mysterious agenda not connected to the individual magician and/or the attached circle of acquaintance . These appearances of the “deus ex machina” may perhaps be connected to the perceived destiny of a particular

national, religious or racial grouping on the material plane .But such interruptions into the expected flow of events may also be linked to the DNA evolution of humans and/or the evolution of some other material life form which serves as a platform for action by the interlinked intelligences of the cosmos.

#### **F) Ceremonial magick and strategy games**

The actual interruption of inexplicable yet intelligently significant “accidental” events into human destiny was represented in ancient Greek drama by an actor being suddenly lowered from overhead by ropes and pulleys into the tangled human dilemmas then happening on the stage. This “god/dess from the machine” is a poetical representation of what might actually be observed to happen in inexplicable rescues and catastrophes not engineered by the weather, but happening arbitrarily, for no discernable cause. Of course, the cause may lie in a pattern of desired events, an agenda of the Fates discernable by intelligences who are aware of the structure of events from a perspective outside linear time.

When I was drafting this article in longhand, I had left the notebook open and gone about other real time activities. Suddenly I felt like jotting down the following bit of dialog and put it on the page below the draft so that I would not forget the words, intending to transfer it to my journal and/or into a poem. Then when I continued drafting the paper I put it into brackets rather than crossing it out.

*[It wants you to sleep, very much like a serpent hypnotizing its prey. For if you sleep, you will energize its world.]*

For the strategy games played by adults, exactly like the war & romance games played by children, may be joined by an “imaginary companion” who appears suddenly among them, seeming to both direct and articulate the shared mindstate or “global identity” of the group. Is this companion, as questioned in the famous short story by Henry James entitled “*The Turn of the Screw*”, always wholly “imaginary” or is the identity a “screen mask” animated by an actual spirit or non-human intelligence?

Tales of such magickal activity as “literature” often fall short of the strange, numinous reality which often accompanies these children’s games and/or the adult shared fantasies of strategy games, pornography and other pursuits with imaginary, distant or “invisible” characters interacting with the human participants.

As experienced, the “alternate worlds” created by lending energy to these mentally-active companions may be quite palpable and for all transactional purposes “real” beyond the “rose colored glasses” of the virtual lens analogy, or the “sleight of mind” practices of humanists attempting to trick their own psychology into extraordinary feats of enchantment. The “quantum theory” of alternate destinies and worlds created simply by observation may fall into this “sleight of mind” category.

*“Now you see it : now you don’t*

*If you don’t see ME, I’ve never been born?”*

Such a “disappearing act” might take place in the small world of the magician’s mind as projected into the minds of close associates, perhaps. [See the previous sections C & D.] Yes: it’s supposed to be only a technical analogy, a way of explaining small particle behavior. But in the limited “physics” community, where perceived reality is largely mental, it is reasoned that such programming by the human will when applied to very subtle and sensitive small particle behavior may actually lever patterns of destiny and

mass somewhat in the same way that atomic behavior of uranium or plutonium can cause a massive explosion in the larger fabric of the cosmos.

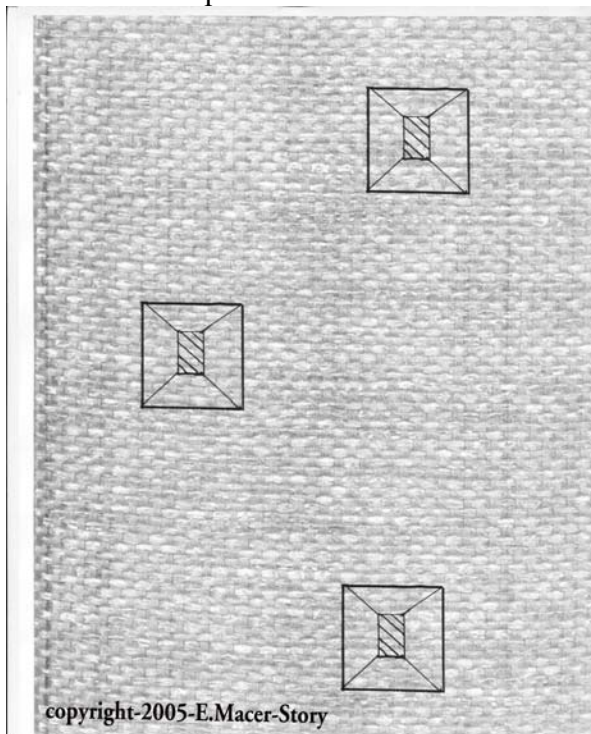
When individuals “sleep into trance” as a group and lend ideas living substance, an actual entity may be created and even an “alternate world” may come to exist in fact. Thus certain “deities” may want a group of “true believers” to lend them substance, so that they can actually materialize. The trappings and ethos of “ceremonial magick ”in all traditions induce these materializations both within the body of the priest/enchantress and within the material circumstances these people may come to create and/or encounter, now, past and future.

**G) Language as a coded lexicon rather than alphabetic words**

Decoding events involved with [MagSorAlch] practice involves an acceptance of the assembled nexus as an item beyond the sum of linear, rational parts. It is an assemblage of processes like the mathematical “matrix” which both describes and predicts stress happening from all directions in an electronic or mechanical device/engine.

One experiences the entire, assembled nexus as a whole unit but no one part of the nexus defines the whole. Thus the rebus language of [MagSorAlch] is not exactly like the 3-d visual/ photonic hologram so often used as a metaphor for “global perception”. The hologram requires a re-animation by the exact frequencies of coherent light which recorded the original pattern on a stereographic slide. Thus the entire cosmos, if actually a hologram in essence, would be static, frozen and predictable by some type of universal, coherent (limited) energy frequency.

On the truly multi-dimensional cosmic grid, one place in time is different from another place in time because a structural (5<sup>th</sup> dimensional) reference frame maintains the shifting time-space landscapes as relative four dimensional space-time “E/M boxes” attached as unique threads or beads within a non-spatial patterning frame .



**Fig.3 E/M mass within the multi-directional grid**

## **H) Loom of the weavers of destiny**

This is the “loom” of the weavers of destiny as represented in a number of traditional mythologies which attempt to explain the mysteries of fate which form the histories of nations and individuals. **[MagSorAlch]** considered in such a context is not trivial. For a traveling carnival may be more permanent than an exploding building just as the moving spindle which creates the individual pattern leaves a more permanent trace than the edges of the frame which temporarily hold the developing fabric. This is the principle of the traditional Chinese practice of Feng Shui, **[MagSorAlch]** a practice wherein the positioning and re-positioning of material objects, people, animals and building acts to create a forceful energy pattern which will draw unto itself the desired result. Thus in Feng Shui the most propitious distance between two points in time-space is usually not the pre-anticipated route shown on the maps but the route permitted by the guardians of the terrain. In such **[MagSorAlch]** practice, one does not “sit tight” trying to engineer causes mentally but perhaps seeks out a different location, where the dread but fated event is not naturally on the agenda and/or re-arranges the furniture or garden to break a streak of bad luck and odd behavior on the part of spirits or humans.

## **I) Mysteries of resonant structure, the multi-dimensional grid**

Yet in other **[MagSorAlch]** practices the goal is to engineer a semi-permanent, sturdy structure—the frame of the loom of destiny—within which the patterns of life/death and destiny might also be engineered. After all, as is often forgotten, the famed Egyptian pyramids were tombs although the pyramids of the Aztec and Mayan cultures were observatories. These were long-lasting monuments within complex cultures which believed firmly in the soul-identity of the individual. They also believed that there were “gods” in that continuum, rulers of the shadow realms of the underworld and rulers of the dark spaces between the tiny points of light which are the stars and planets.

We do not know the exact beliefs of the builders of the South American pyramids as their glyphs are not alphabetic and no translation lexicon such as the “Rosetta Stone”—a 3<sup>rd</sup> century B.C. stone tablet found by chance in Egyptian ruins which had the same inscription in hieroglyphs, Demotic Egyptian and Greek-- has ever been found which would give the contextual meaning of the individual South American rebus items.

.Perhaps this is because “missionaries” destroyed manuscripts which might have given some clue to the true function of the observatories, ceremonial altars and game-playing plazas which remain in the ruins of the South American temples. This probably caused other interpretative artifacts and writings to be concealed. A South American “Rosseta Stone” may thus exist in some obscure location where it was put for safe-keeping.

We know that the pyramids of ancient Egypt were tombs, long-lasting monuments within a complex religion which believed firmly in an “afterlife” and that the soul-identity of the deceased survived the material body in another continuum. In this context, a tomb is also the gateway to other dimensions of existence. If this is so, then why embalm the body, as the Egyptians did so elaborately? Why not simply cremate the body and scatter the ashes, as in other religious practices wherein the spirit of the deceased is assumed to transcend material form? The Egyptian pyramids were also carefully placed with reference to NSEW directional alignment. But the elaborate cache of valuables within these

structures only has provided sustenance for bandits and looters over the centuries since the energy bodies of the occupants, as the Egyptian magi knew, have traveled into the (n-4) dimensions, the energy worlds for which their souls were prepared. . Yet might this stashing of ancient artifacts in the glass cases of colonialist museums actually be a form of Diaspora for the intricate systems of thought , and perhaps also the spirits attached to those systems of thought, which may date in some yet uncommemorated way back to the partly-remembered structures of the antediluvian , nominally “Atlantean” civilization?

Locked within these gigantic, mute and misunderstood structures , as within the statues and ancient structures on isolated islands in the Pacific ocean, may actually be the mysterious “occult wisdom” which causes people to invent stories and systems based on the imagined “magic” of ancient Egypt and the lost cities buried deep in the African and South American deserts and jungles. The secret actually concealed within the stones and geometric architecture which exists in similar ancient structures worldwide may be a form of “goetic” [MagSorAlch].

#### **J) Attachment of “spirit entities” and “energy forms” to material objects,**

The “goetic” practice attaches spirit entities to objects, diagrams, text and sound and calls forth spirits by names which are actually composite arrangements like the ancient rebus glyphs or our more modern concept of [MagSorAlch]. The “name of power” is a multi-dimensional nexus which is not a hologram. One must know the exact “name”, as in accessing an Internet domain name, but the “name of power” is not strictly alphabetic.

In an email correspondence recently, a frightened student of Kabbalist mystical systems criticized the author of this paper for even mentioning by name one of the “angels” this student is familiar with via a learned system of written correspondences. But this hyper-caution involves a misunderstanding of the identity of the Intelligence thus briefly “named” . For it is not the simple alphabetic name XYZ which is the “formula of power” but the detailed *understanding* of the various aspects and capacities of the Intelligence thus briefly “named” which may, for good or ill, call forth that Intelligence in multi-dimensional form. “Accidental” activations of angelic and/or daemonic intelligence may thus actually be due to sudden Gnostic understandings rather than strictly a matter of alphabetic accuracy. For certain powerful Intelligences may remain nameless or be summoned by a variety of different names and invocations.

#### **K) Shadow costumes and costumes of the shadows**

On one Monday night in April 2005 in the early hours of the morning, I was sitting in the living room having a snack when I saw a shadow in the adjacent dining room which resembled a tall figure in a robe, wearing a distinctive square-topped headdress. This was a shadow silhouette. No face was seen. The next day I drew this figure on the back of an envelope . When I attended a museum reception that same evening I noticed that one of the outfits in a historical display of American theatrical costumes , the only one of the manikins to have a display head attached, looked significantly like the shadow apparition I had seen in my dining room. Immediately, I included this similarity in the draft of a long poem entitled “the grid” which I was then writing. The poem is about the



interconnected structure of the cosmos, past and future. Part 6 of this poem is quoted between the previous sections D and E as copied from the work in progress.

But there is another facet to the experience which may prove significant. After sketching the outlines of the shadow silhouette I had seen, I noticed that it resembled a distinctive sketch made from the description of a witness of the Zodiac serial killer, an individual using a black magick mystique who terrorized the San Francisco, California area in the late 1960's and has never been identified or apprehended. Later, an unrelated sense of dark energy and foreboding, simply the sense that I might be followed by persons then leaving crank calls on my voice mail, almost caused me to skip the museum reception which I would later discover contained the costume similar to the shadow apparition. But the costume with the square-topped headdress itself was from the "Imperial Guard" characters in a science fiction play and was brightly colored in a glittering fabric.. I did note the photo of actor Rudolf Valentino on the wall of the exhibit in flamboyant robes with the caption that he was not allowed to be buried in New York City and was laid to rest in a cemetery in Hollywood. Who knows what ghosts might haunt the costumes such a conflicted personality once wore in life!

The popular black & silver attire of Wicca, Gothic and **[MagSorAlch]** enthusiasts is certainly not the entire spectrum of costuming used by the successful shaman or magician. All colors and combinations of colors should be possible as a sensory projection of the desired mental state of the practitioner and/or the desire to enhance the interlocking of perceptions between the Enchanter/ess and the Enchantee on such occasions..

### **L) Inside the Chant**

Note the word "Enchant" in English. This represents the entraining of the mind/perceptions of the participants in some **[MagSorAlch]** activity "inside the chant" as when a special "vibratory space" is created by the actual sound of people repeating together a song or mantra. To be "inside the chant" at a unique location within the cosmic loom-space creates a powerful opportunity for projecting one's inner virtual image (perhaps enhanced by the participation of spirit and/or non-human Intelligences) into the larger cosmic patterning being woven as shared destiny .

In fact, the "Axis" powers during the mid-twentieth century World War Two were aware of this type of enchantment mechanism and research was done at that time by the "Axis" powers involving certain locations thought to be centers of power actualization through virtual linkage. These were usually remote mountain, desert, jungle or island locations known to have been the sites of successful shamanic invocations of yore.

### **M) Evocation at ruins as versus currently active centers of commerce**

Yet give this a moment of thought. Why go to obscure ruins of ancient shamanic sites when there are thriving contemporary cities, resorts and installations which are also, evidently, centers of tactical power? Possibly the "Axis" political endeavor failed in using **[MagSorAlch]** techniques partly because their adepts went back only to mysterious, unknown practices and locations. The mystery within presently active centers

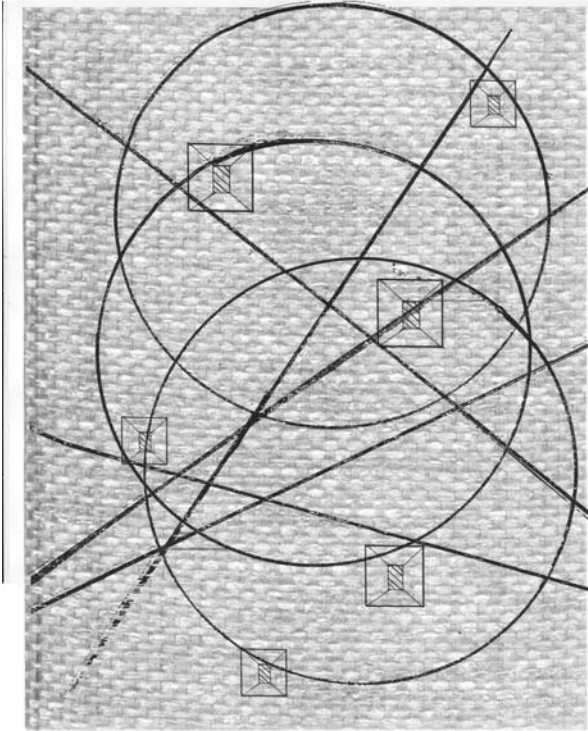
of commerce may be greater particularly if these have persisted as trade hubs for many centuries and are still prospering. One recalls here the bustling tourist business at various ancient “shrines” which still attract oracular prosperity.

Perhaps if one traveled as a tourist in sequential time as well as physical space some **[MagSorAlch]** power might also be gained from such a journey. But tapping such a power source would involve not a visit to ruins but to a structural node on the cosmic time-space grid which has generated commerce kingdoms and/or whatever else might be desired by the individual magician. .If successful, such an excursion in time might include contact with the local spirit Intelligences maintaining the interdimensional grid at that particular time-space location. The word “Oracle” in Greek signifies a location, not any specific person. For many different people may become the mouthpiece of the “powers that be” The live “intelligence of a geo-location provides an interface with the larger cosmic time-space grid which is both literal and a virtual analog to the place of that location in the larger cosmic framework. A way to conceptualize this situation is that the place itself, the terrestrial, planetary or solar location, has a “memory” which can be accessed.

This type of grid access is similar to a person standing at an intersection which has existed for fifty years and vividly recalling a parade or accident seen there twenty years ago. Think now in “light years” , epochs and centuries rather than hours and days. The key here is that the true, interactive memory is unavailable without the “live” intelligence to access it. The additional energy interfacing with the landscapes perceived by sensory means is a form of self-organizing live intelligence. So all of these “time travel” activities may be a specialized form of goetic **[MagSorAlch]** as described in section J...

#### **N) Static diagrams of moving time**

How do we approach any useful “understanding” of this situation? For although the mind and the active perception can travel in time we cannot lay out a literal timescape inside the three-dimensional “E/M box” since the “E/M boxes” are contained in a time-ordering which is beyond their dimensional boundaries. . Even in a video which is a flowing sequence of intercut scenes the view is limited to a sequential mode of four dimensional perception. Therefore, as in the ancient glyphs, **[MagSorAlch]** is best represented by a picture in which various different locations in time-space are shown simultaneously. This is not an isolated symbol but a contextual matrix oriented not simply on the NSEW axis but as a shuttle in a moving loom with many gyroscopic reference points.



**Fig. 4 [MagSorAlch] from all directions & with no central point**

Dance, dance the ribbon circle: Bringing in the seasons.  
Why O why do the dancers circle? None can give a reason.  
Weave, weave the ribbon basket, knotted in a spiral.  
See O see the ribbons lengthen: They'll be short tomorrow.  
Come O come and take a ribbon: Give one to your lover.  
Springtime is the proper season to choose one another.  
See O see the ribbons shifting: Woven round an axis  
Seasons mesh to make a new year: All the past is ashes.  
Merry, merry, it be Spring here anytime you choose it.  
Love be the magick ever present: Never wait to lose it.

[from the SIX WAY TIME PLAY aka EYE OF FIRE, an interdimensionalist musical]

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