

This work deals with talismanic practice as a reality. We are familiar with several different forms of materialism, among them: measurement by material gauge, dialectical materialism, and financial materialism—whether this be socialist or free enterprise. It is well-known in traditional yoga systems that the material cosmos is interpenetrated by an integrative structural energy both in the organic and non-organic realms. The term "jyoti" is used to signify this energy interpenetration as a god/ goddess of light responsible for the functional interaction and co-ordination of events in the palpably perceived material cosmos.

There is an obvious cognate here between the word "jyoti" and "joy". The yoga use of this "divine" energy is often translated as "bliss". But is sheer delight the only manifestation or use of this energy? In yoga teaching, hatha yoga is comprised of jyoti (light) and mantra (sound).

The living manifestation is an actual intermeshing of the "upper sphere of vibration" (light, the head of the snake) and the lower sphere of vibration (sound, the tail of the snake) from supersonic sound down to the lower plane. "Light" in these yoga teachings is also visualized as extending "from the cosmic ether rays through the ultra colors to infrared."

In modern texts on yoga, the method of awakening the "kundalini" or serpent power is given in outline with the clear provision that an initiation by an instructor is necessary for understanding the texts. It is true that your present correspondent did not really understand such books as "The Yoga Of Light" by Hans Ulrich Rieker (1971) a translation from a German translation of the "Hatha Yoga Pradipika" when she originally read these texts intellectually. It was only after initiation by a martial arts practitioner and years of experience in practical use of talismanic energy that she became able to understand these texts, which are written symbolically.

It is important to understand that, like spell-binding and talismanic magick, the "yoga of light" can be used destructively. In fact, the force of "Siva", the lord of destruction and change, is seen as the guide of the "raja yoga" practitioner in passive use of "bindu", sense or intelligence, to integrate the active and palpable forces of "hatha yoga". In other words, Siva is the implement of intelligent change of the individual and/or cosmic or universal destiny.

Intelligent change is different from the more restrictive concept of "intelligent design". For the concept of design as in architecture or visual art implies control of the entire pattern, as in the composition of a musical score. However, intelligent change involves some alteration of circumstances and/or thought patterns which deliberately shifts the flow or accustomed expectation of material events—but also affects events within the many dimensions attached to the material..

So, in the case of "talismanic materialism" the transformative action of "Siva" may involve a very small item. It can be assumed that the proper construction of a talisman—involving the full energetic attention of the individual—will serve to shift events by changing via the palpable material object also the attached "etheric" patterning. This energetic shift by no means controls the way these etheric triggers will play out in the sense of perceived destiny.

After contemplation of the practice (and anecdotes about the practice) of a number of shamans who have been observed to 'cause' events, the example of Rolling Thunder, a Native American medicine man from the Southwest U.S. stands out as a whimsical

illustration. This person could make the weather shift by tickling the belly of a beetle with a straw. In this situation, it is wise to realize that the attention of the shaman—male or female—may like the lightning storm fork off in a multitude of directions, causing electrical power outages or fires as well as bringing needed rain.

INTO THE DIRECTION OF “ATLANTEAN” CLAIMS

A PR agent, based in New York City, has been in his apartment for forty years. It used to be an early twentieth century speakeasy. He has experienced many pk events there involving electric light slowly dimming in and out, a quartz-tipped wand spinning as a friend reached to touch it and a large steel kitchen cabinet falling suddenly as all metal bolts released at the same time. These pk events seem to connect with circus posters of a magician “Kar-Mi” aka Joseph Hallworth which he has on his wall. I connect this with my Uncle Art’s adventures as a young man running liquor during prohibition and perhaps even being in the same apartment when it was a speakeasy.. Art Goff knew Blackstone, the magician. Perhaps “Kar-Mi” and other magicians of his era had also visited the same location as entertainers so that when the PR agent put up ‘Kar-Mi’’s. posters he might have activated a remnant-like spirit of the actual magician . Thus the posters might be said to be “talismanic”.

There were odd electrical malfunctions in my house in Woodstock while I was considering a business association with this PR agent—which ceased when I decided not to hire him for business reasons, and realized that perhaps his placing an article about Von Kivitsky’s metal fragment in a tabloid had been a mistake. For the very ancient dating described in “*Hexing and Healing: The Whole Shebang*”¹ was real and tabloid coverage might have tended to discredit the situation. Another encounter with this PR agent which was similar will be discussed later in this paper.

BEYOND THEORETICAL UNCERTAINTY: THE IMPORTANCE OF PLACE

According to the well-known Heisenberg Uncertainty Principle in 20th Century physics, on the nano mass level it is impossible to measure small particle position and momentum at the same time. So in talismanic materialism one sets position, as in Feng Shui, and disregards the strictures of linear time .The “earth chakras”, or “portals” are constant geo-space coupled with the “dark energy” situation manifesting as a “dark flow” indicating actual unknown “structures” streaming in a way unaccounted for by current models of mass distribution in the universe. And indicating a “multiverse” beyond our familiar universe..

RUST

Heavy rust found on an iron piping joint discovered in the cellar office space near Tompkins Square Park, as mentioned in my book “Pulse Of The Dragon: The Secret Knowledge Of The Pirates” is of interest in two areas: time research and research into anomalous oxidation in areas of” high strangeness” and anomalous activity.

The iron pipe joining, intact as found in 2007, was used as a candle holder for protective meditations in the area. When moving from the office several years later, it was noticed that the pipe joining had accumulated an unusual amount of rust, which flaked off at the

¹ <http://touchtimespace.net>

touch. For this reason, the iron piping was put in the garbage at the space and the meditation candle was destroyed. The area itself is not positively aspected and the destruction of the literal, material connection allows the item to be discussed without exactly invoking the “rust” to follow. However, the image remains in the historical matrix as an example.



Figure One

Two questions arise: a) Why was the old iron joining not heavily rusted when found? B) Why was the rusting apparently accelerated from the time it was initially used as a convenient candle holder? Was this due to a combination of flame/ hot wax and iron without modern alloy or had the joining been placed in the area only shortly before “Magick Mirror Communications” took the space? The room was in disarray at the time of entry, so it’s hard to say for sure.

There were odd plumbing problems in the cellar which might have been poltergeist phenomena. Did the iron joining, which seemed antique, actually appear in the cellar office (to become the candle holder!) for some unknown reason?

When dealing with “causes” in matching puzzle pieces embedded in the future, items will occur in the future/present which seem to pull the future/past “into place” . It is wise therefore to exercise caution in recording the present.

When the E. Macer-Story paper ”*Quasi Quantum Material Shift: Unexpected Synchronous Effect To Battery Cells*”² was presented in 2004 as part of a WSEAS (World Science) conference in Athens, Greece there seemed to be a palpable force of inertia or resistance in the situation. Yet the paper itself was approved by unknown referees and published by WSEAS.

Details of the resistance at the conference have subsequently emerged as significant although at the time these incidents were minimized in favor of the actual presentation and publication of the paper itself.

In 2004, a large group of presenters, mainly Chinese, got up and left the room just as I was preparing to present the initial talk about concepts of paramagnetic/ kinetic nano reaction rather than photon based energy transfer in the case of time anomaly and material apports (materializations and dematerializations of apparently solid objects). At the time, the chair person of the session and E.Macer-Story did bring this to the attention of the management of the conference. But the consensus was that the impolite Chinese exodus from the room was due to a linguistic cultural misunderstanding too trivial to detail here.

E. Macer-Story, your present correspondent, did chair a large group right after the incident, and present the abstract of the paper for this group, while at the same time

² E.Macer-Story. Quasi-Quantum Material Shift: Unexpected Synchronous Effect To Battery Cells. WSEAS Transactions On Circuits And Systems. Issue 5.Vol. 3. July 2004

feeling strangely reluctant to present the entire documentation with projected transparencies, some of which included reference to Tibetan meditation practices. I now understand that there were scientists from other countries at the conference who may have been working on similar concepts and/or might have had a strong reaction to the traditional belief systems concerning “mental powers” and “spirits” cited in the presentation.

Perhaps, as in the case of the anomalous metal fragment encountered in the early 1990’s, as mentioned in *“Healing and Hexing: The Whole Shebang”*, there was actually research into similar concepts going on under the guise of papers presenting “toy models” of space vehicles and automatic, robotic vacuum cleaners. Indeed, there was a flash of anomalous visual light during the presentation of an Iranian scientist on concepts of the “Josephson Junction, a technical concept involving nano-magnetic effects on superconductors utilizing inducted oscillation of high frequencies, as formulated in 1973 by physicist Brian David Josephson. Anomalous effects to electrical devices, which may be due to a similar causality, are mentioned in E. Macer-Story’s controversial paper *“Quasi Quantum Material Shift: Unexpected Synchronous Effect To Battery Cells”*

In traditions of sorcery worldwide, there is a belief in “spirits” with a variety of names, some of which reside in diagrams resembling the diagrams of electrical circuitry.

Figure Two

HOURS OF THE NIGHT							
HOURL	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS	☿ MERCURY
2	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON
3	♁ SUN	♁ MOON	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN
4	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS	♀ VENUS	♃ JUPITER
5	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS
6	♁ SUN	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN
7	♄ SATURN	♁ SUN	♁ MOON	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS
8	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS	♀ VENUS
9	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON
10	♁ SUN	♁ MOON	♂ MARS	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN
11	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS	♀ VENUS	♃ JUPITER
12	♀ VENUS	♃ JUPITER	♀ VENUS	♄ SATURN	♁ SUN	♁ MOON	♂ MARS

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Sorcery Sigil³

In Richard Cavendish’s book *“The Black Arts”*⁴, he describes a goodly number of rituals for summoning these spirits, always commenting: as is fashionable, that the spirit

³ Sayed Idries Shah. *The Secret Lore Of Magic*. Frederick Muller Ltd. London. 1957.

⁴ Richard Cavendish. *The Black Arts*. Capricorn Books. New York. 1967.p.257.

summoned is “from the inner energy of the magician” although Cavendish does discuss this energy supposedly activated from within the human mechanism as a “real force”.

“The spirit may show itself in a form created for it by the magician’s imagination, but it is a real force. It may be a force or intelligence which exists independently of the magician, and if so it is no more imaginary than the forces of electricity or gravity, or it may come from within the magician himself, in which case it is no less real than the forces of ambition or pride or desire which we recognize in ourselves. Behind all this, of course, is the perplexing question of what reality consists of and whether it is sensible to regard those things which we seem to perceive in ‘normal’ conditions as real, but those which we seem to perceive in ‘abnormal’ states of mind as unreal.”

This modern interpretation, perhaps introduced to make the book more intellectually fashionable, may actually be incorrect in emphasis although Cavendish does mention the possibility of a “force of intelligence” existing independently of the magician in a way similar to electricity or gravity.

In some instances, of course, the magician/ sorcerer may be bringing to life inner phantasms but not in all cases. The warning against failing to dismiss the conjured spirit, common to most traditional grimoires, indicates that the conjured spirit entity is independent of the sorcerer’s volition and may act independently for good or ill. In fact, in ancient grimoires there is the caution that a spirit which seems *not* to appear may be hiding. One presumes these traditional practices are based on actual conjuration experiences and observation of effect.

We now know that the “dark energy/ mass” composing a large portion of the known universe is “hiding” also within traditionally-accepted electromagnetic structures and that in addition to this “dark energy/ mass” on a small scale there is a “dark flow” of galactic structure which may involve a multiverse.⁵

Traditionally, the beings conjured by sorcerers and shamans do come from “other worlds”. In the Tibetan Buddhist tradition, these are the “hell worlds”. Beings from the hell worlds do not, in natural form, look or behave like human beings. But, according to a number of accounts they can impersonate human beings. It is probable that modern attempts to update or change ancient formulae found in religious carvings or manuscripts might have bizarre consequences if the translator imposes a strictly anthropomorphic form onto the deities being summoned.

According to Richard Cavendish in “*The Black Arts*”⁶ infamous magician Aleister Crowley changed the original adjective in one of his Egyptian conjurations from “headless” to “bornless”. In his book on the excavation of Tutankhamen’s tomb⁷ Howard Carter describes “*At the Eastern end of the shrine were two massive folding doors, closed with ebony bolts shot into copper staples, their panels decorated with strange figures—headless demon guardians of the caverns of the Underworld.*”

The idea of a being which is from another realm entirely and was never born is quite different from the idea of a being which has no head. The “Headless One” might actually refer to the octopoid aerial entities summoned by T.J. Constable and Wilhelm Reich and

⁵ Dark Energy, Dark Matter - NASA Science.mht

⁶ Cavendish. *The Black Arts*. 253

⁷ *The Tomb Of Tutankhamen*. Howard Carter. Excalibur Books 1954 .P. 99

similar orb like forms. According to urban legend, during one conjuration by Crowley of a “Bornless” entity a demon impersonating the instigating magician was seen to appear outside the protective magic circle and attacked his assistant, Victor Neuberg. I have never had such a thing happen because I have never invited such a shape shifter into an elaborately pre-crafted “magic circle”. I have experienced the semi-materialization of an entity calling itself “Prince Ali” in digital photos of a small stone which materialized seemingly “out of nowhere”, falling on the floor in front of me in my living room. The actual small size of this stone can be seen beside a small paperclip.



Figure Three

Shortly after drafting the preceding section about “Prince Ali” I came across a book about the “Satanic Rituals” of Anton Szandor LaVey, an original edition published in 1972. which had never been read⁸. The spine of the book was tightly perfect—a virgin volume! This book was located in a used book store in Old Kingston, N.Y. and I do not recall seeing it on the shelf when I browsed the store a few weeks previous.

That night I heard the presence of “Old Scratch” within the interior bedroom walls of my house in upstate New York. After a few loud episodes, “Old Scratch” became silent when addressed as a spirit rather than an invading animal.

The following night there was slight scratching in the same wall which ceased with a sharp rap as I thought about masquerades of the “devil” in medieval Europe as described in a chapter on witchcraft I had been reading in Richard Cavendish’s *“The Black Arts”*. It grows very difficult to discern, because of the torture and witch hysteria at the time, whether or not these “devil priests” were phantasms of spirits or people in shamanic disguise. In fact, Anton LaVey’s book on ritual magic stresses the importance of stagecraft and design in the ritual situation, with specifics somewhat like the traditional practice of Feng Shui or Shinto wherein the physical arrangement of circumstances is of maximum importance in actualizing the mentally formulated goals.

One thinks of the alchemical motto “as above—so below” in trying to understand the effects of “Old Scratch”. The action/ intent “above” might be a mental alert or intent which manifests as the sound of scratching in the wall..

But how does this happen? Obviously, there is a kinetic molecular action in the substance of the wall which interacts with the atmosphere and causes a sound reaching the ear. How does this sound begin in the plasterboard if there is no conventional source, such as an animal exploring a hollow wall?

⁸ Anton Szandor LaVey. *The Satanic Rituals*. Avon. New York. 1972.

In order to consider this question, we must get past the contemporary indoctrination that—for example—Urban Grandier in the 17th Century, the infamous priest sorcerer memorialized by Aldous Huxley in his book *“The Devils Of Loudoun”*, was actually only a perverse person (in the psychoanalytical sense) inducing sexual hysteria in celibate nuns. Documents, both a contract with the Devil written and signed by Grandier and a pledge of assistance by the Devil written from right to left and spelled backward, do exist in historical records. Unfortunately, this pledge was for only twenty years of assistance after which Grandier would curse God from hell. Ultimately, the priest-sorcerer was tortured and burned alive. I believe we make a mistake in assuming “the devil” was simply part of the wicked imagination of this man. Recall the doppelganger of Aliester Crowley supposedly seen by his assistant standing outside the magic circle. What was that? What is the image of “Prince Ali” visible in the zoomed photo?

The staged rituals in the “Satanic Rituals” by LaVey may be a significant clue in understanding technically how to actualize “as above/ so below” in alchemical style. However, when we get to the “Ritual Of The Nine Angles” the process becomes a bit obscure. LaVey seems to be dealing with a personified version of what Rupert Sheldrake called “the morphogenetic field”, a shadowy invisible personality from the realm of spirits which is said to change from generation to generation. *“Every age has its own manager, who directs affairs according to my decrees. This office is changeable from generation to generation, that the ruler of this world and his chiefs may discharge the duties of their respective offices, every one in his own turn.”*⁹ and to give instruction not by the book but by “unseen means.” *“I lead to the straight path without a revealed book. I direct aright my beloved and my chosen ones by unseen means. All my teachings are easily applicable to all times and all conditions.”*¹⁰ William Seabrook, famous for his writing on Haitian voodoo, also investigated the mountainous area said to be the original location of the Yesidi tribe, referred to by LaVey as the origin of the original worship of the god Shaitan.¹¹

Although we can take the diabolism of socialites and carnival musicians with a grain of salt, there is indication that the natural effects of “invisible intelligence” do not actualize by electrical process, which is sequential (a sine wave) but by kinetic means analogous to the action of an applied, moving magnetic field. The ritual action taking place in 4d spacetime is accompanied by mental action limited to certain pre-determined techniques and objectives.

Add to this the possibility that “intelligence” on the nano level may interact with this kinetic drama to produce molecular effects which then register with macro-cognition as sounds, images or even the simulacra of material objects. The basic concept is that the “will” or intent is not acting directly with the macro mass shapes but with the micro, nano- fabric of intelligent templates which “push” the larger molecular arrangement, as in a magnet moving metal fragments from beneath a neutral surface or a sound from a tuning fork creating specific patterns of sand on a level surface.

Thus a device which has been prepared or “actualized” magnetically and/or acoustically might provide a better templating situation as in the ritual use of conducive lighting/

⁹ LaVey. The Satanic Rituals. P.164.

¹⁰ LaVey. The Satanic Rituals. P.167.

¹¹ LaVey. The Satanic Rituals. P.155.

sound arrangements combined with active combustion as in the burning of a candle flame or incense.

Fire is used in a number of traditional rituals during which images, written requests or questions are burned. Perhaps this is not simply a symbolic gesture but, combined with the right mental state, does cause a literal catalysis on the fundamental level. Yet, in the case of the unusual rust on an iron pipe fitting as mentioned earlier there does not seem to have been any particular mental effort directed toward the process of oxidation and formation of rust *unless* the simple action of using the “found” iron fitting for a meditation candle holder was enough in that cellar location to accelerate the rust/oxidation process. It should be stressed once again that the older pipe fitting was smooth and in adequate condition when originally noticed in the partly renovated basement.

RITUALS TO OPEN THE MIND’S EYE

In an exploratory spirit meditation done prior to leaving the challenging subterranean office space, a non-human intelligence manifested to the mind’s eye in the form of an octopus or jellyfish-like image with trailing tentacles. Whatever one might think about this image “rationally” in the modern day, the jellyfish or octopus prototype is found on the temples and secular buildings of Minoan and other ancient civilizations in the Mediterranean area. Some of these temples are in natural caves or underground tunnels. The possibility occurs that a facilitation chamber might be built underground in the presence of an ionic-magnetic array and salt water. The cellar office in lower Manhattan is known to be adjacent to a salt water aquifer which extends from the older harbor area beneath an older residential area of the city.

In this context it is worth noting that Howard Carter, who successfully excavated the Tomb of Tutankhamen in Egypt at the beginning of the twentieth century, made special note in his book on this project of the presence of water in the tomb, which is actually an enhanced cave structure. King Tut’s tomb is distinctive for archeologists because most major art objects, statuary and the elaborate sarcophagus of the King were actually still intact inside the tomb when it was opened. Most similar tombs of the 18th and 19th dynasties of ancient Egypt were stripped of valuables and even of the royal mummies (which were buried with jewelry) before archeologists thought to investigate them. An archeological excavation in the UK at “Star Carr” dated to 8,500 B.C.- about 6000 years before the date of King Tutankhamen’s tomb- also revealed a relatively well-preserved site near water, an ancient lake near Scarborough N. Yorkshire. In this site were found antler headdresses and red deer skull bones worn as masks in ritual ceremonies. Along with these were found a quantity of wooden artifacts which the archeologists (as according to his notes did Howard Carter in Tutankhamen’s tomb) are now rushing to preserve against decay¹²

In the close, humid atmosphere of the underground chambers the wood artifacts found in King Tut’s tomb (remember these are 3,500 years old) remained pliable for transport but in the desert air became dry and brittle./ According to Carter, the finely wrought jewelry found in the tomb of the young pharaoh was thought to have magic powers. and seven ritual oars placed between the inner sepulchral shrine and the North wall of the

¹² University of Manchester. <http://www.manchester.ac.uk>.

chamber containing the sepulcher were thought to assist the king in his journey through the underworld.¹³

In the entire narration of the excavation of King Tut's tomb Howard Carter seems very aware of the actuality of ancient rituals. He cites a "zealous student of the occult" who advised by letter:" *In the case of further trouble, pour milk, wine and honey on the threshold.*" Although Carter writes in his book that he did not have the exact ingredients, on site, he seems open to a spell of protection perhaps put in place from afar by an absent expert.

Recalling the "Satanic Rituals" of Anton LaVey with trapezoids, "Nine Angles" and various other geometric stipulations, it's interesting to note the directional orientation of King Tut's tomb (which also might have played a role in preservation of artifacts within the subterranean chambers) . The long axis of the rectangular burial chamber (East to West) is at right angles to the antechamber , with the actual sepulcher room to the North of the entrance to the antechamber.

As previously mentioned, "*headless demon guardians of the caverns of the underworld*" are painted onto large double doors at the Eastern end of the sepulchral chamber . Recall the "bornless/ headless" confounding of these types of Egyptian images by the 20th century would-be adept Aleister Crowley. Plentiful ceremonial sticks and batons found in King Tut's tomb of course also suggest the legendary magic wand, manifesting both as a simple reed and heavily be-jeweled baton..

SPONTANEOUS COMBUSTION

Howard Carter notes the "spontaneous combustion" of certain fabrics near the body of King Tut's mummy. As he writes:" *The oxidation of the resin [poured into the mummy case as part of funeral ceremonies] has given rise to a kind of slow spontaneous combustion, resulting in the carbonization of the linen fabric and, to a lesser degree, of the tissues and even of the bones of the mummy.*"¹⁴

The archeologist finds this effect, which may have been a deliberate safeguard by the priests of Osiris, an irritating obstacle to the removal of the mummy from its close-fitting coffin. He also comments on fragments of a papyrus found upon the body of King Tut along with a number of amulets as perhaps being a spell or charm after the fashion of the written spells described in the original Egyptian "Book Of The Dead".

Howard Carter states about one amulet found on the mummy:" The older orb growing out of the younger crescent symbolizes the god Thoth who personifies the moon" This is an interesting observation as Thoth is commonly represented as a bird-headed deity. Maybe Carter is unaware of an older tradition linking the goddess Isis and/or an even more ancient female deity to the phases of the moon.

A Y-shaped amulet of sheet gold found on the abdomen of King Tut's mummy described by Carter as an object whose " meaning was not clear" may have been an ancient dowsing rod.¹⁵

Thus it may be that archeologist Howard Carter, unaware of the actual significance of these talismans, may also have overlooked the functional meaning of the situation of this

¹³ Carter. The Tomb Of Tutankhamen. P.181; 84, 69., 95-6., 103,

¹⁴ Carter. The Tomb Of Tutankhamen. P138.

¹⁵ Carter. The Tomb Of Tutankhamen. P 152.

and other Egyptian tombs near subterranean limestone deposits which channel and retain water. But perhaps: not exactly. Perhaps when we study only the geometric and/or symbolic structure of the ancient pyramids and tombs we are not getting the whole picture. Ancient Egyptian murals and carvings show pharaohs with evident dowsing equipment.¹⁶ After all, these people lived full lives before they died and were enshrined amid amulets and spells. The actual inspiration for these talismanic charms is not archaic.

NATURAL MAGIC &/OR THE FORCES OF DARKNESS?

In July of 2010, the automatic snapshot editing function first called my attention to the “face” in the glass window frame left of the open window screen in which the rabbit being photographed was seen in the yard quite clearly at a distance from the screen. The auto-edit for tourist snapshots “recognized” a blurry face before I did! The window to the left in the snapshot is the glass door panel which had not been slid back to show the screen. On the first photo of the small rabbit standing still in profile in the yard with a large dark eye which attracted my attention I was situated close to the screened window, which shows wire grid divisions on that photo. For the second snapshot, which shows the face-like form in the glass door panel. I had been relaxing in a chair with my morning coffee and then quickly captured the returning rabbit from a distance. So the screen grids were not as close to the camera.

When the auto-detect software zeroed in on the face-like form in the window I became aware that there might be much more to the rabbit visitation than a simple nature spirit saying hello. In deciding to deal with this level of inquiry it is necessary to work with Interdimensional Intelligence *professionally*, as one might work with an ordinary co-worker on the job or a person who is being interviewed for an article on a more mundane topic.



Figure Four

¹⁶ “Dowsing: The Rod and the Pendulum” Jill Stefko <http://suite101.com>

Advanced Intelligence which opts to appear in the window is evidently the “supervisor” in the situation. In ordinary work situations, the supervisor signals the employee not the employee the boss *unless* some worker is designated to provide an alert to the supervisor. Usually emergency action office channels will not go through the boss exclusively. Maybe this seems like a description of the fashionably dreaded “hive mentality” of advanced intelligence alluded to by modern ufo researchers; but this is the way it began, as a low key encounter with a rabbit who came into my yard and attracted my attention. On the other hand, the experience with the small hare and face-like form in the window might be part of a different pattern of interdimensional contact which pre-dates by thousands of years the modern “ufo” sightings. When I web-searched the term “ancient Egyptian hare” I came up with references to the goddess “Unut” who is shown in profile in a sketch from an ancient carving looking exactly as the rabbit in the snapshots appeared to me in my yard.¹⁷

On Wednesday July 28, 2010 at about 10:30 p.m. I was sitting on the back screened porch, site of the previous “rabbit” encounter, when I saw at a distance two twinkling orange lights which merged behind the trees.. I rose from the porch chair and went over to the window screen . The orange disk now seemed a large orange moon. I sat down again. Then the “moon” became very small and disappeared. As I watched, the orange twinkling lights again appeared and then the larger orange “moon” reappeared. I stepped out onto the porch steps to take a photo of the large orange disk, using my cell phone camera (the same camera I had used in daylight to snap the rabbit) .

On the digital viewer, the photo is of a bright, white distant orb on all three shots. Possibly this is actually the full moon sans atmospheric refraction. But why would the refraction effect be different for the camera mechanism than for the human eye? And why were the near tree branches partly obscuring the large orange disk not visible in the photo of a distant orb in the night sky? Possibly this is because the automatic focus of the tiny camera detected light at a distance and the near tree branches were initially reflecting no light. But the auto flash of the camera did not illumine the edges of these dark branches- if it functioned at all for the quick series of photos. Looking at the site the next morning in daylight, it was easy to see trees and power lines in the direct path of any view taken of the sky.

When I later viewed the photos on the computer in digital zoom, the bright white distant orb in all three photos was seen to have a bright rim, dull center and internal bright circular dots. In the initial distant orb photo the shape which was initially seen as an elongated orb or two orbs merging is seen under zoom as a rimmed amoeboid shape with an arrangement of bright dots within the dull inner portion.

¹⁷ UNIT: The Egyptian Hare Goddess. .Chas Saunders & Peter A. <http://godchecker.com> and UNUT: The Rabbit Goddess Of Ancient Egypt. Mary Thatcher. <http://associatedcontent.com>.



Figure Five—Amoeboid Orb

There is also an arrangement of bright dots as part of the “face” found by the computer’s auto-edit function in the shots of the rabbit in daylight previous to the experience with the merging orange lights. Perhaps the amoeboid orb with a bright ring and bright dots on the dull center portion is a version of the rare but distinctive symbol of the god Thoth “*the lunar disk, the older orb growing out of the younger crescent*” alluded to by archeologist Howard Carter as found in the excavation of King Tut’s tomb.¹⁸

Throughout the experience with the merging orange lights, whether or not the small “orbs” showing on the digital photos were actually the moon, there was a shifting perspective problem which was continually happening. In this case, the camera mechanism (an extraordinarily good device in my Samsung cell phone) was recording items which my human eyes did not immediately perceive. The digital frames show two anomalies different from eyesight. Most importantly, the close , circular disk of light which was photographed outside slightly obstructed by trees shows as a smaller, distant bright “orb” unobstructed by trees or power lines..

Also, the “face”-like form at first indiscernible in the entire digital frame showing an indoor view looking out from the partially screened porch at the small rabbit was automatically selected initially by the HP jpg “editing” function which is designed to find images of people in a blurred background. This face-like form was later observed *not to be present* on the solid glass as an artifact of dust or accumulated film on the glass surface.

So it’s a paradoxical situation Whereas the camera picked up a *distant orb* not seen closely, the camera also registered a *close form seemingly outside the glass door* which

¹⁸ The Tomb Of Tutankhamen. Howard Carter. Excalibur Books 1954.P. 150

was not noticed by the photographer focusing on the nearby rabbit seen through the screen of an opened glass window panel.

In understanding what may have triggered the camera mechanism, consideration now turns to the quadratic formula currently used to calculate distance and relative speed for mundane purposes. This quadratic shows X (the quantity being figured) as a form of solid geometric notation..

Example 1 We are going to fence in a rectangular field and we know that for some reason we want the field to have an enclosed area of 75 ft². We also know that we want the width of the field to be 3 feet longer than the length of the field. What are the dimensions of the field?

Solution

So, we'll let x be the length of the field and so we know that $x+3$ will be the width of the field. Now, we also know that area of a rectangle is length times width and so we know that,

$$x(x+3) = 75$$

Now, this is a quadratic equation so let's first write it in standard form.

$$x^2 + 3x = 75$$

$$x^2 + 3x - 75 = 0$$

Using the quadratic formula gives,

$$x = \frac{-3 \pm \sqrt{309}}{2}$$

Now, at this point, we've got to deal with the fact that there are two solutions here and we only want a single answer. So, let's convert to decimals and see what the solutions actually are.

$$x = \frac{-3 + \sqrt{309}}{2} = 7.2892 \quad \text{and} \quad x = \frac{-3 - \sqrt{309}}{2} = -10.2892$$

So, we have one positive and one negative. From the stand point of needing the dimensions of a field the negative solution doesn't make any sense so we will ignore it.

Therefore, the length of the field is 7.2892 feet. The width is 3 feet longer than this and so is 10.2892 feet.

Notice that the width is almost the second solution to the quadratic equation. The only difference is the minus sign. Do NOT expect this to always happen. In this case this is more of a function of the problem. For a more complicated set up this will NOT happen.

Figure Six

This quadratic has both a positive and a negative root. In basic instruction in use of the quadratic formula, students are told to disregard the negative root because it does not work in practical 3d calculations. According to one tutorial: "From the standpoint of needing the dimensions of a [farmer's] field, the negative solution doesn't make any sense so we will ignore it."¹⁹ This may be good practical advice for a surveyor, but it's not good science. When considering the negative quadratic root, it can be observed that the *length* of the X-dimension sought as "unknown" is different for the negative as versus the positive square root. But the negative root of a variant length has existence nonetheless.

Perhaps the difference between the images in the digital frames under consideration and the images perceived by the local human eye in this case and the case of a variety of anomalous "spirit orb" or "ufo" images which appear on both digital and 35mm film (as

¹⁹ <http://tutorial.math.lamar.edu/Classes/Alg/QuadraticApps.aspx>

well as Polaroid) relate to the negative quadratic root engineers and surveyors are told to discard for convenience.

In fact, the negative quadratic root in the very basic sense may relate to the map dowsing and on site field dowsing experience mentioned earlier in this paper in archeological context. This use of the function represented by the negative quadratic root may occur when people are able to discern the geo-location of a target by other than 3-dimensionally measured means; but evidently by a process attached to the 3-d location or object they may be seeking.

It is important to stress that the negative quadratic root is not an “imaginary number” (The square root of a minus number as known to mathematicians.) but is an item of real number geometry which has been overlooked for engineering convenience.

The negative quadratic applied on the nano level as mentioned with regard to oxidation and combustion earlier in this paper creates an interesting real geometric situation. It is possible that the actual connection to the living energy used in talismanic practice is detectable in the geometric formation of the blood platelets²⁰ and action of the chlorophyll catalyst²¹ within molecular configuration if applied using nano quadratics..

But where is the real connection in non-organic matter, the manufactured energy-charged piece of mass which provides the portal or contact for interdimensional action.? It seems that this must be via the living energy which certain mystical traditions call “light”. But one must ask: what sort of living “light”? There may be different sources of “living light” depending on whether the geometric shape is moving clockwise or counterclockwise.

Thus the “fictive fluid” of mathematician Henri Poincare (1854-1912):

“Poincaré assumed that there exists a non-electric energy fluid at each point of space, into which electromagnetic energy can be transformed and which also carries a mass proportional to the energy. In this way, the motion of the center of mass remains uniform. Poincaré said that one should not be too surprised by these assumptions, since they are only mathematical fictions.”²²

(speculatively attached to each electromagnetic mass point) can be actually rotated in either direction in the plane or in either direction as within a plane 90 degrees perpendicular to the original 2d plane.. As regards, Poincare's "*fictive fluid*" the missing link which transforms speculation into real results is simply the sixth dimension of the fluidice matrix²³ as this acts upon the fictive fluid of the fifth dimension. Conceptually, this sixth dimension can be understood as a "mind pilot field" structurally guiding electromagnetic mass manifestation though it's not that simple.

Prior to experiencing the merging ufo lights discussed earlier in this paper, and after photographing the single rabbit observed in the previously described incidents of late July 2010 I had spotted (at different times) both twin spotted fauns and twin rabbits in the yard .I shared the experience with an Internet friend but had not photographed them. On Tuesday July 17, I once again sighted the twin spotted fauns with their mother which I

²⁰ M.M.Frojmovic and R. Panjwari Geometry Of Normal Mammalian Platelets By Quantitative Microscopic Studies. Biophysical Journal. September 1976.

²¹ Chlorophyll a 2.1 Porphyrin Ring. <http://en.wikipedia.org>

²² A. A. Logunov Henri Poincare and Relativity Theory [arXiv:physics/0408077v4](https://arxiv.org/abs/physics/0408077v4) [physics.gen-ph] 2005

²³ E.Macer-Story. Quasi-Quantum Material Shift: Unexpected Synchronous Effect To Battery Cells. WSEAS Transactions On Circuits And Systems. Issue 5.Vol. 3. July 2004.

had seen in late July but this time in a different location, farther from the house. The sighting of these twin animals in context of the merging two “ufo lights” in the same time period actually alerted me to the possible meaning of the behavior of the lights.

Returning here to the initial topics of strangely-aspected geo-areas and the “talismanic” quality of the small 3d area of a “sacred” and/or valued object, one can easily see that the variable *size* or *length* of the negative square root may be related to the observed variables in visual perception, such as the close merging orange lights which became an orange disk registering within the digital cell phone camera as a distant ameoid orb, perhaps the moon.

There are also within this subtle mental process evaluative as well as strictly geometric considerations such as the ethical decision to tithe when the talismanic action links in to a shared destiny perspective. In a second encounter with the PR agent mentioned in the opening section of “Talismanic Materialism” who had in the meantime lost touch with the puzzling metal fragment described in “*Hexing and Healing: The Whole Shebang*”.²⁴ I agreed to pay him a reduced amount for publicity services, while knowing that he could not come through with the exact services he promised since he had just come out of the hospital after extended medical treatment for a difficult illness.

I wanted photos of the “Kar-Mi” poster situation in his apartment, which I obtained after hiring the PR agent. On two of the photos a deceptive “white wolf” appears. But one must be careful when evaluating the masks or images presented by spirit entities, as mentioned earlier in this paper (p.6) with regard to the entry of 5th dimensional energy literally into the 3d mass structure. Actually, the “white wolf” [figure 7] manifested as white light upon and/ welling up through the plastic sculpture of a large gold eyed cat behind the elbow of the PR agent sitting in an armchair. The wolf spirit was perhaps being educationally deceptive, as in the classic “trickster” represented in many traditions as being a fox, lynx, coyote or dog. One of the ‘Kar-Mi’ posters does show the magician shooting a cracker off the head of an assistant from the loaded battle of a gun he has partly swallowed.

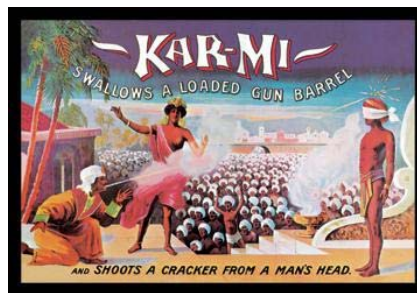


Figure Seven

Let us now refer back to the section of this paper involving “Satanic Rituals” described by technical concepts and geometrics. The ‘off the 2d page’ component of the “fictive fluid” utilization involves the burning (combustion) of a model of the six dimensions of mass basic to the “Fluidice Matrix” formulations. These six dimensions are obviously connected to the larger dimensional matrix and by manipulation of the 6d model will enter and trigger the larger n-dimensional matrix, irrespective of linear time.

The paper model can be constructed of index cards of three sizes. The larger cards which form the 4d membranes (“branes” for short) between instant points of linear time serve as

²⁴ <http://touchtimespace.net>

the floor and ceiling of the mid-sized card representing the sixth dimension which is folded in accordion zig zag perpendicular to the 4d branes and containing through a slit the small card representing the fifth dimension, which is also perpendicular to the 4d branes but unattached to them. Supported within the tangential 6d brane sandwich filling, the 5d strip can move through the slit in a positive or negative direction or remain at situational equilibrium. An Observer on the 5d brane would thus (by an act of will or destiny) be able to perceive both the 6d shifting context and the tangential 4d branes which are affected by shadow pressure from the varying positions of the unattached perpendicular 5d moving into past or future or maintaining a steady “now” balance. All of this takes place WITHIN mass structure.

DELIBERATE COMBUSTION OF DESTINY

Once this model has been constructed, it should be placed in a metal bowl and entirely burnt with ordinary matches. As the model is burning, a simple situational goal should be assumed by the mental magician. Ashes from this ritual should be earthed in water and flushed down a drain.

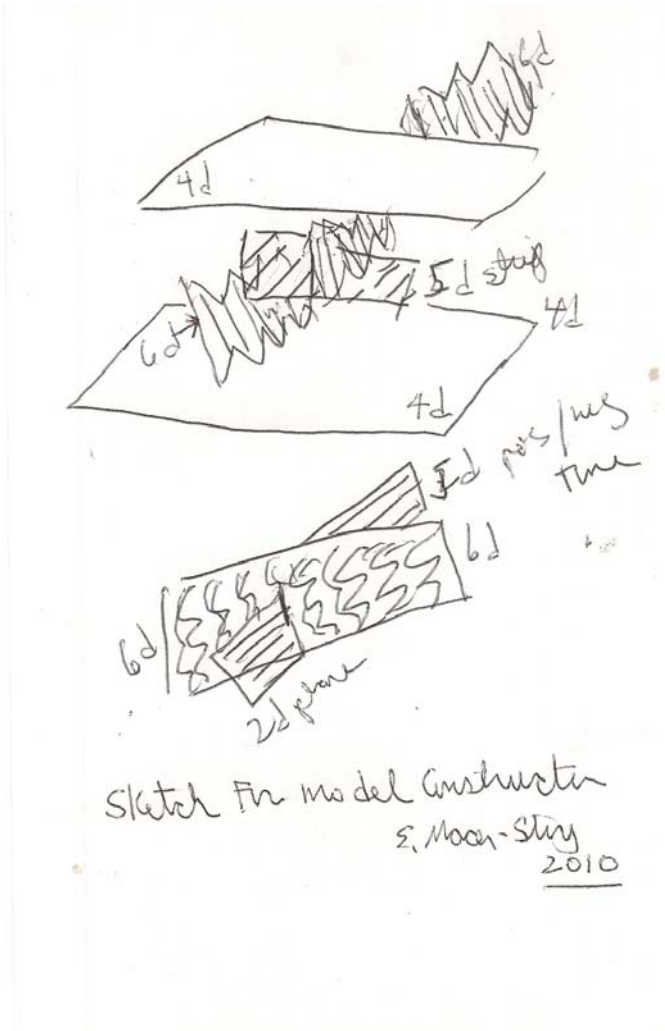
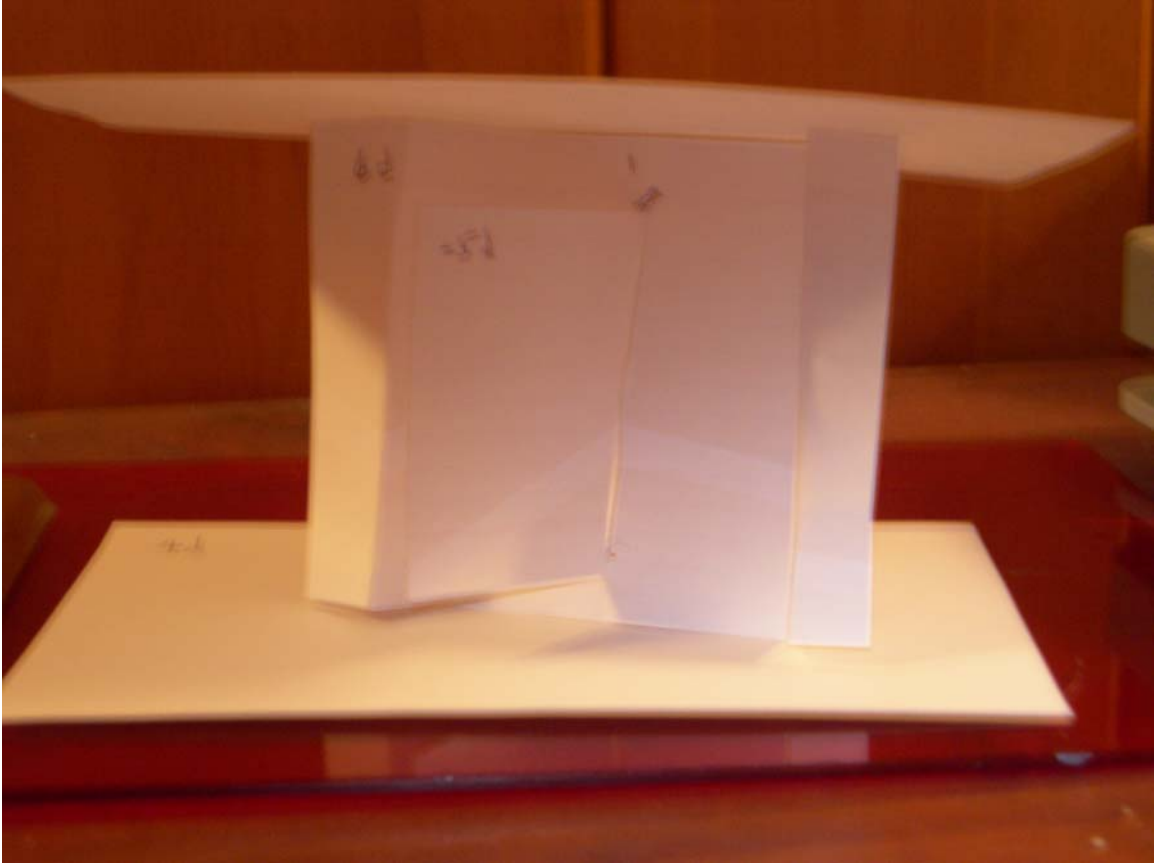


Figure Eight
Assembly of Fluidice Matrix Talismanic Model



**Figure Nine
Assembled Combustible Fluidice Matrix Unit**

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