

Aristo Tacoma

MAGIC OF TIME

A philosophy of beauty

Essay

Publication info:

MAGIC OF TIME: A Philosophy of Beauty is available, as
a pamphlet/booklet/essay at www.avenuege.com/library

Keywords: Philosophy, Nonfiction, Magic, Life style.

You can freely copy and distribute this text as long as
the text is whole and unedited and unshortened and
includes this notice and it is done in a respectful

manner. Text is copyright the author. Author's pen name
is: Aristo Tacoma. Publisher info: www.avenuege.com

Stein Henning Braten Reusch alias S.R. Weber asserts the
copyright for publications in his artist name Aristo

Tacoma. Yoga4d Avenuege Library, Yoga4d:VRGM, Oslo, 2018.

Spelling takes are by the angels
--Anonymous

Note: some portions of this were never proof-read after they were typed in: but the text as a whole should give great meaning and "those in the know" consider idiotic grammar/spelling issues to be part of the text's soul.

Foreword

I've done my homework in physics and this language isn't for physicists at all. Things are said here with superb ease that, given the physics content of my Super-Model Theory, could be expanded on in myriad ways. Unless you're willing to be imprecise, you can't communicate at the daily life level with people: this book is for young people eager to live life.

Introduction

If you bear over with a slight glimpse back in history before we get on with what the title of the essay promises you--with the magic of time--then we will have an idea of why such an essay like this ought to be written.

The very, very simple story--and not speaking of all the planet, and all cultures, but mostly technologically developed ones--is this: in the twentieth century, it was fashionable to say that 'time is an illusion'. Especially spiritual people said it. 'Live in the now', they said--and to me, it sounds like an excellent advise. But the way they understood it was, put simply, don't be on time. Because if you aren't on time you are as if proving that you have an artistic nature, that you are spiritual and that you 'take it easy'.

The non-spiritual people--those folks look to the clock, they look at the calendar, they 'don't live in the now', but for a future because they haven't yet figured out that 'time is an illusion'. That type of thinking--as outlined just now--that spiritual people don't care about time and that only superficial people without real insights do care about time--has been dominant in the 20th century.

We can go into 'who started it', and what led up to it, and all that. But regardless of causes, it shows why such an essay like this has to be written: way too little has been done to deal with the theme of time spiritually. Some people have tried, and no doubt I should have read them better and researched better for the glimpses here and there put forth on what time is all about, what the clock could mean if we wish to have some spiritual magic around it. But finely little has been done so far. It's time to set it right. We are going to set it right. With this essay, you will have the rules of thumb to get going with a spiritual take on time, and many other themes that all sorts of tie together. And, the way I see it: there is a bit of real magic in this. Not like Gandalf-with-his-staff type of magic, but not like illusions, the illusions of tricksters, of illusionists, either. A real, but mild magic, and it connects to time. So are you ready for it?

Of course you are. So let's get into it!

PART A: LAYING THE FOUNDATIONS

Part A, chapter 1: WHAT TYPE OF MAGIC?

Your first lesson in magic is.. No, I'm not going to take that line. First of all, I don't believe in a series of lessons in a strict sequence for everybody in something which is a deep, living theme, a theme which is life itself. When you learn a programming language, you can do it step by step. But life isn't learned nor taught that way. You are alive, you already know a bit of everything, perhaps, in your awareness, your consciousness, your instincts, your feelings, and you check things and, by luck and fun and laughter--not in the least by laughter--and also trials that don't work out, and getting into various dances, various patterns of moving also together with other people, you figure more and more out.

Nobody has the authority to stand up as a spiritual teacher and tell you that the first lesson is life is this, and the second lesson is that. And the way I treat the word 'magic', it is simply life itself: but a bit more deeply seen than perhaps what we come to if we just float around on the surface.

One thing, though, as a rule of thumb: learn something, experiment, explore something--connected to setting time, clock-time, and also calendar-time, for some of your own actions and for some of the activities you do together with people. I don't mean force other people to accept your timing. What I mean is that when you feel that it makes sense, suggest a certain time. And then work to stick to it. And compare that with not setting a certain time, with letting things float, with using phrases like, "alright, maybe I'll come around this afternoon", or, "go at it for some hours or so", or, "surely within some weeks".

The floating idea appeals a lot to those who like to improvise. Yet: floating may be--not always--but can be--

a leakage of energy. It floats out of the bucket, it's hole in the bucket, it doesn't have a set time. Sometimes it can be like that.

Now suppose what I say is right. It may be sounding a bit silly--surely, there is nothing in particular about sticking to a clock or calendar, that's just an invention, a bit of human culture. But are you sure? Of course you cannot be absolutely sure that there is nothing in particular about it! How can anybody be absolutely sure about anything which has to do with time? To be absolute in your sureness, you have to know all there is to know about the universe, at its deepest levels. Or multiverse. Cosmos. Whatever we call it.

I'm saying that there is real magic in setting good times, and sticking to them. Real, profound magic. Magic that changes people's lives for the better. A magic that creates new harmonies. Again, this is only when it makes sense. So when does it make sense? And how do we do it then? I cannot say that absolutely. Not because I don't want to, but because there doesn't seem to be a clear-cut cut'n'dried formula or recipe to answer such a question. It makes sense when it makes sense--and you must sense that! You must have a sort of lucky strike with this timing thing, be in the dance, seize the energy of timing when it's about you, when you smell it, like a whiff of pleasant tobacco aroma.

What you can do, though, is to play with this theme, be near to it, keep it near your heart, let your mind muse about it,--read this essay, but also other texts, & write notes to yourself to clarify your thoughts, think through what you observe--without getting fanatical about what you observe--and like a flower it will unfold. For time, timing, those are themes of enormous worth. It is a life meditation, a journey that can take you to the farthest reaches.

And as Bilbo always sought to remind Frodo, in Tolkien's Lord of the Rings--the very path that goes outside your doorstep can take you anywhere. That may be hard to believe, and not wise to test recklessly, but it is true.

Part A, chapter 2: KEEPING TO ONE'S WORDS

In this universe, nothing is entirely closed and nothing is entirely open. Nothing is entirely secret and nothing is entirely public. If you have set the time for something, you can't keep it so secret that you don't even tell yourself about it. On the other extreme, you can't tell absolutely everybody about it--that's physically impossible.

So, just as we sense when it makes sense to set a time for something, we sense when it makes sense to tell about it. It is greatly significant to tell it when it makes sense to tell it, and equally greatly significant to avoid telling it when it makes sense to keep quiet about it. How you deal with information is your private matter, and part of the magic, and something you shouldn't entirely give over to society.

Something not told wishes to expand, and be told. Something that is told may want to dissipate, dissolve. It doesn't have to dissipate. It doesn't have to dissolve, even if it has been said a million times. But when we have beginnings we need to protect, then both to set time and not to tell any too much may be exactly right.

Information is alive, and machines aren't alive. The information about the time is a live piece of information: it has an energy. The information vibrates. Machines don't know anything about vibrations. They can convey information, spread it, duplicate it, but they can neither originate any real information nor digest its significance nor can you expect of a machine to be so sensitive that, left to its own devices, just the right thing will happen with the information.

So information must be restrained, protected, like the little flowers before they grow up and become more powerful and capable of defending themselves. Information cannot be treated as just 'data'--there is no such thing as 'just data'.

Keeping information in the right, lively way means that we are read to vary the use of names; we are ready to avoid telling and that we are suddenly ready to tell; it

means that we don't deal with information as per routine, but with the attentiveness of a gardener looking to live things, questing their beauty, tending for their individual needs.

Those who have a sense of the magic of time, then, are neither dedicated to the lifeless principle of 'telling all' nor dedicated to the equally lifeless principle of 'always lying'. To engage in some lying activity is part of the oil of the machinery of society: but too much oil of this sort makes an awful mess. Lies are easily caught out: then, in catching out the lie, there is a sense of pain--a disharmony--a stress--for a lie is just that: it is a tension in between thought and reality. And so it follows that anyone who catches anyone else in lying will at once ask "why?"

And this question must have a ready, optimistic answer: it must be obvious that such a statement, even if not true, was called on in the situation. If it is not obvious, it becomes a judgement over the person lying. This judgement casts a shadow on future interactions with this person. All statements will be filtered. Nothing will be taken at face value. Even eventually the lie will be forgotten, the person forgiven, but only if the lie isn't followed up by other lies. If so, the person will become circled in as a compulsory liar, someone who aren't paying even lip-service to reality.

These things matters because magic is also about trustworthiness. To touch on the magic of time requires a voice that has a truth-resonance. That is to say, your voice must be used in moderation, not always to fight wars but to suggest what may be right and leave it at that.

Part A, chapter 3: PLAYFUL PASSION AND LUCK

To become more adept at the magic of time,--and it's always possible to learn more, no matter where you are in this regard--I think it is of value to clearly distinguish between what we can call "our passions" and plans that we merely make, without calling them any such thing.

A passion adds to the magnetism of your personality: and it is a magnetism that attracts events which suit that passion. We're not talking of the magnetism of physical magnets, but of a much more subtle magnetism. Call it 'spiritual' or 'synchronistic' or whatever you like. It is really a whole specre of phenomena, some of them magical.

A passion cannot exist full-time, all day long, all night long, in a sort of desperate manner, without eating that person entirely up. The only way a passion can endure in a healthy way is that it has a noticable element of playfulness in it, and that the person doesn't identify with a single passion absolutely.

For someone who doesn't, at present, have a passion, and who meets somebody else who does have a passion, it may seem like that other person was 'born with' that passion. While that sometimes may be correct enough, there is no reason why passions can't come and go as the years go by.

First and foremost, a passion flows from a deep, strong decision that this sort of activity or orientation is worth having, it makes sense to have it, it is a goal that one has a sense of joy and energetic activation about, and one is willing to set aside many things and even accept some pains, perhaps even some intense pains, to stay tuned to this goal.

Initially, the decision doesn't need to be that strong: at first, it may be a mere flimsy idea which feels interesting and that then becomes a plan.

By writing about it, creating a memory structure in oneself about it, thinking about it, talking also to some others about it, the perhaps rather vague plan can grow

and become a radiant 'motor' in one's mind and body. It becomes a source of inspiration to get up early enough and do extra exercise and all sorts of things that goes together with this sort of goal. With playfulness in a passion, and with other passions as well, it isn't necessary to call it 'obsession'. One isn't desperate: not any too strongly attached, but one knows that it makes sense to work in a certain direction and one knows that, in the midst of that work, one can at times, naturally yet perhaps surprisingly, feel beyond all sorrows.

There are those who define a passion according to a single experience they've had: they want it repeated, even if it is unreleastic to get that sort of experience. They focus on the feeling they got about the result, rather the wide set of feelings they can get about an activity. Those who set for themselves goals that are tied up to a repetition of that which they can no longer easily get aren't really passionate about life: they are merely obsessed with some element of experience in memory--they are, in fact, sentimental. And sentimentality isn't any magnetic driving-force such as passion can be.

Passion, on the other hand, means that even one's dreams may give ripe ideas as how to get meaningful results; it means that one works--sometimes very intensely--at other times merely playfully--but with what seems to the world to involve 'great luck'. But passion always does this sort of thing: luck is generated by its positive, playful presence in a person.

Part A, chapter 4: PLANNING FOR SIMPLICITY

Now this isn't an essay about any fancy, complicated word like 'enlightenment', not at all. We are, in a way, taking a much more simple line, which is--put bluntly--how can you avoid screwing up your relationship to time, even if you're a person who is artistic or musical or somehow spiritual or what-we-call-it.

Also, this essay won't rate religions or spiritual practises or philosophy according to any 'top ten list' or the like.

Having said as much, the writer would be a fool not to include quotes and references also to religions, when they have the right quantity of playfulness and humour in them. And I value what is sometimes called 'Zen' for its capacity to call on humour in replies to questions deserving a thousand or a million words as answer. The wittiness and directness, the freshness in their socalled 'koans' can always contribute something, read in the right (ie, careless) spirit. They probably were meant quite dead seriously, but who cares?

Given a proper playful spirit, you can even make your own: and, in seeking to touch at least a flimmer of a great truth, you'll often find that you can turn a koan around and it's pretty much a koan still.

Take this one, for example:

"If you can't find enlightenment where you are, where do you expect to find it?"

And, let's blunder ahead and swing it perhaps neatly, perhaps not so neatly, on its head:

"If you can't find enlightenment somewhere else, where do you expect to find it? Here?!"

Time is often connected to moving about. You can meditate in one timeless moment--which may be seconds, minutes, or

even perhaps hours according to normal clock. And you can sit fairly still and get a number of things done, again according to a clock. But when you look at a calendar, you can engage in putting one thing after another so that you can travel. Speaking in strictly (narrow-mindedly) narrow terms, why travel if you don't have to?

Because: it takes a super-human effort to perceive reality and drink of its magic and move its magic around if you try to do it all from one spot. Your mind gets hooked up to a place, it starts identifying with it--and to be free from any too much identification, travel is the solution. If you cannot travel far as yet, travel as far as you meaningfully can--and work to travel further, so far away that the mind simply has got to do push on its 'reset' button and see all things anew. To see, perceive, all reality, and its beauty, and its people, and yourself, too, afresh,--get a move on.

Such is, though, the magic of time that it will only give to you if you give to it by the quality called 'leisure'. A journey, even if to the other side of the reachable universe in your world, isn't a mind-liberating thing if it is stuffed full with purpose, with rush, with deliberation according to a strict plan. The plan may seem very clever when on paper, but if it doesn't have leisure in it--and if all pathways are the fastest to the goal--then what is the point? Then the living will be merely 'doing', rather than 'being'; your feelings will be tied up to 'achieving' and 'becoming', rather than being the flow of awareness, love, compassion, creativity and alive attentiveness it can be.

Then, when you do travel to the other side of the reachable universe, or multiverse, or what we call it, there is another factor that comes in: with too little planning, you may get another challenge to the luxury and splendor of leisure, and that challenge is simply: how to survive. When survival is at stake, it easily becomes the by far most dominant concern of the mind, and it matters little, then, that one has travelled far if one is such a poor planner that mere survival takes up all the capacity of your mind and feelings. (Of course, if you do survive something that is challenging to survival, it may be good material for meditation afterwards, and in that sense give insights, but is it worth it? It can be.)

Planning, then, is part of what makes the type of travel that has the sublime qualities of leisure in it, possible: planning requires mindfulness. It requires the logic and

the heart to set some times, set some places, put forward this and that preparation--knowing that these things may have to be re-planned as we go along--but also knowing that some plan is better than no plan if we are serious about doing complicated things. Planning can make the complicated easy: and by nurturing the plan in the sensitive way we suggest in this essay, events start to come around to support you and even suggest new solutions.

Part A, chapter 5: THE FOOD CHAPTER

Just as this isn't an essay about enlightenment, this isn't a book about food either. But it is an essay about time, & lots of time for most people goes into eating and trying not to eat too much of the wrong food and trying to get on a diet and trying to fast and worrying about having eaten the wrong things and in fact eating so that their belly is full when they are going to have those eight or ten or twelve hours under the linens, which is supposed to give that rosy-pink school-girl complexion, according to doctors' advice.

I did say 'eight or ten or twelve' because in the mainstream, teens are supposed to require endless amount of sleep while adults are supposed to manage with eight or even less, like six. Those who do manage with eight or even less--well, I'm not going to condemn, but I think they are withering away faster than those who are more generous to themselves in quantity of hours. Alright, I admit there may be a few, a very very few simple-minded people who have so little to think about and worry about and feel about that their brains are happy with just some hours and then they are up and about, the brightest morning birds you've ever seen. That may be. Those, in case, are rare ones. Note that the sleep period is a period in which the brain does excessively hard work in order to clear up and bring wholeness, together with the deeper, subtler levels of the mind. This requires some good room temperature and suitable music and sensitive intuitive people typically like high room temperatures. Still, I don't think the 'quality of sleep' matters nearly as much as the mere fact of giving oneself enough hours of sleep-like rest.

Even if this essay is not about food, I'm going to say that most people--in the mainstream--I mean the typical societies, call them "Western" or not--have very peculiar food habits. And they look on their body and they see that their food habits are peculiar, then they open some magazine or newspaper that claims that--more fat is good, less fat is good, more protein is good, less protein is good, more carbohydrates are good, or less carbohydrates are good. Some say that healthy food makes vitamin supplements ridiculous, while others say that no food is so healthy that one can do without such supplements. Some say that the only thing that will 'take off those kilograms' is such and such exercise, or avoid alcohol, or

walking much, jogging much, doing yoga much, or some wild indoor exercise. There are so many advises. And while people seem to be eating up these advises, they seem to do few any much good: people are growing as wide as they can, put simply and bluntly. And that decreases their NFQ.

Their what? It's a joke. It's a joke I formed to counter the idea that IQ--or 'intelligence quotient' is very important. Give me the stupid blonde any day--she's way better than high IQ. That is, apparently, a 'non-feministic' thing to say, but I'm very pro the feminine so I don't know. But NFQ?

Well, it's this: the 'nerve / fat quotient'. It is an imagined measure of just much nerves (and bones and muscles) you've got, divided on how much fat you've got. And to run about and do meaningful things, the NFQ has better be fairly high. For fat doesn't do anything: it just sits there, as spare resources. Nerves and muscles are pretty much one of a kind: those who studies the nerves say that muscle fibers kind'a grow into nerve fibers and vice versa. So to 'flex one's brain' consume the same type of energy, at least more or less, than to 'flex one's muscles'.

A high NFQ means that you have the nerves to pick up what goes on around you,--rather than just sit in a bubble made of fat. It also means that your body has a shape, and that the shape is in part a response of how your muscle training goes, in part a response to how your genes are, in part a response to how you are carrying yourself. To have much fat is, in a way, to let something very inert overtake your body. And the inert means that it gets harder to respond to time.

Alright, those may be tough words for some. Now I'm going to give my own advises as to food, and since this isn't an essay about food, you may count on it that I only say what I think is necessary to get said--because I know that for many it does work--and I won't spend any much time justifying it or persuading you. Take it or leave it, as for food advices--the whole theme sort of bores me, if we over-indulge in it.

First of all, no food--or practically no food--is so chock-full of vitamins and minerals and such that supplements won't do you good. But supplements do you good mostly if you chew them--a ghastly thing, for they may taste horrible--and do so in the middle of the main meal of the day, so that the food helps their digestion. Most need tons of B12, C, and related B-vitamins, as well

as a good deal more of every standard vitamin and mineral on the list than that which is 'daily recommended'. In some cases, because of over-sensitives, allergies, or this or that, one may have to consult experts as to what of these one must limit so that they don't have counter-effects.

Then, about what sort of food: every person needs to train in-doors and every person needs to walk, and both exercises must take place many times pr week. Jogging and such is good but a very hard challenge for some parts of the skin and some parts of the bones if done hard and much. Dance, swimming, sex etc are excellent supplements.

Every person needs to train the so-and-so many muscles all around in the body, and all the parts of the brain, several times of the week. Not just some muscles. All of them. Not just some part of the brain--not just intellect, not just music, not just images, not just logic, not just sexual fantasies and masturbation, but all of these things and more such, several times pr week.

Bathing helps toning muscles and skin etc, clearly an important thing, when one can--several times pr week. One must learn what parts of the body can stand what forms of cleansers and apply them quickly when the body indicates it. Drink cold cooked water and ice green tea with added chilli, ginger, etc, and with sugar, too, between meals.

Then, as for food: it's rediculous to wait with main meal until end-of-a-long day. It should happen in the middle or early middle of the day. It shouldn't be tasty: it should taste awful, most of the time. Pleasure should come from other things than the main meal. It should be composed according to what your body wants. Proteins, such as from egg white, lots of spices of the digestible kinds, cultivated milk products, some yolk, some yellow cheese, nuts, seeds, grains, bread. But all people deserve some variation and some pleasures also to come around for the main meal, so occasionally do vary both content and time.

Each week should have some variation as to methods of frying/cooking/raw food preparation and vitamin pill supplements.

A bit of of hot coffee with some milk and chilli spice increases digestion, sharpens the mind, elevates mood, and can have cookies of this and that kind--they can have fat, carbohydrates, proteins, whatever, sugar and all, they should taste good, they should give the pleasure that the main meal (as a rule) cannot give.

And one can have these little coffee-with-snack breaks

quite often during the day, but in the late afternoon, early evening, one stops adding instant powder (which is far more healthy as for cholestrol content than other types of coffee) to the brew--it gradually becomes merely a spice form of tea.

I would suggest the black type of tea is excellent for cure of headache more than for daily use: so too with cola drinks, which are capable of helping digestion and easing stomach pain and contributing to curing colds and elevating moods. But tea and cola in daily diet may be too much. Coffee is generally very healthy for muscle and brain activity.

As for alcohol: heavy drinking every day for a couple of months can add 10 years to an adult's unwanted ageing process. Even heavy drinking once a week can cause hangovers of a kind that makes intentions and plans and priorities and feelings for endurance connected to interesting developments to be suspended, and require a lot of work to be 're-installed' in one's brain. The best is to cut alcohol sharp and then invite some drops of liquor or some more if it's wine and then only once or at most twice a week and then again only in social company where it becomes a mood of togetherness. After light drinking, especially if there are just a few inhalations of a pleasant tobacco smoke, you'll find the brain bursting with creativity, but it comes--and even more so with mood-stimulating drugs--at an expense in the form of exhaustion and extra need for sleep and possibilities of painful moods.

When one is sick, one must add chilli intensities, eat more vitamins, bath longer, and so on--adjusted as to what form of illness one has. One must never eat any form of 'anti-headache' tablets, never use any form of sleep tablets, or anti-pain tablets--unless one is absolutely and totally in a bodily state where things have gotten fundamentally out of control and one needs some 'last resort' measures like that. Healthy people mustn't even think of chewing anti-pain or pro-stimuli tablets of any kind no matter what pain one has. Pain nearly always has a message, unless it's so severe it has taken over a person completely. Only at screaming pain are 'pain-killers' more meaningful than all the other things one can, such as intense self-massage, with stones, at the right pressure points in fingers and at the head and such.

So those are the advises, and they are rough and harsh but not so rough and harsh as those typically given to

such as monks and nuns living in cloistres dedicating their lives to the holy. I consider these advises as 'operational'. They are meant to incite an impulse to get real about what body you have, make the best of it and make the most of it to get on with reaping what you can and what you deserve as to the magic of time, with it.

PART B: SHAPING YOUR MAGICAL PERSONALITY

Part B, chapter 1: WHY WE NEED THE ART OF DECISION-MAKING

In taking a good look at what grounds we may have covered in the first part, it strikes me that one of the themes that at once deserves more attention is this one: how to get to the best plans, the best decisions. A great deal comes effortlessly if we form the right plans. But how do we get to know what is 'right'? Right according to whom?

To start with, not everybody feels that all that many options are open to them. They may feel that relatively few decisions, if any, have to be made from one week to the next. The very idea of 'making decisions' may seem to these people to be a luxury they can't afford--perhaps next life, but certainly not this.

And some may be rather right in viewing life like this: I, for one, do not claim that earthian life is, for the majority, particularly rich in options. But in the case that a person has the leisure to at least indulge in reading something like this, I assume that it makes sense to say this: if you think about what you do from day to day, certainly there are a number of small decisions--at least--involved in how you do things. And this means, then, going from doing mostly everything 'by habit' to putting some conscious deliberation into how things are done.

For instance, when you are out walking, you can choose to watch how other people are walking or you can ignore it. That's a decision. You can also decide to watch how you yourself is walking, or ignore it. Have you noticed how some may be walking, despite having nothing in their hands, as though they are carrying a heavy load? Others may be walking as if they were rank-and-file soldiers exercising for a march: they cut vertical, peculiarly machine-like figures in a scene where a more relaxed gait would be the one called for.

So how symmetrical is your walk? How symmetrical is your swim, when yo do swim? Do you use all the sides of your body equally? And it may be hard to see that which you have done for years and years without awareness.

And how do you sit? There are a million ways to sit. There is then, a big range of decisions just there. You can sit as if it is a conscious effort, or as if to signal to others that you are in strain, or that you are constraining yourself, or that you are a careless type; how do you sit if you want to just cut a good figure, and not signal anything in particular?

Expanding the territory of decision very slightly, do you ever have time to explore drawings, and to make drawings, of face, beautiful faces, beautiful bodies, beautiful feet? It's not that 'you cannot draw'. I'm not talking of drawing so as to show others. I'm talking of giving some minutes to teach yourself more about what good looks are. And pick up hints from those who really can draw. It only takes some minutes to draw a little and then throw it away. Be critical, throw away a thousand drawings, or ten thousands, before you show even a single one to anyone else. But if you do decide to draw, having not done so since perhaps you were a small child, you may start thinking about style and attitudes and clothes and shoes and so on in a totally new way.

As we expand the territory of decision-making still further, it doesn't require all that much surplus money to begin to get a sense of all day being superbly full of potential decisions that have to be made. And the more this sort of realisation dawns on you, gradually you begin to see that the art and science of decision-making surely is--for the sake of its sheer vastness--surely the greatest domain of knowledge there is.

Part B, chapter 2: INTO THE ART OF DECISION-MAKING

To have a conscious relationship to the magic of time we need a conscious relationship to a great deal of things that people who are less skilled in magic merely do 'by routine'. And we have seen that the art and science of decision-making is something we definitely need. Every act of setting time to something is a decision. And magic is a sort of dance: whatever you do, surprising or not, it is judged by how much part of the dance it is.

Making a right decision is doing something fruitful. How exactly it is fruitful depends on seen and unseen factors, factors which you may feel to be there. When the right decision has been made, a lot of things follows from it. The decision isn't proven 'wrong' even if you then have to change it, perhaps a long time before you put it into its most concrete form as action.

Imagine that you are climbing up a complicated rock, hanging over the ocean, and you don't know the shapes of the rock. You may have been swimming for a while and you're exploring. It's a rough climb, and above you, or so it seems, is a vast plateau to the left. And it feels right to form the decision to go for that plateau. Just as you are climbing to the left, and go up, you realize that the plateau was an illusion, created by the play of light: but that, once on the left side of the rock, it's easy to get on top of it and further on to the pathway you know is there somehow in the background. As you go up, and stand safe on top of the rock, a bit of the rock falls off and tumbles down vertically. Now in this metaphor, the decision to go for the 'plateau' was right, because it led to fruitful actions--even if the 'plateau' was an illusion. Had you been too much concerned with whether it

was an illusion or not, you might have chosen a much more dangerous path, with loose rocks about to tumble. But, as soon as one illusion is dispelled, another solution, this time not an illusion, presents itself--namely, that one can get on top of this rock formation through the left.

The metaphor is perhaps a little complicated, but life is yet far more complicated: and such is the maze of decision-making, that we surely need the capacity for forming decisions connected to things we don't know any too much about; and then we re-make decisions, again connected to things we can't know any too much about. You might call this 'intuition'; you might call this 'extra-sensory perception', or some other fancy expression like that.

Whatever you call it, the art of decision-making is, then, something we must call on to engage the magic of time, and we must do so without living in the illusion that we can have perfect or even approximate knowledge of all that is involved in the future.

Without getting philosophically very deep about what, in a sort of cosmic sense, a Right decision really is, I think we can say of such decisions that, when they are remembered, they look right also a long time later on; and they don't depend on your ego or your ideology. They are right simply because they have a sense of wind in them, they are part of a dance of harmony--and they keep on being right no matter shifting viewpoints about the world and about yourself.

So that's how right decisions may appear a long time afterwards. But how do we get at them right now?

If they're a dance later on,--these decisions--they're a dance now. If they feel to be part of harmony later on, they may feel to be part of harmony now--if you are free from hang-ups in peculiar viewpoints, and have lived in a healthy enough way to make you sensitive to harmony all through your body.

And if the decisions, later on, don't connect any too much to your ego then, they also don't connect any too much to your ego now.

So to make a series of right decisions we need to practise living 'on a musical wavelength', rather than rule things according to an analytical rule-book. We must trust that the body can be fantastically sensitive to both the immediate and the long-term future.

In short, anyone who comes with a recipe, a list, a set of instructions as how to make right decisions ought to, as Wodehouse could have said, put a sock in it. Life is too lovely and too serious to admit to recipes. Keep that in mind when we work to create magic and when we, as in the next chapter, go through certain themes in a way that makes it all appear fairly simple and straightforward.

Part B, chapter 3: ATTRACTING THE RIGHT EVENTS

A poet might remind you to be careful about using too fancy words. An example of a word that may, to some, at times seem somewhat fancy, but which to a serious magician like yourself is merely an honest description of a state of mind and body--a very important state, indeed--is this word: vibration. Its verbal form, as we know, is: "to vibrate". That's exactly what nonbelievers don't. To practise your magic, to attract the best events and best decisions, you must be a believer in your own magic. And this belief exhibits itself in a radiance, an energy, an intuitive flow, a capacity to synchronize yourself with just what's right because of an invisible antenna that shoots up when you're in the right vibratory state. (Is that a word, I wonder--'vibratory'?--it has to be.)

Since you are such a subtle, refined, sensitive, creative and intelligent being as having read and understood every chapter in this essay up until here, you know how complicated yet how important it is, to lay the foundation for great magic, to make the right decisions, and to equip them with the right measure of time, and tell it to the right people, in the right way, at the right time.

Having thus decided the goals, we'll now supplement our magical knowledge base by the following insight:

* vibrate with the goal, and that vibration makes you vibrate towards the right means, and it makes the right means vibrate towards you

This is an enormous statement--just so it is said--and it is at the foundation of all sincere magic. It's a meta-physical statement: it goes beyond mere physics, mere cause and effect, and it connects directly to the synchronistic nature of reality.

* As you vibrate with the goal, that vibration makes you vibrate towards the right subgoals; and that vibration reveals the subgoals to you, so that they become present and available

Just think of the enormity of forming a right new grand life decision--what it implies, the thousand things that ought to be done to make it become fulfilled. So if magic is going to connect to this world, it must connect also goals to subgoals. And in so doing, it equips you with a capacity to sense more as to what pathway you should take.

* As you vibrate with the goal (and with the goals), that vibratory state your body and mind comes into is extraordinarily sensitive to the how the likely future, given that you proceed on present planned course, matches with that goal

This is a complicated statement. It says that your form of sensing of upcoming events isn't entirely neutral: it is tied up to what goals you have; and not merely have in a neutral sense, but what goals you have made tangibly your deepest own. Those goals act so as to tell you about what you'll run into if you keep to your plans--through dreams, events, feelings, even sometimes headaches or stomach pains or the opposite, a hilarious sense of joyous things coming up. A plan needn't be wrong altogether even if it gives you a stomach pain to have it: but it may have to be altered in subtle ways, at some points, perhaps some essential points. And plans need replanning, it isn't any point trying to know all, or 'control all'--but rather, at each point a set of fruitful plans are entertained because they resonate with the goals.

* To resonate with a goal, one must neither be fully conscious of it, nor fully forget it; one must neither fully identify with it, nor keep it merely abstract; it must be kept at a gut level, such as right beneath the navel--part of your central nervous system--your sensory-motoric centrum.

Part B, chapter 4: DID YOU CHOOSE YOUR OWN LIFE-GOALS?

The magic of time connects to you through all the things you do, and what you don't do, what you know and what you don't know--and through what you intend and what you don't intend. Is there a 'karmic value' in having the right intentions? There is: but even people having the wrong intentions may do right things and that, too, have the beneficial 'karmic' or 'synchronistic' effects. Or, said with other words: the magic of time is more open to one who has generous goals, life-ambitions, life goals.

This theme is frightfully complicated and yet we have got to think about, or else the magic of time will be too much an abstract thing. Life goals: how do we know what they are, and how do we change them, and what should we change them into?

And who or what is the source of 'should', anyway?

This is not an essay that sets itself up as an authority as to the highest questions: the appeal therefore is that you, yourself, can be, ought to be, in dialogue with yourself about these things so that you know that you are acting consciously, with awareness, and that you know that you have done decisions with all of yourself, heart and head, and not merely run things by routine and through the storehouse of the subconscious mind.

If you look around you, when you see enterprising adult people,--they all have some life goals of some kind. Yet, most of them may not be aware of just what they are. At some time, earlier on,--years ago--they probably were conscious about having to settle for some goals, and their brains and minds were plastic, open, available, listening in and participating to a kind of 'conversation with oneself' as to what the point of existence is all about. And so the life goals shaped themselves.

These life goals then created sub-goals. The right sub-goals to serve these higher life goals. And the sub-goals then created sub-sub-goals, and so on. This is, then, a great part of the psyche of most adult people: they go

around with a hierarchy of goals, of which they may not be very conscious at all.

How can you tell what the life goals of a person is? You look at the actions of the person without the explanations of the person, over a long time if you can: and you look at what these actions add up to, if anything. From that you can deduce what the life goals of this person is. Usually, quite often, it isn't a very charming affair.

When you listen to what the person says about own goals, then that is what the person has as a goal to portray to others. It usually has something to do with what the person has as goals, but rarely it touches on the top goals, the life goals. More likely, the life goals are quite unrelated to the means: at least when the person isn't very enlightened.

In some societies, at some times, there may be a lot of literal believers or 'fundamentalists' around: and they scare others to become just as 'fundamentalist' anti-believers in some way--and in such a society, there is usually little real religion or spirituality and much politics: not the politics as sense or care for the living-together, or 'polis', but politics in the sense of emotional groupism with cheap etiquettes.

Those who read, in a literal, literalist, fundamentalist way one book over again and again typically wish to make themselves cast in the mould of that book: they wish that the life goals that the book talks about matches their own life goals. And they hope that by repetition and endless talk, talk that they feel sound convincing and persuasive, they will sort of talk themselves into better people. And while I don't doubt for a moment that the talk one engages in can change a person for the better or the worse, it is usually the case, I find, that fundamentalists have no real idea as to who they are, at their core. Their minds, their faces, their bodies, are wrapped up into a structure that doesn't get engaged in dialogue--it's just a kind of subconscious background for these fundamentalists,--and they don't change, and when they have bad emotions, they claim it comes from 'the devil' or some kind of entity that The Book declares is real and bad.

The older a person gets, the more buried may all the life goals be, so that, eventually, there isn't more than very rare glimpses in this person as to own life goals, and the language, the talk, has no truth in it anymore: and so a dialogue with such a person is practically

impossible, because the person hasn't done 'homework' in having some honest self-knowledge for many years.

Yet, since the life goals can be deduced by looking at how a person acts--what a person reacts emotionally or spontaneously positive to, and actually engages in doing, and when a person doesn't respond, doesn't show compassion or any real engagement--there is nothing secret to the world about these life goals. And if the life-goals are all self-centered, ego-glorifying, self-occupied, whereas all the talk of the person is in the nature of caring for the many and doing something good, it doesn't look very nice--in fact it looks incoherent--and the person obviously won't have any much capacity to relate magically to time. Rather, the incoherence will tear on the person, physically and inwardly--the conflict between the life goals and what the expressed goals of this person is becomes something that characterises all about the person.

On this background, the professional student of the magic of time ought to realize the enormity of importance of regularly being in dialogue with one's own life goals and working on changing them to something that makes intuitive as well as logical sense. This dialogue is the groundwork for having real understanding also of others, because all humanity is more or less in the same boat about the quest for self-knowledge.

To be able to modify one's own life goals, one must spend time in putting into words that which one perhaps haven't spoken about for a long, long time, and which is 'buried in the subconscious'. One must find words for all the egotism, narrowness, selfishness that is within one-self and not glorify, not come with the words that 'sound right' when it comes to respectability.

This dialogue can use writing, images, long walks in privacy and such as means for coming into contact with the goals: and, when this has been done, in an as light mood as possible, one can also begin looking for more meaningful goals, and seek to recast one's life goals--as best one can--towards this. And the most rewarding--magically speaking--life goal one can have involves generosity.

So what is generosity, and why is it important? And how come that we can consider generosity something magical?

The word 'generous', in English, is in itself interesting: it suggests that the generosity 'comes from your genes'; it suggests also that it involves doing something that 'generates', and more such.

Generosity puts people into good mood: new ideas suddenly come around, new energies, and these may work to create also new possibilities of fulfilments of personal goals. Generosity connects to the spontaneity of real, analog communication and connection with people, not just with the digital world--but it affects everything we do, and it can also strongly affect how we do things in the digital world.

Generosity is also attractive, or easily can be: you associate generosity with someone who is so full of spunk and liveliness and intelligence and creativity and energy and interesting activities that this someone easily can give this or that without thinking about 'getting something back'. The person can give, because the person has a lot to give. And that's attractive: indeed, it's quite possible to look at much things, including health, seen as attractive and beautiful about people, and discuss it in terms of generosity. Pure skin here, or an extra cultivated, elongated thigh muscle there: the energy 'bounces off' such coherence in the body, such wholeness, --it's a wholeness that doesn't strictly speaking 'have to be there'--but when it's there, it gives of itself to whoever is looking at it. Generosity, in an elegant, slender, intelligent sense, is deeply entwined with the beauty concept.

So when you work to get generosity of this and that and the other kind connected to your uppermost goals,--and no doubt you can connect also this, if you're religious--to generosity towards the source of life, which has been and is generous towards you--then that generosity, eventually, as the seasons go by, speaks through what types of things you get done and what you avoid doing; it speaks through when you laugh and when you don't laugh; it speaks through your emotions, your enthusiasms, and it goes beyond the need of explanation: it becomes a tale of radiant energy. And that energy is tied up deeply to the energy we call on when we set times for something, and announce it, and change the times we set, and do all sorts of things like that which involves calling on the magic of time.

Part B, chapter 5: AND AT YOUR HEART

Again and again I have said that this essay is about getting to grips with time for spiritual people and that it isn't a book about religion. Getting to grips with time involves the possibility of connecting to, and employing 'the magic of time' in getting things done. This isn't a book that tells you how the world in its essence is constructed nor does it rate the religions, ancient or modern, or compare their worldviews to the worldviews we might find in philosophy or in philosophically inspired physics thinking.

So in that sense, the theme's simple: yet the theme is a tough one, because time is connected to goal-getting and spirituality--a large part of it--has been connected to giving up on desires and goals and letting one's life be regulated by a higher authority than anything mere human. At least, that's how it often has been presented, not just in Buddhism or in Hinduism or Christianity or Islam but in almost every one of the zillion available spiritual cults, sects, groups, branches.

Yet again and again, in asking questions about the magical, we are touching more than a little on what's right and what's not so right, what's good and what's not so good, and, to be fair, we're touching some of the things that appear to set religions apart. But why are they apart? Can we answer such a big question without getting superficial, and without also setting forth any kind of spiritual dogma in this essay? And then again, only if it helps us to focus a main theme--the magic of time.

Alright, so in this chapter we'll touch on a question, hopefully in a nondogmatic way, that might just be a startling insight for some, or at least a fact, depending on where you're coming from. It's a very simple proposition, but in these days anything like it is hardly ever heard--and that we'll set right. Now it will be heard.

Before I say what I'm going to say about this theme, let me clarify how we might use the words 'politics' and 'religion', so that it fits with what we'll say here.

Consider this idea: that there isn't any politics to religion, ever: religion is about having a faith, politics is about how we do things. At one level, this may sound trivial and obvious, but as you'll soon see, I mean it in a rather radical sense--and in a sense that possibly could help you progress in your capabilities as an honest, good, powerful magician in your own life.

So politics--and ethics--and morals--all that we put in one 'bag', we group it together: these are all advises, or rules, or suggestions, rules of thumb, however they are classified--and they have nothign whatsoever to do with religion. Now you see--this doesn't sound obvious. What's left of a Buddhist religion, for instance, if you take away the do's and the don't's? Nothing? Too bad.

So here's the main idea--and, unless you have a deep and rich relationship to this idea already, I beg you to read it and listen to it and not judge it as yet, just muse over it--don't assume it is as easy as it sounds:

* a religious person is one who believes in something beyond as source of all life--or has faith in something beyond as source of all life. This belief or faith is religion. All else--names, shapes, ideas, myths, tales, rules, rituals--all other things are politics and have nothing whatsoever to do directly with religion.

Do you see what's here said? That either there is a faith in something--not a machine, not a mere principle or energy, but in something, grander than life, as source of the life we see, the life we are--or there isn't such a faith. When that faith exists at the core of a person, that person is religious. It doesn't matter what names the faith is bundled with--not at all. The names and tales and the behaviour rules and all that has nothing whatsoever to do with religion.

Religion, according to this simple insight, is then the quality of a mind that has a faith in something supreme, beyond all humanity. This supreme isn't merely supreme in

one way or in another way, but supreme in all ways that matter,--as to intelligence, omnipotence, omnipresence, love, compassion, beauty--supreme. In that sense 'beyond'. You get it? Either you believe in the beyond, or you don't. If you don't, you are in a different state of mind than if you do. And that sets a religious person apart from a nonreligious person. It doesn't matter one whit what it is called or whether one is of such and such 'race' or group or creed or is 'initialized' or baptised or 'saved' or entangled into a whole universe of stories about 'we' and 'them' and 'our God' and all such.

The only thing that matters is whether there is a faith or not--in the beyondness--the beyondness in the sense of splendid beyondness, in all things that matter--beyond the manifest human, beyond manifest humanity. With such a belief, your mind is in one state; without such a belief, your mind is in another state.

Now, take then this idea to such as Buddhism: Buddhism has many branches, true, but not nearly as many as such as Hinduism. Whereas a clear majority of the branches of Hinduism has a faith in something beyond human, something divine, and divinely intelligent, as source of life, the majority of the (much fewer) branches of Buddhism don't have any such faith. Rather, there is, in several branches of Buddhism, at most a faith in this or that principle--the principle of 'no self', for instance; or the principle of 'the fruits of action'; or the principle of things being 'in flux', changing, without permanance. Though in such branches of Buddhism there may be an assumption that some 'masters' have 'seen all these things' more clearly than others and possibly have reincarnated, that's not the same as to say that there is a faith in a divine creator in these branches of Buddhism.

So, in many branches (but not all--there are also many individual mixings, such as between Christianity and Buddhism) of Buddhism, there isn't faith in the sense we have discussed it in this chapter. And in that sense, Buddhism is a practise--full stop. It is a very beautiful practise, and much beauty, also as art, has come of it. But the advocate of Buddhism isn't an advocate of faith.

The same can be said, of course, for a number of branches of Hinduism and for some branches of just about every popular phenomenon that according to dictionaries is called 'religion'. There are a number of branches even of Christianity and Islam of a similar nature.

More importantly, perhaps: there is a number of

individual forms of faith-in-the-beyond that hasn't got a religious label to it and which, according to the way we use words in this chapter, is absolutely a full-fledged religion.

The state of having a faith is a vibration in the mind, in the heart: and it is now my proposal, or the second proposal in this chapter if we put it that way, that this vibration is healthy, it touches on reality, and it makes magic easier. (In case, therefore, you don't have any faith of this nature, consider then to look at it all through the approaches we indicated in the chapter just before this--for it certainly can be related to the questions of 'life goals'--in it being a still higher type of idea or thought or impulse than even the highest 'life goal': or what do you think?)

Part B, chapter 6: PERSONALITY-SHAPING AND MAGIC DIALOGUE

If the world has many types of flowers, the types of human personalities is far greater. The wide wilderness of personality types is so huge that only a person who--blissfully--claims ignorance of others has got a firm grip on truth.

Yet we have got to engage in some understanding in order to collaborate. And we have got to work on shaping our own personalities so that we can make magic work together with others. We cannot just demand the people behave according to some script-book. We have to be realistic, and accept that there's an infinite variation of human mentalities and temperaments. And in understanding this diversity of human personalities, we do jump too fast into a hard condemnation of others. Condemnations have a role, but to get rushed into them because of some kind of ill-tempered mood or hysteria in people around oneself has no place at all, if we wish to work out great results in our lives.

So with your deep and natural interest in magic, an interest which has carried you thus far in the essay--or you just happened to pop up just this paragraph on just this page in your first look on this booklet--you want to protect your words a little, so that they retain that connection to reality that is such a key-mark of any great wizard. A sorcerer, a magician, doesn't throw around words any too easily: the words mustn't undergo a sort of 'price inflation'. And so while we must engage in as much tolerance of the personalities of others as we think is right, in ourselves, as to how we develop, how we shape ourselves from one week to the next, we must have a measure of intolerance towards any tendency in ourselves to chatter endlessly or to make stories out of everything, as if reality was one single story and you were the story-writer. Such 'story-weaving' individuals may be fun and they may have, on rare occasions, a great grasp of reality, but on the whole, they miss the mark because it's just too complicated to fathom all the facts and their

priorities and also make up a story that is communicable in decent human conversation.

So those who chatter and chatter and 'make up stories' usually are having a word-flow which only at rare spots have anything to do with reality. Why and how they do this sort of thing is another tale: but, as a magician, fight any such tendency in yourself to over-storify, to weave stories, and chatter in terms of stories and tales all the time.

For what is reality? Reality is this fantastic complexity of human beings and nature and how we interact and how forces beyond human understanding are part of all this,--in this amazing grand flow of events and feelings and thoughts and ideas we pick up this bit here and that bit there and this glimpse and have that intuition and we have flimmers of contact with fact. In seeking a deep contact with reality and with other people we must have a silence relative to the stories, and allow the relatively few facts we've got to get a far, far greater weigh in our minds than the stories we might want to weave.

Now it is true that sometimes people are acting according to a hidden plan, and that only by being very imaginative can one detect that plan and articulate it and understand it so as to place their actions in that plan. So while stories as a rule don't have much to do with reality, they may sometimes--on occasions--catch something of people's plans and goals and motives. But how can we be sure? And as magicians, as powerful wizards, we need to make sure and not go around claiming things emptily. And even if we make sure, it is far from certain we should express anything of it. We must, we simply must, value silence.

To collaborate with any number of people who have any number of relationships to timing, to feelings, to art, to clothing, to sex, to discussion, to use of technology, to eating, to thinking abstractly,--and so on and so forth--we must satisfy ourselves, first, that we have a good gut feeling that some collaboration is possible. And then, having that, we must suggest something that feels right, and see what happens. Perhaps the person reacts quite opposite to what you expected. Fine. So you update your knowledge, change your expectations.

In some cases, sudden emotional outbursts may arise where you least expected it. To protect the possibility of a swift recovery of harmonious collaboration situations,

you can then remind yourself that we do not know the depth of anyone's personality fully, and that we also cannot easily know the reasons for these outbursts fully--and so confine ourselves to gentle suggestions that such-and-such approach may be more fruitful in this situation, not using words that further cause inflammatory emotions.

And then we must allow time to have its good say: the time that allows good, wise words to sink in and have an impact and that also can allow unnecessarily strong emotions (perhaps connected to some story that the person who has these emotions have, a story that is a bit out of touch with reality) to calm themselves.

To collaborate, we have to remind ourselves to calm also our own stories, our own plans, our own intentions and also easeen up on any tendency we may have to over-focus and over-concentrate on concepts and structures. Instead, there is the dance of contact, the dance of a relationship or a dialogue, the dance of quality time between subjects and in that sense there is an 'inter-subjectivity' that has its own right, its own importance, in addition to the selves which are in that contact.

Those who have particular technical or artistic skills may have a capacity to hyper-focus on structure and concepts; this is one 'mode of the mind'. The magical approach requires that we aren't attached to any one set focus of the mind. Those who are very concentrated on technical things--we can call this the 'asberger mode', named after the researcher Hans Asberger--do have to train their capacity to switch between modes in a fluid and seamless way. It's obviously a wonderful thing to be able to focus on something but getting into the social wavelength is another wonderful thing and neither must have absolute dominance if we are to be whole human beings, in touch with our magical capabilities.

Part B, chapter 7: ENTHUSIASM AND SERIOUS COLLABORATION

If you dabble in looking up word-roots in dictionaries you're no doubt aware that 'enthusiasm' vaguely means, 'God-within' (en-theos/en-deus/Zeus within).

There are any number of reasons why the theme of enthusiasm is important to use as magicians. The authentic presence and force of enthusiasm is practically identical to that of love--at least in many respects--and there is no greater background than this to evoke powers that go beyond the ordinary.

And, then, when enthusiasm is shared, we're talking of giant possibilities of good collaboration. Enthusiasm isn't necessarily something that 'overflows' from one person into another: it is, at least in many of the more interesting cases, a question of something that is as it were 'drawn out' by a sort of dance around the potentials in a situation.

Authentic shared enthusiasm isn't all that common: all the more important to study it. One of the chief reasons it isn't common is that people instinctively tend to suppress impulses of enthusiasm when they are uncertain what it might lead to. It's easy to think of examples. In many of these, there will be a degree of 'asymmetry' in what people can offer relative to some goals that some people might have. Ian Fleming, for instance, wrote (in one or another of his famous James Bond books) of someone having the 'politely negative' attitude which is 'typical of a bank manager'). A bank manager has to be, to some extent, a salesman: therefore polite. But a bank manager is often exposed to people wanting to borrow something of the bank's resources, without necessarily the means to pay it back. So the politeness becomes tinged with a negativity that in turn becomes a sort of stamp one can associate with the title.

Similarly, in social gatherings, there may be occasions for new beautiful companionships to be shaped, and enthusiasm, when shared, to indeed signal the beginning of this. But rarely are the goods equally distributed.

Someone might be on the look of a new photogenic model, or a clever genius to revamp the technology of a shop, and, lo and behold!, over there is a great-looking potential model and over there someone who has the 'tech nerd' stamp written all over the person. So the goal-getter may find enthusiasm boiling up inside,--if 'boiling up' is the right phrase for this sort of feeling. But will the enthusiasm be met when the person in need meets with the person possessing the desired qualities in abundance? As likely as not, the latter has, probably in more moderate degrees, acquired at least something of the bank managers attitude when meeting with eager seekers of certain types of resources.

This sort of social 'calculation' has nothing inherently unfair about it--it is just so natural and so instinctive, so immediate and deep and also quick,--that it can be hard to think clearly about it. In doing a bit of pre-thinking and pre-meditation about such a theme, we can understand the fullness of these processes better, and prepare better so that the right types of collaboration can arise--and, in turn, let the right type of magic unfold itself there.

So, in getting a kind of grip on the situation in terms of the intellect,--when does mutual enthusiasm arise between two who didn't exactly expect it? And, let's add this criterion: when does it arise in a situation in which one of the people has a resource in abundance, as seen from the other person's perspective--and the other wants something of this resource? In looking at the situation as a sort of equation to be solved, it seems that the thing that can bring about mutual enthusiasm in such a situation is some form of symmetry: A has something that B has in abundance, and--for sake of mutuality--B has something in abundance that A, in turn, wants. The clue to a potential successful collaboration is, clearly, that, at least in some ways, both of them are givers and both of them are receivers and they are both geared up in advance for just such exchanges.

A certain journalist whose capacity to expand her career quickly wrote, in an article, that the surest way to get on is 'to win over all constraints'. The phrase led me to a dictionary, which explained to me that such a phrase means, 'getting beyond all the things that could hold one back'. I mused over the phrase--certainly an over-statement--as if any one can win over 'all' limits. But, intriguingly, the journalist kept on flying high, and just

a few years later she became a minister--second to the prime minister. Her career success indicated that she had got at least something right. However, a year into the job she gave the impression of not having slept for that whole year. Very understandable and, in such jobs, very typical: but it shows that one cannot really talk about 'winning over all constraints'. One can win over many constraints, but not all of them; and one has got to see which of those are in fact ditched in the race to win over other constraints.

This sort of thing we can see as a quite typical pattern in many societies: many of the very career-successful people look completely exhausted, worn-out and prematurely aged, even as they harbour influences and resources which may well be vast and oceanic compared to the young in the same society. The youth factor they lack: and so they may be willing to shed some of those resources on the young, when the young are willing to give some youthful splendor and radiance to some of the activities entertained by the rich and influential. This is a general sociological pattern, a sort of mutual asymmetry that can lead to a shared enthusiasm between very different people. To some extent, then, this is a kind of 'business sex': the career person with wealth and power and social dominance may be one sort of gender, and the young and, in terms of health and clarity of eyes and pureness of skin can be considered another 'gender',--and there is an attractiveness that to some extent may be mutual and that to some extent may have little to do with conventional 'male'/'female' attraction patterns. The rich beast and the innocent tender may be both female. On occasions, an apparently innocent tender young may partake directly in wealth and affluence and in some sense 'incorporate both genders' in one and the same person--for a few years.

In questing more deeply for the right starts of fresh forms of collaboration, we can form new questions:

* How does one prepare oneself, over time, for the right fruitful meetings which can set up ripe new forms of collaboration?

* What is the role of timing as for the initialisation of such new collaboration?

* What is the role of written agreements in collaborations, also such that speak about how to complete collaboration when it's called for?

Clearly, then, we see that while engaging in magic intuitively so as to suggest times for things and work to stick to them must go together with a broader and deeper understanding of how successful activities take place, and how relationships are formed and then dissolved.

To indicate some of the answers to such questions as above--preparation. You may know your strengths and your potential strengths well. If not, get to know them! And then find out how you can further develop these strengths towards not only what you yourself find to be interesting, but what might possibly be sought-for amongst some of those who have such resources as you yourself require in order to get on with your own career and careers.

The next question, about timing: for authentic, shared, mutual enthusiasm to arise, there is something about being sensitive to the timing as to when to show it. This is the timing 'inside the relationship'--or inside the potential relationship. Two adults who relate to one another without clinging are sensitive to when to connect and when to gently avoid connection.

Timing also concerns the relationship to meetings, agreements, arrangements. In some circles, in some connections, it makes perfect sense to be perfectly on time; in other connections, it may be part of some kind of informal etiquette to be a little late. But if one miscalculates how much late and is much too late, that, in turn, may be seen as a sign of untrustworthiness. So, it's part of the magic of time to be knowledgeable about these things and then to weigh it over intuitively and not just go by habit or confusedly make too many appointments so that there is no way one can keep them all.

When it comes to written agreements, these may be as 'unromantic' as they can get, and in coming with a badly formulated agreement or at a bad time or in a bad manner may lead to a disruption of the possibility of future collaboration. However, when it is possible, an agreement of a written kind can greatly clarify things when it comes to finishing an activity in the future. The mere fact of putting something in a verbal form may create new questions that can fairly easily be clarified before the collaboration becomes substantial, but which may be cause of sore disagreements (such as over money) much later unless given proper attention already in the beginning.

PART C: THE TECHNOLOGY OF MAGICAL SEX

Part C, chapter 1: A TOUCH OF MATURE NUMEROLOGY

This is an essay about reality, it isn't fiction, nor is it wishful thinking. I write 'mature numerology' to distance myself from the whimsical ideas, some good and many rather hazy, mixed together and published under the slogan of 'numerology' in the past. The 'logic of numbers', in the magical realm, is of course quite significant--but numbers are subtle, living things. And we must always remember that in most cases, there are several ways of counting, and so the numbers aren't just 'out there'--they are also subjective, sometimes very so.

Why numbers are significant in magic--when we speak of real magic, not illusionist magic--is, obviously, a long story. We will confine ourselves with noting that any good magician has a sense of numerology, and outline some of the main points in this regard, and not venture into explanations of why it might be so (which no doubt is an interesting theme and one worthy of plenty of other studies).

Generally--though this tendency may be a little less important in writing cultures that go from right to left--increasing numbers, as looking from left to right, signify optimism.

Some numbers indicate stability, others order or growth, some, especially when grouped together, may appear vaguely sinister, while yet others signify change--a change that, given awareness, need not be any other than fortiduous and

lucky and good--and yet other numbers signify completion of a process. The smaller numbers, and the digits from 0 to 9 not in the least, are more easily associated with such general functions; and while we might surmise that a deeper study can indicate many interesting flavours of a very wide range of numbers of several digits, I think it's usually adequate to know only of this and that of the larger numbers in the numerological sense.

Again, without explanations, I'll jump into what I intuit to be right to say about some small numbers, and what I find that experience tend to support: but beware any over-interpretation or over-emphasis on these points. A good numerologist is a relaxed numerologist.

Comments on small numbers and a few slightly larger numbers in a numerological or synchronistic sense:

1: can signify unity, wholeness, mastery, being number one --can also indicate, of course, 'just 1'.

2: can signify duality, which in some cases might be polarising and lead to conflict--but can also indicate relationship in a pair-sense, or a bridge-building.

3: one of the grand wholeness numbers, 'all good things are three'. This sense is strengthened when the number is together with another one of the grand wholeness numbers, like 5.

4: transportation often involves four wheels, and so 4 may be a number of change; it's also a number of a sort of machine-like 2x2 symmetry, and we may easily associate the four corners of a square--again, something machine-like--with it. So in some contexts, where something more stable or something more organic is sought, it may be a challenging number.

5: like 3, one of the great wholeness and healing numbers, the sense of organic structure, the five-pointed star pointing up, the five fingers of a hand; with 3, the relationship is that of the golden ratio (or near it). With 8, we also have an indication towards the golden ratio. The sum of 5 and 8 being 13 indicates then that one should consult, to some extent, the additional properties of 13. In comparison with 3, we may note that 5 has more 'balancing measures' than 3--we might think of 3 as having one solid bridge or moderating influence between the 2 poles; in the case of 5, it's even more clear that we don't have a polarity.

6: with 6 we are beginning to get enough roundedness, if

we draw it up eg as a six-pointed star, that we are beginning to sense a sort of 'wheel'--which is even more noticeable with the number 8. The feeling of 6 is often dominated by the sense of it being composed of 3 twice, which suggests that there could be some polarity inside it but not necessarily in any very challenging way. Rather it is an organic number.

Unlike the 5-pointed star, which so clearly does point, either so that it 'stands on two legs' relative to the gravitation of the planet--thus head up, signifying wholeness--the 6-pointed star in a way seems to be equally much pointing up and anywhere else no matter how it is placed or rotated. This further indicates robustness. Yet with a number as big as 6, we are getting towards the possibility of complicated structures. The sense of some kind of 'organic wheel' with possible intent--and intent that one may have to watch a little--is further suggested when we see three 6 in a row; however by adding yet one more 6, the sense of it is somewhat diminished. In having 6 four times after one another one has a sense of the 24 hours divided into four natural parts, and so this sequence is more indicating something powerful, and which may last fairly long, and have capacities to affect the whole day and night.

7: seven is in a way the biggest of the small numbers: with eight, we are in a way getting beyond the absolute smallest core group. 7 can be drawn up like a star, but it isn't the most obvious star to draw or visualise. It is more easily imagined as a hierarchy--that there is something dominant, a ruling point, and this ruling point or line has three smaller lines on one side of it, and three smaller lines on the other side of it. So 7 is easily imagined to be a structure with a very pure organisation, slightly machine-like, but not necessarily machine-like (that depends on the context).

The digit 7 is also part of the organising principle of our minds, as repeated studies have shown that the number of things, groups, concepts most easily 'kept in mind' at the same time is about 7, or 7 'plus minus two'. So when you see seven of something, you see something that you can comprehend as one group; you can remember the whole set of it if you have a clear relationship to each element in that group. 7 is also such a high number, after all, that it suggests plentiful structure.

Let's also bear in mind that of the numbers we've looked at so far, then, above 1 and 2, we find that 3, 5 and 7

all count as prime numbers (ie, they don't allow other numbers than 1 and themselves in 'clean divisions').

8: 8 is clearly not a prime number, it is $2 \times 2 \times 2$, and excitingly symmetrical but also somewhat 'fat' number: it is, for a one-digit number, big and the circular-looking shape one can make of a polygon with eight sides has the 'rounded' feel of fat. Together with 5, it is highly exciting in that, in looking at the first decimals of the divisions of 8 to 5, we are very near a good practical approximation of the golden ratio. The golden ratio you know perhaps already--written with just some digits a good approximation of it is 1.618.

Yet add 5 to 8 we get to 13, so such a combination need to look into the significance of that number also.

Because of the grand significance of any number that is the power of 2--such as $2 \times 2 \times 2$, or 8, and twice this for a number of times--16, 32, 64, 128, 256, 512, 1024, 4096, up to 32768 and 65536 and at least up to 32 bits--we can connect the number with the digital aspect of life to some extent--yet this sense is perhaps more clearly coming forth with the next in this series, namely 16.

Because of the roundedness of this number many have associated it with endless ongoingness and even used a somewhat similar symbol as the 8 digit, but horizontally, to indicate infinity. This sense of it shouldn't be overstated, but in some contexts, 8 may indicate endurance, at least.

9: this digit is an interesting transition number: seeing it, one expects things to leap into two digits, as 10, and getting on; and yet it is so completely a wholeness in itself, lovingly created by 3×3 . Only in some contexts (such as fingers) would one associate with a lack of some kind. In most cases, it's a number symbolising growth and fun.

10: the first two-digit number in the very natural 10-digit number system, 10 indicates a wholeness and an ease and a sure-footedness. It can be given other interpretations in certain contexts--it can signify the top score in a range going from 1..10; it can signify the lower of ten top scores where the top is number 1; it can signify one-tenth or, when speaking permille, 10 permille, or one-hundreth; it can vaguely also indicate the digital realm by its simple construction as the digit '1' followed by the digit '0'. Yet normally it signifies wholeness, also such as ten fingers, both hands, the whole person.

Above 10 we will speak only of a few numbers and then only in the sense of glimpses of their possible significance; we have already, in connection to 8, talked about 16, 32, and up, though.

12: whereas 10 signifies some sense of organic wholeness, 12 does so again, but perhaps more relative to the sense of flowing time. Clearly, the clock concept with 12 and 24 hours does appeal to us in some innate way.

13: a number that indicates a transition, and this transition may be strong and strongly lucky but it may also be another kind of transition, one that one has to pay attention to and look into so one steers away from any possible bad aspects of it. Adding the digits of this number gives us 4 which has something of the same sense to it, but whereas 4 is more straightforward a change, 13 is easily associated with a stronger change. This is no doubt connected to the sense that 12 is a form of rather stable completeness, and adding one to that indicates a 'whole new' aspect. Note that it's great to couple 13 with 21, because the ratio of 21:13 is even nearer the golden ratio than 8:5. In this series, let's note that, further on, 34:21 is still nearer the golden ratio, and 55:34 is excitingly perfect for all practical applications of the golden ratio (which is a theme for other texts).

15: a beautiful number of dynamic and organic structure, being 5 times 3 in its prime factors, thus suggestive of the golden ratio but also suggestive of an organic wholeness composed of organic wholenesses.

16: as said in connection to 8, the number 16, being 2 to the power of 4, or $2 \times 2 \times 2 \times 2$, is intensely symmetrical and also indicative of the digital aspect of life. But this can in some contexts be 'too digital' and so 16 can signify organic finishing sometimes.

24: as twice 12 it shares in the senses we've given to 12, pretty much.

27: one above the number of letters in the English alphabet, identical to the <ESC> button in the computer list of so-called 'ascii' numbers, nearing the ending of the gay 'twenties', and composed of an unruly $3 \times 3 \times 3$ -- unruly because there is nothing such as 5 to keep the 3's together--this number signifies that something has been completed and finished and perhaps done with.

28: technological expertise associated with the handling of 4×7 ; a re-arisal after the ending of a '27'; etc.

37: a prime number--these are getting rarer and rarer the

higher up we go in the number--with the fascinating feature of composing the number 111 when multiplied by 3. Looking at 37 in our natural 10-digit system, we see an increase, from 3 to 7, and we see structure--such as with 3 and with 7. 37 is very much 'on the way', and in an optimistic sense.

46: the number of healthy chromosomes in healthy humans, and divisible by two, when we get the other number, 23, signifying the healthy number of chromosomes in the sexual cells, this is by Nature as it were one of the grand wholeness numbers. It is also, when written in our natural number system, optimistic in going from 4 to 6, and in having the 4 plus 6 equals 10 sum (and similar we can say about 23, to some extent).

47: a machine-like number, the numbers of robots--they don't sexually multiply--they have the wheels of '4' and the hierarchical structure of '7'.

48: above the 46 and the robotic 47 we reach the sense of 48 as perhaps a companionship, fruitfully, of healthy humans with this number. This number is also fairly much one of the digital numbers (16 plus 32).

69: the numbers showing through digits of 6 and 9 together are easily associated with sexual attraction and activities

96: associates to 69 but less dependent 'on each other', the digits suggesting more freedom

97: bringing a new wholeness and structure also to such sexual energies as associated with 69 and 96

501: one of the ways one can see some significance in this number is that, when written in our ten-digit system, we have a '5' firmly established--a wholeness, then--but the number is not only a hundred times this whole '5', it is also 'plus one', indicating that something is being sketched. Clearly an number signifying art.

Part C, chapter 2: TIME, MAGIC, TOOLS, MEMORY & SEXUALITY

By now--if you have read all the chapters up until here--you will know that my approach to magic is such that it involves absolutely all aspects of life--it is no mere technique that can be "added" to just any lifestyle.

Some of the things we touch on in this chapter is obvious for people who are more 'materialist' than 'spiritual'--for instance the importance of personal memory. For those inclined e.g. to a 'radical zen' approach of 'absolute living in the Now', however, the comments in this chapter--as given by someone who is profoundly oriented towards spirituality--may be of value.

Magic is a deeper form of interaction or interplay or what we can call it, than the usual cause-and-effect type.

Have you thought of the roots of the word 'control'? It could be translated into 'contra' and 'roll'--in other words, 'to roll against'. The idea of control is most often used in cases where something or someone is doing something against the natural inclinations or movements of someone or something else. There is one particular way of using the same word in which the meaning is entirely different--and that is the sense of 'effortless overview and sense of mastery'. Somebody describing a feeling of relaxed driving of a car as a 'feeling of control' is using the word in this particular sense. This is not the way we use the word "control" in this chapter, though.

Control, then, typically involves some degree of conflict. Is conflict wrong? Sometimes, conflict cannot be avoided. But when it can be avoided, surely it is good if things can be done more harmoniously as a rule--more effortlessly, to put it that way. And in such cases we need an approach of playing, dancing, interacting and relating to one another more than taking the stiffer

approach of control. Let us use the word "interplay" to speak of this approach.

While control and conflict has a tendency to break up finer connections, then, in contrast, interplay forms finer connections. So interplay has a lot of good and positive side-effects. We can say that interplay creates resonance. So, in resonance there is a spontaneous and enduring contact that can go beyond mere cause and effect. This resonance can bring about an effortless understanding of what is really going on, and by this understanding comes capacities to introduce changes perhaps without conflict, or at any rate with less conflict.

The approach of avoiding conflict is simple: while we constantly must have the capacity to undertake to handle conflicts with strength and integrity--a conflict, if it spins even slightly out of its original area, can destroy many things and upset finer harmonies it have taken a long time to build. Put in an economical sense--'it isn't worth it'--to have conflicts any too often.

Interplay can start with a "beginner's mind", with innocence, as when you naturally get into touch with perfect strangers and all works out well. Then, in interplay, there is also the beauty and validity of memory. The stability of memory in a person creates stability and strength of character; the stability of a memory in a person also makes memory in relationships possible. This includes professional relationships, business activities.

So, in order to create conditions for love and business with less conflict we need to have a relationship to time also as memory. By a vast spectrum of memory processes of all sorts, the personality of a person acquires a shape and a presence and a magnetism. This is obviously something more than, and different from, the shape of the body physically, and how attractive it may be.

And it is by memory processes that you come to know somebody else's personality--this is obvious, perhaps,--but it leads us to a point which isn't always handled elegantly in spirituality: to what extent is the understanding and the harmonious relating to another's personality merely a catering to the other's ego? Isn't it better just to have the memory processes one needs to handle practical things, and to have an understanding of how God (co-)created the world and so on--one might ask.

But no, the relationship to the personality of each individual is not identical to a catering or support of their "egos". It is more akin to the difference in relationship that a gardener may have to the very different flowers in the garden. A personality is a kind of 'body in time', in contrast to the 'body in space' that we photograph. Whatever there is of ego is something that is best decided when the personality is known and one has a vast knowledge and intuition of many other themes simultaneously. The good contact that can be build between personalities over time can allow one to point out how this or that may be a 'hang-up' or attachment or a giving in to unnecessary greed--and so, by knowing about the personalities, one can in fact work to dismantle egotism.

Another challenge as regards memory processes in relationship is to keep clearly in mind that one's experience of another involves ideas and interpretations of what the other is really thinking and this may be off the mark. The understanding may be subjective. Also, a form of egotism involves doling out 'blame' to other people and then 'forgiving' them, as if one is beyond making mistakes oneself and has the right to condemn. Such condemnation may take place via body language and what is not said rather than what is said, but all the same it is an ego process if it is overdone. This is one of the dangers of having a good memory! So, one who has a good memory also need to practise the art of forgetting (and forgiving).

The magician needs a certain harmonious order in daily life and to achieve this, a lot of things must be figured out and done right, and what it takes for instance of tools and technology and expertise to support this harmonious order depends on such things as what goals and ambitious that person may have at any time.

For instance, if a business ambition involves the use of some forms of technology in an efficient manner relative to paying customers, it is necessary somehow to get a very good grip on this technology. In magical terms, one must build up a resonance with this technology--and not just with the people one is collaborating with. In building up this resonance, time and energy must be invested into setting it up and learning it. And there may be a choice of technology involved.

As technology changes, naturally, to some extent from one time period to the next, the most general advise is:

does the technology allow you the necessary degree of interplay? I mean, can you engage in getting a sense not only of control, but of interplay and interaction and engagement when you use that which is critical to your mission?

Given that there is a choice of technology, we may ask questions such as: is the technology, if it doesn't give you a sense of command and play and interplay at present, capable of giving you it given a meaningfully short enough period of learning for you? Or must you change the technology type, because it is not having suitable features to allow you to unfold yourself creatively and in a meaningful way relative to the goals you have?

This goes all the way to such as programming. Some programs may be made so that you can let yourself go, and you can express yourself: and if running the program is part of your business and it is part of your business to put your soul into what you're doing, that may be a good program. Other programs, on the other hand, may provide few 'handles', and may be mostly running on their own accord and only give you the possibility of slight modifications here and there--unless perhaps with very intense and long learning put in first. Such programs may be right in many circumstances where we have only a passing interest in interaction with the program. But it isn't the type of program an artist with a passionate interest in fulfilling certain ambitions would want to call on as a main tool.

The feeling of overview and order and wholeness in life is not only a pleasant feeling: it is an expression of what you see that you plan and where you see that you're standing at present and with whom and how and what you think are the likely developments given the present plans and intentions. To change plans means that your feeling of your life at present changes, and that in turns changes how you sleep and how you smile and how you dress and so on. All these factors play together.

The calling on the right tools given your present plans is then not a small theme. In order to have the strength of mental energy to also do magic, you need to get the physical and sociological aspects of your life sorted out enough first.

So in this chapter we enquire more--for we are regularly doing it in this essay--into the foundations of harmony. A theme we cannot then avoid touching, at least, is to some

pretty much "burning hot". It is not too much to say that to many people, in good ways and in neurotic ways, this burning theme--of sexuality, of course--is somehow tied up with almost everything they do, think and say.

Obviously, anyone who is spiritual will no doubt have spent a certain amount of time pondering on the theme of sex. Most classical world religions--but not all branches of them--have most tried to 'categorise away' sex. As a result, most of society eg in the 20th century tended to regard sex as merely a vehicle for (a) child production, (b) personal pleasure, and (c) seductive attraction that can be utilised eg in selling things. The strict religious person, austere in attitude, would probably regard the mere fact of (b) as reason enough to regard sex as something 'bad' unless in some pleasure-less neutral way necessary for the sake of (a)--and the same person would regard the business of selling and buying, in (c), as irrelevant for the spiritual life.

A more whole approach to spirituality, less impressed by the arguments of denying life, and more in tune with insights considering all life as a holy unfoldment, will have totally different views of sexuality. But to continue the list above, let us add that sex can also (d) enable resonance, and (e) contribute to shaping wholeness.

The fact of (d) is obvious: sex, when good, involves interplay in an intense degree. Even if it is sex of the type that by mutual consent involves control and domination, it is still a form of play and interplay. All this creates a resonance that can act to stimulate forms of collaboration between healthy attractive individuals with their youth-hood intact.

This feature of sexuality means, in short, that since resonance leads to intuition and increased capacity to exert a magical influence, then sex can heighten the capacity an individual have to get things done well, also magically. And by the category of sex, we must include masturbation--as self-sex--and within this category, the happiness or stimulation that comes to a mind that is exposed to sexually attractive beauty glimpses is part of the foundations for a harmonious life.

A mind that is able to become peaceful by sexual stimulation through healthy slender young beautiful stimulation, both from real life experiences and from experiences through art and digital media such as photos, must be a mind that cultivates the idea of sexual beauty

as infinitely more important than any tendency in oneself for envy or jealousy.

So it is part of the wizard's 'mental hygienics' to work to cleanse the mind of jealousy and envy and such things, by suitable meditation and contemplation and by putting things in a grander perspective. It is always good to remind oneself, also, that beauty gives happiness to the seer of the beauty, and this doesn't mean that one has to own or possess that beauty.

The theme of how sex can, as said in point (e), can help to 'shape wholeness' is a vast one. Once it is clear that young sexually attractive features of human women stimulates resonance, then it is clear that everything we shape, in design, art, fashion, interior, meals, etc.--going on to how we shape our words, how we give pet names to things, how we arrange our relationship to technology, how we do parties, how we lay out things at beach prior to a swim--etc--can have a relationship to such sexually attractive beauty. A logo for a business ought not to cater to fat but to attractive elegant slenderness, for instance, to be aligned to sexual magic. The examples here are countless.

The theme is probably best understood by a study of how the myths and theories of such as 'tantric cosmology' can make sense; how sexuality in the human bodily manifest form is an expression of archetypes of power and polarities and interplay of much more subtle beings, such as the plethora of beings under the arch-God Zevs.

In the 20th century, of course, the conflict between the so-called 'darwinists' and 'the believers' set the tone for many diverse developments, not all of the very holistic--but many of these developments certainly creative compared to the rather fundamentalist attitudes of believers of many religions before the advent of darwinistically inspired materialism. The ideas of Charles Darwin, with their orientation towards a belief in mere 'randomness' combined with causes and effects over a great deal of time as suitable for the creation of everything and everyone, with the associated theory of 'survival of the fittest', isn't compatible with magic in its dry materialistic form.

To engage in magic, one must see the over-simple belief in statistical randomness in darwinism as not adequate to explain the vast complexity and beauty of such as human beings; and one must also see the lack of deeper content to the concept of 'randomness'.

Once the notion of subtle orders, subtle energies and subtle patterns imposing themselves on the fluctuations of atomic and subatomic processes are comprehended, then one can see that it is possible to pick up, ectectically, some bits of darwinistic thinking into a kind of 'mini-darwinistic theory' that is in turn part of a larger 'subtle energy theory' of creation. This subtle energy theory of creation can in turn be meditated on as part of yet larger theories, or even myths, of reality, in which a creator and his beings have done the chief work.

In case of such a development of understanding, one will perhaps see that the role of 'evil' isn't necessary; thus, in going from materialism through a concept of subtle forces to a God-inspired point of view, one sheds dualism.

Nevertheless, in leaving darwinism for such a grander theory, one must appreciate that there are many 'clues' in reality that points towards something like darwinism. In assigning these clues not to a past of 'experiments of Nature' but to the willful creation of subtle beings, we can only say that reality is full of deliberate deception and that we human beings are 'meant to' create wrong myths of how it all came to be. And why? The answer should be fairly obvious: a reality that is too obviously created by divine beings will get a subserviant and uncreative humanity compared to a reality full of interesting delusions. The creativity that we saw in the 20th century was often enthusiastically heralded by atheists, knowingly clashing with 'believers'. As a result, humanity came into its own right--but that doesn't mean that darwinism is to be regarded as more than a stimulant.

Part C, chapter 3: MAGICAL PRO ET CONTRA & REALITY READING

For every decision--and we have discussed the importance of the art of decision-making earlier, in Part A--but there's always more to this theme!--there are consequences that run counter to some priorities we have. No decision is free from counter-effects. We can call them 'unintended consequences'. But 'unintended' doesn't have to mean 'unseen' or 'unforeseen'. They can indeed be both 'fore-seen' and 'fore-felt'--and that is the task of intuition, which is an essential component in magic.

A typical fatheaded approach to decision-making is about 'listing up the pro's and the contra's'--that is, make a list of the advantages and the disadvantages of doing something one way, as compared to another way. This is indeed not so clever because such lists give emotional weights to some of the points through the choice of words, and the lists tend to conceal the vast complexities involved, and the various networks and hierarchies of mutual influences and consequences and deeper priorities.

So, after having made a 'list of pro's and contra's', you may find that you will have to spend time actively forgetting that list, ignoring it, discarding it, in order for your mind and your feelings and your body to be able to truly sense what is right to do. The confusion almost always inherent in such list must be ended. The clarity of mind must be re-evoked through silence and meditation, beauty and movement and travel.

A plan that you make in a preliminary sense, a temporary sense, can be considered in the nature of a question: it is a question, as it were, to your reality, your life. You may not actually equip anything in it with a question-mark. But life will respond. Your mind, your body, will guide you to get some experiences rather than other experiences, quite spontaneously. In this process, you are

'reading reality',--unconsciously if you're untrained, and consciously if you are a sorcerer, a spiritually awakened person.

To read reality must be done 'with a pinch of salt': when overdone, it is madness; when underdone, it is a gross materialism that enhances premature ageing and decay in a person. When overdone, it is too much greed for life. When underdone, it is too little passion for life. The passion that the spiritual person has for life is greater than mere desire, yet not so feverish as greed.

The plans and the questions we put to ourselves may change our lives--and indeed we begun this essay by pointing out that some forms of plans, by their relationship to time, to clock, to calendars, have magical effects--so that by enquiring into some plans, we may open up for new enquiries, new plans. And this may take some time, of course: and the more time we give it, while maintaining good memory processes and not doing such as over-indulgence in alcohol or drugs,--thus maintaining a continuity--the more we can understand of the questions and the world around us and of how things are likely to evolve.

And by increased understanding, if we keep on orienting ourselves to facts and not to mere story-telling with heroes and heroines, and by putting any overdone self-pity away (and any self-pity is almost always too much)--we are laying the grounds for intuitions, and we are shaping events.

In such a process, we can enter the magical way of doing Pro et Contra--the latin expression for 'in favour and against'. This magical way leads to sudden attractions. When these attractions seem harmonious enough, and we explore them, they will open up for understanding what is right to do; and when we are led towards disharmony, we interpret that disharmony and work to correct our plans. In this, we are as if in a 'dialogue with experienced reality'--and we are 'reading reality'.

For instance, if your plan involves too much second-handed rather than first-handed approaches, you may find yourself suddenly seeing many people who are too fat. For fat is a human flesh symbol of second-handedness, fat isn't as first-hand as muscles and nerves and bones. For fat merely

packs in those other things, like bubbles without much inner action or integrity or intelligence. Now this is an example of 'reading reality'--it shows how the magician is in a sense 'afloat in the magical decision landscape'.

After a while of this process of enquiry, a number of insights will present themselves to the spiritual person. These insights should, in the normal case, be given an expression in the form of words, clearly written and memorised. If such an expression presses itself onto the magician from within, and is not given a meaningful form, the magician will get headaches or even become ill: for the magician is devoted to a life in truth, and not giving expression, so as to encapsulate, insights granted in this sublime way is a lack of functionality. So the physical as well as the mental radiance and cheerfulness of a magician is directly tied up to a constant expression process.

This expression process can take other forms than words, sometimes, but words must remain primary, and the other forms, visual, programming, shaping things, sex games, travel methods, dance, singing, music and so on--these forms must be brought in at the ripe times, and usually after a process of clearly going through the new insights by means of words.

But let us be clear that words are an expression of the insights, while the source of insights is in quiet seeing, quiet attention, the silent awareness--the quiet attention of a sorcerer, which, in a way, embeds all reality.

Part C, chapter 4: THE VALUE OF SCEPTICISM IN MAGIC

We briefly mentioned, in this part, that 'reading reality' is 'madness' if overdone, and unhealthy lack of passion for life if 'underdone'.

Scapticism is a sort of heat in the frying pan for our thoughts: apply too much of it, and no matter the delicacy of what you put into the pan, become mere bits of coal and not very edible at all. Over-applied scepticism can wreck ambition, passion, love, and create a sense of penetrating apathy almost identical with death.

When we apply too little scepticism, however, a person will easily become maniac: all that counts is the continuation of that person's dreams and stories and forms of reasoning and the person don't want "reality" to interfere--doubt becomes a dangerous thing--and this lack of scepticism disconnects the person from society and other people (except, perhaps, with a few who, in a sectarian manner, may happen to share just those stories and forms of reasoning).

However scepticism can also be applied in a biased way, --against things and people and processes where really it is more in place to have some trust, and too little of it may then be employed where it really matters--for instance against one's own tendency perhaps to see conspiracies where there are none.

But what is scepticism? As described by the late Arne Naess, my friend the logician and philosopher, it is an attitude more than a teaching or a worldview. And this attitude goes back to ancient thinkers like Sextus Empiricus. It is an attitude that regards nothing as absolutely proven--nothing at all--and hence it is also compatible with wonder, an attitude that, in some sense, everything is possible (something he also expanded on under the label of 'possibilism').

However, scepticism, like Naess himself, has a history in the 20th century of being associated with a tendency in academic philosophy that asserts of everything that is

'metaphysical' that it is a 'mere speculation'--and that the only good source of certainty is to stay as near as possible to sensory experiences. It is then often also associated with a worldview--even if Naess himself wanted --and rightly, I think--to dis-associate scepticism from any worldview--of materialistic atheism. This view claims that since we have no grounds for certainty as for grand metaphysical theories and also that it may appear that we "don't need such theories"--but rather that "it is enough" with theories of "the observable", like atomic forces and such, those metaphysical things are either incorrect or worse, illusions or delusions.

However Naess argued--and we had many conversations about this issue just before he was ninety, and still entirely clear in his head--that each theory and also each worldview consists of a long list of 'assumptions'--and that these assumptions shouldn't be treated as a package but that the healthy, sane, rational, logical approach is to be able to divide these assumptions from one another, and inspect each one of them.

As an example, he suggested that if you find that you can describe a theory by means of ten sentences, then you can automatically generate 1023 more theories just by inserting a 'not' in each sentence (2 times 2 ten times is 1024, so it is 1023 more theories).

You would have thought, perhaps, that a person of such a great rational approach would easily have discussed the assumptions involved in quantum theory versus those involved in other forms of physics. But here he shared with many of the most ardent 'logical empiricists' the attitude that quantum theory wasn't "near enough" the phenomena to be a very interesting theory, and he rather took to Einstein's attitudes to physics.

This prejudice I was not able to cure him of--and to me, it shows that even if one advocates a scheme such as 'scepticism', it may be that one doesn't really apply it on one's own prejudices and biases. I mention this because of the tendency that some may have in trying to find 'salvation' in a particular programme or worldview or theory. It is great to explore programmes and worldviews and theories, but they do not necessarily change the personality nor provide deep insights that penetrate all of the person.

Regardless, the attitude of scepticism seems to me to be exactly what a good magician must be able to call on, and that in a way that is greater than that which we have

typically seen in spiritual traditions. Someone whose worldview was more spiritual--and in his later years, also involving an element of faith in a Creator Being (as it seems)--and who yet called on a scepticist attitude was the Indian thinker Jiddu Krishnamurti (not in the least in the recorded conversations between him and the famous physicist David Bohm, the latter who have also had many published conversations with leaders in tibetan buddhism.

So let us consider how scepticism works. First of all, it means that when many things are said, these are recognised as many and not just one thing. A socalled 'story', for instance, usually contains a whole range of assumptions, most of them not spoken but necessary in order to make sense of the story.

This means that in order to put scepticism into practise, we mustn't be so much in love with story-telling that we can't stop up and do a bit of analysis of what is assumed. This suggests also that we should consider a real conversation more important than an imagined one, and a text more important than a video with images flowing into one another and essentially commanding attention to go out instead of also going to the content. We can also get pauses for insight with images in a way that videos cannot give. (And something similar can be said about programs or types of programs.)

Then, when it comes to conversations, and of one's own private meditations, one must be able to go beyond the story and get in touch with the individual assumptions, the individual points. Each of the assumptions can be questioned: but in society, to question must be done with a natural caution because some assumptions cannot be publically questioned without causing some people to react with perhaps violent emotions.

But doubt is, we can say, a 'democratic right': each person has the right to doubt whatever she pleases. Society may have rules and regulations and attitudes and morals that prohibit this or that doubt from being expressed, but for that we also have art.

In his or her private work, the magician will then not spend too much time getting 'full of stories' but will quietly look at the assumptions involved and sort them out. It is part of a natural mental ordering process to figure out and feel and intuit, also with logical activity and checking, where one can, relative to trust-

worthy reports in experience, what is more correct and what is more false or incorrect. One doesn't have to say (except in casual talk) 'true' or 'truth': more or less correct will do fine.

In sorting out these assumptions, the magician won't stop at merely looking into things of experience, but will also apply both scepticism and intuition as to metaphysics--or, as it seems the classical hellene Aristotle formulated it, "meta ta physica"--what comes "after" physics, or nature: in other words, what we reflect on as grander themes after we have reflected on what we experience at the sensory level.

Ultimately, of course, many of the historical clashes in the religious past of humanity connects to some people of authority in some religions clamoring to have other intuitions or, as they may have called it, "revelations", than other authorities in the same or in different religions. It is on the background of these fierce conflicts that one can understand, emotionally, how the impulse of 'logical empiricism' (also called, 'logical positivism' or just 'positivism') came in as an attempt to make, as it were, human beings rational once and for all.

In other words, logical empiricism may be seen to have an emotional, rather than a rational, ground for its dominance in the 20th century--despite its slogan of being rational and applying doubt and regard nothing as absolutely proven (the latter point has also been eminently well discussed by Karl R Popper).

Even if we call into question the rationality of any overdone 'logical empiricism' and put doubt on the whole thesis of 'atheist materialism' we should however regard the praxis of scepticism as an invaluable tool in magic. By regarding it as a tool, we have grounds in ourselves for coming to a greater humility--indeed, a much-called-for humility, in all things metaphysical and grand and religious and spiritual.

It is a consequence of realizing the importance of having a healthy sense of doubt and rationally applied scepticism that one comes into an attitude of rejecting guru-ism and priest-ism and iman-ism and rabbi-ism and so on for each of the religions and outside of them, too. Any prophet-ism is rejected by someone who has enough of scepticism within. This rejection may be emotional but it is more a perception that these people of power, to whom

other people may cling, constitute something inherently non-spiritual--it is rather a political affair dressed up in religious terms. Faith is again beyond all questions of scepticism about this or that: you can have faith in a source, an origin, and yet be sceptical about every guru in the world.

Part C, chapter 5: AFFIRMATIONS AND SEX

As "The Lazy Man's Guide to Enlightenment" (by Thaddeus Golas", said: Fine if it happens, fine if it doesn't.

Quite apart from the fact that this essay does not discuss enlightenment--such an attitude of flexibility in the outlook on the world, such an attitude of flexibility in expectations--is clearly something to aspire to. And, at the same time, we must cultivate passion in ourselves, passions for the things that make sense, for the goals to which our hearts agree.

And when there is passion, there will be hope: and where there is hope, there will be disappointment. But one who knows that the fact of disappointment comes from the presence of goals can then act rationally, and ask: does it still make sense to nurture this goal, even if in some slightly modified form? For one who is in love with reality--and love of reality is the source of intuition--disappointments may come only occasionally, and even when they come, the better part of them may turn out to be hasty conclusions--in other words, that there weren't reasons for disappointment after all.

So instead of condemning how emotions connect to time, the time-aware magician understands it and harnesses it.

The magician must have the generous personality--or cultivate such a personality--that also has the strength to avoid any needless accusation. Human communication is full of potential confusions, and someone who is too quick in condemning something or someone when things don't work out as expected is merely giving an impression of immaturity.

A sexual radiance goes together with faith in God and goes together with what (in Tolkien's vocabulary) is 'white magic'. (The arch-example in Tolkien's stories is the blissful radiance of the elves, their dancing nature; their love of music; their splendid spiritual qualities that has nothing of the condemning attitude found in some less worthy interpretations of Christianity than that which Tolkien had).

In the presence of sexual energy, such as when walking by oneself, or watching the waves, the possibility of making affirmations obviously exist. Jesus would have called this 'prayer'. The few examples he (reputedly) gave had much in it of a sense of command. A simple affirmation is: I want more money as income each month. A spiritual person can say this and it is in every sense as much a prayer to God as one of the famous bible quotations of prayer: for it is obvious to the spiritual person that the affirmation must have such qualities of truth and importance and love and wholeness--given the magician's worthy goals--that it is directed at the source.

An affirmation can be more specific, of course, than merely being a statement of wanting 'more' of something. But as long as it makes sense, and is attended to with fresh sexual energy, spoken in thought, in the mind, when such as walking--just two or three or a handful of times--then it becomes an expanding energy, a q-field (as we say in super-model theory), that becomes part of that person's aura and radiance.

As it expands, it connects naturally to the centre of spiritual activity in the gut; and right after saying the affirmation, and visualising the presence of the sexual vibration of the mentality thus set up, there may be advises from the muses as what to do next. Just a few hints, and one will do well to memorize them and quietly see if one can meaningfully move towards getting them

somehow done. In having this communication with the subtle beings of reality (whom we may call 'the muses', using an ancient word that has widened its meaning considerably since its original uses)--we have a dialogue with reality. This dialogue is likely to involve 'tests' of your stamina, possible disappointments, etc, and only those who have enough strength of character to go through the entire mission while keeping on to the affirmations will have a great chance in fulfilment.

Part C, chapter 6: POWER OF OCCASIONAL SLEEP-DEPRIVATION

Just as New York--"The City that Never Sleeps"--has long been famous for offering a combination of sleeplessness and outstanding creativity, so has every great artist, from Leonardo da Vinci through William Blake and up until beatnik poets like Alan Ginsberg--known that occasional moderate sleep deprivation can in a way, "switch off" the world so to make one "tune in". Immense creativity comes from well-managed bouts of sleep-deprivation. But overdone, it leads to all the things we associate with over-use of drugs. And one of the effects of over-use of drugs may be a deteriorated mind,--torn between its wild inner activity and the pressures from the sensory organs, with sensory impulses which may contradict one's intense ideas about the world--intensified by sleeplessness.

As soon as you begin with sleep-deprivation, you'll find that thoughts which before were 'simmering under the

surface' become manifest and substantial and as if easy to reach out for and hold and then make verbal. Perhaps you know all these things already--if so, this chapter is not for you. But if you are new to the questions of how the doors of perception can open up through certain forms of sleep-deprivation, and you are wanting to get into the magic of time for real, you have some interesting work ahead. No matter what you do in this regard, you must do it on your own responsibility: and if in the slightest doubt, consult medicinal experts as to what they think that your mind can stand. If your nerves are already even slightly frayed at their ends, dismiss it until another season--or, by the perspective of reincarnation, until another body, another brain!

According to William Blake, who, in my opinion, shaped (with Walt Whitman, too) a considerable portion of the subcultures of the 20th century: when the doors of perception (his expression) are opened, you see the world as it is, "infinite". Blake was no fan of drugs but a number of influential people in culture and philosophy took in his understandings and mixed them with what they thought was a rational approach to mood-modifying brain chemicals like LSD, mushrooms, cannabis and what not. Had it not been for Blake, 20th century would have been boring in the extreme. He was no mere 'butterfly' and his influence no mere 'butterfly effect': he was a giant in his ability to brusquely put contemporary politics and religious literalism aside and meditate afresh, whether or not society cared for it.

Physicists deal with cause and effect: William Blake called for an understanding of stuff that goes beyond cause and effect. And, as he saw it, nothing could be more simple--just open your eyes and see. That perception, that seeing, when you allow the innocence of the child to be part of it, is immediate--even transcendent. So seeing, perception, listening, engaging with the world and its people doesn't have to be a question of "signals" and "information"--rather, it is a question of direct contact beyond the cause-effect realm. The contact doesn't have to do with the 'subject', the ego, the self: as Blake saw it, it is humanely possible to cross all categories and reach beyond boundaries and be absolutely immediately in touch with the substance and essence and light of reality and its beings. Reality, then, is pulsating with life, a

flowing wholeness, that is as if a continuous concert to those whose mind-doors are not shut.

So how to open these doors? One of the key factors in genuine perception is effortlessness: and this is mirrored in the understanding that lying to oneself, or to others, is associated with some level of strain or effort. So it's about an exploration into effortlessness, really.

When you are aware while sleeping and dreaming you may have noticed how the slightest sound can become a full-fledged story inside your mind, triggering a wealth of associations. The same person, presented with the same type of sensory input in the normal wakeful condition, may hardly be aware of any associations at all. In that state of mind, so typical for the unspiritual overly 'business' minded person, what isn't "useful" doesn't quite exist. Such associations may be highly subjective and personal: but Blake insisted that there is a spiritually awakened state in which seeing connects to a more subtle, and very real world, and he went on to try and depict this in his art.

Please only go on with reading this chapter if you are extraordinarily stable at the mental level: if not, wait until you are before practising the ideas here presented. I remind you again that it's on your own responsibility, not mine, if you follow any of the advises in this essay and this apply doubly as for anything concerning sleep-deprivation. You must be certain to do it right!

Let me also suggest that only people who have a very deep-rooted sense of freedom from shame should do this: those who suppress such as parts of their sexuality are likely to experience things like 'personality splits' if they do sleep-deprivation before a longish phase of getting a full katharsis of all shame in the system.

The first thing to be certain of is that when you do a bout of meditative sleep deprivation you have charged yourself up in the days before with all great good and energetic things--exercise, sleep, walk, reading, writing, laughter, music, dance, you name it.

Then, when you do the sleep deprivation, you must consider it likely that the body have to save in on how it handles certain things it normally handles. So do such as eat less, and shift clothes often and stay as clean as

possible. (Needless to say, wait with such experiments if you have anything serious in your body to heal.)

Then, the next phase is this: work, and work creatively, for the love of it, and far more than you, quote-unquote, "have ever done". Work with something that compells you to be creative, but creative in such demanding ways that you simply must call on new resources, new associations in yourself. This work must aim at harmony and it must be grounded in faith. It must have a component of reaching for some ultimate beauty that is subtle and perhaps forever beyond grasp yet we can get intimations of it.

Then, in that work, when the time comes that the brain wants to sleep, and you won't let it, it will start doing something that calls on its sleep-like dreamy super-powers EVEN WHILE YOU'RE AWAKE. When this takes place, you must "go with the flow" except when it's disharmonious: don't over-control the thought but let thoughts speak to you. That will bridge thought at the conscious level with thought at the subconscious level and this will remain so for as long as you're alive. Once the inner activity has transcended the division between the manifest and the sublime, it can hardly be undone. You will have, as it were, an indelible tatoos on your brain after such hyper-awake activity bouts while depriving yourself of sleep.

In the months after this, you will learn the necessity of harmonious meditation, long walks, much sleep, so that the harmonious activity of your spontaneous thought (no need to use the pompous word "voices") makes more sense rather than come with something nonsensical. Obviously, while a person gets more psychically awakened and sensitive, one must never give in to thinking that any activity in one's mind has absolute rightness to it. Every thought can be doubted; and in some states of mind, more doubt makes much more sense than less doubt.

This will increase the need for sleep afterwards--also in a non-reversible manner. It will increase a level of exhaustion. But it will also immensely increase your capacity to intuit ahead of time what's about to happen given that you proceed according to intention. Your mind, in a way, gets bridged to time.

Once you learn the ins and out of deep-rooted psychic harmony, however, the body as a whole will get a healing light to it, and sometimes offer more than normal capacities and energies and radiances. This is the melting

of the spiritual and the physical, and the starting-point for all great art. It's also a highly sexualised state, whether or not you practise a period of celibacy in connection to it.

As with other things, celibacy, for any young, sexually capable body, should have a time limit on it: so that the body has sexual experiences to look forward to, even if it is a questions of months rather than hours before next time.

Celibacy phases can activate more of the meditative energy and prepare for great tantric art and unfoldment--and all this is natural after periods of well-controlled sleep deprivation, so as to maximalize the creative and healing effects of it.

Part C, chapter 7: BECOMING A PHILOSOPHER

As the philosopher and physicist David Bohm pointed out (in his main philosophical work, *Wholeness and the Implicate Order*, London, 1980), the theme of wholeness is a complicated one.

On the face of it, wholeness doesn't seem to be any complicated concept at all: it has a meaning that is associated with 'unity' and poetically in such ideas as 'the world is one'. So wholeness means not to divide (needlessly): and all complications arise when we introduce a differentiation between this and that.

So wholeness--or, as Bohm would have it,--the idea of an undivided universe is flowing movement or enfoldment-unfoldment--is a sense of the fact that, in some deep inner way, all is integrated with all, all is connected

with all, and that we mustn't be misled by language to believe that there is anywhere any deep division.

In a sense, this is what William Blake (whom we mentioned earlier) meant when he said that when you open your eyes, you see that the world is infinite. Add a lot of grand concepts, and it is much the same poetic sentiment:

Open your eyes, and you see that the world is beautiful.

Open your eyes, and you see that the world is whole.

Open your eyes, and you see that the world is good, true and divine.

In a very simplistic sense, it is something that tells the person who feels lonely that loneliness is the result of an illusory thought process--"me" versus "they", "I" versus the "world", or "I" versus "you".

However, how the world is whole matters tremendously. It may be whole in some sense, and in some other sense, but not so much in yet another sense. A simple example: you are watching the waves, they are in flowing movement--the Sun is reflecting on the waves, there are golden shimmers, a little wind, perhaps, is in the air. And you may feel at ease and at one with this 'flowing movement'.

Yet, if you imagine that the water is completely still and waveless, or if you imagine that a huge wave splashes in on the beach, this imagination, though it may be strong in the mind, is a mental process differentiated from the real process of the water out there, which we objectively see through our eyes. Had it been the same, the water would have changed as quickly as things can change when we dream. Though the mental is real, it is real in a different way than the reality picked up through our senses. In this light, we must explore the wholeness concept further, and ask how it still can make sense.

Centuries before Bohm, a philosopher with roots in christianity, George Berkeley, proposed that the world is a form of dream--but not anyone's dream--but God's dream, --it exists in God's mind. That is a very powerful metaphysics that of course can never be disproved: for no matter what experiments tell us about the world, it cannot tell that God didn't visualize and by that visualization in fact made it just so, and is even now, moment by moment, upholding the world and changing it in just that way. (Berkeley's own language was somewhat different.)

What perhaps haven't been pointed out that clearly

either by Bohm or by other writers about the undivided processes of reality, such as A.N. Whitehead, is that the metaphysics of Berkeley is compatible with also the new branches in physics that developed in the beginning of the twentieth century--at least given an emphasis more on the data than on the specifics of what some physicists said about them. (For instance, Einstein's relativity ideas around his equations may not stand up but his equations around the data may still be relatively valid; and the same--Niels Bohr's ideas about the equations of the group of physicists initiating quantum physics may not last up as long as the equations around these data.)

So this is what the sophisticated philosopher knows:

No matter empirical data we get about the world, there may be any sorts of worlds beyond all this. and they MAY all be sustained by God (in some sense--the concept of God can be vague--"the creator"--concrete--as Zeus). All this cannot be disproved: nor can it be called "nonsense" for that reason. However, if it is true, it is more than likely that we can intuit it to be so; and indeed that seems to me to be a point to which genuine philosophers (and, in our language, "magicians"), agree fairly well.

So, even as we give in to the feeling that all is--in an immediate sense (without mediation, without the need for adding a bridge, such as a digital network)--in direct contact, we must also ask why some waves don't change when we change our thoughts about them, and provide an answer that is just as rational as the thought of wholeness.

Suppose Berkeley is right, in some sense--perhaps in a way that goes infinitely beyond, in terms of complexities, levels, multi-universe/multiverse senses, etc etc--then if God is imagining the waves, and he is imagining you as well, then by virtue of the wholeness of God's imagination then you and the waves and all there is constitute one whole. And given some degree of 'independence', of some sort, between the beings and so on imagined by God (this is a rather cartoon-like presentation of how I think it is)--independence, too, between beings and things like waves--then it doesn't automatically follow that any being can just like that change any wave. Right? So there is wholeness but also some, if you like, "differentiation".

Now, to be very precise--and we should, when doing grand thinking, allow precision to come in where we can--we can't be absolutely sure that eg seawaves aren't changing

a minuscule way when we visualize that they change. In other words, we cannot be sure that the rather randomish fluctuations here and there in the flow of water in the ocean aren't in some way 'picking up on' some thought process of some people--and in that way possibly bringing about a grand change of waves at some time--some minutes or maybe hours or more later. We cannot be sure: and that is underlined if you know anything about the type of findings associated with atomic physics. It is probable, given these findings, that any activity anywhere can in some tiny but real way affect any activity anywhere else in cosmos. This interpretation was not only suggested by the renowned, famous physicist David Bohm, but by most of the philosophically inclined quantum physicists who were outspoken on the matter at the time quantum physics took shape.

Later on, due to the technological success to which also quantum physics contributed strongly, philosophy connected to physics sort of seemed less important to the many people working in the field and getting finances for working on concrete applications of physics, rather than on 'pure' physics. But it's fair to say that there has been no counter-finding to the many holistic inspirations that arose from quantum physics, at least not when these took coherent form.

There are several ways to make sense of cosmos. Some of these answers challenges to certain worldviews as involve religion. For instance, "if God is kind he would have done so and so?" A key task in human visualisation is to delve into the metaphysics of how God can both be creating the world moment by moment and at the same time be rather distant (if that's the word I want) from any concrete 'meddling' with a number of events. And if you follow what I say next, you'll also understand more of how magic works and why, even if there is some invisible connection between water waves and 'thought waves'--this is not, under normal circumstances, strong enough to create sensational magic.

Here is an easy take on it. There are other variations, yet I intuit we can stick to this idea: that God is a bit human-like and has both absolutely infinite capacity and some Zeus-like direct interest in beauty in a sexual sense; furthermore: that this capacity involves creating the many beings to help him, and their many instruments of a computer-like nature; and the many parallel universes so as to figure out how things really will work out and where

the right changes should be introduced; and that in fact, the world unfolds as it does because it is a continually changed-upon program (as it were) running on 'subtle computers'. The gigantic quantities of elementary particles doing their things with fantastic exactness is an indication that it is likely that something computer-like is involved in the flowing wholeness in undivided movement that David Bohm talked about.

It is the computer-like nature of how events unfold that means that many events seem remote from God: and it is the on-going participation through God's visualisation that allows these events to after all work out right as time goes by; and it is the similarities between human minds and the Creator's mind that allows magic to exist. The magic is 'weak' when the aspects of the mind aren't collected, but spread out like powder--a bit of thought here, a bit of feeling there, a bit of consciousness there, a bit of activity there--you follow?--that's the type of mind whose thought has finely little effect on the events of the world. And that's where meditation--the gathering of coherence in the sorcerer's mind--comes in. That's where we can make sense of bible quotations, such as Jesus constantly telling his followers to come with him to a quiet place; and his own explorations, in solitude, of nature areas of silence. His profundity is connected to a gathering of the wholeness of his own mind even as he exists in the world, a world which, through its huzzle and buzzle may tear consciousness into many bits.

So, in other words, thought is not just thought. The world may be whole but it is also powder. You can melt the ice of your mind when you raise its meditative temperature; you make it into plasma; that plasma radiates and connects and can change things. To do all this requires that you call on all of your powers for year after year, and stick around with those who have already done so; and yet remember that the powers given to mere humans are very tiny compared to the powers of the more subtle beings, the muses.