

Internet Magic

Calder Anderson

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6 High tech digital world background 4k



Source: [High tech digital world background 4k](#)

In This Moment - "As Above So Below" [OFFICIAL AUDIO]

7



Source: [In This Moment - "As Above So Below" \[OFFICIAL AUDIO\]](#)

8 Soulja Boy Tell'em - Crank That
(Soulja Boy) (Official Music
Video)



Source: [Soulja Boy Tell'em - Crank That \(Soulja Boy\) \(Official Music Video\)](#)



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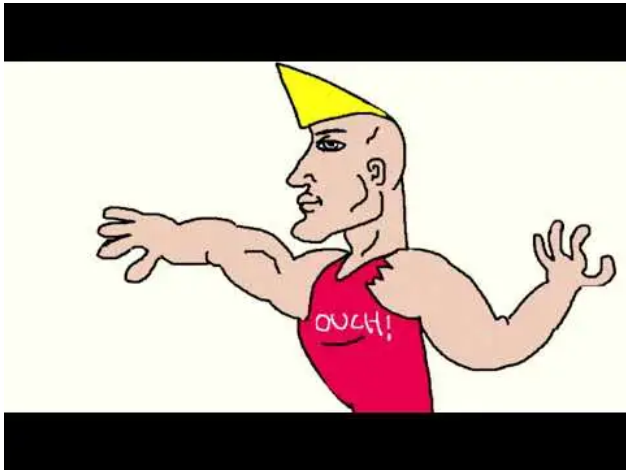
10 Nostalgia Compilation 2000s





Source: <https://www.youtube.com/watch?v=d6cxnspWf6I>

12 The Meme- History and Evolution of Internet Culture



Source: [The Meme- History and Evolution of Internet Culture](#)

POV: You're a kid in the early/late 2000s being raised by the internet - a true Y2K webs playlist

13



Source: [POV: You're a kid in the early/late 2000s being raised by the internet - a true Y2K webs playlist](#)

14 History of The Internet: The 2000s



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16 Virtual Drive Through The Dark and Foggy Forest / Rain and Thunder



Source: [Virtual Drive Through The Dark and Foggy Forest / Rain and Thunder](#)



The ability to metamorphose into different bodies, even when it is only through text and the imagination, she described as shamanic, ecstatic, unsettling, and intensely magical. For legba, being simultaneously in real life and virtual reality was essentially inhabiting the uncanny Crossroads: “it’s like those ancient spaces yes, but without the separations between earth and heaven, man and angel...”

The false dichotomy is to think that cyberspace and our RL (real life) bodies are really separate... it’s about knowing, seeing, being inside the sentience of existence, and walking in the connections”.⁹

At this stage, the psychic awareness of the Witch is heightened and he/she enters into a transient state of ecstasy, ex stasis, in the literal sense, 'to stand outside of oneself'. The body is the interface that must be surpassed for the Witch to become a walker between worlds, where the disembodied self, (soul, mind, psyche) can coalesce with supernal entities, assume an alternative identity by switching gender, theriomorphing, or reach apotheosis and become a god. ----- isnt that just using a computer?

Accordingly, some Witches have imagined the web as the sublime superhighway, and used the technology of this arena in experiments to project the self into liminal space for the purposes of ex stasis, and to harness, decipher, and re-write this mysterious plane for more powerful spell-work.

As humans [we] use our tools of technology and often have no idea how they work. For example how is it that your computer understands that a particular keystroke is equivalent to a specific symbol? For a cyberwitch, this lack of direct knowledge makes the process of writing a letter on the computer a potentially magickal experience. The logic of technology has become invisible – literally, occult

they looked beyond the mere expediency of technology, and sought ways to surmount the body and transform the soul through digital experience.

Ravers manifesto: "Our emotional state of choice is Ecstasy. Our nourishment of choice is Love. Our addiction of choice is technology. Our religion of choice is music. Our currency of choice is knowledge. Our politics of choice is none. Our society of choice is utopian though we know it will never be... We were first drawn by the sound. From far away, the thunderous, muffled, echoing beat was comparable to a mother's heart soothing a child in her womb of concrete, steel, and electrical wiring... And somewhere around 35Hz we could feel the hand of God at our backs, pushing us forward, pushing us to push ourselves to strengthen our minds, our bodies, and our spirits.⁷

Technomysticism has its roots in the counter-culture of California in the 1960s and 1970s that spawned the patron saints of cybernetics, Timothy Leary, Stewart Brand, Steve Jobs, and Bill Gates.⁶⁹ Leary, who at one point encouraged his followers to “turn on, tune in and drop out” on LSD, switched his allegiance in the 1990s, hailing the PC as the latest designer drug

What bandwidth should it use? T1? Or does it need a full T3?

That's up to how much of the entity you want to see.

Exactly how many megabytes is a soul? An infinite number, of course. Use an indicator of a couple of hundred.

Is a soul compatible with Windows98, or do I need to upgrade?

Only demons use Windows, Angels, Humans, and Gods use Unix and MacOS.68

'Remy' and 'Marik', TIAMAT

() – Fire

“” – Water

\ – God

* – Goddess (mother aspect)

: -)\@*(-: – Merging with the

God/Goddess

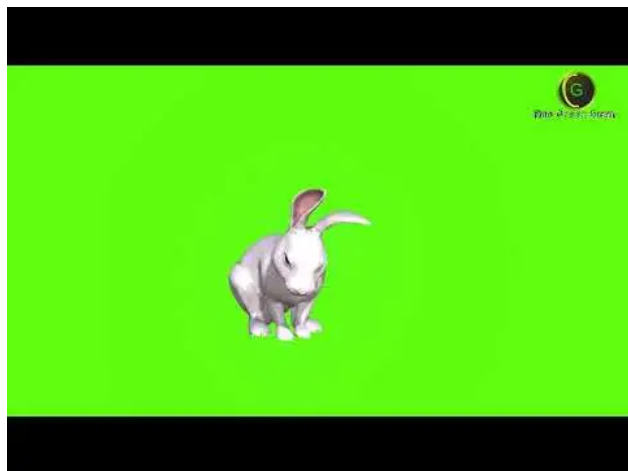
*< ---- – Activating your athame

~~~>< – Banishing negativity

- = + – Ritual (joining energies)

Cyberspace is a technological doorway to the astral plane. The entrance cannot be found in a piece of computer hardware or in a software program that sits unused on your desk. Cyberspace is what happens when you join the soft- and hard- ware together and then activate it. By the time our conscious minds view the products created by cyberspace, the process itself is already complete, and we literally stand in a place between the worlds, one with heightened potential to be as sacred as any circle cast on the ground.

## 28 Rabbit Green Screen HD 2



Source: [Rabbit Green Screen HD 2](#)

The woman in the red dress |  
The Matrix [Open Matte]

29



Source: [The woman in the red dress | The Matrix \[Open Matte\]](#)

30 CompuServe - First Internet  
Commercial - October of 1989



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32 How to send an 'E mail' |  
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Early E mail | 1980s Technology  
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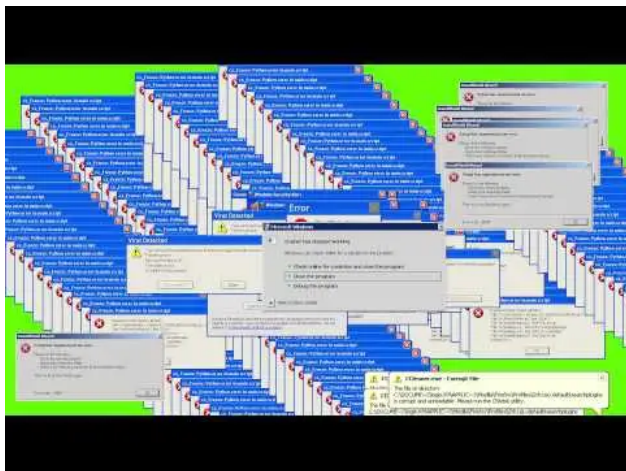


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# 34 [GREEN SCREEN] Windows XP Error - VIRUS ERROR ☢ - FOOTAGE - SOUND



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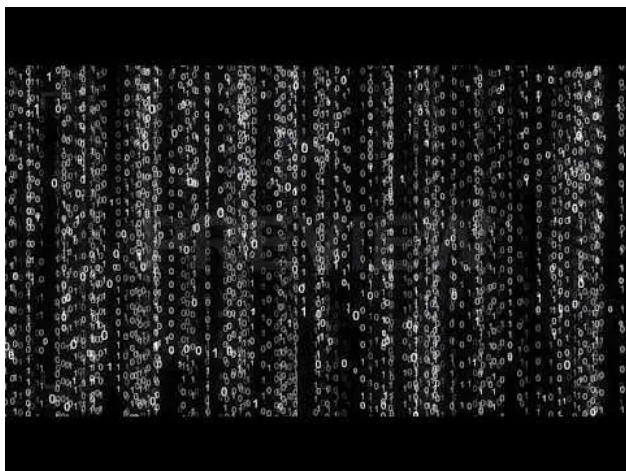
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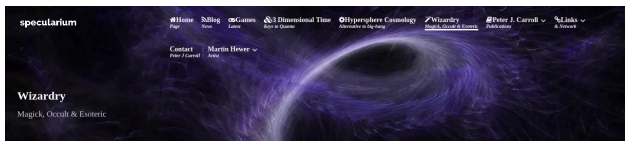
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**Wizardry**  
Magic, Occult & Esoteric

Wednesday, 02 July 2014 15:57

## Magical Theory

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### 1. Occult Paradigm Shifts.

Caution, For Wizards Only. Not For Consumption by My Physicist Friends.

In every Aeon, magicians have borrowed from the paradigms of their native cultures when they felt the need to explain how magic worked. Thus in shamanic times, magicians assumed that they somehow interacted with the animistic essences intrinsic to natural phenomena, plants, animals and people. This idea finds perhaps its fullest development in the classical Greek doctrine of Platonism where all outward forms which manifest to our senses, merely reflect, somewhat imperfectly, certain ideals which reside in some sort of superior realm. Thus all observable cats reflect, to varying degrees of perfection, some sort of cosmic feline principle. To the modern mind this looks rather like an excessive fascination with the ability of the human mind to form abstract concepts. Nevertheless Platonism, and its fuller flowering as Neo-Platonism, had a profound influence on magical and religious thought for two thousand years.

Early Christianity initially incorporated neo-platonic ideas wholesale, and its traces remain in the Orthodox ideas of Christ as the Logos and in the sanctity and power of icons. In the Catholic Church, the doctrine of literal transubstantiation and the veneration of relics remains an influence. Despite the philosophical and monotheistic gloss, such ideas hark back to animistic ideas like eating the hearts of brave warriors to acquire their powers.

Alchemy arose as a quest to find the essences of things. It would have seemed quite reasonable to the medieval mind to try to distill the essential principle of Metal out of lead or mercury, or the essential principle of Generation out of menstrual blood. Of course none of this seems to have got very far until some alchemists had the humility to observe the actual rather than the imagined and abstract-idealized qualities of various types of base matter.

Animistic style thinking still colours the way all humans think, we all still have to weigh up any phenomenon from the idea of an atom to our ideas of a particular person in terms of similes and metaphors and analogies, what powers it has, and what else it resembles. In other words we want to know what something 'is', to give us some kind of a handle on it. For the purposes of manipulating the world by physical means, such animistic thinking does not work very well if you restrict your vocabulary of analogies and archetypes to such abstractions as earth, air, fire and water. Adding Aether does not help much and adding the sephiroth of the cabala or the signs of the zodiac just multiplies the illucidity.

To manipulate the material world indirectly you need something far simpler and more basic than the earth, air, fire, and water concepts. You need something so simple that you will often find it very difficult to see it in the seemingly complex real world. You

### Chaos Magic in a Nutshell



In Chaos Magic we treat Belief as a Tool of Magic, rather than as an end in itself. Hassan I...

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Occult Paradigm Shifts. Caution, For Wizards Only. Not For Consumption by My Physicist Friends. In every Aeon, magicians have borrowed from the paradigms of their native cultures when they felt the need to explain how magic worked. Thus in shamanic times, magicians assumed that they somehow interacted with the animistic essences intrinsic to natural phenomena, plants, animals and people.



## Magic and Cyberspace

### Fusing Technology and Magical Consciousness in the Modern World

by Nevill Drury



As we embrace the new millennium, it is surely worth considering how the rapidly unfolding technologies of cyberspace and the ancient magical approaches to sacred space can actually connect with each other. The actual word cyberspace was coined by William Gibson, who used it in his 1984 novel *Countdown*. Gibson described a scenario where 'console cowboys' could put on their cyberspace helmets and project their awareness into three-dimensional 'virtual' environments. Here Gibson was anticipating that the human imagination would create its own perceptual 'realities' within a technological setting. Now, just eighteen years after the publication of Gibson's novel, the realm of virtual reality has already established itself as a valuable tool in such fields as architecture and medicine. Meanwhile, the Internet is rapidly becoming the preferred means of communication around the planet, and ventures into cyberspace are an everyday occurrence. And yet one would have to concede that the concept of cyberspace itself has interesting philosophical connotations.

In her recent book, *The Pearly Gates of Cyberspace*, science writer Margaret Wertheim argues that the Internet is providing us with a new concept of space that did not exist before - the interconnected 'space' of the global computer network [1]. And, as she points out, this is a very recent phenomenon indeed. During the early 1980s few people outside the military and academic field of computer science had network access, but now there are billions of webpages on the Internet. 'As of mid-1998,' writes Wertheim, 'there [were] over 100 million people using the Internet regularly, and it is estimated that in the next decade, there will be close to one billion people online. In just over 25 years, this space has sprung into being from nothing, making it surely the fastest-growing territory in history.'

However, it is the actual nature of the cyberspace experience that Wertheim finds so fascinating. When one person communicates with another online there is no sense of physicality, for cyber-journeys cannot be measured in a literal sense. 'Unleashed into the Internet,' she says, 'my "location" can no longer be fixed purely in physical space. Just "where" I am when I enter cyberspace is a question yet to be answered, but clearly my position cannot be pinned down to a mathematical location.' So all we can really confirm about the nature of cyberspace itself is that it involves a form of digital communication where information is relayed back and forth from one computer site to another, and where people share the outpourings of each other's minds.

This is not simply a communication of *literal* information, however. As many Internet enthusiasts have discovered, the world of cyberspace is also a realm where fantasy personas can be created in *virtual* reality - where human beings can interact with each other in ways limited only by their imagination. Individuals can pose as members of the opposite sex, as fantasy beings - even dark and evil gods - and this has become a central feature of the development of role-play on the Internet. So in a very specific way the Internet has become an extension of the human psyche, a forum for both its realities and its fantasies. From an esoteric or mystical perspective,

Gibson, pictured below, coined the word cyberspace in his 1984 novel *Countdown*.




## Fusing Technology and Magical Consciousness in the Modern World

Source: [Magic and Cyberspace](#)



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# 44 Sigil (magic)

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## Sigil (magic)

For other uses, see [Sigil \(disambiguation\)](#).

This article cites its sources but does not provide page references. [Learn more](#)

A **sigil** (/ˈsɪdʒəl/; pl. *sigilla* or *sigils*) is a symbol used in *magic*. The term has usually referred to a type of pictorial *signature* of an *Angel* or other entity; in modern usage, especially in the context of *chaos magic*, it refers to a symbolic representation of the magician's desired outcome.

### Contents

### History

The term **sigil** derives from the Latin *sigillum*, meaning "seal".<sup>[1]</sup>

In medieval *ceremonial magic*, the term *sigil* was commonly used to refer to occult signs which represented various *angels* and *demons* which the magician might summon.<sup>[1]</sup> The magical training books called *grimoires* often listed pages of such sigils. A particularly well-known list is in *The Lesser Key of Solomon*, in which the sigils of the 72 princes of the hierarchy of hell are given for the magician's use. Such sigils were considered to be the equivalent of the *true name* of the spirit and thus granted the magician a measure of control over the beings.<sup>[1]</sup>

72 seals from *The Lesser Key of Solomon*

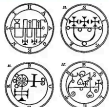
A common method of creating the sigils of certain spirits was to use *kameas* (magic squares) – the names of the spirits were converted to numbers, which were then located on the magic square. The locations were then connected by lines, forming an abstract figure.<sup>[1]</sup>

The word *sigil*... has a long history in *Western magic*. The members of the *Golden Dawn* were perfectly familiar with it ("combining the letters, the colours, the attributions and their *Synthesis*, those mayest build up a *telesmatic image* of a Force. The Sigil shall then serve thee for the tracing of a Current which shall call into action a certain Elemental Force") and it was used in the making of talismans. The sigil was like a signature or sign of an occult entity.<sup>[4]</sup>


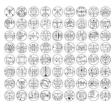
The use of symbols for magical or cultic purposes has been widespread since at least the *Neolithic* era. Some examples from other cultures include the *yantra* from *Hindu tantra*, historical *runic magic* among the *Germanic peoples*, or the use of *veves* in *Voodoo*.

### Austin Osman Spare

The artist and occultist *Austin Osman Spare* developed his own unique method of creating and using sigils, which has had a huge effect on




Goetic seals from *The Lesser Key of Solomon*



An excerpt from *Seder Raziel HaMiddah* featuring various magical sigils for *ruhoon*, square, in Hebrew.


A sigil (/ˈsɪdʒəl/; pl. *sigilla* or *sigils*) is a symbol used in magic. The term has usually referred to a type of pictorial signature of an Angel or other entity; in modern usage, especially in the context of chaos magic, it refers to a symbolic representation of the magician's desired outcome.

Source: [Sigil \(magic\)](#)

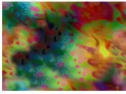


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Sacred Texts, Eastern and Occult  
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**CHAOS  
MAGIC**

These texts relate to the theory and practice of Chaos Magic. All of these texts are pre-vindicta white-tiled bulletin-board postings. Much of this material relates to the I.O.T. (Bunimakers of Thambleria), and the Zos Kia Cultus.

Some of this material overlaps with the [Internet Book of Shadows](#).


**Chaos** (Arct.)  
**IOT** (Arct.)  
**Shamanism, Arct.** (Arct.)  
**Shamanic Chaos** by Jay Z. **Arctura**. **Arct.** **Must Chaos**. This is an updated version of the article, submitted by the author. Thank!  
**Introduction to Chaos Magic** by Mike Meylan  
**The Manipulation of Karmic Forces** by an Anonymous, **Arctura** by Persons Number 353

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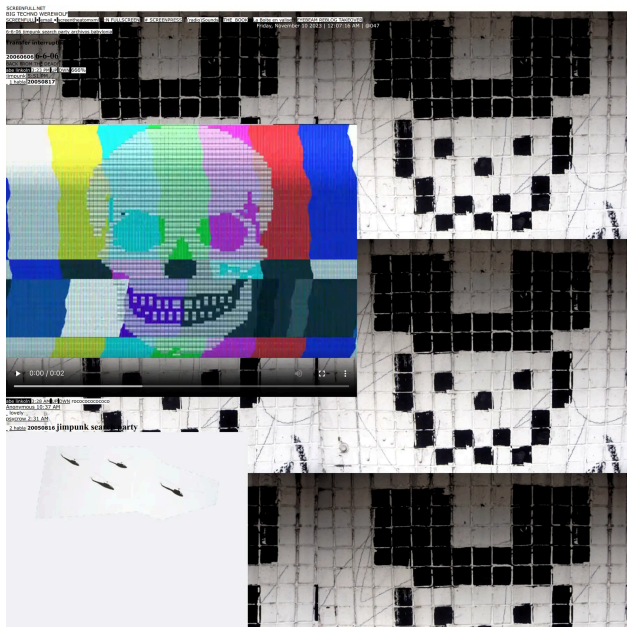
“Any sufficiently advanced technology is indistinguishable from magic” Arthur C. Clarke



Magic 8 Ball, Interactive Magic 8 Ball, Online Magic 8 Ball

Source: [Magic 8 Ball - Online Magic 8 Ball - Interactive Magic 8 Ball](#)

# 48 SCREENFULL



screenfull

Source: [SCREENFULL](#)



Part of the appeal of the Jedi in the "Star Wars" movies is the sense that they have tapped into that unseen and can make use of it. But, that is also part of the appeal of "The Godfather" movies, in that the Dons have tapped into something (perhaps base) about our humanity and can control it, without any need for mysticism. And, part of the appeal of "The Matrix" is the same: there is entry into and control over the unseen world. In "The Matrix," however, the unseen world is not the metaphysical, but the metadigital.

"As above, so below; as below, so above."—The Kybalion. The great Second Hermetic Principle embodies the truth that there is a harmony, agreement, and correspondence between the several planes of Manifestation, Life and Being.

This truth is a truth because all that is included in the Universe emanates from the same source, and the same laws, principles, and characteristics apply to each unit, or combination of units of activity, as each manifests its own phenomena upon its own plane.

Binary - how computers are made - the digital world

"Both cyberspace and magical space are purely manifest in the imagination,"

"Magic is the science of the imagination, the art of engineering consciousness and discovering the virtual forces that connect the body-mind with the physical world. And technopagans suspect that these occult Old Ways can provide some handy tools and tactics in our dizzying digital environment of intelligent agents, visual databases, and online MUDs and MOOs."

dark magic =  
Dark Web

the internet is what alchemists and wizards strived towards. You can talk to people who aren't in the same room, become the smartest person, go to a different dimension, conjure things from scratch. The search bar is where you cast your spells.

If the internet is  
magic, the  
iPhone is the  
wand.

## 56 NET ART ANTHOLOGY: Simple Net Art Diagram

[NET ART ANTHOLOGY](#)

### SIMPLE NET ART DIAGRAM

MTAA  
1997

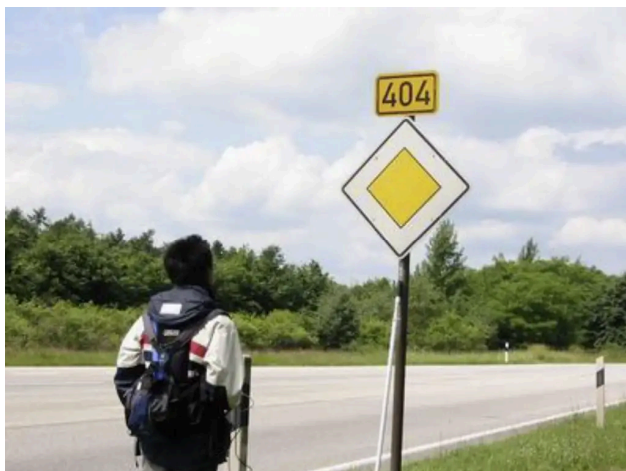
Created by artist duo MTAA, *Simple Net Art Diagram (SNAD)* is a schematic illustration of two computer terminals connected by a line and a red lightning bolt labeled "The art happens here." Through an extreme economy of form, the now-iconic image conveys complex concepts about net art: first, that it "happens," and therefore can be thought of as an action or a performance; and second, that it is defined by in-betweenness.

Since its publication in the late 1990s, *Simple Net Art Diagram* has functioned as a kind of net art meme, remade by other artists to reflect differing conceptions of net art. Embracing this evolution, MTAA have released it under a Creative Commons license that permits alteration and reuse.

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Source: [NET ART ANTHOLOGY: Simple Net Art Diagram](#)





# NET ART ANTHOLOGY

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Devised in concert with [Rhizome](#)'s acclaimed digital preservation department, Net Art Anthology aims to address the shortage of historical perspectives on a field in which even the most prominent artworks are often inaccessible. The series takes on the complex task of identifying, preserving, and presenting 100 exemplary works in a

RETELLING THE HISTORY OF NET ART FROM THE 1980S  
THROUGH THE PRESENT DAY.

Source: [NET ART ANTHOLOGY](#)

Gene McHugh

# Post Internet

Notes on the Internet and Art

12.29.09 > 09.05.10



Memetic Magic is a system of magick engineered to be optimally effective within the sociocultural frameworks prevalent in modern society. When a modern magician attempts to study and utilize ancient magickal systems through the lens of his consciousness he is forced to run *software* written in a language incompatible with his *hardware*. The evolution of symbolic and archetypal *languages* over time very often produces a severe dilution of the *potential* power inherent within an ancient magickal system. Closer to the truth, it is not that the *inherent* power within an ancient magickal system has lessened over time; it's more that modern minds have evolved to the point where the symbolic framework of a particular magickal sub-matrix is no longer able to be *run* or *executed*. The only reliable way to extract the maximum power out of an ancient magickal system is to have been exposed (and therefore to have absorbed through life experiences) to the sociocultural conditions within which it was created.

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THE FUTURES ISSUE | 2023

## There's Nothing Unnatural About a Computer

James Bridle's Ways of Being wants us to take a fresh look at nature's intelligence.

BY CLARE L. EVANS | ILLUSTRATION BY SOFIA CRESPO



"By getting out of the way from time to time and surrendering to the computer's power to transcend reality, a mutual expression of genuine spirituality may emerge simply by elevating the computer from tool to partner."



“Notice that the Internet and the computers that it serves are actually made of the materials of the earth. They’re largely metals: silicon, glass, copper, gold, and silver – these are the products of demonic artifice. These are the things that the alchemists dreamed of. They transform space and time, they allow us to speak at a distance, and they allow us to wander through libraries thousands of miles distant. They make it so that no fact is too obscure and no person so hidden that you can’t reach them.”

— Terence Mckenna

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# REAL LIFE

## Always In

*Wireless headphones are augmented reality devices*

Drew Austin

June 03, 2019

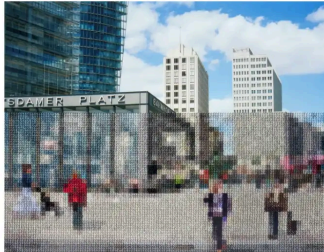


Image: Potsdamer Platz (2017) by Diane Meyer. Hand sewn archival ink jet print. Courtesy the artist.

I still remember the first time I saw someone order at a coffee shop without removing their AirPods. I'd seen people with regular headphones do this many times before, of course, but they had just seemed obviously rude. Strangely, this person didn't. He carried himself with a nonchalant ease, his body language reflecting the calm knowledge that his behavior was not only

I still remember the first time I saw someone order at a coffee shop without removing their AirPods. I'd seen people with regular headphones do this many times before, of course, but they had just seemed obviously rude. Strangely, this person didn't.

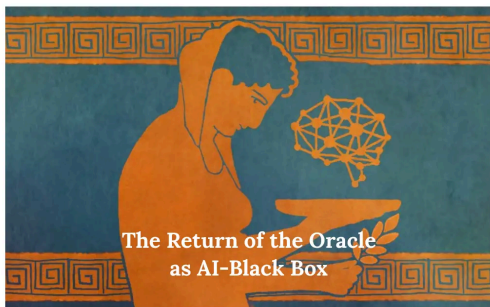
Source: [Always In - Real Life](#)

## 68 The Return of the Oracle as AI-Black Box - Conditio Humana - Technology, Ai and Ethics



Conditiohumana.io

TECHNOLOGY, AI AND ETHICS.



by Roberto Simanowski

It happened in Krasnoyarsk Siberia. My credit card refused to yield any money. Frozen. It wasn't that I had too little in my account or had exceeded my monthly limit. I had forgotten to tell my bank I was taking a trip, and an algorithm had suspected a hack by criminal Russians and blocked my card. Actually I should have been grateful to the algorithm. But without any money in icy Siberia, I wasn't.

This is a well-known problem that recurs in various forms. People sometimes can't get any credit because an algorithm deems them unworthy, and no one knows exactly how it reached that opinion. There are many factors that go into its judgement: from income, place of residence and credit history to recent postings on Facebook and Twitter that suggest conflict with the boss, imminent joblessness and, with it, an inability to pay back debts. In that case, money is withheld not because the system

It happened in Krasnoyarsk Siberia. My credit card refused to yield any money. Frozen. It wasn't that I had too little in my account or had exceeded my monthly limit. I had forgotten to tell my bank I was taking a trip, and an algorithm had suspected a hack by criminal Russians and blocked my card.

Source: [The Return of the Oracle as AI-Black Box - Conditio Humana - Technology, Ai and Ethics](#)

# AI researchers allege that machine learning is alchemy

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Gradient descent relies on trial and error to optimize an algorithm, aiming for minima in a 3D landscape. ALEXANDER AMNI, DANIELA RUIZ, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, ADAPTED BY M. ATARODI/SCIENCE

## AI researchers allege that machine learning is alchemy

By Matthew Hutson | May 3, 2018, 11:15 AM

Ali Rahimi, a researcher in artificial intelligence (AI) at Google in San Francisco, California, took a swipe at his field last December—and received a 40-second ovation for it. Speaking at an AI conference, Rahimi charged that machine learning algorithms, in which computers learn through trial and error, have become a form of “alchemy.” Researchers, he said, do not know why some algorithms work and others don’t, nor do they have rigorous criteria for choosing one AI architecture over another. Now, in a paper presented on 30 April at the International Conference on Learning Representations in Vancouver, Canada, Rahimi and his collaborators document examples of what they see as the alchemy problem and offer prescriptions for bolstering AI’s rigor.

“There’s an anguish in the field,” Rahimi says. “Many of us feel like we’re operating on an alien technology.”

The issue is distinct from AI’s reproducibility problem, in which researchers can’t replicate each other’s results because of inconsistent experimental and publication practices. It also differs from the “black box” or “interpretability” problem in machine learning; the difficulty of explaining how a particular AI has come to its conclusions. As Rahimi puts it, “I’m trying to draw a distinction between a machine learning system that’s a black box and an entire field that’s become a black box.”

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Source: [AI researchers allege that machine learning is alchemy](#)



EIN KAVEL 07.01.1995 12:00 PM

## Technopagans

May the astral plane be reborn in cyberspace

### MAY THE ASTRAL plane be reborn in cyberspace

*"Without the sacred there is no differentiation in space. If we are about to enter cyberspace, the first thing we have to do is plant the divine in it."*

-Mark Pesce

Mark Pesce is in all ways *Wired*. Intensely animated and severely caffeinated, with a shaved scalp and thick black glasses, he looks every bit the hip Bay Area technoner. Having worked in communications for more than a decade, Pesce read William Gibson's breathtaking description of cyberspace as a call to arms, and he's spent the last handful of years bringing Neuromancer's consensual hallucination to life - concocting network technologies, inventing virtual reality gadgets, tweaking the World Wide Web. Long driven to hypermedia environments, the MIT dropout has now designed a way to "perceptualize the Internet" by transforming the Web into a three-dimensional realm navigable by our budding virtual bodies.

Pesce is also a technopagan, a participant in a small but vital subculture of digital savants who keep one foot in the emerging technosphere and one foot in the wild and woolly world of Paganism. Several decades old, Paganism is an anarchic, earthy, celebratory spiritual movement that attempts to reboot the magic, myths, and gods of Europe's pre-Christian people. Pagans come in many flavors - goddess-worshippers, ceremonial magicians, witches, Radical Fairies. Though hard figures are difficult to find, estimates generally peg their numbers in the US at 100,000 to 300,000. They are almost exclusively white folks drawn from bohemian and middle-class enclaves.

A startling number of Pagans work and play in technical fields, as sysops, computer programmers, and network engineers. On the surface, technopagans like Pesce embody quite a contradiction: they are *Paganism's extreme worshippers who embrace the Apollonian virtues of*

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STEVE HAZES

May the astral plane be reborn in cyberspace

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# 72 The Metaphysics of Digital Mysticism | Far Flungers | Roger Ebert



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Far Flungers

## The Metaphysics of Digital Mysticism

Omer M. Mozaffar January 20, 2012



⚠ May contain spoilers



*The sunglasses, scowls and black leather make it easy to forget that the Wachowski Brothers' mega-popular "The Matrix" (1999) is a dystopian superhero movie, if that makes any sense. The story is an exciting but familiar origins story. We experience and recognize its Frankenstein mythology telling us that our creations, the machines, have conquered us. We see its Orwell/Kafka environment, sometimes taken straight from Orson Welles' "The Trial." And we appreciate its fantastically choreographed martial arts (at least early on, paying homage to video games and Hong Kong movies). And, the philosopher will appreciate the conscious exercise in semiotics. Perhaps, the greatest fun of this movie is the popcorn entertainment. But, for me, even though the movie invests itself so much in its coolness, the overarching appeal of "The Matrix" is its mysticism.*

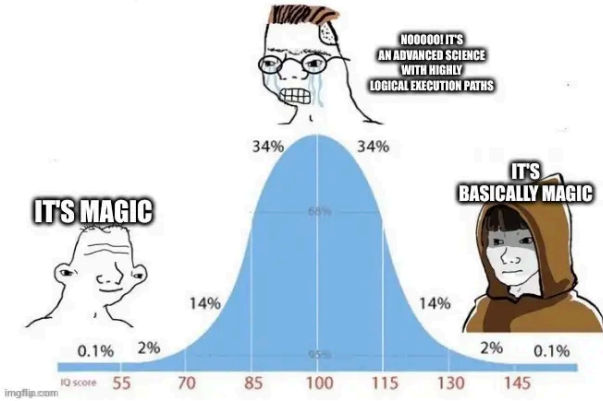
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Source: [The Metaphysics of Digital Mysticism | Far Flungers | Roger Ebert](#)





# HOW COMPUTERS WORK





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# 76 Deus Ex Machina? Witchcraft and the Techno World

## Deus Ex Machina? Witchcraft and the Techno-World

**Venetia Robertson**

### **Introduction**

Sociologist Bryan R. Wilson once alleged that post-modern technology and secularisation are the allied forces of rationality and disenchantment that pose an immense threat to traditional religion.<sup>1</sup> However, the flexibility of pastiche Neopagan belief systems like 'Witchcraft' have creativity, fantasy, and innovation at their core, allowing practitioners of Witchcraft to respond in a unique way to the post-modern age by integrating technology into their perception of the sacred. The phrase *Deus ex Machina*, the God out of the Machine, has gained a multiplicity of meanings in this context. For progressive Witches, the machine can both possess its own numen and act as a conduit for the spirit of the deities. It can also assist the practitioner in becoming one with the divine by enabling a transcendent and enlightening spiritual experience. Finally, in the theatrical sense, it could be argued that the concept of a magical machine is in fact the contrived dénouement that saves the seemingly despondent situation of a so-called 'nature religion' like Witchcraft in the techno-centric age. This paper explores the ways two movements within Witchcraft, 'Technopaganism' and 'Technomysticism', have incorporated man-made inventions into their spiritual practice. A study of how this is related to the worldview, operation of magic, social aspect and development of self within Witchcraft, uncovers some of the issues of longevity and profundity that this religion will face in the future.

### **Witchcraft as a Religion**

The categorical heading 'Neopagan' functions as an umbrella that covers numerous reconstructed, revived, or invented religious movements, that have taken inspiration from indigenous, archaic, and esoteric traditions. Many Neopagan strains are holistic, nature-based, and advocate magical conviction, but others deviate from this model. More often than not, Neopagan religions are based on individualism, personal experience and an acceptance of the

---

<sup>1</sup> Bryan R. Wilson, 'Aspects of Secularization in the West', *Japanese Journal of Religious Studies*, vol. 3, no. 4 (1976), pp. 259-276; Also taken up by sociologist Brenda Brasher in Brenda Brasher, *Give Me that Online Religion* (New Jersey: Rutgers University Press, 2004).

## Towards a Marxist Cyber Theory of Chaos Magic

Angel Ashley



[EVEN STONE IS GRACEFUL]

12/05/2015 18:50:53

I've always wanted to be a dancer, but sometimes all I feel like is a lump of rock.

Source: [problemglyphs.org](http://problemglyphs.org) #PROBLEM GLYPHS #sigil #cutout art #artists on tumblr #dance

In recent years, Chaos Magic "sigils" have circulated on the internet as memes for magical intents, with as diverse purposes as supporting alternative gender and sexual identities<sup>1</sup> and catching pokemon<sup>2</sup>, in the process gaining audiences on websites like Tumblr. Artist Eliza Gauger's project *Problem Glyphs* began when an offer to create sigils based on user submitted problems garnered an overwhelming response. Gauger indicates she believes Chaos Magic is part of the "generational zeitgeist" due to its

In recent years, Chaos Magic "sigils" have circulated on the internet as memes for magical intents, with as diverse purposes as supporting alternative gender and sexual identities and catching pokemon, in the process gaining audiences on websites like Tumblr.

Source: [Towards a Marxist Cyber Theory of Chaos Magic](#)

# 78 Magic circle (virtual worlds) - Wikipedia

## Wikipedia is still not on the market.

November 7. An important update from Jimmy Wales

Please don't scroll past this 1-minute read. I'm sorry to interrupt, but it's Tuesday, November 7, and time will soon run out to help us in today's short fundraiser. I ask you to reflect on the number of times you visited Wikipedia in the past year, the value you got from it, and whether you're able to give \$3 to the Wikimedia Foundation. If you can, please join the 2% of readers who give. If everyone reading this right now gave just \$3, we'd hit our goal in a couple of hours.

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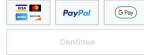
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For other uses, see [Magic circle \(disambiguation\)](#).

In games and digital media, the "**magic circle**" is the space in which the normal rules and reality of the world are suspended and replaced by the artificial reality of a game world.<sup>[1]</sup> As noted by Edward Castronova in *Synthetic Worlds: The Business and Culture of Online Games*, the boundary delineating this space "can be considered a shield of sorts, protecting the fantasy world from the outside world."<sup>[2]</sup> Instead of being impenetrable, however, an examination of contemporary virtual worlds reveals that the magic circle is actually quite porous. More directly, there appears to be a relationship between virtual worlds and the outside world.

Even though virtual worlds display a range of attributes that are unique to their realm, they also exhibit characteristics deriving from the outside world. Castronova uses the term "synthetic world" because a synthetic world "cannot be sealed completely; people are crossing it all the time in both directions, carrying their behavioral assumptions and attitudes with them."<sup>[2]</sup> As this suggests, elements of synthetic worlds are being evaluated in terms of their importance in the outside world. These newly established values, subsequently, gain significance on both sides of the membrane. Thus, it becomes difficult to determine the meaning of the word "virtual". As stated by Castronova, the "allegedly 'virtual' is blending so smoothly into the allegedly 'real' as to make the distinction increasingly difficult to see".<sup>[2]</sup>

### Origin of the term [edit]

The term magic circle has been attributed to Dutch historian Johan Huizinga (1872–1945), in *Homo Ludens: A Study of the Play-Element in Culture*, Huizinga wrote:<sup>[3]</sup>

All play moves and has its being within a play-ground marked off beforehand either materially or ideally, deliberately or as a matter of course. Just as there is no formal difference between play and ritual, so the "consecrated spot" cannot be formally distinguished from the play-ground. The arena, the card-table, the magic circle, the temple, the stage, the screen, the tennis



Early virtual world: *Ultima Online*

From Wikipedia, the free encyclopedia

Source: [Magic circle \(virtual worlds\) - Wikipedia](#)



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TECHNOLOGY

## The Internet Is Rotting

Too much has been lost already. The glue that holds humanity's knowledge together is coming undone.

By Jonathan Zittrain



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Sixty years ago the futurist Arthur C. Clarke observed that any sufficiently advanced technology is indistinguishable from magic. The

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