

Suggested Reading List

Terence McKenna

Esalen Institute

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At each of these weekends we usually update people on books on the subject that are available. One of the things that people don't do enough of when they do psychedelic work is spend time in the library. There's a great deal of published literature on these things, historical, chemical and so forth and so on. It's good to be informed. I know that I often use reference books: I use Schultes' *The Botany and Chemistry of Hallucinogens* for those aspects. Peter Stafford's *Psychedelics Encyclopedia* is good for a sort of social history overview. Marlene de Rios has a book called *Hallucinogens: Cross-cultural Perspectives*. Probably one of the books that I recommend most to people is Michael Harner's anthology *Hallucinogens and Shamanism*, where he gathered a bunch of very good articles together. Hoffer and Osmond's old classic *The Hallucinogens*, even though it was last updated in 1968, is still the best source on the major hallucinogens. In addition to those which I just mentioned but don't have here to show you, I want to show you some of the newer or more interesting stuff in this field.

This is a book that has not been widely distributed at all. This fellow might be a candidate for teaching at Esalen, I don't know. It's *The Science and Romance of Selected Herbs Used in Medicine and Religious Ceremony* by Anthony Andoh. Andoh has his own institute in San Francisco; he runs a nursery on Taraval. Judging by this book, he's an extremely knowledgeable person with a worldwide education in herbs and a special stress on folk usage. So for instance, here's an Egyptian illustration of Sennefer, the royal garden, his gardener and his sister Merit. There's a lot of plant lore in here that you just don't get anywhere else, and another book like that is William Emboden's book *Narcotic Plants*. Terrible title, but a tremendous amount of information that doesn't seem to appear anywhere else. Macmillan is the publisher. So he's a Bay Area resource that we certainly were not aware of until very recently, and maybe some of the rest of you were not aware of him either. This guy is one of us; he should be part of the party.

Then in terms of publications, the publications on psychedelics that you may be familiar with, such as *High Time* and *High Frontiers*, are sort of addressing

this, trying to restart the youth rebellion. Anyway, it's not a full-spectrum or deep look at psychedelics. This magazine was previously called *Psychozoic Press* and has been renamed *Psychedelic Monographs and Essays*. It's published out of Florida and it's very, very lively. It has a huge letter section. Everybody you know seems to write one letter per issue. For instance, this issue has articles on "Psychedelics: A Woman's Rite of Passage" and "Earmarks of Psychedelic Spiritual Experiences," also by a woman. "Psychedelics and Lucid Dreaming: Doorways in the Mind," also by a woman, and Thomas Riedlinger, who some of you may know from Chicago, an article by him on psychedelic schooling. This is simply printed but it's from the heart. It's scholarly; the tone, I think, is very good. I would actually urge you to support these people by subscribing. We have nothing personally to do with it, it's just that they're on a good trip. I'll hand this around and you can get addresses off of them if you want.

This is a reference book that gets a lot of information between the covers of one book with a massive amount of color illustration. This is Richard Evans Schultes, the leading light of ethnobotany. He spent over 15 years in the Amazon and has lead hundreds of graduate students into careers in ethnobotany and really has put the field on the map, and his coauthor is Albert Hofmann, who invented LSD. In terms of one book about psychoactive plants that is in print and readily available, I would go with this one, I think. Alfred van der Mark did this edition; it was originally done by Macmillan.

This is Riane Eisler's book *The Chalice and the Blade*. It may not immediately appear to have anything to do with psychedelics but it has to do with re-visioning society by looking at ancient models of how men and women arranged social structure in the past. This is a book with a secret agenda. This book is a tracking horse for a new respectability for psychedelics, because when you begin asking the question, "Why was there a partnership society for so long and why did it give way to a dominator culture?" the answer lies, I think, in changing patterns of plant utilization in a changing relationship to the psychedelic experience. This is a wonderful book, maybe the most important book of archeological scholarship in the last ten years or so. Riane lives in Carmel Valley. She is a local person and a great resource, and I'm sure that you'll be seeing more of her in the Esalen catalog and around. She speaks very well; if you have a chance to hear her speak, I would urge you to do it.

This is just to remind you of our little book on cultivating mushrooms, *Psilocybin: Magic Mushroom Grower's Guide*. If you have the time and the focus, this is really the way to do it shamanically, to get out of the dealing cycle and the "not knowing what you've got" cycle. Also, as I've said earlier, this trains you in punctuality, cleanliness, attention to detail, all of these qualities. I used to say to people, "Once you've grown the mushroom you know you're ready to take it," because it has imbued in you the qualities you need to take it through the act of growing it. Don't be fooled, it isn't easy. It isn't that the process is difficult, it's that you have bad habits that will get in the way of the process. Habits like leaving your apartment occasionally, you can't do that anymore if you do this. It's definitely much more than a grower's guide. It contains a lot of chronology, as Kat mentioned, and a lot of discussion about

what the mushroom is. It is also the first place where these images from the Tassili Plateau in Algeria have been reproduced, and they are strong evidence for the use of mushrooms in Neolithic Africa. This is evidence which Wasson did not include in his books. New evidence and both of the major rock paintings that argue for this point of view are in here. The next issue of *Revision* will have a drawing by Kat on the cover and an article by me about mushrooms and the Goddess. It will be a psychedelic issue, everything in it will be psychedelic, so you might watch for that.

Then last, and just sort of as a fun thing in case you're not aware of this book, some people aren't. It's called the *Codex Seraphinianus* and it is written in an unknown language. It contains hundreds and hundreds of color drawings and since it's written in an unknown language it's impossible to figure out what it's about, because the drawings are all of objects which don't exist in this world. So it's great fun, it's stimulation for the imagination. It shows, I think, one person's response to the psychedelic experience. This book was originally published at \$75. It's a labor of love, it could not have been conceived of as a money-making proposition. Consequently, now it's being reissued in most places. You can pick one of these up for \$19 at Moe's in Berkeley and probably any other large volume bookstore like that. You can spend hours with this thing, it's more than you can take in at one go.

Well, I thought this morning — because we don't have too much time and several people have asked me to talk about our personal visions, and specifically the Time Wave and all that — I'll sort of work my way into it. I did want to take a count of the fact that today is Easter. There are workshops that would have fallen upon the coincidence of Easter with themselves as an excuse for an orgy of oval ceremonialism but somehow it slipped past here. It's an excellent excuse for me to talk about what seems to me one of the most mysterious of all passages in the New Testament. I'm not a New Testament scholar, but I've puzzled over this passage for years and years and I think it relates to what we're doing.

I'm not sure, I think it's in Matthew when the women come to the tomb on Easter morning looking for Christ. It's Mary Magdalene who comes first, and she's alone I believe, and Christ is there and she sees him. It is the two Margarets who come later. She starts toward Christ, because she thought he was dead and she sees him standing by the tomb. She starts toward him and he stops her and he says, "Touch me not, for I am not yet completely of the nature of the Father." I've always thought that this was just a fascinating passage, because what is being said here? What's going on here? Christ seems to be indicating that though he is now alive, he has resurrected, he has come through the crucifixion, nevertheless in some sense he is not yet completely transubstantiated, and it suggests a process, a physical change in the body that requires time to complete itself.

This morning I thought I would talk a little bit about time and insights into it that have come to me out of psychedelics. What I always hoped for out of the psychedelic voyaging was to bring back something. I always felt, and still feel, that this is the attitude with which you should go into these things: to bring

something back — it could be a personal insight into a personal dilemma or a more generalized idea — because I really think that the psychedelic realm is the realm of ideas and that ideas which change the world come first from that place. I'm always a little reluctant to get into this because when I speak about my own ideas, I feel much more how much I'm asking from you as an audience. In other words, it's like an ego trip because it's my ideas, and why spend an hour on my idea instead of talking about all these facts, careers and established concerns? But you asked for it, so:

In 1971, when we went to the Amazon to look into DMT and all of these things, we really had no clear conception of what we were after. We just knew that we wanted to get more time in that dimension, more hands-on experience. Well, if any of you have read *The Invisible Landscape*, you know that my brother conceived of a certain kind of project where he thought that the psychedelic molecules could actually be bonded into the physical body, into the DNA, using sound, and that they could be made briefly superconducting. It's interesting that that was a word that no one knew what it meant back then. He predicted room temperature superconductors in 1971 at La Chorrera. Well, now room temperature superconductors are a huge concern of a vast part of the scientific research establishment. A whole new technology is promised by this stuff.

He had this notion that you could bond psychedelic molecules into the DNA and that then the trip would sustain itself indefinitely and could be analyzed as a kind of waveform signature of the totality of the organism. In other words, he felt that the ordinary psychedelic trip is a fleeting photograph — almost an X-ray, you could say — that comes into the mind when the psychedelic molecules occupy these bond sites and then flash to the higher cortical processing area of the brain, a kind of gestalt of the state of the organism. He felt that if you could stabilize and permanentize this, that it would be worth doing. It wasn't clear if he thought he would become a Taoist sage or turn into a flying saucer, or what it was. It was a shifting image of totality that he was projecting.

Well, I was very skeptical of this because it seems unreasonable, and basically I'm a reasonable person; but on the other hand, going to the center of the Amazon Basin had been our purpose, and here we were now. Somebody seemed to be coming up with something very interesting, so we let the experiment run, since it seemed to me that it would either work as he said it would work or it would fail utterly. What was proposed was that you saturate your body with psychedelic molecules, then sing in a certain range and in a certain way. I thought, "Either nothing will happen, 99 chances out of a 100, or since he's so passionately convinced something will happen, the thing he is convinced will happen *will* happen." So we performed this experiment, and if you've listened to *True Hallucinations*, you know what a riot it was and what chaos it set off. I won't really review that except for those who didn't read *True Hallucinations*. What he said would happen didn't happen, but my expectation that nothing would happen was completely frustrated, and instead he seemed to initiate what at first blush looked like a psychotic break. He became unaware of the people around him; he would talk right through other people's talking as though he couldn't hear them. He began to make less and less sense. He lost motor control,

and everyone assumed that he was slipping into some kind of psychosis.

What complicated this was that I, who had been cast in the role of skeptic and witness, had noticed that the moment he forged “the joint,” as he called it, something began to happen for me, something very unusual. It was the teaching voice familiar from psilocybin experiences but with none of the ambiguity and difficulty of connection that I had associated with the psilocybin experiences. Instead it just came on and appeared to be locked in place, and he was saying, “That’s it, we’ve succeeded.” This is what it was. I wasn’t even on mushrooms. He had taken ayahuasca. There were no hallucinations. There was no feeling of being stimulated or depressed, there was nothing but this voice, and it was talking at such a speed that I would walk these jungle trails like this: “Uh-huh, uh-huh, yes, yes, yes!” At that speed, not for minutes, but for months, you know?

What it was concerned to convey is what I now call the Time Wave, and I will attempt — without blackboards or mathematics or being boring, I hope — to explain what this is. That is a formidable problem because this is an idea as rigid as the kind of ideas that run subway trains and send submarines back to their bases. It’s a formal, tight idea, but the way it was taught to me was in a steady process of self-amplifying parables or teachings. How it began was that it said to me, “Have you noticed that every day is like every other day, somewhat?” I said, “Yes, I’ve noticed that.” It said, “Have you noticed that every week is like, more or less, every other week?” “Yes,” I said. It said, “Well, did you know” — and this is a typical mushroom construction — “Did you know, I’ll bet you did know,” and then the whammy, “that every day has a relationship to four other days. They are not the four days preceding it, they are scattered back through time. One of them may be six months in the past, one of them may be thousands of years in the past, but each day is actually an interference pattern caused by the coming together of the resonances of other times.”

It never occurred to me that that was a possibility. So then it said, “Go get your *I Ching*,” and I went and got my *I Ching* and it said, “We’re going to look at the first order of difference.” I said, “What’s the first order of difference?” It said, “Oh, you don’t know what the first order of difference is? The first order of difference is how many lines change as you go from one hexagram to another.” Now, I don’t know how many of you are familiar with the *I Ching*, but I assume most somewhat. The *I Ching* is composed of structures which have six levels called hexagrams. They are either broken or unbroken lines. The first one, called The Creative, is all solid lines. The second one, called The Receptive, is all broken lines. The first order of difference between the first and second hexagram — the number of lines that break — is six. Anyway, to try and shorten this story, what this teaching voice was concerned with was a previously hidden structure in the *I Ching*, so it said, “We can’t go forward with this conversation until you get some graph paper, because this is going to be not only conversation. This is going to be diagram.” So I got graph paper and it said, “Draw the hexagrams in a descending line in the King Wen sequence and then make a graph of the first order of difference: the number of lines that

change as you go from hexagram to hexagram.” I did this and got a wavy line, obviously. You can tell that the values will lie between one and six. In some cases six will change, in some cases only one, never zero because each hexagram is different.

I was puzzled as to why an Amazonian mushroom wanted to talk about the archeology of ancient China, and so what that this resonance calendar existed? But then it said, “No, no, you don’t understand. We are now in the atrium of what it is that I want to reveal to you. I want you to go back and look at the first order of difference wave, and I want you to understand,” I already knew this but I hadn’t done much with it, “that the reason the *I Ching* is based on 64 is because 64 are the number of codons that DNA runs on. The *I Ching* is not an arbitrary construction. It is something that comes out of the deep, formal introspection of what the human organism is. The human organism is a molecular machine that runs on an iterative program of 64. The proteins which compose our bodies are like this, so forth and so on.”

I said, “Well, I understand about DNA, I understand how the *I Ching* mirrors that, but I don’t understand how then it’s also a calendar,” and the voice said, “Well, don’t you see: perception can only be organized out of the matter which composes it. Time appears to you in your psychological perception of it in the way that it does because time is a property of matter that is being amplified by biology into the theater of awareness.” My interpretation of what it was saying was: life is a phenomenon of quantum mechanical amplification. Because we are organized on the blueprint of this quantum mechanical pattern that is very deep at the submolecular level of matter, then all our institutions, languages, religions, love affairs, everything has this pattern as the base embedded in it, almost like these fractals which give rise to endless amounts of a certain kind of beauty, but if you were to see the equation which generates the fractal, it has six terms. It can be written in 15 seconds.

Then years passed and a great leap had to be made, because I was nonfunctional. Because I worked with this wave I felt that I had the signature of the universe, that a great gift of truth had been given to me; but when I tried to tell people, they just backed to the wall and said, “Get help now!” Here’s where we separate the men from the boys, the women from the girls and the wheat from the chaff. The conclusion that I reached was that this universal wave, which has been operating for several billion years, will reach its maximum crescent state of enfoldment at dawn on the 22nd of December, 2012 A.D. This immediately puts me in the nut category. This is what’s called messianic delusion, millenarian grandeur; nevertheless, it’s a persistent intuition of most religious ontologies, perhaps not the Buddhists but the Hindus, the Jews, the Muslims, the Christians all appoint an end to their world. I’m a little shy about this because it’s so personally mine. Nobody has ever made a contribution to this idea that was substantial. It seems to be mine alone, and I’m welcome to it; and yet, I want you and historians, paleontologists, primatologists and people who are experts on time in different sizes to look at this wave. It’s working, ladies and gentlemen. It does in fact describe the ebb and flow of this thing called novelty.

Now, when I questioned the mushroom about this, it almost makes it trivial. For it, it's an "of course." Of course you are made of DNA, DNA is made out of matter, matter has to have time as a precondition of its existence. The signature of time embedded in the atomic structure is amplified to the molecular structure, then it's amplified to the organismic structure, and that's called a human life well lived. Then it's amplified to the societal structure: that's called the birth, growth and senescence of an empire. Then it's magnified to the global structure, and that's called the coming of the hyperspatial object at the end of time. It's also a theory of resonance. It's saying that large scales of time have their themes and concerns condensed and revived in the smaller components. This is somewhat hard to understand, but rich enough to pursue.

It's this idea: I'm going to use James Joyce's classic example. Joyce wrote a book called *Ulysses*. *Ulysses* is a book about a man who rises on a bright morning day in June in 1905 or 1906. He wants to fry some kidneys for breakfast, so he gets his wallet and heads out into Dublin to score some kidneys to bring back, and he has all these adventures. Joyce understood that this man on this day was also Ulysses with his brave component of men journeying to the end of the Mediterranean, laying siege to Troy for nine years, winning the Trojan war and returning to their homelands. In other words, he understood that in each of us, we are acting out larger and larger scales of time that give color and precision and depth and interest to our being. So if you find yourself on a Saturday night in a place in San Francisco called Hadrian's Hamburger Joint, it has something to do with the emperor Hadrian and his conquest of Britain and his effort to hold back the barbarians. Life carefully examined is actually a form of allegorical literature with a very tight constructional grid laid over it.

This is a rich idea, and as I've said, I'll be giving a five day workshop on this, only because this is the only psychedelic idea I've ever brought back other than idiotic realizations such as, "Everyone's little finger precisely fits their nostril." There's no market for that; but this, this would actually create a re-visioning of time, and had we more time this morning, I would tell you how it could be turned into a calendar of the Goddess; how by living with a solar year that always puts Christmas with the same slant of sunshine coming in we have locked ourselves into a paternalistic, masculine-dominated structure. The universe is flux. Nothing lasts, nothing abides, everything moves on. Women know this. Men don't, and we're living under a solar, masculine calendar. The reason that our ideas — and by our ideas I'm now speaking of the entirety of the New Age and all of this stuff — the reason our ideas meet resistance is because the framing around the entire discussion of the spirit and feminism and transformation, the frame is always the masculine, solar time frame. As long as we operate under that calendar, we will have a very difficult time advancing ideas. The Chinese understood this. This was why, when great reforming emperors arose, the first thing they did was change the calendar. If you want food for thought, look at hexagram 49. It's Revolution. You open it up expecting sage political advice; it talks only about the calendar and it talks about the magician as a calendar maker. In fact, it says that the magician *is* a calendar maker.

I think what this teaching that came out of this experience in the Amazon

was all about was: it was a totality symbol. Dennis had thought that the flying saucer would emerge out of his body as a spinning violet disc of translinguistic matter that would become shower head, pizza or Mercedes depending on what you needed at the moment. He thought it would become matter in the act of appropriate activity; instead what emerged was a totality symbol. Jung talks about how in the individuation process you always hope that the patient or the client will generate a totality symbol, but he usually means a kind of individual and wavering totality symbol like a mandala or a cohesive structure or something. I think what we got — and I try to say this without hubris because I felt like I was nothing more than the vessel into which this thing was being poured — was the totality symbol in a complete version; certainly not a totality version because I don't think the human mind can encompass the total version, but we got a skeleton blueprint of what totality is in our world.

What it is is knowing how things happen. Knowing that all processes — the firing of nerve, the culmination of a love affair, the fall of an empire — have a pattern. If you know the pattern, you will be at ease with any process in all or any of its stages, because you say, “Ah, this is the time of resistance. It will soon be followed by the time of forward motion. That will be followed by the time of re-enfoldment.” What this does is that it eliminates anxiety. That's the bottom line. Our anxiety about death, our anxiety about the future and our relationships and money, all of this stuff can be boiled down to anxiety about the unknowable aspects of the future. If we could assimilate a model like this we would be Taoists. The future holds no terrors for a person who knows how process inevitably unfolds. They are always right and with it in each moment.

I think we've always talked about the *I Ching* and Taoism as the culmination of mysticism, but to make it a living faith in our own lives there should be nothing mystical about it. It's simply that we are at such a primitive stage of culture that we haven't yet understood what time is. A hundred years ago we were at such a primitive stage of culture that we didn't understand what time was. Einstein had to come along and say, “Time is not an abstraction necessary to have a place to put objects you want to examine. Time itself is an object. It is curved in the vicinity of massive gravitational fields. It has a topology. It has a surface.” I think what we need to understand out of this idea — ultimately what the psychedelic experience is teaching, ultimately what Taoism is trying to say — is that time is a topological manifold. It is a surface. Events flow across it like water over land. Like water flowing over land, when the land is flat, the water becomes reflective and moves slowly. When the landscape becomes disrupted, the water moves faster and chaotic attractors appear and new kinds of activity emerge. Out of that new activity come the new states that define the future.

Well, I'm going to stop there. I haven't shown you a graph or written a number or drawn a hexagram, and I think that's remarkable. This is the feeling tone, this is the good stuff that you get if you go through these graphs, numbers and time on the computer. This is the totality symbol that I was able to get out of living a psychedelic life, and I think that there are as many kinds of these totality symbols as there are people willing to trip. Each one of them is different.

We create them for each other, they complete our lives, they assuage anxiety and they give us a tremendous appetite for the adventure of being rather than the ordeal of being. They arise out of using psychedelics to amplify and inspect the quantum mechanical and subconscious and superconscious portions of the human mind.

This is why the psychedelic experience and the psychedelics are so important. It's because they are tools for understanding and re-visioning the reality in which we all live. The personal growth is a wonderful thing and will naturally follow along, but it's more important than that. It's a way to make a new world that is Taoistic, feminine, free of anxiety and in great anticipation of further stages of completion laying into the future. That's where the mystery, the transcendental object, the pot of gold at the end of the rainbow is waiting, and I think that's the job of each of us: to show our best toys and our best tricks that lift us and our friends to higher and higher levels. There is no end to this bootstrapping process. The future of the human mind and body and the future of humans together is endlessly bright. Keep the faith. Recognize each other. Maybe I should close with a little line from Gary Snyder, if I can remember it. He said, "Learn the flowers, travel light, stay together."