

IAN BRACKENBURY CHANNELL QSM (42-45)

Otherwise known as The Archwizard of New Zealand.

Much has been written about this most unusual OF and the biography at the foot of this article is excellent.

In October 1990 he had the unique honour of being appointed the first Wizard of New Zealand by the then Prime Minister of New Zealand The Right Honourable Mike Moore – see proclamation below



PRIME MINISTER

PROCLAMATION

Be it known by all and singular that the Wizard of Christchurch, Living Work of Art at the National Gallery of Victoria and the Robert MacDougal Art Gallery in Christchurch, and Cosmologer of the University of Melbourne, formerly known as Ian Brackenbury Channell; is hereby appointed the first Wizard of New Zealand, entitled to wear the appropriate regalia and be required to carry out the duties of national Wizard, namely to protect the Government, to bless new enterprises, cast out evil spities, upset fanatics, cheer up the population, attract tourists and in particular to design and promote a new and improved universe which puts New Zealand on top of the world both physically and metaphysically.

Given under my hand, the Sixth Day of October, in the Year of Our Lord 1990, Sesquicentennial year of the Dominion of New Zealand.

The Right Honourable Mike Moore
Member of Parliament
Prime Minister of New Zealand.

An article in the Spring 1996 OF Magazine includes a few additional pieces that may be of interest. He apparently converted Christchurch's Cathedral Square into a local equivalent of Speakers Corner in London. To begin with he was threatened with arrest but played a game of cat and mouse with the local authorities. He spoke wearing a gas mask (nobody could hear him). He spoke in gobbledegook. He pretended to speak but uttered nothing. He spoke in French and even a blackboard was employed.

Eventually the council capitulated since when, in black cloak and black pointed hat (see picture) he has become a major tourist attraction in the Square. Reuters News Agency described him as a national institution.

Some additional highlights of his wizardry not included below :-

- To avoid the census, when he might have been forced to concede the name with which he was christened, he once rowed himself out beyond the 12 mile coastal limit for census day.
- On another census day he cast a disappearing spell on himself for the day. The court, to which he was taken, ruled that "the average man in the street would have decided that the Wizard was in hiding". Amazingly his fans, including parliamentarians, mayors, priests and the whole Canterbury Rugby team presented a petition to Parliament saying they believed he had truly vanished. Defeated, the statistics department decided not to pursue the matter further.

The biography below is from <http://www.milesago.com/People/peopleframe.htm>

As a Post Script to this biography, on 8 September 2003 the Wizard's large wooden house was destroyed by a fire, which Christchurch police treated as arson. The Wizard, his partner and two boarders were lucky to escape with their lives, and the wizard's extensive book and video collections were destroyed. The Wizardmobile, constructed from the front halves of two VW Beetles, was also attacked and damaged.

When not actively performing The Wizard busies himself checking the validity of his cosmology or "theory of everything" which includes elements found in such thinkers as the philosopher Whitehead, the sociologist Parsons, the physicist Prigogine, the systems analyst Jantsch and the biologist Sheldrake.

After the February 2011 Christchurch earthquake the Wizard has planned to retire and leave Christchurch for good saying the town he loved had gone and that it was the end of an era. However, after it was announced by CERA and the Anglican Bishop that the remains of Christchurch Cathedral would be demolished, the Wizard returned to Christchurch to oppose the demolition and as at August 2014 this had not yet happened.

The Wizard was awarded the Queen's Service Medal in the Queen's Birthday Honours list of 2009.

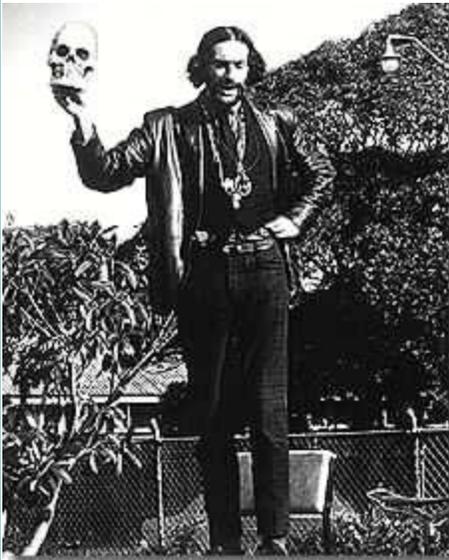
In July 2014 he was in touch to say that he was currently recruiting wizards to carry on when he retires. He produced some spell-binding images as part of the process. If any current students or former pupils have an interest in his career since leaving the College at the end of WW2 and are keen to take up wizardry then visit his website at www.wizard.gen.nz You can also see at the end of this document his Handbook for Aspiring Wizards.



Ian

Channell

aka "The Wizard"



Described by one reviewer as “politically, morally, aesthetically and intellectually incorrect”, the gloriously eccentric **Ian Brackenbury Channell** has been universally known as “The Wizard” since 1969. He is famous in New Zealand as the country’s only official Wizard, and he will be remembered by many Australian university students of the late ‘60s and early ‘70s as the resident Wizard at the University of New South Wales and as a Living Work of Art of the National Gallery of Victoria. Although conventionally dismissed by his critics as a lunatic, The Wizard’s career speaks for itself and he is remarkable for his imaginative pursuit of his own peculiar vision for an alternative lifestyle.

Ian was born in London, England on December 4 1932. He was educated at Framlingham College, Suffolk (1942-45) and Bromley Grammar School, Kent (1945-51). Between 1952 and 1954 (while presumably conscripted for National Service) he served as a Royal Air Force navigator. From 1954-58 he worked as a paper merchant’s representative in London, and from 1958-60 he travelled in the Middle East and taught in Tehran.

In 1960 Ian enrolled at Leeds University, Yorkshire (1960-63), where he gained a B.A. Double Honours in Psychology and Sociology. He migrated to Australia after gaining his degree and from 1963-66 he was a lecturer with the Adult Education Board, University of Western Australia, a Community Arts Organizer and Executive Director of the Festival of Perth.

Relocating to the east coast in 1967, he took up a post as a teaching fellow in the School of Sociology at the University of New South Wales in Sydney, and began a Ph.D. in the Sociology of Art. He soon became well-known for his unorthodox views, dress and behaviour. Growing bored with the constraints of traditional academia, he began exploring alternative modes of thought and social interaction. He gradually developed an entirely new identity for himself as “The Wizard”, together with a new world view that comprised a complex mixture of magic, esoteric philosophy, sociology and Situationist performance art. Tall, bearded, with long flowing hair, he dressed in a variety of outlandish costumes, and as the photograph above will attest, he undoubtedly stood out like the proverbial sore thumb on the UNSW campus.

Despite (or perhaps because of) its rather staid reputation, UNSW already had a history of creative dissent, and its often controversial student paper *Tharunka* was well-known for its irreverent attitude; it is also famous as the training ground for Oz lynchpin Richard Neville and investigative journalist and activist Wendy Bacon.

During his tenure at UNSW Ian founded the student group The Blackguards, which was succeeded by ALF (Action for Love and Freedom). The irreverent antics of The Wizard and his followers were detested by the more serious and politically-minded in the student body, especially members of the left. Ian had no interest in conventional politics and evidently regarded the so-called “radical” left wing of student politics with disdain.

However, Ian's colourful lifestyle explorations drew him further and further from his academic duties and matters came to a head in 1969 when the head of the Sociology Department, who was also his PhD supervisor, terminated Ian's thesis (on the grounds that he had made "insufficient progress") and dismissed him from his position as a teaching fellow. Thus began the first of a series of epic one-man battles with authority that are a feature of The Wizard's career.

But this seeming reversal of fortune led to the turning point in The Wizard's life and career. In a remarkable and generous decision, later in the year he was appointed as the official Wizard of the University of New South Wales by the Vice-Chancellor, Sir Phillip Baxter, and the UNSW Students' Union. In his own words, this enabled him to continue his "experimental teaching and social reform techniques" and marked "the beginning of a fundamentally new social role complex".

Discussing The Wizard in their 1991 book *Seizures of Youth: The Sixties and Australia*, authors Robin Gerster and Jan Bassett argue that he was appointed to this novel post simply as a means of defusing the conflict with the university over his sacking and the termination of his Ph.D, whilst simultaneously providing a non-threatening focus for student activities on campus. Indeed Gerster and Bassett seem only too eager to dismiss the vehemently apolitical Wizard as a mere stooge of the university administration, and they further marginalized him by ignoring his academic qualifications and – just as his Head of Department did – by questioning his sanity.

"A deregistered sociology student, Channel claimed to be researching "Tension Resolution Through Absurd Behaviour leading to Revelation of Mutual Interests" by "behaving absurdly in small groups". This, apparently, was sufficient reason for him the University of New South Wales to appoint him its first and only 'official wizard' in which occupation he chanted 'suitable incantations' at the investiture of the university's new vice-chancellor, Professor Rupert Myers. To such proponents of the youth movement as the irrepressible Oz editor Richard Neville, Channel ... was the 'wonderful wizard of Aussie' ... Bizarre behaviour was often credited with grandiose cultural significance in the 1960s. In truth, Channel acted as a conservative, stabilising force within the campus by diverting student energies away from political activism – for which the vice-chancellors who employed him were extremely grateful. Like many celebrities, there was a touch of the despot as well as the lunatic about the Wizard."

Just as his left-wing opponents did in the late '60s, Gerster and Bassett pour scorn on The Wizard's off-beat mode of dissent -- mainly, it would seem, because he showed no interest in aligning himself with any conventional political agenda. Conveniently, they ignore the fact that The Wizard has continued to wage his optimistic one-man war against normality and has carved out a unique position and identity for himself, long after his politically-correct critics abandoned their fashionable creeds and retreated to the comfortable bosom of the Establishment.

In 1970 The Wizard was appointed Wizard of World University Service (Australasia), continuing his "community experiments" at the University of Melbourne and between 1969 and 1973 The Wizard was a fixture at many 'happenings', underground and counterculture events around Australia.

In 1971 he appeared at the eight-day Aquarius Arts Festival in Canberra, where his declaration of The Fun Revolution was recorded by filmmaker Philip Noyce in his innovative twin-screen documentary film of the event, [Good Afternoon](#). From 1971-74 he donated himself to the National Gallery of Victoria as a *Living Work of Art*, with the agreement of the Director and Trustees. He also founded the Imperial British Conservative

Party and taught and developed “a new Cosmology in special facilities provided by the University of Melbourne and known as the Department of Levity.” Nice work if you can get it.

The Wizard left Australia in 1974 and settled in Christchurch, New Zealand, where he generously offered his services as Wizard to the Christchurch City Council. His offer was at first declined, so The Wizard took it upon himself to speak regularly in Cathedral Square, where he became a familiar figure. It wasn't long before The Wizard was embroiled in another epic battle with authority, this time with the NZ Statistics Department, after he repeatedly failed to complete the compulsory four-yearly NZ Census form.

In 1979 the Director of the Robert McDougall Art Gallery, Christchurch, contacted Melbourne and arranged a transfer of The Wizard's *Living Work of Art* title to the gallery in Christchurch. By now The Wizard was an established institution and in 1980 the Canterbury Promotion Council appointed the Wizard to the honorary position of official Archwizard of Canterbury. In 1980-81 the New Zealand Government Tourist Bureau arranged promotional visits by the Wizard to Melbourne and Sydney.

In 1984 a “miscast spell” for the Canterbury rugby team, who had not been beaten for many years, was thought to have resulted in their catastrophic defeat. The Wizard felt obliged to resign from his honorary position but The City Council and the people of Christchurch petitioned for him to return, holding a “Wizardathon” and establishing a Wizard Trust to assist him in the performance of his duties.

In 1988 he made world news by performing drought-breaking rain dance at Waimate Agricultural and Pastoral Show. Also that year he conducted yet another public battle against bureaucracy, this time against NZ Telecom, and he was successful in preventing them from carrying out a plan to paint all phone boxes pale blue.

In 1989 The Wizard was given the Newman Award for individual services to tourism in New Zealand and in 1990 he was officially proclaimed Wizard of New Zealand by the Prime Minister, the Honourable Mike Moore. He gained further notoriety for his famous upside-down maps of the world, which patriotically put New Zealand at the top.

In 1992 the Christchurch Ministry of Transport arranged a special Driving Licence for The Wizard and the British High Commission issued him with a customized passport in the name of The Wizard of New Zealand. The Wizard announced his engagement to be married - under special conditions of course. This ceremony was a highlight of Christchurch's first Festival of Romance for the Canterbury Tourism Council. Ten years on, The Wizard and his fiancée Alice Flett have yet to set a date for their marriage.

In 1993 The Wizard accompanied a delegation from Christchurch City Council on a “Sister City” visit to Adelaide, South Australia. After his controversial rejection by City Councils in the Auckland City area, The Wizard was invited by the Rodney District Council to end a serious water shortage by performing another rain dance. Three days later the skies opened and the city was deluged with rain for some months, although the subsequent flooding produced many letters of complaint. As a result of this success, The Wizard was invited by a Sydney radio station and the Tamworth Town Council to attempt to break a drought of many years. After three days storm clouds appeared and the rains came.

In September 1995, with assistance from the City Council, there was a week of activities to celebrate twenty-one years of wizardry in Christchurch. The celebrations included a retrospective *Living Work of Art* exhibition in the city art gallery, a “hatching” from a giant egg, the construction of a large nest on top of the eleven-story

University Library, and a Conclave of Wizards from Australia and various parts of New Zealand.

The Wizard's identity and his activities as a 'living work of art' have also been recognised and discussed in the definitive survey of international contemporary art ARTODAY. In 1998 Canterbury University Press published the Wizard's modestly-titled autobiography *The Wizard: My Life As A Miracle*, illustrated with numerous photographs and peppered with hilarious anecdotes.

Now nearing his 70th birthday, The Wizard announced in August 2002 that he intends to retire and is currently seeking a successor. "I will be happy to have a successor," he recently told the ABC. "It's a wonderful job. It's not commercial. You are not left-wing or right-wing. It's not like it's an athletic job. I do the odd rain dance, but that's about it."

"I'm too radical for any government grant as a tourist attraction. The tourist industry doesn't promote me any way. I am too hard a concept for simple-minded tourists. It is hard to get along with the bureaucrats. I get on quite well with the politicians, though."

But despite his unique tax-free status, even wizards need to eat and drink and The Wizard is supported by his fiancée, Australian Alice Flett.

"It fits with my post-feminist views - she supports me. I'm rather like a kept woman in that respect. I'm very lucky."

As Ms Flett is Australian, The Wizard may return to Australia after he retires. Until then he will keep pacing, preaching and provoking gasps and giggles in Cathedral Square, sporting his distinctive black gown, pointy hat, crooked wooden staff and bedraggled beard.



The Wizard as he looks today.

A HANDBOOK FOR ASPIRING WIZARDS

INTRODUCTION

Would-be wizards have the good fortune, like King Wenceslaus' page, to be able to tread in the footsteps of the first man to establish a legitimate social role for wizards in the modern world. Until his appearance on the scene the prevailing belief was that wizards are escapist fantasy figures or self-deluding New Age drop outs. Recognition as a Wizard by the University administration at the University of NSW in Australia in 1969, by the World University Service in 1970 and finally by the New Zealand Government in 1990, culminated in his being awarded a Queens Service Medal in 2006 for “services to wizardry and cosmology construction”.

A wizard is now a legitimate if rare role in our civilisation. Apprentices can defend their choice of such an unusual career without fear of ridicule except from ill-informed idiots. Auxiliary wizards are welcome to don the distinctive attire and join other wizards on their public “outings”. After forty years of entertaining and enlightening the city of Christchurch, the Wizard of New Zealand, is finally taking up the title of “Archwizard of Canterbury”. This title was bestowed on him in 1980 by the City Council Promotions department. He has now become the icon of Christchurch and the peoples' champion against the inhuman forces of a neophilic bureaucracy.

What are the most important requirements of an aspiring wizard? Subtle religious and scientific thinkers who have kept in touch with recent developments have much to teach us. However many naive believers in reductionist scientific paradigms as infallible (“scientism”) will dismiss anyone who claims to be a wizard as either deluded or insane. To add to this drawback many fundamentalist believers in the infallibility of sacred books and the power of prayer, will consider wizards and their magic spells to be much more of a threat than secular humanists who don't compete. So obviously beginners must be prepared to face some ill-informed and intolerant criticism.

This collection of essays is designed to provide a rough guide to the main ideologies and the various contradictions in them, that provide the myths people live by, together with accounts of the adventures of the world's first “real” wizard, as he points out that the king is wearing clothes with big holes in them.

WIZARD APPRENTICES AND AUXILIARIES

Although this handbook is mainly designed to appeal to curious and playful intellectuals it is not essential or even desirable for all wizard recruits to be literate intellectuals who are so often too neurotic to cope with the idea of the fun revolutionary tactics I have found so effective. The major requirement is an intuitive recognition of rationalisation (popularly called “bullshit”) being used to protect people's precious and delicate egos or to pass the buck for personal failure and stupidity onto someone else.

Rules of Conduct

It is best to walk tall and avoid confrontation since, in a society where the rule of law is established there is nothing much anyone can do about those free souls who deviate from conventional appearance and ideas. Bosses find it hard to dismiss people simply on the basis of non-conformity. Obviously it is important for wizards to be courteous, considerate and willing to accept discipline. Those who were Boy Scouts in their youth have already received much of the basic training needed. The increasingly common pursuit of fame and fortune often means losing one's soul, one's true friends and one's peace of mind. Far better to be a loyal, happy-go-lucky, carefree nuisance.

Wizard Auxiliaries

Little is expected from auxiliary wizards, they are expected to be a less consumerist version of Father Christmas, who is another manifestation of the northern god/wizard Odin, an emerging archetype. Real beards are essential, even small ones, brats will always test them out. Playing the role of another version of Father Christmas is not exactly difficult. It's nearly all in the costume. Having a resilient personality and the ability to keep one's face straight are important requirements of auxiliary wizards. It helps to be old enough to have learned a bit through from bitter personal experience what doesn't work and who not to trust.

As soon as they put on the black gowns and pointy hats and go on a Wizards' Outing led by the Archwizard or one of his journeymen/lieutenants, recruits will experience a sudden revitalisation of their battered souls and stressed psyches. The wizards function as touchstones. They will instantly become invisible to bureaucrats, VIPs and confused young people under 30, but highly visible and a source of absolute delight to all children, most infants and especially hobbits, meaning fairly sane people lacking any grandiose sense of superiority and their own importance in the scheme of things.

Some auxiliaries, especially independent performing artists and craftsmen, may well decide to go on to become professional wizards and even archwizards. A love of history and the awareness of the very fragile state of the globalised economy is essential as is a knowledge of depth psychology and the recognition of the importance of narrative structures or mytho-dynamics. This handbook gives brief descriptions of many important ideologies, the events that gave rise to them and the myths that sustain them. Once these illusions are shattered it is possible to create history, build new myths, modify ideologies or even design new ones to prepare for the crisis when the enormous Ponzi scheme collapses. The essays on the Matter of Britain and Death and the Magus in this book are examples. The main motive for doing this should be fun, but not foolish or cruel fun. The Goon Show, The Life of Brian, Dad's Army, Father Ted, The Simpsons and Chaucer's Canterbury Tales are all examples of the "comédie humaine" and not Smart Alec satire or irony which are driven by spite, arrogance and despair.

WIZARDS AS IDEOLOGICAL BULL FIGHTERS

Being attacked verbally without provocation when there other people around provides an excellent opportunity for "bull fighting". In the case of religious fundamentalists the best flourish of the red cape is to state loudly that they are wrong and you are right. They are obviously possessed by Satan, the father of lies, who crept into their hearts by claiming to be Jesus etc. etc. Recommend they seek help from a qualified theologian to be exorcised. Voices will be raised and people will gather around. This is not only therapy and soul healing but first rate entertainment. Wink at the crowd if possible to relieve their fear that you are as malevolent and anti-social as your attacker.

Those who are believers in naïve "scientism" are not so likely to be provoked into venomous verbal aggression at the sight of a pointy hat. With the exception of nationalistic socialists they are usually smug conformists who regard those who deviate from conventional fashion-following as "show-offs" who need to be brought down a peg. They snigger and mock wizards as loonies. This is a chance for you to display your aristocratic good manners and erudition and to correct their vulgar misunderstanding as if they were young children and you are the parent/teacher correcting their ignorance and lack of sophistication. Keep your face straight during such encounters and do not patronise them. If they start to argue back a hearty argument might follow which, handled correctly, both sides should enjoy. Real fun.

Skills Needed

Subtle social engineering skills as well as awareness of the main psychological imbalances commonly found in even in respected and influential people are priorities required to become a professional wizard

at the present time. I have been experimenting with social roles for almost fifty years and learning from bitter experience who can be trusted and who to beware of. Firstly know your enemy. Your enemy is anyone who tries to destroy your insouciant lack of anxiety in order to create irrational fear or trust in their bogus authority. You will have to be cautious of trusting some people more than politeness requires, just ignore their self-justifications. I list the major psychological types. They are sometimes combined and everyone's psyche has some of these aspects.

THE THREE MOST COMMON DEFORMED PERSONALITY TYPES

Psychotics; fanatical religious and political believers who have seen the light. They are absolutely certain they have got the truth and their self-esteem or ego is almost entirely based on their self-righteousness. They usually band together in small groups or cults to mutually reinforce their smug superiority. They are not listening so don't bother trying to reason with them. These people want desperately to change the world since they know what's best for everyone else, whether they like it or not. Socialist egalitarians, materialistic humanists and monotheistic Judeo-Christian-Islamic fundamentalists in particular cannot for a moment think they might be wrong. They enjoy suffering and sacrificing themselves and will fight to the death in a war. Psychotics can become very influential in times of social confusion. No therapy possible. Avoid or pretend to be a sincere believer in some weird rigid belief system. I recommend British Israel for confounding bible based psychotics or radical anarchy for confounding left wing political obsessives.

Neurotics; honest, hard-working achievers and control freaks driven by deep anxiety who can never relax and let things go their own way. Their self-esteem or egos depend on the approval of their work colleagues around them and they desperately need the security of the welfare state. Fear of losing control makes them admire machines and copy them. They make excellent bureaucrats since they are merely tools and don't question the ultimate meaning of what they are doing. They will do anything to hold down a job. Neurotics assume great importance as managers or apparatchiks when the traditional ideology or belief system is weak. They respond well to conditioning by loving therapy, especially fun, but don't waste time reasoning with them, they can't get off the railway tracks they run on.

Narcissists; excellent liars and spin doctors since they give a wonderful impression of being very sincere, yet basically they are hysterical psychopaths with no real soul. Narcissists are mirrors who have learned to skilfully reflect back other people's needs and wishes. They pursue fame no matter what the cost to others. It is difficult to see through the illusion they create of caring sincerity but they can be identified by their complete lack of interest in the past and the exaggerated promises they make of a wonderful Utopian future. These individuals do very well in advertising and politics. They have become increasingly influential in the age of consumerism and social media. No therapy possible. Avoid and keep your distance before they cast their warm friendly spells on you.

Psychopaths; recently it has been discovered through brain scans that quite a surprising proportion of the population are psychopaths who are suffering from inherited deformations in their frontal lobes and limbic systems. They are ambitious and pitiless and have absolutely no empathy. They range from serial killers from unloving homes to CEOs in commercial and state bureaucracies and even religious leaders in hierarchically structured religious institutions. Avoid like the plague.

Schizophrenia, Bipolar Disorders, Dyslexia and Aphasia etc. people with these easily identified mental disorders, both genetic and trauma induced, can often be given drug therapy and may respond to firm and loving treatment. They often adapt fairly successfully to their social environment. They are

nowhere near as dangerous as extreme psychotics, neurotics, narcissists or psychopaths. They may also have great gifts that contribute to human development.

PART 2

FOR THOSE WHO WANT TO KNOW MORE ABOUT THE WIZARD

THE LIVING WORK OF ART

“A self is probably the most impressive work of art we ever produce.” Jerome Bruner.

In 1969, having survived the attempt by his academic head of department, who was upset by his Fun Revolution, to have him expelled from the University of NSW, Ian Channell, a junior sociology academic was granted the creative new role of “University Wizard” by the administration. The newly appointed Wizard realised he could now attempt to realise the dream of one of his favourite authors, Gustave Flaubert. The cultural explosion of Romantic artists, poets, novelists and composers that took place in Paris during the 1930s had always enthralled him. They were driven to extreme forms of expression by their realisation that the French Revolution had largely destroyed traditional aristocratic sensitivities and taste.

Even though they were without material wealth they saw themselves as cultural aristocrats. They felt they had nothing in common with the vulgar nouveau riche who, profiting by the Revolution, had replaced the Ancien Regime. The outspoken Flaubert dreamed of creating a work of art so compelling that he could vanish into it. The Wizard realised that if he were to be recognised as a living work of art, his own fictional creation, he could achieve Flaubert’s dream. He allowed all documentation embedding him in the bourgeois bureaucratic society to expire along with his old identity as just another bureaucratic academic “suit”.

Further legitimating the process, his living body was donated to the National Gallery of Victoria by the Australian branch of the World University Service, following a motion at their 1970 AGM. The offer was accepted (on extended loan) by the Director. In 1982 the title was transferred to the Christchurch City Council Art Gallery and a public statement that in their opinion the Wizard was the world’s first man to become a Living Work of Art was issued by the Association of NZ Art Gallery Directors.

Disappearing in the Matrix. For the next twenty-five years he lived without any income tax or social security registration, no driving license or passport and no bank account. Then slowly and progressively and without legally registering any alterative “real” name he accepted documentation as “Wizard (The)”. A good analogy for his course of action is to see the world as becoming more and more like that famous recent film “The Matrix”. He had become almost completely invisible to the suits in the managerial matrix whilst at the same time becoming highly visible worldwide as a performing artist and tourist attraction. He appeared daily in Cathedral Square in the epicentre of Christchurch in full wizard’s regalia telling his stories and outlining his vision for a more logical, loving and playful society. His oratory included sensational dramatisations of his successful epic struggles to avoid being dragged back into the grim and self-destructive matrix by such social institutions as the census authorities. His mythical status

grew as he became more and more the elephant in the room of Western Civilisation.

The Curator. It must be pointed out that a work of art needs a curator, especially an art work that is exposed to the hazards of the real world outside art galleries and the desperate attempts of many puritanical iconoclasts who do all in their power to cut off the materials needed for a living work of art to stay alive and resist being forced back into the matrix. The ideal curator is a woman who is embedded in the ancient non-bureaucratic feminine matrix. This has been the support of free flying ambitious men since culture was invented. His curator is a feminist art historian and well-connected Roman Catholic and hence well able to deal with arrogant suits in the managerial male matrix. The Wizard attracted his curator/fiancée at the very beginning of his programme of self-creation and after more than forty years she is still providing psychological and social support and aesthetic guidance.

PART 3

A POTTED HISTORY FOR THOSE WHO WANT A CONCISE OVERVIEW

During the **Agricultural Age** psychotic leaders transformed the magical hunters into “moral” domestic animals by promising immortality and providing communal food.

During the **Industrial Age** neurotic leaders transformed the domesticated “husbands” into “rational” coin-operated automata by compulsory education and providing cheap commodities.

During the **Consumer Age** narcissistic leaders transformed the slot machines into sensation-seeking debt-slaves by mass media advertising and personal spin. Magic rules again.

THE ARCHWIZARD'S ROLE-COMPLEX

This is a conflation of the following roles;

The cunning trickster-shaman healer or wizard in nomadic pre-literate hunter-gather tribes,
The self-righteous literate prophet raving outside the temple in part-literate agricultural empires.
The materialistic natural philosopher in the market place in literate mercantile city states,
The political mob orator on a soap box on the street corner in mass educated industrial nations.
The illusion-creating spin doctor and brand image maker in the mass media in the post literate, post-industrial, consumerist global civilisation.

PART 4

THE IDEOLOGICAL SCENARIO.... THE WIZARD'S COSMOLOGY

There no need for most wizards to bother themselves with mastering the complexities of the symbolic construction the Wizard has been using as his defence system for forty years against specialist intellectuals employed by the state or commercial organisations. Such individuals feel themselves threatened by a colourful and popular public figure, who shows no signs of awe when they pontificate. Leave the ideological jargon to those wizards who love to play with ideas without becoming hypnotised by them and “taking them too seriously”.

The Wizard's cosmology is essentially an aesthetic expression of self-organising, inter-related processes. It is not just astrophysics or any other collection of things in space observed by “objective” impotent voyeurs (scientists). It is a contemporary synthesis of radically new ideas slowly being acknowledged by intellectuals. These include; process cosmology, self-organising systems theory (which avoids both

reductionist and transcendental causation), non-homeostatic thermodynamics, ecosystem interrelationships with feedback loops, the role of sexual selection in animal based evolution, Jungian and Gestalt depth psychology, ethology, socio-biology and structural functional sociology.

Evolving Values

This non-reductionist cosmology provides at its highest manifestation a symbolic expression of evolving values which can provide the script or scenario for a revitalisation movement. This was designed in 1972 to provide an upgraded explanatory ideological paradigm. This had to be robust and rational enough to provide a guide for coping with what the Wizard perceived to be the possible impending collapse of the biological ecosystem, the global economic system, enduring human family structures, and rising political and religious fanaticism. The fun revolution as the method adopted enables people to avoid fear-based reactions to innovation by playful reform techniques which are at the same time therapeutic.

PART 5

ANIMAL MAGIC

Everyone should be aware of the vitally important role that Super Sign Stimuli play in triggering behaviour in all animals. Ethologists like Tinbergen and Lorenz observed how animals behave in their natural environment rather than adopting the traditional approach of treating animals as machines and either cutting them open to study their parts or experimenting with their reactions in laboratories. Ethologists found that exaggerated colours or size can trigger animals' inherited IRMs (innate release mechanisms) and cause them to react to, or even bond with, objects such as man-made dummies. Human beings are even more likely to have their instinctive i.r.ms triggered by large bright images or words that call up emotional responses.

“Show Don't Tell”

The essays in this book provide ammunition for the verbal culture war. Words both spoken and written are human beings' unique form of control over others. However not all symbolic persuasion or “spin” is verbal, images reach deep into the psyche and can be even more powerful in provoking and directing behaviour. This is no doubt why the Jewish priests and scribes in Babylon who created what we call the Old Testament, not only composed stories as spell-binding as those in Homer's Iliad or the Arthurian Romances but enforced laws ruthlessly punishing the use of any human or animal images or idols.

Socialisation is always a process whereby children are conditioned to want to do what they are going to have to do anyway when they mature. The school class rooms that sprang up after the bible-based Reformation and eventually spread all over the world are essentially Skinner Boxes where immature children are conditioned to respond like robots to specific verbal stimuli. These replaced churches and temples where ritual, music, incense and images, especially stained glass windows, would trigger the i.r.ms of the worshippers.

In the post-industrial consumer society a huge shift away from verbal super sign stimuli to visual super sign stimuli in the form of advertising and propaganda in general is taking place and young people are becoming increasingly disoriented in the transition. The art of persuasion or spin has now become extremely sophisticated. Advertising experts carefully research the impact their images and narratives have on the sales of their products.

ARCHETYPES

There is a close link between Jung's theory of the emergence of archetypes from the psyche we all inherit and the behaviourist Tinbergen's theories of inherited dispositions or releasers in all animals which

respond very deeply to super sign stimuli particularly when young. As a student and teacher of cultural evolution I believe the most powerful archetypes are evolving through history. They never appear alone but one in particular is likely to dominate the type of civilisation they appear in.

The Great Mother is replaced by the individualistic male Hero

The dominant archetype in polytheistic agricultural civilisations was, and still is, the Great Mother, a symbol of fertility and parental love. However during what is called the Axial Age, extraordinary metaphysical shifts culminated around the Seventh and Sixth Centuries BCE, which led to the evolution of a new archetype, the male Hero. This is the period when the Old Testament was written by captive Jewish slaves in Babylon influenced by Zoroaster and by their own earlier monotheistic king Hezekiah. At the same time maritime traders in Miletus, one of many small Greek city states with few agricultural resources and probably influenced by Indian mathematics and geometry, invented Natural Philosophy (materialism, reductionism and mechanistic analogues) which taught that the universe was just “things in space”. This period also saw Buddha transform instinctive Hindu polytheism and priestly control through re-incarnation into disciplined intellectual individualism. In China Lao Tzu taught that the universe was a continually evolving process, the Way or the Dao. During this period mytho-dynamic narratives were now focussed on the male hero as conquering warrior, suffering saint, saviour, athletic champion or adventurer.

The Rise of the Maiden

Another huge metaphysical shift in the dominant archetype took place at the end of the Nineteenth and early Twentieth Century. The historical origins of this are to be found in the cult of Romantic Love which emerged from certain elements in Christianity, especially the cult of the Virgin Mary. The strong sexual drive and responsiveness of human females was regarded as wicked in Christian dogma and the sexual act itself was only tolerated as a necessary evil for the continuation of the species. In the Thirteenth Century the remarkable Eleanor of Aquitaine used her beauty and her important political power gained through marriages to the Kings of France and England to start a cult of Romantic Love for young aristocratic knights. Beautiful frigid women began to replace God as the object of men’s adoration

The growth of the middle classes and the egalitarian philosophies produced by the Industrial Revolution with its rapid urbanisation led to the breakdown of extended families and the growth of nuclear families. Newly educated young men of all classes were prepared to defy their parents' advice in order to pursue romantic love ideals by adoring and attempting to marry young women that were now being described in mass produced popular novels as quasi-divine sex-objects.

The sudden mass production of goods in general created a need for psychological inducement to consume the surpluses. Commercial advertising and political propaganda experts exploited the newly educated working classes. Fashion change could render serviceable clothes and appliances redundant. Disposability replaced sustainability. The traditional belief that the Earth is a closed system of resources had been shattered by the discovery of America by the over-populated nations of Europe and belief in unlimited economic progress replaced it. The egalitarian mass society led by politicians promising ever increasing prosperity and sensationalist entertainment is based on blind trust in the power of usury to provide instant gratification through heedlessly mortgaging future generations and rendering the Earth itself uninhabitable.

The dominant archetype shifted from the male Hero or deedsman to the beautiful Maiden. The Maiden is not motivated by fertility nor by individual heroic achievement but by deep appreciation of the world around her. Although her senses are more refined than those of the Hero and she is a lover of beauty and

true sentiment, she is also a conformist fashion victim, sensationalist, vain body worshipper, shopaholic and prone to anxiety, hysteria and panic.

The Amazing 60s

In the 1960s a profound disturbance of the metaphysical foundations of Western Civilisation took place. Radical new ideas together with previously suppressed ideas from other times and places erupted into mass circulation. These were quickly marginalised into a ridiculed counter-culture or redirected into commercial escapist entertainment, like “The Matrix” and “Lord of the Rings” by the new global corporations. These organisations now not only control the economies of the national governments, who are increasingly determining what is taught in the educational institutions, but they also own and run the global communications industry. Since irresponsible managerial capitalism has replaced entrepreneurial capitalism no-one is in a position to stop the mad rush to destruction.

The Wizard Archetype

A new dominant archetype was fast emerging. Jung described this as the Wizard, Hermit, Wise Man, or Master. Until this time the mass media was full of narratives or mytho-dynamics centred on the conflicting myths of adventure and sexual conquest for men and romantic love and marriage and children for women. Science Fiction lost its prosaic obsession with technology and became conflated with imaginative fantasy. Colour and increased skill with special effects enabled a flood of fantasy films and television programmes to be made to satisfy the increasing demand. One major work of fiction dominated this period, Tolkien's “Lord of The Rings”, a true epic where only the loyalty, heroism and simple cunning of easy-going unambitious peasants can stop the world being turned into a cruel dark evil place by intellectuals who have sold their souls for power. Gandalf the Wizard is the last intellectual who has not been corrupted and he does not even trust himself with power. This book has sold more than any other book in publishing history apart from one of Dickens' novels, and has recently been made into a brilliant and immensely popular film.

The Wizard Archetype manifested

After a series of extremely odd and hilariously funny events on the campus of the University of NSW during the late 1960s, referred to as the Fun Revolution, a legitimate Wizard, had appeared in the world at the Universities of NSW and Melbourne. Using all his intellectual and artistic abilities the Wizard has devoted his life to activate the archetype in order to move forward from the melancholic, sensitive and hysterical Maiden to the sanguine, crafty and sceptical Wizard.

His attempts to do this have only been made possible by the evolutionary psychological shift amongst young women away from depending on men for economic support by acting as vain sex-objects to evoke lust in men or by giving them children to pass on their name and property. Instead these young feminists were beginning to select men they found attractive as sexual partners. Earlier, nuns had made a similar decision to pursue independent intellectual lives by choosing to avoid both devoting their lives to raising children and arousing men sexually. Instead they expressed deep romantic feelings of love for their husband and master, Jesus. Through the feminist movement and easy contraception economically independent women were finally able to express their sensuality and voluntarily surrender themselves to their deep psychological instinct for romantic passion. The ego-centric and detached psyche of the wizard archetype, unlike that of the hero, could relate symbiotically with that of the independent romantic woman in a sort of alchemical marriage.

The Archetype Escalates

Beginning in the late 1990s another series of novels made publishing history with their enormous success, the “Harry Potter” series written by A.K Rowling. Again the central figure is wizard but this time the

story is not set in a remote shire in the Heroic Age but in a remote Gothic style English boarding school at the present time. The protagonists against the dark evil forces are also very different, not simple hobbits but school children led by a young boy who has inherited supernatural powers. It is interesting to note that children who simply would not read suddenly caught fire and devoured the books. A good example of the Jung/Tinbergen theory of super sign stimuli and releasing which can lead to the emergence of archetypes.

On the Fringe

Aware that major cultural changes usually take place at the fringes of civilisations, in 1974 the Wizard, an Englishman, chose to make his base in Christchurch the most English city in the remote English-settled island nation of New Zealand and the Antipodes of both the old world and the new world. He is currently planning to expand his missionary activities by recruiting more wizards in the similarly English city of Victoria on Vancouver Island, another island in a marginal location.

Now prepare yourselves for the most Powerful Spell in the Universe

Transforming Physical Reality through the Internet and Relativity Theory

A Prophecy/Experiment/Artistic Creation/Spell

- As the Modern Industrial Age is superseded by the Electronic Information age, Wizardry will flourish and scientists will be relegated to the role of technicians.
- As God and the Church was replaced by Nature and the University so the latter will be replaced by Wizards and the World Wide Web.

From Flat World to Spherical Planet.

Every school child knows that during the Agricultural period of civilization, when the priests ruled in conjunction with land owning warriors, the peasants were told that the world was flat. Since no one travelled very far the theory was not challenged.

The Ancient Greeks lived in small coastal towns and as they had very little arable land they had to live by exporting wine, olive oil and manufactured articles. Observations made by sailors about the changing angle of the sun at midday as they moved North and South led to the understanding the Earth was a sphere in space. Since their decentralised governments could not easily control information about the nature of the world the Greek natural philosophers were able to break the priests' monopoly of truth. At the same time their bankers and business men broke the political power of the landed aristocracy.

The Greeks invented;

Capitalism - democracy, coinage, banking, factory production, wage labour, spectator sports, etc.

Science - the alphabet, infinite space, objectivity, materialism, atomism, reductionism, education, etc. The modern world is essentially an Ancient Greek creation.

Nature- the Greeks' invention of Natura, (the goddess "Mother Nature", a close relative of "Matter") was their most radical idea. Nature was the observable world and human beings became observers or voyeurs busy "Discovering the Secrets of Nature" and manipulating them to make money.

From Spherical Planet to Relativistic Model

Over the past hundred years many of the Greek concepts have been demonstrated to be false, naive and dangerous. Believing that the observable natural world is more real than gods was always regarded by non-materialists as evil and an unprovable assumption. Then, almost a century ago experiments in sub-

atomic physics and quantum theory (the microcosm) completely shattered the belief in an objective natural world as did the astrophysical theories of relativity (the macrocosm).

The South-Up World is coming.

An amusing but rather old thought experiment, now being found on tea towels in souvenir shops in Australasia, is the portrayal of the Earth as "South Up" thereby challenging the validity of all the atlases which show the Earth "North Up". This is of course because the first Industrial societies were in Europe. Atlas was a Greek god. Money talks, and it says "Europe Up".

Since most of the world's banks, factories and universities are still in the Northern Hemisphere there has been no incentive for change. With the globalisation of the economy and the rapid industrialisation of South America, India, China, Korea and Japan there is now a possibility that as independent consumers with communication skills and linked through the Internet these countries could be persuaded by me and fellow wizards to press for an international convention whereby all maps will be South Up. Of course the sun, moon, planets and galaxy would also then be South Up.

Latin Americans will be happy to put the Yanks down for a change, and Dixie can at last "rise again". Blacks in Africa can put the Whites of Europe down, The Indians can put the Chinese down, The Chinese can put the Russians down but the fiercest support would come from the nations of Islam who by supporting the standardisation of South as "up" would put Mecca above Jerusalem and Rome. If it came to the vote, the numbers favour the South by about five to one.

And Now For My Next Trick... I Turn the Universe Inside-Out.

Having persuaded the nations of the world to turn the world up-side down my next spell would be to turn the Universe Inside-out. If there is no "absolute frame" observed by a single omniscient deity from an unchallengeable unique location then even the statement that "the Sun is larger than the Earth" is no longer true. *All size becomes apparent* and depends on who is making the observation, what model they choose, where they are located and how fast they are travelling. It is more accurate to say "the Sun is smaller than the Earth" because all non-fictional observers are in reality on or near the Earth's surface.

The Greek model of the Earth as a sphere surrounded by space is treated the same way as turning it upside down. A "conformal transformation" putting everything inside the Earth outside, and everything outside the earth inside, produces a really exciting new model of the universe, ideal for the new age of information. Once the people of the Earth have realised their power by using the Internet to turn the World upside down this next step can easily be carried out in the same way!

Earthlings Unite and Transform Your Universe!

The Earth would become a huge hole in matter, a cosmic egg, and the Sun, Moon, planets, stars and galaxies would all be inside it. The Sun would now go round inside the Earth. Thus a simple vote of the "Earthlings", adopting this particular model of the Universe as their standard, would restore the confidence of all those depressed people who have been wrongly told by scientists for centuries how small and insignificant the Earth is and how impotent its peoples are.