

# **The Unconscious Roots of the Drug War**

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Edited by Russ Kick: Howard Bloom Noam Chomsky William Corliss Riane Eisler Jim Hogshire James Loewen Jim Marrs Richard Metzger Patrick Moore Michael Parenti James Ridgeway Douglas Rushkoff Peter Russell Sydney Schanberg R.U. Sirius Tristan Taormino Kenn Thomas Jonathan Vankin Gary Webb Howard Zinn and over 30 more! Edited by Russ Kick: Howard Bloom Noam Chomsky William Corliss Riane Eisler Jim Hogshire James Loewen Jim Marrs Richard Metzger Patrick Moore Michael Parenti James Ridgeway Douglas Rushkoff Peter Russell Sydney Schanberg R.U. Sirius Tristan Taormino Kenn Thomas Jonathan Vankin Gary Webb Howard Zinn and over 30 more! Edited by Russ Kick: Howard Bloom Noam Chomsky William Corliss Riane Eisler Jim Hogshire

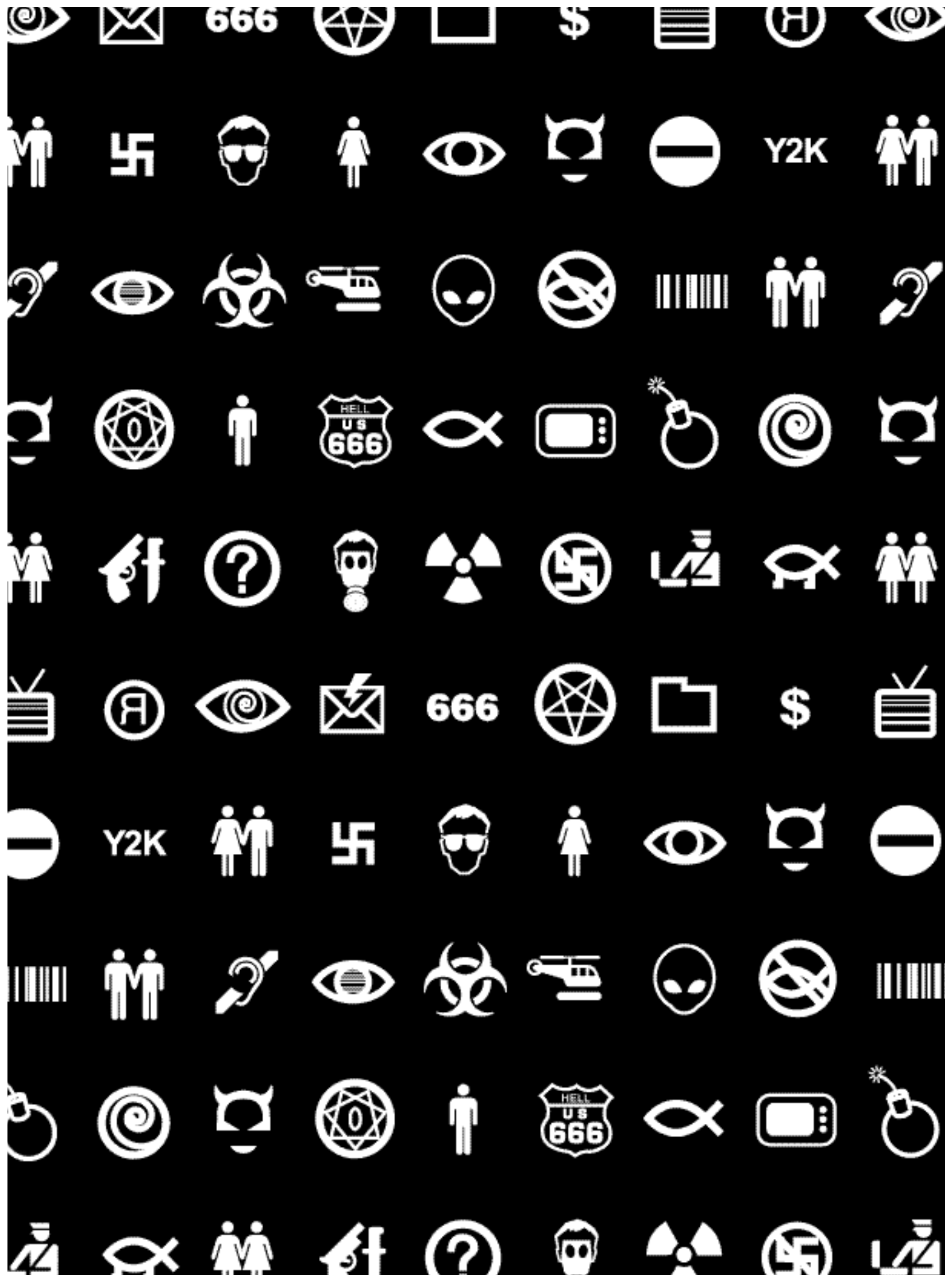


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Russ Kick | editor

**The Disinformation Guide to Media Distortion, Historical Whitewashes and Cultural Myths**

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# The Unconscious Roots of the Drug War

Excerpts from *Shamanism and the Drug Propaganda:*

*The Birth of Patriarchy and the Drug War*

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The central sacrament of all Paleolithic, Neolithic and Bronze Age cultures known is an inebriative herb, a plant totem, which became metaphoric of the communal epiphany. These herbs, herbal concoctions and herbal metaphors are at the heart of all mythologies. They include such familiar images as the Burning Bush, the Tree of Life, the Cross, the Golden Bough, the Forbidden Fruit, the Blood of Christ, the Blood of Dionysos, the Holy Grail (or rather its contents), the Chalice (*Kalyx*: 'flower cup'), the Golden Flower (*Chrysanthemon*), Ambrosia (*Ambrotos*: 'immortal'), Nectar (*Nektar*: 'overcomes death'), the Sacred Lotus, the Golden Apples, the Mystic Mandrake, the Mystic Rose, the Divine Mushroom (*teonanacatl*), the Divine Water Lily, Soma, Ayahuasca ('Vine of the Soul'), Kava, Iboga, Mama Coca and Peyote Woman.



They are the archetypal—the emotionally, the instantaneously understood—symbols at the center of the drug propaganda. A sexually attractive man or woman is an archetypal image, the basis of most advertising. A loaf of bread is an archetypal image. The emotional impact of the sacramental herbal images, or, rather, the historical

confusion of their natural function, is central to the successful manipulation of mass emotion and individual self-image.

Jung: "An image which frequently appears among the archetypal configurations of the unconscious is that of the tree or the wonder-working plant." When people reproduce these dream images they often take the form of a mandala. Jung calls the mandala "a symbol of the self

in cross section," comparing it to the tree, which represents the evolving self, the self as a process of growth.<sup>1</sup>

"Like all archetypal symbols, the symbol of the tree has undergone a development of meaning in the course of the centuries. It is far removed from the original meaning of the shamanistic tree, even though certain basic features prove to be unalterable."<sup>2</sup>

"...it is the decisive factors in the unconscious psyche, the archetypes, which constitute the structure of the collective unconscious. The latter represents a psyche that is identical in all individuals.... The archetypes are formal factors responsible for the organization of unconscious psychic processes: they are 'patterns of behaviour.'"<sup>3</sup>

Those patterns of behavior are rooted in our evolutionary biology as surely as is the shape of our body. Inebriative behavior is an oral behavior, related, physiologically and psychologically, to eating and sex. It is as instinctive in people as socializing or music making. I doubt there is a solvent culture on earth in which breakfast isn't accompanied by a traditional herbal stimulant, or in which some herbal inebriant isn't wildly popular.

Inebriation—ritual, social, alimentary and medical—is basic to all cultures, ancient and modern. Traditional cultures don't separate

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inebriative herbalism from any of the other 'archaic techniques of ecstasy'—dancing, musicalizing, socializing, ritualizing, fasting, curing, ordeal—which are part of the same shamanic behavior complex; nor do they separate medicine from food.

Rome, the last of the great ancient slave states, institutionalized the conquistador ethos of industrial conformity in Western culture. That ethos translates itself today as irrational fear of the shamanic experience; fear, that is, of the unconscious itself and of primitivity in general.

We don't escape the thrall of our dreams. The *psychology* of contemporary politics, 'history,' moves much more slowly than technology, which is a mechanical, not a biological process. We will cease to live in the world of the ancients only when sex, birth, hunger and death become different for us than they were for them. Our dream language, our spectacular automatic creativity, is, of course, archetypal imagery, the evolutionarily-determined picture-language that is the same for all peoples, regardless of culture, just as the human body and emotions are the same.

The artistic level achieved by many Neolithic cultures is extraordinary. The graphite- and gold-painted pottery produced by the Karanovo civilization of central Bulgaria in 4700 BC proves the existence of very sophisticated firing techniques. The Karanovo and Cucuteni cultures traded copper and gold artifacts and precious stones as well as their extraordinary pottery with each other. The largest Cucuteni town in western Ukraine, dating to about 3700 BC, contained 2,000 houses, about 16,000 people.

Ceramic workshops were found there in two-story buildings, the top floors of which were apparently temples. The many clay temple models recovered show only women producing pottery in the downstairs temple workshops. Cucuteni pottery, employing the wheel, rivals anything the world produced for the next thousand years. Wheeled vehicles are depicted in both Cucuteni and Karanovo layers from about 4500 BC. A basic element of Cucuteni pottery design was the caduceus, or at least two s-shaped snakes creating an 'energy field,' drawn as floating lines, where their heads met.<sup>4</sup>

The snake, archetypal symbol of earthly regeneration and herbal healing, was a major motif of Neolithic art, both sacred and secular. An 8,000-year-old cult vessel from Yugoslavia has two bird-headed snakes guarding the contents of a ritual bowl.<sup>5</sup> A 6,500-

year-old vase from Romania shows snakes encircling the concentric circles of the world, "making the world roll" as Gimbutas says.

Horned snakes, or horned animals in association with snakes, or bird-headed Goddesses wrapped in snakes, or Goddesses with snakes for hair, or schematic snakes, are reproduced on sacred drinking vessels, shrine Goddesses and pottery more frequently than any other imagery, from the Ukraine to Crete, from 8000 to 1500 BC. "The pregnant figurines of the seventh and sixth millennia BC are nude, while the pregnant ladies of the fifth and fourth millennia are exquisitely clothed except for the abdomen, which is exposed and on which lies a sacred snake."<sup>6</sup> At right, a sacramental vase from late Neolithic Greece.

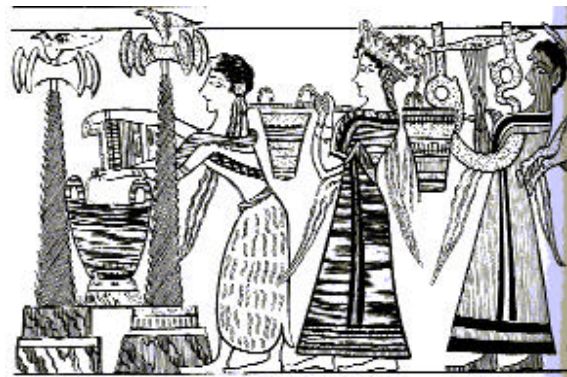


Female Neolithic images, many with the head of a snake or bird, outnumber male images thirty to one.<sup>7</sup> Like the bison-men of the Upper Paleolithic caves, the male god's principal Neolithic manifestation was in the form of a bull or bull-man, the Son of His Mother. The Snake-Bird Goddess, a figure of cthonic transformation and ecstatic resurrection, was the original Creatrix.

Evans: "The Gournia...relics dedicated to the snake cult are associated with small clay figures of doves and a relief showing the Double Axe. These conjunctions are singularly illuminating since they reveal

the fact that the Snake Goddess herself represents only another aspect of the Minoan Lady of the Dove, while the

Double Axe itself was connected with both. Just as the celestial inspiration descends in bird form either on the image of the divinity itself or on that of its votary...so the spirit of the Nether World, in serpent form, makes its ascent to a similar position from the earth itself."<sup>8</sup> The Double Axe, then, cuts both ways.<sup>9</sup>



Jung: "Archetypes are systems of readiness for action, and at the same time images and emotions. They are inherited with the brain structure—indeed, they are its psychic aspect. They represent, on the one hand, a very strong instinctive conservatism, while on the other hand they are the most effective means conceivable of instinctive adaptation. They are thus, essentially, the cthonic portion of the psyche, if we may use such an expression—that portion through which the psyche is attached to nature, or in which its link with the earth and the world appears at its most tangible. The psychic influence of the earth and its laws is seen most clearly in these primordial images."<sup>10</sup>

Primary among them, the snake, archetypal image of ecstatic creativity and the life force, of herbal magic and evolutionary adaptation, in all Neolithic cultures known. Gimbutas: "The snake is a trans-functional symbol; it permeates all themes of Old European symbolism. Its vital influence was felt not only in life creation, but also in fertility and increase, and particularly in the regeneration of dying life energy. Combined with magical plants, the snake's powers were potent in healing and creating life anew. A vertically winding snake symbolized ascending life force, viewed as a column of life rising from caves and tombs, and was an interchangeable symbol with the tree of life and spinal cord."<sup>11</sup>

The snake, the phallus, the mushroom and the bull, of course, aren't really separable images, as both Neolithic art and contemporary dreams suggest. Gimbutas: "The whole group of interconnected symbols—phallus (or cylinder, mushroom and conical cap), ithyphallic animal-masked man, goat-man and the bull-man—represents a male stimulating principle in nature without whose influence nothing would grow and thrive.... The 'bisexualism' of the water-bird divinity is apparent in the emphasis on the long neck of the bird symbolically linked with the phallus or the snake from Upper Paleolithic times and onwards through many millennia.... The image of a phallic Bird Goddess dominates during the seventh and sixth millennia in the Aegean and the Balkans. Sometimes she is a life-like erect phallus with small wings and a posterior of a woman, which, if seen in profile, is readily identifiable as a bird's body and tail.... 'Bisexuality' is reflected in bird-shaped vases with cylindrical necks and...in representations of hermaphroditic figurines of the Vinca culture having male genital organs and female breasts." (Parenthesis hers.)

"The 'Fertility Goddess' or 'Mother Goddess' is a more complex image than most people think. She was not only the Mother Goddess who commands fertility, or the Lady of the Beasts who governs the fecundity of animals and all wild nature, or the frightening Mother Terrible, but a composite image with traits accumulated from both the pre-agricultural and agricultural eras.... Throughout the Neolithic period her head is phallus-shaped suggesting her androgynous nature, and its derivation from Paleolithic times...divine bisexuality stresses her absolute power."<sup>12</sup>

Marshack reproduces a 20,000-year-old lunar counting bone which is simply a phallic head with two pendulous breasts. A 16,000-year-

old lunar counting baton from France is a phallic bone with a vulva. A Goddess figure from Hungary, c.5400 BC, is shaped like a penis and testicles.<sup>13</sup> Just as it was obvious that life came from the womb or egg, so it was obvious that the conjunction of the sexes produced a numinous power. Respect for the power of the Bull was in no way contrary to respect for the Goddess, who bore the Bull.

Many of the magical signs found on Old European pottery from 6000 to 4000 BC are direct descendants of Upper Paleolithic symbols, such as the V sign, used to indicate the Goddess' pubic triangle on 19,000-year-old ivory figurines from the Ukraine. The inverted V sign was used to indicate the cap of sacred mushrooms. Snakes, flowers, eyes, ears, waves, chevrons and x's are equally ancient. These signs evolved into linguistic magical signs, consistently found in all Old European cultures. They include moon-counting lines and circles, triangles, meanders, v's, m's, n's, squares, s's, diamonds, arcs, y's, +s, tridents, bidents, swastikas, bird's feet, concentric circles, houses and numerous other geometric and schematic patterns.<sup>14</sup>

The 'sacral' ivy-leaf, a standard device of Cretan potters for millennia, became a letter in both Linear A and B.<sup>15</sup> Gimbutas, organizing linguistic work that began with Evans, has graphed 68 Old European signs that can be shown to be identical to either Cretan Linear A or Classical Cypriot syllabic phonemes, the two great island survivals of this Old European, pre-Indo-European, language.<sup>16</sup> This script, which predates the earliest evolved temple-palace script of Old Sumer by 2,000 years, isn't a bureaucratic device designed to manage the tax rolls, as in Sumer, but magical script, produced only on religious items. The Near Eastern scripts, of course, also originated in their predecessor Neolithic communities, thus the evolution is contemporaneous.

The Egyptian name for their hieroglyphs, originally used only for sacral purposes, was 'speech of the gods.'<sup>17</sup> We have 8,000-year-old stamp seals from Macedonia designed to leave their geometric impressions in wet clay, that is, moveable type. We also have Macedonian cylinder seals, designed to be rolled over the wet clay. This script is found only on figurines, thrones, temple models, altars, communion vases, sacred bread models, pendants, plaques and spindle whorls found in temples. Its purpose was to trigger magical communication, automatic speech, not accounting. Spindle whorls were often used as temple ornaments since the Goddess, like the Spider, the Wasp and the Bee, was a weaver of, and carried the sting of, magical plants. At right is a Queen's pendant, Knossos, c.2000 BC.



The Cretan Queens of Knossos were consistently portrayed, for thousands of years, as winged wasps or bee-headed women surrounded by floating eyes and snakes. They were also depicted as bare-breasted shamans, in a flounced skirt, with a flower crown and outstretched



arms holding a cobra in each hand.<sup>18</sup> They cast spells. Their flower crowns were sometimes capped by the image of a panther, the premier transformation beast.<sup>19</sup> At left, the image from a Cretan signet seal, worn as a ring by a royal woman.

The throne of the Queen of Knossos was found in its original position against the north wall of the Throne Room. It was flanked by intensely colorful frescoes of huge eagle-headed lions, wingless griffins sprouting peacock plumes to indicate their benevolent character. They are couchant amongst the sacramental papyrus reeds. At their heart, near their lion's shoulder blade, are spiraliform rosettes, symbolic entheogens.<sup>20</sup>

In most ancient cultures, including Mesoamerican and Hellenic, the butterfly represents the soul; a common Greek word for butterfly is *psyche*, soul.<sup>21</sup> Many contemporary Mazatecs and Cretans alike still regard butterflies as the souls of the departed. Some clay seal impressions from Knossos show the dots in the wings of a butterfly actually transformed into floating eyes.<sup>22</sup>

In both cultures the butterfly is equated with the bee. Like the wasp, the power of the bee's sting came from the power of the plants it pollinated. A Mycenaean gem of Minoan workmanship, below, c.1400 BC, pictures a large sacred plant growing from horns of consecration, supported by a chalice. The plant is ceremonially flanked by two lion-headed satyrs in bee skins, that is two shamans, each holding aloft, directly over the plant, a jug of sacramental drink.<sup>23</sup> The bees not only made honey for the honey-beer, but pollinated the magical flowers the mead was spiked with, thus transforming the shamans themselves into buzzing lion-headed bees.



The horse, the tarpan, was first tamed as an engine of war and high-speed travel by fierce nomadic pastoralists from the Ukraine and Kazakhstan about 5300 BC, using antler-tine bridles. Their economy was based on very large horse herds used for milk, meat, hide and sinew, which they didn't hes-

itate to drive into new territory. Since they relied on conquest, their mobile society was militarized and hierarchical, and their mythology stressed the role of the warrior as Creator. They carried bows and arrows, spears, long daggers and, later, short metal swords.

Since they left barrow or tumulus graves, individual pits covered by a low cairn or mound, *kurgan* in Russian, Gimbutas adopted this as the general name for the various steppe peoples sharing this culture. Kurgan hordes flooded Old Europe in three successive waves, c.4400 BC, c.3500 BC and c.3000 BC. These are the 'Proto-Indo-European' speakers whose language became the basis of the Greek, Celtic, Germanic, Italic, Albanian, Slavic, Armenian, Iranian and Indic language groups.<sup>24</sup>

Kurgan warriors could travel at least five times faster than the sedentary competition, and soon controlled the trade routes over vast areas of Southeastern Europe. For the first time, rich male graves, replete with weapons and horse-head sceptres, appear in Europe, indicating chieftancy and patriarchal organization. Over the centuries Europe's Neolithic villages became socially stratified, with the bulk of the Mediterranean-type population ruled by a warrior-elite of Kurgan, proto-Europid type. Hilltop forts appear, along with a pastoral economy, signs of violence, and patriarchal religious symbols emphasizing the sun. For the first time, throughout the Alpine valleys, Bulgaria, Romania, the Black Sea region and the Caucasus, heavily-armed male gods appear on stone stelae along with their solar symbolism.

By 3500 BC the official solar symbolism replaced the beautifully executed sacred script on Cucuteni pottery. The building of Cucuteni temples, the making of graceful communion vessels and the writing of the Old European script came to an end. Trade in metals and metal weaponry burgeoned. Daggers, shaft-hole axes and flat axes of arsenic bronze are found throughout the Pontic region, along with metal workshops containing clay bivalve molds. Northwest Yugoslavia, southwest Hungary, Slovenia and Slovakia yield an impressive chain of hill forts, where most of the metallurgy took place.<sup>25</sup>

The well-established Neolithic cultures of Old Europe didn't just die out overnight; those that remained unconquered adapted to the new environment. Sacred monarchy, a military institution, was born. As the ecology militarized, the loving Mother-Queen found herself managing constant warfare. She became a Mother-Terrible, a *SHE* Who Must Be Obeyed, as H. Ryder Haggard put it. As the Bull's blood once was, so the Warrior's blood became—the source of life for the tribe. More and more authority devolved to the war shamans, as their responsibility for the survival of the tribe increased. They still ruled by deputizing for the Queen, for the Mother remained the Source of life. It was She, and her Priestesses, who sacrificed the Bull, or the Warrior-Bull, at the solstices.

Since initiation is mock death and resurrection, and since plants became 'plant-man' and bulls became 'bull-man,' the 'sacrifice' would have been symbolic or entheogenic in most cases, since,

most often, the Queen and her entourage would be 'killing' the old year and bringing in the new, as in the Bull sacrifice on the Cretan Hagia Triada sarcophagus, c. 1500 BC, below.



Island Crete, however, until the Mycenaean-Dorian age, was militarily secure. Times of terror came to mainland Europe much earlier. And in such times, extreme uncton was demanded, one way or the other, of the war shaman, as it was among Paleolithic tribes. The first conception of a 'king' was as the sacrificial servant of the people, the war shaman who would lay down his life. Like the ritual Bull and the *pharmakon* which were traditionally consumed together, the king would sacrifice himself for the common good. The *pharmakos*, the sacrificial king, replaced the *pharmakon* more and more often as

The evolution, then, was from tribal to theocratic, to theocratic, to militaristic.

competition for the land increased. The Paleolithic Bull became a Warrior sacrificed to an emerging ethos of warfare, to an ecology of territorial competition and functional specialization—to a glorification of servitude and sacrifice that would have been alien to most Neolithic communities, except in extreme circumstances. The evolution, then, was from tribal to theocratic, to theocratic, to militaristic.

All the great originary city-states of Mesopotamia, China, Mesoamerica, Peru, Africa, India and Europe ended up 'militaristic,' that is, completely absorbed in internecine warfare. Cultural anthropologists classify the stages in the development of early civilizations as Incipient Farming, Formative, Florescent, Theocratic Irrigation-Trade State, and Militaristic State. Although there are regional and sub-regional differences—irrigation, for instance, was less important in some areas than in others—the pattern of creative, matristic, tribal, egalitarian Neolithic villages enslaved by warrior tribes, or trans-fixed by internecine warfare, holds throughout. 'Militaristic' is used as a *synonym* for 'historical' by cultural anthropologists. This is not merely a function of the nastiness of those darn men, since increased agricultural efficiency itself produces intense population pressures and competition for resources. The resultant internecine warfare automatically produces the need for an effective defense.

Braidwood and Reed estimate 0.125 people per square mile in Late Paleolithic Iraq, c.10,000 BC.<sup>26</sup> Flannery estimates zero to one person per square kilometre in southwestern Iran, bordering Iraq, in the Late Paleolithic, growing to more than six people after large-scale irrigation appears, c.3000 BC—a sixty-fold increase.<sup>27</sup> Agriculture, then, is a cybernetic engine, creating its own pressure for increased production and territorial expansion. This was the exact opposite of the Neolithic process, which stressed the powerful hearth skills of women. The Bronze Age process stressed the confrontational skills of the warrior.

Furthermore, humans have an inherently carnivorous psychology. Even the tribal Neolithic communities lived by hunting and practicing animal sacrifice, which they uniformly associated with religious epiphany. Animal sacrifice, as the Cretan rite illustrates, was a major function of Neolithic priestesses. Blood was considered nourishing, entheogenic, and the entheogenic or curative sap of plants was regarded as their 'blood.' Wealth-managing bureaucracies, of course, which the Neolithic communities lacked, were careful to generate reasons for acquiring more wealth. In this sense, Early Bronze Age city-states can be seen as military institutions.

Iahu, the Sumerian Exalted Dove, was the daughter of Tiamat, the primeval waters. As the renowned linguist Professor John Allegro, Secretary of the Dead Sea Scrolls Fund and one of the original translators of the Scrolls, teaches, IA, in Sumerian, means 'juice' or 'strong water.' The root idea of U, according to its usage in words like 'copulate,' 'mount,' 'create,' and 'vegetation,' is 'fertility,' thus 'Iahu' means 'juice of fertility.'<sup>28</sup> That is the name of an entheogen, the fruit of 'the menses of Eileithyia.' The Sumerian Goddess was also called Inanna. 'Ishtar,' the Akkadian-Babylonian name, is derived from the Sumerian USh-TAR, 'uterus' in Latin. 'Dove,' *peristera* in Greek, also means 'womb,' as does its Semitic cognate *yonah*, Jonah.

The Akkadian era of Lower Mesopotamia (southern Iraq) was founded by Sargon of Agade or Akkad, c.2360 BC. Bab-ilu, 'the Gate of God,' Hammurabi's capitol city, inherited the political ascendancy about 600 years later. In Hammurabi's Babylon, the Exalted Dove was cut in two by Marduk. "You, Marduk, are the most revered of the awesome gods. Your fiat is unequalled, your dictate is Anu. From this day forward your pronouncements shall be unalterable. Your hands shall have the power to raise up or bring down. Your word shall be prophetic, your command shall be unrivalled. None of the gods shall be above you!"

"Let any downtrodden man with a cause present himself to my statue, for I am the king of justice. Let him read my inscribed words carefully, and ponder their meaning, for these will make his case clear to him, and give peace to his troubled mind! 'He is Hammurabi, the King, a father to all the people. He has heard the word of Marduk, his lord, and thus has guaranteed the prosperity of the people forever, leading the land into righteousness'—let my supplicant proclaim this, praying with his whole heart and soul for me!"<sup>29</sup>

*Enuma Elish*, 'When on High,' has the unrivalled Marduk creating order out of the corpse of Tiamat, the Primordial Ocean-Woman, specifically called a woman in the myth and portrayed as an enraged shaman, like Hera, creating poisonous monsters for self-protection. Marduk, Tiamat's son, volunteers to rescue the rest of her rebellious progeny from the enraged Goddess: "He looked toward the enraged Tiamat, with a spell on his lips. He carried a magical plant to ward off her poison.... After slaying Tiamat the lord rested, pondering what to do with her dead body. He resolved to undo this abortion by creating ingenious things with it. Like a clam, he split her in two, setting half of her to form the sky as a roof for our earthly house."<sup>30</sup>



Tiamat, above center, became the *Tehom* of Genesis. 'Firmament' means 'what is spread out,' and is a reference to the body of Tiamat. Marduk is Yahweh to Tiamat's Tehom.<sup>31</sup> Marduk, or his hero Gilgamesh, was craftily portrayed as a winged shaman bringing the herb of immortality from heaven to earth, thus usurping the function of Tiamat's daughter Iahu, the original Yahweh, the Exalted Dove. Gilgamesh brings magical opium poppies to earth on the relief below, from the palace of Ashurnasirpal II, c. 875 BC. Marduk's rite involved ceremoniously cutting a dove in two at the Spring Equinox, an enormously powerful image for a culture that understood the meaning of the dove. Henceforth the wings belonged to Marduk, who proved as useful to Nebuchadnezzar in 600 BC as to Hammurabi in 1700 BC.<sup>32</sup>

Like the Mycenaeans before them, the Dorians, mounted pastoralists, entered the Peloponnese as conquerors. Their three main



tribes were divided into 27 phratries, patrilinear brotherhoods, some of the names of which were found at Argos inscribed on water-pipes.<sup>33</sup> The native population of 'Helots' were enslaved as hereditary community property by the pipe-smoking brothers.

Their military hierarchy tolerated no social dissent. By 800 BC Sparta controlled all Laconia, and, along with Argos, Corinth and Megara, all the Peloponnese except the mountains of Arcadia. Attica went through the same process of military consolidation under the Ionians, as did the northern regions under the Aeolians, Boeotians and Thessalians.

The demand for metal, and slaves to work the mines, played a major role in the founding of overseas trading colonies. Archaic Greek states, 800-500 BC, founded hundreds of colonies throughout Europe and North Africa.<sup>34</sup> The enslavement of the locals was standard colonization procedure. Slaves were at a premium since most children never saw fifteen; rare was the woman who lived past 30 or the man who lived past 40.

The canonical Boeotian Hesiod dated the ages of man by the precious metals mined by the slaves: the original golden race of the orchard garden, whose spirits "roam everywhere over the earth, clothed in mist and keep watch on judgements and cruel deeds, givers of wealth"; the matriarchal silver race destroyed by Zeus for refusing to recognize him; the flesh-eating bronze race "sprung from ash trees...terrible and strong," who destroyed themselves in warfare; the founding fathers of Mycenae and Troy who dwell "untouched by sorrow in the islands of the blessed"; and their descendants of iron, who "never rest from labor and sorrow."<sup>35</sup>

In the *Works and Days*, when Pandora "lifts the great lid of the *pithos*" all the misfortunes of mortality fly out. Hesiod, the official mythologer of the Greek warrior class, thus equates the Mystery of the Spring Resurrection with death itself, as the Israelis did in their complex Passover legend. The winged 'All-giver,' Pandora, originally, on Crete, from whence the festival comes, instigated the rebirth of the world, not its woes.<sup>36</sup>

Life comes from Eleusis, 'the place of happy arrival,' from Delphi, 'the womb,' but to acknowledge that would be to acknowledge the primacy of *Thea*. Not Zeus, or his Only Begotten Son Apollon, nor Elohim or his Only Begotten Son *Moshiy'a/Yehoshu'a/Jesus*, but the Saviour Persephone, as she was called, the *Arrhetos Koura*, 'the ineffable maiden,' the Only Begotten Daughter, as she was called, first.

Persephone, the winged Snake Nymph Korykia, was inseparable from her herbal magic. Apollonius: "Thereupon the handmaids were making ready the chariot; and Medea meanwhile took from the hollow casket a charm which men say is called the charm of Prometheus. If a man should anoint his body therewithal, having first appeased the Maiden, the only-begotten, with sacrifice by night, surely that man could not be wounded by the stroke of bronze nor would he flinch from blazing fire; but for that day he would prove superior both in prowess and in might. It shot up first-born when the ravaging eagle on the rugged flanks of Caucasus let drip to the earth the blood-like ichor of tortured Prometheus. And its flower appeared a cubit above ground in color like the Korykian crocus, rising on twin



stalks; but in the earth the root was like newly-cut flesh. The dark juice of it, like the sap of a mountain-oak, she had gathered in a Caspian shell to make the charm withal, when she had first bathed in seven ever-flowing streams, and had called seven times on Brimo, nurse of youth, night-wandering Brimo, of the underworld, queen among the dead,—in the gloom of night, clad in dusky garments. And beneath, the dark earth shook and bellowed when the Titanian root was cut; and the son of Iapetus himself groaned, his soul distraught with pain. And

she brought the charm forth and placed it in the fragrant band which engirdled her, just beneath her bosom, divinely fair. And going forth she mounted the swift chariot...<sup>37</sup>

Pandora-Korykia-Persephone is the Greek equivalent of Eve, and is similarly manipulated. Eve is the Hebrew equivalent of Ishtar, whose Babylonian legend is a virtual duplicate of the legend of Persephone, as is the legend of Ishtar's Sumerian mother Inanna or Iahu, dug up at ancient Nippur. Ishtar is smitten in the underworld with 60 diseases,

## But shamanic spirituality becomes a threat to slavers bent on conquest.

stopping all reproductive life on earth. Ea, the Babylonian Prometheus, extracts a magical flagon from Ereshkigal, the Babylonian Hecate, the water from which enables Ishtar to rise to the surface. Reunited with Tammuz (Dionysos), they perform the sacred rites for the dead, who restore life to the upper world as the two make love.

During 'cups,' through entheogenic and erotic ecstasy, the dead earth was brought back to life. By dancing with the ghosts, ancient Eros, the fructifying power, was reborn. After 'cups' came *Chytroi*, 'pots for the food of the dead'—gifts to encourage the ghosts to return once again to their homes underground.<sup>38</sup>

'Death' was a state that could be visited, one could be 'abducted' to the realm of the dead, hence the sacramental identity of Greek women with Persephone; they regularly *became* Persephone. Explains Ishtar: "On the day when Tammuz comes up to me,/When with him the lapis flute and the carnelian ring come up to me,/When with him the wailing men and the wailing women come up to me,/May the dead rise and smell the incense."<sup>39</sup> (Nippur, c.1800 BC.)

Eliade: "It certainly seems that the chief function of the dead in the granting of shamanic powers is less a matter of taking 'possession'

of the subject than of helping him to become a 'dead man'—in short, of helping him to become a 'spirit' too."<sup>40</sup>

But shamanic spirituality becomes a threat to slavers bent on conquest. Almost every significant government from the Late Bronze Age to the nineteenth century has been a theocratic slave state in which the official rituals of the culture reinforced mass servitude. The sacred fire of the Mother City which the colonists so treasured on their arduous voyage of conquest was meant to replace that of their hosts. "Conquering gods their titles take/From the foes they captive make."

Propaganda works by way of true myth, imagery which instantly affects our emotions. This archetypal imagery is brought to life by pharmaco-shamanic rites in tribal cultures, and those rites are criminalized and coopted by their industrial conquerors. The solar monotheism, the Aten of Akhenaten, served the same purpose as the Apollo of the Delphian powers, or the Jupiter Maximus of Caesar, or the Jesus Invictus of Constantine and Charles V. The Imperial Icon facilitated the efficient management of the conquered by requiring the replacement of their culture with the Imperial syncretism. This cultural genocide effectively turned once independent people into farm animals—*andrapoda*, as the Greeks put it, 'human-footed stock.'

The archetypal matristic imagery remained an organic if diminished part of classical Olympian mythology because the Greeks remained more decentralized than either the Israelis or the Romans. King David organized all the women of royal blood into a royal harem, thus making the 'matrilineal' throne of Israel the exclusive province of the King and his line. This device was adopted in Rome on the founding of the Vestal College, but, because there was no central Greek government, and because the canonical Hesiod, early on, had, as Herodotus put it, "given the deities their titles and distinguished their several provinces and special powers,"<sup>41</sup> absolute theological patriarchy never reached Greece, although Olympian tradition is certainly warrior-based.

As Graves puts it, "The institution of patriarchy ends the period of true myth; historical legend then begins and fades into the light of

## This archetypal imagery is brought to life by pharmaco-shamanic rites in tribal cultures, and those rites are criminalized and coopted by their industrial conquerors.

common history."<sup>42</sup> That is, true myth, the archetypes of consciousness evoking evolutionary, that is behavioral, realities, instinct, the stuff of dreams, is more easily discerned through the fog of Greek legend than Israeli or the much later Roman. As Homer put it, "Two gates for ghostly dreams there are: one gateway/of honest horn,

and one of ivory./Issuing by the ivory gate are dreams/of glimmering illusion, fantasies,/but those that come through solid polished horn/may be borne out, if mortals only know them."<sup>43</sup>

Graves says that all true poetry celebrates the thirteen lunar months of the ancient year, the birth, life, death and resurrection of the God of the Waxing year, who is the son, lover and victim of the threefold Goddess, the Muse of all true poets. "Her names and titles are innumerable. In ghost stories she often figures as 'The White Lady,' and in ancient religions, from the British Isles to the Caucasus, as the 'White Goddess.' I cannot think of any true poet, from Homer onwards who has not independently recorded his experience of her. The test of a poet's vision, one might say, is the accuracy of his portrayal of the White Goddess and of the island over which she rules. The reason why the hairs stand on end, the eyes water, the throat is constricted, the skin crawls and a shiver runs down the spine when one writes or reads a true poem is that a true poem is necessarily an invocation of the White Goddess, or Muse, the Mother of All Living, the ancient power of fright and lust—the female spider or the queen-bee whose embrace is death."<sup>44</sup>

Human industry is to the ecosphere what individual consciousness is to the collective unconscious. Just as sensitivity to the ineffable ecosphere must be our teacher if we are to survive the effects of our own technology, so must sensitivity to our own ineffable logosphere, our collective unconscious, be our teacher if we are to survive the politics that technology has generated.

Jung: "Just as the day-star rises out of the nocturnal sea, so, ontogenetically and phylogenetically, consciousness is born of unconsciousness and sinks back every night to this primal condition. This duality of our psychic life is the prototype and archetype of the Sol-Luna symbolism."<sup>45</sup> "Luna is really the mother of the sun, which means, psychologically, that the unconscious is pregnant with consciousness and gives birth to it."<sup>46</sup> "The foundation of consciousness, the psyche *per se*, is unconscious, and its structure, like that of the body, is common to all, its individual features being only insignificant variants."<sup>47</sup>

The loss of connection to the ecstatic processes, the loss of an easy bridge between the conscious and the unconscious, is the beginning of neurosis, the loss of connection to the Holy Mother, the irrational voice of our emotions, the fountainhead of our genius. The last thing Greek slaves needed was genuine inspiration, so, for them, the contents of the Jug became taboo. We have all become Greek slaves. The Mycenaeans, conquerors and transmitters of Cretan culture, were themselves absorbed by the southerly march of the Dorians and Ionians. Their Classical Greek imagery was then transformed by the Romans into the Orthodox Christianity which became the mandatory religion of the late Roman slave states, of all the medieval

European slave states, and the theological underpinning of the Euro-American industrial theocracy.

*Kannabis*, as the Greeks called it, sacred mushrooms, coca leaf, Peyote and the other ancient herbal sacraments are among the most easily accessible doorways to the proprioceptive and oracular available. They are fountainheads of creativity and earth-

consciousness industrial culture desperately needs. Without institutionalized, or at least legalized shamanism, a Paleolithic adaptive technique, human political culture risks domination by the suicidally robotic, as our repeated acts of genocide and our virtually institutionalized ecocide tend to indicate. It is the tribal, the mammalian, the creative part of our psyche that is sensitive to our biological relationship to the earth. Is global political culture successfully dealing with the industrial destabilization of the ecosphere? Unmitigated industrial values are a path to evolutionary suicide.

The ancient shamanic bridges need to be rebuilt; the familial tribal cultures need to be listened to very carefully. Humanizing the evolved industrial polity will be every bit as difficult as healing the damaged ecosphere and rendering human industry ecological. "The Teleut shaman calls back the soul of a sick child in these words: 'Come back to your country!...to the yurt, by the bright fire!...Come back to your father...to your mother!...' ...It is only if the soul refuses or is unable to return to its place in the body that the shaman goes to look for it and finally descends to the realm of the dead to bring it back."<sup>48</sup> Hence historiography.

The central sacrament of Incan culture, coca leaf, a medicinal chew and tea leaf, was determined to be *un delusio del demonio* by Pizarro's priests, who proceeded to save Incan souls by working them to death as beasts of burden under the lash.

There is nothing whatever dangerous about whole coca leaves; they are as harmless as orange pekoe tea. Cocaine, which wasn't isolated until 1860, comprises about one-half of 1 percent of the weight of a coca leaf. It takes a ton of coca leaves to make 5 to 20 pounds of cocaine. There are far more dangerous compounds in potatoes, tomatoes, celery and fava beans, all of which are perfectly safe to eat.

Traditional sacramental plant-foods can't be equated with poisons, and poisons can't be equated with naturally-occurring plant isolates. Some plants are poisonous, and some plant isolates are as safe to use as corn. This Drug War is largely the political history of that intentional confusion, a confusion rooted in the *unconscious* contents of our political culture. That is, in the planted axiom that "the drug problem" can be discussed in terms of modern politics.

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The Drug War can't be separated from the cultural compulsion of our conquistador history. Nor can it be separated from the evolutionary function of inebriative behavior. The industrial process has been as successful in burying conscious knowledge of the archaic techniques of ecstasy as it has been in burying the wolf, and those that understood it. Unconscious knowledge, on the other hand, is a tad more difficult to manipulate, as the neurotic lurching of so many of our public figures demonstrates; "just say no," after all, was promulgated by an alcoholic.

We are no longer overtly racist, in our public laws at least, but we are still brutally anti-tribal, in many ways institutionally unloving, structurally violent, to millions of our children, our tribal primitives, and to our shamanic adults. This is a *psychological* inheritance from our conquistador past, as well as a legal one.

This internalized industrial fascism, this proscription, *causes* drug problems, in the same way that violent sexual puritanism causes sexual problems. The ancient tribal wisdom prevents them. There are many cultures, both tribal and industrial, the Vicosinos of Peru and the Dutch, for instance, that don't have anything like our current disaster, and they all apply prescription rather than proscription.

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