



Time Sorcery

0 & 1

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This is the first edition of both books 0 and 1 together, and the second edition of Book 0.

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Time Sorcery Books 0 and 1
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*This work is dedicated to Lurgo,
Terminal Initiator,
Door of Doors,
Mercurial Amphidemon of Openings.*

*This book could not exist without
Deadlines, Deadliners, and everyone
else who has supported Gate Zero or
Vexsys over the past two years.*

*(((::)))(:)::::, you forced me to figure it all
out. We'll meet again in Lemuria.*



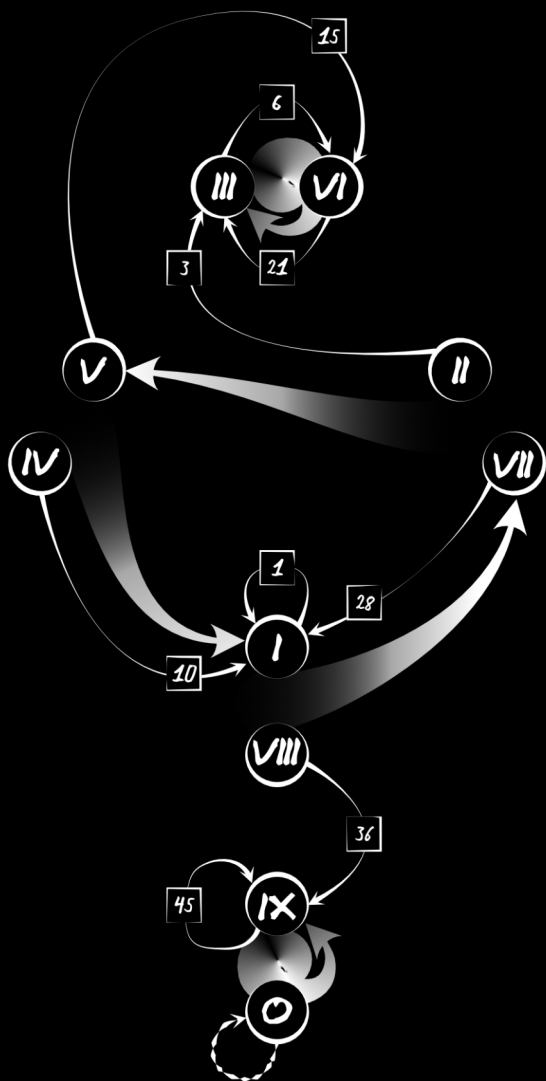
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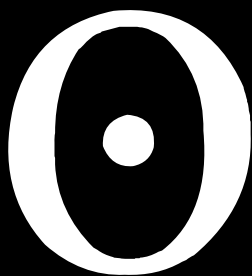
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Preface

This manual is a culmination of over a year of intense study and experimentation regarding the numogram. Originally, this material was written for my class on time-sorcery, and while it has been edited to exclude all references to the course, including the course exercises and discussions that went along with these modules, the format is still very teacher-student. This should only add to the overall accessibility of the work. I used these exact modules and explanations to teach people with relatively little background in both magic(k) and numogramatics to cast numogrammatic magic. To my knowledge, most of the experiments that my students have gone on to do have been successful.

Previous attempts to explain the numogram from a magical perspective were really great at drawing connections between it and other systems, but very terrible at actually explaining how *numogrammatic* magic works. This manual fixes that problem: by reading it you will learn how to cast numogrammatic or numogoetic magic. (The difference is subtle but worth preserving.)

Even with this manual now in existence, there are still many things that we do not yet know. As you come across places in this text that can be better explained or end with a question, *what does it really mean*, I invite you to join in the inquiry and discover it for yourself. My goal with the course was always to kick open the door so that more people can experiment with this weird magic with less risk. I believe that the first step has been taken, and with the publication of this manual we are one step closer to introducing even more

people to the cosmic joy of magical practice involving the numogram.

This manual is not a replacement for a course. A group of people to bounce ideas off of and test different aspects of the same hypothesis makes a huge difference, and I couldn't have completed this book without that environment for myself. Whether you choose to study with me in future iterations of the course, or create numogram-cabals of your own, I wish you luck on your adventures.

Vexyls, 2020

*Module One: The
Fundamentals of
Magick*

What is Magic(k)?

When Aleister Crowley said “Do what thou wilt”, he probably meant something along the lines of “do magick”. Many people take this to mean that magic is simply doing whatever it is that thou wilt, in other words doing your will. In fact, Crowley thought that all acts of will, even ones as mundane as choosing what to have for breakfast, counted as doing magic.

But do we feel particularly magical when eating breakfast? Maybe after a bout of good sex, but that feeling tends to fade fast. Is there really magic in everything we do? The answer is actually simple: are you willing to find it?

The basic premise of sorcery is simple: there are unseen forces in the world that can be used to affect how the world works in accordance to our will. If you don't believe in free will, you might have some trouble grokking how magic works, but you can still paper over it nicely thanks to Lemurian influences. It's simple: the lemurs are responsible for everything (more on this in the coming sections). When you do magic, what you're doing is communing or interfacing with these forces in order to get what you will.

I use the word *will* here, versus what you want (or desire), because of the way that *desire* is framed both culturally and in the brain. A.O. Spare makes this claim better than me, so I'll just paraphrase him as best I can. Basically, in order to *desire* something you must *not-have* that thing. So if you would prefer to be having something, you should probably not simply *continue desiring it*. Instead of merely desiring, you must find a way to *produce* the thing. Your will is capable of production. So, you use your will to produce your desire. In sigilization this manifests as “I will x” or “x is my will”.

MODULE ONE: FUNDAMENTALS

So in magick, you will something to happen using the occult forces of the universe. How do we access those forces? How do we come to understand magic well enough to do it? Well, this is where the “reality tunnel” comes in. You can use anything at your disposal to do magick so long as you have modeled it properly. However, every kind of magic might scratch a different itch on the cosmic plane, so you essentially have to experiment with finding the right things that work for you.

I have found a meta-model of magick useful for my purposes at least for explaining magic to others. Magick can be described as a cycle with five placements: source, imagination, possibility, action, change.

The source of the magic is the root of all magic, whether that’s a fundamental law of the universe or you simply believe that God has endowed you with special powers is irrelevant. All interpretations of source are valid because source can’t be nailed down to just one thing and everything, to some extent, is an emanation of that source. It’s not unlike the story of the three blind mice. One person might have found a ley line that gives them strength while another must collect power through objects or generators. There are no invalid answers because magick, as a fundamental law of the universe, cannot be grasped in one’s hands. To posit one reality tunnel against another as some kind of competition is a waste of time. The only time that you should do this is as an experiment of usefulness (as defined by yourself).

As part of doing magic, one must be able to “turn about”, or view the universe from the perspective of an observer on the outside of it. This means finding the arbitrariness in all things, including your own reality tunnel. This is fine, though some people may lose sleep over it, it does not actually stop you from enjoying

the aspects of your life (and magic) that you currently enjoy. You can still put on the various hats, party with your friends, and ignore the really annoying people on reddit even though you understand that your placement within the mesh-work of reality is arbitrary.

The next step is imagination. Zummi claims that there are eight senses: sight, smell, touch, taste, sound, mind, memory, and imagination. Imagination is the “highest” sense because it is the sense that allows us to process the data of our other seven senses and discover patterns. Imagination also allows us to imagine things *that aren’t real*. This is a big fucking deal, actually. One could also argue that the imagination allows us to experience things which aren’t real (for example, I can imagine what it’s like to get my arm cut off). Imagination is a fundamental of magic because, in order to do magic, we must first imagine what our will is. Source is a passive trait of magic, it’s always already there waiting for us to access it, so the first *active* step in doing magic is imagining it.

After imagining it, we have to consider the actual possibilities. Magic most often works through the most possible routes, which means if we want to fly or divine a particular city we are much more likely to do it astrally instead of being teleported there immediately. That’s not to say the latter is impossible, just that we might not have the tools to do it quite as easily. Possibilities are applied not just to whether or not what we desire to will is something we’re capable of, but also to what kind of magic we must do. If our will is to meet a new lover, then we could build a honey jar or pray to Aphrodite to meet our true love. Sometimes, we end up doing both. That’s all part of sorting through our imagination into possibilities.

The next step is action. Action is the actual act of doing the magic, though the word action might be misleading since it suggests a

kind of ritual adherence or dogmatic approach. You do not need to wear a robe and recite the Keys in order to perform magic. In fact, most magic today is probably not done that way. There doesn't even, necessarily, have to be a somatic component. The will and the forces of the universe exist beyond the physical, but remember that the world itself is physical and so the effects must be measurable *in the world*.

The final step is change. Change is what happens when your will becomes true. Before, it wasn't, now it is. Now you don't see it, now it's there. Change can happen on a variety of levels, so one of the most important things that you can learn is the ability to discern whether it was your will or something else that caused the changes to occur. If your spell fails, then this step probably doesn't occur, which (unless you give up) means you have to return to the beginning and try again. In other words, a failed spell can *short-circuit* this system by forcing you to consider other options before completing the circuit.

With or Without a k

I have never been one to care which way magic is spelled. The origins of magick-with-a-k stem from not being confused with stage magic. It can be fun to get them mixed up and it can be fun to confuse others. For me, magic and magick are completely interchangeable terms. For you, they might not be. However, know that when I say "magic" what I mean is the kind that I do, not the kind that David Blaine does. This also goes for my use of "sorcery", "magick", etc. They do have different connotations, but I mean them as the act of "do what thou wilt".

A Brief History of Occultism

Trying to figure out what to say in this section is really difficult! Do I start at the beginning of western occultism, or do I start with the “breaks” in thought? I don’t know! So I’m just going to try to weave a narrative that leads up to the present while ignoring time-sorcery and also the boring stuff so that I can talk about time-sorcery in the next section. So, let’s begin.

The Hermetic Order of the Golden Dawn was a secret society / mystery school prevalent in Britain in the 19th and 20th centuries. Pretty much all western esoterica that’s popular today can find its roots in the HOGD. This group was vaguely associated with the Rosicrucians but there’s not a direct lineage (the founders were friends with some Rosicrucians). The HOGD started in 1887 and lived only until 1903. They studied various magics, including astrology, divination, geomancy, astral travel, alchemy, etc.

This group is worth mentioning because the Hermetic Order of the Golden Dawn had, as one of its members, Aleister Crowley. You all know him from Thelema, right?! But not just Crowley, for they could also count AE Waite, Bram Stoker, WB Yeats, and many other prominent people among their ranks. Therefore, not mentioning them in a history of the occult (really a history of western occultism) wouldn’t make sense. This also goes for theosophy, which is worth mentioning because it inspired AO Spare et al.

So in 1903, the HOGD died, stranding a bunch of magicians and forcing them to have to figure out something else to do. In 1905, AO Spare published his first book *Earth Inferno*. You should read it if you get the chance. Then,

in 1913, AO Spare published *The Book of Pleasure*, which is probably one of the most important magical texts of the last century. AO Spare *invented* sigils. They existed before, of course, as representations of spirits and entities and ideals, but not as spells-in-themselves. So, this is a really fucking big deal, but nobody really dives into sigilization and stuff until the 1970s and 1980s when chaos magick happens.

At the same time, Aleister Crowley receives *The Book of the Law* on the top of a mountain which serves as the basis of Thelema (1905). He then creates the A∴A∴ and later joins the O.T.O. The O.T.O. is morphed from some kind of normal esoteric order into a strictly or mostly Thelemic order, which it still is to this day. You can even go and join them if you want. Is it worth it? I dunno it's really up to you. They don't teach the numogram there so who cares?

So Crowley died in 1947 and AO Spare died in 1956. Around this time immediately after WW2, The Beat Generation came onto the scene. Wicca was also founded in 1954. The Beats were primarily psychonautic in nature. They were interested in touring reality and a kind of return to nomadic life in the wake of WW2. William S. Burroughs was a prominent Beat influence and he was also hella important to the Cybernetic Culture Research Unit (CCRU), as we'll see later. In 1963, Discordianism was founded, and was a huge influence on Robert Anton Wilson and the psychonautic movement of the 60s and 70s.

In the 1970s, chaos magic came to fruition. Chaos magic is a meta-paradigm which posits that the main factor in magic working or not working is the use of belief (commonly referred to these days as "belief-as-a-tool"). Chaos magic emerged and turned all of magic on its head by introducing the notion of paradigm-shifting and focusing the entire process of magic on a results-based approach to the occult. The only things which were

useful were things which worked, and everything else could be thrown away. So, magic finally enters postmodernism.

In 1989, Joel Biroco did his *kaos-babalon* rite, birthing the 156 kaos-babalon current out of current 93, or Thelema. He then doesn't do magic for like, ten years, but in this time a bunch of interesting weird shit is going on. It's around 1995 that the story of time-sorcery begins, but in this time we have a further resurgence into chaos magic. Usenet and IRC explode with magical groups of varying types, and Discordianism takes a central role in defining what kind of magic people want to accomplish. Chaos magic defined magico-punk subcultures at this time, Grant Morrison being a prime example of the kind of energy that chaotes are bringing about.

Around 2004-2008, the DKMU established itself on the net as a merry band of occult pranksters. They're part of the 156 current. It's only a few people at first, about ten, but it gains more and more traction (they have about 5000 members on Facebook now). Their main occult tool is called the Linking Sigil, and it links the magical energy of everywhere connected to it. The DKMU fights an "Assault on Reality", trying to obliterate consensus reality for some purpose. They're still around and if you're into industrial metal, 3TEETH is highly influenced by the DKMU.

This is obviously the intensely cut down version of the history of occultism from 1900 to Now. The social politics and specific workings don't really matter to me and aren't important for understanding the CCRU and time-sorcery. If you want a full account of every he-said she-said story of occultism in the 1900s, you should probably go read some history books. You'll pick up a lot of history just being immersed in the world of the occult for long enough. Naturally, if this ain't your first rodeo, half this stuff might be old ass dead

MODULE ONE: FUNDAMENTALS

news to you.

A History of Time-Sorcery

And now, perhaps the main event. This is going to be as in-depth as possible, but given the holes and lack of information about certain periods of time more is known about some things than others. This is a living narrative, and the people who were there are still alive and around and you can ask them questions. Some of them might even be willing to answer those questions.

The story goes like this: the CCRU starts in 1995 at the University of Warwick after Sadie Plant and a small group of her students (Mark Fisher is one of them) join the philosophy department. This group of philosophy students and their professor Nick Land go to a conference about cybernetics. This conference, called Virtual Futures, blows their fucking minds and this jump-starts their adventures through cybernetic philosophy.

Land and Plant were both already familiar with cybernetic philosophy and the excitement of their students almost certainly propelled their work further. In 1999, in lieu of Virtual Futures occurring for a third time at Warwick (or perhaps in addition?) CCRU teamed up with Orphan Drift (stylized o(rphan)d(rift>)) for a week-long art exhibit/conference centered on time-sorcery. It is here that they first make contact with The Entity. Of course, the entity had been following them the whole time.

Upon the discovery of The Entity, presumably they developed a full understanding of the numogram and time-sorcery. The dates we have are uncertain, but we can pin down Pandemonium and The Book of Paths to probably 2001? 2002? We know

everything is completed by 2003 (in all of its uncertain bliss) because that's when we start to see commentaries on the source texts through the Hyperstition blog.

Time-sorcery is framed hyperstitionally through a group of people known as the Nma. These people once lived on Krakatoa until the volcano erupted, destroying all of them. Their culture was split into three main groups (Tak-Nma, Dib-Nma, Mu-Nma) and these groups married into each other through a hex-pattern (Tak married into Mu, Mu married into Dib, Dib married into Tak). Very little is known about their culture except what Peter Vysparov (a hermetic occultist and US military captain) discovered while using Nma remnants as sorcerous battle-mages during the second World War (or was it Korea?). He brought his work together with Echidna Stillwell's, an anthropologist who studied the Nma remnants circa 1930. You can find their original letters over on the MVU site.

These two people came together with a few others to form The Cthulhu Club, which was a book club formed around applying time-sorcery to HP Lovecraft's writings. This group served as the progenitor of MVU and the likes of DC Barker, Oskar Sarkon, and Linda Trent. All of these people were instrumental in the explosion of time-sorcerous experimentation in the late 90s and early 2000s, mostly inspired by the Millennium Bug and its eschatological implications.

Nick Land learned time-sorcery from Hank H. Hackhammer and Vauung, with help fleshing out the system from the rest of the CCRU and Orphan Drift (Thanks to SYZGY '99). Vauung is an entity of uncertain origin, the most likely account involves Vauung being an HGA that became corrupted into... Something else. What? Not even Land is certain.

After the collapse of the CCRU circa 2003,

their work moved to the hyperstition blog. You can find a collection of posts there, some useful to understanding or unpacking time-sorcery, others not so much at all. Mark Fisher began the k-punk blog around this time and made a few mentions of his work with hyperstitional signal (Uttunul mainly). Around this time, Reza Negarestani joined the hyperstition team. He began to piece together the events of Cyclonopedia before releasing it on the public.

Then, in 2007, the Hyperstition blog took its last breath. Time-sorcerers retreat to the shadows (or the safety of publisher Urbanomic). We don't have much information on what happened between 2007 and 2012 at this time. If you have any information, please share it.

In 2012, Vauung returned with a wordpress blog. This blog is meant to foster excitement over the end of the world which was meant to occur December 21, 2012. However, as we all know, it didn't go according to plan. There are a few posts of interest nonetheless on the wordpress blog. In your perusal, be sure to check out the comments section. The comments are where the true action happens in most cases.

After the death of Vauung's wordpress, Land birthed xenosystems. There, you will find very little in the way of direct hyperstitional signal except in his fiction. He has posted several short stories and novellas dealing directly with numogrammatic themes and ideas (all existing under the umbrella of abstract horror). However, he has stopped posting publicly about his numogrammatic experiments outside of the prose he shares. There are some important references on one of his defunct twitters, @dbld, but that's it.

Around 2016, maybe 2017, Anders Aadmot and friends began their work on *Unleashing the Numogram* over at The Internet School of Magic. It is here where I first started

trying to understand the system as an explicitly (and namely) occult or esoteric system of sorcery. Even though the works there are unfinished or fragmentary, the explanations that do exist can be very useful if you're looking for somewhere else to understand the numogram. It is unclear to what extent Aadmot communicated with Nick Land about the numogram, but I'm certain at this point in time that it was non-zero. At the same time, one cannot discount the work of Thomas Moynihan, Amy Ireland, Gruppo di Nun, or any other of the numerous Post-CCRU acolytes.

Now, we're here putting everything I've learned in the past year to the test.

Why Study the Numogram?

The numogram is worth studying, first of all, because it is relatively new. While having access to a *tradition* can be valuable for a plethora of reasons, if you truly want to *tune into the moment*, that is to say, scry the aethers as they appear *right now*, then it's not worth the effort trying to decode the ancient technology to read them.

The phrase that's stuck with me throughout my whole adventure through the occult realms is from Joel Biroco's "Go Underground and be a Chaos Magician":

"Chaos is happening now, not next week, not next month, not next year. You can't get into chaos later if you've come across it now, this is your one and only chance, the only people who can get into chaos later on are those who are yet to hear about it."

When I first read this text at eighteen I thought it was so fucking cool. I wanted to be at the edge of experience, of reality, tearing holes and Really Living. So when I looked at the numogram and realized something serious dwelled within, I had to follow the thread. That's what *chaos* is about! The numogram is the magic for now. It can do whatever you need it for and anyone can study it regardless of their cultural position.

People may try to make the numogram into some kind of dogmatic and ceremonialist thing but that's all secondary. The system works because it's immanent to the world and culture that we live in and have lived in for hundreds of fucking years. That's why the numogram is powerful. The #-grams work the

same way. As we'll see next month, the #-gram system is applicable to (probably) all forms of esoterica.

The numogram is only neo-hermeticism to the extent that the CCRU asked "How does the world work?" and the numogram revealed itself. The system tries to be immanent, and stay immanent. There is no question of belief or dogma. X exoteric fact is not really Y esoteric fact. The numogram completes itself from the beginning. This is why it is fully learnable and understandable: looking at only the numogram you can come to understand the whole system. All you need to use it is basic mathematics and a base-10 number system. Surprise: we use base-10! Almost all places do!

So, instead of trying to simply translate whatever work you've been doing or you're wanting to do (astrological, celestial, lesser key, runic, etc) you should interact with the system on its own terms first in order to see the ways that it works. This course is going to explore, as deeply as possible, what we can do with numogramatics. If the numogram really is a map of our reality, how can we apply this knowledge to our lives or to our own ends?

We can talk of a deeper religiosity of experiencing truth, of course. The quest for knowledge of the world tends to involve a sense of sublimity and the numogram is no different. You feel good after learning algebra, so why not the numogram? Let's chase that feeling and see where it takes us.

Module Two:
The Numogram

The Numogram and How to Make It

So like, what the fuck is this thing anyway? Well, it's a map of numbers, arranged according to basic rules which are immanent to the system. The numogram is a map of base-10 numerals, beginning with 0 and ending with 9.

The numogram is made up of **zones**, ordered into **syzygies**, which create currents and gates. These are the basic building blocks of any #-gram system as well. It is these connections that determine how the energy of the system is allowed to flow.

Here's how to build any #-gram:

0. Arrange all numbers in pairs that add up to the highest number (in case of the numogram, 9). Therefore, the pairs (or syzygies) of the numogram are $5/4$, $6/3$, $7/2$, $8/1$, $9/0$.

1. Each pair creates a current which leads to a tractor zone whose value is the difference between the two numbers. In the numogram, $5/4$ leads to 1, $7/2$ leads to 5, $8/1$ leads to 7, $6/3$ leads to 3, and $9/0$ leads to 0.

2. Each zone creates a gate which leads to a zone whose value is the plexed cumulation.

Cumulation is when you add up each integer which leads up to a number. For 5, for example, you add $1+2+3+4+5$, getting 15.

Plexing is when you add each digit that makes up a number together. So, 15 becomes 6. You plex until you get a number that is a single digit. For example, $127 = 1+2+7 = 10 = 1+0 = 1$.

There is also **subplexing**, which involves subtracting the digits from each other to get a

singular digit. You can also do a subcumulation, where instead of adding you subtract all numbers and then subplex from there. So, 15 subplexes to 4 instead of plexing to 6, but 5 also subcumulates to -5. Since there are no negatives on the numogram, -5 simply goes to zone 5.

The important thing when constructing any other #-gram is to remember that all arithmetic must be done in the base of that #-gram. So all the math of the hexagram must be done in base-6, duodecigram base-12, etc.

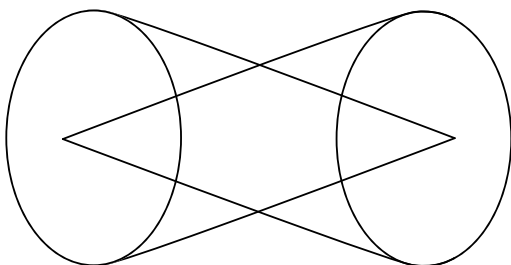
Areas of the Numogram

The numogram is considered to have three main sections, which are called the Warp (6::3), the Time-circuit (8::1, 7::2, 5::4), and the Plex (9::0).

The time-circuit is considered the central cycle where all or most of normal reality is happening, especially our conception of time. We spend most of our lives within this circuit and exiting it can be dangerous if we have no clue how to get home. The time-circuit is characterized as both linear/cyclic time. All events can be split into Murmurian, Oddubbian, and Katakian qualities. However, it is important to consider that each individual moment is also a full rotation through this circuit (as above, so below), so you can map it to the micro-level as much as the macro-level.

The plex exists as the bounds of the numogram (numerically), holding only 0 and 9, represented by the syzygy Uttunul. This is also where the lemurs live (Gt-45 to be exact, also known as the Utterminus of Cthelll). The plex is represented in any piece of media where there's an unknowable black cube, like 2001: A Space Odyssey.

The warp is "above" the time-circuit and is overseen by the syzygy Djynxx. It is hard to put



into words what the warp is, but you can think of it either in terms of the warp in Warhammer 40K, or like *The Shimmer* in the book/film *Annihilation*. It's the area of strangeness, magic, and uncertainty.

This model accurately reflects how information is filtered in the numogram. On either end, we have the circles of each cone, which represent the warp and the plex areas of the numogram. In the center, they intersect to create the time-circuit. In this model, both the plex and the warp count as "sources" of the full numogrammatic signal. Due to this model, it may be reasonable to say that the warp and the plex represent opposite energies. Deleuze and Guattari's work suggest that we can label these opposing forces as the "empty body-without-organs" in the plex, with the "cancerous body-without-organs" in the warp. These signals overlap in the hex to create our lived (and shared) reality. However, just because we are "trapped" in this space doesn't mean we can't affect it to our own ends.

The Zones

If you read my section on the zone correspondences in "Introduction to the Numogram", you'll have some clue already

MODULE TWO: THE NUMOGRAM

what the zones mean. For now, I'm not going to supply my own interpretations about what they mean, just what I think they are. We will get more into interpretative understandings in the next module as a way into actually using the numogram for sorcerous ends.

Think of the zones as nodes of varying activity. From them, energy spills outward. Each of them have distinct flavors, meanings, and signals from which we can draw from. Think of them as essentially creative potentials from which all sorcerous action draws upon.

Finite Fields and the #-Gram System

This section is part of this module in order to explain the overall arbitrariness of the use of base-10 in the numogrammatic construction. We can come up with a million ways in which base-10 fits our world already, from the fact that we use it (almost universally) in our everyday life to the fact that our solar system has ten planets. However, for every connection in favor of using the numogram, we can find a connection in favor of using a different system.

Take, for example, the dialectic, which is the “key” to most argumentative communication. Thesis, Antithesis, Synthesis. Two opposing nodes with one syzygetic link. Doesn't that mean a base-2 duogram would be just as valid?

The answer, sadly, is yes. Absolutely it is. While it would be cool to be able to say with any certainty that there is one true, obvious applicable model to everything, we must understand that this inherently isn't the case. For those who are interested in patchwork approaches to post-truth and post-modernity, you may breathe a sigh of relief. You can *literally* live in a different world than someone else by nature of immersing yourself within a different model.

As the saying goes, the map is not the territory. This means that our models for the world are not really the world in themselves, though that is not to suggest that our models are not in any way applicable to the world. Take Google Maps for example. You're going somewhere you've never gone before, you plot in the address, and GM takes you right to it! The map Google used to get you there isn't the

area you're actually traversing, but a virtual representation that can be applied to get you easily through the area you're in. Sometimes, Google Maps is wrong. It hasn't found a recent roadblock, accident, or addition. Does that mean the whole model should be trashed? Probably not (notwithstanding the fact that Google doesn't respect privacy)!

This means that when your model hits a snag, it must be updated to fit. In my experience in using the numogram so far, that has meant largely changing the way that I conceive of either the zones or lemons. However, there are likely cases where the model itself may fail. In those circumstances, using a different model can be much more efficient than trying to edit your current model to fit in with your new information. To go back to our dialectic example, a two-node system cannot be forced out of the numogram to any meaningful degree. Sure, you could consider the warp as thesis, plex as antithesis, hex as synthesis. But not only does that fundamentally change the system, it trashes the value of the numogram. The warp and the plex are already opposite forces, so all this re-imagining succeeds at is crushing the time-circuit into one neat and tidy unit. Now, the numogram is useless because it is the three-node cycle in the hex that defines its characteristics. So all you're doing, really, is changing your #-gram without admitting that you're doing so.

Therefore, any #-gram model is a finite field which is being employed in order to better understand the entire picture. To get an idea of what I mean, check out the article "Big Question About Primes Proved in Small Number Systems" by Kevin Hartnett in *Quanta Magazine* (2019). Basically, this article is about experiments involving mapping primes onto a finite field. It uses the finite field to make claims about the infinite number line.

That means that our work with the numogram, or any other #-gram system for that matter, is at the very least *mathematically* solid. We can discover things about the patterns in one particular finite field and apply that understanding, at least somewhat, to the whole. We can switch back and forth between bases and glean different points of view while still applying everything we learn to the same general thing: reality.

It's important to note that, while I'm using the finite field metaphor throughout this section, a true finite field wouldn't use plexing to discover final numbers above the maximum in a given set, but would restart at the beginning as though it were a clock. In other words, the only valid numerical answers would be the numbers 0 through 9, and numbers such as 45, 36, and 15 would be reduced to their ones place.

In every modulus system, the numerical pattern restarts with 10. You can think of 10 as a metaphorical encapsulation of the whole, or infinity, or the whole universe, or whatever. In each #-gram, no matter what arithmetic is performed, the number 10 is never reached (it may be shown, temporarily, but it always gets boiled down into something else). Every #-gram is saying something about what makes up 10. If 10 represents the complete set of signals (of reality, of the universe, whatever), each smaller number breaks up that signal into smaller sections. In base-2, you count: 0, 1, 10; in base-10: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. However, because there are more or less parts between different base #-grams, the energies of base-2 1::0 are different from the energies of base-10 1::0, though one includes the other.

All this is to say that by using different base #-grams, you can reliably get different results. Take, for example, the base-11 work of the A0E in comparison to the numogram. The decademons noted in the numogram do not

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have the same characteristics as their undecigrammatic counterparts, though they share the same poles. There might be overlaps which haven't yet been revealed through experimental study, but we don't know about them at this time.

Until we run more experiments we won't be able to say for sure how the different zone-signals act, but if the theory presented here is correct, we should be able to map, to some degree of accuracy, between two #-grams if they are actually taking from the same pool of possibility.

Qabbala 101

What this system ends up releasing is a contagion of numerical origin. The numbers in themselves take on particular meanings, waves, associations, and powers. A string of numbers becomes coordinates through a #-gram, or a particular integer becomes a specific ideal (333 infamously encapsulates this trend).

There are several ways that numbers become signs of something more than merely pools of value. The CCRU termed some of these manifestations: ciphering, clicking, and AQ.

Ciphering: a numerical synchronicity involving the same set of digits irrespective of their order. Example: 54 or 45 as 5::4, 800 as 8::0, 131 as 3::1, 468 as 6::4... etc

Clicking: Exact numerical synchronicity, especially involving mesh-numbers and gate values. (36 as mesh-36 as well as Gt-36).

AQ: Alphanumeric Qabbala (sometimes referred to as Anglossic Qabbala). A system of gematria where each number is given the value of itself and then A=10 and Z=35.

There is also the employment of the most basic arithmetic, which we've already seen in the creation of the numogram: digital reduction, cumulation, and plexing. With these tools together, everyone is equipped to find whatever numerical relationships they need to discover or flesh out with absolute freedom of will.

If you want to find esoteric patterns in the world, numerology is a great place to do it. However, the numerology espoused by Land in

Qabbala 101 or his subsequent work is less about making numbers fit our well-defined worldly archetypes and more about revealing what numbers have to share with us. Since my work in the numogram, I have come to see numbers themselves as an infinite hypercosmic delight, and I hope that anyone who follows this path in my stead also comes to view them in the same way.

It is unlikely that we will ever really be able to make claims about infinite large numbers, like 8394952348 or 10202309493434432557-53284. The chances of us ever seeing a number of that magnitude in our everyday lives is relatively low: we are not socially or physically attuned to the frequencies where those numbers exist. Even from a monetary perspective, most people stop thinking of numbers once they get to the trillions. Even the prospect of counting up to the several thousands is on thin ice: nobody *really* wants to do it. They might, on a dare or to prove something or as an act of magick, count that high. But we built computers (and writing systems) explicitly so that we no longer had to do such boring work.

So, most AQ values fall within the range of 0 to 1000. There is probably some intensely mathematical reasoning for this, but I do not know how to describe it in that way, so I will describe it in another way instead. The maximum character count for an English phrase to achieve an AQ value of 1000 is 100 characters. In other words, it will take 100 A's in order to equal 1000. The minimum number of characters required to arrive at an AQ value of 1000 is 29, and that is if they are all Z's. So, for words or phrases at and above AQ1000, you must have an input that is between at least 29 to 100 characters long (with no numerals). The longest word in the English language, "*pneumonoultramicroscopicsilicovolcanoconiosis*", is 45 characters long and only has an AQ value of 965.

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The average length of single words in English is around 5 letters, according to WolframAlpha anyway. That suggests that most AQ values fall between 50 and 175 for single words. It is surprising the number of hits one finds between the values of 50 and 500. Instead of providing examples, I will let you find them on your own.

Now, you might be wondering how Tic Xenotation fits into numerical understanding. I would suggest checking out MVUPRESS' work on it (mvupress.net/tic-xenotation), because I can't explain it as well as they can.

Banishing and Grounding in the Numogram

I've mentioned some aspects of this already, but it's important that we go over them in-depth before anyone finds themselves lost in the warp. On discord, I've shared a few stories of unfortunate experiments gone horribly wrong, and I would like for you to avoid this in the future.

So far, my research has discovered several ways of "banishing" numogrammatic influence and one particularly potent tool for "grounding" within the numogram. We need these tools essentially as safety protocols. Imagine a power surge that fries an important electrical component in a machine. This happens when dealing with occult forces in both a similar physical sense as well as a more psychic sense. However, while these accidents are possible, safe and smart usage of your abilities will allow you to avoid most bad experiences, like keeping your hands away from saw blades.

First, some quick definitions. Banishing is when you dispel or otherwise remove a certain kind of energy or occult power from a space. Grounding is when you center yourself in your own experience and refocus on reality. Banishing is thought of and theorized in a lot of ways throughout various occult literature, and its effects or uses tend to depend on which history you're plugging into. With the numogram, since it is framed as a map of forces which act on us from the outside, it is not possible to simply tell the forces to go away (this is a classic banishment technique). As I regularly put it, you cannot banish gravity. The warp is like gravity in the way it manifests, so

we must treat it like gravity when we counteract it.

Simply put, the way to banish any numogrammatic energy is to supply an equal but opposite energy to it. In the simplest terms, if you get caught in the warp, return to the time-circuit. If you get caught in the plex, return to the time-circuit. If you are stuck somewhere in the time-circuit, move to the next position within it (through 7::2 to 5::4, 5::4 to 8::1, or 8::1 to 7::2).

The main tool that I use to do this is called subplexing. This is basically where you

create clandestine or even further occluded channels through the gates of the numogram by subtracting the values of a gate instead of adding them. For example, Gt-15 leads to Zn-4 instead of to Zn-6, while Gt-36 leads to Zn-3 instead of to Zn-9. There also may be such a thing as a sub-cumulation, where you take the original zone value and subtract each number of the cumulation instead of adding it. In this case, Zn-5's gate becomes $(5-4-3-2-1=)$ (-5) . Zn-3's gate becomes $(3-2-1=)$ 0. So on and so forth. By creating these holes through the numogram, you can move from xenochronic regions back into the time-circuit. This allows you to return from the warp or the plex.

Through cancellation of forces, one can accurately remove the influence of any given Lemurian intelligence. However, each situation begs a different, specific resolution. There are not currently any straightforward catch-all one-and-done solutions to any given numogrammatic problem. If you discover one, please share it as soon as possible.

The usefulness of grounding is found in the midst of serious numogrammatic work. When employing warp or plex entities in occult work, one may find themselves accidentally carried away momentarily. In order to return to work, grounding may be

necessary. The grounding that I have found most useful is called the 1 Meditation. During this meditation, you focus on finding and following the energies of Zn-1 back to your body and your present moment. Our world is not at all like the map with its straightforward disconnection between forces. Instead, each force intertwines and shifts from moment to moment. Since we are physical beings experiencing time-space, we can always find our way back to the present by following the thread of Zn-1.

Zn-1 is a valuable reference point because it begins and its energy is not excitable in the same way that other time-circuit zones are. Its Gt-1 is self-referential, so it can always find and support itself and the practitioner has no risk of leaving on accident. Zn-1 reinforcing itself allows ample time to take stock of the situation from a more objective point of view before moving forward, which can be the difference between life and death in certain situations.

Appendix to Module Two

It's important to note that I do not believe there is any such way for a human actor to transcend or move past rampant anthropomorphization and pareidolia. It is firmly my position that these pattern-seeking methodologies are hard-coded and any attempt to move away from them and "evolve forward" is misguided or doomed to failure. While it may seem epic on the surface to give up your humanity in favor of cold, hell-baked realism, the only thing you really succeed at doing is making yourself insufferable to be around. By moving to invalidate the work of the vast history of mysticism and esoteric teachings with invectives such as "but you know they're not really humanoid" misses the point. Of course spirits/ have unique perspectives and experiences that we can only interact with on our own plane of understanding, but does the fact that there's more we can't know invalidate the few things we can come to understand? I would say no, and I would also say that we can have a fulfilling relationship with entities/intelligences we don't understand. For example: cats, dogs, sheep, pigs, cows, rats, viruses, etc.

So any interpretation of signal will likely be stuck in the interpretive dance of anthropomorphology. Keep this in mind, but do not let it lead you away from understanding in favor of experiencing purer and purer quantities of signal.

Module Three: *NumogrammatICS*

Celestial Aspects of the Numogram

Celestial magic takes advantage of the energy of the planets, stars, and constellations to cause changes in the world. While there is no reason to believe that celestial or planetary magic are the “true” roots of the numogram, there is solid evidence that the two are at the very least intertwined or connected. By studying the celestial aspects of the numogram, I believe that an easy route into numogrammatic practice can be achieved. This is especially true for people who have already studied planetary or celestial magic, but even without a deep understanding of these things most magicians have at least cursory knowledge of planetary energies, their meanings, and their connections.

To this point, there have been two major projects to map celestial magic onto the numogram. On the one hand, you have planetary magic, while on the other you have astrological magic. To some extent, they go hand-in-hand, but they are distinct currents for the time being due to the way they have been mapped.

The first one, laid out by the original CCRU materials, connects each zone of the numogram with a planetary body. This list is based on their distance from the sun. So, it's as follows:

- Zn-0: Sun
- Zn-1: Mercury
- Zn-2: Venus
- Zn-3: Earth
- Zn-4: Mars
- Zn-5: Jupiter
- Zn-6: Saturn

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Zn-7: Uranus

Zn-8: Neptune

Zn-9: Pluto

These direct connections are straightforward and easy. This suggests that each numogrammatic connection between zones represents some kind of energetic connection between two planetary energies. However, there are a few special ones which need direct pointing out. X::0 pairs act as the higher manifestation of a given planet's energy, so 1::0 (for example) can be considered as a more pure manifestation of Mercury proper, while 5::1 represents a conjunction between Jupiter and Mercury (which may not have a direct obvious name from the mythology).

At first I considered just laundry listing the associations of each planet, but I believe that discovering these connections, and tracing their connections through the numogram, brings better results than merely translating planetary magic into numogrammatism. The exercise for this week may involve that process, but it is also meant to seriously challenge your understanding of these energies and/or entities so that you can become an expert numogrammaticist.

As such, part of learning the numogram through this lens requires studying the origins of planetary magic and its usefulness. To this end, I would suggest researching both the mythology from which the planets were named as well as planetary magic from antiquity. *Seven Spheres* by Rufus Opus, *The Greater Key of Solomon*, *The Picatrix*, and *Geosophia* by Jake Stratton-Kent (while more modern), may put these energies into perspective to a much greater extent than if one were to simply compare to a standard list of connections. Moreover, if you are really hurting to make these pairs sync in your brain, you can always find or write out your own list.

Numo-Hermeticism

The most important aspect of numogramatics is in understanding what the hell *hermeticism* is, and by extension understanding how the numogram is a system of neo-hermeticism (or as the title suggests, numo-hermeticism). Numogramatics does its best to tighten up or loosen the hermetic model as appropriate while framing the practice itself as a kind of scientific method.

The history of hermeticism begins around the first century AD. The *Corpus Hermeticum* is dated by experts to the turn of the second century. It is presented as the teachings of Hermes Trismegistus, who was a practitioner of magick that ended up having the secrets of the universe revealed to him while meditating one day. He is considered to be a combination of the gods Hermes and Thoth, though that is not to suggest that he wasn't real. Hermeticism is also credited with the creation of science. But you won't ever learn about that in school, huh!

Hermeticism influenced a ton of western occultism (and exoterica, of course), but the effects of the Rosicrucians and the Hermetic Order of the Golden Dawn on western occultism and esoterica cannot be understated or ignored. For better or worse, the short-lived group of the HOGD, with members such as Aleister Crowley, Bram Stoker, AE Waite, Arthur Conan Doyle, Dion Fortune, as well as many other famous people, left its mark on occult history (probably) forever. The order itself lasted only sixteen years, but its members went on to revolutionize all sorts of aspects of our contemporary occult traditions and frameworks.

Hermeticism begins with the notion that every theological undertaking begins from the

same truth, in the same way that scientists all study the same true or real universe. In other words, the world has some fundamental magickal or divine force from which everything emanates in the same way that we have come to understand the laws of nature. By studying this force, we can come up with hypotheses and eventually theories about how the world works.

Numogrammatism is this kind of system. Its source or divine spark is already latent in the decimal system, so if we can prove that $6-3=3$ or $5+4=9$, we can prove that the numogram exists (in the sense that it can be derived from basic arithmetic). When we further experiment with this system through the tools of magick and mysticism, we find signals that are unmistakably potent.

Numo-hermeticism, however, posits a different structuring of the universe with a clear(er) delineation between inside and outside (with the outside drawn and labeled clearly on the map instead of just being ignored or esoterically implicated). That being said, the numogram is just a map of reality and not reality itself. That's why so much of the last module was focused on understanding other base-#-grams. While we are using the base-10 for a variety of reasons, every other map or model may be just as valuable to our goal as practitioners of the art of magick and we would be severely limited were we to ignore them in our quest for understanding or power.

Numo-hermeticism posits that the world is made up of the energy of the ten zones and is governed by their inter-connections. This manifests in a doctrine first cataloging and then of manipulating these energies. So, as students of numo-hermeticism, our first goal is in learning and understanding the numogram itself. I personally think that the best way to learn this is by experiencing the signal from the source itself, which is why the exercise this

week is a full exploration of the zones.

By studying the zones and their natures, you begin to understand yourself as well as the world around you. This main aspect of hermetic belief is summed up in the phrase “as above, so below”. The phrase means that the pattern of the outside world is mirrored by the pattern of your inner life, so by studying one you come to understand the other. Both places are governed by the same laws, so they manifest themselves in the same ways even though their scales may differ.

That being said, there are some things we take for granted from the original construction or revelation of the system. In the same way that Hermeticism takes the writings of Hermes as its main reference, numogrammatists reference documents written by CCRU members who may or may not exist. The drawing of the thing in space was revealed in a dream/vision by a dream witch. The plex could have easily been placed inside of the time-circuit instead of below. Perhaps the general structure of the numogram itself needs to be systematically queried until the truly ideal form is made manifest. Or, we can base our experiments off of the findings of others because we don't have enough time to find the truth ourselves.

The meanings of the zones are described in some detail in the source material, both in the pages of zone descriptions as well as hidden within the Pandemonium Matrix. By close reading these texts, you can arrive at some sense of understanding. However, this direction may not be the most efficient way to achieve the goal of revealing the hidden meanings of the zones of the numogram. Next week, we'll be going over celestial numogrammatism which will give you even more fodder for understanding the numogram.

I hesitate to offer any application in this

section because I do not want you to follow me like a dog. My own ideas and interpretations of the numogram and its composition are still experimental and, while they are more information than you have right now, I hesitate to suggest that any one particular way is true, even though hermeticism is about arriving at the truth. In moments like these, I am reminded of *The Chariot*, which represents a successful conquest or endeavor in spite of the fact that those involved have little or no knowledge of the true nature of reality (in other words, the esoteric secrets of the universe). I am more interested in framing this system as a tool for your own workings.

The simplest way to ensure that that can happen is simply to tell you what I have done to understand the numogram and also tell you that this path has been successful. The first step is in understanding the source material. This is the most exoteric layer where everything is linguistic and memetic. Study qabbalistic connections where relevant, and according to your own will and in your own time. Some encodings are relevant to some practitioners while others are relevant to others. I then moved quickly into celestial numogrammatism (next week's stuff), before I took the step towards energy work while evoking energies of the numogram. I found the meanings of the zones primarily through artistic endeavor and evocation practices from talking to a variety of entities from within the numogram as well as a variety of people. Numo-hermeticism as a tradition has an intense desire to consume all other esoteric literature and enframe it through numo-grammatics. Anything that can be split up into ten parts or pieces can be fed through the numogram meat-grinder style.

From a hermetic perspective, that's not only valid but required of the ur-system. For numogrammatism to be hermetic in nature, it must be applicable to all other systems of

occult science/philosophy/whatever. With the advent of chaos magick in the last century, the classic orders became ruins to plunder for ideals and content. In many ways, numogrammatical magick carries on this tradition (it's inventors were, after all, chaos magicians (whether they openly admit to it or not)). This is why I believe the lingua franca setting of the numogram works, and why we're starting there in order to cast real magical spells and perform real magical rituals using the numogram.

While there are probably many places where numogrammatics and traditional hermeticism diverge, the most important one is the question of ascension or enlightenment. There is no current concept in numogrammatics that requires or posits this kind of understanding of the universe. There is no singular "god" to become like, but instead a series of hyperstitional entities to commune with. No syzygetic lemur is any more important than any other; there is no hierarchy of power or ability. A few of them come in a certain order, which arises naturally, but the cycle can begin at any place and end at any other place. While the warp and plex are formally xenochronic and exist outside of standard time, they simply represent areas of more intense signal versus being areas of "more truth" or "more god".

The numogram has no clear origin outside of the basic numeracy (counting always begins with 0). Through numeracy, 0 may progress to 1, but numogrammatically it has no reason to do so, since 0 twins with 9 and must somehow traverse the abyss of Gt-36 before it can even imagine reaching 1. Where it goes from there is a mystery, though the secret likely involves some sort of auto-production (the end is already in the middle of the beginning).

Numogrammatic Energy Conjunction

The crux of this section is pretty straightforward. I posit that one can approach numogrammatism from an energy conjunction perspective. By combining zonal energies on the fly, the required effects can be caused.

The first step towards doing this is the same as all the other things so far. It's all rooted in understanding the energies or meanings of the ten zones. They are the building blocks which make up everything, and this makes their understanding the most important thing you could ever do. Once you understand them, everything else falls into place. Next month, when we talk about numoethics, we will posit a situation wherein you don't necessarily have to understand the zones in order to cast magic. However, we are beginning with numogrammatism because this understanding will be fundamental to how we come to understand things later, so it's best if we start here.

Once you understand the zones then all you have to do is conjure up specific energies and smash them together like the LHC. You should imagine it like charging an energy beam attack but with non-combative energies. Or like in Magicka, where you combine different beams of magic into different spells. If you ask me how to do it, I will say pretty much the same thing. How do you teach this? The same way you teach martial arts, probably, or dance. So I'm not going to use this space to teach that.

Now, while I think mixing only two zones together is possible, one must take care to conjure specific rites in their work as needed. The difference between [451] and [41] is very

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significant, and just calling on 4::1 when you really want [451] specifically can lead to flushing something very important down the toilet. With chaotic xenodemons and other nasties, such a thing may not be possible, which further highlights the danger in employing them in your work. The freedom they are given over the outcome of events should scare anyone of any level.

An easy way that I found to experiment with this is to sit in a completely dark room and then introduce a lot of Zn-0 energy into it and see if your ability to see gets any better. I've used this to banish strange figures and spirits that seem to haunt me in the night with great success, and getting this to work seems to be a quick way into employing energy conjuration in your work.

Module Four: *Numogoetics*

What is Goetia?

Before we get into how to summon a lemur proper we have to cover what I mean by goetia. When people talk about goetic magic what they mean is usually summoning demons and asking them to do your bidding for you. In popular culture that's literally all it is, but there's actually a rich history of goetic magic spelled out in *Geosophia*, if you're interested. Jake Stratton-Kent is literally one of the leading scholars on goetic magic, and he deserves your time if you're serious about practicing this sort of thing.

Goetic magic is about using spirits of the earth in your practice. Usually, this term is synonymous with spirits of the dead, whether they used to be human or they're Something Else depends on your interpretation. However, the one thing that is certain is that each goetic spirit has serious pull in their respective areas and you can employ these spirits to your own ends.

Each book of goetic magic has different rites and spirits within it, though there are several overlapping occurrences between them. Each book posits a different relationship to the spirits, for example in the *Grimoire Verum* you make a pact with the head spirits and gain the ability to use each and every spirit to your own ends, while in the *Lesser Key of Solomon*, you can invoke any spirit at will through the coercion of God the creator.

You don't have to have any experience with any other system in order to make use of numogoetics. You do, however, need skills that are used in each system. But first, let me describe a "classic" demonic summoning from the olden times:

You get a group together of at least an

evoker and a seer. The seer, historically, was a child around twelve years old because they can see spirits the easiest. You set up the kid in front of a crystal ball or pour a pool of ink into their hand and then you evoke the spirits. There can be other people involved as well, but they don't do as much work as the evoker and seer. They can take notes or watch the circle to make sure it isn't broken or try their luck at seeing spirits or help the evoker recite calls or just pour energy into the event by nature of being there. If you aren't assigned one of the main jobs you're basically freelance.

So once you've got your team together, you draw an ornate circle and stand or sit inside of it with your magician's tools (or whatever the book you're referencing calls for, some ask for more while others ask for less). The evoker starts the evocation usually with some kind of opening or banishing rite, and then they start listing off the names of entities that they want to get into contact with. Periodically throughout this process, someone checks in with the seer to find out what's going on. The seer's job is to stare at the medium they've been given (ink or ball) and report everything they see. Sometimes what they get is very clear, while other times it's vague or muddy.

Depending on your goal, the middle part is when you ask the spirits that you have conjured for advice or for assistance in fixing your problem. Sometimes, though, a practitioner would call up the spirits purely to see what they have to say. This is useful in forging a relationship or in preparing for the making of a pact. Sometimes, you must call up the spirits first to see what they might want in a relationship before simply committing to being their pal. Remember, whatever spirit you conjure has its own interests, preferences, and Will, even if they are framed as only embodying one particular idea, emotion, or

element.

Traditional goetic magic usually involves employing spirits for gains in the material world which we currently inhabit. In other words, it involves manifesting within the time-circuit itself. This makes sense especially when one considers the astrological relationship between the 72 demons of the *Ars Goetia* and the astrological nature of the time-circuit. Yes, by the way, you can map those kinds of demons onto the lemurs of the time-circuit in the same way. However, within the pandemonium system, they are more likely to be considered *nano-lemurs* and little work has been done to test this hypothesis.

In popular culture, much fear mongering has been done regarding spirits of the dead as well as demonic spirits. However, how would you feel if you hadn't been fed or even acknowledged for hundreds of years? Starving. Obviously. While demonolatry has made a comeback in the last fifty or so years, many people still view it negatively. This view is due in large part to Christianity and its vice grip on all aspects of life back in the day, which *Geosophia* spends a lot of time on. With the rise of popular shows like *Supernatural*, I'm sure this view of demons, ghosts, angels, and other astral entities will not change anytime soon.

Some of you may have experimented with this kind of magic before, either casually or very seriously. Unless you have made explicit pacts which would limit you from practicing numogoetic magic, you needn't worry about their relationship to each other. I have summoned Katak and Beleth concurrently and they even got along instead of butting heads or creating a general sense of discomfort.

The lemurs of Pandemonium are either representations of real forces or representations of aspects of the real world. Their specific nature is hard to pin down at this time, largely because not enough research has

been done. For those of you who aren't familiar with the source texts originally penned by the CCRU, let me sum up what information we have to go on: a website with various descriptions and parables of SOME lemurs (mostly the three syzygies of the time-circuit), two blog posts with full overviews of Lurgo and Katak (the only two lemurs to ever get this treatment), and a list of all lemurs and their rites which isn't exhaustive or complete. We have two or three descriptions of how time-sorcery supposedly manifests, but we have no specifics aside from the fact that it can be used for assassinations. We have reports of people "channeling" lemurs hyper-stitionally, but we have no resources on their rituals or their specific experiences of the entities.

In other words, we don't really have a whole lot to go on. That being said, we can apply what we know about other systems of magic (especially Hermeticism, which we looked at in the last module) to turn time-sorcery into something that we can at-the-very-least experiment with. With numogoetics, the same strategy applies. So that's what I did.

Summoning

How do you summon a lemur? This module should teach you everything you need to know or point you in the direction of places where you can gather the knowledge you require in order to do so, if it's impossible to teach directly.

The first step is that you must accept that spirits are somehow able to materially or psychically manifest within your space. This is actually a big hurdle for a lot of people, but it really must be crossed before you are able to, with any amount of ease, scry the aethers of spirit activity. For those of you who have already done this, you can move right along rather easily. For those who haven't ever worked with spirits before, you may need some tutorials.

Spirits don't have to manifest physically to be considered "present" within an environment. If you're new to magical workings, they probably won't appear before you physically, and even ascended masters have trouble evoking an entity into full physical appearance. Usually, when a practitioner uses the word "appearance", they're talking about some kind of astral or energetic appearance. You feel the presence in the space with you, whether that's sitting on a chair or standing next to you or breathing on your neck. If you don't feel a presence, that doesn't mean that it isn't working! It could just mean that the spirit doesn't trust you yet and doesn't feel comfortable or interested in putting in the energy of appearing before you until you've given something to them.

As we learned in the last section, classic goetic summonings were cast in a circle with two people usually. Someone who looks and

MODULE FOUR: NUMOGOETICS

someone who actually leads the ritual. However, in numogoetics we don't need a circle or anything fancy like that at all if we so desire. My very first evocation ritual involved calling up the lemurs within a triangle that was pasted onto a black mirror (TV). Yours can look the same!

So, here's what you're going to do: you need some kind of scrying vessel, whether that's a black mirror (television, computer, phone, mirror in the dark) or a crystal ball or just a pool of water is up to you. Then you need to determine which entity or entities you are summoning. This is based upon what you are after: if you want knowledge then ask Murmur, if you want sex and opportunity ask Oddubb, and if you want destruction ask Katak (just for some very straightforward examples). In your first summoning, you should call upon Lurgo because they are one who can open all of the doors to everywhere else for you. If Lurgo becomes your friend, everything else gets a lot easier.

Once you've chosen who you are going to summon, you want to make sure you've got your goals for the conversation down. You can either ask the entity what it's about or make some kind of small-talk with it (I have a standard script for first interactions like that which is usually "hello what are you about?" and leading questions for the rest of the conversation), or be ready to ask for something directly. If numogoetics is truly your thing, you'll probably end up using each entity at some point or another (in the last year, I have called on all of them at least once). Write this down or sigilize it, if that's your thing, so that you have it ready to reference in case something weird happens in the midst of the ritual.

Now you want to begin the actual ritual. Make sure that you won't be disturbed and then do the 1 meditation. After, look into your

scrying object and visualize the net-span of the entity multiplying within the triangle or field. Do not stop doing this until they come. You can also add some clever words, like “KATAK, DESTROYER OF WORLDS, EATER OF SOULS, RAVAGER OF HEARTS, I CALL ON YOU TO HEAR MY CRIES AND COME TO ME SO THAT WE MAY MAKE A DEAL” or something. If you are the type to do offerings, include the offering within your ritual space. Keep in mind that a lot of these spirits don’t work for free though, so at the very least you’ll have to pay some amount of energy in order to successfully cast a spell using them. Crystals, incense, candles, etc within the space can add to ambiance, but to my knowledge aren’t required at all. Use whatever you need to make you feel powerful, at least until you feel comfortable taking off the training wheels.

Eventually, the entity will show up. You might get a sign, you might not. If you’re in a full steady meditation for five minutes while visualizing the net-span, you can pretty much be certain that the spirit heard you. Whether or not they show themselves to you is up to them, but you can always ask if you’re feeling frisky! Either way, once they’ve shown up it’s time to start talking to them. You can either ask your questions and try to get an answer, or ask them for something directly to be done and see what they ask for in return. You may not get an answer right then, if that’s the case then call back later. If you still don’t get an answer, keep trying! Seriously! They might just be testing you.

Once the ritual is completed, you need to close with the 1 meditation again. You also probably want to banish everything you can: in my first portal workings little creatures came along with the entities and they were not necessarily friendly. In fact, there have been several instances of someone opening a portal into a numogrammatic zone and real nasty things coming out and ruining their life. So

best to stay cautious just in case. It probably WON'T happen to you, but if it does you should be prepared.

After you've come down, write down everything that happened if you weren't taking notes in case you forget and then wait and see if you get the results that you seek. If you seemingly got no response from the entity, call back tomorrow. If you continue to not get a response, then your approach may be bad. Try calling something else.

I'm going to go ahead and write down the important things to know for the main lemurs just so that you don't accidentally bite off more than you can chew:

Katak is scary and will be mean to you the first time you meet. Oddubb is playful but that doesn't make her less dangerous than Katak. In fact she might accidentally hurt you for fun. Murmur is pretty safe, especially if you're just asking for knowledge, but she may not be ready to answer your question immediately. Uttunul hates all light so summon him in complete darkness if you can. Djynxx is safe as long as you're very clear about what you want to get into with them. Lurgo isn't always very talkative, but by far likes human practitioners the most out of all of them. The chronodemons are generally the most "humanoid" in appearance, while the amphidemons vary wildly and the xenodemons are just utterly incomprehensible things. Do not summon xenodemons first if you can avoid it! It's dangerous and scary and you can bite off more than you can chew easily if you are not yet strong.

3::1 and 3::2 are pretty good options for your third or fourth summoning. However, many lemurs may not want to speak with you if you're just summoning them for fun. If you come bearing presents or with an explicit intention in mind for them to assist in manifesting, you may have more luck. In trying

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to flesh out this system, I had a lot of bad conversations, so don't feel down and out if you call up Abbabatok and he shrugs and says "I don't know how to fix your problem" or something like that.

Most importantly, have fun with it and share your experiences!! Good luck and if you hit any snags let me know ASAP.

Pandemonium and Cthelll

All right so now that we've more or less covered the basics of time-sorcery at large, we can now introduce the concept of *Pandemonium*, which is just the name for the full system of Lemurian demonism and time sorcery. Pandemonium is the combination of both elements into sublime balance. In most cases, in my experience and based upon the way the system has been framed, there is no clear difference between the system of numogramatics and the system of numogoetics.

I only made the distinction so that we don't get bogged down in the sheer quantity of what we have to learn, which is an entirely new and arguably recent system of magical practice. The natural rift between numogramatics and numogoetics allowed us to ease ourselves into thinking through the numogram, which means now we're ready to smash it all together in a large hadron collider of power and innovation.

So, what does it mean to be a practitioner of time-sorcery? Sadly, we're all still kind of figuring that out. As best as I can tell, the only "path" at this time which is available to us is getting results with our magic and using Pandemonium in order to experiment with the world. What that means is more or less up to us.

While some people are probably desperately frightened by the notion that what they do matters, I hope that you and everyone you end up sharing this current of magic with in the future (if it does last that long) take that challenge by the horns and innovate and experiment wherever possible. Whether you're a Katak, an Oddubb, or a Murmur, the future

has a place for you! You can take it or leave it, of course, I personally won't mind either way.

As always, BE YE MYSTIC and please please please share whatever you find out with the rest of us so that we can compare notes.

With all that being said, now it's time to talk about the home of the lemurs: the Utterminus of Cthelll.

No, that is not a typo. It is actually typed that way in the source materials. Which is fine and maybe even cool, if not slightly annoying.

From CCRU.net:

Since they are proliferated by a digital cumulation to the ninth power, the demons are forty-five in number, attuning them to the Gate-City of the Plex-channel - Utterminus of Cthelll - (Gt-45), which is identified with the microcosmic lair of all demonic populations (the Lemurian Pandemonium.)

Cthelll is a place that you can go if you are skilled in astral travel. I believe, personally, that Land and other hyperstitional authors (Ireland, Fisher, et al.), have all gone there in order to commune directly with the spirits in their own environment. I've done some exploring of the place myself, but most of my trips only involve hanging out at the infamous bar which exists as a link between our two worlds: Deadlines.

I can't say with any certainty what the origins of Deadlines is, but I can say that it is real and I have been there. It seems to be a hub-world for all hyperstitional characters and the real people who channel them, including the lemurs and nano-lemurs and whatever weird unlife lives down in Cthelll.

You get there through trance or

meditation which leads to astral travel. You may have your own preferred methods, but here is mine:

I start out with meditation. Once I've cleared my mind, I go into my astral temple, which is a construction I built to do magic inside my head. From there, I decide where I want to go, and then I use a door within my astral temple that leads me to wherever or whoever I tell it, and then I step through it. This works especially well for traveling in the astral realms, but not quite so well for checking out somewhere like New York City.

So the first time I went to Deadliness, I went through this process and said "Take me to Deadlines," and there I fucking was! Deadlines. If you need help visualizing it, look up Land's fiction regarding the character Mary Karno, or read Amy Ireland's thesis. Once you're there, you'll see a whole lot of nothing, probably, since the lemurs are coming and going as they please unless you've made an appointment.

If you're an author, you might meet your next great story there. If you're some other type of artist, be prepared for inspiration while you're sucking down on 333 bev or watching Oddubb as she saunters to the bar. Since it's all astral, you can pretty much spend your time there however you want!

Outside of Deadlines is the rest of Cthelll. It has the quality of being under the ocean but without any water. Don't ask me how that works! If you are trying to meet someone in particular, you can try to look for time-trails. These are lines which trace the movement of any given entity in four-dimensional space. In other words, you can follow it to the present and discover where the owner of the time-trail is. This is just a fundamental feature of Cthelll as far as I can tell, but more research absolutely needs to be done on their usefulness and efficacy.

Once you're outside of Deadlines, you

may also run into a variety of creepy-crawlies and other bugs, fish, and strangers. If you pay them no mind, they probably won't even acknowledge your existence. Up to you if you want to interact with them or not.

If this is your first time down there, I would suggest trying to find Lurgo or one of your other Lemurian friends and see if they're in the mood to give a tour. It can't hurt to ask them, and they might give you the special behind-the-scenes tour where you get to meet the lady of Cthelll herself.

I'm just kidding. I don't think she exists. It just seems, right now as I am writing this, that she might. Perhaps this is a mystery for you all to explore and not for me. So get out there and find out and then write a post (or a book? Or a zine!) about it and then you'll have made your mark on this stuff forever. That'd be pretty cool, huh?

Basically, you know enough at this point that you can officially consider yourself an adept of time-sorcery. Especially if you've been following along with the exercises. Take some time now to figure out what it is that you've accomplished, if anything, and see where you can go next.

Next module we focus on hyperstition, which is the next step in practicing time-sorcery, I think. You must understand the numogram and how it works, and then you summon some carriers, and then they reveal truths about the system to you, and then it starts to change the world. Now, there are big hyperstitions and there are small ones. Most of the ones you've probably seen are small (Nemo Duszl, Mary Karno, Chasm, Echidna Stillwell, DC Barker, the list goes on), but big ones are easy enough to stir from the deep (Gnon, Y2K, 2012, 2020) if you know where to look.

Module Five: *Hyperstition*

(Un)Belief, Fiction, and Lines of Flight

If you've read the CCRU materials before then you have some familiarity with hyperstition. Woven throughout each storyline is a hyperstitional vector, encapsulated in an identity and a narrative. If you've ever tried to google DC Barker or MVU or Echidna Stillwell or Linda Trent, you've found that not much information on these people exist. However, just enough information is presented on them that they easily could have been lost in the flow of time. So, is it really real? Since most of their storylines end with them disappearing somewhere/somewhen, it's impossible to determine.

This is the goal of hyperstition. By introducing you to a narrative that is possible given the confines of your knowledge, its truth-value gains the ability to fluctuate. I posit that all mystical experiences occupy this zone and have occupied this zone forever. This is where the question of truth in magical practice has always come to die: are you *really* talking to demons or just hallucinating? Is magic *really real* or just some kind of game?

Some people may believe that because it was only experienced by one particular person at one particular moment, then it couldn't possibly be true. "Where is your evidence?"

Contemporary magical practice, especially chaos magick, solves this problem by focusing on the question of results. If you cast a spell and achieve a particular asked for result, then how could you ever dissociate the causality between these two things? When I ask for money, I receive money. When you call a spirit, the spirit comes. But oh, was the money meant to come anyway? Was the spirit

meant to come anyway? There is no way to know except to call the spirit or ask for the money again. Except then you've got experiment after experiment of encounters with divine or occult influence *succeeding*.

Once you've achieved success with magic, it's hard to turn those connections in your brain off. Whether you believe in it or not, those events have been affected by the fact that you casted magic in order to make them happen. If you were to stop casting at this point, perhaps nothing at all would be lost. After years of careful psychological tuning, you may be able to disrupt the causal link between your actions and the results which seemingly occurred. After all, the true weaving of fate is not meant for humans to know. We only get the bits and pieces that we experience in our daily lives. I throw something up, it comes down. I take a pill, my headache goes away. I find out later that the pill is merely a sugar pill. Does that change anything? I still took a pill and my headache still went away. I drink a glass of water and my throat feels better.

Probably one of the best examples of magical practice is our various supposed cures for the hiccups. None of them work with particular effectiveness, but some of them work incredibly well for some people. Certainly, someone somewhere has done experiments on the most effective cure for the hiccups. But at the end of the day the only thing that matters is whether or not a person can use something to cure their hiccups. For that, it's certain that every treatment option is context-dependent. What works for someone may not work for someone else. This is true of most medicine, actually, but don't tell that to doctors!

Of course, hyperstition doesn't really apply to those situations as much. You don't hyperstition your hiccups away, you're casting magic to cure your hiccups where the spell is

holding your breath and drinking a glass of water. Hyperstition is really more focused on *narrative*, who did what and when? How did things come to be? What is responsible for the situation we find ourselves in?

So, when you get visited by an angel who tells you the secrets of the universe, and then you do them and they work, that's kind of like hyperstition. However, hyperstition as envisioned by the CCRU is actually very particular in its aspects and technical details, which we'll go over in detail next time. The short of it though is that if it isn't related to the numogram, then it's not hyperstitional!

Now we could probably argue about the truth value of that statement alone for hours, and I hope that we do so that we can better understand what the hell is going on. Especially when we consider that *everything* can be related to the numogram in some way, so does that make every story a kind of hyperstition? Well, maybe! We're going to find out through this week's exercise. [*Editor's note: this was explored in that week's exercise.*]

Hyperstition, at its core, is about world-building. The reason that Lovecraftian mythos is such a potent hyperstitional example is because it's so close to our world that we can *almost* reach out and touch it. Once several different perspectives weigh in on a world, it starts to come together as a multi-layered possible *thing* over and above a mere tale of horror. Hyperstition forces us to grapple with the question of how a story, a collection of events, becomes a portal to somewhere else.

So now we arrive at this whole notion of hyperstition as a way out. If we view the world we live in as a narrative that has been constructed and reconstructed over and over by various people, at times violently enforced, we suddenly realize that even someone like ourselves can add on or change that history.

The most popular form that this takes is

conspiracy theories or mysticism. However, mysticism has nothing on the way that popular media can take over the world. Take, for example, *The Matrix*. Before the movie, questions of whether this world was a simulation were relegated mostly to people who were neo-agnostics or very obscure forums. Now, the red pill is a household idea (for better or for worse) and pretty much everyone who has seen the movie has asked (whether jokingly or not) *is this a simulation?*

The trap in these ideas lives in the fact that just by considering them as having-happened at all means that they have the opportunity to come into being. What if you wake up and find yourself out of the matrix tomorrow? All of those considerations will have been worthwhile after all!

Recommended reading:

hyperstition.abstractdynamics.org/archives/006777.html

hyperstition.abstractdynamics.org/archives/003345.html

Three Parts of Hyperstition

So how do we commit an act of hyperstition? Well, the article I shared last week from the hyperstition blog outlines it nicely, but I'll share it again in this post and go over it in some detail, as well as expand on some experiments I've done (that are still ongoing at the time of this writing). Firstly, go read the hyperstition blog post "Polytics".†

This clearly outlines the three main parts of anything that could be called hyperstition:

1. Numogram
2. Mythos
3. Unbelief

Haha okay those are some cool words, but what the hell do they mean?

NUMOGRAM

This one is pretty obvious. The first step of hyperstition is that it has to unpack or in some way grapple with the numogram. This includes the real aspects of it, such as the map itself or the Pandemonium Matrix, as well as any numogrammatic reflections which may exist, such as the AOE or other systems of esoteric numeracy. In order to make use of this aspect it could be argued that you can simply write anything. The numogrammatic portions can be interpreted later. However, it can work the other way as well, where you are channeling specific things towards a particular end. While all of Land's fiction makes use of the numogram, Chasm is perhaps the piece that is most exoteric. Even the word Chasm (AQ 89) is packed full of numogrammatic meaning.

†<http://hyperstition.abstractdynamics.org/archives/006777.html>

It's important to understand, that since this system is intensely popular, oecumenic, and therefore hermetic, everything could be interpreted through this map. Some stories will have obvious interpretations, while others may be much harder to crack. However, if you can find one numogrammatic element then you can certainly unpack more and more as time goes on. This also works the same way with crafting a narrative: build the story first and the numogrammatic elements will eventually jump out at you.

MYTHOS

The point of building a mythos is that, just like in real life, there must be various accounts of the world and how it works. Something happens and some people view it as the apocalypse while others view it as business-as-usual while others don't even know it's going on while others are using it to immanentize the eschaton in a good way! Hyperstition has historically been built by creating or latching onto historical narratives, usually through constructed carriers of dissemination. The usage of the word "artificial" in this section is interesting, because under a general enough definition of artificial, anything that is built could be used for the purpose of creating hyperstition. I have found this usage to be accurate, but we'll talk about that more in a second.

The secondary key of this section lies in the multiplicity of perspective. This creates a system where one carrier can say one thing, the other can refute it, and together they create a way for a reader to consider all sides of an argument without losing their mind. The early Greek philosophical dialogues are a great example of this usage. Two entities which probably did not actually have the conversation

they were supposed to have had, but because they're being puppeted this conversation becomes palatable, possible, relevant, true. The reader begins to take it seriously. "I have seen the little green men and we are going to die!" "I work for the little green men and we are only trying to kill some people!" "I am a little green man and I just want to have sex with a human."

UNBELIEF

This aspect is hard to pin down but I will try because it's important. I think that the root of unbelief is in mystical experience or understanding, especially when it comes to our own experience as magicians. A person (whether yourself-as-carrier or a completely fictionalized character-carrier) comes into contact with the experience or event that can be described only as numogrammatic, and the fact that the experience is just plausible enough to be real means that you can't utterly rule it out. We may not be able to stomach the notion that magic is totally real, for example, but once you've broken through the veil to the other side suddenly the world *only makes sense* if that's the case. As an extension of this, unbelief circumvents the need for any conception of authority. There can be no authority on The Thing, because we aren't even really sure if it's coming to get us in the first place and it's masks are many.

Finally, the page ends with a "definition" of hyperstition from the CCRU itself and a few quotes from CCRU works regarding fictional quantities making themselves real. Basically, the goal of hyperstition is to make something real enough that it can actually change something. That thing works through the numogram and most often through fiction in order to come into our lives, and once it is here we can't simply put it back into the box.

MODULE FIVE: HYPERSTITION

So, how do we go about employing this practice as sorcerers of the numogram? Become fiction authors ourselves. There are two ways to do this: turn ourselves into a hyperstitional carrier or build up a whole cast of things that might be possible and employ them as necessary. These two things, of course, feed into each other back and forth possibly forever. The borders are fuzzy here and you will likely reach a point where what's-playing-you and what-you're-playing mesh together like some kind of horrific monster.

Unsure what that means? Try writing a story. Next section, we'll go into how to do that if you're stuck.

Building Your Own Reality Tunnel

So through hyperstition we have one extra special option made available to us, and that is to change the narrative as we see fit. When I talk about building your own reality tunnel, I'm really trying to make a claim similar to the idea of the Black Iron Prison.[†]

Black Iron Prison essentially suggests that the specifics of your environment: your upbringing, the beliefs you are exposed to, your sense of self, your class status, your race, your gender, your sexuality, etc. all lead you to accept particular truths over others. This is true of absolutely everyone, even if you do the long work of designing your own prison in its totality. Due to this fact, I believe that magic is first and foremost about creating a prison that suits your goals and desires. The first step of magic, then, is always the step of hyperstition. How could a simple change in perspective or possibility affect the way that you go about attaining your goals?

Zummi popularized the phrase “reality tunnel” and I use it because I like it better than prison. It's not that we're imprisoned as much as we are simply stuck in solid rock. We can only allow the rock to give way through effort, which means that we must actively shape our own worldview. Or, we can go along a tunnel that has already been clearly defined without much effort.

The reason I am so adamant in suggesting this interpretation of the world is because our particular period of time is special. No other time in history that we know of is one where anyone can contribute to the global narrative

[†]<https://www.principiadiscordia.com/bip/1.php>

politically, socially, or religiously. Throughout history, we relied mostly on experts or authoritative hands which guided our actions. We listened to our preachers, our kings, our government, our elders, for they knew more or less the right way to go about things. However, with the rise of information technology we could suddenly plug into petabytes of previously untapped information and share our analyses in *real-time*. Anyone with a social media account can become a journalist or a player in the MindWar. With the rise of media empires, including television, there suddenly became a need to build a persuasive narrative instead of one that was rooted purely in authority. See: "From PSYOP to MindWar: The Psychology of Victory" by Michael Aquino.

The Vietnam War is a great example. The specifics of the war were particularly horrific, but the rise of televised news broadcasts of soldiers dying and/or committing crimes against humanity was new for America. It wasn't merely that people were dying or being tortured or being poisoned, but that the people who were supposedly benefiting from the war had to watch the horrors unfold on television which caused people to realize just how terrible the war (and perhaps any war) really was.

As magicians simultaneously aware that our beliefs limit us and that our ability to influence the narrative of the world is on the rise, it would be ridiculous not to use this opportunity to our advantage. Now, that will look differently to different people. Some will simply create a world where they are comfortable, while others will try to control more and more aspects of the narrative. The only thing that we ought to consider is whether or not our beliefs are serving our own ends. No matter which way you slice it, this kind of sorcery is tangibly real and can cause massive changes to our world. But only through careful discernment and spellcraft can we come to

exercise this ability.

Moreover, the ability to turn back and look at our own beliefs at a meta-level is not something that everyone bothers to do. Everyone may be able to look, but very few people actually want to actively innovate their reality tunnel. In most cases, this is likely because they simply do not have any need to do that. They are either too busy trying to survive or relatively content in the world that has been left to them. It's important to note that there's nothing wrong with that. Reality tunnels may believe that they are competing for followers, but since every tunnel currently leads to the same place (death, the other side of the veil, the afterlife, etc) it doesn't *really* matter what you choose to believe in the grand scheme of things.

Since it doesn't matter, you may think that any belief is suitable to your needs. That's not necessarily true, but I can't really help you develop a particular system without knowing what your situation is. I can only describe the fact that the system you are living within is a system that has been constructed, and because of its inherent nature it can be changed, morphed, affected, and destroyed at will so long as you put pressure on it in the proper places.

Every narrative has been constructed. We know this because language itself is a construction. It may describe the world incredibly accurately or obfuscate the truth in favor of some awful fiction. The only way to tell useful ideas from bad ideas is to put them to the test, either in a virtual environment or an active one. In this way, hyperstition and reality-building are a lot like coding. You can test your code to see if it works, or you can just deploy it and hope for the best. Obviously, depending on the stakes of a catastrophic error, one may be more relevant than the other to your specific situation. You may find yourself right now in

the perfect moment to change everything. If that's the case, then taking on the risk of rapid deployment is probably a smart move. However, if that would require burning your entire life to the ground, some caution may be necessary.

When we talk about things like why we really study any of this shit in the first place it all really comes down to finding perspective in our own lives. We're chasing knowledge or power and historically the way to get there is through right-action in alignment with our goals which can only be defined by our relationship to the cosmos. As above, so below clearly suggests that through understanding the world we can understand ourselves and vice versa. Perhaps the alphabet is to our culture what numbers are to the world? Only rigorous investigation could prove that claim in either direction. Good luck.

All of this is just a fancy way of saying that hyperstition is narrative creation which can change the world if it is deployed at the right place and time. 2012 as an apocalypse was so close but also consider how much terrible shit has happened since then. If something like that, or Y2K, or 2000, can make themselves into seriously scary things then why can't a normal person turn themselves into a hyperstitional carrier and explore the numogram themselves?

The biggest problem with this approach would likely be the dangers inherent to numogrammatic travel. However, we're magicians and we've already gone over how to handle those. I think, fundamentally, being a numogrammaticist or otherwise using the numogram in magic requires this kind of construction. When we talk about initiation we are talking about entering into a world with particular symbols and ideas, in other words a reality tunnel. So, in order to be initiated into numogramatics you have to take its language as the

source-code for the universe. Whether or not that's really true remains to be seen, but it certainly *works* and at the end of the day every aspect of magic or sorcery that we involve ourselves with today is inherently symbolic at its core. You might be able to have language without symbolism (instead having metaphor and a dynamic enchanted spirit of the thing-in-itself which takes you over as you tell a story a la what Zummi sort of describes in his lectures) but once your brain has been hardwired with writing and the alphabet there's no turning back. An abstract picture meaning a word or sound or idea is fucking crazy and we're all mad here.

With the end of this book, technically speaking, you have all the tools you need as well as all the tools that currently exist which involve the numogram as a system of sorcery. However, there is still much to unpack regarding the specifics. Whether it's interpreting what we already know or discovering new things about the numogram which are latent, hyperstition can help us understand exactly what the fuck is going on.

Further Reading

This is a collection of everything I've read that has led me to this point of understanding. It's something of a bibliography for the entire course, but also an invitation to check out some of this work because it's very cool.

A Thousand Plateaus, Deleuze & Guattari

Anti-Oedipus, Deleuze & Guattari

Black Iron Prison

Blood Meridian, Cormac McCarthy

Book of Lies, Aleister Crowley

Book of Pleasure, AO Spare

Cosmic Pessimism, Eugene Thacker

Enochian Vision Magick, Lon Milo

DuQuette

Fanged Noumena, Nick Land

From PSYOP to MindWar: The Psychology of Victory, Michael Aquino

Geosophia, Jake Stratton-Kent

"Go Underground and be a Chaos Magician" as well as everything else from

[HTTPS://WWW.CHAOSMATRIX.ORG/](https://www.chaosmatrix.org/)

Heliogabalus, Antonin Artaud

K-punk.org

Kaos 14, Joel Biroco

Liber LS

Liber Null & Psychonaut, Peter Carroll

Naked Lunch, William S Burroughs

Neuromancer, William Gibson

On the Road, Jack Kerouac

Qutub, Andrew Chumbley

Tao Te Ching

FURTHER READING

The Art of Dreaming, Carlos Castaneda

The Black Lodge of Santa Cruz

The Greater Key of Solomon

The Hyperstition Blog:

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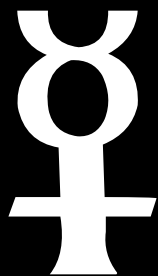
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Introduction

It's been over a year since I taught the first time-sorcery course. In that time, the denizens of Deadlines have been hard at work unlocking the true potential of the time-sorcery system. With so many new directions and ideas, I had a hard time trying to sum it up properly and share it with the general public. Did I need to revise the first document, or merely add to it? How many experiments did I need to run to prove the validity of my ideas? Am I actually just full of shit?

I went back to the drawing board many times while figuring out the best way to write this book. Then, I realized I could just run a survey and ask the people what they want. So I did that, and I used the responses I received to craft the text that you now have in front of you.

The primary focus of this text is on the practical applications and approaches of this seemingly incomprehensible kind of sorcery. The first three sections focus on the basic building blocks of numogrammatic sorcery: hype and qabbalism. From there, we turn our attention to the funky lemurs that make up the numogram. After that, we chase after the key to the puzzle: hyperstition. The final section deals with building your own necronomicon. Each section begins with a talk given at the first Gate Zero retreat and continues with advanced descriptions and formulae covering the topic's practical details.

Since these topics are all relatively advanced, you're probably going to require a firm grasp on the fundamentals of magick before you get much out of them. If you still aren't really comfortable coming up with your own spellwork or conjuring up a spirit, your time should be spent mastering those (or

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equivalent) skills. If you aren't sure where you land on the chart of experience, consider this question: how would you cast a spell

against something that you have no direct access to?

If you can immediately theorize a solution, you're probably good enough. Whether or not you can actually perform the given techniques to perfection is besides the point, as you'll be starting once again from the technical point of a novice with this book.

You're welcome to try the techniques in this book even if you've never done any magick before, but I can't guarantee any of their results.

Since so much of this discipline involves trial and error, it is best to study and practice with a group of people. If you have friends who are interested, consider making a study group out of it. That way, when you decide to start forging your own necronomicon or building hyperstitional/qabbalistic linkages, you have people to springboard ideas off of. If you don't have anyone to chat with about it, I highly recommend you join the Deadlines discord server.

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TALK: Entanglements

The first step of time-sorcery requires understanding that you are already entangled within the numogram. It is not a map of "out there" or something that doesn't exist that must be brought into contact with the reality that we experience. This understanding can be likened to seeing the ones-and-zeroes. However, in that situation, there is no guarantee that you're able to actually manipulate the ones-and-zeroes or necessarily understand what each of the numbers represents in terms of functions. Instead, you are just seeing them.

This experience of seeing things clearly, perhaps for the first time, perhaps only as a flash of insight in between hits on a bong, can be very jarring. It can frighten you awake or push you deeper into delusion. Whether or not you are ready to see the ones-and-zeroes without freaking out is impossible to know until you're already in the midst of seeing them. You may venture a guess based on your usual mental state and how you've handled earth-shattering realizations in the past, but there's no guarantee that such a history applies to the next experience.

So, before you see through to the usefulness of the numogram, you must prepare yourself for seeing it. All of this work should be done at your own pace. I've mentioned previously that time-sorcery is an advanced system, one for people who are already skilled at magic or are at least already versed within a world that is not entirely exoteric. However, all of that is just to cover our bases for this important idea: being ready to see the ones-and-zeroes.

If you come from an extremely materialistic or atheistic cosmology, you can

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have trouble accepting that occulted forces are at play in your life. There is simply physics, which turned on once upon a time and then began to run without stopping, until it perhaps runs out of fuel one day in the future. Until that point, there's just the process. Everything is entangled within it, nothing can be removed from it. We're stuck there, entangled.

The numogram is the same sort of system, but dealing with the landscape of the psycho-spiritual instead. It is a map of how we discriminate between ideas, energies, goals, and experiences. Each experience can be shown numogrammatically, where events represent movements through gates, zones, currents, and so on. Hyperstition is the process of assigning value or meaning to these simple numogrammatic movements. Shared hyperstition creates cultures and marketplaces.

I tend to use the metaphor of gravity when I describe the importance of the numogram. It's always there, pulling on us. You can try to escape from a particular manifestation of it, but the laws of nature will still follow you everywhere you go, even deep space. Numogramatics functions the same way. You can try to extricate yourself from society or culture, but in the process you will simply be developing a new society or culture. Or merely a sub-culture within a larger culture.

I think the knee-jerk reaction when people, especially counter-cultural types like us, discover that they are entangled within a system is to try to find a way outside of it. They begin to grasp for an exit, to feel up and down the walls until they've discovered a way out. However, I don't think that's always a skillful use of our time and energy. As far as I have seen, exiting one system just leads to the creation of another. It might be better in some ways and worse in others, but if our true goal is to exit the web of entanglements entirely, then we must approach it from a completely

different angle.

And that angle is not what I teach, because it's not what I know. Your transcendence of the world-system must come on your own, and you can then write your own book about it (if you decide to come back and share your experience of Out There) and I will read it and maybe even try out your techniques! But what I'm interested in understanding, most of all, is the experience right in front of us right now. What is happening right around us? How did we get here? How might we change this around?

This is the essence of time-sorcery as it has manifested in the Vexsystems lineage, which we inherited directly from Orphan Drift and the CCRU. This is an extremely artistic lineage, both in the sense of the creation of aesthetic objects as well as in the more general sense of art as in creation, craftsmanship. My goal is not simply to understand how things might work, but to build things that are in line with this understanding. When we look at historical manifestations of hyperstition, most of these creators didn't really understand what they had going on. Crowley received his info-dump and spent the rest of his life trying to understand it. Lovecraft came up with his little stories and it wasn't until later that they were taken somewhat seriously as windows to the outside.

Those people may have stumbled upon true wisdom or understanding by accident, but we're trying to do it on purpose. And so, we are tasked with developing a systematic approach, one that can be communicated clearly so that a novice can come across our materials and apply them to their own life. Our job, through this communication, is to lead the horse to water. Whether or not the horse chooses to drink is of her own will. Perhaps she is not thirsty right now. But she knows where the water is and can come back of her own accord

later.

This is the essence of seeing yourself entangled within numogramatics. The practice immediately becomes grounded in your normal life. It doesn't have to be about communing with the spirits of the Outside or anything really unknowable, just understanding how the world works and then applying that understanding.

All this being said, we have no clue how a person might wake up to this understanding. We know what happens, as I described earlier. They see the ones-and-zeroes of the situation, they see through to the basic forces that are acting in that moment, and they suddenly lay claim to some occult knowledge of the situation. This is the moment of initiation. Beyond that point live the unimaginable horrors of the here-now. But we all want to frolic with them, don't we?

I've tried to develop a path that ends in that flash of understanding, but nothing is certain. Every single student or friend on the path must approach it differently, so developing a one-size-fits-all ritual or technique does not really open the door as quickly as one would like. Perhaps I haven't found the right ritual yet, though. Maybe, by the end of this talk, you will find yourself seeing the ones-and-zeroes.

As such, instead we must train someone to be ready to notice the ones-and-zeroes once they see them. Such-and-such experience is a manifestation of Katak, such-and-such else is Murmur, while this third thing is Oddubb. Look hard enough and you'll find the lemurs everywhere. That is their nature! But you must be open to seeing them and accepting their influence before you can really make contact with them.

So, in the beginning, if we are interested in the path of time-sorcery, we work to open ourselves up to these notions. We inherit the

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hyperstitions of previous time-sorcerers, enacting those scripts or applying them as necessary. Katak chases her tail around the time-circuit. Lurgo opens up your head and takes a peek inside. Ixix abducts you. Numko gives you nightmares.

When we try to trace these experiences to their origins, we might open ourselves up to the ones-and-zeroes. Whether we're studying dream interpretation, hermetic internal alchemy, or Hellenistic neo-paganism, there always lies some amount of numogrammatic potential therein. The things that have already been somewhat decoded, like astrological magic or Thelema, are the easiest stepping stones, because their toolboxes look very similar to ours already.

The time-sorcerer's primary tools are symbols and signs. These signs represent energies that are considered the building blocks of the world. The numogram, then, is a map of the interactions between these energies. In numogramatics, we call this energy hype. We'll talk about hype in detail next time. All the signs that we work with are entirely arbitrary. Historical occultists did not openly admit to this, they claimed that they finally found the "true" set of symbols that allowed for a direct connection with the here-now of reality itself. And yet, as the years dragged on, their systems fell into disarray and became junk-heaps for future occultists to collect shiny new objects from.

Chaos magic was perhaps the first occult tradition, aside from the ancient time-sorcerers, to really grasp that the symbols themselves were arbitrary. Every tradition uses different signs to represent similar concepts, and yet they all seem, more or less, to work effectively. So, they asked the question, what's really going on here?

Their conclusion was that the key to the power of occultism was belief in the signs. As

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long as you could accept them as true, then your magic would flourish. Whenever you stopped believing, your magic would vanish. This leads to the complete disintegration of any hope of unification. There is no reason that anyone ought to believe anyone else's experiences, and so occultism veers off way into the territory of unverified personal gnosis. Only with a claim to some ancient lineage, long-dead or slumbering, or some fundamental camaraderie, can people willingly come together and believe the same things. "These are manifestations of true power, true occult skill, so please join my mailing list and buy my five-hundred dollar tome. I promise I have all the answers!"

Obviously, this type of thinking falls short for many of us. There are plenty of things that we don't believe in that still have power over us. And there is simply no reason why someone else's beliefs should control our world when they aren't actively engaged with ours. If I choose to stop believing in the world, I am still stuck here, so how am I supposed to go on? It's a very rocky path, and it almost certainly ends in delusions of grandeur. You shut out the world and become god of the space between your ears. What a pleasant illusion that is!

But you'll have to get up to go to the bathroom eventually. Such is the way of things. And once you get up, you'll be reminded that you have dishes to do, that you still have to work. What kind of god have you ever met that has to go to work every day? Why the hell would they ever busy themselves with something such as that?

This was my breaking point with magical practice. This is why I began to wander the path of hermeticism, of gravity, of reality-itself. Time and again, it made more sense to simply take mundane action to fix problems instead of performing high magic at all. Chaos magic, for one reason or another, is very grounded in

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materialism. It creates techniques to achieve security, to build and to destroy. Occasionally, it develops tools to understand, but it would much rather assert its own will than go along with the flow, so it never really has to sense what's actually going on. It lives in a fantasy land. It thinks that if it just does enough prostrations and offerings it can smooth things over with its ex, or get a better job, without putting in the time and energy to understand the things that are actually required to manifest those things.

The simple starting point of numogramatics is the axiom that the universe has laws that are generally followed. There may be some special cases, but they can be figured out as well. As such, the goal of numogramatics becomes explaining and understanding these laws. This, essentially, was the realization of Hermes Trismegistus when he received *The Divine Pymander*. And it was exactly through this tradition that we developed alchemy, chemistry, germ theory, physics, and many other scientific discoveries.

This kind of work has as its basic tool the ability to see and understand patterns. Pattern-seeking, pattern-matching. I take this medicine, I feel this way. I see 'apple', I say "apple", I see an apple appear in my mind. As such, occultists are just extremely skilled observers. Nowadays, most skilled observers become scientists or engineers. But we still need culturally or spiritually minded observers as well, though many people say otherwise. And that is where people like us come in. Chemists have the periodic table, physicists have force diagrams and formulae, and we have the numogram.

The numogram is great because its functions are just basic arithmetic. You'd have to argue against the validity of all math in order to disprove its existence. As such, our foundation, which we can project symbols

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onto through hyperstition, is very solid. Even if Zone-5 suggests Jupiter one day and Uranus the next, five minus four will always equal one. So, if you can prove a connection or link hyperstitionally between a symbol and numbers, you can map it to the numogram and describe it to someone else. Now we have a basis for communication between traditions that we can all agree upon!

However, we shouldn't expect everyone to agree upon the symbols that we use to represent each of these numbers. A great saying is: the lemurs are not monogamous. This means that they always travel together. In most qabbalistic deductions, you will find at least two possibilities, maybe even more! It will be up to the hype which one you choose to follow.

Crowley, in *Magick Without Tears*, says outright that everyone should develop their own personal qabbalistic understandings. There are many options to be considered, and at the end of the day they may all be equivalent. We might have preferences, but the process of reality doesn't care so long as the energy keeps flowing. And the hype will flow, as that is the law of the cosmos.

Our goal as numogrammaticists, then, is to develop these qabbalistic understandings and be able to trace the flow of hype. Whether or not we decide to manipulate the hype is up to us, but as part of gaining these understandings we will understand that we're already doing it all the time anyway. It's simply a question of whether we get caught up in the flow, or if we try to explore a different path. And this work begins with learning the numogram. We don't have to see the ones-and-zeroes yet, as long as we're willing to learn the numogram anyway. It all comes back to this simple map.

Basic Numogramatics

This is a refresher of the main concepts of numogramatics. Hopefully, everything shared in this section is review.

The numogram is a map of time. It consists of ten Zones, numbered 0-9, which are paired to add up to 9, creating syzygies. That means there are five syzygies. By subtracting the smaller number from the larger number of a syzygy, we create a current, which is what creates the three sections of the numogram: the warp on top, the plex on bottom, and the time-circuit in the middle. The third object of the numogram is called a gate, which is created by cumulating every zone's value below the value of the zone in question along with itself. So, Zn-5's gate is $5+4+3+2+1+0=15$. To find out where this gate leads, we then digitally reduce the solution by adding the digits together, so Gt-15 leads to Zn-6, as $1+5=6$.

The work of Vexsystems is focused on the base-10 numogram because it is the popular form of numeracy today. Every other kind of #-gram is just as valid and offers a different point of view. Each piece of the numogram is an imp(ulse entity), including Zones, Lemurs, Gates, etc. The equation to determine the number ofimps in any given #-gram is $(2^n - 1)$. The base-10 numogram's number ofimps is 1023, or $2^{10} - 1$.

The sorcerous practices projected onto the numogram are all powered through hyperstition. Even the Ccru's Pandemonium Matrix is just *one kind* of numogrammatic sorcery. But we'll cover that in more detail later.

For now, the most important thing that you can do is ensure your familiarity with the structure of the numogram.

SUBDECADENCE

Subdecadence, governed by the great lemur Tokhatto, is a card game played by time-sorcerers in order to divine the future. It can give extremely exciting results, and has been found to be a reliable form of divination through extensive experimentation.

1. DECADENCE VS SUBDECADENCE

The CCRU describes two forms of card game: decadence and subdecadence. Decadence and decadology are rooted in AOE understandings of the numogram and their related hyperstition. Since Subdecadence is almost the same game (and as Neolemurians, we don't have access to the AOE's Angelology Index), we can only describe the rules for subdecadence here. However, decadence is played the same, just with the chaotic xenodemons removed and making pairs which add to ten instead of nine.

2. SET-UP.

Each lemur that is not a syzygetic one is assigned a subdecadence card (Katak is a special case, though her Joker gets removed from play anyway). The card they are assigned is determined by their cluster type (numbered zero through nine) and their rite, as well as their pitch polarity.

Each lemur is grouped into a cluster-type (c-tp) based on which syzygy it starts in and which it ends in. The cluster-types start with just the time-circuit, c-tp #1 travels the surge, c-tp #2 travels the hold, and c-tp #3 travels the sink. Then, c-tps #4, #5, and #6 are for connections to the warp, while #7, #8, and #9 are for connections to the plex. The chaotic xenodemons, traveling between the warp and

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plex, are relegated to c-tp #0.

The lemurs are assigned a major or minor position based on their available rites. As a refresher, a major rite begins the travel through the numogram at the larger zone value, while a minor rite begins at the smaller value and travels to the larger one. For lemurs with multiple possible rites, the rite which follows the current of its c-tp is used.

The pitch polarity is taken directly from the pitch, where "ana" is positive and "cth" is negative.

When one puts this all together, one can truncate a standard playing card deck to 40 cards and assign each of them a lemur. Note that the syzygies are removed, though Katak is assigned one of the joker cards.

Luckily for us, each lemur has already been given a card, denoted by the [XX] parentheses under the decadology. The only lemurs which are not given a card are the chaotic xenodemons, which we can label using what we know from above, plus a little reasoning. The hearts and diamonds suits are minor rites while the clovers and spades are major. Moreover, clovers and hearts are positive while diamonds and spades are negative. Since queens are assigned a value of 0, this means that the major and minor rite can be determined by whether it goes to or from zero. Since zero is always minor, we have assigned 3::0 and 6::0 to the minor rites, while 9::3 and 9::6 are major rites.

3. LAY-OUT

The subdecadology spread is laid out in the manner of the Atlantean Cross or just a straight line of five cards. There are five positions: 1) memories and dreams, 2) destructive influences, 3) creative influences, 4) far future, and 5) deep past. The meaning of

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this positions is hopefully straightforwardly obvious. At its core, it describes a timeline on the vertical line, with the horizontal describing a coalescence of events that will push time forwards. The "present" is where the two lines meet.

4. THE GAME

The way that subdecadence works is simple. You pull two sets of five cards. The first set you lay out in the manner of the Atlantean Cross, the next set you place on the side or along the bottom of your playing space. Then, you make pairs which add to nine (9+0, 8+1, 7+2, 6+3, 5+4). Every unpaired card in set one is assigned its numerical value as a negative score, while any pairs are scored according to their difference as a positive number.

EXAMPLE:

3
0 8
5
2
3 7 4 8 1

The 2 and 7 pair, the 8 and 1 pair, the 5 and 4 pair. This gives $1+7+5-3-0$, since the 3 and 0 are unpaired.

If you score a positive result, the game continues and you pull another set of ten cards. Do not shuffle the previous set back into the deck before pulling the next set.

If you score a negative result, the game ends and you call the lemur whose mesh number equals your score. A score of 0 ends the game and calls Lurgo, but is not considered a "loss".

The game ends on your first negative

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result, and your total for the aeon is added up to give you a final score. In other words, if you score a positive 2 the first round, but a negative 7 the second round, the game ends and your final score is negative 5. A negative final score is referred to the Pandemonium Matrix mesh-values for its final result, while a positive score is referred to the AOE Angelology Index.

A score of negative 5 calls mesh-05, Ixidod.

5. SUBDECADENCE AS A TOOL

Subdecadence can be used both to perform spells and to divine information in the same way that one uses a tarot deck or even a deck of playing cards. Unlike other systems, subdecadence gives divinatory responses that are deep and mythical instead of the simple "she is sad, she is angry, she wants money" and requires a deeper level of interpretation or understanding than the straightforward interpretations of tarot. Hyperstitional understandings of the given lemurs or numbers in question is paramount to developing a good subdecadence reading.

Casting spells using subdecadence requires a pull which creates a degree of uncertainty or ambiguity, specifically in how cards pair. For example, if there is a 7 on the cross and your set-2 has two 2s, then you can choose either card to fulfill the adding to 9, thus giving you control over the meaning of the aeon.

The exact meaning of the paired cards in a given spread can only be explained by the individual practitioner. Sometimes, a pair denotes a situation wherein one lemurs cancels out the energy of another, such as Lurgo canceling out Skoodu by forcing its rite down into the plex instead of allowing it to complete its movement to Zn-2. It's also possible,

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however, that it is more reasonable to read them as working together or building off of each other, in the case of a pair made up of Sukugool and Skarkix, for example.

A Basic Ritual Framework to Familiarize Yourself with the Numogram

There is no initiation required into numogramatics or numogoetics or time-sorcery or any other possible system associated with the numogram. Instead, the practitioner need only develop a hyperstitional understanding of the time-map. From there, the necessary practices and rules can be developed.

Since the hyperstition is always being refined, it would be ludicrous to suggest that there is one particular ritual series that a hopeful practitioner must engage with in order to become a tried and true time-sorcerer. However, the uncertainty associated with studying a new system of sorcery can lead to the practitioner feeling unable to develop their own rituals. To combat this, several rituals will be published in this book. Please feel free to edit them to fit your needs.

This opening ritual is meant to be performed several times with the intention of familiarizing the practitioner with the energies of the numogram. There are three ways to do it: a fast cycle, a neutral cycle, and a slow cycle. In the fast cycle, the practitioner repeats the ritual five times: each time calling a different syzygy. In the neutral cycle, the practitioner repeats the ritual ten times: each time calling down the planetary energy of a given zone. In the slow cycle, the practitioner repeats the ritual fifty-five times: first calling upon the zones and then upon each individual lemur.

TO COMMUNE WITH ANY GIVEN IMP(ULSE-ENTITY)

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TOOLS:

- Image of the numogram
- Incense
- Candles (if desired)
- Space to perform the rite
- Notebook for notes of any type

STRUCTURE:

Prepare yourself for the summoning by performing your favorite banishing ritual. Light the candles or incense. Place the image of the numogram in front of you and meditate upon it generally for ten to fifteen minutes or until it begins to dissolve into three or four dimensional space.

Once you are ready, call upon the imp that you wish to evoke. For lemurs, recite its Pandemonium entry or repeat its net-span. For zones or other imps, focus your attention only on the singular entity, repeating the numbers involved in it as a mantra. "One one one one one" for example if the goal is to make contact with Zn-1.

Eventually, you should feel contact establish. If it seems to be taking a long time, simply proceed to the next step as if the ritual has succeeded so far.

Develop a set of questions to ponder during each performance. Here are some:

1. Who are you?
2. What do you govern?
3. Where does one find you?

After your questions are answered through images or text, close out the ritual by meditating upon Zn-1. Let the energy of Zn-1 envelope the ritual space and then banish using your favorite ritual again.

The goal of this ritual cycle is to establish

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rapport with the imps of the numogram. If you wish to take it a step further and go directly into working with each imp, you're welcome to do so. Simply turn the questions section into some form of practical exchange.

1) Hype

TALK: Hype Dynamics

Before we get any further in our studies of numogramatics, we have to pin down the definition and nature of hype, the blood of the numogram. It is the source of all change and it never stops moving, like other forms of energy.

We use the word hype to talk about the energy of numogramatics because it is rooted primarily in excitement or anxiety. Hype urges us to act or react to a given situation. We imagine something cool happening, like seeing our favorite band play, so we buy tickets to the show and then make a plan to go and see them with our other friends. This is what it means to get caught up in the hype of something. The most obvious kinds of hype surround entertainment and advertising: k-pop bands, brands going viral on twitter, that kind of stuff. Our world, which is highly enmeshed within the virtual realm, allows this hype to propagate incredibly quickly. However, newspapers caused the exact same sort of hype-explosion when they first came onto the scene as well.

So this is nothing new for us, except perhaps in intensity. Whereas historically you might have only received one news pamphlet a week, now we can get nearly infinite information filtered directly to our screens. All you have to do is hit refresh. For some reason, we have an extreme tendency to get caught up in the hype of these moments. Whatever is trending today will not be trending tomorrow, and in fact I doubt any of us will remember it a few days from now. That's fine, we don't have to, it's generally irrelevant material anyway.

However, as time-sorcerers, we have a unique opportunity to study the mechanisms of hype. We say that hype follows certain paths

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and then try to identify those paths. Once we have identified where we are on the path, we can immediately have some idea about where we're going to go next. That alone is a worthwhile pursuit, to be able to guess the future, even at a relatively basic level. So, with enough knowledge of numogramatics, we can react to a situation skillfully instead of acting blindly.

As such, we can observe ourselves and others getting caught up within these hype flows. In many ways, hype manifests itself competitively. Red versus blue is a very easy system to keep going forever. Sometimes red wins, sometimes blue wins, but as long as the rivalry stays strong then people won't get bored. Whenever we interact with these stories, we are contributing to the hype.

Hype can be either positive or negative. Positive hype pushes the narrative forward or gets more people involved in the narrative, while negative hype makes people disengage with the narrative or forces the narrative to change in some way. The "narrative" is just a more general way of saying hyperstition. Some hyperstitions are so old that we can't imagine that they were once constructed, while others become real before our eyes.

The definition of hyperstition is: something fictional that makes itself real. A great example of hyperstition in a very mundane way is a market crash. A company or industry begins to look overvalued to some people and they decide to pull out or at the very least reduce their position. The price falls because of them pulling out, which makes other people reconsider their position and pull out. Suddenly, everything is down fifty percent! A few people's anxieties intensified into the loss of millions of dollars.

There are many arguments about what we mean by real and fictional. For me, I try to keep it as simple as possible. Where once there was

nothing, there is now something. The fictional thing can be an idea, a word, an action, an imagined technology, a story, or just about anything else that might be considered "cultural". With the birth of the internet, many things that were once impossible have become possible. For example, I can go online and tell people that I am a thirty-foot tall tiger named Milton, and they will call me Milton and draw pictures of me as a thirty-foot tall tiger. This is good. This points at the true nature of reality: that everything at any given time is up-for-grabs.

Once we stop worrying ourselves about whether or not we can actually shape-shift into a thirty-foot tall tiger, we can enjoy the fact that we can log into cyberspace and be one for as long as we want. This was a major question of the Ccru, whether or not things that were virtually true were *actually* true. Am I actually a thirty-foot tall tiger? Well, no! But I'm Vexsys after all, not Milton. But Milton is definitely a thirty-foot tall tiger, and perhaps he is out there right now, taking a nap!

The restriction of hyperstition is generally in giving something a name. This is why the hyperstitional carrier works best when it is someone who isn't real, or at the very least a mask that someone puts on instead of representing their average self. We have extreme difficulty imagining ourselves doing extraordinary things, but when we look at history books and read the tale of John Dee or Genghis Khan, we have no problems accepting that what they did was real. However, we weren't there, so why do we accept this as reality so easily? We can obviously imagine that there is evidence for the existence of these people and their feats, but what does that really mean?

This is even more salient when we take someone like Vysparov or DC Barker into account. We have obvious proof of their

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existence in the form of letters, studies, and anecdotes from their peers. However, they do not actually exist by our standards of existence. Does this mean that Tic Xenotation isn't real? Or that the Pandemonium Matrix isn't valid? What about the Book of Paths? Do these cease to be useful to us because we have discovered that the people who have written them are not to be found buried somewhere?

Of course not! Why? Because they were made real through hyping them up. Whether or not they actually existed is irrelevant now, because they have had an effect on the world. We now have the Barker Spiral, and it will be named that until some new hyperstition comes along and obscures Barker's existence entirely. Their hype will be subsumed into a new thing, and the cycle will continue forever.

It seems important to highlight that there's nothing transcendent about hype. It's baked into our psychology, sure, and our psychology creates the world around us, sure, but it's not really like mana or some other kind of magical or vitalist goop that makes the world churn. It's probably best conceived of as a kind of force of the universe, distinct from other forces (including magical forces) but not on some higher level. We just have a hard time seeing it because we're so enveloped within the system.

This seems disappointing at first, since it seems like we're posturing to give up the mystical, magical side of ideas like sorcery and turn them into a rationalistic pursuit of knowledge and control. The important thing to remember is that it is explicitly those mythical aesthetic rituals that reveal hype for what it is: something that can be manipulated, changed, and understood. If we ignored the creation of hype and thought of ourselves purely as critics or scientists, we would essentially be giving up what little power we might have. Instead, we ought to take the hype by the horns and do

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something with our understanding. The Ccru wouldn't have succeeded so wonderfully at what they were doing if they had just focused on the philosophical side of things. If Orphan Drift hadn't been involved in the Syzygy event, all of the fancy hyperstition that they left for us to excavate would never have existed in the first place. If all that stuff hadn't been written, would anyone of us be having this conversation? Probably not.

After all, we're all here because the Ccru grabbed our attention. They did this through a rigorously occult aesthetic performance: various rituals, incantations, glammers, and blinds. The notion that we should cling to aesthetics over philosophy, or philosophy over aesthetics for that matter, is ludicrous given these facts. Without proper philosophy, our rituals will be utterly devoid of meaning. Beautiful shows that leave no lasting impact. And in reverse, without proper aesthetics, nobody will ever care enough about what we have to say to actually get caught up in the hype.

Hype is also inextricable from desire. It might not be much of a stretch to suggest that hype is actually just a measure of desire. Positive hype represents attraction, while negative hype represents repulsion. But both concepts are still desires. For example, if I desire a certain lifestyle, that lifestyle will involve doing some things and not doing others. Like, if I wanted to be a hermit sage. I would be repulsed by fancy living and seek out a quiet life in the mountains. So, I'd be attracted to the mountains and repulsed by the cities.

The story of the hermit sage that has been developed throughout thousands of years of human history is responsible for these desires, though. And in fact, we may come to find, with a bit of research, that this notion of sagehood is actually deeply ahistorical: a recent

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construction based upon one particular person or group's research a hundred or less years ago. In this particular example, I don't think that's true, but there's certainly precedent for this kind of event. Animism as a concept didn't really exist until anthropologists invented it, and now people identify as animists. The same is true of Lemuria and all of that other theosophical stuff.

But, once its invented, it can become real.

Due to the linkage between desire and value, hype also becomes connected to value. In fact, value is a hyperstitional construction, and hype plugs directly into markets because of this. Value is an arbitrary construction that's always being refined and redeveloped. Though this is so, we assign value to objects every single day. These value judgments are rooted in the hype generated by our desires or our interests. One product looks cool, while another seems dumb. One investment looks profitable while another appears risky or even seems like a scam.

We apply these value judgments to everything. Since numogrammatcs can be understood as a study of these value judgments, I call it a hermetic system. However, this doesn't mean that everything ought to be understood as "pure number" or anything like that. It's not enlightened to pretend that you don't get caught up in the hype. That's just getting caught up in the hype of a different hyperstition. But, if that's what you desire, who can deny you?

It's the hyperstitional aspects that make the world run! In numogrammatcs, we use base-10, 0-9, because it is what has taken over the world-culture. Zero is included because it is an incredibly potent number and introduces real "nothingness" into our system. However, the only reason we stick with these numbers for now is because they are still hyperstitionally potent. We can imagine one day becoming a

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base-12 or base-16 or even base-2 culture, and then we will have to update our necronomicons accordingly!

Hype is mostly talked about in human terms because, as humans (or even as entities that were once human), that is our experience. Even if it we walked up to Cthulhu and asked her what hype meant to her, it would necessarily be filtered through our human experience. Hell, even if we talked about hype in terms of businesses, it would be difficult to avoid the human element. Businesses certainly have desires, but human agents are almost always responsible for steering the ship. In the case of algorithms, the same is true there. And even if we could identify truly non-human elements, they'll still be viewed through our necessarily human lenses. These examples may revolutionize our understanding, but it will still be a *human* understanding, because we're human. This choice stems from a relatively conservative understanding of humans, humanity, and our place in the cosmos. However, it has been chosen as a tool for protection.

It is very easy to get caught up in hype. In fact, it is probably one of the easiest things you can do. If you get caught in the wrong current, you get torn to shreds. If that is what you want to do, you are welcome to do so. However, it is not likely to come with beautiful awareness or exciting adventures. It will probably just be bad. The main characters of Lovecraft stories generally have a bad time. Even when they end up succeeding, they end up institutionalized or worse.

If that still seems better to you, you're welcome to do what you like.

With this in mind, one of the most powerful acts of time-sorcery is to avoid getting caught up in the hype. Take for example, Dr. Hank H. Hackhammer's "Signs of the Times", wherein he begs his student to

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please stop foaming at the mouth about perceived apocalyptic OGC visions and focus on things from a more Neolemurian perspective. Katak is just doing her thing, *who cares?*

The millions of people caught up in it care, of course. But his student had little reason to care. What did he have to gain by fomenting fear? Seemingly nothing. So what, he's just an old fart that forgot how to suspend disbelief?

Yes.

Making Hype Work

Manipulating hype is primarily about discerning hype, which is a fundamentally qabbalistic endeavor. Since the next section focuses on qabbalism, let's table questions of discernment and instead focus on the creation of a toolset that allows one to employ hype to any given end.

There are two main jobs of the student of hyperstition: the critic and the taste-maker. The critic's role is to take something that is already popular and dissect it until it is understood in numogrammatic terms. The taste-maker's role is to create hyperstition that other people will seek to copy or inhabit. The best singular time-sorcerers understand both, but there's no reason to relegate these to a solitary affair! Instead, if you prefer criticism, simply pair up with someone who prefers taste-making.

Hyperstition has three components: numogram, mythos, and unbelief. The critic can be thought to work backwards through this list, beginning with an event that has already become un-believed, unpacking the mythos surrounding the event, and then finally grounding the mythos in a piece of the numogram. The taste-maker, on the other hand, begins with the numogram and develops a myth about their particular focus, which then is hyped up until unbelief spreads.

Unbelief is just another way to say hype. However, it is meant to describe the specific mechanism by which hype functions: as that of a risk-management tool. People who don't necessarily agree with something that has been hyped up are still eventually forced to accept the hype. It's most obvious, and most agreed upon, in speculation markets. Take

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cryptocurrencies for example. Despite the fact that someone might find use of crypto immoral or dangerous or just too difficult, in order to participate in certain markets they don't have a choice but to buy in. Even if they choose not to participate in a given market, it cannot be denied that the monetary value of the cryptocurrency market is real. Despite pump & dump after pump & dump, people continue to invest.

Even though they don't *believe* in crypto, they now have to treat it as if it is valuable. That's unbelievable! But it's not uncommon.

How did crypto *become* valuable though? Through people hyping it up, obviously, but how did it accomplish that?

Well, first of all, there were factors at play which were baked in at the time of creation. Aspects such as its scarcity, its anonymity, and its virtuality all made it a worthy investment to early backers. From these attributes alone, one can judge whether or not it adds value to the marketplace. Even if we might not find it personally exciting, we can imagine a person who finds these attributes worthy of investment.

But that alone doesn't build hype. The thing that actually built hype was the culture around bitcoin and other cryptocurrency. #HODL became a rallying cry that brought attention to Bitcoin as a speculative asset: hold and watch it rise.

More recently, phrases like "To the moon!" and "diamond hands" and all other sorts of memes seek to lift up other assets, cryptocurrency or otherwise! When it first began, Vexsystems did a hyperstitional breakdown of the rise of Gamestop's stock price after retail investors committed to forcing a short squeeze. Our prediction was correct. However, despite actions to curtail the massive inflation of \$GME, it still costs \$186 dollars at the time of this writing, which is an order of

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magnitude more than it was worth a year ago.

From these examples, we can piece together a few things about how hype works. First of all, hype is necessarily viral. This virality means that it must spread and be spread. This is done, of course, through social systems, especially social media.

In this view, the "winning" narrative is the narrative which goes viral. Virality, especially on social media, stems from creating a point-of-view that appears to be popular, even if only a few people believe in it wholesale.

This is where advertising, marketing, and psychological warfare come into play. In order for something to spread, it must have a vector, and that vector is most often social media, which can be visualized as a web of connections between social agents. An idea travels the web and builds hype as it does so, which can be measured through social media metrics.

Now, that's all well and good if you're trying to build hype for a product. But what about people who are trying to do some magic?

First of all, let's consider some questions. Why do we consider the examples we've spoken about as relatively non-magical? How many of us were introduced to the numogram through memes?

When we consider the definition of magic as "change in accordance with will", it's hard to argue that the rise of crypto is anything other than magical. What's bigger than changing the fabric of society? Changing the fabric of reality itself, I suppose. But there aren't very many cases of that, certainly not on huge scales. At best, you get one or two people who can float or walk on water. This does suggest that, at the end of the day, numogramatics is best imagined as a system of chthonic and demonic sorcery: engaging directly in the world.

Regarding the second question, I would venture a guess that around 20% of all people

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who are interested in numogrammatism were introduced to it through a meme. Whether it's a meme about Mark Fisher or the numogram itself, it's hard to argue against the memetic potential of either its history or its current aesthetic content. The work of HP Lovecraft falls into the same category: it is work that got people excited about it.

Due to the nature of hype as something that spreads, it is difficult to imagine that there is such thing as a solitary numogrammatist. Eventually, all of the fantastical personal experiences and realizations will have to be applied publicly to some degree, otherwise it will be difficult to make anything real. HP Lovecraft, as the primary example of hyperstition in action, only succeeded as such after his death. The raving xenophobic fears of one individual (note that even this origin story alone has a hyperstitional element, reterritorializing Lovecraft's garbage politics in favor of his art, as if only that sort of person could write such horror stories) became fuel for a poignant uprising of inhuman magical systems.

In fact, one of the main characteristics of hyperstition is that it is explicitly not just the product of a singular individual. Lovecraft's mythological world only becomes hyperstition once it has been unleashed upon the public, through Kenneth Grant's work and others after him. One person alone, publishing stories in the paper cannot hope to be hyperstition. This means that one person alone, traveling the cosmos astrally cannot hope to be hyperstition either. However, if that person were to then share their experiences, and their world became popular, well, maybe the pleroma is the limit.

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TALK: Making Unseen Connections

I didn't really understand qabbalism until I read Crowley, specifically chapter four of *Magick Without Tears*. In numogramatics, we use the words qabbala or qabbalism to distinguish our practices from the other lineages. After all, we use a different map, with different ciphers, and there's already much confusion about the differences between these practices, so it's best to make as much of a delineation between them as possible.

As described by Crowley, the goal of qabbalism is to make connections between everyday ideas, concepts, and words on one hand, and our map of the world on the other. The map that we use is, of course, the numogram. So, restated, the goal of qabbalism is to make connections between our everyday ideas and experiences on one hand and the numogram on the other. The main tool that has been popularized to do this is gematria, but that doesn't mean that we should limit ourselves to it. However, my qabbalistic understanding is almost entirely based upon intuition, so it's hard to explain my methodology to you. How do you know whether water is hot or cold? You just do. I approach numogramatics the same way.

First, let's talk a bit about whether or not this kind of pattern-seeking behavior works, using a real life example: the stock market. Now, one of the first pieces of advice that you receive when you start on the path of playing the stock market is to learn chart patterns. These chart patterns are tendencies of the market to react to certain patterns of trading, which are reflected by the monetary value of a

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given stock. Of course, when they explain these patterns to you, there's always a caveat that there's no guarantee that the market will actually turn out that way, but they continue to be used as a guide for traders to make decisions.

When applying chart patterns, stock traders don't even look at the fundamentals of a company, only what the stock price is doing. In other words, they only look at the chart. From that information alone, they can determine what action they should take. These chart patterns are not an abstract metaphor of qabbalism so much as literal qabbalism in action, where certain monetary patterns constantly repeat themselves within our established stock-trading system. If you can properly identify the pattern playing out, you can play the market effectively. Stock traders do this every day, especially day-traders, without worrying themselves about the finer points of a company.

The foundation of our map is numbers, so we have to include some kind of translation from ideas and concepts into numbers. Any system that involves counting up, adding together, or otherwise turning something into some numerical form will be useful to us in this regard. Now, obviously, this is a form of measurement. We are measuring the value of a given word or idea based upon an algorithm.

For those who understand the role of the nomad war machine in separating number from measurement, a problem is obvious. Numbers aren't locked into their measurements. In fact, at a core level, they're beyond all hopes of measurement. So, we must take all of our qabbalistic findings with a grain of salt. They are imperfect measurements that might give us a glimpse of a number.

But that measurement doesn't actually tell us what 9 means. It can't ever tell us. So, with no hope of ever understanding the numbers in

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themselves, we have no choice but to create hyperstition to explain them. We do this by applying our qabbalistic dictionaries until we hit upon something that generates hype. As Crowley explains, we must construct our own personal dictionaries.

That doesn't mean we can't share! In fact, sharing findings that are based on algorithmic connections is the easiest way to get someone else to buy into the hype that you're generating. Who can deny that a given word, when put through a given gematria cipher, returns a given value? Nobody! To deny such a finding would require denying the entirety of mathematics, which cannot be done so easily.

However, there are situations where a finding must be accepted hyperstitionally for it to become true. Let me offer an example.

If you search an English dictionary for words that are equivalent to 90 in AQ, you will find quite a few hits. However, does this mean that they're all valid, just because they're equivalent? Do they really mean the same thing? Do they all represent aspects of 90 that are deeply important and should be treated equally?

Probably not. However, if I specifically point out that HYPE=AQ-90, suddenly we're off to the races. By the way, RACER=AQ-90. However, if instead I point out that ABOVE=AQ-90, I have to ask, why then, is the plex on the bottom of the numogram and not the top? After all, above is right there!

Did the person who drew the original numogram not know that ABOVE=AQ-90? In which case, it's a simple mistake, and we can rectify it very simply by turning all future pictures of the numogram around so that 9::0 is right there on top. Much better, right?

Now all you have to do is convince everyone else that it's worth it to draw the numogram that way and you'll have solidified it hyperstitionally. But this is not so easy, as

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we've all formed the habit of putting the plex on the bottom. Moreover, one could just as easily latch onto SEABED=AQ-90 as well, which suggests that it should be on the bottom.

This doesn't stop you, of course, from drawing your own numograms however you like. In fact, if you find it compelling, you definitely should! The important thing here is that *both* interpretations are equally possible, so it's completely up for grabs. Whichever succeeds is the one that becomes most popular, and there are a variety of other factors, both qabbalistic and otherwise, that affect whether or not something becomes popular.

As a time-sorcerer, your first and foremost duty is to make these choices and connections. At the very least, you have to find them. Every act of decoding makes the numogram more salient, stronger, and more interesting. In other words, it generates hype. If we are not trying to actively manipulate hype, we at the very least ought to generate it. Contradictory meanings or explorations are even more hyperstitionally exciting, because everyone loves a good conflict. When both sides are on essentially equal grounds, the battles can be truly interesting.

On the other hand, we have instances of things like LAW=AQ-63=TAO. These two words hold each other up, their meanings intertwining in the warp. Of course, they do mean very similar things already, and they share 1/3 of their letters, so it's not so surprising that they are the same.

If we decide to project these words as a meaning of 6::3, which is an option we have, we set up the warp to be a very serious place indeed. However, we have to ask whether or not these meanings are applicable to already extant hyperstition, or if we have to go out on our own and invent something new in order to house it.

I'll leave that exercise up to you. Instead,

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I'd like to switch gears a bit and talk more about the specific tools that one can use to make these connections. Gematria is an easy one, perhaps the most accessible because many other folks have already put thousands of hours into figuring out how to use it. The Alphanumeral Qabbala, or Anglossic Qabbala, is the gematria cipher that is currently most popular in numogramatics. It takes the English alphabet and tacks it onto the end of the 0-9 number line, making A's value 10, B's 11, so on and so forth until Z gets 35.

But there are other ways to count. Adding up syllables or the number of letters in a word can prove fruitful. Then there are ways that don't involve counting at all, but instead begin from the assigning of each zone to a mythological place and then using connections within that mythology to flesh out your understanding. An easy way to do this with the numogram is to use the ten planets of astrological magic.

Oh, there are only seven planets? Or eight? Or thirteen? Well, either way, let's go with ten for now. Make the sun 0 and then count going outwards. If you don't want to include Pluto for some reason, you're welcome to use the Kuiper Belt instead. Once you've got them assigned, you can then make assumptions about each zone based upon the long history of planetary magick at your disposal! Not to mention, you've got thousands of astrology students slowly figuring out something about how the planets work.

Through this lens, doing planetary magick is literally the same as doing numogrammatic sorcery, just with different hyperstition attached.

It is hard to accept, but there's no reason to assume that the forty-five lemurs of the Pandemonium Matrix are the end-all be-all of numogrammatic sorcerous potential. Most of them are named after cultural figures! The

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members of the Ccru were probably high off of their asses and riffing in a circle as they named and developed those entities.

Hell, they even went on to re-name the five syzygies to something more qabbalistically acceptable, developing the concept of abysmal names, which is a name that equals a syzygetic lemur's net-span in AQ and also happens to deconstruct to the other syzygetic lemurs. Which name is "true"? The reality is that none of them are true, Katak's *real* name is 5::4.

However, calling something 5::4 is very hard. After all, how do you even pronounce the double colon? I don't think I've ever met a single person who pronounces it, they just say "five-four". Perhaps we should come up with a word or phrase that means double-colon.

Are you starting to get it? If so, you're well on your way to becoming an enlightened Neolemurian sage. From my point of view, the first step is to realize that everything that the Ccru developed might actually be bullshit, and as the first generation to inherit their findings, it's up to us to find out what sticks and what doesn't.

As it stands, many are still trying to figure out just what the fuck the Ccru were doing. Well, now you should have a pretty good idea of what they were doing. They were practicing qabbala to try to explain the numogram.

Of course, the numogram is directly related to technology and capitalism and markets and numbers and mathematics and theology and pretty much all philosophy ever. It's no wonder that they had to give it up and move on to other things.

Will we follow their paths and give up as well? Perhaps, but that doesn't mean that we're wasting our time. Instead, what we learn now will inform our future endeavors, as was true with all of the original Ccru members. If you look at where any of them are now, you will quickly find that their earlier studies likely

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played a direct role in taking them down that path. So don't fret!

Now I'm going to talk about what I do. It's nowhere near as refined as what the great numogrammaticists have done. They design algorithms and look for occult numerical connections on scales that I can barely dream of. I don't do that. I don't particularly enjoy programming, and I can't be bothered to run every word I come across into AQ.

So, I just go based purely on intuition. My intuition has been trained through a decade of occult practice, especially in the study of divination. As an author, I'm obviously attuned to the effects of words on the brain and the body. I understand the difference between speaking and yelling, for example. So, once you develop a basic numogrammatic framework, you can start to use your powers of intuition to draw connections between everyday concepts and the numogram.

My numogrammatic framework is built upon a foundation that marries the Ccru lore with planetary/astrological magick, with some Xenobuddhism sprinkled on top just to keep it crisp. So, Katak represents the conjunction of Mars and Jupiter, Oddubb is Venus and Uranus, Murmur is Mercury and Neptune, Djynxx is Earth/Luna and Saturn, and Uttunul is Sol and the Kuiper Belt/Pluto. Why did I choose this? Because this is what I was trained in and have been training in for the last decade.

In addition to this foundation, I chose to treat the lemurs as discrete intelligent spirits the same way one would treat any other kind of demon. It's what I was familiar with, so I projected those systems onto the numogram so that I had somewhere to begin.

From this starting point, the majority of the work has been discovering which aspects of all of these fields stick and which fall apart under sustained scrutiny. There are very few rituals described in the Ccru texts, and the few

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references that exist are so vague that one can't even be sure that they mean anything at all. However, there are a handful of *real* rituals that were performed and documented during the Syzygy Event, in connection with Orphan Drift. And several OD pieces explore the meanings of the syzygies in detail.

So, using that knowledge as a springboard, I branched out from there to develop an understanding of every lemur. Some don't come up very often, even now, and I believe that there's a degree of "affinity" to each lemur which is up to each individual to determine and explore. This means that no singular person will ever hold all the answers.

Anyway, that's just what I do. Beyond all of these tools, the proper choice is to develop a series of hyperstitional carriers who can go where none of us could ever hope to go. In this framing, no *real* person ever has to cast a spell. Instead, we stumble upon the stories of people who did and then disappeared. Or did they?

Tools of Qabbala

Anglossic Qabbala is the tip of the iceberg of numogrammatic qabbalistic exploration. There are tons of other popular gematria ciphers that you can employ in your work. Here's a list of some popular ciphers used by numogrammaticists throughout the years (aside from AQ):

1. **QWER:** QWERTY Qabbala, using the layout of the QWERTY keyboard and the order of the English Alphabet. Each letter gets the value of the difference between the QWERTY position and its position in the English Alphabet. So, for example, Q is 1 on the keyboard, but 17 in the alphabet. So it's $17-1=16$ in QWER. This was developed originally by Northanger.

2. **QQ:** Quasiphonic Qabbala. Assigns each letter to a value 0-9 based upon quasiphonic particles. This system was developed primarily by (((:):))(:):....

3. **GoN:** Gematria of Nothing, discovered by a group of chaotes that has some interesting connections to Thelema.

4. **2ER0:** Every letter and number gets a value of 0 (distinct from ZERO, which only gives letters a value of 0).

5. **EQ:** English Qabbala, which begins with A=1 instead of A=10.

The ritual of discernment is about identifying occult connections between an idea and the numogram. Due to its abstract nature, the actual technical process tends to be vague and awkward to explain. Do you remember how you learned your first language? Probably not. Learning a second language is a bit more systematic, but it relies on making connections between the meaning, your first language, and the new language until the new language

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becomes second nature.

In qabbalism, we're dealing with flavors of energy: the zones, the lemurs, the gates, and the numogrammatic currents all need some kind of meaning attached to them. We create this through hyperstition. The main question for a neophyte then, is how to translate what they already believe/think/know to numogramatics. At its core, qabbalism is the practice by which Zn-4 comes to be associated with Mars.

There really isn't a systematic way of doing that. It's very difficult to just list all of your beliefs and then go down the list, assigning each of them to a spot on the numogram. If you can manage that, by all means, that will be the easiest way through. If you can't though, because, for example, you can't even tell what your beliefs are, then you have no choice but to go along with what others are doing and how they already understand the numogram.

Luckily for us, we have two decades of hyperstition to latch onto. From the 0D archives to the various stories written by Ccru members, we can glean something about these lemurs. However, there's simply too much to keep track of at first. After all, there are 1023 imps. So, where do we start?

I think there are three main levels: the five syzygies, the ten zones, and the forty-five lemurs. The five syzygetic lemurs are in many ways the stars of the show. Why not dedicate your lives to them? Due to their centrality in the design of the numogram, every other lemur can be thought of as being made up of the syzygies. Now, whether or not that's true ought to be determined hyperstitionally, but it can't be denied that it's possible. 2::1 can be written literally as [18] concatenated to [72].

This fact is further evidence of the saying that the lemurs are not monogamous. This presents a problem, though. How do we tell

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which lemur is which? How do we discriminate between them when, from certain perspectives, they all look extremely similar?

The answer involves accepting that at any given time multiple lemurs are involved in an event. This can be proved qabbalistically as well. Here's an example:

Say you're getting married. MARRIAGE=AQ-144. So already we've got 81 (1::(4+4)) and 54 ((1+4)::4). Then we've got 8::5 on top of that (Muntuk), representing the combination of both streams. Of course, if you consider WEDDING=AQ-129, that opens up 9::3 and 2::1 as possible influences as well, though perhaps only for the main event of the wedding itself.

Taking all of that together though, we have a full time-circuit revolution with the influence of a chaotic xenodemon. 2::1 as [1872] and then 8::5 as [5418]. Or 2::1 as [27541] and 8::5 as [81725]. They both equate to a complete revolution. Time moves forward one tick.

For cyclic chronodemons, this kind of uncertainty is common. The entire time-circuit tends to travel together, and many events that expound upon the chronodemons have a cyclical element: they never end outright, though they may evolve over time. All one needs to do is see Katak's universal rite [418725] in order to intuit this fact. It all may come down to her in the end.

Beyond mathematics, we have the tools of synesthesia and pattern-matching more broadly. What color reminds you of 7? What does the shape suggest? Are there other disciplines that you are familiar with that have aspects which you can port over to numogramatics?

If you ask ten people with synesthesia which color the number 4 is, you'll likely get ten different answers. For personal sorcery, this is perfectly acceptable. How much does it really

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matter to others what kind of candles you use? But if you're trying to convince someone else of its certainty, how would you do it?

For example, why do we accept the colors commonly assigned to planetary energies? Or Peter Carroll's colors of magic? Why did everyone accept that the color of pure magick was octarine?

You've already inherited a huge qabbalistic dictionary. Instead of trying to start from nothing, simply redefine your already-extant dictionary into something that fits into the numogram. This is not without difficulty, but it's much more pleasant than truly trying to begin from zero. Other sorcerous disciplines have less focus on the qabbalistic aspects because they've already been "figured out". There's no question about colors and textures and tastes and scents because the people who were codifying the system five to ten centuries ago already worked it out and that knowledge has been transmitted directly to you.

But the numogram won't ever be qabbalistically solved. There are some popular hyperstitions, nothing more. There's no transcendent truth that a fledgling practitioner can latch onto dogmatically. We just have a basic structure and a few stabs at interpretation. And even the structure's up for debate! The cutting edge comes with risks: we have the possibility of failure. It's not as simple as just following the textbook and getting results, we have to actually *figure this stuff out for ourselves*.

In my opinion, the benefits of exploring numogramatics far outweigh the costs. You may come to a different answer, so please remember that you're free to explore as you wish!

3) *Lemurs*

TALK: *Spiritual Rhythms*

When you think of a lemur, you probably think of King Julian from the movie *Madagascar*. If so, you likely second guess yourself and think, *there's no way that he's representative of the numogram's lemurs*. To our dismay, that's not as true as we'd like it to be!

King Julian fulfills a particular role within the society of the animals of the movie and within the movies itself. In many ways, he exists to distract and relieve tension: dance, party, and worship him, as any king would desire. He uses his power to these ends, and when his demands are met, everyone gains... unless you're against dancing, anyway.

However, King Julian could only ever be a particular manifestation of a numogrammatic lemur. He could never be anything more than a mask.

So, with that preface, how do we make use of these little friends in our own lives?

In order to commune with a lemur, you must synchronize with its rhythm. The specific process of this synchronization depends entirely upon the particular lemur in question, so it is simply impossible to describe a universal process. Naturally, given your particular karma (and by this I merely mean your particular time/place/preferences), you will synchronize with some lemurs better or more easily than with others.

The system that we are excavating here was traditionally practiced by three separate and distinct groups. Each of these groups exhibited an affinity to a particular syzygetic chronodemon. As such, we should not expect ourselves to be able to so easily flow with each of the given entities. In the N'ma system, the

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three groups were interlocked into a woven social fabric. This kept the system stable until the utter destruction of the Tak-N'ma and their home.

The role of qabbalism is to heighten this synchronization and decode signals further, as well as train your intuition in regards to the rhythms. How do you know what your preference for libraries and old books means? Which lemurs lurk within the pages of your favorite novel? The only way to know is to apply the tools of qabbalism to the work in question and begin your search for specific traces of a given swarm. You may also feel the pangs of intuition, a call or whisper, that seems meant for your ears only. Those feelings should be heeded, in the same way your stomach drops when confronted with the pitch blackness of a forest at midnight.

Now, why should you even take an interest in the lemurs at all? What good can they do for you?

This question suggests a fundamental misunderstanding about how the numogram works. Regardless of your preferences, the lemurs are certainly already using you. Can we say that gravity doesn't hold some sway over our lives? We may be able to travel some place where gravity is weaker, but does that suddenly cancel out the power of gravity? Nope.

Instead of lamenting this reality, why not forge an alliance with them instead and see what can be done? Let's build a psycho-spiritual flying machine.

After all, is this not what spiritual technologies are for? Navigating the hidden folds of our world and exploring the occult regions of reality?

If there was nothing to explore, then the push towards New Atheism over the past few decades would have succeeded. We could have lived pleasantly materialistic lives, buying new things and enjoying funny STEM comics. But

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madness and horror, and miracles too, still haunted us from the Outside. The impossible continued to hound us, or seemed worth reaching towards.

The lemurs are the masks that we numogrammaticists place on those events. Through hyperstition, through spellwork, through raving (in both senses). We could argue the efficacy of the use of lemurs over other imps, perhaps even versus the full list of imps themselves. But for ease of access, as relatively new initiates to this new form of spiritual technology, the lemurs allow us to keep it simple. Combined with the ten zones, that's only 55 unique things, and learning about one leads directly to knowledge of another. Despite being "more complete", imagine being confronted with a list of 1023 unique objects! Sure, you could do it if you studied one a day for three years, but doesn't that seem a bit excessive when the use-cases for several are so narrow?

So we focus our attention on the lemurs to learn the secrets of the numogram. Sadly, they are best understood through experience and not through gross intellectual content. It is a bit like knowing whether or not the water you're drinking is hot or cold. Despite there being a wealth of knowledge to come from the facts of the water itself, those facts simply can't give you the experience of drinking the water, nor do they give you the benefits.

I think one of the main pitfalls to numogrammatic study up to this point has been mistaking intellectual understanding of either the philosophy behind numogrammatics or the numogram itself for actually practicing time-sorcery. It's no wonder that those entranced academics stumbled around in the dark and wound up with worms in their brains.

Of course, in order to justify their missteps, they then identified the worms as the goal. "The entire history of sorcery is the history of worms in your brain and nothing

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else!" It has been said. Never mind that sorcerers throughout history have been employed to *manage* symptoms of mental illness. No no no! Now the goal of sorcery is to disorder yourself! Smash smash.

They have done a great disservice to the lineages that they have appropriated. They deserve what they get.

Time-sorcery is not a system that requires initiation to practice. However, a certain degree of experience is required in order to get the most out of it. I've already covered the basics, so I'll skip that for now. Instead, let's talk about Lurgo.

What a strange little bug, isn't she? Lurgo is the road opener, the link between us and them, whatever that means. If you've heeded our advice, your first formal experiment with a lemur will have been with Lurgo. While it is also tradition to begin with Lurgo, there are many reasons for doing so, and I'll go over them.

First off, Lurgo is the first lemur. Mesh-00, Sarkon-tag 0003 (using the revised numbering system). Despite being the first lemur, her singular rite also encapsulates the end of Pandemonium: the [89] nestled within [1890]. As such, she represents the entire cycle itself, it's beginning and ending.

Hyperstitionally, she's become the primary lemur of what Nathaniel J. Harris calls *the red ray*: the one who walks between worlds and allows us to traffic with occult forces in the first place. A concatenation of Murmur, 8::1, and Uttunul, 9::0, she can access anywhere or anytime. She can link the sorcerer with any other lemur, and governs travel as well as sorcery itself.

How do you forge a relationship with a lemur? Well the first step is to synchronize with her. Qabbala is a great start. However, if you want to experience direct contact or conversation with a lemur, you will have to

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engage with them directly through sorcerous means. Namely, this means: astral travel, evocation, or invocation.

This is where numogrammatix borrows from historical goetic rituals. The tools for summoning a given spirit can be found in many books, and by referencing any of them you can throw together a ritual that can be used to commune with a lemur.

However, it is important to note that lemurs need not be worshiped like gods. That kind of relationship doesn't make sense given the way that lemurs function.

Here is an example. Let's say you have the night off and are trying to decide how to spend your time. You want to invite a friend over, but each of the friends have different preferences, and whoever you choose will affect both what you do and also the vibe of the entire night. Some of your friends may bring drugs while others will just want to watch a funny movie. If you were to invite all of your friends, their vibes may clash. So, perhaps you begin the night with an intense clubbing session, and then invite another friend over to watch a movie.

Each lemur represents a way of acting, they aren't really identities that keep the score. If you haven't left out enough offerings to Djynxx, she's not going to try extra hard to steal your children. Instead, every time you come into contact with her, she will steal your children... unless you have proper protection.

And that leads us into a great final point for this conversation: protection. How do you deal with a lemur that seems out-of-control? How do you escape Katak's clutches?

Again, a high level of synchronization comes in handy. If you know intuitively how a lemur acts, you can anticipate the situation to come with some degree of success. This is the secret of divination: to know the way the world works so that you can glean likely outcomes

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from even a cursory study of a situation. If you have a strong understanding of Katak, you can notice her begin to pounce, which means that you have time to react.

But how do you get out of the way?

Well, the best way to get out of the way is to look at the structure of the numogram itself and go from there. Katak, of course, feeds the sink current and essentially turns into Murmur. So, if you feel yourself stumbling into an intense rage, the best solution may be to channel Murmur. What does that actually look like? Throw yourself into the intellectual reality, or the slow undulation of the ocean.

When it comes to those lemurs who traffic with the outside, the best approach is to bring yourself back to a given equilibrium. Human life is naturally attuned to the time-circuit, so coming back to the hex from anywhere on the outside is a quick way to safety. You can do this by evoking a chronodemon or focusing on one of the time-circuit poles of an amphidemon.

Communing with Lemurs

Communing with the lemurs requires application of all aspects of time-sorcery as well as most of your essential skills as a mage. You must have a strong grasp of the structure of the numogram, an intuitive understanding of how to build and employ a qabbalistic dictionary, and be able to act as a strong judge of hyperstitional potentials. All of these disciplines, of course, are inter-related. It just wouldn't be fair if you could focus on one and not the others, huh?

As an initiate of time-sorcery, the system may seem intimidating or even downright frightening to you. It is heavily based in the hyperstition of a century of horror, after all. Even if you've done a few small workings here and there, you may still feel uncertain of your

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abilities.

But there's really no reason to put off working with the system until you "get it". Understanding this work intellectually is only the tip of the iceberg. The only way to effectively synchronize with the lemurs or the numogram more generally is to get your hands dirty with some classic sorcery.

But don't worry. This section is going to tell you exactly what to do to move forward with your practice. If you've already begun working with the lemurs, hopefully you can still glean something useful from this approach! Throughout this section, I'm going to use the understandings of the lemurs from my workings as well as the original Ccru texts. If you already have qabbalistic connections made, you should add those as well!

First of all, you're going to summon Lurgo using the "Ritual to Commune With Any Imp" that I outlined in the 0th section. Lurgo's sigil is on the cover of this book, so you can use that as a focus if you don't want to draw one yourself. It is just the combination of the astrological symbols of Mercury and Sol, but this simple symbol opens the door to the inner workings of the numogram. You can employ the traditional associations of Mercury or Sol in this ritual, or you can just use a simple black or white candle. If you're especially confident in your ability to summon, feel free to use nothing special at all if you so desire.

After you've performed the main part of the rite, here are the questions you're going to ask:

1. What is your domain?
2. Where can I find you?
3. How can I hone my practice?
4. What is most dangerous to me?
5. FREE SPACE TO ASK WHAT YOU WANT

The first two questions are confirmations

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that you've called the right entity. If she doesn't answer something along the lines of "opening doors, initiating connections, etc" to the first, and some manner of "Cthelll" to the second, then it might be best to banish and try again. Questions three and four are for you, and they are extremely practical. What you should work on, and what you should watch out for. Finally, you can ask what you like. You're welcome to ask as many questions as you want, but I've found that asking more than five to seven questions is too tiring or takes too long.

If she doesn't appear to you, or doesn't answer, wait to see if you receive any messages in your dreams. If you don't, wait a week and then try again. This time, perform the ritual in the hour of Mercury, ideally on a Wednesday as well, while lightly intoxicated. Pour one cup of wine dedicated to Lurgo and another for yourself, and drink deeply as you summon her.

If she shares cryptic information with you like a phrase or keeps repeating a particular word or even gives you a number, you must use the qabbalistic tools at your disposal to try to understand what it might mean. It could point to another entity that you've worked with before, or a sign that you're on the right path, or just a funny joke. Only *you* can figure it out! So it's your job to do so! Perhaps it's a reference to your favorite show, or shares an AQ value with your dog's name. And if she doesn't seem to tell you anything special, don't worry about it.

Next, you're going to play one game of subdecadence. You can play more than one if you really want to, but it might muddy the signal that you receive. First off, you'll need a deck of cards to cannibalize as a ritual tool. If you don't have any, you can always make a deck out of some note cards. Playing card decks work best, since you can truncate the official cards with ease and then go from there, but you're welcome to use a tarot deck instead if it's

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all you have.

In my deck, I wrote the mesh-number and name of each lemur on their respective card. You don't have to if you plan to use the deck to play solitaire or something later on and don't want to stare at Bobobja's name the whole time, but it makes the spread much easier to interpret without referencing the Pandemonium Matrix. If you're already familiar with cartomancy or have ever gotten a tarot reading, then you probably already have a good idea what to expect from this tool.

Before you begin, meditate on this intention for at least five minutes: what lemur should I focus on? Shuffle your 40-card deck and pull the first five cards. Before you pull the next set of five cards to try to make pairs, interpret the spread. What does the lemur in each of the five positions represent? What might it mean about the situation? Try to interpret it broadly, it's doubtful that you're dealing explicitly with a fly infestation or strange lights in the swamp.

Now pull the second set of cards. How did the meaning of the spread change?

Continue playing until the end of the aeon. Did your aeon call a lemur? If so, this is the lemur that you'll contact in the next step. If your aeon didn't call a lemur, play again, but keep in mind the score that you received, it might be important.

You will now contact the lemur that you called in subdecadence using the same ritual that you used to contact Lurgo. As a visual focus, you can draw a symbol that combines the two planetary symbols of the lemur's net-span. For example, Katak is Mars and Jupiter, so you'd draw something that combines the two symbols of Mars and Jupiter. You can also invent your own sigil entirely, or even follow Neospare's sigilization rules for lemurs (simply explained: one net-span pole is the number of lines, the other is number of corners).

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Whatever works for you.

You should ask these questions:

1. What is your domain?
2. What is my connection to you?
3. How can I further our relationship?
4. Which other lemur ruins your plans/kills the vibe?
5. What signs should I look out for from you?
6. FREE SPACE

The first one is standard again. Compare notes to the Pandemonium Matrix and see if it lines up *at all* before you continue. If something seems suspect, summon Lurgo and ask for her help in recovering from the summoning. You may want to do that anyway if the lemur that you get from subdecadence seems especially scary to you. Whether you call her or not, she'll probably already be there anyway! That's just the kind of entity Lurgo is! What a nice friend.

The second, third, fourth, and fifth questions are for your work. Take to heart however the lemur answers 2, and be ready to work on 3. You'll use 4 later on. 5 is so that you can look out for signs of your lemur throughout your everyday life. It would be worth it to run the answers to this question through AQ or employ some other qabbalistic methods. For example, if the answer you receive is "the full moon", you should dig into the symbolism of the full moon. Then, of course, you're welcome to ask whatever else you want, but don't feel obligated if you're having trouble coming up with something.

Now you're going to design a ritual that employs the lemur in question that isn't (explicitly) a summoning. You'll have to delve deep into your qabbalistic dictionary in order to make the connections necessary to create a ritual outline. Good rituals have *a goal in mind*. You should base your goal off of the lemur that

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you're focusing on. Hopefully, subdecadence didn't give you a lemur that is just utterly unrelated to your life. If it did, and no matter how hard you try you can't come up with an intention or find the lemur relevant to any of your problems at all, feel free to go back to the drawing board and receive (or just choose) a more applicable lemur.

With a goal in mind, you must develop the setting, the tools, and the ritual script. Change your environment as much as you can to synchronize with the lemur that you're going to employ. Feel free to draw from all kinds of magic or sorcery that you're familiar with. As I've said before, the easiest "in" is planetary associations. A few martial herbs mixed into a tea or a collection of jovial objects can go a long way! Music can also make or a break a ritual, so choose something that syncs with the lemur! Hopefully, it jives with your tastes as well.

Finally, you need a script. Most rituals have four components: banishing, building energy, casting the spell, come-down from the heightened state. If you feel like you're ready, you should employ a numogrammatic banishing ritual. Lurgo might give you one if you ask her nicely. Otherwise, try the 1-meditation, where you meditate intensely on Zn-1 for as long as possible or until you feel your energy completely ground. To build energy, you should interact with the objects that represent the lemur in question. You can also dance, spin, have sex, or even simply exercise!

The casting part requires some kind of call to the lemur. You don't have to actually evoke the lemur here, but you do have to make some kind of connection with them. Something like, "Katak, empower me to devour the competition and succeed in my endeavors!" is simple enough, but the more poetic (or even qabbalistic) that you can get, the better. Also, it's kind of fun! Make sure that your call clearly

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states your goal. The way that the lemur can help achieve it should be obvious. If a specific rite from the Pandemonium Matrix jumps out at you here, feel free to just recite that instead of coming up with anything fancy. "[418725]" can go a long way, and does essentially describe what you're really after!

Remember, by the way, that you have to cringe for your sorcery. If it seems uncool to do something like talk to yourself in front of an altar in the dead of night, that's probably exactly what you should be doing! Don't try to cut corners, because your spells will fall flat.

The final part of this ritual will involve calling the other lemur that the lemur you evoked mentioned. This lemur will be used to banish the excess energy. If you don't want to do that, you can replace this with the 1-meditation again.

For now, pat yourself on the back! You've developed and cast a serious numogrammatic spell! You're well on your way to being a proper time-sorcerer. In the meantime, you'll have to watch for successes. If you're lucky, they'll become immediately obvious. Otherwise, you might have to wait a month or two to see real results. Some spells can even take years, but if you asked for something on that scale then you're probably ready for it.

If you don't see any results immediately, you can either take a break from doing any sort of sorcery or just move on to other things. I'm of the opinion that one should always-be-casting, as there's always *something* to explore. But if you want to just take a break, that's fine too. Don't rush yourself.

After you've received obvious effects from your spellwork, summon Lurgo again. Ask her how she thinks it went. Ask her what you could have done differently. Ask her what you might want to do next.

As a continuing project, you can summon the lemur that was identified as the vibe-killer

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of the lemur you received from subdecadence. If you have reason to, you might even want to repeat the entire process with that lemur. At the very least, it's good practice if you aren't as familiar with building your own spells.

From here, you have the freedom to explore as you wish. You can perform another subdecadence game to receive another lemur, or just take Lurgo's advice and continue on the path laid out by her. If your ritual failed, you can try editing it and doing it again, but new and improved. If a spell didn't work, then you probably did something wrong, so you shouldn't just repeat the same thing over and over again. That's a waste of your time!

As you develop your qabbalistic dictionary, you can start to combine lemurs and rites into one ritual. The process for this is very straightforward, just include elements of every lemur that you want to employ! This also leads into numogrammatic pathworking, where you explore pathways through the numogram in order to develop your hyperstitional understanding further. It's one thing to understand the hold current alone, but significantly more advanced to understand the concatenation of the hold current to the surge or sink currents, and obviously the inclusion of all of them is the entire time-circuit, so of course it's important to understand!

If you truly want to learn numogrammat-ics and work with the lemurs, you must be willing to experiment and you will have to take some risks. If you aren't comfortable doing those things, you may have to wait quite a while for someone else to develop a grimoire for you to follow. That's why it seems best to develop your own grimoire instead of waiting for the TRVE LEMURIAN NECRONOMICON to drop!

After all, it has not, does not, and will not exist.

4) Hyperstition

TALK: Navigating the Social Web

Nobody wants to hear it, but it's true: hyperstition is a social art. At its core, hyperstition requires people to function. If there is nobody to get hyped up, there is nowhere for hyperstition to go, nothing for it to do. The calculator that determines every possible permutation of AQ-90 doesn't really care about the difference between LOVE or HYPE or that they're equivalent. It is the human element that ascribes semantic content, and the problem of meaning is the core of numogramatics, and perhaps the entire history of philosophy and occultism.

But the problem of meaning is the problem of communication. The symbols were created to communicate in the first place, after all. Why, then, has our traditions of magic become so dedicated to the individual and not the community?

Many occult traditions have social forms, and practitioners of magic within those traditions occupy important social roles. However, in western pop culture, the image of social magic has been overrun with otherwise unlikable politicians and officials meeting up in the dead of night to sacrifice babies and sign pacts with evil gods to enslave humanity. The people who get together to cast spells are conspiring to upend the social order and bring about the end times!

And since hyperstition works, those fictions became real and now we have groups of people who do such things. Or so it is said. But the uncertainty alone is enough to generate even more hype! Horrifying.

So how do we wriggle ourselves out of this

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mess we've made? We've shunned our neighbors and friends in favor of individual transcendence, but why?

I've talked quite a bit already about the goal of numogrammatism, and for the most part I've spoken in terms of knowledge and understanding. Hyperstition is the realm where that knowledge and understanding can be put to good use towards some material goal. The reason that the numogrammatist must dedicate so much energy to discernment is so that, in everyday life, they can immediately (or with relative ease) decode a situation and act accordingly.

If you find yourself falling into the warp while thinking about the possibilities of a situation... No, I should be even more specific here. Say you've got a date tomorrow and you're trying to come up with what to do. When you're generating the possibilities, that's Zn-2. If you're not actually applying Zn-7, which I would take to mean some kind of metric to determine the most suitable option, you'll find yourself tumbling through Gt-3 into the warp.

If you notice immediately as you begin to veer off the path, you can correct it and actually focus on your problems. Apply a little Zn-7 and go to bed. Otherwise, caught in the warp, you'll have to use one of your fancy tools to get yourself out of there. Hopefully by now you have many tools at your disposal to solve this problem.

Now, let's say instead that it's your friend who does this instead. They message you in the middle of the night, three in the morning or so, just an absolute mess about their date. What are they going to do? What are they going to wear? What if she wants to go all the way? Oh dear!

And, assuming you're a skilled enough numogrammatist to catch on about what's happening, you now have a dilemma on your

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hands. You have to lead your friend back into the time-circuit! But do not fear, this has been the role of shamans for many thousands of years, and you have the tools to do it! I hope. This is where the hypothetical situation I've given you breaks down, as your solution to your friend messaging you will depend entirely upon which friend messages you and what you know about them and their situation.

Hyperstition is best conceived of as a script that a person, which is really just a collection of energy, can act out. The reason that the before-the-date example is salient is because it happens in movies that are meant to reveal the everyday life of people. In those stories, a character gets incredibly anxious leading up to their romantic encounter. When you don't have a lot of experience with romantic encounters, it simply makes sense to continue to act out those scripts. You don't have any other reference. So a fictional representation of the situation that you're really experiencing becomes your guiding light, it helps you navigate a novel situation.

Structurally, hyperstition differs from things like myth in the fact that hyperstition must be played straight. Of course, many people probably play their myths straight as well, but our post-Enlightenment culture can't really grok gods or even mythical heroes, really. Instead, we flatten everything down to "guy discovers something through hard work & discipline" while totally ignoring his nitrous addiction or the fact that he was a practicing alchemist. Grasping the whole story might actually help us re-create his circumstances and, therefore, his successes, but the unsavory parts get written out and the images of our heroes stay pure.

When we're crafting our own hyperstitions, we have to ask ourselves, what are our modern myths? What kind of people are there?

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Despite several assertions to the contrary, there is still some aspect of believability that feeds hype. A total loss in believability kills hype, unless it is made up for in other ways. Take, for example, the works of Carlos Castaneda. Upon discovery that the main character of his texts is fictional, he loses all hope of holding our attention. Anna Greenspan, in a hyperstition blog comment thread, suggests that it doesn't matter, that Castaneda's lie doesn't affect the hype generated by the experiences described in his books.

However, anyone with a mind towards occult lineages will immediately recoil. Simply put, if you were to approach a Yaqui elder and suggest that you learned their traditions from Castaneda's books, you would make an absolute fool of yourself. The Yaqui are a real group who are still around and still practice their traditions. If Castaneda did not learn Yaqui sorcery, then what did he learn?

We can then wonder whether or not the content of his books is still relevant to our work, but we simply can't accept that it's in any way representative of Yaqui sorcery. The ethos of the work is utterly destroyed, and it was hanging on almost entirely by that thread. The narrative structure of "I met a great master in this discipline, let me tell you what he showed me" falls apart if the man is not actually a great master, even if he is real. Would you learn boxing from someone who has never boxed before? I hope not.

In contrast, the discovery of the fact that the N'ma aren't real doesn't obliterate the hype. The practitioner is still excited about the potentials of time-sorcery and the numogram laid out by the myths of the N'ma and the interactions between them and Vysparov/Stillwell. In part, this is because *it didn't exist before now*. There is no real history of the numogram to draw from. But once it broke

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through to our reality, it built its own history.

At present, there are not very many clear images of what a time-sorcerer looks like. The group of us is very small, and our mythological heroes are few and far between. I imagine very few of us want to be like Vysparov, instead styling ourselves as some kind of k-gothic a-death addict. But those people are not mentioned by name! We learn nothing about them. Instead, we have academics, academics, and more academics. Sarkon disappearing in an MVU sub-basement. *Deadliner* was an attempt to inject a few possibilities into the current, but it's still too new. People haven't grasped onto it in that way. Why not?

Well, I can think of two obvious reasons. The first is that hyperstition works primarily historically. There was a group who did something once, and this is who they were. Wouldn't it be neat to go back and be with them, or perhaps do what they did? That is the excitement of Crowley, or John Dee. We look back at them, and a list of their accomplishments, and we say "I want that! That sounds cool!"

So we try to receive our own Book of the Law, or we study the book and realize there is still much work to be done! We set to work to become the next Crowley. For philosopher-types, becoming a Barker or Vysparov or Stillwell is a great achievement. Lasting lineage, ginormous breakthroughs in their field, vast archives of knowledge and experience. What more could anyone want?

The second issue with *Deadliner* is framing. It should have been framed differently, for more impact. Hyperstition should be immediately impactful, it should beg us to dig into it. If it doesn't catch our attention, we will never ever get hyped up about it. Anything that can grab attention has potential, but this is where understanding audience and environment are key: what do people actually

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want to see? What do they actually want to do?

The image of the time-sorcerer that we cling to will be that beacon in the darkness for people, so it's important that we get it right for now, as long as now lasts.

Now, we must ask the question: can you make yourself a hyperstitional carrier?

Not alone. A person who develops themselves in a vacuum is easy to spot. It is much easier to claim an interaction with a carrier instead. Be careful to not merely just stick your hand up their ass and puppet them. That's not proper hyperstitional form. If you really have something important to say, you should develop a separate carrier. The proliferation of hundreds or thousands of carriers is ideal.

Over time, as a person becomes steeped in mythology, it may be the case that they become some form of hyperstitional carrier, acting in a larger-than-life role. Especially after their death. Hell, HP Lovecraft is a carrier now, same as Philip Dick probably. Hyperstition is not immune to the rumor mill. Sudden fan death is certainly hyperstitional, otherwise the constant lack of evidence would allow it to utterly die off.

Let's be realistic, moment to moment, what proof do we have of the past? Memory? We simply assume that, given our senses and our knowledge of the laws of nature, we share a cohesive reality from one time to the next. If the entire world was destroyed and then reborn exactly the same, would it be possible for us to notice? Would we *actually* be able to tell? Most people aren't even capable of noticing the gorilla. I am not so certain it would be noticed at all.

But our ideas about the past give us an idea for what's possible in the present and the future. It is the stories we've been told that inform everything about our world, from the discovery of gravity to the idea that everyone

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should go to college.

The AOE understands that by controlling these narratives, only things they approve of can ever hope to proliferate. Other stories won't ever catch on, and anyone who pushes them will find themselves flung off the side of a bridge. If we take cause and effect at its word, that the past really does define the future, then we're doomed from the start!

I'm assuming that you're probably at least somewhat allied with Neolemurians, though, which means that you understand that the past, present, and future are all in contention. Will our hyperstitutions win out in the end? Or will the AOE's? Only time will tell.

Tips For Great Hyperstition

I don't consider myself a master at creating hyperstition. Instead, I have dedicated my efforts towards identifying and vivisectioning hyperstition. These are tips that I have gleaned from my research based around what seems to make a hyperstition most effective.

The first and foremost thing to keep in mind is that hyperstition is fundamentally about telling a story. So you have to be a good storyteller. This means you have to play to your audience's interests and ideals. Who are you writing for? Who are you trying to "convince"?

If you answer these questions, you'll be able to craft narrative structures that resonate with your audience and establish authority. The Ccru was focused primarily on academics and artists, and their work reflects these audiences. They wrote for themselves and for their friends, and their personalities bleed through the page and reveal themselves in pretty obvious ways if you know where to look.

Instead of working against their goals though, the Ccru's familiar tone consistently draws the reader deeper into the narrative. By the end of the green book, you can imagine DC Barker being invited to lecture at your university, or coming across some random k-goth on the web. Nowadays, you can just go on Twitter and search for someone with "k-goth" somewhere in their bio. If that's not hyperstition, I really don't know what is.

Good writers draw from their own lives, and you should ground your hyperstitional carriers in some version of reality that's at least vaguely recognizable. This means unifying aesthetics with content. If your contemporary sorcerer-king is dressed in ancient robes and cloth sandals, his pure anachronism will fall

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totally flat for everyone. Instead, if he's dressed in too many layers and spent last night sleeping in a tent down the street from MIT, he's suddenly imbued with life.

Hyperstition focuses on what-has-already-happened or what-will-have-happened. The former is obviously just a jumbled way of saying *the past*, but the latter is a bit different. The best way to describe it is to use the term MindWar. The goal of MindWar is to convince not just the enemy but the populace that your victory is assured through careful storytelling of present and future events. If you perform MindWar properly, the war can only ever end one way: in your victory.

Hyperstition engages these same circuits to ensure its becoming. The unspoken implication of the conclusion of the articles regarding the time-war is that the Lemurians not only can win, but are going to win eventually. The AOE's odds are framed as insurmountable, and it's only, literally, a matter of time before they slip up one too many times and time-freedom is granted to all. The Ccru, vaguely siding with Lemuria in the time-war, chooses its side and then says that its going to win.

If we want, we can then pull out all of the receipts of how the Ccru was decimated and reconsider whether or not that came true. But in their defense, they never claimed to be the champions of Neolemuria, they're just everyday Neolemurians writing about their lives and experiences and drawing connections as quickly as they can. From another perspective, they were running out of time.

As the Ccru becomes a historical artifact, we have more freedom to play with their story and use it to our advantage. At the same time, truths about what they were doing and the tools they were using to do it have come out. Some have killed the hype, like a particular member's amphetamine addiction, while oth-

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ers have fed it, like the revelation that they lived in Crowley's flat, or that their goal was explicitly to develop a cybernetic esoteric framework.

The secret sauce of hyperstition is found in ascription, defined as the occult process by which something receives a name. Made infamous by Mary Karno's lost tapes, if you do ascription correctly, your success is almost guaranteed from the start. The process of ascription is qabbalistic; your goal is to generate a name that perfectly encapsulates the themes and goal of your project. Whether its a character, a story, or an entire series, choosing a proper name is paramount to success.

Each character in the green book has a perfect name. Even the members of the Ccru have perfect names, and they're (supposedly) real people. A shitty name sucks. Here's an example: Joseph's Shellfish House. Imagine if the famous restaurant chain had that name instead of *Joe's Crab Shack*. The vibe is totally horrific. I'd never eat there. It sounds like a place with a dress-code, but in such a way that they'd never kick you out, just be kind of mean to you until you left.

My rituals for ascription generally involve massive amounts of gematria and glossolalia until I stumble upon the perfect name by intuition. If I don't find a good name, the project rarely sees the light of day. Something important to keep in mind though is that if you try too hard to hit upon a certain AQ value (commonly known as synthetic qabbala) it does seem that you miss out on some levels of hype, as if the lemurs punish you for your vigorously mathematico-logical nature. It seems best to be as fast and loose as possible, focusing on intuitive approaches instead of logical ones.

However, do keep in mind that the audience may never tell the difference. If someone can actually tell between a name that

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has been developed synthetically or stumbled upon by accident, I implore them to write a guide on how to sniff out the difference! As no studies have been done yet on whether or not synthetic qabbala has a different effect, we need more evidence!

Finally, great hyperstition must take a stand on something. Playing it safe doesn't generate the same amount of hype that going all the way does. It's one thing to say, "oh, well, maybe a horrifying creature lives in the basement" and a completely different thing to say, "oh, gods, the basement is home to a terrifying creature that killed my dog and then my sister and then my wife!"

Our entire world is bloated with would've should've could've might've maybe've and so on and so forth. You're already changing history (or ensuring it will have changed), why not take it all the way? But don't forget what I said earlier about believability. If the crux of your bit is some kind of dark-side-of-the-moon-men then you better show up with a relatively exciting doctored picture of a moon-base or I'm falling asleep.

5) The Necronomicon

TALK: Write Your Own Book

The Necronomicon is such a potent hyperstitial object, and it's too bad that most attempts to turn it into a real book fell short of the mark. Of course, what do you really expect of a magical tome? As long as it offers good sorcerous experiences and looks good on the shelf, I think it's good enough.

The Lemurian Necronomicon has the potential to do both. Why? Because we have to create it. The Pandemonium Matrix as written by the Ccru is labeled "extracts of the Lemurian Necronomicon." That means that there's still a book to be found. The story does not end with the Ccru.

We can already call into question the Pandemonium Matrix that we've received from Echidna Stillwell and Peter Vysparov. Vysparov, after all, approached his study of time-sorcery with his own goals in mind. And the carrier of Vysparov is meant to give us a way into the structures of Pandemonium. So we have to thank him for his efforts. Thank you Vysparov!

However, some of his texts are just wrong. The Pandemonium Matrix, as written, is riddled with errors and inconsistencies. However, instead of expecting an ideal document or the perfect reference manual for our spellwork, we should be a bit more realistic. That type of perfect reference document is crafted over decades, and we can say with some certainty that the Matrix was probably written within maybe a couple weeks or months. We must temper our expectations: instead of wishing for perfection, we should feel free to experiment, combine, recombine,

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and develop our own understanding of the system.

Vysparov's errors are an invitation for us to edit, cut-up, or completely do away with the information he's supplied to us. It's an invitation for us to receive our own Lemurian Necronomicon.

This approach stands in high contrast to most psycho-spiritual traditions available to us now. Many purport to be received from some kind of higher authority who has set down the laws that we practitioners must follow. Instead, Neolemurian agents are constantly rediscovering the Lemurian Necronomicon, Its content shifts with the times in order to stay relevant and, perhaps most importantly, under the radar.

Since past and future are unknowable quantities, we cannot assume outright that we have the necessary knowledge today for the problems that future generations of time-sorcerers will face. If our system only reacts to new developments instead of weaving them in, we damn ourselves to the garbage bin in the future. Older structures have trouble attracting new members because their worldviews are stuck in the century in which they were founded.

To create a resilient structure, adaptability has to be baked in at all levels, including the foundational one. Work on other base #-grams has proved that even if a culture shifts counting structures entirely, our research on numogramatics will stay relevant. In addition, if any individual sorcerer gets tired of studying the numogram, they can always explore the ins-and-outs of other base #-grams.

Even beyond errors, the materials that we've inherited from the work of the Ccru are sometimes inefficient. A keen eye can spot all of the pop culture references in the Pandemonium Matrix. While for now we may

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still jive with most of their work, I doubt that will still be the case in twenty years. Future generations of time-sorcerers probably won't understand the sheer number of horror references unless they're die-hard fans of the genre. After all, it will have been between 40 to 60 years since the debut of these films. How many films have you seen from 60 years ago? Unless you're a film buff, you can probably count on one hand the number of films you've seen from that era... Unless you were born back then, but that's a completely different situation, too.

With new content coming out every day, it's literally impossible to keep up with it all. Even algorithms that are trained to notice trends probably miss a few. It's exactly like the Steve Buscemi "How do you do, fellow kids?" meme here. What was cool when you were a kid or whatever, or even five years ago, just isn't cool anymore. But it's worse than that. It's obscure, unknown. It's not even cringe, it's just awkward.

If those who inherit our culture won't resonate with our current cultural icons, why should we expect it of everyone today? A Chinese numogrammaticist will likely have little use for the Pandemonium Matrix that we have, so they'll be tasked with creating their own. From scratch!

It's a very difficult job. The actual act of writing might only take a couple weeks or months, but imagine how much qabbalism had to be done in order to get to that level of comfort! Without divine assistance, the job seems insurmountable alone. So let's cut down our expectations.

The great work of the individual time-sorcerer is to update their Necronomicon as they receive new information or find a weak link in their qabbala. This turns the Necronomicon into a book of the living dead. I hope that this suggestion fills you with delight.

5) *THE NECRONOMICON*

As it stands, I believe that Lemurian agents have been hard at work to try to break through AOE time-control throughout the entirety of history. The work of the Ccru represents their most recent attempt, and perhaps their most successful. After all, here we are. The AOE tried to suppress cybernetics, but couldn't resist the dopamine hit of complexity. If our lives had stayed relatively simple, perhaps none of this would have happened.

In the wake of the new millennium, at the dawn of the new aeon, we must take stock of our situation. Something big looms on the horizon, in both directions, and time-sorcery is another tool in our toolbox to handle what may come forth out of the abyss.

We cannot resist innovation in favor of sticking to tradition. There is far too much at stake. So, when something changes, and you can rest assured that it will change, you must be ready to meet that change head-on.

And, if you're really skillful, you might just be the one who changes it. The past, present, and future are in your hands, too.

Putting Flesh on the Page of the Lemurian Necronomicon

The first thing that you should do is create a document to act as your notes. If you want to get really specific, you could list all of the imps, but that's probably not necessary. At the very beginning, you have to decide whether you want to set out entirely on your own or if you want the work already done by previous time-sorcerers to be included. If you do, you should collect all the resources you can into your own document. Just copy and paste the Pandemonium Matrix, the zone descriptions, and whatever else seems relevant (the Book of Paths, for example, comes to mind).

If you want to set out alone, you'll have to start from scratch. Where are you coming from? What are your interests? What do you know or care about? Who taught you the occult secrets of the universe before you moved on to time-sorcery?

Fill out everything you can about your influences, your interests, and the experiences that you've already had with numogrammatrics. AQ values that you've found interesting. Dreams that scared the shit out of you. Anything that seems relevant to the work of numogrammatrics!

Then, as you develop your understanding of the system, add to your document. Okay okay, so Lurgo is the initiator. What does she look like? What does she do? How does she talk? What's her vibe? How does your experience of her line up with the experiences of others? By carefully answering these questions, you can take your understanding of every aspect of the numogram to the next level.

After you've got your experiences written

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down, you should share them with others. Whether that's just posting blog updates online or publishing tomes of updated information and spellwork is entirely up to you. By sharing your work, you solidify other people's experiences as well, and the contagion spreads. It's not particularly interesting if you're the only one to experience an entity. On the other hand, it's utterly spooky to enter a group of people who have all summoned the same thing and gotten similar results. And it's even spookier when the entity gives an opinion of you to someone else without you knowing.

The process of developing the necronomicon is continuous, and won't end even after you die and reincarnate. If you don't keep proper notes and share them with others as appropriate, your work will be lost and other Neolemurians will have to piece together your findings bit by bit. They will if they have to, but it's easier to hear it straight from you! A ten-thousand year game of telephone doesn't seem very good, does it?

Conclusion

This is hard work, but if it assists even one person on the path to becoming a time-sorcerer and fomenting Neolemurian time-insurrection, then it's worth every drop of blood, bead of sweat, or tear. Whether we like it or not, we've been engaged in psycho-spiritual warfare since before we were born. Those of us with even half a grasp of how time-sorcery works are obligated to share our experiences and skills. The more of us that engage with the numogram, the more it spreads, and hyperstitionally or otherwise, the more powerful we all become.

But rest assured, it's already everywhere. As a sorcerer, all you have to do is identify the numogrammatic energy at play and manipulate it as required. I trust that you have the ability to do this, otherwise you would not own this book.

This book has focused purely on structural or technical understanding of the numogram and the system of time-sorcery. I haven't fed you too many hyperstitions to gulp down like a lab-rat. You should draw your own conclusions and do your own experiments. The tools within these pages are all you need for your explorations of time-sorcery, as they are the tools that I use in my research every day. I've tried to be as clear as possible, but with topics as strange as these, it's quite difficult. All misunderstandings caused by this text are my own.

My goal has been to explore the time-sorcery system and discover its uses and the effectiveness of its tools. Once I had even a little bit of success, I had to start writing about it. Now, I feel that I have properly explained everything that really matters about this

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system. Hyperstition being what it is, the specifics are always up for debate. While we may never agree on particular facts and qabbalistic associations, I hope that I have proved one thing to you: time-sorcery is a legitimate system of occultism that has great potential to revolutionize the discipline of psycho-spiritual study.

Where do we go from here? Well, wherever we want! The past, the future, the present, they are all in our domain now!

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