6::3—Slack & Hyperstition

**Interpretive energy, cosmic spindling, decoding/encoding, allegorical sorcery**

Course document for August 12, 2015—Deicidus, Internet School of Magic

*As always, please leave questions and comments in the document if you do not mind sharing them with other students (Ctrl-Alt-M). This makes it much faster and easier for me to answer the questions, in-context. This document will be publically viewable.*

Although it is absolutely central, I have put off talking about 6::3 because—and I know I always say this—it is very difficult to talk about (the only things harder to talk about are 2 because it is vagueness itself, and 8 because it erases itself from history). It is an energy of interpretation which opens portals and allows real magic to occur. This class will focus on this important energy and how to use it in sorcery.

# Context & Attributions

6::3 is the energy of the Warp on the numogram, the “upper world” that in hermetic kabbalah would be called “above the abyss” (Da’at). In the numogram system, the demon 6::3 is named Djynxx, referring to the trickster aspect of this syzygy (jinx) as well as to its mysterious, fluid, genie-like power (djinn).

As an esoteric substance, 6::3 is called Aether (or ether), Oil, or perhaps a “higher Mercury” (the primary Mercury, within the time circuit, being 8::1). 6::3 is also Slack, a term that will be familiar to

The sound assigned to 3 is “zx” (sometimes referred to as “the buzz-cutter”) and the sound assigned to 6 is “tch”—the sound of cold, dead static.

3 is Earth, the third planet from the sun, and 6 is Saturn, the sixth planet, which traditionally represents the sky god. Thus, 6::3 represents the fundamental Heaven-Earth or Earth-Sky dichotomy present in all religions (as well as lived experience). Being outside of chronic time (the Time Circuit) and “above the abyss”—that is, above separation and duality—6::3 is, perhaps even more so than 9::0, the most unified syzygy. In fact, it can be very tricky to tell the specific energies of 3 and 6 apart (I still haven’t separated them to my satisfaction), and they tend to switch places and pretend to be each other.

This energetic reality is supported by the Gates on the numogram. The gates from 6 and 3 each point to each other, confusing and entangling their relationship (6 + 5 + 4 + 3 + 2 + 1 = 21 and 2 + 1 = 3; and 3 + 2 + 1 = 6). They are also balanced by the two gates which each feed them, Gt-15 and Gt-3. Like the Plex current (9::0), the Warp current feeds into itself (because 6 - 3 = 3), but whereas 9 is unaffected by subtracting a 0, and thus spirals deeper into itself via Gt-45, 6 is halved by subtracting a 3, thus “flipping” or folding the 6 into itself—but, since the warp actually spirals up and outward into infinite greatness, this further confuses the relation between up and down, spiralling innerward (kata) and spiralling outerward (ana). The sound of the syzygy doing its weird upward/downward spiral thing might sound something like “WUB-WUB-WUB-WUB-WUB” as the two zones flip locations at a high degree of intensity.

You’ll notice that the Warp (as well as the Plex) have no exits, no gates that lead back to the Time Circuit once you exit it. Official numogram doctrine is that only the gates are valid pathways between zones; however, the existence of a demon between any pair of zones (e.g., 6::1) and their description as “holes, links, and coalescences”[[1]](#footnote-0) as well as “routes” and entities somewhat contents this—particularly the existence of “cryptic rites” and the ciphering of 6::3 by Gt-36 (which leads from 8 to 9).

# Let in the Future

In contrast to the X-Files movie, “Fight the Future”, in which Mulder & Scully attempt to push back a future in which humans are hybridized with or colonized by aliens, the numogram and its mythos speak of “letting in” the future and all kinds of wriggling abominations (the Old Ones). To those within the Time Circuit, this is a horror, but to those outside it, it is merely neutral.

6::3 energy, as an esoteric substance, covers surfaces insofar as they are “interpreted”. This is a very vague claim—what exactly constitutes “interpretation”? You could say that all experienced reality is an interpretation. However, in general, it seems that the further away the received interpretation is from the text itself, the greater the Djynxx energy introduced. That is, the bigger the gap between a text’s overt or obvious meaning and the interpretation that you read into it, the more Warp energy is generated.

This implies an interesting rule, because not only can anything be considered a text (movies, the room you are in, your self-narration as you look around the room at objects), but it implies that intentional *mis*interpretation may actually generate a larger flux of energy than attempts to arrive at a correct interpretation. Additionally, if it is the size of the gap between a text and its interpretation which generates Djynxx energy, then any object of focus can simply be “interpreted” arbitrarily in order to generate warpitude[[2]](#footnote-1).

**This is exactly how divination works in practice.** An object of focus, be it tarot cards or a crystal ball, is “read into” in order to generate meanings which—at least on the surface, on the object itself—are obviously not there. With tarot cards or other meaningful symbols, the interpretation is more guided and focused; but with an object like a crystal ball or obsidian mirror, the “text” is a plain flat surface, and the interpretation, compared to that, is always an arbitrary (non-measurable) distance from the “text”. This also implies that more energy may be generated by *mis*interpreting a text than by arbitrarily interpreting an object, since a larger gap can be generated through intentional misconstrual than through arbitrary reading-into.

# Oil

Oil is a particularly apt metaphor for 6::3 energy for several reasons. Oil is both a fuel source and a lubricant, and oil bubbles up from between grains of sand, just as 6::3 energy seeps in between cracks in reality. These thoughts are borrowed from *Cyclonopedia* by Reza Negarestani, a book entirely dedicated to an extremely detailed investigation of the workings of hyperstition, oil, and the Warp.

As an esoteric substance, 6::3 covers a surface within normal reality (normal time—a Time Circuit experience), but it acts as a portal or window into other experiences of time, through which things can be seen / through which things can enter. In this way, *the future leaks into the present*, through localized manifolds which exist in linear (chronic) time, but link to outside it.

For this reason, it is important to remember that **the “far future” that the Warp represents is not the future on a linear timeline, but rather a transtemporal, future-like non-place realm which “exists” outside of chronic time.** It would be better to think of the Warp as “the end of time”, a point at the end of time (or the end of the present moment) which links into a mythic dreamtime, than to think of it as some type of “in the future”. Nevertheless, divination of the future does draw its information from here—but in this case (if the future is not on a timeline, but off the timeline as an undisclosed possibility), how can we tell the difference between *seeing* the future, and *creating* it? Perhaps our attempts to observe the future collapse it into particularity, altering probabilities. Or so we can hope (because otherwise there is no free will or magic).

# Hyperstition—The Power of Allegorical Storytelling

*“For years, l thought l was making all this up. But they were telling me what to write… giving me the power to make it all real.”*

—John Carpenter’s *In the Mouth of Madness*

“Hyperstition” is a word thrown around a lot in numogram-related circles. Whereas superstition has for centuries meant an “excessive belief” or fear of the gods, hyperstition means *that which makes itself real*. Specifically, it’s a feedback loop in which the present becomes entangled with the future, increasingly reifying one particular future over other possible futures.

For example, Roald Dahl’s book, *Charlie and the Chocolate Factory*, imagined all kinds of interesting candy—now you can buy Willy Wonka candy at supermarkets, and it is some of the more imaginative candy available. From a causal perspective, we say that first Roald Dahl wrote the book, and then someone thought it would be profitable to actually make the candy and sell it, so it was manufactured. But from an inverted perspective, you could say that this “Willy Wonka” character and/or his candy *needed to be made*, and so it began seeding the idea for the candy backwards through time through Roald Dahl. From an atemporal perspective we can go even further: What if Willy Wonka and his Candy inserted themselves into our universe entirely—at all points in time, the historical incursion of Willy Wonka Candy was added simultaneously, and the universe morphed from one without Willy Wonka Candy to one with it? The interesting bit is that these latter two perspectives—inverted time and atemporal—are in practice indistinguishable. This is because we are temporal beings, living within chronic time, with no way to disprove the atemporal perspective. So, in practice, the inverted time perspective is most convenient in magical thinking, since it provides us the opportunity to make changes going forward.

Hyperstition is a great word, because it ties together many magical phenomena in a way that makes sense and is usable.

# Hyperstitious Writing

When I was about 16, I created a world for a tabletop roleplaying game that I called Umbra. Umbra has 19 moons (plus a captured asteroid called Ploot, which moves randomly across the sky), but no sun. The countryside between cities is populated by small, superstitious villages, haunted by creatures of the night which nobody believes in but everybody suspects are actually real (and they are real—the players often had to deal with them). The main character goes through a plot arc which involves finding a key to some kind of weapon—an object which turns out to be a razorblade owned by Billy Occam—Occam’s Razor. The “world secret” of Umbra, which was to be revealed eventually to the players, was this: In Umbra, superstition affects reality. The reason the monsters were hunting the villagers was because they were superstitious that the monsters existed: they didn’t believe in them, but they *feared* and *suspected* that the monsters were real. Simple belief in the monsters wouldn’t have made them real—it had to be superstition.

When I made this story, I still believed wholeheartedly and dogmatically in science, but I loved fantasy and magic. I had no idea that this story would become so relevant to my life as a personal myth, or that I could mine the story for occult insights by interpreting it allegorically. Moreover, the story acted as a prophecy in my life—things happened to me that made me think, “This is Umbra! This is exactly what happened in Umbra!” I became all the characters—Billy Occam the cowboy/mathematician/vampire slayer, Phineas Cage the combat librarian, and Penelope Sprügal the media mogul/anthropologist. As I told and retold the story over the years, it became refined and streamlined in its allegory—at first by accident, but then, as I came to see the story as a personal myth, increasingly consciously. This created a delicate interplay between the allegorical content and the manifest (literal) content of the story, and allowed me expand the story of Umbra into a part two and a part three which mythologized my life.

# The Magic of Art & the Back of Your Head

If you’ve done any art, you may have noticed its magic—things that you write, draw, paint, or otherwise create seem to appear more often in your reality going forward, or other strange synchronicities may occur regarding the content of your art. This is an effect of hyperstition and the 6::3: the creation of art involve an interplay between the artist and the matter, and this interplay generates portals of 6::3 energy which let in the future. In other words, the creativity of art involves allowing yourself to be open to unexpected possibilities—perhaps you see a flash of an image in your clay, or, through an unexpected inspiration, you add another object (a small red dagger, a plume of feathers) to your painting. In fact, even in the previous sentence, my parenthetical examples are an example of something “pulled in” from between the 6 and the 3—maybe I will be seeing a red dagger or a plume of feathers in a significant context sometime in the near future. I made a gap where I required an example, and then things just started coming to mind (the method of divination).

Whenever there is an object of consciousness, then, we are in a sense “looking at the back of our head”. The focalization of subjectivity that is the 1, the loop between the micro- and macrocosm, loops from behind the back of the object, underground, and then up through our spine and out until it becomes us looking through our eyes. In other words, the distinction between object and subject is an illusion—and the routes between them (you could say, the neural routes that lead from conscious brain activity to subconscious representations of the world) lead through cryptic temporal pathways which involve us with the future through intuition, inspiration, and allegory. **6::3 is thus not only the energy of interpretation, but the energy of intuitive insights that are “blindly spoken” or known without explanation. Working on objects in front of us becomes a process of *working on ourselves from above* through allegorical sorcery** (for example, see Teal Scott’s book *Sculptor in the Sky*). **This is the essence of “as above, so below” as a formula for sorcery.**

# Cosmic Spindling & Sorcerous Decoding

The 6 and the 3 are the *cosmic spindles*—the male and female read/write heads which weave reality from the future. Eternally dancing, always they are writing, writing, writing things in permanent ink, building the historical record and spindling our experiences into present-moment reality out of the possibility matrix (9). They behave predictably according to the karmic imprint (or blueprint) stored in 9 (as the 8); this is why one method of sorcery is to re-imprint 9 with a different energy (e.g., using a sigil), and then to wait for 6::3 to spindle out the desired results going forward. However, the technique under discussion here is the decoding.

6 and 3 have between the a certain amount of Slack(= oil). In order to rewrite a sector of reality, that sector must first be *decoded*—producing Slackin the line—and then recoded according to our desires. In other words, decoding a sector of reality opens up a void, and that void must be filled by an imprint-image (e.g., via a sigil).

**What is it that produces Slack in the line, and decodes a sector of reality? Precisely the *outmaneuvering of the spindles* through allegorical auto-decoding.** **Because your karmic imprint (8) is you (your Self), and it is also the universe’s karmic imprint (9)** (at least it is, from a practical point of view, as the universe pertains to you), **you must decode yourself (8) in order to decode an object or situation.** This is why magical is intensely personal and closely tied to issues of morality/enlightenment (karmic dynamics).

There is something special about the way allegory grabs hold of a story, interjects and supercedes itself into the narrative, outdoes the mundane narrative and takes it in a new and unexpected direction, with the characters along for the ride. Taken a bit further, an allegory begins to even outdo itself, to take itself by the horns, to take even the author along for a ride. Myself talking *about* something becomes something talking about itself becomes something talking about me in ways I neither planned nor foresaw. New threads are introduced, new possibilities present themselves—latent possibilities in the text come together in unexpected new meanings and plot twists.

This does not just happen in the writing—**try writing allegorically** about characters, with themes relevant to your life, and see what happens. Likely, you will find that the process of writing about some problem, concern, or desire of yours in a fictional story begins to **decode your life situation itself**, opening up portals through which new possibilities can present themselves. Once you get the hang of it, it becomes easy to generate Slack(or warpitude) and **decode particular situations by applying them to themselves**. Once the Slack has been generated, **the universe will work for you** trying to fill the void—new opportunities will present themselves, new options will suddenly become apparent, and they will keep forcing themselves upon you with increasing persistence until you select one of the options, thus expending the excess Slackand returning the universe to a more equilibrious state. This is “reality navigation”.

My current thought is that the “cryptic pathway” that leads out of the Warp back into the Time Circuit is Gt-36: When the excess Slack is “spent” on some concrete possibility that fills the open void, the magician “comes down” from their high elevation in the warp, and is deposited back into the world, which is 9. Thus, what was previously an ascent into magical hypostasis suddenly becomes (without changing) a descent into a mundane world, at some different Maze location (i.e., a different 8 or karmic imprint) where conditions are different.

# An Example—Booting up the Black Mirror

Recall [the lesson on the Black Mirror](https://docs.google.com/document/d/1zrnoCpOnh5lbwMZKuUKiMz9QjcptIPn92yHcbxemJ_M/edit?usp=sharing). This is a phenomenon that happens when watching TV becomes a hyperstitious experience. Let’s look at how this process starts using the lens of 6::3.

Suppose I turn on the TV when I am stressed out about money. I flip through channels when suddenly I hear someone talking about a bank heist. I stop and begin watching the show. It turns out to be a crime thriller about a bank heist. “I wish I could rob a bank”, I think—but maybe I can!—the Bank of Slack. As the movie continues, I begin applying everything that anyone says to myself and my financial situation, as well as turning what is said back upon itself in the moment. “We need to get under the bank—get me the blueprints” someone says—OK, that refers to my blueprints, the 8 and 9 (personal and universal blueprints, respectively). “We’ll carve out a tunnel using six tons of TNT”—OK, that refers to decoding and the pathway between 6::3 and the 9 (the cryptic analogical cipher of 6::3 by Gt-36). “How will we hide the sound? “There’s heavy construction going on across the street at the new financial institute”—Ah, there’s my new financial future being built, right on-screen, and it’s construction is hiding the fact that right across the street a bank heist is being performed that is secretly “financing” it (with Slack). Etc.

By this point, I have paranoically and hyperstitiously engaged myself into the on-screen narrative: the events on the screen come more and more to represent and play into my own fantasies about my financial situation. New clues and mysterious will unfold about the relations between the parts—perhaps I am spurred by some comment—e.g., “We need a tech guy”—to check my email—and lo and behold! I see a new email from a job application I filled out, inviting me in for an interview. Or some other opportunity presents itself during or after the viewing, *based upon symbolic actions I take in response to the on-screen allegory.*

You can see how it is the interplay of the text (the movie) and my interpretation of it that begins to knit together the future (the mythic layer, 6::3) and the present, and allows these new possibilities to seep in *in real time*. I may have a divinatory or enlightenment experience, or, if I play my cards right, I may be able to interface with the story being presented and help birth it into the real world.

It becomes very interesting in these moments whether a movie or other text is a “good surface” for the projections involved in generating the black mirror. Some stories and some movies seem to be much better at generating hyperstition than others. However, in theory, it is always the hyperstitious “location” of the viewer which determines the quality of the hyperstitious content on-screen—even during the boot-up process, hyperstition is already always functioning, so the quality of the hyperstition at each moment is a function of the playing-out of the relevant karmic segment of the viewer at that point in time. In other words, instead of saying “the writer of this movie did a good job making this movie a narrative that anyone can connect with and see themselves in”, say, “I am generating a lot of Oil/Slack/6::3 energy, so its no wonder the universe has created a script writer to make this movie for me that perfectly matches my hyperstitious narrative in this moment.” That writer’s entire life, their motivations for writing the script, etc.—all are secondary and subjugated to the hyperstitious narrative more and more, the more Slack that is generated by your autodecoding interpretation of it. (Of course, there is always a mundane history for things—and good writers really DO know how to write narratives that lend themselves to hyperstition.)

# Conclusion

Phew! See, I told you it was hard to talk about. 6::3 is so slippery. I hope I’ve helped you to understand, pin down, and synthesize some of the phenomena you may have experienced or heard about in occult circles. I have barely scratched the surface with this class—much more could be said on decoding, strange-looping, the way interpretive energy opens up portals, or the way the universe fills in “holes” with confabulated histories and cardboard-cutout people (with complete life histories and souls, of course). I also have more research to do myself on how to precisely control the filling of the voids which are opened up by decoding—the fine-tuned control of ritual results. Enjoy decoding yourself, and remember to spend that Slack by choosing desired options if things start getting too weird.

# Further Reading

* [Hyperstition: An Introduction](http://merliquify.com/blog/articles/hyperstition-an-introduction/) is an interview with one of the creators of the concept, Nick Land.
* The last chapter of the [Book of the SubGenius](http://gen.lib.rus.ec/book/index.php?md5=1A265A39135BC2B8F3E1A000F9694DC8) is a self-concious example of an allegorical autodecoding and slack-mining
* [The Fractal Technique](http://www.darkmeaningresearchinstitute.org/the-fractal-technique.html) described in [Paper No. 2](http://www.darkmeaningresearchinstitute.org/paper-no-2-the-fractal-technique.html) of the Dark Meaning Research Institute elaborates wonderfully on the idea “applying a thing to itself” (so well that I did not bother to elaborate on it here—highly recommended and enjoyable reading)
* [How to make a bookwormhole](https://www.youtube.com/watch?v=q4BD4Lz5qNs) is a lighthearted video by the Dark Meaning Research Institute which explains the dynamics of 6::3
* [In the Mouth of Madness](http://thepiratebay.org/search/in%20the%20mouth%20of%20madness/0/7/0), a movie by John Carpenter, is an archetypal depiction of hyperstition
* [/r/tulpas](https://www.reddit.com/r/tulpas), a community where imaginary friends are made eerily (or annoyingly) real via hyperstition

1. Source: ccru glossary [↑](#footnote-ref-0)
2. Warpitude: Excess oil which can generate polarizations of reality resulting in sorcery. Thanks to David Pearson for the term. [↑](#footnote-ref-1)