The Two & Building Your Personal Mythos

**Orchestrating consciousness, duality/dialectic, mythopoetics, and mana**

Course document for August 19, 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.*

I will not spend too long talking about the dynamics of the Two, because it gets very repetitive very quickly and it doesn’t take long to point out a few key features. Instead, I will spend most of this class discussing a relevant application of the 2, which is building a personal mythos.

# Sketch

*"This isn't about you—hm maybe it is indirectly I don't know. I feel like I've lost sight of myself, Mulder. It's hard to see let alone find in the darkness of covert locations—I wish that I could say we're going in circles, but we're not, we're, we're going in an endless line! Two steps forwards and three steps back. While my own life is... standing still.”*

Scully gives a perfect description of 7::2 in “Never Again”, *The X-Files*

*The specific emotional frequency of Two is hope/anticipation. Two is duality, ambiguity, uncertainty, poles switching ends (enantiodromia), myth, magic, mystery, the suppression/submergence of the opposite poles in the dark waters of the subconscious, all the little joys of life. Two is mana, a mana generator, the continual doubling and multiplying of possibilities. Two is myth, poetry, and the magic of magic. Two is the layer of magic and excitement in life that makes life meaningful. Two is a dithering process of endless meandering and elaboration. Two is whimsy, playful lightness, rhythm and rhyme, an endless muse. Two is music, trance, and wonder.*

The reason I chose to start with a (slightly) poetic sketch instead of a “Context & Attributions” section for 2 is that 2 demands special treatment. It doesn’t even like to be called 2—as you can see above, a slightly-poetic paragraph required writing the word out.

One of the purposes for me in writing these classes has been to triangulate the meanings/essences of the numogram zones (numbers) that I understand the least through a process of elimination. Looking back at the classes I wrote so far, which touch on almost all of the zones at one point or another, I asked myself, “What’s missing? Or rather, what is something that’s been in these classes all along, something that’s been always-present but never spoken of explicitly? What is it that’s been hiding in plain sight?” *That* is precisely what the 2 is: the absolutely pervasive magic and mystery which hides in plain sight everywhere you look. The meaning and majesty of reality, etc.—see, look how quickly it hijacks a sentence and begins to lead me off in poetic grandstanding. 2 is vagueness itself, that quality which refuses to be defined and which is always not quite what its name or image would suggest (or directly and clearly signify…). No wonder it’s been ever-present in previous classes, but unmentioned and unnamed as such! It’s that “something extra” which—see, there I go again.

Two is a lot of what people mean when they say “the Great Mother” or “the creative principle”. It is ever-active, ever-overflowing with new ways… to do nothing.

# Context & Attributions

2 is part of the 7::2 syzygy on the numogram, the Hold current. 7::2 is the force which maintains creation, the constant stasis and endless recreation of that which is, in endless new variations. The direction 7::2 is West, an energy of pacing and calm reflection, and wise perspicuity[[1]](#footnote-0).

Where 7 is Axis, the vertical axis of reality, a precision energy of perfect one-step insight and intuition, 2 is that which meanders and dances around that axis. 2 is the psychic, ambivalent or unclaimed aspect of reality—see there I go again with the vague and endless attributions of descriptive terms.

As an esoteric substance, 7::2 (the whole syzygy) is Miasma, an energy of stasis, trance, and hypnotic fixation. 7::2 is like samsara, dissatisfaction, the force which keeps the wheel endlessly turning, but hopefully so (usually). However, when we isolate the 2 component, we can extract and purify (alchemically—that is, in our imagination) the esoteric substance of Myth. There’s no one good name for it that I’ve found yet—2 defies simple or reductive description. Myth, Poetry, Mythiness, Whimsy, or those others words I used above—all of these could make good names for the substance that is pure 2-ness.

The sound assigned to 2 is ‘dt’, the sound of duplicitous doubling and splitting, stuttering and glitches. We can hear this sound in so many words, such as *dither, double* (a bit of ‘pb’ from 7 leaking in there), *doctor*, *decision*, *today, to-do*, etc., but this description from *Number and Time* by Marie-Louise von Franz I think does it better justice:

The archetype of duality, taken as a preconscious mental dynamism, lies behind the operations of repetition and division. For this reason the word for two in certain primitive languages[[2]](#footnote-1) is related to the word “to split,” and in others to the words “to follow” and “to accompany.” The act of repetition engenders mathematical symmetry. The archetype of the number two also stands—in the case of bilateral symmetry—behind the operation of mirroring or reflection as an involutive permutation of number.

These links with splitting can be noticed in the English sound, ‘th’ which derives from ‘dt’, as the sound itself splits at the edges, flaring out into the fricative. Words like *although*, *therefore*, *this*, *that*, and *other* all retain a hint of this splitting two-ness through their inclusion of the ‘th’ sound.

2 is Venus, second planet from the sun, and 7 is Uranus, the seventh planet. This is *very* interesting when compared with traditional (non-numogram-based) western occultism, because the traditional attribution of Venus is 7. Their inverted position on the numogram—based upon their true, linear positions in the solar system rather than a poetic, whimsical interpretation of Venus as Seveness—this further supports the given attributions of 7 & 2 on the numogram. Whereas 6 & 3 tend to become intermixed to the point of being indistinguishable and merged (love-based fusion), 7 & 2 tend to become *ambivalently bivalent* more than any other syzygy. That is, their qualities are held in an ambiguous tension, such that one is not sure whether a given quality should be assigned to 2 or whether it would be more comfortable and appropriate to assign it to its opposite. In other words, Uranus energy is traditionally associated with ambiguous, subconscious doubling and secretive swapping of places—but on the numogram it’s 2 that’s associated with that. But Venus and Uranus have switched places on the numogram, compared with the kabbalistic Tree of Life. So which is it? This confusion and enantiodromia ambiguous tension is exactly what 7 and 2 are all about—so much so that it’s leaked into the numogram and kabbalistic systems themselves, in their inverse mirroring of each other. 2 refuses to be cleanly imaged, as a specific essence, even by the numogram—so when the numogram succeeds at perfectly imaging 2, it confuses the matter by inverting itself in another system.

Combining our understandings of the esoteric substances of 8::1 (Mercury/Lux), 7::2 (Salt/Miasma), and 5::4 (Sulphur/Thumos), we can begin to see a complete picture of how the Time Circuit can be used to map and manage mood, and generate energies or ecstasies which can be used to enter gnosis (6::3 or 9::0). For example, the warm glow of self-regard and gentle inspiration (8::1) brings us up the rise current to 7::2, a “higher” energy (only schematically) in which we enter an inspired, poetic frenzy—a state of brainstorming and creativity. This could go on forever, or we could switch over to a more negative state, perhaps in our ecstasy getting stuck ruminating on something (which would be Gt-28, leading us falling back down to 8::1). Or, we could run with the 2 energy, getting more excited, more creative, more filled with possibilities—and this might pop us up to 5::4, the “highest” energy (geographically) on this scale of three. A completely different energy, the grinding burn of 5::4 drives us back down to the 1 by frying our circuits in overdrive. (Two other escape routes exist—2 can culminate in ecstatic epiphany, leading to gnostic 3, and 5 can culminate in abstract deconstruction and alienation, leading to psychotic/disembodied 6.) Knowing these steps—which are not intuitively obvious! at least not to me—it becomes easier to manage our energy level by applying the appropriate specific energy in our consciousness.

# 2 and Trance

2 is the energy of trance and hypnosis—in fact, Trance is another excellent name for 2. If 7::2 is *miasma*, then 2 is the trancey part of that energy (and 7 is the clarity/grounding of it). Any time you are feeling spacey, trancey, out-of-it, daydreaming, musing zoned out—that’s 2 energy. Trance is not simple, but an incredible field of play in which reprogramming of the self happens. It’s important to note the connection here, but I’ll leave it to you or to another class to talk about trance and its vast manifestations and applications.

Clearly, 2 is of primary importance in divination. (2 in the major arcana of the tarot is the High Priestess, which fits well.)

By the way, marijuana is certainly the patron drug of 2 (and 7::2 combined). It generates enormous amounts of free mana, or trance.

# 2 and Mana—“We need more power!”

Also, “You must construct additional pylons” (StarCraft). For magical people, 2 is a lifeblood. It surrounds us in a beautiful haze like an aura, imbuing our lives with magic and meaning. Sometimes, our 2 aura might get killed or disrupted, say if we lose our faith or become depressed or socially hurt (although 7::2 as Miasma is also the energy of depression—in its downward current of Gt-28 it can strip away the magical field). This is like soul death to the magical person, and it is experienced as an extremely painful crisis of meaning or faith (but, the muggle or scientist may live all the time in this kind of world—their reality would instead be characterized by 5::4 energy in the case of “modern consciousness” or 8::1 in certain other cases). If the magical aura (or “aura of power”) is only partially reduced, it can be experienced as a mild depression, low energy or low mood, or a tension as one tries to “build up” more energy again. But, “building up energy” is precisely the wrong way to go about restoring a 2-aura—that’s a 5::4 solution to a 7::2 problem (collecting/assimilating instead of multiplying/generating).

Carlos Castaneda discusses this 2-aura as part of his concept of *power*, a term he frequently employs. In this nested quote from *The Path: A Practical Approach to Sorcery*, Esmeralda Arana quotes him and then (presumably) paraphrases other statements he has made about the aura of power (when she says “Warriors say” she usually means “Castaneda said”):

*“…We have a predator [5::4 or 8] that came from the depths of the cosmos and took over the rule of our lives…because we are their sustenance. Just as we rear chickens in chicken coops, the predators rear us in human coops. Think for a moment, and tell me how you would explain the contradiction between the intelligence of man the engineer and the stupidity of his systems of beliefs, or the stupidity of his contradictory behavior. Sorcerers believe that the predators have given us our systems of beliefs, our ideas of good and evil, our social mores. They are the ones who set up our hopes and expectations and dreams of success or failure. They have given us covetousness, greed, and cowardice. It is the predators who make us complacent, routinary, and egomaniacal…the predators engaged themselves in a stupendous maneuver, from the point of view of a fighting strategist… They gave us their mind!… Through the mind, which is after all their mind, the predators inject into the lives of human beings whatever is convenient for them.”*

—The Active Side of Infinity, Carlos Castaneda.

Warriors say that at birth we are covered from head to toe with a special energetic coating that the Predator consumes and that by the time we reach adulthood, all that remains is a narrow fringe down by the toes. This narrow fringe allows us just enough energy to live but has limited us in terms of our perceptual range, so that all we are really capable of is self-reflection. As long as we are reflecting upon the self, we are disconnected from the Elemental Force. Warriors say that as long as we are reflecting upon the self and are not aware of what our true abilities are, it is easy for the Predator to manipulate us and cause us to be in perpetual conflict. When we are in conflict, we give off energetic flares that the predator consumes as its sustenance.

This is a lovely description of some very high-level magical concepts, the mysterious and terrifying Predator and the mytho-magical aura of power. Maybe 2-ness is not the entirety of this aura of power, but it is at least a very significant aspect of it, and for modern new age people, thinking about the “2-aura” and its regeneration this way can be very helpful.

# 2-Meditation—The Mana Generator

So, when you are in a middling mood (7::2) and you start to lose your magical energy or happy, meaningful outlook on life, apply some 2 energy. Allow yourself to wander and expand into new, multiplying possibilities and whimsical fantasies. Pay careful attention to your thoughts and allow them to double, become ambiguous and confused. Allow unrelated thoughts to come together and merge into a pile-puddle of complex musings and nonsensical interrelations and juxtapositions. Allow your thoughts to become an exciting jumble of inspiring and mythy fragments. In this way, you can generate 2 energy and allow mythiness to reinfuse your mind. (This shields us from the harshness of mundane reality, which many people prefer but which new age people generally prefer to keep one foot out of.)

This field of mythiness and magicality is the esoteric substance of 2, and it pervades the air around us like an aura or localized field, and it also takes us out of ourselves and our body insofar as it engulfs our inside (zoned-out, trance). Everyone is always in one trance or another—the “normal trance” if we are experiencing a mundane, western subjectivity (1- or 5::4-based, generally)—but 2 energy is present when there is a loopiness of this trance, when the trance becomes a process in itself or an object of awareness that continues to self-perpetuate and generate energy.

# Magical Flight—Gate 3

At extreme levels, this energy can launch us up to a gnostic experience in 3, outside the Time Circuit. Gt-3 extends from 2 to 3 because 2 + 1 = 3. Here is a quote from a [ccru document](http://www.critcrim.org/redfeather/journal-pomocrim/vol-6-virtual/whitemagic.htm) which illustrates the relation between 2-energy and Gate 3 as an epiphantic magical flight nicely (I have coded it in square brackets):

Sarkon: What you would call white magic is a program of confinement: it operates by marking boundaries, setting limits, stopping things from happening (and also, making things happen; it has a natural affinity with a certain Creationism) [5::4]. The other kind of magic is a tactics of fleeing, of communicability and propagation [2 or 7::2]. Instead of asking, how do we keep things out? it asks, how can we take flight? [2]

Confinement magic [5::4] is fundamentally concerned with protection, but it is not necessarily an art of caution. And if flee magic [7::2] is given to risk, it is not prone to recklessness. To survive out there is very … exacting.

- Dr Sarkon, *Pandemonium*, from the forthcoming Ko:labboration between Ccru and 0[rphan] D[rift]

XOR – tyrannical God of exclusive disjunctions (x or y) [5::4]

XAND – demon of inclusive disjunctions (x and y and …) [7::2]

Deleuze: A flight is a sort of delirium [2]. To be delirious .. is exactly to go off the rails [Gt-3] ... There is something demonaical or demonic in a line of flight [Gt-3]. Demons are different from gods, because gods have fixed attributes, properties and functions, territories and codes: they have to do with rails, boundaries and surveys. What demons do is jump across intervals, and from one interval to another. (D 40)

Gibson:

‘How were they weird?’

‘Hoodoos. Thought the matrix was full of mambos ‘n’ shit. Wanna know something Moll?’

‘What?’

‘They’re right.’" (MLO 179)

Enough 2 energy (Iris/Venus) and you blast off to 3 (Gaia)—I’ll leave it at that.

# The Usefulness of Personal Myth

Phew! Well, I guess I wasn’t as brief as I would have liked to be—I had more to say on the basic aspects of 2 than I thought. But, now we arrive at the topic of building a personal myth and maintaining a personal mythos or mythosphere—and now you can see why this is useful or even necessary for good psychospiritual health or magical/shamanic health and proficiency.

Our personal mythos protects us and gives meaning and mystery to our life. What it protects us from is *other people’s myths:* other people’s ideas about who we are and how we ought to live. As children, we are constantly given a plethora of myths as raw materials for building our world, and oftentimes these myths are inserted forcefully into our psyches through repeated indoctrination, insistence by authority, harsh moral judgment, other forms of psychic coercion. We are forced to accept into our psyches a *prior authority* to an *external myth* which preempts our own attempts at self-definition and self-articulation, self-creation and the imbual of one’s own life with meaning. Mythic materials (stories, worldviews, rule systems, mystery, all *mythos*) are necessary resources in a child’s (and adult’s) psychic environment, but some myths can also become virulent or toxic or aggressively colonize a person’s mind.

Crises of faith or meaning occur when we lose faith in *other people’s myths*, these things we have been forced to believe. It is our own personal myths, which develop naturally and flower from our own lives and our dialoguing with our individuation process, which will always inspire us and bring us healing and wholeness. To lose faith in one’s own myth—I can’t even imagine how that would work. If one *appeared* to have lost faith in one’s own myth, that would merely be a temporary step to a new and higher/deeper understanding of my personal myth, probably due to a temporary loss or insertion of some other mythic content which is polluting my psyche with unnatural/foreign rules or expectations. This insertion of external myths into us is the problem—when they are removed, the underlying natural personal myth reveals itself in full form and begins to undergo a spiral process of flowering and evolution. (This is the “Great Work” and the “Knowledge and Conversation with the Holy Guardian Angel” of Crowley’s religion.) Life takes on meaning and magical purpose which extends beyond our expectations and involves us in a breathtaking conversation with the divine (God, Dao, 0, etc.).

# Building Your Personal Myth

Last week I gave an account of how my *concrete* personal myth was born: how it became meaningful and how it became the most powerful story in my life (not the only story, but “the” story which I keep returning to). I’ll repeat it here for your convenience:

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.

By “concrete” personal myth, I mean that this is what I consider my primary personal myth, an actual story that I could write down (and I plan to, in a novel). However, as you can tell by the way I have been talking about 2-energy and “mythiness”, Myth is not just a story but also a cosmic force or unfolding principle which is closely related with trance, aura, and a magical worldview. **Note that here there is also a very important relation to sapience (0)—the duality of consciousness is what gives us space in consciousness to be aware.** Thus, building a personal myth allows us to maintain self-awareness better by creating a space for our meaning, purpose, and magic to reside in, and a touchstone to our consciousness which is transcendent in its allegorical, multilayered, and inspiring/hypnotic significance.

The story above outlines a simple and easy method of developing your personal myth: Look back at stories you have told or imagined, and draw on the ones which have most impressed you and stuck with you. **Other important sources of material for personal myths include dreams and favorite stories, videogames, TV shows or movies, song lyrics or poems, religious myths, childhood dreams and career wishes, or turning-point life events. Throw it all together in a pot and see what starts cooking, and what you start remembering!** Integrating a personal myth from mythic source materials in one’s life does not mean the same thing as being forced to accept external myths by external authorities.

# Your Personal Mythoscape

The mythic plane, your personal mythic landscape, is a landscape which includes all these things just mentioned, mixed together in a rolling dream topography or dreamscape. Have you ever noticed recurring locations in your dreams, or begun to fit together a “geography” (oneirography?) of your different recurring dream locations? For example, I have returned several times in dreams to a warehouse, which twice has appeared next to a vast orange desert (another recurring location), and the most recent time, the warehouse (always in a slightly different form, as dreams are) turned out to have an ancient Egyptian temple underneath it, linking together that region of my mythoscape with other regions involving Egyptian-style environments.

This mythic landscape includes not just your dreams, but fragments from all the genres of myth and sources of myth material you might have run into (9). Ever-changing in its presentation, the mythoscape does seem to have some continuity over time and an important relevance to the individuation process. It can be accessed through dreams, daydreams, or shamanic journeys (active imagination or structured daydreams). It is also the part of the psyche which turn septic and escapes into the normal world during experiences of psychosis—turned inside-out, wearing your myth on the outside (usually, a few specific archetypes which have become blown out of proportion and are basically seizing due to cybernetic feedback loop short-circuit).

The personal mythoscape (8) is a selection from the collective unconscious (Jung’s term) or universal archetypal matrix (9), and the 2 gives us a window into the 9 through the 8 by functioning as an esoteric essence of trance which bends our subjectivity from specific/localized to non-specific or general/abstract (the mythic plane). This is similar to saying “our imaginal faculty gives us access to the endless images and stories of the imagination, and we have best access to *imago* in a trance state”.

# Curating Your Personal Myth

**One important project is keeping and rereading a dream journal.** I have mentioned before that I have a **project of rereading my dream journals from the beginning, and of collecting and interrelating the recurring and most powerful symbols I find there.** This project is still unfinished, but it has already proven very fruitful and generative, and it is an interesting and psychologically-active way to index a personal mythos. By reducing my dreams down to a few, highly-charged, highly personal symbols, I *curate and intensify* my personal mythos, giving myself a few trigger-symbols which I can use and mix together in endlessly generative (2) new combinations.

Our personal mythos is not of a single piece—it is this complex landscape or tapestry of many pieces we have gathered up and stuck together haphazardly (and “haphazard” compositions is exactly how 2 likes it). When we get stuck on a nasty piece of myth—perhaps entering a depression or adopting a rigid ideology for some time (possibly months or years!)—what we are stuck on is a toxic piece of *external* myth. The more carefully we attend to our personal mythic sphere and its contents, the quicker we will notice when we are “stuck” digesting or repeating a piece of myth that doesn’t agree with our constitution and personal mode of being (our soul, 8) and the sooner, more easily and more completely we will be able to counter and respond to the toxic mythic fragment and remove it. And all the better we will be for it. **This is why developing some type of index or library or key to your personal mythos(cape) can be so helpful.**

# Expressing Your Personal Myth—Conclusion

It’s important! Art, poetry, music, writing, all forms of storytelling—do it. Myth is that which expresses itself through us—raises us up by inspiring us to express that which we didn’t know we had in us, until we say it or sing it or write it or paint it. Myth is that beauty which envelops and develops us, beautifying itself through every expression and reexpression. Do not shrink from this challenge of development—if you have nothing to say, begin writing, making art, and telling stories until you do! The alternative is to live someone else’s myth, a myth we either latched onto unnecessarily or which was forced into us with psychological violence. A myth we probably aren’t aware of, and couldn’t describe to someone, but which rules our life nonetheless.

We all get stuck in repetitive loops and static worldviews—ironically, although “two” (“dt”) is the energy of splitting, repetition, and endless looping, in practice (and when combined with the 7 as a whole syzygy), it is the energy which leads us into endless new pathways through beautiful corridors—corridors which, all the same, always lead us back to ourself.

# Further Reading

* *The Alchemist* by Paulo Coelho is the only book you need to read on this topic.
* Anything by Carl Jung. I can particularly recommend [Man & His Symbols](http://gen.lib.rus.ec/search.php?req=man+symbols+jung&lg_topic=libgen&open=0&view=simple&phrase=1&column=def) as a good overview of his ideas with a focus on myth. [The Undiscovered Self](http://gen.lib.rus.ec/search.php?req=undiscovered+self+jung&lg_topic=libgen&open=0&view=simple&phrase=1&column=def) may also be a particularly apt (and brief) introduction to Jung on the topic of myth (and how modern man has lost relation to it).
* [The Power of Myth](http://gen.lib.rus.ec/search.php?req=power+of+myth+campbell&open=0&view=simple&phrase=1&column=def) by Joseph Campbell. Or other works by Joseph Campbell such as his famous work, [The Hero with a Thousand Faces](http://gen.lib.rus.ec/search.php?req=hero+thousand+faces+campbell&lg_topic=libgen&open=0&view=simple&phrase=1&column=def) (which unfortunately I haven’t read yet). *The Power of Myth* was originally a six-part interview with Joseph Campbell by Bill Moyers, available [here](https://thepiratebay.la/torrent/7479965/Joseph_Campbell_and_the_Power_of_Myth_(PBS_1988_Bill_Moyers)_x26).
* [The Book of the Law](http://www.sacred-texts.com/oto/engccxx.htm) by Aleister Crowley is an exceptional example of a personal myth, one which was so influential (like other holy books before it) that it created a new religion of people who imitated and took in his myth instead of (or in addition to) crafting their own (which, in the case of the Thelema, works out because finding your own myth/Great Work is kind of the point).
* Mentioned several times before, Deleuze & Guattari’s [A Thousand Plateaus](http://gen.lib.rus.ec/search.php?req=thousand+plateaus+deleuze+guattari&lg_topic=libgen&open=0&view=simple&phrase=1&column=def) is an exceptionally strong invoker of the 2 (and the 7)—read it for even just a few minutes and, if you’re like me, you will be spinning in epiphanies.
* Read your own writing! If you don’t have any stories or dreams you wrote down, write some!—and then immediately (or even, as you write) reread them and interpret them to develop your personal mythos (this is a hyperstitious reading/writing technique you will recognize from last week).
* [Teal Swan](https://www.youtube.com/channel/UC1KIUp4PNCyIwCPTq1hYzWQ) is a powerful teacher on this topic.

1. This calm wisdom and particularly “perspicuity” is an attribute which develops as a result of *mastery* of the 2—2 energy itself is obfuscating, so when it is mastered one gains the ability to see clearly through muddledness. [↑](#footnote-ref-0)
2. “Certain primitive languages”—anthropology types just love saying things like this. [↑](#footnote-ref-1)