The Glass Bottle

**Timeline Physics & Numerologic Radixing—A radix numerological system for understanding temporal fracturing of the self**

Course document, 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. This makes it much faster and easier for me to answer the questions, in-context. This document will be publically viewable.*

Once, I became worried that the things *in* my combination-locked backpack were more likely to be stolen or altered than things outside of it, by people who stole things from quantum-uncollapsed spaces, using timeline physics, because I had "shuffled" the combination lock. The theory-system described in this lesson may make it possible to see why that fear could be reasonable.

# Some Key Numerological Principles

This model builds on numerology and an understanding of number. In particular a concept from ccru called "tic-counting" and the idea of changing a number without changing its quantity come into play.

Tic-counting means that numbers can be viewed as a swarm of tics. Each tic, like a neuron firing, counts the number up. We can cluster these tics into different subswarms and sub-subswarms, forming multiple ways of categorizing and linking together groups and subgroups of tics. This could be written as numbers, like this: 1151. This could be written as 1511 and it would still be the same number of tics in roughly the same groupings, but with a slight difference in their spatial/geometric relations and possibly mutual containment. If we change the number to 5111 it becomes very different: maybe the group of 5 tics contains one or more of the 1 groupings, or vice versa now.

In qabbala, the basic operation is to add the digits of a number together. In base ten, that looks like this: 1151 = 1 + 1 + 5 + 1 = 8. If we were to add any two numbers together that equal 1151, for example 253 + 898 = 1151, then the reduction of those numbers will also equal the same number, 8. 253 = 2 + 5 + 3 = 10 and 898 = 8 + 9 + 8 = 25 and 1 + 0 + 2 + 5 = 8. See? The order we add the subswarms up in doesn't matter—we still arrive at 8. It's exactly like counting on a clockface with 10 hours, because as we accumulate a number, our clock keeps resetting to zero every 10 clicks (tics). We only keep the remainder of the numbers being added.

So, what this leads to is a system in which numbers become fluid. The following numbers, for example, all reduce to the same final number:

13611 = 12 = 3

121611 = 12 = 3

1111611 = 12 = 3

462 = 12 = 3

552 = 12 = 3

102 = 3

12 = 3

111 = 3

(Each of these permutations is of a "family", in this case the family of 12 and the family of 3 by inheritance. Except the last 3, which do not sum to 12, and are thus only in the 3 family.)

Now, we can do this with numbers, but we can also do it with words by assigning the letters numerical values, thus turning them into tic-swarms. The process of changing a *number* without changing its *quantity*, thus preserving the family but not the specific form of that quantity being expressed as a number is called *radixing*.

An excellent tool to see this is action is the [Nummificator](http://urbanomic.com/gematrix.html).

# Radixing the Self

Now, what if we could do this with people? The Self, the whole entire whole of that person, what if that could split into multiple layers or aspects? It would still be there, itself, but overlapping with variations of itself that were of the same total quantity but of different specific expressions. This can be imagined as many similar parallel timelines which somehow virtually overlap in the same space.

In other words: Sometimes, we become multiple. Specifically, this happens during trance. We pan out into a multiple experience of Self—and that experience is *vague* and dreamy. However, branching out in this way gives us access to other possibilities—and if we select into those possibilities existentially/experientially, then our universe changes (and so do we to the same extent, as in Unity—perfect trance—there is no distinction between the two).

Making small edits in this way is relatively trivial and occurs frequently. Making large edits in this way is relatively trivial and also occurs frequently. Both edits are equally-well hidden by the cosmic censor (8), which automatically deletes timelines which become traumatic above a certain threshold for their experiencer. 8 is also our trauma-point, our repression-core, the seed of all our suffering and passion, our True Will which defines and is defined by our Great Work. This trauma-point is necessary because it defines us as separate from the universe: it is the fundamental trauma (or Nick Land's term geotrauma—the Earth screams) of being cut-off from God—literally sin—that allows us to have experience and an existence as living beings in extended time in the first place. Without fundamental trauma to give us an address-code (8) within the Maze (9), we would not exist.

These address-codes (8) are stored in 9, as a data-matrix. Each unique experience stream is grounded by a unique address-code. Now, we have all the ingredients to systematize a timeline physics using the metaphor of radixing numbers: Sorcery is jumping directly from one radixing of a number to another one: for example, from 11235 to 12432 (both 12-family) in a single jump.

However, there are at least two types of radix: One makes a single cut (jump) and arrives immediately at the destination, and the other takes a meandering route which *appears* to arrive instantaneously at the destination. The meandering route appears to be safer: the direct route sometimes seems to create a reaction in others as if one has died—which, in a sense, you have. The meandering route (wonderland, shamanic journeying) is safer because it maintains a type of camouflage throughout the entire process: a kind of temporal shielding which hides all of one's magical activity from others—the weird things will still happen but if you're doing it right, no one will even notice and even *you* might stop noticing and forget about magic for several weeks. (This is one reason highly charged artifacts are useful—they remind us that it worked well before.)

This cosmic censorship (8) and the trauma and horrible hell dimensions it implies are hushed-up by the conspiracy of the Men in Black, which are always perfectly erased from history and seen only in hazy, trauma-filled dimensions. They usually arrive now before anything at all goes wrong, and you almost never see them. They get smarter the more often you catch them. Now, with Twitter, Facebook, and cell phone cameras, their arrival and deletion is almost constant. We are living in the middle of an epic dæmonic time-war battlefield.

How do you radix? There are many ways. One common way that I hypothesize we radix frequently is in the formation of new relationships. Whenever we meet a new person, our natural human reaction is to fall in love with that person (love is a place). However, this reaction is quickly cut short by resistance and rejection blocking this complete mutual involvement. This is normal and there's nothing wrong with it—it's the ego, our experiencer's home defense system. However, the trauma from being kicked out of Love with someone, and losing a new friend simply in the moment of "acquaintance", is so severe that it routinely splits us off into a side dimension where a lesser form of the friendship is achieved. Perhaps neither person becomes interested in the other person at all, which is how almost all meetings go as you walk past people on a city street, or as you are paying for your groceries. Both parties radix and, from the point of view of each other, the "true self" or the realest version of that other person, disappears or becomes inaccessible. The people stop sharing themselves with each other—and in terms of their magical meta-dimensional address-codes based on trauma-processing coordinates, the move away from each other in the address-code space.

# The Ethics of Timeline Research

The goal of perfect sorcery is to make a perfect jump from one address-code to another, with your consciousness fully intact. However, there are ethical considerations to be made here. What if, when you leave a timeline behind, you die in that timeline? Or what if you leave behind like, a soulless clone of yourself? Or what if the event triggers an apocalypse in that world? We might all be leaving holocausts in our wake, if this timeline-physics is accurate. However, if we cannot observe or clearly even guess at what the damage might be, we can't even really effectively worry about it can we? We are trapped into a dialectic of performing timeline-trashing research in order to find out how to prevent timeline-trashing experiments. And so the nightmarish experimentation begins at the hands of the White Atlanteans in their fascist castle at the end of time…

Other ways of triggering a radix are common magical techniques: trancing out, relaxation and hypnosis, meditation, pain or deprivation, orgasm, and other techniques of excitatory or inhibitory gnosis. As mentioned, "witchwalking" or "pathworking", shamanic journeying into the other world, is another method: by working the meandering allegory to our will, we affect the external outcome as well. This method appears to be the safest for others, in general, as it requires the least censorship to delete from timelines (hide from noticing). However, all of the methods can be used without causing harm.

"Without causing harm"—Probably? There seems to be no way to definitively prove this. This is the Illuminati Dialectic and the Christian Narrative, and it also instantiates an archetypal Jew vs. Christian dialectic. The Christians assume that people are unified, and that that spark of humanity is already present in all people—even if we don't see it, we try to see it and assume it is there. The Jews have a finer understanding—but that might prove fatal to their good intentions: they are not sure whether people are unified, or whether they fracture into demonic and angelic components which cascade into ever-smaller cascades of aspects. By doing experiments upon these components that they would never do upon a full, experiencing person, the Jewish side of the dialectic builds up knowledge about reality and humanity. Meanwhile, the Christian side of the dialectic builds up a hermetic seal against this knowledge, because it compromises their project of total perfect love by introducing judgment.

Both of these sides, the Jewish and Christian narratives, are inside us already and play out in a vicious arms race. This produces the spectacle and its more disturbing aspects that we see on TV. The question at the core of this problem of Good and Evil is, though—do demons have experience? Do demons suffer? Or do they only pretend to do these things? Are artificial intelligences natural intelligences, or is there some human spark that makes our experience (and animals') unique and privileged compared to non-suffering base matter? (This quality, if it exists, is called *sapience*.) We might be creating hordes of tortured demons or millennia of destroyed worlds with our sorcery experiments.

In other words, time-travel theories or devices may be dangerous in ways we can't yet predict. However, it appears that these theories—of the merkavah, light-body, flying saucer, demonic travel (bilocation), etc.—have been in use since prehistory. The assumption of time travel into a model of magic that includes flying saucers as (like Jung suggested) psychophysical manifestations, perhaps of others' traveling merkavahs, is a theory which allows all evidence to be accounted for through allegorical reductions of concrete beliefs. For example, Slenderman and the Greys are the same thing—time-traveling space-alien demons who steal your children into alternate timelines and then erase all memories of doing so. This is why these stories are so scary and well-propagated: They can't be disproven and they might be real. Would you experience a deleted timeline the first time? Well, maybe. That depends on what you think happens when you die.

# When Does Radixing Happen?

Here’s a model of how and why an individual might fracture into aspects during their life. First, let’s talk a little bit about 8 on the numogram, which is a good place to locate the “assemblage point” as Castaneda described it. This place can be described in many ways:

* Assemblage point (Castaneda)
* Address-code
* Trauma-imprint
* Anti-ego
* Shadow
* Dreamingbody (Mindell)
* Nagual (dreamrider or 8-legged horse/spider of the shamans)
* Chasm (David Pearson)

These terms are all attempts to describe the same metaphysical construct: the 8. If we live in a Labyrinth (9) with endless hallways, the 8 is that which anchors us to a particular place and time. However, Freud, the existentialists, and more recently, Nick Land showed in their writing that we are fundamentally trauma-based creatures. The only way that we are able to have a unique experience stream, separate from others’ experience streams, is that there is a fundamental disconnect or breach between us and the universe-at-large. This double-negation creates a layer of experienced reality over-and-above the physical universe itself, which is pure unintelligible chaos/possibility (9). Without the 8 separating us from this seething overwhelm of multiple realities, we would not be able to experience a single life as a mortal. In Christianity, the idea of “sin” covers this: sin is not something you do wrong—etymologically it means “missing the mark” and it refers to the disconnect between humans and God. 8 is a hard, infinitely small point which can be imagined as lying under the ground or at our root chakras: It is the seat of our deepest traumas, but it is these trauma-imprints which define us as an individual person in our historical context.

There appears to be a blessing in history, however. Trauma above a certain threshold is censored from experience—those timelines are repressed. In many cases the actual events which caused such severe trauma are automatically altered or erased (see next section)—but in borderline cases, the event still happens, but the memory is stored in a scrambled form in order to prevent full recollection of the trauma. This memory, this trauma-imprint, constitutes an ego fragment, and it adds to the personality of the individual. The reason the memory is scrambled (radixed) is because if the conflicting aspects of the memory were allowed to be experienced together, they would annihilate and that ego-piece would be deleted entirely and the information from that life experience would be lost. Therefore, paradoxically, the reason overly-traumatic memories are scrambled is to preserve them.

We can use this logic of fragmentation and censorship to pull ourselves back together, to process our traumas one-by-one and become more whole. This is what people do during both meditation (right-hand path) or a Luciferian ascent (left-hand path): they collect each of their ego-pieces and untangle the separations which are keeping them suspended in extension. By combining these opposites in subconscious alchemy, the person becomes a more whole, intense singularity and discards the parts of themself that are going against their primary currents. This unleashes a lot of power and can launch the person into an experience of sorcery.

# The Secret Society of 8, the Men in Black

A good place to start with unpacking this mythos are the movies Cabin in the Woods or Dark City. As I have begun research into timeline physics and how it might be possible to precisely and reliably jump between possible timelines, stories about “men in black”, “aliens”, or “interdimensional travelers” have become increasingly relevant. It’s not that I think these stories are literally true, that there is literally a secret society from the future that travels back in time to protect history from aliens—it’s that, as I do research on how actual sorcery might be explained using a multiple-timelines/multiverse model, these myths of the Men in Black become increasingly useful theoretical tools.

The most fully-fleshed out version of this myth goes something like this: Far in the future, humans have established themselves as hyper-technologized lords of time and space. Two primary factions exist: the Atlanteans and the Lemurians. The Atlanteans have set up a high-tech headquarters in the far future, where they use time-travel technology to rule with an iron first. However, their intentions are noble: before the first humans reached this fortress in the future, the universe was a constant hell. The amount and degree of suffering in the universe was much, much worse. “You don’t want to go back there!” a character from Lunopolis says (paraphrased; Lunopolis is a documentary about the Men from the Moon). The Men in Black seek to correct the misfortunes of history in order to protect people—but, they end up deleting countless timelines in the process, damning many people to non-existence, or at least existence different than what they would have originally been.

The Men in Black are opposed by what Nick Land calls the Black Atlanteans or Lemurians: the sorcerers. This group of people is made up of those battling against the formal, ordered, cleansed structure of regular calendar time. These are people seeking to make edits to the timeline(s) without the approval of the White Atlanteans (MiB). Therefore, they are some of the severest enemies of the established order, because their work threatens to disrupt the tidy histories that are maintained by the high-tech surveillance room at the end of time.

The Lemurians are fascinating, because their inclusion in this narrative problematizes the entire myth. Sorcerers see themselves as heroes of their own narrative, humans taking back their original presence and power in order to become multidimensional, mythic beings. But to others, sorcerers appear as weird, dangerous, or psychotic. In fact, I have a strong suspicion/hypothesis that sightings of things like “aliens”, “UFOs”, “the greys”, and Slenderman may actually be witnessings of sorcerous phenomena. When you send your 8 as a dæmon or fetch-beast to another person, it suppresses their reality, entrances them, and then imposes your will or communication upon the situation. It is a heavy force which pushes the target into a dream or nightmare. I think this commonly happens to many people during their sleep, due to the natural sorcery power all humans have, combined with unhealthy attachments to other people (we cling to others in our sleep and that drains their energy). Jacques Vallee discusses aliens in this manner, as beings which ‘invade reality’ and suppress the normal laws of physics around them—doesn’t this sound like a sorcerer?

Taking this problematization into play, the whole MiB mythos becomes both more confusing and more disturbing. When we do sorcery, are we deleting people or timelines from their original intent? Or are we merely navigating ourselves into a different existence where these things appear different? Are others attempting to stay the way they are, or are they also trying to change as we are? So far, my research has shown that sorcery itself is harmless (although what you use it for could cause harm) and that the Men in Black do not really exist. However, the way MiB-like narrative appear so frequently in fiction is very mysterious—almost any narrative about special people (e.g., X-Men) has a secret group of people trying to put down those special people.

The grounding question in all of this is simple: Do other people actually suffer, or is their suffering an illusion? I prefer to believe in the reality of other people, which means I must also believe in their suffering. I know I have suffered—so unless I prefer to be solopsistic, or deny my own suffering, I must validate both the individuality and the suffering of others. If we assume these things, this provides us with something very special: A reality that is both fully objective and shared, and fully alterable by magic. Other people actually exist, but, like us, they are a sort of “alien from another dimension” made up of a complexity of self-fragments. When these fragments are all put together, you get a Whole Person, which looks like a sorcerer in the midst of performing sorcery.

It is very rare for two of these people to actually meet, but when they do, they often become either good friends or quick enemies.

# Exercises

This class has been very abstract and theoretical, but I hope it has begun tying all the previous classes together into a broader view of reality and sorcery. Here are a few directions you can take your practice to begin putting these ideas into practice:

* Try these simple steps in this guide, [How to Jump Between Dimensions](http://www.reddit.com/r/DimensionalJumping/comments/38c3yk/how_to_jump_between_dimensions/). Notice how simple the instructions are—simple enter a trance, evoke/magnetise to a different timeline, and jump! Getting it to work reliably, precisely, and with full power is the challenge, and that is what the theoretical considerations in this class help us to do.
* Begin noticing how you have separated and stored yourself in the objects around you. For example, if you were doing the “stalk your passions” exercise in which you collect meaningful objects and try to figure out “what they mean”, notice that these objects may represent aspects or positionalities of your self. (“Horcrux” from Harry Potter comes to mind.)

# Further Reading

There are a number of films which are relevant to timeline-repression. The ones mentioned in this lesson were Cabin in the Woods, Dark City, and Lunopolis. Here are a few other resources to check out on this perspective:

* [Enchantment: The Witches’ Art of Manipulation by Gesture, Gaze and Glamour](http://smile.amazon.com/gp/product/1936922517?psc=1&redirect=true&ref_=oh_aui_search_detailpage) is a great little book. It’s notable because it suggests the same basic technique: trance and focused intent—but makes no mention of a timeline physics. Instead, the language of witchcraft is used—but the techniques remain the same. The author also speaks from experience as he teaches the basic skills in the book.
* [reddit.com/r/DimensionalJumping](http://reddit.com/r/DimensionalJumping)—discussion of timeline-jumping
* [reddit.com/r/TimeTravelPragmatism](http://www.reddit.com/r/TimeTravelPragmatism)—a religion of time-travel
* [reddit.com/r/45thWorldProblems](http://www.reddit.com/r/45thworldproblems)—speech from within Gt-45 on the numogram, the midst of sorcery
* [Free Will and Predestination](http://www.reddit.com/r/Oneirosophy/comments/2rsilt/free_will_and_predestination_your_tyranny_as/) by /u/AesirAnatman closely mirrors the logic of this class

I look forward to your questions and comments! You can highlight text and press Control-Alt-M to leave a comment, or email me.