

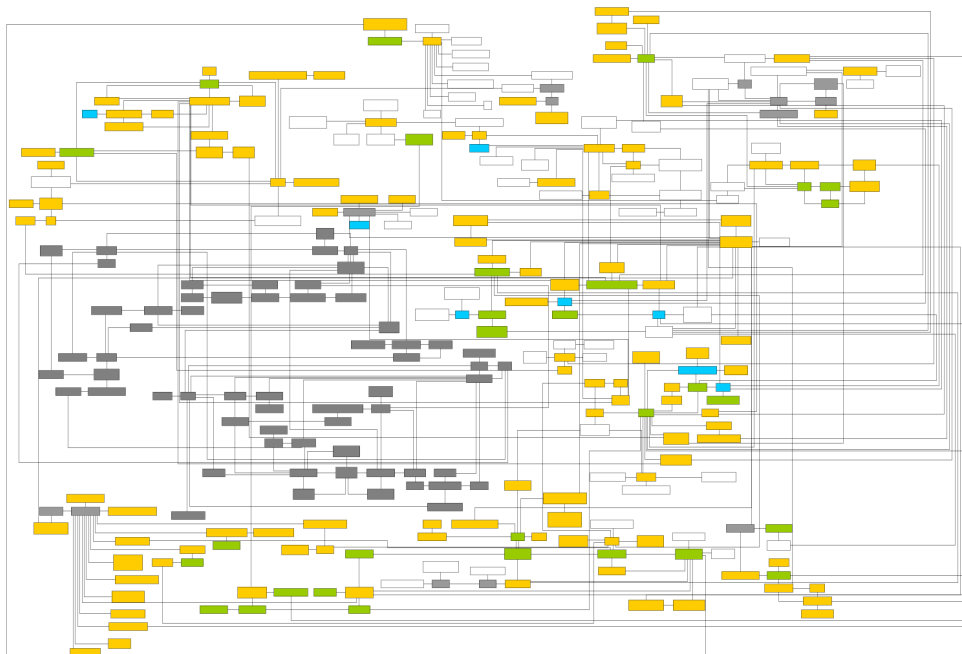
Cycle 8 Report - Kadmos

1. In this Eighth Cycle, I engaged with the notion of Recurrence.
2. A keyword associated with the Eighth Angle is that of Re-creation. Here I modify that to describe a process of Reorganization, while describing my transition to a way of thinking that I would describe as diagrammatic. There is a connection to the Word Remanifestation here.
3. In an essay for the First Cycle, I wrote about Charles Sanders Peirce's categories of Understanding:

The first degree is familiarity of something - corresponding to the Immediate interpretant.

4. *The second degree is that of logical analysis, being able to define something, corresponding to the Dynamic interpretant.*
5. *The third degree is that of pragmatic analysis, knowing effects of that concept on anything it might encounter, a kind of fully vested relational understanding. This corresponds to the Final interpretant. Potentially, self-deification can be seen as achieving the Final Interpretant of the super-sign that represents our Divine Pattern. Perhaps this is the kind of understanding a Magus achieves with an uttered Word.*
6. But how does one start to work with this super-sign of Mind that potentially reveals one's Divine Pattern?
7. One could start with a top-down approach, guiding one's view from previously established or normative values or axioms. We might choose Independence, or Emptiness, or Will, for example.
8. But this seems to risk a premature way of framing things, with the potential for cordoning off elements of true significance.
9. One could begin with a completely bottom-up, inductive approach, attempting to focus on each perception and experience, in a way that speaks to non-dual awakening.
10. But an absence of meta-awareness and conscious characterization would limit apprehension of a pattern, and parsing through the full extent of individual experience would be far beyond the limits of human working memory and attention.
11. I attempted to take an intermediate path, one that is inspired by the work of Peter Gärdenfors' work on conceptual spaces, that engages both strategies.

12. I engaged in a practice of self-remembrance, working to recall and inventory past events that happened before age 21, doing so over the course of just over two weeks, as an exercise in mapping out potentially impactful experiences. I really tried not to simply select events that were obviously impactful (e.g., my father's death), but to use these key events as pathways to prior periods of time. As these events were easier to visualize, I worked to recall other seemingly mundane events bracketing these more significant ones. So for example, I remember a younger boy stealing tokens from me at a local Chuck E. Cheese while I was busy getting a personal high score on the video game Robotron, or humming along to lyrics on a car ride to get groceries.
13. With each set of events, I tried to recall as closely as possible when they happened, what happened, and what kind of reaction I had to it (affective response), trying to fully re-experience the event. On occasion this was more traumatic than I had expected it to be; on others, it greatly magnified the sense of a passage of time.
14. I recorded as many of these moments together as I could into a mindmap [schematic depicted below], grouping these into similar circumstances or themes. I then reduced these into a smaller number of 11 personal themes for this period of time, with common characteristics I more readily embodied, and those that I was still struggling with, trying to move more towards a relational understanding described in the discussion of the final interpretant.



15. I engaged in personal meditation upon these themes and encoded each of them with a glyph and engraved them on some obsidian for divinatory purposes [depicted below]. Ideally, they would speak to these themes but would also speak to a holographic recall of events related to them as well. Having established these themes, I now am prospectively looking at the day's events in my journal, and my work towards goals. Each pair of themes also results in an axis, and I can rate myself on these axes to notice any particular trend. Correspondence between these themes and the Major Arcana of the tarot were also established in order to further promote a personal take on cartomantic practice (a discussion for another day).



16 . Coming up with these themes made me think about the challenge of conceptual synthesis, what one does to take varied themes and to combine them. This notion of conjunction was something I had previously explored in Cycle 4 [Games].

17, The whole process made me consider different modes of play one could use to further explore concepts, a list that is most certainly incomplete, including:

- Sequence
- Enumeration/Inventory
- Solve et Coagula (Division and Conjunction)
- Conceptual Blending
- Correspondence
- Arrangement/Composition
- Evolution

Or hearkening back to my first Cycle report on signs ($8+1=9$), perhaps this could be seen as a list of tactics to be used to move towards a final interpretant of Mind. Out of these strategies I used those of inventory, conjunction, and correspondence.

18. I inventoried the memories of past events to consider and organized them into maps.

19. Through conjunction, I established commonalities between groups of these events.

20. With correspondence, I established symbols for these themes which I then used to further review these events.

21. I then noticed that over the course of my Initiation, creating these mindmaps was a significant part of my practice. When reading a book or exploring a new idea, I might write notes or a brief essay, but I always put together a map of salient concepts. To my surprise, I found I had created nearly 200 of these maps over the last five years. Why work with these maps? I think there are a few major reasons related to the general benefits of diagrams. First, they allow us to focus by constraining our attention to salient dimensions. Further simplification results from mapping part of the mind on a flat surface, it is flattened flat from four into two dimensions, and removed of depth. The actual degree of connection is not established, and the element of time has been removed.

22. Additionally, by arranging these concepts in an external representation, it is possible to retain these arrangements outside of working memory, and to modify these arrangements for use as a working tool.

23. Finally, seeing actual visual patterns and arrangements aids in the development of a meta-awareness of mental content.

24. To me, these mindmaps bear a similarity to star charts, and the process of working with these maps and manipulating them, raises a theme of astronavigation that is relevant to my work in the Esoteric Order of Beelzebub [EOB]. One downside is the potential complexity of these maps and their relationships. Empirically, I kind of lose an ability to feel like I can follow the whole network if I move too far beyond 120 elements. It speaks to the need to reduce the complexity of these charts at a certain point - a nesting strategy has proven most useful here.

25. Sybille Krämer describes a kind of 'cartographic impulse', in part describing how humans will look at a map or diagram and are then able to visualize themselves within that very map or diagram, joining a movement-space of experience and interaction with the structural-space of place and relation, creating a new kind of knowledge.

26. Bringing this back to my work in the First Cycle and the Sign of Mind, speaks to an Eighth to First Angle transition, a kind of recomposition and play with linearity - and a transition towards the helical and Remanifestation.

27. What follows from this in Cycle 9? On one end, to summarize my three years of work in the Beta Vanguard. On the other, to prepare a report on my time in the EOB up to the present. On the third, to await the Work of my Fellow Cosmonauts of the Beta Vanguard. Nine Cycles, Three Cosmonauts, 27 Works.