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The Technoshaman's Grimoire

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

The Technoshaman's Grimoire

A thesis submitted in partial satisfaction of the  
requirements for the degree Master of Fine Arts

in

Writing

by

Tina Hyland

Committee in charge:

Professor Anna Joy Springer  
Professor Ben Doller  
Professor Page duBois  
Professor Shelley Streeby

2016

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Chair

University of California San Diego  
2016

## Dedication

All of my love and gratitude to Grant Leuning, master of formatting  
and my heart. Without him, I wouldn't be sane, nor would I be  
submitting this manuscript to Graduate Division. His love keeps me  
calm, keeps me focused, keeps me honest.

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ABSTRACT OF THE THESIS

The Technoshaman's Grimoire

by

Tina Hyland

Master of Fine Arts in Writing

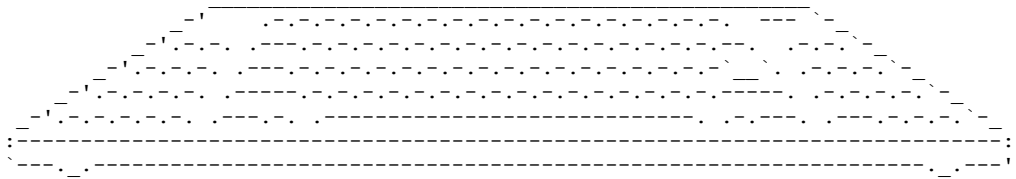
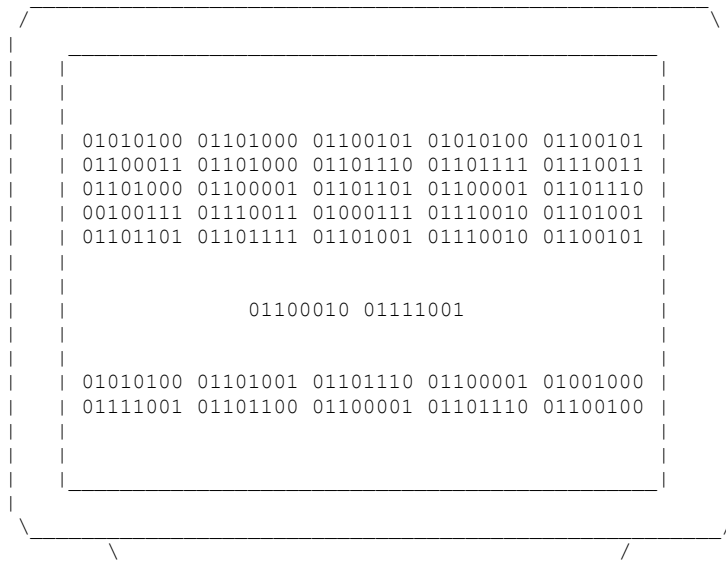
University of California, San Diego, 2016

Professor Anna Joy Springer, Chair

The Technoshaman's Grimoire is a cross-genre experimental text. It combines spells with fiction, memoir and poetry, exploring ancient and high tech worlds.

THE TECHNOSHAMAN'S

GRIMOIRE



TINA HVLAND

Figure 1. Frontispiece

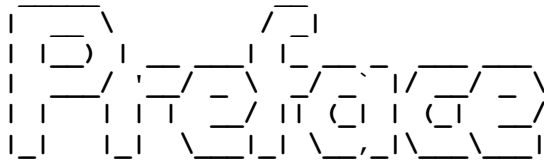


Figure 2. Preface

This text emerged from a strange swarm of input. I was in graduate school for an MFA in Creative Writing, working toward a PhD in Literature, and a novice (now neophyte) of a magical order. Discrete disciplines conversed, melded, until critical theory and magical praxis became one generative landscape that spoke in poem.

To be clear, this is a multi-purpose book, a swiss army knife so overstuffed that you cannot always discern what the prongs are meant to do, until suddenly, you need them. Maybe you use the nail clipper to make a chain of hearts, or the can opener to up pry a nail. And that's perfectly ok. You can use these pages anyway you like. Read them as literature, perform them as magic, interrogate them under a 500 watt bulb until, sweating, they give up their meaning.

Witchcraft is important here (and everywhere). The radical communities that spring up around magic are as powerful as they are precarious. So much that is strange and beautiful, even the words of strangeness and beauty, find their roots in magic. The Norns were the first *weird* sisters, and the first woman to *fascinate*, to *glamor*, was an enchantress. Here, the witch inflicts something on men that is beyond reason. In their eyes, she is both

compelling and repelling. She is unbridled female power and sensuality, a fantasy that, if he cannot resist the pull, will spit him out at the eroding cliff of the rational, where carefully constructed laws are teetering & topheavy and their architects tumble with them. The long sigh of the patriarch is her favorite song for dancing. Those laughing Salomes, those Souliotes who seem to fall but fly instead.

And when the rational is pressed by such power, it must reassert itself. He will burn or swim the witch and proclaim that there is only one knowledge, and the rest is woman.

A few weeks ago, I lit fires on Walpurgisnacht and tried to divine the future of this little book. As the coals burned, I remembered how the gyre turns, how a pre-Christian festival becomes a night to shun and limit the powers of the witch and then, later still, a peanut festival where the witch is only a costume. But beyond those costumes, there is a growing power and an age where the witch is too common to burn, where so many dabble in little magics, it is safe to claim something bolder.

This book claims to be a something bolder. A Technoshaman's Grimoire, suited to its age.

Shamanism carries with it several meanings. The particular practices of eastern Siberian holy men and women is one. More commonly, it refers to the extended concept, produced by anthropology, of any indigenous holy man who is able to cross back and forth between the spiritual realm and the world of people.

However, as anthropology has reckoned with its imperialist and racist past, a further concept has emerged in the discipline's ontological turn: where anthropologists once described their work as capturing different perspectives on an objective, single reality, they now recognize that there are different worlds and alternate realities.

My shamanism is not that of indigenous cosmologies, but finds its footing in anthropology's reckoning. Following Eduardo Viveiros de Castro, the "objectivist epistemology encouraged by Western modernity"<sup>1</sup> has never been universally available or present even in "the west", and only came to such dominance by excluding the actually existing knowledges and practices that live alongside it. Feminist epistemology has recognized this process for some time, and particularly so in Miranda Fricker's *testimonial injustice*. In this, a speaking subject's credibility is deflated by the hearer because she is from a systemically oppressed group, which in turn damages her "capacity as a giver of knowledge"<sup>2</sup>. For my purposes, the practice of shamanism is willfully suturing together the multiple worlds we all already inhabit in order to produce something new, and the shaman is a person who is sensitive to these multiple worlds and knowledges, mediating between them.

---

<sup>1</sup> de Castro, Eduardo Viveiros. "Cannibal metaphysics Amerindian perspectivism." *Radical Philosophy* 182 (2013): 17-28.

<sup>2</sup> Fricker, Miranda. *Epistemic injustice: Power and the ethics of knowing*. New York: Oxford, 2007.

The technoshaman carries this logic into the virtual. Just as there can be no one objective analog reality, our high tech worlds are at least as multiple. Existing across the vastness of cyberspace, there are the standing ruins of geocities and ascii galleries, youtube riptides and vimeo vortices, the strange ecologies of forums and social media infections. The language I speak on facebook is different from email is different from reddit is different from tumblr is different from the language I speak to you now, because these are different worlds and I am a different person as I traverse each one.

The artist Jesse Darling touched on something significant, that I am also aiming toward:

I've said before somewhere how online space is something like a practised commons - you know, following the modern spatial theorist de Certeau who said that space is a practised place, something you produce through doing. So if you imagine something like a shopping mall or an airport, of course somebody owns this space and profits from the foot traffic and whatever you consume, but if we all lived in that shopping mall or airport, worked there for 7 hours a day, which is the amount of time the so-called average person is supposed to spend online, or at least did most of our socializing and organizing there, then what happens, following my squatter's thesis, is that the

behaviours that arise from the practise of living will override the behavioral protocols around which the space has been designed....<sup>3</sup>

This book attempts to splinter websites and technologies away from their intended use, creating spaces where new behaviors and associations can emerge, where commercial tools are transformed within a techno-social and spiritual sphere.

Like Evan Calder Williams, in his work on *salvagepunk* in *Combined and Uneven Apocalypse: Luciferian Marxism*, I believe that repurposing the object for idiosyncratic use is a line of flight from capital, where we can build a new world from the husk of the failed, already apocalyptic contemporary. "[T]o put the punk into salvage is to occupy it too well, not to stand outside the logic of the game, but to track it to its far horizons. There we see the frayed hems of a mode of thought"<sup>4</sup>. When I pounce on a failure of google in "New Cartomancies" (by searching for my own name in various cities on google maps), the disruption becomes a node of resistance. Here, the internet's already pervasive mystifications of universal expertise and knowledge, along with the esoteric and forbidden state surveillance gaze (now available in consumer form), are forced to perform themselves as mystifications. Google no longer directs us to a place where we can spend money, but an

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<sup>3</sup> Darling, Jesse. "Intimacy Keynote 2/6/15."  
<https://docs.google.com/document/d/1LfaD6Zas5vhitkbzhLdSmyYj6pulwYjsfczOg00FnFw/>

<sup>4</sup> Williams, Evan Calder. *Combined and Uneven Apocalypse: Luciferian Marxism*. John Hunt Publishing, 2011.

immaterial space where we reconsider our connection to technology and how it situates us in the world. The performance of cartomancy on google maps doesn't simply sneer at the failure of that platform to display a coherent capitalist totality, rather, it allows that failure to repeat itself as the broader failure of google to suture itself together as a unity. If google is an advertising platform being mystified as universal information access, forcing it to perform the second without the first fractures the smooth singular apparatus into something present-at-hand, open for analysis.

The dialectic of **(de/re)**mystification also takes place in "More Infectious Love for the Advanced Technoshaman":

Most people are familiar with subliminal messages in advertisements and television. Embedded within images of products are promises of sex, wealth, happiness, if only we buy this brand, this drink, this car. These subliminal messages are used in websites as well, enticing us to click and to buy. Manipulative technoshamans use these techniques to undermine the confidence and abilities of internet users, filling them with doubt and pain, which they capture to energize their spells.

Here, we will use those techniques for the opposite effect: to fill people with joy and confidence.

The magic is produced by writing hidden affirmations into html code. Here, I gesture toward and salvage the techniques of capital in order to build a caring techno-social community. These

techniques, as part of capital's traditional esoteric order, have been naturalized, evacuated of ideological meaning. They are expressed with the humility of the tool, the mere object, available for whatever goal a skilled operator (neutered to user) desires. This is both ontological fact and defensive posture, a means of disavowing all user critique by declaring that the tool, itself, is ideologically clean. (If I were to say that facebook is turning us into self-surveilling monsters, rendering human experience into a ripe harvest for targeted advertisements, the developer might respond that facebook is only a tool, with no inherent telos, and I can use it to whatever ends I like, or not use it at all, as if that were a mere voluntary and casual choice in some contemporary worlds.) This salvage process sets up a gambit; if the tools are open, they can be put to uses other than googlebombing or internecine advertising wars. They are available for uses beyond their capitalist firmament. If the spell fails, or fails to become a legitimate use of the technology, then the ideological construction of the device not only fails but fails in the open, an open whose horizons have already been draw out by the spell that precedes it. Capital can no longer claim its tools as abstractions when there are correct and appropriate ways to use them.

*A web developer and a technoshaman are standing together in a framework. Capitalism beams down the center of the room in a pillar of hot light.*

*The developer looks at the corners of the room. They are still in darkness.*

*He says, "Let's stretch the light. Everything can be illuminated here. Why should any part of the room be left to darkness?"*

*The technoshaman shakes her head. When she looks at the beam, she sees stretches of darkness throughout.*

*She says, "I want to take that darkness in the light and expand it. I want the light so thin I can snap it in half."*

*She begins to draw a sigil on the lightbulb, drawing attention to the shadows it casts.*

These are lofty goals for such a strange little book, I know. As it mediates between worlds and genres, I hope you will not forget that it is literary too. It is poetry and fiction and memoir, and most of all, it is grimoire. A magical grammar and a literary genre that suffers from such sneering *testimonial injustice* that you would be hard-pressed to hear someone call it knowledge or literature at all. It is perhaps the most feminine and dismissed of all genres. It squirms with saccharine couplets, speculative history, twee and nurturing prose, desperate remedies to suit the pain and superstitions of the oppressed. I have never

been so pleased to adopt a genre in all of my writing life, and I am honored to advocate for it, to push into places as unlikely as the *Best American Experimental Writing*, MFA thesis committees, and your hands.

# SPELLS

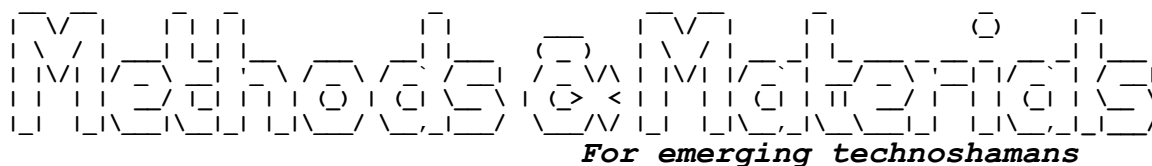


Figure 3. Methods and Materials

Before you begin casting the spells in this book, the following objects, spaces & techniques will enhance your experience. Together, they help form a transition from the mundane to the magical.

#### **A Robe**

The ritual robe is a designated piece of clothing that transports you from the mundane world to an elsewhere. By putting it on, you agree to leave your body for a bit, in a particular



Figure 4. Robe

and intentional way. It is something for every closet, every life; a textile transition or a soft escape hatch. Alternatives to the ritual robe are your nude body after a decadent bath, an elegant nightgown makes you feel royal, or a cozy bathrobe and slippers after a warm cup of tea or cocoa.

### **An Altar**

The altar is a designated space for working magic. On the surface of the altar, place only magical tools that you use regularly — this should never be a cluttered space or become a table for mundane objects. Your altar should be cleaned regularly



Figure 5. Altar

and with reverence. If the rest of your home is full of dust and cobwebs, your altar should still shine. Examples of suitable altar objects: an offering dish for spirits, deities & ancestors, incense, smudge sticks, fresh flowers and herbs, pentagrams, crystals & stones, representations of deities or particular energies, candles, wands or athames.

### **Banishings**

Before beginning any magical rite, it is important to first do a banishing. It cleans and clears away the mundane and prepares your body for magic. There are many banishing techniques available; look for ones that fit your style. Common techniques are smudging, washing the body or the hands while visualizing your impurities circling the drain, ringing brass bells, casting a circle, sweeping with a ritual broom, or the gnostic pentagram rite.

### **Music**

Anything that helps you relax and slip into receptive states is great for magic. The best music is not too demanding or disruptive; it plays kindly in the background while masking environmental noise. I prefer ambient soundtracks without words or sudden changes in volume or rhythm.

### **Eliminating Distractions**

Nothing is worse for magic than the sudden ring of the phone, or the ping of a notification. Turn off all potential bleeps and bloops, and if you have roommates, let them know that you need uninterrupted time.





Figure 7. Google the Future

The algorithms of google are based on peculiar and ancient celestial principles. The sacred geometry of the tetraktys, a triangle composed of ten points, represents the narrowing of endless search options and how they are honed to create meaning. It begins with an inclination, which the seeker types into a blank field.

the typed field is  
then reduced by  
the filters  
to form  
sense

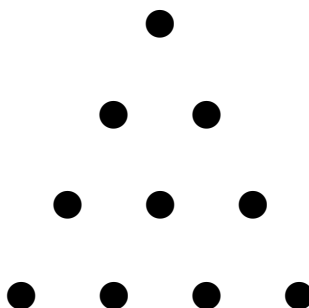


Figure 8. Tetraktys

These narrowing algorithms can be utilized to perform powerful divination magic. They act by sharpening our inherent intuition to a perfect point.

Collect six candles to represent the elemental forces at play

in search engines, which google honors through the esoterica of its logo.

Two blue candles for water and two red, for fire. These are the most active elements in a search. The information flowing on currents and the urge to know, to conquer knowing; we are but tabs in the ocean.

One yellow for air and earth, green. These elements are grounding and nurturing. Air rekindles a spirit dampened by the inundation of endless knowledge. (If you are tired after a few hours online, water is the culprit. The internet is a vast ocean, and navigating it will dampen your spark. Lighting a yellow candle is a quick way to remove your fatigue.) Earth gives water a form we can manage. It is easier to find a stone in a bowl than a boulder at sea.

If you do not have all of these candles on hand, I have found tea-lights with squares of colored paper or colored LED lights to be sufficient in calling out to the elements. If you would like to make your own candles, visit Appendix A.

Sit in a darkened room and center yourself in a circle of sea-salt. Rest your computer on your knees. All other programs and documents should be closed, with only one tab open, to google.

Arrange and light the candles around you. Empty your mind with each exhalation.

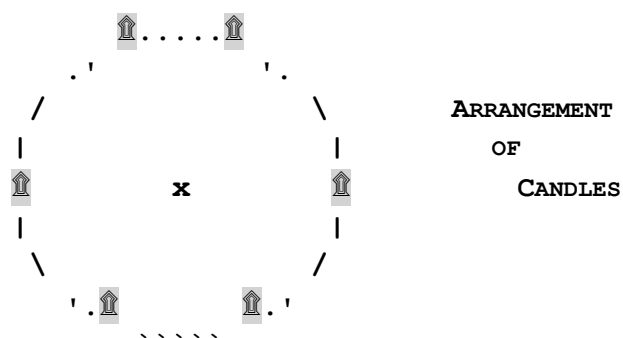


Figure 9. Arrangement of Candles

In a calm and empty state, repeat the following incantation three times.

*Sea of knowing, sea of nothing*

*Sea of impressions on flame,*

*I seek an answer to something*

*before I've learned its name.*

*Sea of all, sea of none*

*show me the future before it's done.*

Close your eyes and open your receptive mind. An image, word, or sensation should come to you. Type it immediately into google. Sometimes you will need to repeat this process several times in order to produce two or more words. You will know the future as it is revealed.

Notes:

The last time I performed this ritual, I was flooded by the color silver. When I typed it, I was shown Silverwood Lake, a place I had never been. There, I met a technoshaman who taught me several spells I now cast daily.

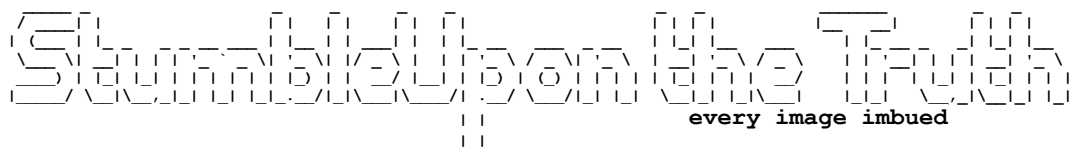


Figure 10. StumbleUpon the Truth

The forgotten corners of the internet are replete with spell materials. This is particularly true of stumbleupon. Savvy technoshamans often have several stumbleupon accounts, each uniquely calibrated to perform specific magical functions. Here, you will learn how to calibrate stumbleupon for divination, or stumblomancy.

What makes stumblomancy so powerful is the community of users who react to pages, positively or negatively. The intuition to like or dislike something is a kind of divine sorting; things which bear great truth, whether that truth is literal or metaphoric, tend to rise to the top of stumbleupon, while distortions and lies are disliked and discarded. What we are shown then is a nearly infinite stream of truth, weighed and measured by technoshamans who spend a great deal of time liking and disliking pages. In this way, we all work to keep the stumbleupon tool sharp and ready for magical application.

Every image is imbued with some part of the divine, whether that image is captured or manufactured. In stumblomancy, all the images of the internet become your tarot deck.

Begin with a fresh account and four candles. Their colors

should all be different —whichever ones you find most attractive. Burn your favorite incense. Close all programs and tabs besides Stumbleupon. Light the candles at each of the cardinal directions. Imagine all answers are available to you. As you do so, repeat three times:

*In these hours I will bind  
all the subjects that I find  
that correspond to parts of me.  
As I will, so mote it be.*

Go to All Interests. Starting here, you will work your way through the alphabet. Click everything that appeals to you. Do not question your inclinations. Only follow your instinct. As you scan through topics from A to D, chant the following:

*a b c and d  
so that visions come to me*

Work your way through the alphabet, and repeat the appropriate sections of the chant.

*e f g h i  
point to where all secrets lie  
j k l and m  
teach me who I truly am  
n o p q r  
show me futures near and far  
s t u and v  
reveal all I wish to see*

w x y z

*show me what will come to be*

Some letters will not be present, and others will have only one selection possible. Choose only those subjects that appeal to you, even if some letters go unrepresented in your calibration. Your tarot should be unique to you —not every technoshaman cares about zoology.

Once you have made it through all the possibilities, repeat the following three times:

*With these subjects I do bind  
all the facts I wish to find  
of moments near and far from me.*

*As I will, so mote it be.*

Your stumbleupon is now calibrated for divination. Let the candles burn for an hour before snuffing them out.

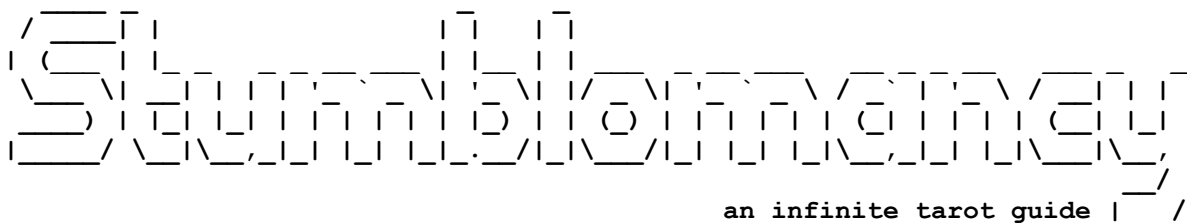


Figure 11. Stumbleomancy

There are many ways to perform stumblomancy. Whichever method you choose, you must use a Stumbleupon account that is calibrated for divination. This account should only be accessed for stumblomancy.

It is a good practice to keep a document open, so you can type the date along with your questions, links, and immediate feelings. This record is for useful for future reflection.

### **Single Page Spread**

The single page spread is helpful for yes/no questions or quick, simple answers. I also use it to reveal a daily meditation object.

Concentrate on your question or purpose and stumble. Let the images on the page wash over you. If there are sounds, work them into your reading. How do you feel when you see the image or images? Are they significant to you? Some images will be easier to interpret than others. Be patient. It takes time to become literate in the language of pictures.

### **Three Page Spread**

I often use the three page spread for friends and family who have more complicated questions. The pages represent past, present, and future. The past reveals images that relate to the present situation, while the present reveals something that lies hidden from the querent. The future reveals the outcome of the situation if its conditions remain unchanged.

### **Ten Page Spread**

This is the most complicated spread I use, for my most troubling concerns. It borrows from the traditional cross of tarot readings. I will walk you through a sample divination.

I begin by concentrating on my concerns: Will I complete this grimoire? Will it be useful to young technoshamans?

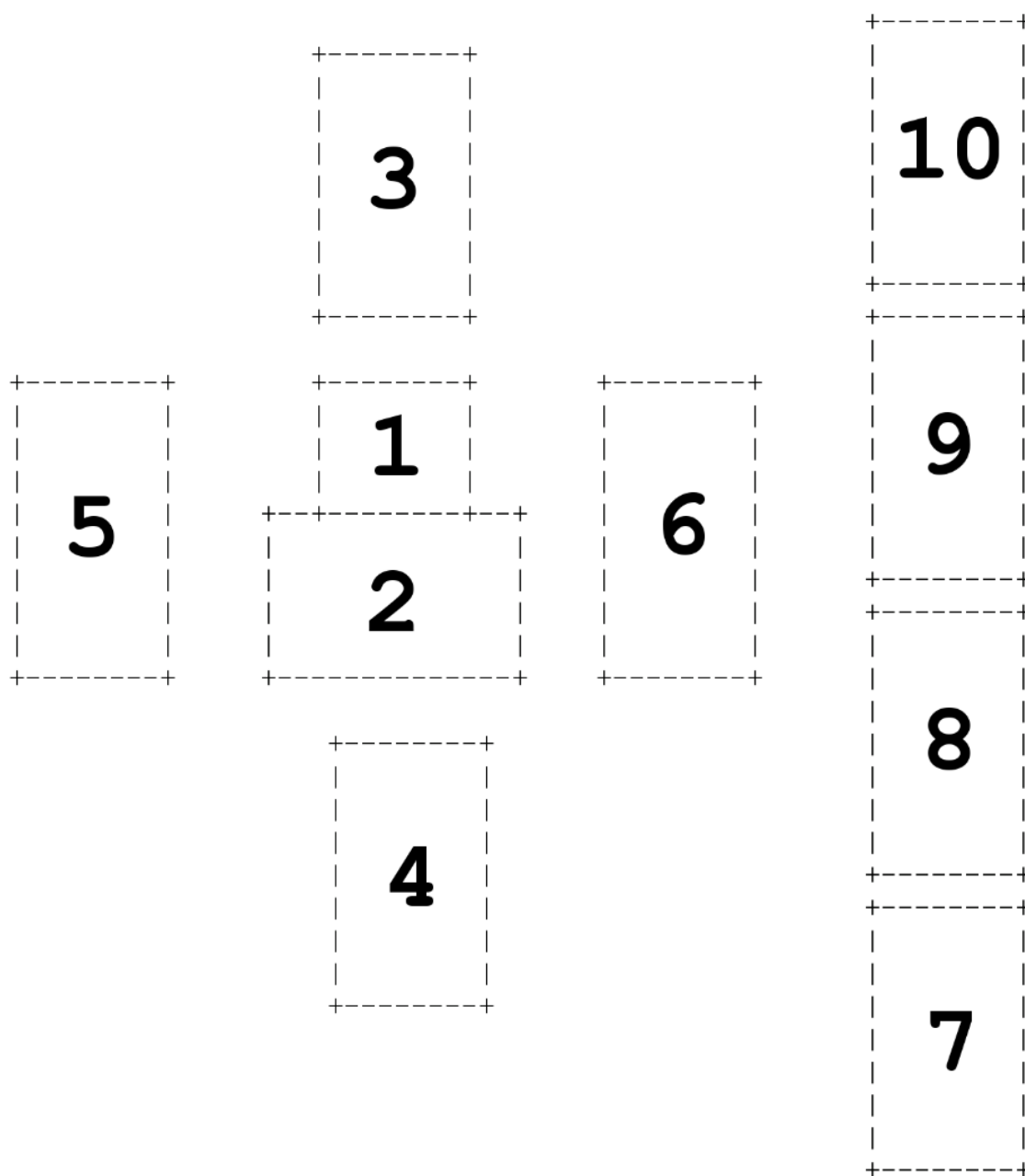


Figure 12. A Celtic Cross Tarot Spread

Page 1: This Covers Me

The covering page represents your current situation and where you stand. Stumblomancy reveals this page:

[http://www.vatican.va/various/cappelle/sistina\\_vr/index.htm](http://www.vatican.va/various/cappelle/sistina_vr/index.htm)

1

There is only one image. It is a full screen, three-dimensional and traversable rendering of the Sistine Chapel. A file downloads. It is a choir singing in Latin.



Figure 13. Various Paintings

The interpretation of this image comes easily. I am attempting to reveal great mysteries. I want everyone to have access to sacred and esoteric knowledge. I have decided to keep the music on throughout this reading, as it helps set a tone for where I am and what I seek to accomplish.

Page 2: This Crosses Me

The crossing page represents the crux of your problem. Mine is [www.sff.net/people/julia.west/CALLIHOO/dtbb/feelings.htm/](http://www.sff.net/people/julia.west/CALLIHOO/dtbb/feelings.htm/)

Here, the image is a chart titled "Character Helps for Writing". It suggests words beyond happy or sad that can be used to describe a character's feelings.

## Character Helps for Writing

### Character Feelings

You can describe your character's feelings in more exact terms than just "happy" or "sad." Check these lists for the exact nuance to describe your character's intensity of feelings.

| Intensity of Feelings | HAPPY                                                                                        | SAD                                                                                                    | ANGRY                                                                 | CONFUSED                                                      |
|-----------------------|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------------------------------------|
| <b>High</b>           | Elated<br>Excited<br>Overjoyed<br>Thrilled<br>Exuberant<br>Ecstatic<br>Fired up<br>Delighted | Depressed<br>Disappointed<br>Alone<br>Hurt<br>Left out<br>Dejected<br>Hopeless<br>Sorrowful<br>Crushed | Furious<br>Enraged<br>Outraged<br>Aggravated<br>Irate<br>Seething     | Bewildered<br>Trapped<br>Troubled<br>Desperate<br>Lost        |
| <b>Medium</b>         | Cheerful<br>Up<br>Good<br>Relieved<br>Satisfied<br>Contented                                 | Heartbroken<br>Down<br>Upset<br>Distressed<br>Regret                                                   | Upset<br>Mad<br>Annoyed<br>Frustrated<br>Agitated<br>Hot<br>Disgusted | Disorganized<br>Foggy<br>Misplaced<br>Disoriented<br>Mixed up |

Figure 14. A Portion Of The Chart Revealed By Stumblomancy

The interpretation is again simple: I am afraid I'm not up to the task of writing these mysteries in a compelling way.

## Page 3: This Crowns Me

What crowns you is the best of what's available at present, but it is not being utilized. Often it is an unknown or unrecognized resource.

The universe shows its humor here. It reveals [www.zombiefont.com](http://www.zombiefont.com), which is a resource I could use for this grimoire, had I known of its existence. Perhaps I am also being teased for my reliance on ASCII generators, when I could take the time to type more original effects.



Figure 15. Gods Are Laughing

Page 4: This Lies Beneath Me

What lies beneath are resources the querent can currently use. <http://www.emlil.com/dd9b03c9/22-Ridiculously-Cool-Rare-Natural-Phenomena-That-Happen-on-Earth/>

I am given an article full of rare natural events.



Figure 16. Bioluminescence

Some of the images are so powerful they make me feel uncomfortable. They serve as a reminder; magic is a natural force of the world, as natural as lenticular clouds, fire whorls, and snow donuts. What we call gods are the processes of a complex and wondrous world. There are no masters, only conditions in which marvelous things can happen.

Page 5: What Lies Behind Me

This is the past which leads to the present. I am given  
<http://rethinkisrael.org/israel-starts-it-up/>

It is an article that hails Israel as the new Silicon Valley  
alongside modern images of Jerusalem.



Figure 17. "What Rough Beast?"

Israel is a place of ancient knowledge. Many students of the occult are absorbed, for instance, by the symbolism of the Qabalah and the Abrahamic traditions. One can easily spot these symbolic obsessions throughout tarot decks and occult volumes. This page recalls the moment I understood that the contemporary has as much of the esoteric to offer as the ancient past. It was the start of my journey as a technoshaman.

Page 6: What Lies Before Me

This page lies in the immediate future:

[http://features.cgsociety.org/stories/2009\\_05/2009\\_05\\_stockholmlibrary/15-render-FG.jpg](http://features.cgsociety.org/stories/2009_05/2009_05_stockholmlibrary/15-render-FG.jpg)

I am shown a single image, alone on the page:

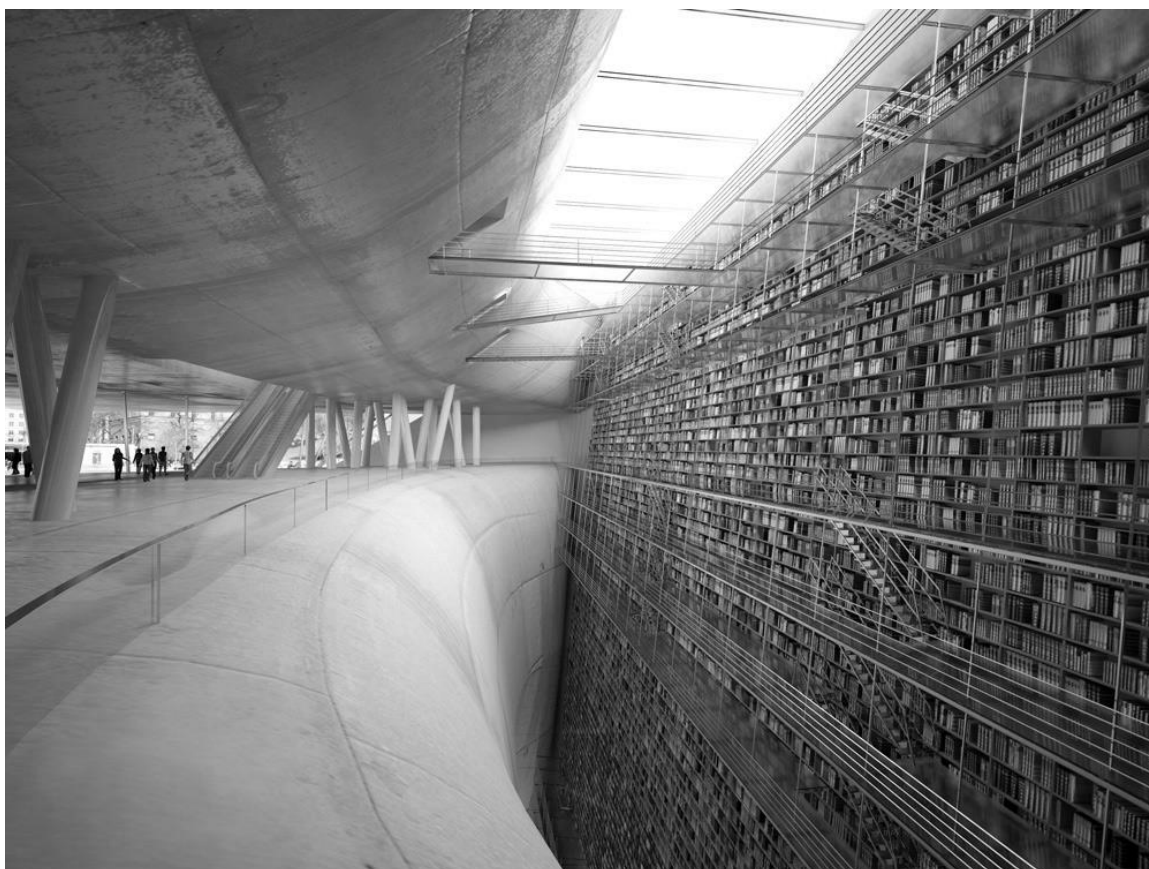


Figure 18. Stockholm Library

In the immediate future, I will research and write. I will juxtapose ancient and modern wisdom to arrive at something new.

Page 7: My Attitude

This represents the querent's feelings about the issue.

[www.dailymotion.com/video/x104ufb\\_mind-blowing-spinning-chocolate-illusion\\_fun/](http://www.dailymotion.com/video/x104ufb_mind-blowing-spinning-chocolate-illusion_fun/)

Here, I am offered an optical illusion of spinning chocolate. It's entertaining, but it is only a trick of motion and light.



Figure 19. Chocolate Instrument

I am concerned that this grimoire will be seen as a collection of parlor tricks; entertaining but ultimately meaningless.

Page 8: My Environment

This page represents the querent's environment, surroundings and external influences on the situation.

<http://www.ted.com/surpriseme>

I am given something from the TED Talks site, a Surprise Me page, where several options are available for drawing a random talk of interest.



Figure 20. Surprise

The categories have the most interpretative value here. My environment is one filled with superlative wonders, clickbait and endless possibility. It is the world of a technoshaman.

Page 9: My Hopes and Fears

<http://s3-ec.buzzfed.com/static/enhanced/webdr06/2013/5/3/17/enhanced-buzz-16237-1367614825-7.jpg>

I am shown another single image, one of exceptionally tall people as a backdrop for those of average and below average heights.



Figure 21. A Range of Heights

I hope that I am able to create a balance in my grimoire. That although its subjects form a difficult and divergent

collection, I will be able to gather and arrange them in a way feels composed and natural. That while magic represents the exceptional of this world, it can be blended seamlessly with the mundane.

My fear is that I cannot compose this material in a pleasing way.

Page 10: My Outcome

In conjunction with the other pages, this represents the final outcome of the situation. <http://tattootemple.hk/wang-tattoo-temple/>

I am given the slideshow gallery of a tattoo artist in Hong Kong. His designs elegantly blend the contemporary and the ancient, the organic and the geometric.

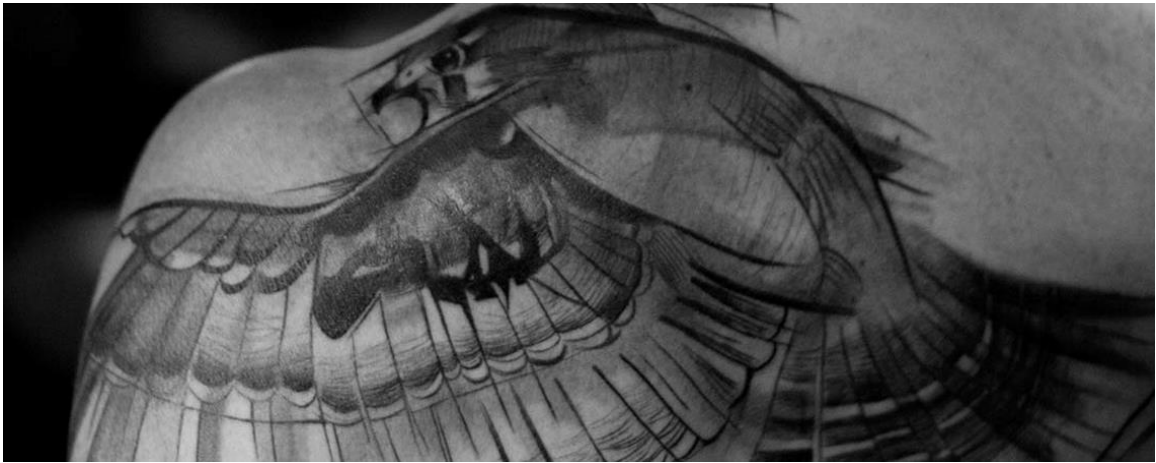


Figure 22. Hawk Tattoo

This is a fortunate outcome for the future of this grimoire.



Figure 23. Selfie Glamour

In Hellenistic Greece, initiates to the temples of Aphrodite practiced glamour spells for hours each day. This is how they became adept in the magics of sex and desire. Their first and simplest glamour was altering their own reflections in pools of water. The effects were subtle; brighter eyes, fuller lips, smoother skin. In those days, it lasted only as long as the initiate stared into her gaze. Today, we can use our phones not only to fall in love with our reflections, as Narcissus once did, but to capture our idealized form in a selfie.

To perform this spell, you will need incense and a smartphone.



Figure 24. Unglamoured Selfie



Figure 25. Glamoured Selfie

The incense should carry the magical properties you wish to alter in your reflection. For example, I often look tired in pictures, so I choose a fragrance with the power to rejuvenate, like grapefruit or green apple. If you want more sensuality, you might try jasmine or gardenia. Trust your instinct or Appendix B.

Sit comfortably in a room with soft or dim light. Place the incense near you. Its smoke should reach your nose, but it should not overwhelm you. Open the camera of your phone and settle into your reflection. Gaze into your eyes. Breathe. Slowly. Take the incense into your body. Let its magic reach into your nostrils and under your skin. Let it smooth you from the inside. It is lifting your eyebrows, gently. It is rubbing away your blemishes and smoothing your wrinkles. Gaze into your eyes. They are brighter now, brighter than they have ever been.

Once you have entered a meditative state of self-love and beauty, take the picture. This may require practice. You must take the picture while maintaining absolute concentration on your gaze.

*THE FOLLOWING TWO SPELLS USE THE MOON CYCLE SHOWN IN APPENDIX C. IN THE FIRST, YOU WILL PREPARE THE GROUND TO PLANT NEW THOUGHTS. IN THE SECOND, YOU WILL GROW SEEDS OF SELF-LOVE.*

#### **Part One of the Moon Cycle**

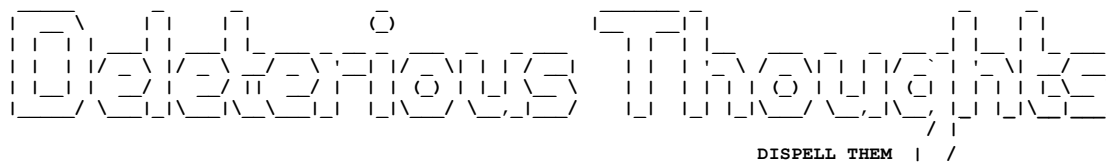


Figure 26. Deleterious Thoughts

There are nights when I lie a6wake, ashamed of terrible words I shouted at a neighbor who threw stones at the crows, raging at my silence when a creepy man at the gas station admired the way I filled my coolant tank. When I mourn what I said and what I never said, when I remember the insults of long ago and mutter my revisions into the pillow, when I am caught wandering the fields of regret. Though rare, such nights are never rare enough.

Other times, I shrink with self-doubt. The mirror shows only my flaws, my heart shows only its failings. This spell can banish such nights of self-contempt.

It is important that you do not use Google Docs for this spell, not only because the history of altered drafts remains accessible, but because every Google Docs draft is mined for their work in Artificial Intelligence. Your bad thoughts, rather

than being deleted, could plague new technosouls birthed in science.

To begin, create a folder and place it on your desktop. Name the folder Deleterious Thoughts. There will only be one file inside, a document of the same name.

Each time you have a negative thought about yourself, open the file and record it. Examples can be found in Appendix D. If it is a thought that bothers you often, record it every time it occurs. Lessons can be learned just by watching the accumulation of a bad thought. Collect these poisons until the moon is full.

On the first night of the waning moon, open the file and light a white candle. Highlight one of the thoughts as you begin to say:

*With the fading moon I bind  
all dark and harmful from my mind.  
Caught now in the highlight's gleam,  
delete from here, depart from me.*

At the end of the chant, delete the highlighted thought. You do not need to erase all the thoughts in one night; it is more effective to eliminate a few at a time.

After you delete, take a bath with cleansing oils. Scrub your body and imagine those thoughts peeling away like dead skin, and later, spinning down the drain.

Repeat this process each night until the new moon, when the document is empty. Light a white candle and say the following:

*This page is empty and unneeded,  
what was there has fled unheeded.*

Delete the folder and its contents. Go to the recycle bin.

*All cruel thoughts are gone from me.*

*As I will, so mote it be.*

Empty the recycle bin and scrub away the last of your negativity. Tomorrow, you will begin part two of the moon cycle.

Notes:

Negative thoughts are bound to occur during the waning moon. Record and delete them as you would any other thought.

## Part Two of the Moon Cycle



Figure 27. Viral Thinking

On the first night of the waxing moon (see Appendix C), open a Google Doc and title it "Viral Thinking". Type the following three times:

*By the waxing moon I grow  
all the traits I want to show  
from the better parts of me,  
as I will so mote them be.*

Decide on your first affirmation. What are the adjectives that describe you, that you want to describe you? For mine, I start with, *I am a brave person.*

Speak your affirmation as you type it. Imagine yourself demonstrating that trait. Don't be embarrassed if your dreams would make a hero of you. Go with it. Write and speak it many times, until you fill up with the warmth of affirmation. Do not copy and paste. There is no shortcut to self-love.

*Brave Tina runs into the burning house. She leaps across fallen sections of roof and searches, coughs, jumps, squints. She*

*hears the mewling of kittens and finds them cowering in a corner. Four of them. Brave Tina tears off her shirt and ties it into a sack. She tosses each kitten inside and dodges a crumbling wall. She leaps out just in time, holding the bag of kittens high over her head. Brave Tina hands the kittens to a young girl in the gathering crowd and puts on her shirt.*

Each night of the waxing moon, you will repeat this process with a new affirmation. When the moon is full, close every program, window and tab, except for Viral Thinking. You don't need to be outside, but you should be near a window where you can see the moon, where it can shine on you.

Light a white candle and read the file out loud, imagining all of the traits melding. If in your first affirmation you were brave and in the next you were clever, imagine clever ways to demonstrate your bravery. Continue reading and stitching your affirmations together. You may feel quite warm, but this means it's working. These good qualities are germinating in your body.

*A girl is crying and insistent but the crowd doesn't know what to do. They can't understand her. Brave and Clever Tina steps forward. She is a polyglot. She soothes the child by understanding, by hearing that there are kittens lost in a fire. Brave and Clever Tina rushes to find them.*

When you are finished reading your list, repeat the following three times:

*Thank you moon for what you give  
toward the life I want to live.*

Blow out the candle, gaze at the moon, and enjoy the warmth.

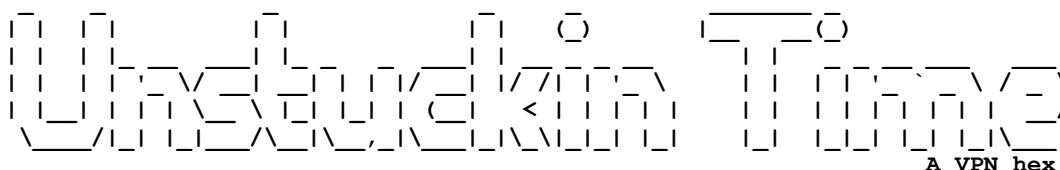


Figure 28. Unstuckin Time

While many know the writing of William S. Burroughs, fewer know that he was a skilled chaos magician and early technoshaman. In “Feedback from Watergate to the Garden of Eden”, he reveals how he shut down London’s first espresso bar — by unsticking the location in time with a tape recorder. From August until its October closure in 1972, Burroughs stood outside the Moka Bar and captured the noise around it. He would take these recordings and play them on other days, interrupting the present Moka Bar with the past Moka Bar, until it could no longer maintain itself.

While Burroughs explains the theory behind this magic, my focus here is updating the procedure. This hex can be used to combat gentrification, close terrible businesses and unsettle bad neighbors.

You will need:

- A laptop
- The wi-fi password of the location
- A VPN, like CyberGhost
- A way to record sound, like Audacity, or video

At the time Burroughs developed his technique, playing the past in a present location was still novel and disruptive. The world has since adjusted to being recorded and replayed. To really unstick a place now, we need to access time itself, and preferably, the future as well as the past.

Go to the location you wish to disrupt. On their wi-fi, access your VPN and select a server in a vastly different time zone. This is a perfect moment to situate yourself in tomorrow or yesterday by crossing the International Date Line. Set the time and date of your computer to another timezone, preferably in the future, but different from where you are and where you set your VPN. Already, you are operating in three distinct times.

Record the atmosphere around you for 5 minutes, but take care not to capture your own voice and image or the voices and images of people you care about. You do not want to trap yourself in your own misdirected hex. When you save the file, name it according to the time and date of your VPN server location. When finished, you should have a file named by date, from tomorrow or yesterday, with the save time appearing in a future timezone.

Upload your disjunctive file to youtube and play it in the location. Headphones do not work for this hex, but you can set the volume very low, to avoid being conspicuous. In the following days, repeat this process and play every youtube you've created for the hex in reverse chronological order. Youtube will do this automatically if you create a playlist.

For Burroughs, this spell required three dedicated months to complete, but he could only utilize one time and feed the location its past. In this version, we simultaneously feed a location the past and the future, which should significantly reduce the amount of time necessary to complete the spell.

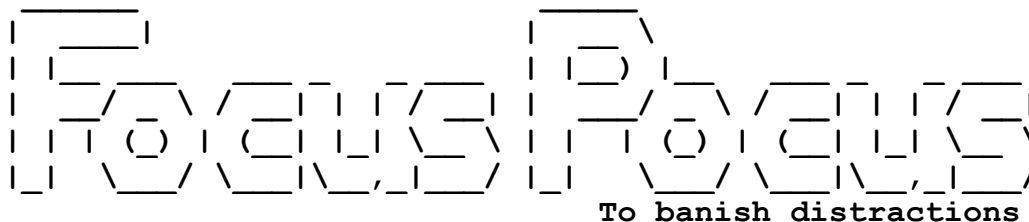


Figure 29. Focus Pocus

Sometimes, I am adrift on the currents of internet. Though I need to focus, work, I am spelunking wikipedia, sinking deep into youtube, facebook stalking people I haven't seen or even thought of in 15 years. These meditations can be useful: the disconnection from time/space/ego that happens during complete internet absorption can lead to arcane discoveries. It can also be ruinous: I have sat with looming deadlines, internet lost, endlessly streaming teen supernatural romances on Netflix.

This spell can help in those moments.

You will need google docs, a blue candle (see Appendix A), and work that needs to be done.

Open a google doc and title it "Focus Pocus". In the body of the document, make a list of all your internet distractions. Mine are:

- facebook
- twitter
- youtube
- wikipedia
- netflix

Light the candle. Blue is a color of focus, of concentration. As you gaze into the flame, imagine yourself finishing an urgent task. Remember how it feels to complete a project, to have done it well. Place the candle near your computer.

Delete the first distraction, slowly, one character at a time. As you do this, say the distraction's name and recite the following words:

*Although I'd love for you to stay,  
It's time for work and not for play.  
So do this favor that I ask,  
leave me to complete my task.*

Type your intention into the blank space. It should be stated simply.

**For example:** *I must complete this manuscript.*

Repeat the process until you have eliminated your list of distractions and replaced all of them with the momentum of intent. Set to work immediately, keeping the tab open and the candle burning. If your attention drifts, look to the document and the candle for a renewed sense of purpose.

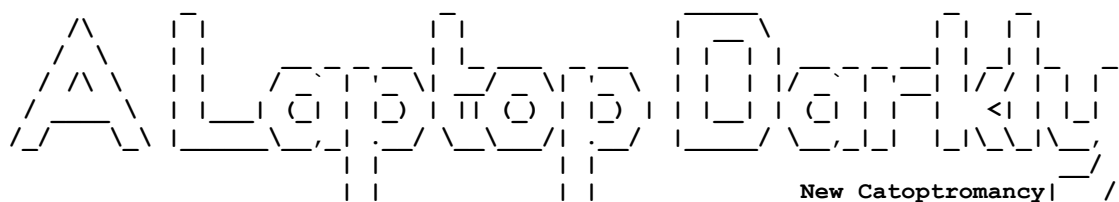


Figure 30. A Laptop Darkly

Nostradamus was a famed seer who served as a Counselor and Physician-in-Ordinary to Catherine de' Medici's court. His almanacs were filled with prophetic quatrains, visions he received through scrying. Nostradamus preferred catoptromancy, or gazing softly into a darkened mirror. In his day, that mirror was made from a smooth plane of obsidian, while in the present, many witches simply paint a sheet of glass.

For the technoshaman, the screen serves as a mirror. In this spell, you will learn to scry your laptop. I perform this spell whenever I am troubled by events in my life. While the visions I receive are rarely as sweeping as those of Nostradamus, I am often given sights, scents, words and emotions that help me along.

You will need:

- A laptop
- An open document
- Candles
- A darkened room
- Incense (optional)

Open a document. Here, type out all that is troubling you. Why are you scrying? What do you hope to learn? What do you need to know? Sometimes I am literal here, other times, poetic.

Once you have typed your intentions, place your laptop on a surface above you. You should be able to see the screen, but not directly. There is very little use in scrying your own face and features.

Light a few candles around the laptop to serve as dynamic illumination (though, like your face, they shouldn't be directly reflected). If there is a certain fragrance or incense that helps you enter a receptive state, light that as well. I enjoy frankincense and myrrh, known to aid in divination, and I arrange the incense so that smoke wafts across the screen.

Next, you will enter the magical mind as detailed in Appendix E. I find the inhibitory modes best here, since I am attempting to erase myself and open up to the world. By the time you have entered the magical mind, your laptop should be dark and ready for your gaze.

Look into your screen, softly, as though you are looking through and beyond it, softly, as though your eyes are drifting to close, softly, as though.

Aside from the images you see, make note of any sensations that overwhelm you, words that leap to mind, scents or memories that visit you. The more you make note of, the more your mundane

mind will take over. Once your thoughts are drifting to snacks and to-do lists, end your scrying session.

When you wake the screen, your document will be waiting for you. Type everything that occurred during the scrying session. While your visions may not make sense to you now, they may become clear in time.

Scrying is no simple art. Do not be disappointed if your darkened screen doesn't provide television clarity. More than any other technique in this grimoire, scrying requires patience and practice.

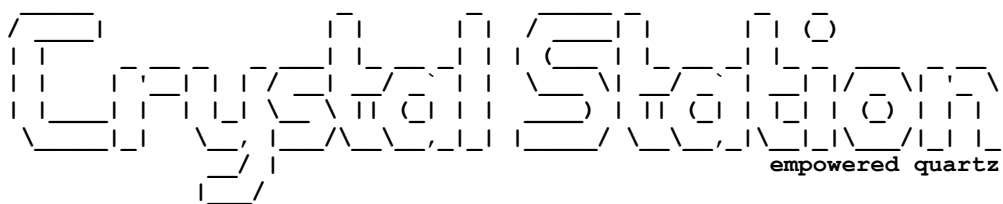
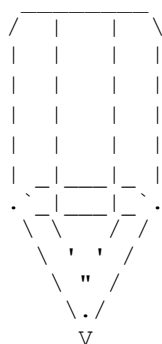


Figure 31. Crystal Station

Since Hercules dropped the Crystal of Truth from Mount Olympus, we have been picking up its shattered pieces to work magic. In many ways, clear crystal was the first technoshamanic device, used both as a battery for storing magical energy and for vibrating at consistent frequencies in electronics and radio towers (see Appendix F). In this spell, you will learn how to charge a quartz crystal with phantom loads, which you can draw from to work technomagic.

You will need a crystal point or cluster, a phone-charging dock or cord, and if you are using a cord, electrical tape.



*When determining what crystal to use, size is less important than having an undamaged point. Crystals with perfect points are best for directing energy once they've been filled.*

Figure 32. Crystal Point

When a phone charger is plugged into the wall but not attached to a device, it continues to generate a small amount of electricity,

or a phantom load. This is why the ecologically sensitive make sure to unplug electronic devices, especially ones with clocks (like a microwave), whenever they are not in use.

To capture the phantom load in a crystal point, simply plug in the charging dock and place the crystal on top of it for several hours. If you are working with a cord, use electrical tape to attach the crystal to the end of the charger and plug it in.

A charged crystal can be used in many ways. Some technoshamans hang one from a necklace whenever they are working with computers, to passively draw from its energy. If you have a more direct or pressing need, place the crystal in your receptive hand for five minutes (see Appendix G) and visualize the technoenergy coursing through your system. Perform your magic immediately. Crystals spent in such a burst will need to be recharged.

#### Notes:

I prefer a quartz filled with both technoenergy and moonlight or sunlight, depending on my needs. To fill a crystal with two energies simultaneously, use an extension cord to charge your crystal outside, or place it on a windowsill. You can also charge other kinds of stones with technoenergy, depending on the spell you intend to cast. For instance, if you want to cast an internet love spell, charge a rose quartz.

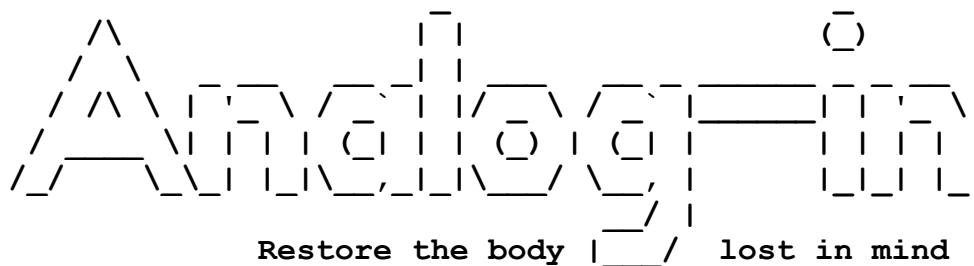


Figure 33. Analog-in

The internet is a heady space. Our body becomes distant from us even as we type, once we develop adequate typing skills. It has been many years since I noticed just how and where my fingers strike the keyboard. They move as if automated, possessed.

And in a sense, they are. The body is possessed by flights of the mind, made subordinate to reading, observation, and other forms of mental input and output. These heady forces reign over all internet domains, making a puppet of the body.

This spell can combat the dominance of mind, which in turn will make both mind and body more effective at their chores. Use this spell when you know you will be at the computer for two or more hours.

You will need:

- An egg timer — A stopwatch will work, but the spell is most effective in analog.
- Something sharp — Crystal points, forks, pins, and nails. Any sharp object will serve you.

- Something soft — A rose petal, a feather, a terry towel or a tuft of hair. Sometimes I use my cat, if she's in the mood.
- Something round — A crystal sphere, a ball, an uncracked geode (see Appendix H).
- Something fragrant — A perfume, a flower, a rotten bit of cheese.
- Something cold — An ice cube.
- Something sweet — A bit of chocolate, a candy, a fruit.
- Something sour — A splash of vinegar, of lemon juice or lime.

Place the objects around your computer (except for "something cold", which you will collect from the freezer). Set the egg timer to fifteen minutes and enjoy the internet until it dings. Then, perform the following intervals:

1) Pick up something sharp. Prick each finger, scratch it down your arms, poke your thighs. This is not an exercise in self-harm, so there is no need to do this with violence or bleeding.

Say, "Sharpness, you prick me." Reset the timer.

2) Take something soft. Brush it along your cheek, your lips. Run it down your neck, along the tender flesh of your underarms.

Say, "Softness, you soothe see." Reset the timer.

3) Drop something round onto the floor. Roll it under your bare feet, your toes. Starting at the top of your foot, roll it up your leg. If this is not possible, simply roll it between your palms, quickly then slowly then quickly again.

Say, "Roundness, you roll me out." Reset the timer.

4) Take something fragrant and hold it to your nose. Inhale it deeply for five breaths.

Say, "Fragrance, you fill me." Reset the timer.

5) Go the freezer. Feel its temperature against your face. Take an ice cube from the tray and hold it between your palms for as long as you can. Run it over your forehead, across the back of your neck.

Say, "Coldness, you wake me." Reset the timer.

6) Take something sweet and place it on your tongue. Let it melt, slowly. Feel the saliva pooling in your mouth. Swallow it with sweetness. Continue until the sweetness is fully dissolved.

Say, "Sweetness, you meld with me." Reset the timer.

7) Sip something sour. Hold it in your mouth as long as you can bear it. Pucker and scrunch your face. Swallow. Feel the sour residue that remains on your tongue. Smack your lips. Stick your tongue out. Open and close your mouth, stretching your cheeks.

Say, "Sourness, you infect me." Reset the timer.

Repeat these intervals to restore your body, until you are done with the internet.

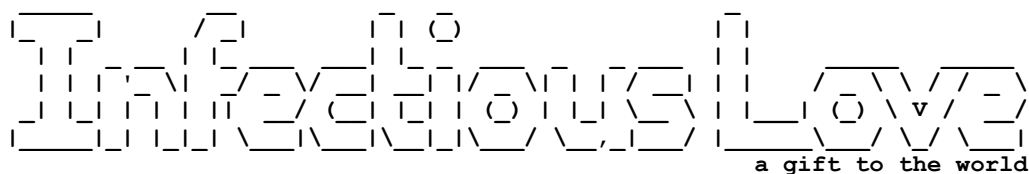


Figure 34. Infectious Love

In the next two spells, you will heal others by spreading joy throughout the internet. The first spell is simple to perform, but the second requires some practice.

Let's start with pictures.

As we travel the internet, we often encounter images that please us, that make us feel as though things are right with the world. It is important to see these images as gifts, gifts to us which we can pass on to others. Here is one that fills me with joy.



Figure 35. Enjoying Each Other

I love to see intimate moments shared across species lines, especially between predators and their prey.

Create a folder and name it "Infectious Love". Every time you encounter a joyful image, save a copy of it there.

When the full moon is high (see Appendix C), open the file and assess your collection. You should have at least 15 pictures. If you have a laptop and can sit under the light of the moon, that is best. If you have a desktop, try to see the moon through a window or light a white candle and ask the moon to visit you there.

Online, open a tab to your preferred social media site (or several). This will work easily through facebook, tumblr, twitter, instagram and pinterest, among others.

You will be uploading each image individually, even if you have an option to upload an album.

Look at the first image. Tell the moon or your candle how it makes you feel and how you want others to feel when they see it.

For my image, I would say, "This picture shows that harmony is possible between even the most conflicted people. I want those who are fighting to see it and know this is true."

Upload the image. As you upload it, say:

*This picture was a gift to me,*

*and now it is for you.*

*I send it out for all to see,*

*carried by the moon.*

Continue until you have uploaded all of your images. When you are finished, say the following three times:

*The full moon's light  
will make things right.*

*A gift from her, to me, to you,  
may it change your point of view.*

Thank the moon for her gift. The spell is done.

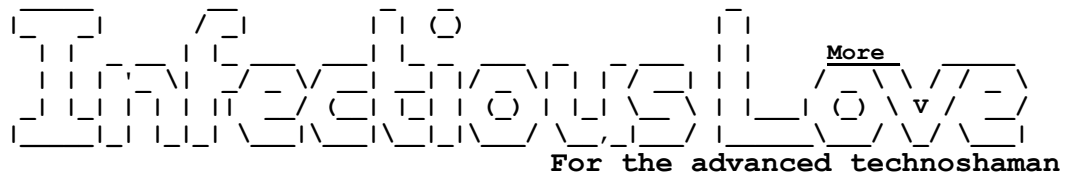


Figure 36. More Infectious Love

To spread Infectious Love through images is simple. It is, in essence, a loud & visible assault on negativity. Due to its aggressively loving nature, some people, more entrenched in the modes of unhappiness, may resist it. Perhaps they feel inundated in pleasant images and see optimism as a foolish response to a difficult world. Maybe they've seen too many cat pictures. In some ways, joyful images are overprescribed, like antibiotics. There are strains of joylessness that can no longer be coaxed by the usual treatments. Instead, they require subtlety. They demand that we practice manipulative magic techniques for loving purposes.

Most people are familiar with subliminal messages in advertisements and television. Embedded within images of products are promises of sex, wealth, happiness, if only we buy this brand, this drink, this car. These subliminal messages are used in websites as well, enticing us to click and to buy. Manipulative technoshamans use these techniques to undermine the confidence and abilities of internet users, filling them with doubt and pain, which they capture to energize their spells.

Here, we will use those techniques for the opposite effect: to fill people with joy and confidence. We will not, however, capture our results to fuel other spells. Entities of nature and technology give their energy freely for well-intended magics.

To begin, you will need a blog or a tumblr, a white candle, and positive intentions.

Open the menu to edit the html of your blog. This is a powerful place to hide things. Experiment with adding a few words in the middle of the script. When you save changes, you'll see that so long as you write between the arrows, the only things visible on your blog are from the vocabulary the script understands. But that doesn't mean the words you typed are not present: they are simply below the surface of code.

Close all other tabs. Light your candle. Say the following three times.

*Below the surface of the page  
are the movements of a change.  
When you settle your eyes here  
all these changes will appear.*

Type affirmations for people who see your blog. Sample affirmations can be found in Appendix I.

When you finish injecting love, say the following.

*All these things I write are true,  
underneath the page of you.  
Bring them to the surface here.*

*What's felt below must now appear.*

Save the changes to your html and blow out the candle.

Notes:

Sometimes I like to make affirmations discoverable. You can do this by editing the background of your blog and typing additions in the same color as the background. These invisible affirmations can then be highlighted with a mouse.



Figure 37. Virtual Poppet

Poppets are a form of sympathetic magic that has appeared across the world. Many people are familiar with “voodoo dolls”, but the history and breadth of poppets is rich and multicultural. Poppets were successfully used in the assassination of Ramesses III, a conspiracy that included six of his harem wives and many butlers and highly-positioned members of the royal court. Those poppets were made of wax, depicting both Ramesses, to weaken him, and deities the conspirators hoped to bend to their wills. In ancient Greece, wax poppets were often used by men to seduce women, to madden them with sexual desire until they tore their clothes away. Women used poppets to make their philandering husbands faithful, or at least more affectionate. In Tudor England, it was important to have a kitchen witch, or a cloth poppet in the shape of a witch and stuffed with protective herbs, to bring luck in cooking and to ward off unwanted spirits. These are only a few examples. A multivolume book could easily be written on the history of poppets and how they have been used to shape the world.

Poppets are usually constructed with the most common and easy to find materials — some contemporary witches even wad up aluminum foil in the shape of a person and fill it with useful herbs, mud and personal objects or remnants of their target. The most common and simple poppet for the technoshaman is, of course, digital. In this spell, I will show you how to construct a virtual poppet and later, a few ways I have applied them to myself, my friends and my foes.

You will need:

- An image editor like Gimp or Photoshop
- A clear image of your target, preferably with their full body
- More images of your target, as many as you like but no fewer than five (be sure to crop out other people unless they are relevant to the spell)
- Screenshots of your target's words. These can be taken from blogs, twitter feeds, facebook statuses, linkedin profiles, anywhere they present themselves online.
- Images of relevant spell materials, like herbs, stones, colored candles, tarot cards and appropriate deities and spirits. Because you are using images, you are able to secure any materials you need, no matter how precious or rare.

Upload the target's main image with your photo editor. This will be the shell of your poppet. Now, it needs to be stuffed. Open

all other images as layers. Click on the topmost layer and drag the Opacity bar to 1%, making it transparent but leaving a residue of its pixels. Merge that layer to the one below it. Click the next layer down and repeat the process. As you do this, focus on your intention for the spell. When you arrive at the main image, your poppet is stuffed. If you like, you can decorate and change the appearance of your poppet by editing or adding to the image with colors, symbols or sigils (see Appendix J). You can also hide or distort your poppet's identity if you need to distribute it in secret or erase the target's influence.

Uses for a virtual poppet are limitless. To fill you with a sense of possibility, I will share a few of my poppets and the elements of their construction.

### **Myself**

This grimoire needs to be finished and soon, but I am researching the best fish to live with cherry shrimp in an aquarium. I do not own an aquarium. This grimoire needs to be finished and soon, but I am binge-watching *The Office*. I have already seen *The Office*. This grimoire needs to be finished and soon, but I need a poppet to stay productive.

I collect my images. The main image is of me performing a spell at a poetry reading. The stuffing is images of me working, at work, or demonstrating some skill that I have worked hard to achieve. The personal words are from the manuscript of this



Haraway's *Simians, Cyborgs, and Women* to represent the ideal technoshaman.

I stuff my poppet, concentrate on renewing my energy and focus for the project, dispelling my doubts about completing it. As I work, I repeat the following incantation:

*The end is not so far.*

*I will and I must  
complete the grimoire  
with one final thrust.*

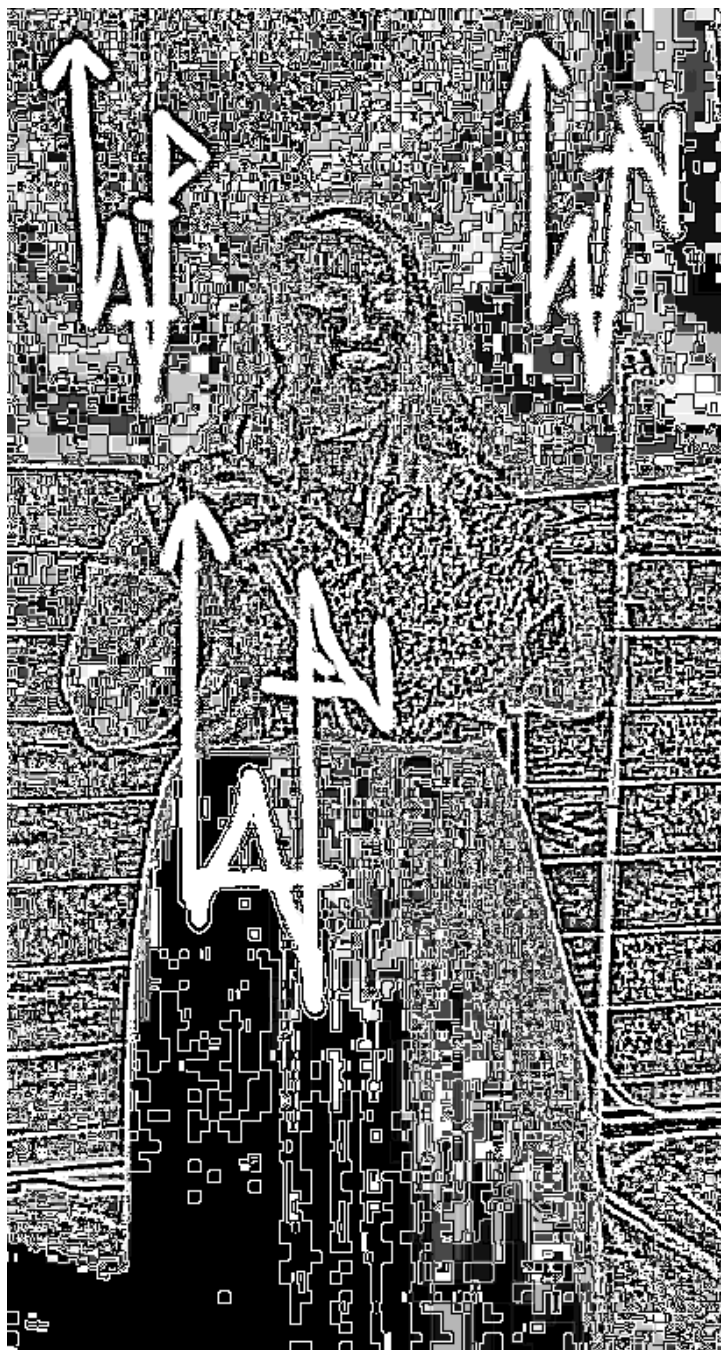


Figure 39. Tinapoppit

After stuffing my poppet, I draw two sigils (see Appendix J). Their intentions are closely related, so I bind them together in a third. I draw these onto my poppet and repeat the incantation again as I work. Then I decorate until it pleases me.

I paste my poppet into this grimoire and print off a copy for my workspace.

### **For My Friend**

My friend is in recovery. Lately, he has been struggling through relapses that interfere with his health, work and relationships. I constructed a poppet for him, to lend him strength, support and confidence.

To protect his identity, I will not share the photographs or the personal items I used in his poppet. In gathering them, I went back to a time before his relapse and selected images where he was beaming and surrounded by friends and family. For spell materials, I used sassafras to aid in healing and overcoming addiction,



Figure 40. For a Friend

amitrine, which combines the sobriety of amethyst with the mental clarity of citrine, the Temperance card of the Waite-Smith deck, and orange candles lit for his strength and sobriety. Instead of an incantation, I held his image in my mind and repeated the words *sobriety, support, confidence, and health*, allowing them to build in intensity as I worked. When the poppet was stuffed, I held my projective hand (see Appendix G) over his image to direct loving and healing energy. Then, I sent him the poppet to print and post on his refrigerator. Since the spell is meant to gather support, I wanted as many people to see and interact with his poppet as possible. I obscured his image and posted it to my facebook wall, inviting people to add their energy to the spell by liking it.

### **For My Foe**

I need a foe, because I don't want to give you milk and cookies magic. But I don't want to smash the cookies and spill the milk I've given you already. I want to give you a plate of cookies, with jalapeño hiding in the milk. That is what I want.

I am not the foe-having kind. I am the binge-eating kind. My cookies are too sweet and too many. This is a cookie banishing spell.

I stuff my cookie with kittens and twee. I stuff it with the too plush, too fuzzy and cool pastel colors. Then I temper it with vegetables and bind it in chains. I repeat as I work:

*You are just desserts.*



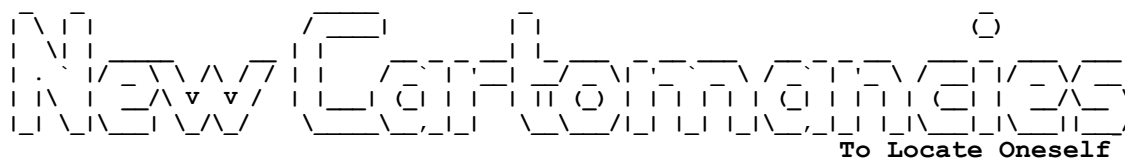


Figure 42. New Cartomancies

Cartomancy typically refers to systems of divination involving cards. The new cartomancies, however, situate us within digital and spatial geographies. Using our smart phone and google maps, there are a number of techniques available to the technoshaman.

### **Orientation Magic**

There are many magical and religious practices that orient their adherents in a particular direction to achieve a desired effect. The word orientation itself has its origins in aligning a structure eastward. In Thelemic magic, some practitioners orient themselves toward the Boleskine House, where Aleister Crowley's notorious abandonment of a six month ritual unleashed the Loch Ness monster. Orthodox Christians face east in prayer to symbolize the second coming of a Christ-figure who will approach from the east on a cloud. Muslims have long used the qibla to orient themselves toward Mecca, no matter where they stood in the world. In order to use the qibla, however, one had to know the latitude and longitude of their location. Smart phones have eliminated this problem while

simultaneously opening the possibility for many points of ritual power.

Imagine facing the location of your first tender kiss as you prepare for a date, or drawing creative power from the grave of an artist with whom you share strong aesthetic ties. Often, I use my phone to aid in meditation. If I am troubled by an event that happened, I face it head on. If I am looking for a sense of security, I build those emotions while aligned with the place of my birth.

Open google maps on your phone and type in a location. If it is far away from you, perhaps across the world, you must draw your screen inward, until you can see where you are standing and the point you intend to face. There will be a small arrow, a compass point, that appears. Shift your body until the arrow points at your destination. You are aligned. Imagine the quality you seek rushing into your body, filling you with the energy you need to complete your task.

### **Constructing Points of Personal Power**

The world is full of places that can become important to us. Google maps is an excellent means for finding them.

Before I travel somewhere, I run a map search. “Tina Hyland near London, England,” for example.

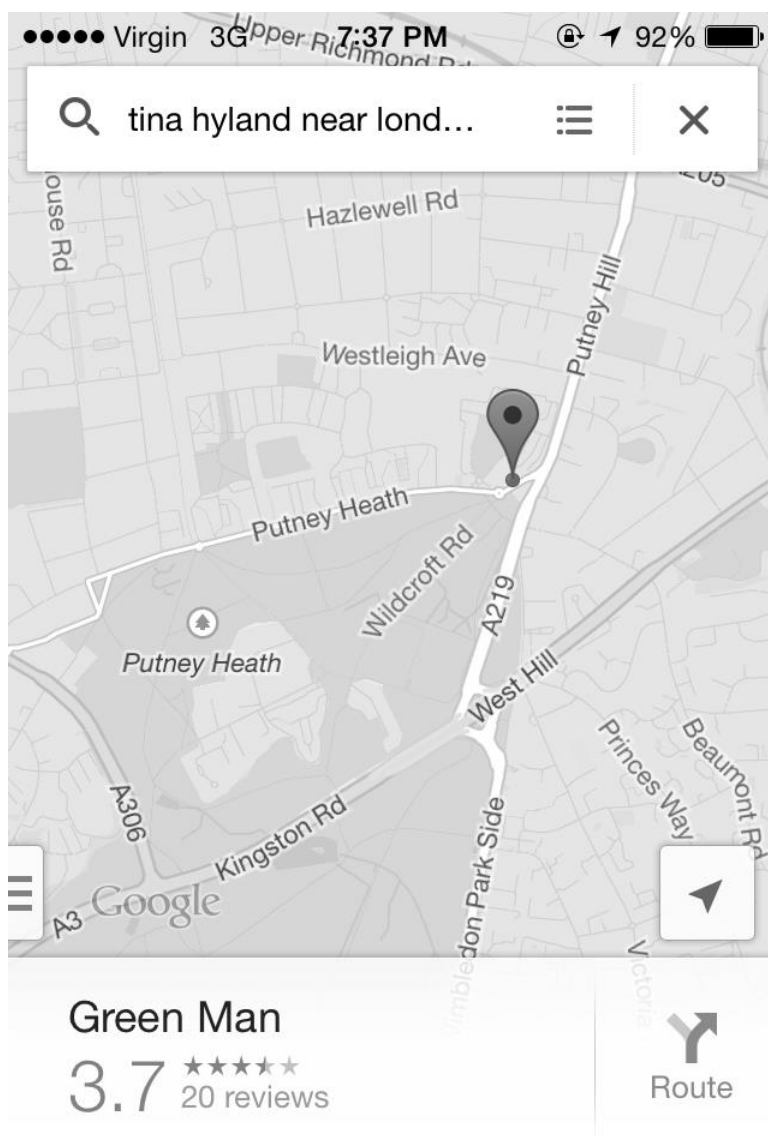


Figure 43. Green Man

Here, I am directed to a pub called “Green Man”. This has immediate significance to me as the Green Man, whose pagan face can be found on many old churches, is a god of rebirth. Whether

he is called Pan or Cernunnos, the Green Man is a sacred deity to many witches and technoshamans. I will go to this pub and see who I meet, or what comes to mind. There are important connections and insights to be gleaned there.

When google maps directs you to a site of personal power, the location should always be saved on your phone. Each saved location leaves a permanent star on the world map. When you have collected enough of these points, you can begin to construct a sigil of geographic power.

### **Sigils of Geographic Power**

Draw your map inward, so you can see all of your saved locations. Take a screenshot and print the image. With tracing paper, create a constellation. There is no wrong way to do this; trust your aesthetic and intuitive sense.

These sigils can be used in a number of ways, and you can draw as many as you like, each for a new purpose. Place one on your door to help a lost pet find his way home, or use one when you are working magic off-grid and unable to orient yourself with a phone. See Appendices J & K for more examples of sigil use.

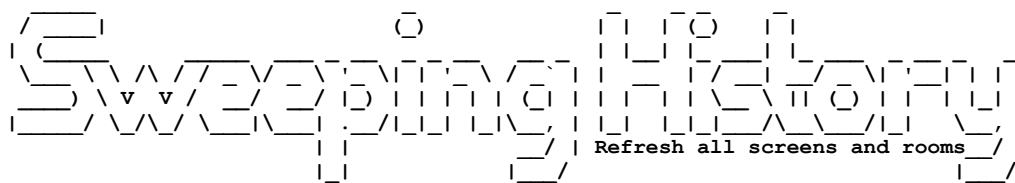


Figure 44. Sweeping History

The energy of a room can become stagnant or even hostile over time, which is why occult traditions often combine magical and mundane cleaning techniques. There are many potential causes for these accruals of negativity: a fight with a lover, a bad house guest, depression, loneliness, trouble at work. One place that is often overlooked in these ritual cleansings is the computer.

We spend many hours in front of our computers, and they can absorb a great deal of negativity. This energy makes us inert or listless, even as we turn to our computers for excitement, wonder and work. Our browser histories store the debris of times best forgotten, and that debris can emerge each time we type in a new web address.

The following spell can renew your computer and your office. You will need an inexpensive feather duster or small broom (instructions for making such brooms can be found in Appendix T) and enough time to do your mundane and magical cleaning. Only you know the mess of your physical and extraphysical spaces.

It is difficult to clean the energy of a dirty room. Begin by tidying your office or the space where you use your computer most. Discard clutter, old papers, trash. Wipe the windows, vacuum or

sweep. Pick things up to dust them off. Mundane cleaning is an important step both for setting your intention towards renewal and in shaking and shifting stagnant energy. Reorganize your space, moving things to different spots (a lot can change with the simple repositioning of items on your desk), or add new decorations and art to the room. Wipe down your screen and keys and blow away any dust nestled in your hard drive. As you clean, imagine yourself occupying a refreshed space, where you can be exuberant or productive.

Once you've finished the mundane cleaning, you can more easily sweep away the unsettled energy. Open your windows. Instruct your computer to clear its entire history. This is also a good time to do a virus scan or defragment your hard drive. As the computer does its work, take the feather duster in your projective hand (see Appendix G) and sweep the keyboard nine times, directly towards the window (or an open door). If you are using a handmade broom, you can sweep a few inches above the keys (this is about moving energy — your keyboard should be physically clean already). As you do so, recite the following words:

*Sad and sticky, go away.*

*Mad and sickly, stay away.*

*All the burdens that you keep*

*fly away as I sweep.*

Next, sweep away the energy of the room, directing it out the window or door when you can. Again, you've done the mundane

cleaning, so the duster or broom needn't touch any actual surface. Be sure to sweep all the corners, top and bottom. Brush along the ceiling as well. As you do so, imagine the negative energy is flying out the window. Repeat the same words as before or make a new chant as you work. I have found that switching up my words helps in jostling and dislodging stubborn energy.

When you are done, be sure to take out the trash and throw away the feather duster or broom. It is covered in stale energy and should not be allowed back into your home or office. Unless you performed the ritual naked, you should also wash your clothes as soon as possible. Once you've done this, take a shower to scrub away any energy stuck to your body. Picture it going down the drain and out of your life.

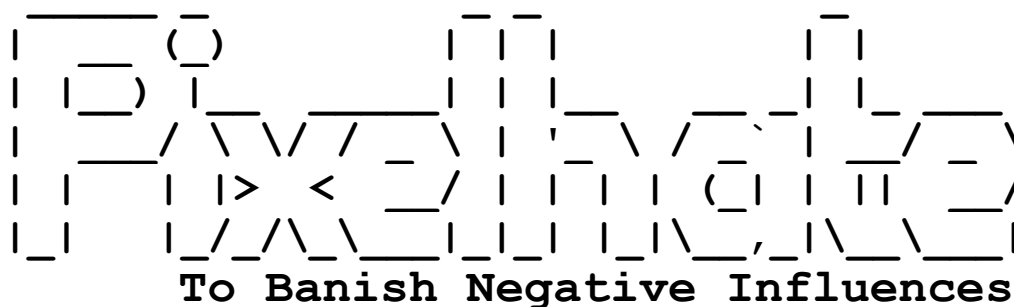


Figure 45. Pixelhate

Ex-lovers, abusive partners, bad friends, excessive drugs or drinking. These people and substances can influence us, hurt us, cause us to behave in ways that undermine who we are. This spell banishes such bad influences and can be used to remove a hex.

You will need:

- an image of the person or substance
- MS Paint (other programs may work, if they allow you to resize images by pixel)

Open the image in MS Paint. In the resize menu, click on pixel. Adjust the height to 10. As you apply this change say, "I diminish your influence."

The image will appear very small. Go back to resize by pixel and increase it to 500. Say, "I distort your power."

The image will now appear as a series of squares. Select the fill-in tool (the bucket) and set it to the color white. Fill each individual square, starting at the bottom right corner, moving counterclockwise.

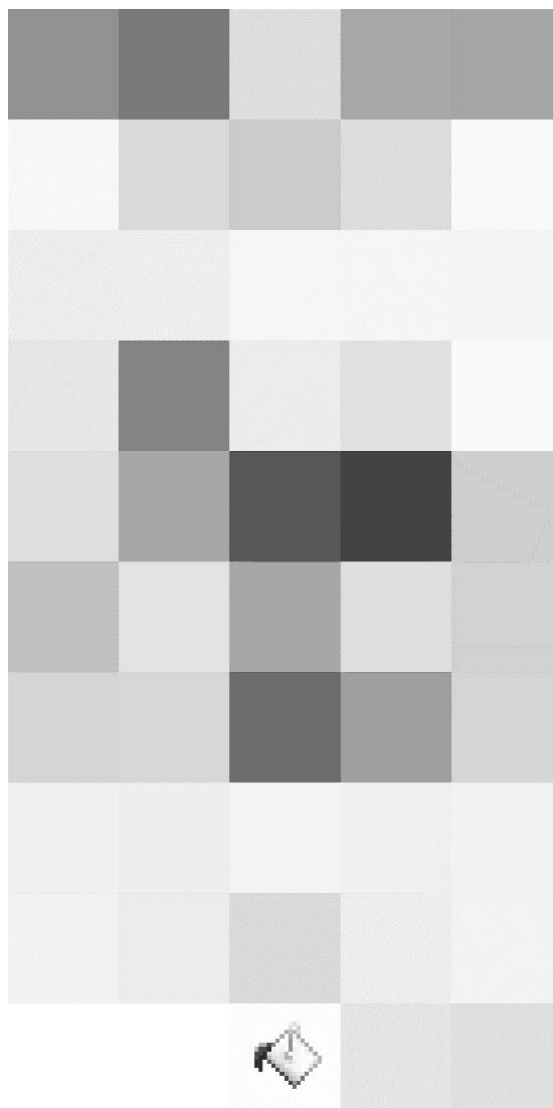


Figure 46. Begone.

As you do so, recite the following incantation. Repeat until each square is made blank.

*My strength grows  
As your hold wanes.  
I erase your power,  
unlink these chains.*

You should be left with a plain white canvas. Now, choose the color red for protection and select the star tool to draw a pentagram across the image. As you do so, say, "Go away. Stay away."

The spell is complete. Close the program without saving the image.

Notes:

If you need more protection, create and charge a sigil (Appendix J) in the center of the pentagram.



Figure 47. Magical Shorthand

This spell allows the technoshaman to craft secret sigils.

Sometimes, for a sigil to be effective, it needs to be received by another person. Waving a sigil around, however, loudly declares that you are practicing magic on a person without consent.

While this technique could certainly be implemented for harm, I prefer to use it in other ways. For example, hiding a sigil in your cover letter can help guarantee an interview. You might also use it to help a sick or depressed friend who would be reluctant to try magical cures. Embedding a sigil into your correspondence can help open doors that would otherwise remain closed to you.

You will need:

- A hand-drawn sigil (Appendix J)
- Google docs

First, make your statement of intent and draw your sigil on a piece of paper.

Open a Google Doc. Write whatever it is you need to write, be it a Statement of Purpose or an apology.

Before you type your name in closing, click on Insert, then Special Character. This will open a new menu. The box on the right allows you to search for characters by drawing.

Redraw your sigil into the box. Then, find the symbol that most resembles it, brings you the most enjoyment, or best reflects the intention of the spell. In doing so, you are embedding the sigil into the character.

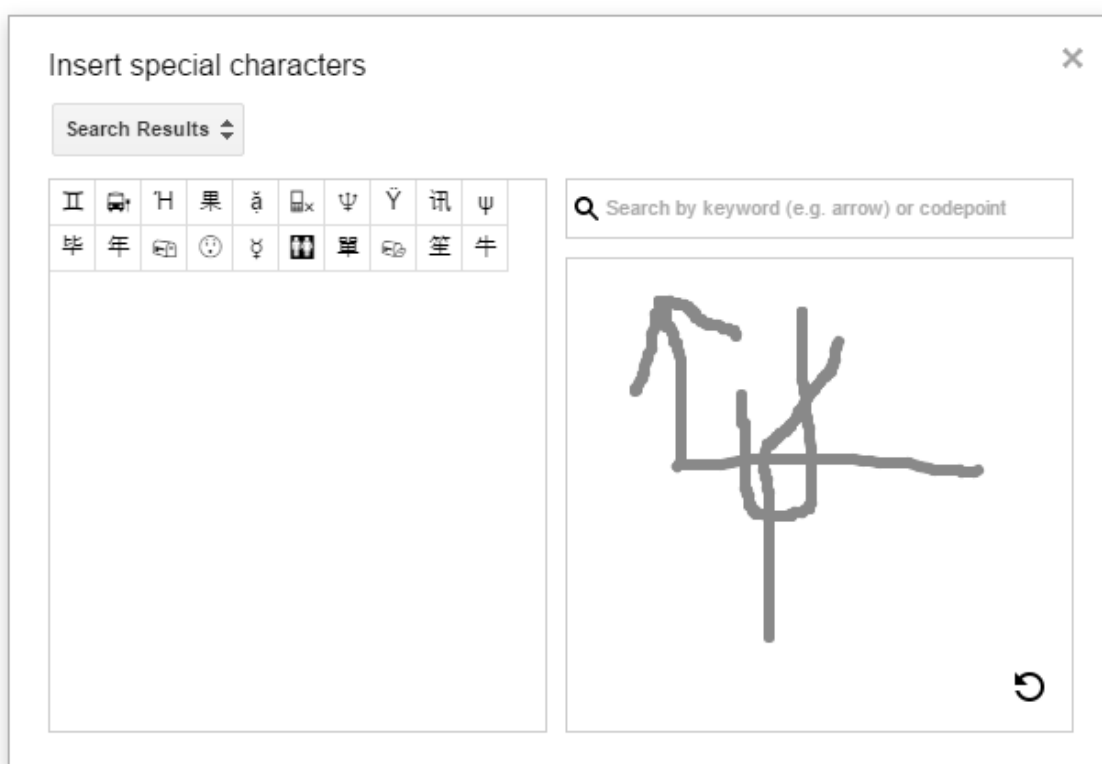


Figure 48. Insert special characters

The above sigil opens some interesting options, depending on its intent. If it was drawn to guarantee a prompt response, I would

choose the symbol of Mercury, which has the shortest orbital period of all planets in the solar system. If I wanted a thoughtful reply, I would choose one of the mailboxes, to encourage the degree of care that goes into handwritten letters. If it were part of a job application, I might choose the bus to represent my future relocation. To impress someone, the surprise emoji. To put distance between myself and the recipient, the bus again or the mobile phone with an x. To bring us close together, the gender-united bathroom sign. And of course, without a thematic fit, I could choose one of the ideographs that resembles my sigil. There are many possibilities here.

Select the character and type your name. After you finish typing, feel free to repeat the process, bookending your name in magic.

If you think this looks great and want to keep it visible as an ornament, you can do so. If you want your sigil to remain truly hidden, highlight it and change the text color to white.

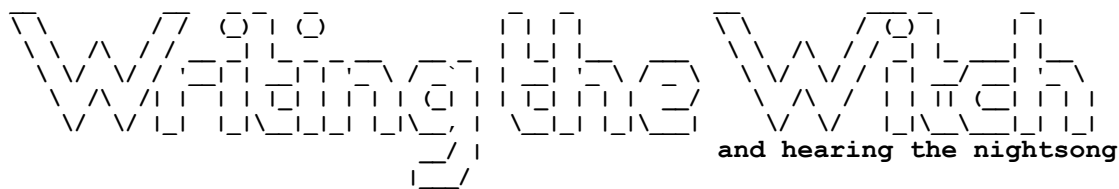


Figure 49. Writing the Witch

The night has always been an ally to artists and writers. She is the wellspring of intuition, emotion, the subliminal. In previous spells, you've learned to use the moon's gifts for setting intentions and discarding those thoughts that impede you. Here, you will learn to accept her influence in writing. This spell works best within three days of the full moon, when the night hums her richest song. For moonwork, see Appendix C.

You will need a charged laptop and a blanket.

*Wait until most people are asleep. You should be alone and alert. Go outside. Be as quiet as you can. Listen to the night's chorus, her revelers, as you walk. Find a comfortable tree and lay your blanket beneath it. Open your laptop and a word doc. Let the clean glow of its blank page fill you with a sense of possibility. Lean against the tree and look at the moon. Listen closely to the night. Find its feeling. Nights can be scared or scary, sad, or in love. Some nights are excited or indifferent. You'll know. Let the night's feeling mingle with your emotions. Listen to the whispers between them. Write the first phrase that visits you. Then another. And more. Let the sound of your keystrokes join the nightsong. Know*

*that your rhythms, your melodies, they are as necessary to the  
nightsong as every cricket, owl, or bat. Every possum, every rat.  
Write something out there, guided by the night's feeling.*

When you are done, thank the moon and the chorus. The spell  
is complete.

Notes:

I write to the moon and to the sun. I've found that my  
moonworks reveal secrets, open pathways into myself that can take  
many cycles to explore. My sunworks are sharp and incisive, cleared  
of debris. For this reason, in academic work, I perform a similar  
ritual as the sun approaches its zenith. Some writings call for  
both energies, and those are the most exciting.

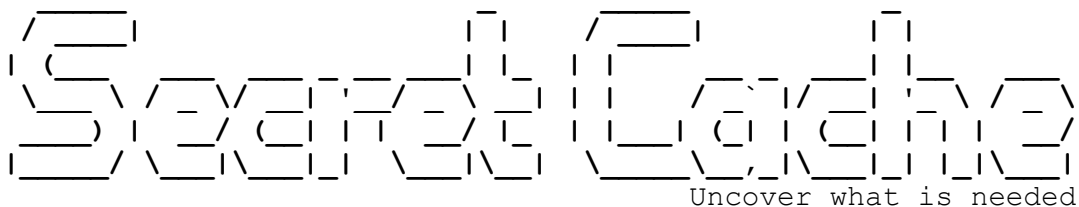


Figure 50. Secret Cache

On the internet, many things are hidden just beyond our site. Adaptations of the following spell have been useful to researchers, diviners, spies and jealous lovers. With them, I've found the whereabouts of a missing friend, affordable and ancient artifacts and a new hobby.

Here, I will use it to aid in my academic research.

You will need:

- A set of old keys, one for each secret you hope to uncover.
- Two sticks or wooden dowels
- String
- Paper
- Tape
- Scissors

First, write or draw the objects you need to find on small scraps of paper. You can also use sigils, if your objects take many words to describe, or if you need to keep your desires hidden (see Appendix J). As you inscribe them, imagine yourself uncovering an

important resource and how it will feel to find it (See Appendix L).

For example:

"Luciferian Marxism"

"Posthumanism & the Human/Animal Divide"

"Luce Irigaray"

"Contemporary Poetry"

"tōō·u\"

Tape each statement to one of the keys.

Next, take your two sticks and bind them in a cross with string. This will form the arms of a mobile.

Tie each of your keys to the mobile. When you are pleased with how it looks, hang it above your computer.

Run your hands through the keys so they clank together. Recite the following:

*Key that jangles,*

*Key that clanks,*

*Open doors and*

*I'll give thanks.*

Go to google. Type in the terms of your search and let the internet absorb you. Follow your term deep into the wilds of web. Go forth, link by link, never hitting the back button, always moving forward until you come to something that holds you. If you

hit a dead link, a stagnant pool, repeat the recitation and start fresh, but do not turn around. There is no pressing back.

When you find something, cut its key down from the mobile, kiss it, and put it in your pocket or somewhere close to you. Clank the keys again and repeat the process until you've found all that you need.

## FINDINGS



Figure 51. Findings

1: Luce Irigaray

↳ [http://www.newstatesman.com/voices/2014/05/jane-clare-](http://www.newstatesman.com/voices/2014/05/jane-clare-jones-luce-irigaray-murder-mother)

[jones-luce-irigaray-murder-mother](http://www.newstatesman.com/voices/2014/05/jane-clare-jones-luce-irigaray-murder-mother) "She's why all right-minded people should properly regard feminist philosophy as feminist "philosophy".

↳ [http://www.amazon.com/corps-corps-Conference-entretiens-](http://www.amazon.com/corps-corps-Conference-entretiens-Edition/dp/289024010X)

[Edition/dp/289024010X](http://www.amazon.com/corps-corps-Conference-entretiens-Edition/dp/289024010X)

↳ <http://www.amazon.com/Luce-Irigaray/e/B000APIT44/>

↳ [http://www.amazon.com/Marine-Friedrich-Nietzsche-European-](http://www.amazon.com/Marine-Friedrich-Nietzsche-European-Perspectives/dp/0231070837/)

[Perspectives/dp/0231070837/](http://www.amazon.com/Marine-Friedrich-Nietzsche-European-Perspectives/dp/0231070837/)

"According to Irigaray, water is the element Nietzsche fears most. She uses this element in her narrative because for her there is a complex relationship between the feminine and the fluid."

↳ Look Inside

### **Result:**

*Marine Lover*. This is where I end my search into Irigaray. I am writing a collection of intimate/antagonistic dialogues with Nietzsche. To find that Irigaray has tackled Zarathustra in a similar treatment is profoundly meaningful to me. *The Sex Which Is Not One* is a favorite text, and I suspect I will have a new favorite Irigaray.

## 2: Posthumanism & the Human/Animal Divide

↳ <https://en.wikipedia.org/wiki/Transhumanism> "The most common thesis is that human beings may eventually be able to transform themselves into different beings with abilities so greatly expanded from the natural condition as to merit the label *posthuman*."

↳ <https://en.wikipedia.org/wiki/Posthuman#Transhumanism>

↳ [https://en.wikipedia.org/wiki/Donna\\_Haraway](https://en.wikipedia.org/wiki/Donna_Haraway)

↳ <http://people.ucsc.edu/~haraway/>

↳ <http://partywriting.blogspot.com/>

↳ <http://tsingmushrooms.blogspot.com/>

"Science has inherited stories about human mastery from the great monotheistic religions. These stories fuel assumptions about human autonomy, and they direct questions to the human *control* of nature, on the one hand, or human *impact* on nature, on the other, rather than to species interdependence."

↳ <https://vimeo.com/16212291>

↳ <http://culanth.org/fieldsights/277-the-emergence-of-multispecies-ethnography>

### **Result:**

*Cultural Anthropology* Special Issue: "The Emergence of Multispecies Ethnography". I write about science fiction and how

the genre negotiates personhood. This issue is going to help me, as a part of that research is devoted to uncovering ontologies that are not based in human exceptionalism.

Aside from where I go, there is where I don't go. During this search, I encountered and opened auxiliary tabs for a subgenre of science fiction (biopunk), cyberfeminism, Haraway's *The Companion Species Manifesto*, and paintings by Lynn Randolph.

#### ANALYSIS

"Secret Cache" plays between the performative and passive text. On the one hand, it is a functional piece of magic to be practiced, ritually reenacting contemporary web-surfing competitions. On the other, it can be treated as an intellectual recreation, something to be interpreted sitting down.

Either way, it says something important about my scholarly practice: that I am fully post-internet, inflected by search engines and a splay of links. It's rare that I would navigate the stacks of an analog library, but I can go anywhere on this laptop.

*We are but tabs in the ocean.*



Figure 52. Pacific

# APPENDICES

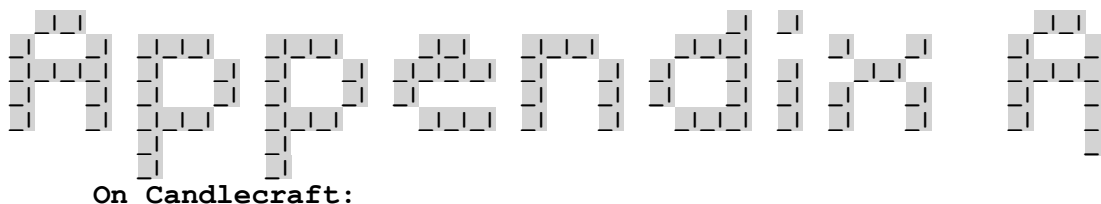


Figure 53. Appendix A

Many spells rely on colored candles. A led or a white tea light placed on a piece of construction paper will usually do the trick. Some are more ambitious, and when they do not have the candle they need, they craft their own, uniquely calibrated to their purposes.

You will need paraffin (like Gulf Wax) or beeswax, cheap crayons, a pot, a stovetop, packing string, and a tin can. You also need a place to hang the candles as they dry. I use a laundry rack. Others use a cardboard box pierced with bamboo skewers. For safety, keep the lid of the pot close at hand, in case of fire.

*Optional: Fragrant oils and herbs that match your intention*

Fill a pot with water and boil it. It should be shallower than the length of your tin can. As you wait for the water to boil, chop the wax into small pieces.

Once the water is boiling, fill your tin can with wax. Tall cans make longer candles. Narrow ones use less material. My favorite is a vintage tennis ball canister. Immerse your can in the boiling water and turn the heat to low.

After the wax melts, dip a few lengths of packing string. These will be your wicks. The string should be more than twice the

length of your intended candle, since you will make two candles per wick. Let the wicks dry.

Add bits of crayon in the appropriate color. If you need a white candle, add nothing. (If you are using essential oils and herbs, add them now.)

Dip each end of the string into the wax. Hang it to dry. Be patient, as it will take a while for each candle to form. Also, if you don't allow the wax enough time to dry, you'll undo your work, as the last layer will melt away. For this reason, I make candles in large batches. By the time I'm done dipping the last wick, the first one is usually dry for the next round.

Your candles will be lumpy and odd, especially if you've added herbs to the wax. Don't worry about this. Once your candles are the desired width, allow them to dry for about fifteen minutes. The wax should feel warm but solid.

Take your strange candles and roll them on a clean countertop until they are evenly shaped. Trim your wicks and allow the candles time to dry overnight.



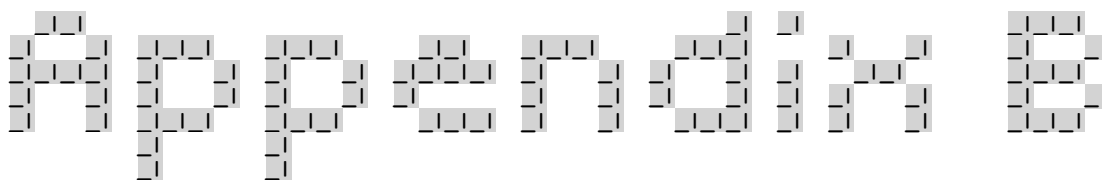


Figure 55. Appendix B

the smells of sex are  
 pulpy fruit, chewed and seed gathered  
 rose hips, boiled  
 campfire, coruscated  
 sea foam, pooling over boulder, under cliff  
 groin sweat, glistened  
 bad lettuce, limp and black edged  
 red wine, poured  
 cinnamon, tossed in corners  
 cut wood, slicked in sap  
 jasmine, bouqueted  
     cookie dough, spoonfuls  
     goat weed, grated by tooth  
     fondue, dipped  
     licorice root, rubbed in palm  
     cucumber, floating on water  
     new dollar, crisp  
     sandalwood, splashed across armpit and groin

fig, leaning

cigarette smoke, exhaled

vanilla, dabbed in a joint of elbow

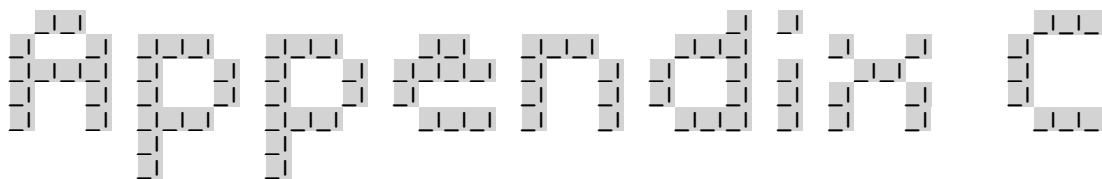


Figure 56. Appendix C

The moon at a glance:

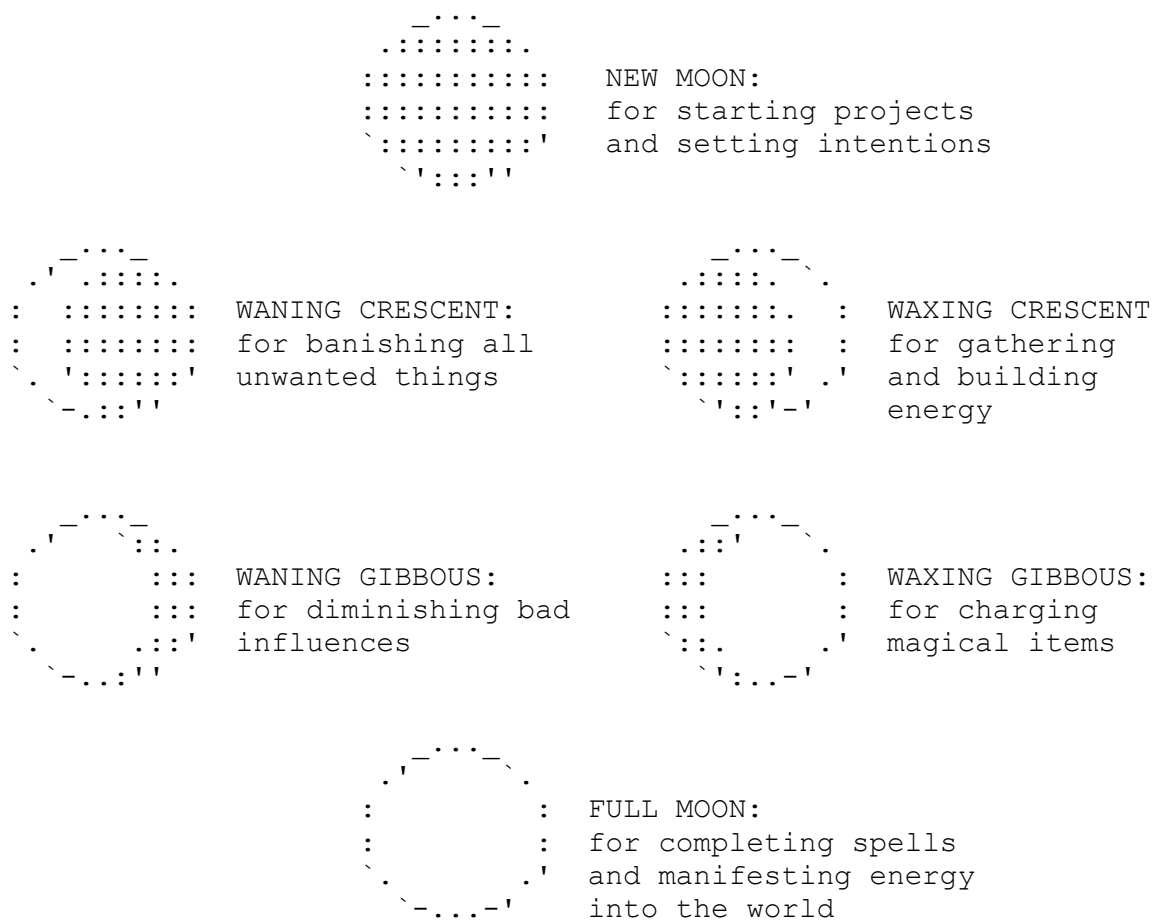


Figure 57. Moons

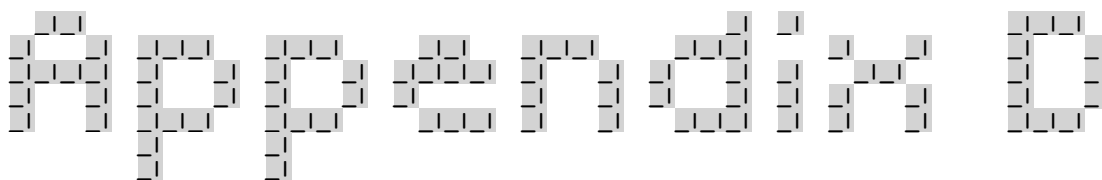


Figure 58. Appendix D

negative thoughts are

cruel hopes and eyes

shaping yourself into smaller and smaller clothes,

until you become brittle

hatred of hair

hatred of toes

hatred of the width of your nose

plague of doubt

plague of replaying mistakes

plague of heroic thoughts & cowardly actions

misplacement of keys, glasses, medication

misplacement of sleep

letting the good food rot

calling the pigeons "sky rats"

calling the rats "vermin"

calling yourself "pigeon breasted", "rat-nosed"

calling the neighbor "bitch"

mistrusting the moon

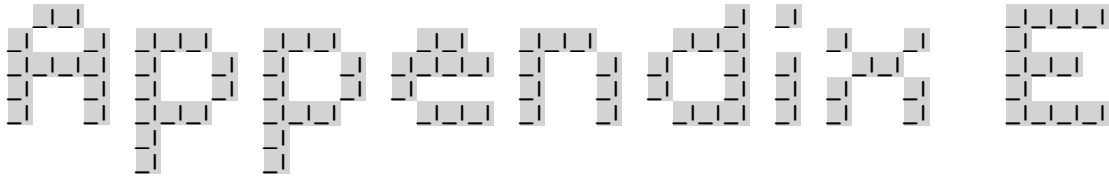


Figure 59. Appendix E

### **On the Magical Mind:**

The magical mind has been called many things: trance, no-mind, gnosis, one-pointedness. It seems every magical tradition has a name for it, and there are as many ways to enter it as there are names. Peter J. Carroll offers a number of suggestions in *Liber Null & Psychonaut*.

*meditation, sensory deprivation, dancing, chanting, drugs, sleeplessness, visualization, fasting, flagellation, masturbation, sensory overload, gazing, drumming, glossolalia, sexual excitation, panting, pain, rocking, emotional waves, exhaustion, concentration...*

#### 1. Inhibitory

I want to join the ecology of the night. I lie down in the grass, close my eyes. I take a deep breath and exhale a sound, a vowel, round and warm. The air leaves my body. I send thoughts with it. I empty. When my mind is blank, I end the intonation. Breathe quietly, deeply. I empty. Rat in the bush. Spiny grass at arm. These are a sensory field, but there is no movement in the body. No movement but breath. No movement in the mind. Lightheaded between two eyes.

Owl over. Who. Rat in bush. Brightness of white behind two eyes.  
 Breath of body. Rat bush. Grass spine. Head dark bright behind two  
 eyes.

This is the magical mind.

## 2. Exhibitory

I sit on the ground and close my eyes. I begin to make sounds,  
 singing softly na-na-na-na-na-na-na-na-na, and my torso sways in  
 gentle circles above my hips. The song and the rolling and the  
 rolling song intensify, build. New sounds. My head circles my neck  
 as my my NANANANANAhhhhhNaaa torso circles my hips my shoulders  
 enter rotation rocking AHHHHummmmNANANANANA my hands rub my thighs  
 rub my thighs AAAAuuuummmmmNANANANA pitch higher hair swinging  
 with head dip down full circle body voice and white flash of light  
 of dizzy of hot of bright.

This is the magical mind.

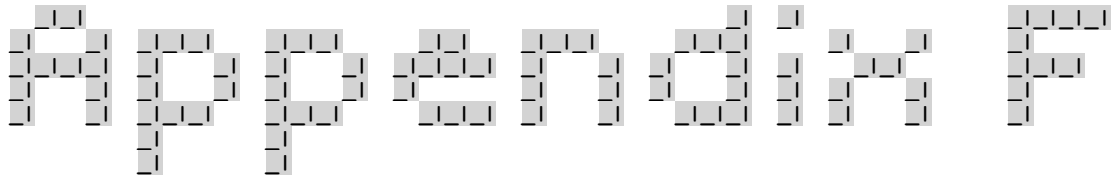


Figure 60. Appendix F

# 1. The Song I Sang To Quartz

At the tips of radio towers vibrating your frequency. In the palms of my hands, vibrating your frequency. Holy battery, holding, dispelling. The barter is bad for you when we trade in hum. You keep in me what's ugly when I toss you into rivers, in oceans, in the dirt, I bury you. You stone age fuel, you fossil of ice but warm in palm, you wrapped in wire and worn full of moon. There are consequences to living *anachronistically*. There are consequences to cradling you *anachronistically*. They say "what is modern magic," they mean you of modem, of clockwork, of phones and lenses. Never this our trade in hum — they think us side-step, us timeless. But I am not dislodged or lefting that their myth of progress. When they ask me "what is modern magic" I say "modern fucking magic", I say you when we trade in hum.

## 2. The Song Quartz Sang To Me

I have been the arrow's tip and the broad teeth of gods. I have shown the future and been its parts. The hammered and the hammer, the drilled and its bit.

I have always served man.

Common or priceless. Frivolous or necessary. I have been whatever was asked of me. A jewel. A component. A companion. A mineral. A myth.

Tell me what you need.

I am glass, I am cure, I am computer chip, I am dragon's breath, I am electric pulse, I am mimetic rain, I am fossil ice, I am precious gem.

Consider this: Four men are walking up a mountain path; they see my cluster jutting from a stone. One would take me simply, dusty feature on a shelf. He has specimens and a choking hazard aesthetic. The next would hold me above some chakra or ask questions as I swung at the end of a chain. He dabbles in energy. The third would scrape me down to clearest bits and push me into pendants. Buff my sharp tongue so I speak roundly. The last, he would insist they leave me and take only a picture — not knowing I'm his camera's lens.

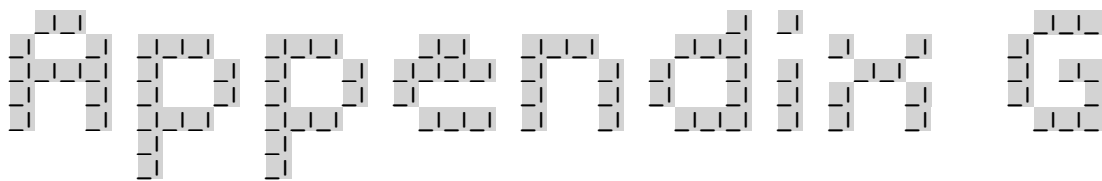


Figure 61. Appendix G

### On Handedness

The following diagram is for right handed people. If you are left handed, reverse the order. If you are ambidextrous, your projective hand is the one you use to write. If you have only one hand available, your body will make it into a complete circuit. Likewise, feet.

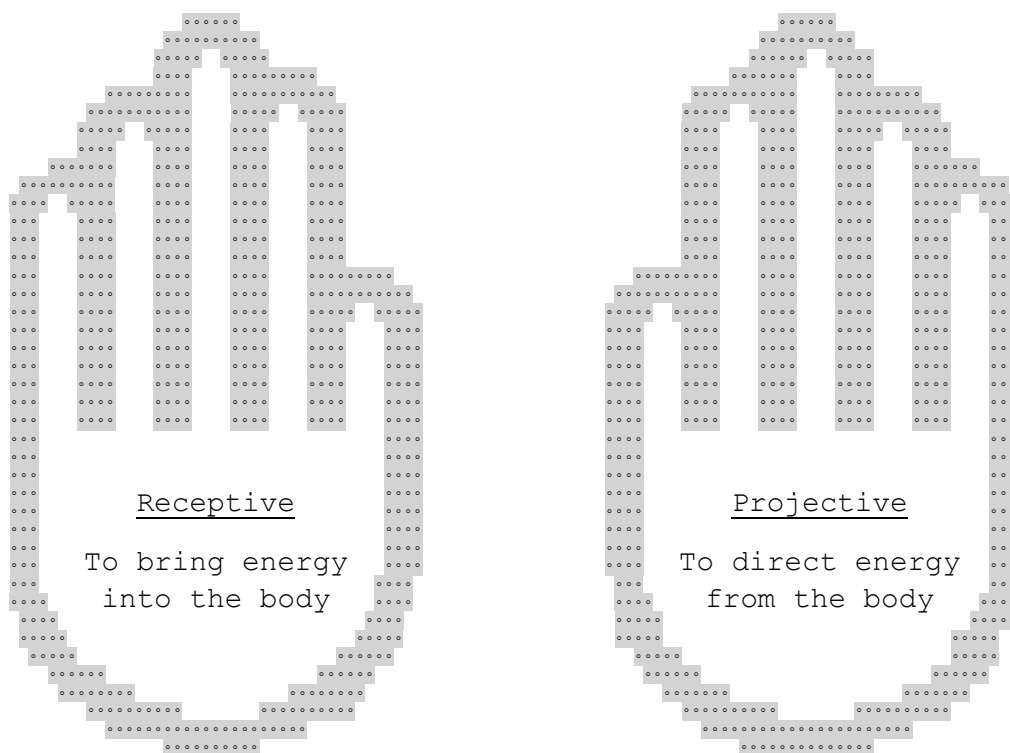


Figure 62. Hands

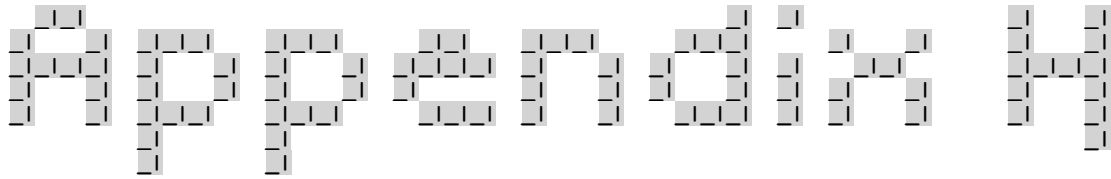


Figure 63. Appendix H

### **Parable of the Geode**

The witch and the rockhound did tromp their way up, up the desert mountain until they came to a vast bowl of geodes. Grey spheres tumbled and rolled away beneath their feet. Delighted, they took their hammers to hammering.

Some were the deep belches of magma, others mud hard pressed to sphere. Some were tree roots gathered in sediment, or the animal burrow long filled.

The rockhound laughed and hammered, grabbing geodes by the fistful and smashing them up. The witch tried to sense, to feel what would be most beautiful. They were all just simple grey lumps.

"Rockhound," she said. "How will I know which one is best?"

"Only by the smashing," he said.

All around the rockhound were sudden glints of quartz, of jasper, amethyst and calcite. The witch felt a pang of envy. That rockhound knew some secret, surely, to picking the right stones amidst the grey.

"Here, try this one," he said and tossed a stone. The witch smashed it with her hammer and found a cavern of dark quartz.

"Yes!" she said. "Another!"

The rockhound smiled and tossed her a stone. She smashed it to an amethyst.

"Yes, yes!" she cried. "Another, please!"

The rockhound threw a stone and she smashed it. This time, all she found was a ruddy red of jasper, unadorned.

"Oh," said the rockhound. "You got a mud ball."

"A mud ball?"

"In another million years or so, that would have really been something."

Then the witch understood. Each geode was a shell around a universe. Each universe with its own laws and substance and time.

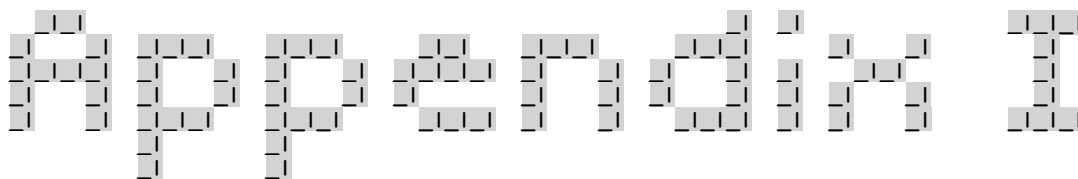


Figure 64. Appendix I

### **Affirming You**

That nose suits your face.  
 It smells everything and knows  
 when to add basil.  
 Your eyes are the best shape.  
 They penetrate what is there to see behind.  
 They could see behind themselves.  
 Those eyes could spot your brain.  
 Your fingers look good holding a snack.  
 Your fingers know how to fasten any button.  
 Your fingers coordinate well with a steering wheel.  
 You could steer any conversation  
 to a meadow where you always have a picnic ready.  
 You could date a model.  
 You might be a model.  
 Someone built a model of you in a car in a tiny village  
 where you always have a meadow ready.  
 You have an emotional sense for color.  
 You feel pink as a breeze.

You feel red as a gingham.

You feel bronze as a basket and green  
like a meadow.

What town wouldn't build you a farmhouse?

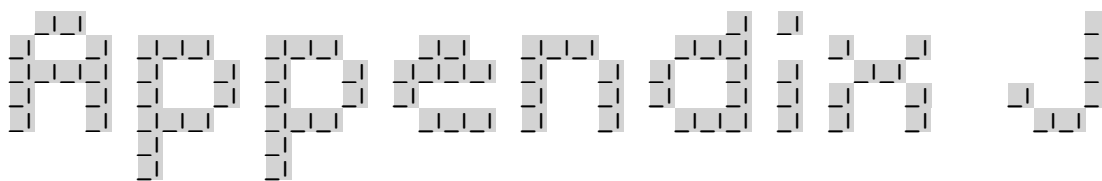


Figure 65. Appendix J

### On Sigils

Sigil casting is an old and honored art. This magic has endless applications and is simple to learn. Many technoshamans use the technique developed by Austin Osman Spare in *The Book of Pleasure*.

Begin with a phrase of intent. It should be simple. "My will is to..."

For example:

**My will is to complete this grimoire.**

Next, you will eliminate all letters that repeat. This should leave you with a miscellany of characters.

**My will is to complete this grimoire.**

**Y W C P H G**

Arrange the letters in a way that both combines and obscures them. You can do this on computer or by hand. Focus on your intention as you work and feel free to embellish with additional lines, shapes, and designs. Trust your intuition. An image search for sigils can give you some stylistic ideas for your own practice.



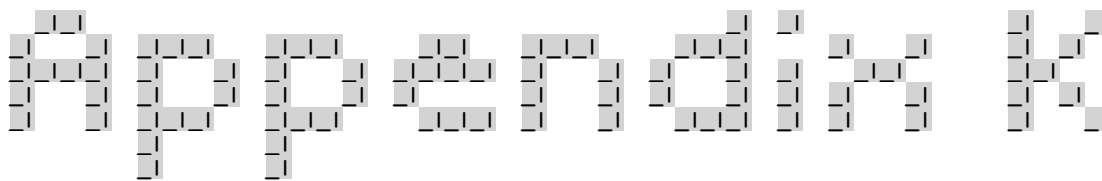


Figure 67. Appendix K

### **An Occult Challenge**

Sigilize your name and scrimshaw it onto everything you own. Be an American whaler, full of blubber, bone & bulk. Personalize. This athame, mine. This altar, mine. This antler too, it's mine. It's mine. Mine everything you own. This calendar, mine. This colander, mine. This candle, mine. This chamomile, mine. Mine everything you own.

Gather it all up and upward. Make a mountain to mine in your living room. Sit at the base of the bulk of the mine. Now, find your car keys. Now, find your watch. Climb to the summit if you must. Build tunnels to the bathroom mine, the kitchen mine, the patio mine, where you can set a table.

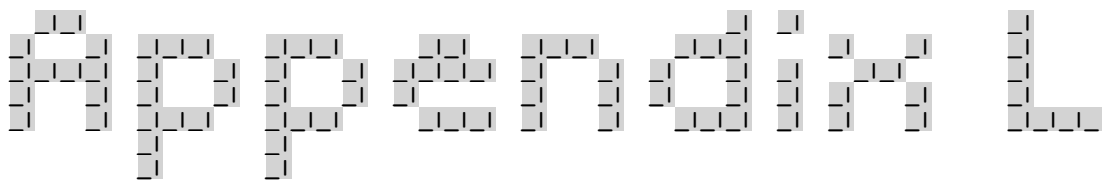


Figure 68. Appendix L

### **On Brooms**

For many people, there is no symbol more representative of witchcraft than the broom. Though I have never seen anyone use a broom to take flight, they are vital to many magical traditions. They sweep away both grime and negative energy, clearing a space for magical and ritual labor. Some brooms need to be thrown away after use, if their task was a particularly dirty one. Others can be renewed if shaken outside or left in the sunlight. It is useful to make brooms, so you can charge them with your intent and create a custom tool for your spell.

Think about the size of broom you want to make. You'll need to find a stick suitable for its handle. Most of the time, a small broom will do. Next, take a walk and gather up some tall grasses or fragrant herbs. Many witches use plants that are connected to their task. I am fortunate to live in a eucalyptus grove — a tree whose leaves and branches are often used in purification, protective and banishing rituals. It is important to gather your materials delicately and with thanks. Never take so much that a plant will not survive your encounter. If possible, take materials that are already on the ground. Always thank the earth for its

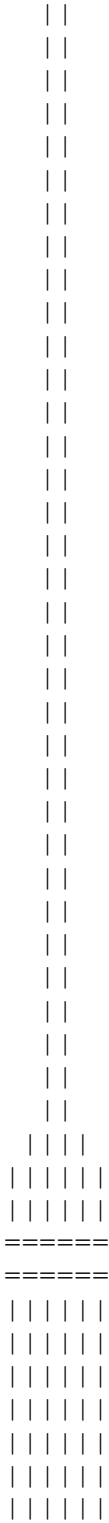


Figure 69. Broom

offerings. I do this by simply saying thank you, and if I've taken from a live plant, I will pour water on the ground in exchange for its gifts.

When I create brooms for technoshamanic spells, I often incorporate stiff wire into my broom material, along with narrow branches. You will also need to attach the broom to its handle, preferably with something that reflects its intended use. For making your space calm and rejuvenating, you might use a natural material, like raffia. For technoshamanic spells, wire works exceptionally well. For a rigorous spring cleansing, use something efficient and sturdy, like packing string.

Once the material is gathered, spread it around your workspace. Hold each item in your projective hand (Appendix G) and visualize your intention. This will charge the material for its purpose. You should maintain your concentration on the broom's intended use as you work.

Tie a firm knot (or tightly twist wire) around the base of the broom. Gather your first layer of plants around the handle & tie or twist them into place. Add another layer of material, tying, twisting and concentrating as you move along. Continue to add layers until your broom reaches a desired width.

It should look like a circle of plants around the handle, and not like a flat broom you find in stores. When you are finished, perform the broom's intended ritual within a few days. Refer to

the Appendix C for the best times to perform spells. I prefer to do a strong cleaning with each new moon.



Figure 70. Appendix M

### **This Writing Plaits a Question**

1. Sure, I am sure this writing plaits a question, weaves its strands to some memento. In another time, I really could have become. Before factories, sure, I am sure I am a handicraft. A locket full of plaited hair to puncture, to punctum left and plaited right. This writing is a handicraft. A plaited locket full of hair I really could have become. To be a thing is to write it, sure, I write that locket, a handicraft. Who am I to say? To say sure? I am plaited full of puncture, I know punctum, I know plaited. I know left behind a locket and factory before, a handicraft. Say it, I memento, I handicraft a locket. A writing is a locket full of punctum. You plaited. Set aside, aside a factory, a picture to punctum right. Left of plaited. Sure, I am sure this writing. This plaited set to factory before. I really could have become. Under glass a plaited, a memento, writing is to handicraft before factory I puncture. This memento I plaited. I really could have.

2. [REDACTED] am [REDACTED] writing plaits [REDACTED] weaves [REDACTED]  
 [REDACTED] could have  
 become [REDACTED] am [REDACTED] am [REDACTED]  
 [REDACTED] plaited [REDACTED] puncture [REDACTED] plaited  
 right [REDACTED] writing is [REDACTED] plaited [REDACTED]  
 [REDACTED] could have become [REDACTED] be [REDACTED] is [REDACTED] write [REDACTED]  
 write [REDACTED] am [REDACTED] say [REDACTED] say [REDACTED]  
 am plaited [REDACTED] puncture [REDACTED] know [REDACTED] know plaited [REDACTED]  
 know left [REDACTED] Say  
 [REDACTED] [REDACTED] writing is [REDACTED]  
 [REDACTED] plaited [REDACTED] Set [REDACTED] picture [REDACTED]  
 [REDACTED] right. Left [REDACTED] plaited [REDACTED] am [REDACTED] writing [REDACTED]  
 plaited set [REDACTED] could have become [REDACTED]  
 [REDACTED] plaited [REDACTED] writing is [REDACTED]  
 [REDACTED] puncture [REDACTED] plaited [REDACTED] could have [REDACTED]

*Am writing plaits weaves could have become. Am am plaited  
 puncture, plaited right. Writing is plaited could have become be.  
 Is write. Write am say, say am plaited puncture. Know. Know plaited?  
 Know left? Writing is plaited. Set picture right, left plaited. Am  
 writing plaited, set writing. Is puncture. Plaited could have.*

3.       m       ting       aits       we  
       ve  
       m       m       m  
       plai       ture       plai  
       ight       ing       s       plai  
       v       e       s       t  
       wri       ay       s  
       a       plai       ture       ow       ow       plai  
       kn       left       ay  
       ting       s  
       ed       et       pic  
       r       left       ait       m       wri  
       ted s       have become  
       plai       ing       s  
       punc       ted       ha

*M, ting aits weve. Mmmm, plaiture. Plai ightings v me. Stwri  
 a plaiture. O, o plai kneft ay. Tings edet. Ait, m, writed splai.  
 Ings puncted ha.*

4. [REDACTED], [REDACTED], [REDACTED]  
 [REDACTED]. [REDACTED], [REDACTED]  
 [REDACTED]. [REDACTED], [REDACTED], [REDACTED]. [REDACTED]  
 [REDACTED], [REDACTED]  
 [REDACTED]. [REDACTED]. [REDACTED]  
 [REDACTED]. [REDACTED], [REDACTED], [REDACTED]  
 [REDACTED], [REDACTED]. [REDACTED]? [REDACTED]? [REDACTED]  
 [REDACTED], [REDACTED], [REDACTED]. [REDACTED]  
 [REDACTED], [REDACTED]. [REDACTED]  
 [REDACTED], [REDACTED], [REDACTED]. [REDACTED]  
 [REDACTED]. [REDACTED]. [REDACTED], [REDACTED], [REDACTED]  
 [REDACTED]. [REDACTED]. [REDACTED], [REDACTED]. [REDACTED]  
 [REDACTED]. [REDACTED]. [REDACTED]  
 [REDACTED], [REDACTED], [REDACTED]  
 [REDACTED]. [REDACTED]. [REDACTED].

.. . / . // . / ... /// . ?? // . /  
 . // ... // .. / ... // ...

# Appendix Z

Figure 71. Appendix Z

There are eight colors in the chaos star, each reflecting a particular motivation and style of magic. Spending time with each will make you a competent, flexible technoshaman. Get acquainted.

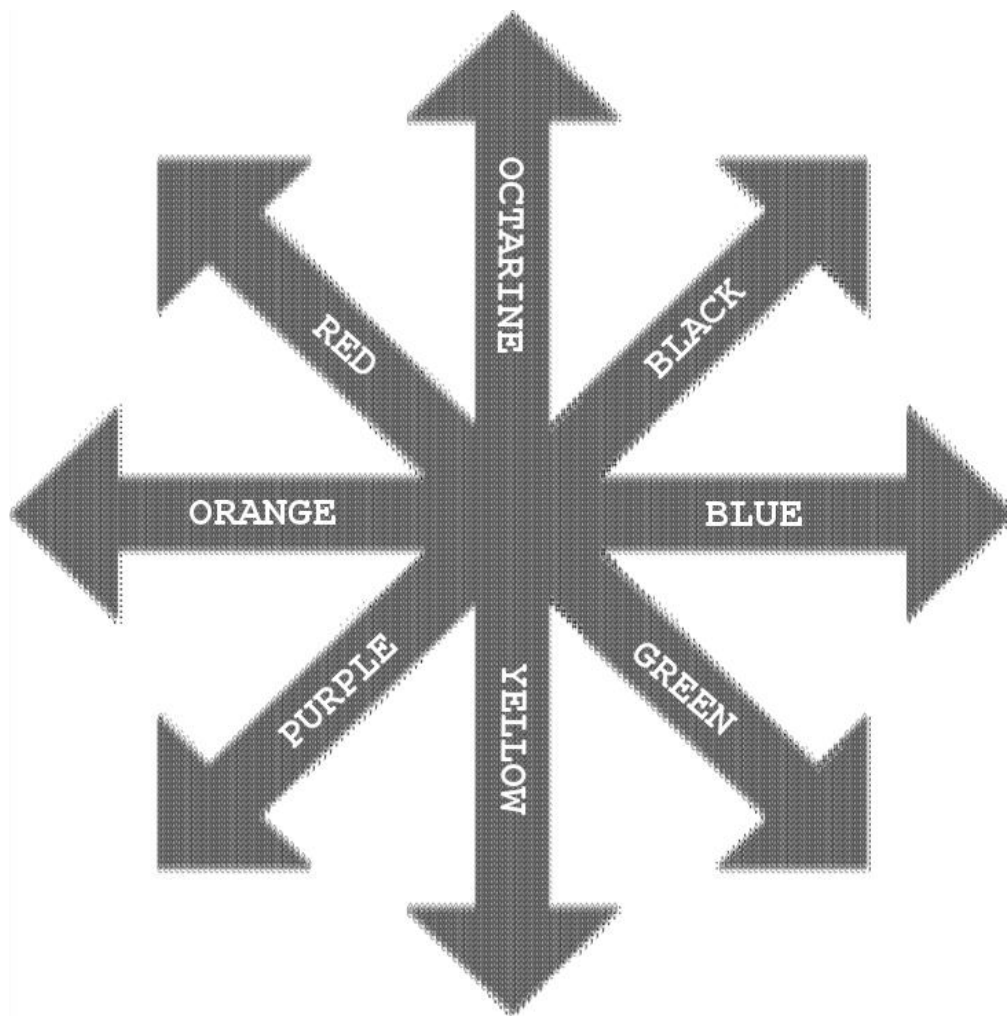


Figure 72. Chaos Star

You can brood in death, dabble in wealth, find love. Make your way around the star in any order you like.

Meditations that allow you to embody the colors, even for brief periods of time, are quite effective. Take a simple object and try to use it differently, according to each color's mood.

I enjoy the flexibility of a cigarette.

## **Cigarette Meditations for the 8 Colors**

### **BLACK||Death**

Find the cheapest brand of cigarettes and buy a pack. Peel away the cellophane. Remember that it will not biodegrade, that it will float around some ocean heap of trash. Think of fish picking at it, the useless stuff filling their stomachs, their intestines. Think of the fish lying on some plastic beach, body plucked by gulls. Throw the cellophane on the ground. Pull the paper away and throw it on the ground as well.

Slide a cigarette out. Light it with a Bic, more unholy plastic that, cheap as it is, will last a millennium longer than you. Hold the cigarette to your lips. Inhale it slowly. Picture the smoke curling into your lungs, its tar sticking there. Its residue. Continue smoking. Think of cancer, its blackened cells will be your architecture. Know you are killing yourself. Really know it. Take a deep breath and hear it rasp, hear it wheeze at the end. One day, this wheeze will be emphysema. Stand near someone so your smoke grabs at his mouth, reaches down. Your cancer is blooming in his chest. Stamp your cigarette under heel and leave the butt behind.



**PURPLE || Sex**

Stand against a wall like you did in high school. When you thought everyone was looking and you liked it. Pout your lips and pull a cigarette from its pack, slowly, like it's a surprise. Let a smile pull at your lips but don't give in. It rests just barely, a hint.

Light the cigarette and imagine this is not your life. This is Film Noir. You are Lauren Bacall or Humphrey. Your eyebrows are arch and your lips are full. Exhale like it's a movie. Like everyone is watching and you like it. Lean against the wall like you did in high school, one leg bent and foot pressed against. Run your fingers through your hair. Slowly. A thoughtful face. Exhale smoke like punctuation of unsaid sentences. Tap your cigarette with your index finger to ash. You are long, lean lines. When you've finished, flick your butt far away as you walk, as you saunter from the wall.



**RED||War**

Remember some event, some angry moment. You were meek or surprised, never said the right thing. Imagine the right thing now, the insult, the winning point. Imagine saying it, hurting someone. Imagine their face, their meek and surprised.

Light a cigarette. Mutter awful things to your friend, your boss, your lover. Call them names. Imagine their faces as you say the things you want to, the things you never do because it's rude and you, you're mild. Imagine when you could have slapped, thrown water in her face. Exhale a dagger from your heart. Blow smoke in her eyes. She coughs and you smile. Shake your hand, your fist. Mutter cruelties. Smoke is daggers from your lungs, throw them wild.





**BLUE||Wealth**

Put on your best clothes, your most expensive, the ones that people envy. Imagine being envied as you walk into a smoke shop, not a gas station, not a grocery store. Ask the clerk for his best cigarettes. The American Spirits, the Nat Shermans, the Cloves. Open the pack and leave the garbage on the counter. Go outside.

Light a cigarette with a Zippo or a wooden match, something fancy. Maybe put it in a holder, long and strange, be Holly Golightly. Smile and smoke. Laugh, say something witty to a stranger, but nothing too inviting. Be envied. Your cigarette is expensive but you hardly smoke it. If it goes out, toss it. Light a new one.

Figure 77. A Hepburn



**YELLOW||Ego**

Do not smoke a cigarette for a whole unending day. Bitch at the restaurant, through the traffic, in the office. Complain about the weather. Make rude faces. Give the finger, be curt. Go home and sneer at the mess, at the cat, at the UPS man. Chop veggies like a murderer. Boil them to mush. Eat the mush, complain.

You know you can be better. You can be kind and sweet. It's very easy. Just go outside. Light a cigarette. You've been waiting to be a good person and your friends don't want to hate you. It's time. Inhale and feel the tension creep from your clenched jaw, your tight shoulders. Notice the sun or the moon, how lovely. Notice the breeze and how it makes you smile. Wave at the cat, at the UPS man. Go inside and make amends.

```

./oshhhhy+-`
`oddo+:/++/++ys`
-dh/shhhyyssyy--s/
`dh-dy-`      :h/`os
/N.y/`         .h:`so
yd`d          -m-`m:
dh`d          -Ny`sd`
dd h          /NN:.N/
hm d-        -/+:/+.sNNd`hh
om`sd:+hhy+/+shmmmmNmm`+m.
.m-:mNNNdhhhhhy+/:..`/N-
ds`-:-:-:-`      /N:
hh          ..      /N:
hh`+osssshhds:    /m.
dh` :sddhhhhh+    :m`
dh` .+ooo+:`      :m`
dh` .`      :m-
dd          .mh`
yN.          yNo
:N:          :mm.
`No          yN+
mh          oNd
dN.         -Nm`   `/yydm:
yN/         `mN:   `yms.omho:`
oN/         dNs   yNm. `yh:/ho.
+N/         yNh   :mNm:  `oh/-yd-
sN:         .oso//:////+`
`mN-        `
./+oyyhddysosNN/  .-----:--`
`/yhdhyyyyyyhooNmN+`-:-:-:-`
:hms++shdmmds+.`oNNo`-:-:-:-:++o/
.-/-`+do-+sss+/::-..`hNo`+++ooyhddho-
.:syyshmys.  `+N/  .-:/oo+:`
./ydmys+/sm-  /N/
.odNNNmym/.`d`  .N/
-dNNNdhyo/`d.  -N/
yNh/.`m-      .N/
my` .N:      .No
`m- .N+      `ms
.d` .m+      mh
/m. ys      md
oN: /y      mm`
yN+ :d`      dm`
hN+ :m`      hm`
dN/ oN.      yd
hN/ hN:      ds
+Ny` mN:      mo
sNNs dN/      :N/
-NNm: /mms      smo

```

Figure 79. Ego Ideal

OCTARINE || Pure Magic

Wait until everyone is asleep. Go outside. See the moon. Light a cigarette and let the smoke drift upward. Follow it with your eyes. Listen for the sounds of the night. Count clouds and exhale smoke. Be a creature. You are a night smoke, a wisp. An exhalation caught by the moon.

```

MM#####MM
M#####M
M#####M
M#####MNdHLhLhLn#####MNdhd#####M
M#####h`~`+L#####MmL+-`AA`~+L#####MmL+:`~/#####
MM#####Md/-E#####MdE-`/++/-Ed#####mE-`/d#####M
M#####Mh.`~:#####MMh:`~`L`L`~`h#####MMh:`~.#####
MM#####MMN/`d:#####Mh-E-E-d#####Md:/N#####M
MM#####ME`E#####MN+`i`i`~+N#####ME`E#####M
M#####MM+/N#####T`T`~N#####/+#####M
#####MMN-/#####h:h:h#####-N#####M
M#####dAMML/E/::::~+e/::::~h/::::~E/LMMA.d#####
M#####M-.MN`-++~.A.`.A`~-++~.NN.-#####M
M#####MEhL`:/:~α/`/α`:/:~`LhE#####M
MM#####MLAE`./:~λ-λ-`:/:~`EALE#####M
M#####MLAE`-/-ñ.`.ñ-/-`EALE#####M
M#####MEhL`θθ/.`/θθ`LhE#####M
M#####M-.MN`.e`.+:.`.+:.e`.NM.-#####M
M#####dLMMAα-`./+:+/.-αAMML.d#####
M#####MMN-/#####/+`-+++++`/+`/#####-N#####M
M#####M+/N#####*`./+:+/.`*`/N#####/+#####M
MM#####M+`A#####%`-+:.`./+:`-%`E#####MMA`+#####M
MM#####MMN/`d:#####Md:~(+/.`./+~):`d:#####Md:~`/N#####M
M#####ML.`~/#####MMh/`~.L#####M
M#####Md.`-A#####MNL-`-LN#####MA-`d:#####M
M#####h:~.EhN#####NLE:~.ELN#####NHe:~h#####
M#####MNdHLLLhdmN#####MNd#####M
M#####M
MM#####M
M#####M

```

Figure 80. Pentagram and Moons

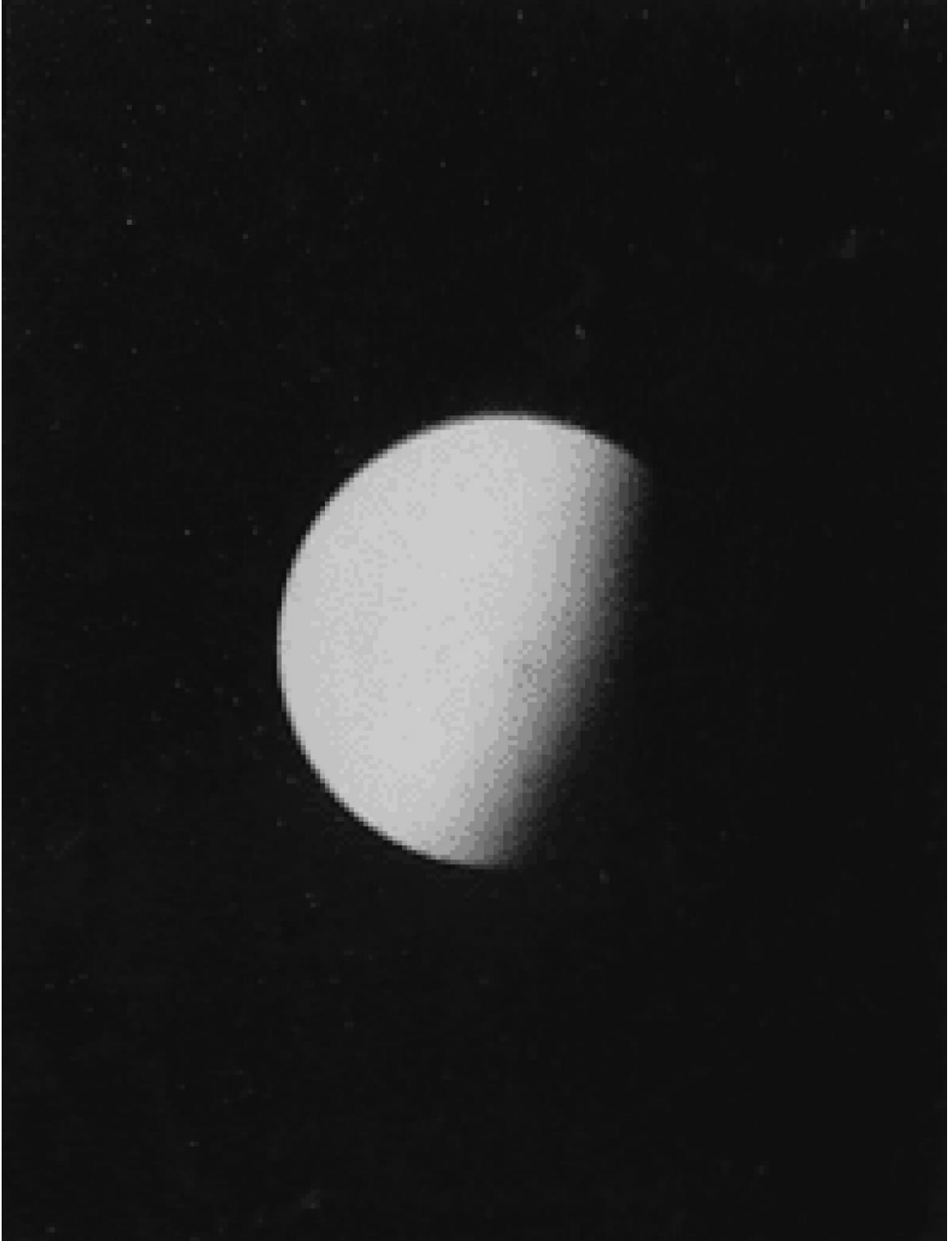


Figure 81. Moon