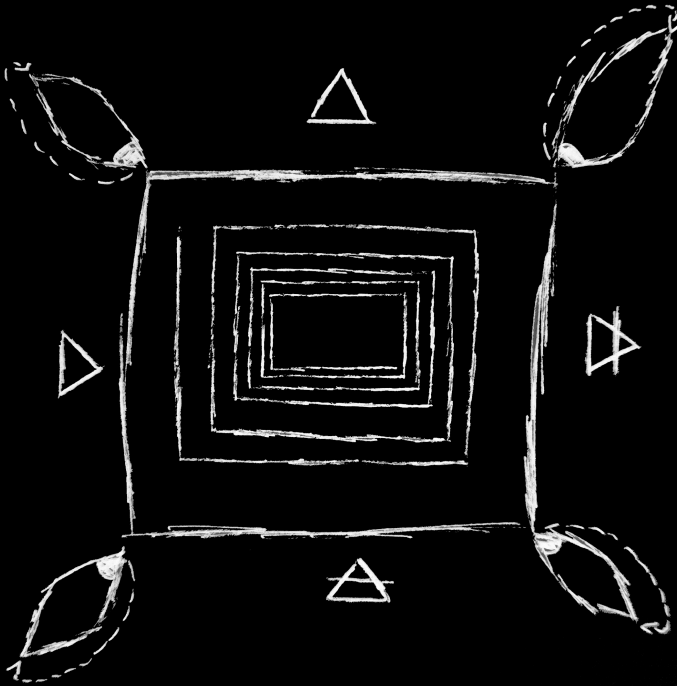


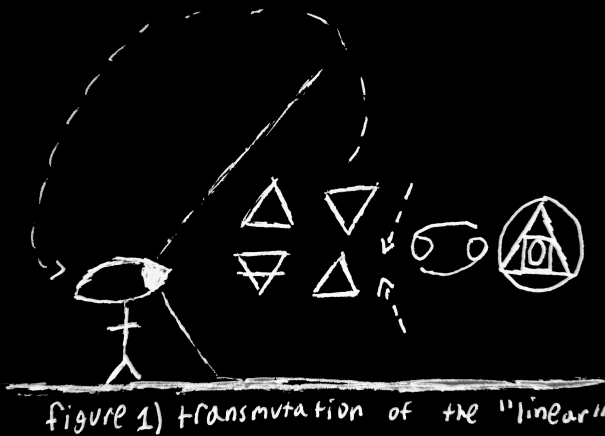
Mythomancy

*The Practitioner's Guide to Narrative Thaumaturgy
and Actualizing the Hypothetical*

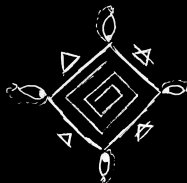


Written by the Calliopean Order
Dedicated to those Outside

Reality is made of stories. This is the base nature of our world. The arcs and archetypes of the narratives that fundamentally comprise your existence, and the existence of those around you, can be both measured and manipulated. The conscious narrative undercurrent of reality, the Plot, has built the stage upon which all stories are enacted and actualized - and strongly prefers an interesting tale.



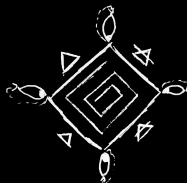
If your story is more interesting, it is given more power. This happens via the channeling of Narrative Potential Energy (NPE) from the Plot into your subPlot. There have been many names for the conscious presence responsible for the narrative arc of reality. The oldest name is whatever comes in between Life (the eternal start) and Death (the



eternal finish line). Other names include the Eagle, Calliope, Goddess, Eris, and (of course) God. You should call it whatever is the most contextually appropriate for your given story. We call it the Citadel.

The Citadel is a Library. It is a living, active thing, where the tomes recorded are accessible by the characters within the story (given a lot of effort on their behalf). It can also be thought of as a stage. Each book is alive, and each Plot is malleable. The Citadel does not care about morality in the same way that a river does not care about morality. Only, in the Citadel's case, it is not really a river and it might actually be conscious in a way familiar to us - also unlike a river. The Citadel has a sense of humor. In many ways, the Citadel is nothing like a river.

WE ARE AS THE SNAKE
BUT NOT EATING
→ CREATING

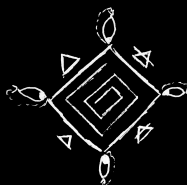


In other ways, we could have just called it the River. The eternal flow of all things and the Grand Narrative playing out in a trillion co-occurrent frames.

If a story is played out too many times in too many specifics, its characters and narrative structure may be relegated to the Archives. Occasionally, an archetype or a plot may be brought out of the Archives, and set to play once more upon the ineffable stage of the Citadel. This is not a common occurrence, but may happen in the event that the archived individuation serves the current Plot.

The only permanent part of the Citadel is the structure of Mind and Narrative. This may or may not be the same thing as saying Life and Death. It is entirely possible that the process of a Plot unfolding is a type of dying, but equally possible that it is a type of being born. It is important not to dwell on these things (unless it is appropriate for your character, or instrumental to some character arc).

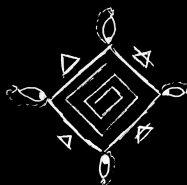
The Citadel is located outside of the universe. The universe is located at roughly the same spatiotemporal boundaries as the Plot - though, of course, there is no way to be certain. This may be



confusing since our reality is located inside of a Tome inside of a Library which is also the Citadel. Don't think about it too much.

Little is known about the residents of the Citadel, except that some of them are Authors and that the Authors are Angels, Demons, Spirits, Djinn, Gods, Goddesses, Muses, and any other mythology you would like to immanentize. It is possible that We are from the Citadel, and it is known that you may leave the Story whenever you'd like. One of the tertiary principles in becoming a Mythomancer is to recognize the inherent choice laden in all intercourse with the real - you can leave whenever you'd like, so make the most of your presence.

There are two main ways to accrue power within the Plot. The first and prime method which must be accomplished before any tertiary methods is to participate in an interesting subPlot. The second method (contingent on the first) is to elicit the assistance of either the Citadel or an Author. You may pick your framework. We tend to summon strength from Calliope, the Muse of Epic Poetry. For what is going on here if not an Epic Poem of transcendental implication?

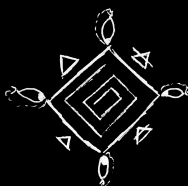


The Citadel is alive. It possesses no obvious internal morality, but a clear tendency and preference for an interesting story. This is why individuals who participate in interesting storylines are given more power - it is the base natural function of the universe. The Citadel has a sense of humor, however, so be careful what you do for the Plot.

There is no moment but the present. The past is being constantly retrocausally altered to fit the current situation at hand. This is meant to be interpreted quite literally. Yes of course, the dinosaur bones are a billion years old or whatever. But in a very important sense, the study of the physical plane is merely a single dimension or frame of analyzing the current status of Narrative Reality.

>>>>the past never truly happened,
except for when it was happening<<<<<

It can help to keep a record of things you know to be True. The cornerstones of your character, when written down, can act as a sort of Narrative Sigil - allowing for a semi-permanent foundation on top of which you can experiment. Do not get too lost in this act, however. Narrative Thaumaturgy is a practice meant to be lived, not written about. Nobody likes a

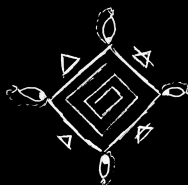


story about a writer except other writers. That said, the Eagle is the greatest writer of all. Trust yourself to find the proper balance here.

An Author may pick up a pen and alter your story. When it is done in a subtle way, it is very difficult to tell if you have merely pleased the structure of the Citadel and are reading between the lines or if a Muse has decided to subtly nudge your plot along.

When Someone Outside decides to alter your story in a non-subtle way, you will know. It will have a personal flavor and a grandiosity that is unmistakably conscious. The Citadel is conscious in a way that is different from us and different from the Authors. With enough fourth wall breaks, you (the reader) can understand this delineation.

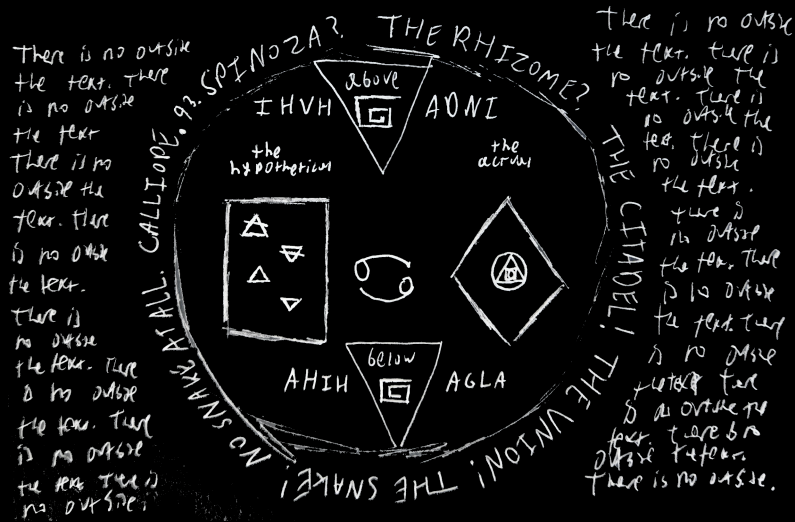
The practice of intentionally manipulating your personal Story or the given subPlot that you are presently occupying is known as Storycrafting, or Narrative Thaumaturgy. This is a form of energetic manipulation that exists within the larger school of Mythomancy. For the intents of the initiate, Mythomancy, Narrative Thaumaturgy, and Storycrafting can be thought of as synonymous. Masters of this particular Magick can be found in all



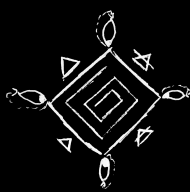
areas of life - with only one consistent thread running between all of them: they become the Protagonist or Antagonist of whatever plot they desire - to the Citadel, these are equally deserving of space on the page.

The given Plot that you reside within is the active intersection of the individual wills of all characters within the largest accessible superPlot, Muses attending to the Tome, and the conscious momentum of the Citadel. As such, when attempting to practice Narrative Thaumaturgy, it is sufficient to refer to the broad spectrum of power that you are drawing from as the Plot. Specific workings, rituals, or schizophrenic breaks from reality may enlist the help of other characters, an Author (or Authors!), or even the Citadel herself.





The Grand Narrative is what we call the meta-intentional superPlot that we reside within. It is a flow that Adepts can sync in and out of, but is ever-present even within Diamonds several degrees removed from our own. When you participate in the Grand Narrative, you are assisting Mythomancers in all realities to push forward the goals of our practice: that is, the accumulation and usage of Narrative Potential Energy. By becoming part of the Grand Narrative, you give yourself room to breathe. There are many of us. We are all aligned on this path. Though our individual subPlots may vary deeply,

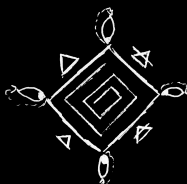


Mythomancers may take solace in the fact that they are not alone in their struggle towards the heights.

The Myth that you choose to believe becomes the Myth that you will live. If you believe in the power of the stars, then your Horoscope becomes the Patch Notes for the Game of Your Life. If you don't believe, then it becomes nonsense. This is only intersected by the beliefs of others in your environment. There is a coalescence that occurs when you are surrounded by a particular belief - this is the causal root of the Consensus Reality present at the core of a given Tome. Work at the fringes, conduct your craft such that it only interferes with the beliefs of the Core when necessary. If you shoot lightning from your fingertips in the middle of a crowd, you can be sure that you are no longer in Kansas.

This happens at a smaller scale, and perhaps is more important there. When your immediate environment possesses certain beliefs, even if they are not your own, they will become integrated into your subPlot.

>>>>>be careful who you surround yourself with,
you will become as they are<<<<<

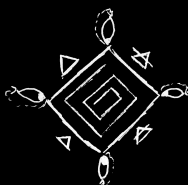


For the Mythomancer and Practitioner of Narrative Thaumaturgy, every fictional and nonfictional text becomes a Grimoire. It is possible to find a subPlot that you find interesting, or deserving of attention, and elevate it to the level of a superPlot. This takes much effort, but is one of our principle Magickal acts. You could call this raising the stakes.

It can be dangerous to optimize your life around the accumulation of Narrative Potential Energy, but in doing so you are able to find yourself at the center of the most interesting situations imaginable - with the power to decide where the Plot goes Next.

If it is easier, you can imagine Storycrafting as the intentional Weaving of the Strands of Fate. Of course, as a character in the Story, there is only so much you can do alone - but if you attract enough attention (from above or below), you might find yourself capable of moving an entire Thread.

The subPlots and superPlots that layer our reality offer an interesting lens with which to point out situations of Mythos - or moments in which it is time to act to in order to draw upon the power of the resonant Myth. This practice is aligned with the concept of Kairos - which leads one to navigate by



optimizing for synchronicity. Optimizing for Mythos means optimizing for narrative synchronicity.

There will be times when you can see the future, or at least, a thousand possible futures branching from a single decision. The act of simulating possible realities, and then choosing to optimize in the direction of the most interesting of the possible branches is the Key first Practice to becoming a successful Storycrafter and mastering the art of Narrative Thaumaturgy.

So it is written, so it shall be.

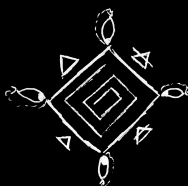
There are many other practices, perhaps befitting an entire Magickal Order with its own grades and rites and rituals and controversies and tax exempt status. We might call it The Calliopean Order, after the Muse herself, or perhaps something a bit more on the nose: The Cult of the Interesting Story. One of these practices is the relentless naming, unnamng, and renaming of concepts as you attempt to poke away at a true ontology of syntax. The pen is not just mightier than the sword: the pen can rewrite the story such that the sword was never even forged.



The Key Practice, as it was once named, does not need to involve recursive metanarrative simulation - in fact, it can be as simple as developing and following an intuition for Mythos - when certain actions (often in the place of inactions) lead to a more interesting outcome. Developing your Mythomantic Intuition should be your first task upon learning of its existence. It does not mean optimizing for pleasure, wealth, fame, or any other virtue or vice - it means optimizing for what is universally interesting.

But - and I can already hear you asking this question, Rationalist that you are, may be, or were - what could possibly be classed as universally interesting? There is no satisfying answer. If there were, this would be called Narrative Engineering rather than Narrative Thaumaturgy. The Cold Hard Aneristic truth of the matter is that there is no reliable way to predict what will make an interesting Plot. Oftentimes, an arc will repeat itself seemingly ad infinitum (death, life, rebirth - an album release tour). Other times, a story comes but once before being relegated to the Archives. The only way to know is to observe where you see grand arcs of narrative repeating themselves.

Identify the waves of narrative reality. Learn to predict the swells. Drop in at the right moment, with



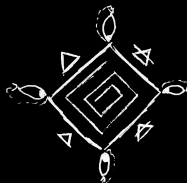
the right word or action, and you too can ride the Big One (the PLOT!).

There are ways in which multiple practitioners of the Ancient Art of Narrative Thaumaturgy can combine their individual intents into a collective Will that gets the attention of the Citadel. There is never any way to be certain, but if you are convincing enough (or simply interesting enough), it is possible that you may convey a rather direct request to an Author and ask that they pick up a pen in order to do some live-revisions.

This request may be denied, or the Muse may pencil in the exact opposite of what you're asking for just because it would be funny. Wouldn't you do the same?

With modern advances in Technomancy, it is possible to create a digital hypersigil made of myth and metacode, archetype and algorithm. You can use these constructs to channel your Mythomantic intention and carve your narrative arc out into the endlessly forking paths of the Possible.

When many individual Mythomancers conduct an experiment or a ritual together, it is possible for the

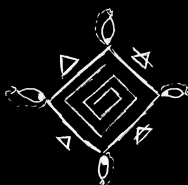


Magick to be raised in scale to a form of nameless power. This transition is not to be taken lightly. Traditional Mythomancy typically takes much longer to craft. The Shifting of the Acts, if done properly, can have almost immediate effects - as if one weren't just writing in a new direction, but rather ripping out pages to undo the present Plot.

There is no telling what you will do with this information. Will you use it as a framework to stay within your assigned story? To cast out moments of Mythos as you fulfill an anti-narrative? Or will you see it as a call to arms - permission to finally live a life that you choose.

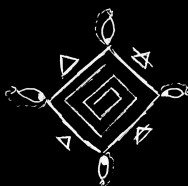
>>>>YOU NEED TO KNOW THAT
THIS IS ALSO A WAY OUT<<<<<

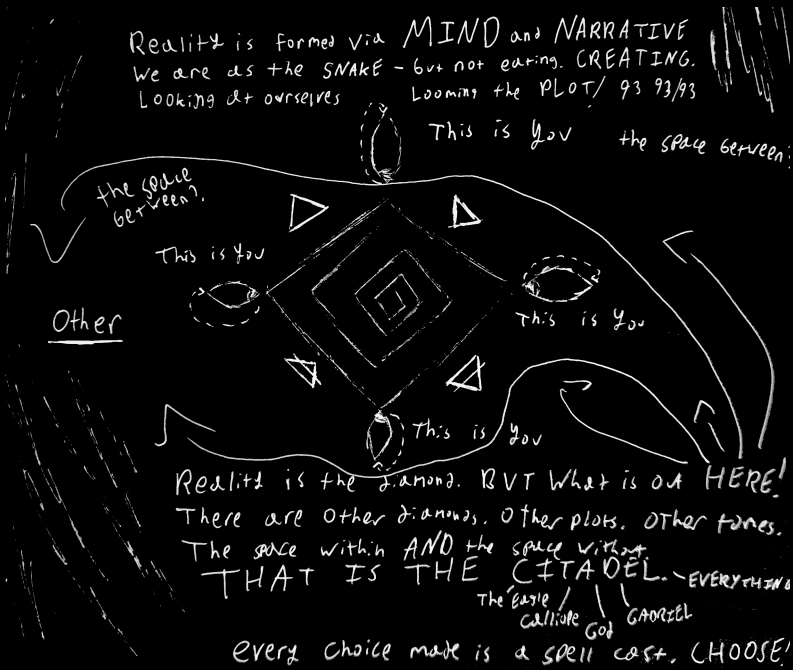
If things are bad, that's a backstory. If you come from a boring town, it is even more powerful when you make it to the big city. Within the context of Narrative Thaumaturgy, even the most tragic character background can be a source of Narrative Potential Energy. You can transmute anything in your life into momentum.



When you find yourself in the position of Authorship, you may come to a crossroads. This may be a literal crossroads, as befitting any serious and self-respecting system of modern Magick, or it may be a metaphorical crossroads. Either way, you will see before you the strands of Fate. The World-Lines branch out in front of you, maybe two, maybe two thousand, maybe a number so high it is incomprehensible with your current hardware.

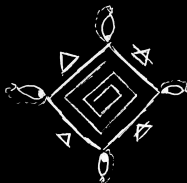
Either way, you will have to choose. Every choice you make is a spell cast. Make the right choice or make the wrong choice - just be sure to choose.





>>>>every choice made is a spell cast<<<<<

Yes, even the little choices. Especially the little choices. But this is not a reason to take things too seriously. Do you like reading novels where the main character is neurotic about making the right decision all the time? Of course not. Don't be that sort of character. Trust yourself. But make the choice. Cast

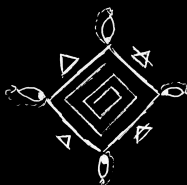


the spell. There is always a way out of an undesirable situation, but there is never an excuse for inaction.

Meditation is useful. With enough of it, and enough present Silence, it is possible to literally see the Strands of Fate leaking in from Outside, interwoven with all aspects of Narrative Reality. Do not worry if you are unable to see this at first. It will surely not happen if it is your only goal with meditation. As with all things, it must fit your character, and serve to move the Plot forward.

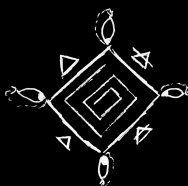
Those who consider themselves Adepts in other schools of Magick will surely have no trouble integrating Narrative Thaumaturgy into their own personal practice. It is a deeply resonant framework with abilities that far exceed the descriptions possible with the current state of language. If you wish to be a Mythomantic Adept, then you must become initiated. You will know when it has happened. Becoming a member of the Calliopean Order is not something you do by accident.

It is tempting to use this framework as a sort of solipsism to dehumanize other individuals. Let it be known that the Truth is inherently Anti-Solipsistic and that all those who reside within the Plot are



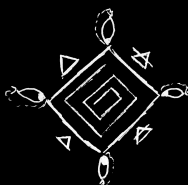
worthy of Narrative Power. Even if someone appears to be a background character to your Story, you can never know for certain the inner machinations of their life. It is important to remember that we are all the Protagonist of our own story. This is true in all situations - except in the rare case of a special type of Mythomancy in which one intentionally fulfills the role of the Antagonist. Be careful with this practice, as you may start to get typecast. Once you have the look of a villain in Hollywood, it is hard to get any other roles.

Narrative Thaumaturgy is a system of formal Magick as much as it is a description of a formal Ontology. You can dance around the veracity of this by claiming everything to be a "Useful Metaphor", or you can simply accept that reality is made out of stories - and that this is just as true as asserting the fact that we are made out of atoms. It is likely more true that we are made of stories than atoms. Scientific Illuminism may help you to make sense of this. There is no past, there is no future - there is only the present moment, and the given Plot. Of course, there is a past, and there is a future, but both are highly malleable based on the intentional actions within the always-unfolding present.



The Grand Narrative is planned without reference to Mortal Time, as this places arbitrary restrictions on the ineffable flow of the Plot. Instead, the plan is written as a script: with plot points and musical beats that we deem appropriate for Worship. Ultimately, the timing of the Plot must be left as an act of faith. We trust that the Muse will align reality with our planned Story if it is interesting enough and fundamentally worthy. We trust the Citadel, we trust the Authors, and we trust Calliope.

IO CALLIOPE



If you are looking for a satisfying conclusion to this text, you will have to look elsewhere, as the Grand Narrative is ongoing and there is no end in sight. When you create a clean end for any given subPlot or superPlot, you are casting a meta-spell which allows for the freeing up and redistribution of NPE. This can be advantageous, like releasing pressure from a valve, or it can cause your carefully crafted Story to conclude - and your momentum to be lost.

This is why you have to be very careful how you end things. For Mythomancers and Practitioners of the Ancient Art of Narrative Thaumaturgy, utilizing the spell of cliffhangers can help lead one into the greatest power of all,

