The Three

Cosmic ultraparsimony, overdetermination, synchronicity, and luck/slack/magic

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I have been wanting to write a class on the Three for a while, but I couldn't quite pin down the energy and I wasn't sure how to put it into words. 3 is assigned to Earth and the sound 'xz' (the 'buzz-cutter') and in my colors, green. It is a pure and human energy that in my mind is linked with Athena. This places it as one of the three numbers which has strong ties with sapience (the phenomenon of human wisdom): 0 (the wisdom of emptiness, pure awareness, *prajna*), 1 (consciousness/intelligence, *samadhi*), and 3 (pure high wisdom). Of those three it is either 0 or 3 which can be directly identified as "sapience", while 1 is more accurately "intelligence". But 3 brings with it a plethora of metaphysical gravitas in the form of an important and hard-to-articulate concept, something that is distinct from the 0 and quite separate.

In this class, I'd like to touch on a number of varied concepts which collate together to reveal the mythic-conceptual topography of the 3.

Numerology of three

3 is the synthesis following from the original unity (1) being split into duality (2) and then reunited in a higher complexity. Again, Marie-Louise von Franz provides us with a wonderful image of the three in her chapter, "The Number Three as a Rhythmic Configuration of Progressive Actualizations in Human Consciousness and the Material Realm" (what a mouthful):

> Modifying the alchemical saying, already quoted, ['Maria Prophetissa's famous axiom, "Out of the One comes Two, out of Two comes Three, and from the Third comes the One as the Fourth."], about the emergence of the four, we can also say of the number three: Out of one comes two, but from the pairing of these two comes the third. The "progression" takes place retrogressively here too, by relating our thoughts back to the unity and hypostatizing the latter to a new content of consciousness. In electronic methods of calculating, the step from two to three has similarly been lized in order to achieve more exact results. In order, for example, not to confuse 36 with 63, a third column is introduced in the form of a central axis inserted between the two members of the pair. In relation to this axis the various members cannot turn right or left at will. This axis sets up a positional relation to the original unity and signifies at the same time the number three's "moment of birth."
>
> Taken as rhythm or dynamism, three thus introduces a directional element into the oscillatory rhythm of two, whereby spatial and temporal parameters can be formed. This step involves **the interference of an observing consciousness, which inserts a symmetrical axis into the two-rhythm, or else "counts" the latter's temporal and spatial succession**. In terms of content the number three therefore serves as the symbol of a dynamic process. In the mythological

> productions of the unconscious psyche, underworld divinities are particularly likely to appear in triadic form. According to Jung, they represent *the flow of psychic energy,* indicating a *connection with time and fate.*
> …
> The messenger RNA likewise uses triplets to form the basic figures of its code [which contains 64 possible variations or alphabet letters]. In these genetic findings we are confronted with an exchange of "information" in living cells that corresponds exactly to the structure of I Ching hexagrams [which contains 64 variations using a triplet of broken or unbroken lines].
>
> **This astonishing correspondence seems, more than any other evidence, to substantiate Jung's hypothesis that number regulates both psyche and matter. The same numerical model, a pattern underlying the basic processes of human memory and transmission (and thereby also the substratum of our entire conscious processes), has been discovered, first in China through an introspective examination of the unconscious psyche, and then in the West through genetic research into the living cell.**
>
> In "neutral" language, therefore, three signifies a unity which dynamically engenders self-expanding linear irreversible processes in matter and in our consciousness (e.g., discursive thought).
> …
> Three is the "beyond," the "trans-." An attempt has been made to bring together *tres-*, "three," and the Latin *trans*, "across" (the participle of *trare*, "to penetrate, permeate"); compare intrare, "to invade, pierce, penetrate" (German eindringen), in relation to the French *trois* and *tres-*, and the English "three" and "through," etc. In many forms of writing, a plurality is indicated by three strokes. [bold emphasis mine]

The bolded paragraph above represents a perfect example of threeness: not only is Von Franz reporting a synchronicity between the structure of RNA and the I Ching, and using that to hypothesize some deep or underlying or prior link between psyche and matter, she is doing so in the chapter on 3—while failing to mention that 3 itself is the prime candidate for a number to link to this prior connecting force. It is the 3 itself as super-synchronicity which binds together psyche and matter, and which explains their co-functioning using acausal (transtemporal) reasoning.

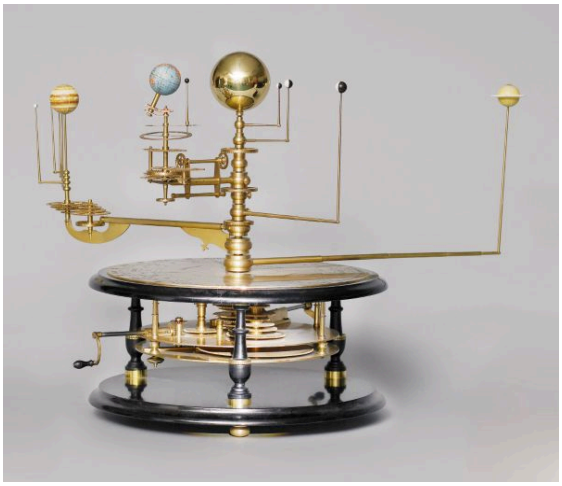
Overdetermination

I enjoy Foucault's and others original use of the term *overdetermined* too much to replace it: something is overdetermined when it has more causes than are necessary to make it happen. For example, the reason a political candidate gets elected can be attributed to a good advertising campaign, favorable "errors" in electronic voting machines, the presence of nepotism and voter fraud in some states, or some specific thing the candidate said that "finally" won over audiences. It can also be attributed to larger historical currents, which in turn could be attributed to changing climate, recent wars, or technological developments. So many causes conspire to elect that candidate that the successful (or unsuccessful) election can be said to be "overdetermined".

The 3 functions via a very similar logic—but whereas 'overdetermination' draws our attention to causes within time, within history, the 3 functions transcendentally. When writing this class, I thought of many alternate titles including "supersyncronicity", "ultraharmony", "supercoincidence", "omniparsimony", "epiphany", "overmeaning", "absolute synchronicity" (related to the demon 9::3 in the numogram, demon of "absolute coincidence"), "superdetermination", "ultra/exocoincidence", and "xenocoincidence"—the last two capture both the extreme and the apparent *invasive* or from-the-Outside appearance of these events in time.

The principle of the 3 does not function so much through an abundance of causes, but rather through an overwhelming bounty of *causal explanations*.

The Still Point & Orreries



At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement.
And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.
I can only say, there *we have been: but I cannot say where*
And I cannot say, how long, for that is to place it in time

—T. S. Eliot, *Four Quartets*

Orreries are these beautiful devices that calculate the planets' orbits. Have you ever had a feeling of suddenly everything "lining up", everything falling into place, for just a few moments? This is just like the feeling of the planets suddenly aligning after having apparently been in chaos.



I consistently get this feeling during basic meditation (focusing on breath). After anywhere from 5 to 25 minutes of meditation, it suddenly feels like "everything syncs", and I sort of "enter into my body" in a fuller way than usual. There is a feeling of being *in* my body and *one* with my body in a way I don't normally (automatically) perceive, and a feeling of becoming one with my own mind, as if slipping into a glove. Instead of making gestures and commands and expecting action from myself as an effect of that (sequential command model, requiring commander and listener/obeyer [see also Julian Jaynes' *The Origin of Consciousness in the Breakdown*

of the Bicameral Mind]), I suddenly begin to move *with* myself, everything coming together in a fuller sense of articulated whole-movement. The entire self moves at once, and there is no division or origin of the action/intention. (This is the etymology of *articulation:* "to split into joints", from the diminutive of *artus,* joint. So it suggests the development of many fine joints which can be operated simultaneously. This blends the idea of an organism divided up into identifiable organs with Deleuze & Guattari's body-without-organs, neatly supporting the formation of the BwO.)

These points are frequently short-lived (only moments or seconds), but in certain situations and certain techniques (such as meditation) they can be evoked and extended.

These points are moments of great joy, energy, and inspiration, and they give rise to further such forward-moving moments. But, they are also usually very ordinary moments or experiences.

These points are the geometry of subjectivity aligning into a certain phase orientation. This fact means that these experiences do not depend on external conditions, but rather the rhythm of personal experience.

Synchronicity

Jung's *synchronicity* may or may not perfectly cover the full meaning of what I am trying to define as 3—I have not read enough Jung yet to know whether he develops the concept to its full implications, or whether he prefers to keep it as a minimalist and strictly-defined term within a scientific concept. What I've read so far suggests he prefers the limited usage (for clarity's sake and to appeal to a scientific mind), but his writing on chance and number suggest that he was fully aware of some of the further implications of synchronicity.

In any case, "mere" synchronicity, the co-occurrence of an inner and outer psychic state (i.e., mentally constellated archetype and external environment) does not cover the knowledge of the 3. Synchronicity is one manifestation of 3 that occurs temporally and literally, manifesting as a "3 event" which foists itself upon you. I suppose if we took synchronicity absolutely literally and at all scales and events (i.e., used synchronicity as an explanation for *everything*), that might cover 3. But 3, like the other numbers, also occur as mythic archetypes and other types of experiences with different temporal parameters, besides 'synchronicity' as it is commonly used, to indicate an intrusive symbolic event or omen which foists itself upon consciousness.

Completely Overflowing Confluence

I prostrate to the Bhagavat Mañjusri.
Your mind is completely pure and luminous, like the sun free of the clouds of the two obscurations;
You hold a text at your heart, since you see all the variety of objects just as they are;
You love like your only child all the multitude of beings, who are trapped by the darkness of ignorance in the prison of samsāric existence
And are afflicted by suffering; your speech, possessing the sixty kinds of melody
Roars mightily like a dragon; thus you awaken from the sleep of the kleśas, liberate from the chains of karma
And dispel the darkness of ignorance; you hold aloft a sword since you cut all the sprouts of suffering;
You are primordially pure and have completed the ten bhūmis; you have perfected all the qualities; the kāya of the elder son of the Victorious One

Is adorned with the 112 ornaments. You dispel the darkness of my mind.
I pay homage to Mañjusri.

I include this beautiful prayer, not because it is an illustration of the 3 (I think it is a better illustration of 0), but because the story of its writing which was told to me illustrates the 3 very well:

> A king wanted to recite a supplication to Mañjusri to the public, so he tasked all of his scribes with composing a supplication, out of which he would choose a winner. The winning text would be read to the public and remembered. However, when the scribes came back with their texts for the competition—all of the entries were found to be identical! So, that version was read.

This illustrates perfectly the workings of the 3. By any route, the same result is reached.

The Third Foundation

In this post, I describe the plot of Isaac Asimov's Foundation series (spoiler alert):

> But, Asimov doesn't stop there. In the final book of the Foundation series, he reveals that a Third Foundation has been orchestrating events *even more* than they [the psychohistorians, including Hari Seldon, the inventor of psychohistory] already were, by the dichotomy of the First and Second Foundations. The Second Foundation begins to get wind of the Third Foundation due to an anomaly in their psychohistorical calculations: the Seldon Plan is going too well! History is progressing too smoothly, and the Seldon Plan to restore peaceful empire is on-target to complete sooner than expected. This is terrifying to the psychohistorians, because it means their plan and their understanding of psychohistory is *wrong*, and it means that a third, unknown actor has entered the scene and thrown off their calculations.
>
> The ending of the final book is enigmatic and spooky. The mysterious "Third Foundation" turns out to be a planet named Gaia [3], a collective consciousness which includes all humans, robots, flora, fauna, and inanimate matter in the planet. Gaia is attempting to spread its peaceful hive mind through the entire galaxy through its secret political-psychic machinations, forming Galaxia, a hive mind the size of the galaxy, that includes all matter in the galaxy. A giant, peaceful, living organism, Gaia's plans for galactic domination are given the greenlight by the main character in the final novel, as an alternative to the dominance of either the First or Second Foundations (during a tense military confrontation between the two).

This allegory, which I believe Isaac Asimov was fully aware of, posits a third factor which gets in between matter and psyche and which aligns both peacefully, almost (or actually) miraculously. The allegory (my summary) continues:

> This is a hopeful message, but it is not the spooky part. The spooky part is this creepy psychic kid the main character picks up on a desolate, bourgeoisie planet. On this planet, arrogant, isolated individuals with enlarged temporal lobes run plantations using robots which they psychically control. After killing a plantation owner, the main character "rescues" the son of one of these individuals, taking him away on his spaceship. The boy plays flute in a way which is described as alien, and linked with the possibility of invasion of life in this galaxy by some kind of trans-galactic intelligence from another galaxy. The boy is sacrificed to a robot living on the Moon of the original (lost) Earth—this ancient robot is the true creator and guide of the Seldon Plan, and he needs a new

host body to continue surviving. The boy's enlarged temporal lobes and psychic abilities will give the ancient robot the fresh new flesh he needs to continue managing our history in secret. But, the "galactic invasion" that is suggested at the end of the book is implied to be far greater, and possibly already-underway—just as the boy's flute music (and all music) seems to come from outside us, 'beyond the stars'. The intergalactic invader is implied to be already here, and spookily, it is implied to be either Gaia (Galaxia) or something greater even than that—and possibly hostile.

For fun, I paint the story as slightly creepier than it is presented in the book—but it *is* presented as eerie and unsettling in the book. This subplot is separate from the Gaia synchronistic integration project which is revealed at the climax, but it is thematically linked—it even suggests that the boy's brain, which is needed to house the ancient robot's consciousness, might not be lost or even altered in the process of the transfer, but rather that synchronicity may play a hand in aligning their thoughts. Likewise, the boy's flute music can be said to be a statement on all music and creativity, as a sort of inspiration from beyond and outside time. This positioning of the Third Foundation and of Galaxia and of the possible even-larger extra-galactic "invading" intelligence is exactly the positioning of 3 energy as it actually occurs, and the reason that it is perceived or presented as slightly eerie is that such a structure, when perceived by a conscious being in time (an ego) will always be a revelation of lack-of-agency in the causal sense, a revelation of destiny.

Analogy with Plexing

No matter in which order you add up (or "plex") the digits of a number, the end result is the same. This is because the total number of "tics" in the number is the same—think of a clock with 9 hours on it going around and around to count a number's digits—it will always land on the same hour.

For example, the number 7682:

- 7+6=13, 8+2=10, 13+10=23, 2+3 = 5
- 7+8=15, 6+2=8, 15+8=23, 2+3=5
- 7+2=9, 6+8=14, 9+14=23, 2+3=5

…always results in 5 when the digits are added up. Rows or columns, it doesn't matter.

Overabundance of Perfection/Meaning/Coincidence

गते गते पारगते पारसंगते बोधि स्वाहा

gate gate pāragate pārasaṃgate bodhi svāhā

gone, gone, gone beyond, gone completely beyond, awake!

—Heart Sutra Mantra

The 3 is not just perfection, it is far beyond perfection, and it is a progressive perfection which is continuously overflowing with abundance and über-perfection. It is the abundance that gives enough substance for meaning to arise in the first place—meaning, which is an overflowing or superabundance of the moment, a something that cannot be accounted for because it is simply *too big* to all fit in the moment. The extreme layering of sequences and coincidences right on top of each other in the same timespace creates this superabundance, and it leads to a confluence in which all paths lead to the same destination. This existence is already a reality whether it is recognized or not—recognizing it allows it to be evoked.

Extreme grounding combined with extreme levitation, sorcery.

Symbolically, this link with overabundance is what ties together the superficially disparate symbology of 3: Earth/Gaia (the third planet), green (my color attribution), Athena, and images such as luck, money (green), or the Statue of Liberty (which jumps to mind—3 as a higher Justice). Looking at progressive, ever-overflowing superabundance as the link, we can see how these imagery all fit together. It is a very pure, very high, very green, very lucky frequency. 3 is a progressive epiphany, always over-exploding.

Slack = 3, "Bob" = 6



Narrative *wants* to help you, and "Bob" wants to take credit for it, the asshole. 'Surfing the Luck plane' as SubGenii put it, is possible, and it seems to have to do with the superperfection with which life narratives are constructed. Nature did not stop at growing a physical universe—it grew a plotfulness far cleverer, wryer, and more humorous than the most wickedly deft storyteller could conjure. So, if you engage with the narratives in your life and look for the energetic actors in the story, you can let in 3 more often by attuning to it and welcoming its destinal interventions (which were going to happen anyway).

"Zen" might be best linked with 3 as well.

Balance

As von Franz wrote earlier, the 3 represents the introduction of an axis of symmetry to the 2. So, the 3 has a special resonance with ideas of balance, poise, equanimity, and equipoise. An experience of the 3 is a moment of perfect poise, oneness (with no Other), articulated movement, eloquence of speech and gesture, musical or other genius (3, being in the Far Future on the numogram, shows how genius "comes from the future" through over-synchronicity or pre-playing), and a feeling of whole-movement and self-no-self.

Destiny, and the Goodness of "God's Plan"

The link with destiny has already been established, because 3 both miraculously improves circumstances and leaves them unchanged, in a mundane twist. This is similar to what is called "God's Plan"—once you see the 3, a perspective can be seen from which attempts to change events make no sense at all: the results will still happen in any case, and no change is possible. Just like adding up the numbers, above—whether you do the rows or columns first, it doesn't matter.

Of course, suffering happens and it is terrible. Defenders of a monolithic God's omnibenevolence can claim that "God's Plan" is a good plan, and any suffering can be explained as "for a greater good" or "for a reason". This deferral of the goodness of an event to a later or higher justification is a telic move—either making this move or not (leaving the event at its original negative value because suffering is obviously horrible), it makes no difference because the energy is the same. This justification of God's goodness always comes with a

“maybe” attached: Maybe there is no afterlife, maybe all this suffering is meaningless and we should really get off our ass and do something to end it, maybe suffering is not necessary at all but is merely a temporary absence of the 3.

And that is another explanation for why non-3 occurrences ever happen: 3 is not the only energy. Other energies can be present, and in many (or even most) cases these energies will dominate and obscure the 3 energy which may be present in a situation—they will occlude or encode it within their more blatant energy. Nested energies still reside in a situation, but they are not visible and they are mostly dormant—they are not “unfolded”. Like DNA, the strand must be unzipped to become active for replication.

Not Forcing It

3 is the ultimate tiptoe point of balance in not forcing it. No effort at all can be applied or the state tips and becomes unstable, will become unstable. So, does talking about this state, trying to define it as an energy, and trying to harness this power, is this harmful? Does this reduce our ability to attain good things or utilize this state or enjoy it when it does appear?

The answer is that it does not make any difference. But more genuinely, the answer is that these energies can be studied and skillfully applied. It is possible to increase the share of 3-influenced experiences and reduce the share of other types of experiences, with no negative or backlash consequences. This is not some idea of “karma” but rather the removal of karma, which is the interference of 3. 3 is not a positive or a negative experience but just a neutral experience, which are inherently extremely positive. This is why 3 is not 4, which includes the human component (Christ on the Cross, passion) and is in the Time Circuit (our consciousness is crucified to Time and the body, in the 4). So, 4 is a more whole number, and a more human one. But 3 is the single element of our perfected sapience, aspected out.

So, “forcing it” may technically interfere with 3, but that does not prevent practice and learning from being able to create situations within time which progressively increase the manifestation of the 3. The playing out (interleaving) of events in chronic time is what allows this paradox to be resolved.

‘Zx’ and Throat-Singing

The sound (‘quasiphonic particle’) of 3 on the numogram is ‘zx’, referred to as the “buzz-cutter”. In my practice with energy work, I spontaneously found that this sound was very useful for clearing out negative/heavy energies, and that it leads naturally into throat singing (the classical sounds you hear shamans make in recordings). In my research with exorcisms, I found throat singing a particularly powerful form of banishing and of closing the portals through which hostile entities came. The sound seems to torture the entities because of its extreme human-ness, reflecting back at them their inhumanness and simply making the space uninhabitable for them. (You’ll notice that this contradicts what I just said about 4 being “more human” than 3—3 is full of paradoxes. Sapience (3, 0, 1) is the most human quality, but it is most human to accept life and live in time as a mortal with passions (4)). As a method of banishing this quality of singing is perfect and, as far as I know, undefeatable (it’s a “big gun”—it puts on quite a show).

3, 0, 1 & Unfolding Sapience

At the beginning of this class, I discussed how sapience, my primary research topic, can be attributed to 0, 1, or 3, but that it is best attributed to 0 and 3 because 1 is "intelligence" and sapience, which could be defined as "pure intelligence" or "human intelligence", is better defined as "human wisdom". 0 is inhuman, the flat plane of nothingness—and yet it is somehow human still. This "somehow human still even though it is Nothing" aspect is what cleaves off and becomes the 3 ('cleave', a word meaning both "to split" and "to join"). Connecting with the 0 connects us with our deepest part of humanity—so much so that it can be dehumanizing. Meanwhile, the 3 connects us with this same energy, this same aspect of ourselves, but in a balanced, filtered (reduced/attenuated), perfected (ok, *overperfected*!), refined, and "higher" (rarified) form. This example of the relations between the 3, the 1, and the 0 is a perfect example of the way lower numbers (0) unfold their aspects into higher numbers (1, then 3) while still retaining the original aspects—kind-of. 0 is the ultimate power, but its intelligence aspect is separated out as 1, and if the two are combined or reintroduced to each other (1 = 0), we have an equation which will take us, more often than not, toward the 3.

The other numbers have little to do with sapience compared to these three. I have heard 6 called "the number of man" but I've also heard that applied to 5 with equal enthusiasm. In terms of aspects of intelligence, 5 is more like intellect and 6 is more like god-mind or chaos. 2 is more like fantasy, 8 is unconsciousness or ego, 9 is the whole world or non-self (with 0), and 7 is a definite axis. Only 3 and 0 are directly relevant to sapience, and 1 if you allow the aspect of intelligence (as a mass noun or substance) as part of the definition.

"Results May Vary"?

These attributions of 3, 1, and 0, and *all* of my descriptions of the numogram, are just based on my own work and my own associations, my own research and my own logic. You might have a completely different reaction to a number and I encourage you to follow your feelings and reasoning rather than my own. Build Your Own NumogramTM and take my descriptions with a grain of salt. Each of us may have a unique numogram, a unique perspective (perhaps zodiacal) from which we perceive the angles of the energies in the numbers.

However, my research has not borne this out.

The superharmony of 3 is why I don't make a big fuss out of disclaimers like "Your experience of the 3 may vary"—because according to my research, it doesn't usually vary, and the more someone studies specific energies, the more their interpretations come to agree with universal interpretations throughout history. This does not appear to be an effect of training or socialization, but rather a transcendent quality of number (and archetype) itself to represent the non-time element *transcendentally objectively*. Of course, people may disagree on their interpretations of events or even upon the overall feelings or definitions of certain numogram zones—but if they are openminded and compare notes, they will find that, in fact, their experiences are congruent, and it is merely a difference in language which was preventing them from understanding each other. A higher version of the same energy will then be perceived, which simultaneously *does not change either interpretation or energy/frequency* and which *builds on them both.* Thus, it is an

undecidable question whether the politics of the numogram set up a situation of progressive, global, synchronicitous agreement, or whether what is being agreed about is already objective and is merely being progressively "discovered" via the removal of occluding debris.

So, I expect that anyone studying numbers, archetypes, etc., from *any* approach, will increasingly come to agree with the version of the numogram presented in this text, the more they study. Of course, my interpretations may be imperfect as well—but I have avoided speaking about any number until I have "pinned down" that energy and its specific definition, a delicate process which, miraculously, seems to produce results.

The way it produces results is due to the alchemical process. The number of elements in an aspecting system is arbitrary—a numogram can be constructed from any even number of elements (and arguably, the kabbalistic tree of life fills the "odd" gaps—see the numogram AOE mythos for more on this). So, the question in developing an aspecting system is not how many elements, but rather how best to separate one's experience and divide it up into the glyphs. How best to slice the pie. And, it will be found, when using any number of elements, and investigating those elements through one's own experience, rather than taking dogmatic definitions of same, that an emergent synthesis of each element appears, with an identifiable center or "essence" that is distinct and in relation to the other elements, and that the most congruent system (and therefore most useful system) can be attained through the balancing and "discovery" of these loci and natural distinctions between the chosen glyphs. Glyph systems naturally acquire these properties through use, itself a miracle of number that manifests in their "counting" by number in time. (These effects constantly manifest in any countable event, whether we notice it or not/whether there is interference in seeing the synchronicity or not).

This is how and why each the elements/energies in any set (aspecting system) can be said to be both objective and the "only" fundamental elements out of an infinite number of discrete energies (the natural numbers).

Further Reading

- Videos about phasing: **Reich's Drumming** Reich's Piano Phase Reich's Violin Phase Reich's Drumming (Four Tet Remix) illustrate beautifully the re-synchronization that occurs at "still points".
- Buddhist philosophy, which is saturated in 3-ness.
- Jung's *Synchronicity*
- von Franz' *Number & Time*
- Destiny & Control in Human Systems by Charles Musès