



Magickal Passes
Western Tai Chi
Tensegrity Series IV
Drawing the Cells of the Body
To an Energetically Autonomous Unity
And Full Consciousness¹

Returning to the cellular pre-human level; the level of the cells that reveals the collective nature of the Life Force from which can be formed the Bud-Will

“The members of what modern man calls the phylum Arthropoda, like the butterfly, for instance, were believed, by those shamans, to see the world as if through a container of crystalline gelatin. They affirmed that for such creatures, the world consisted of hues, and that each hue had a particular scent. This journey of consciousness was taken by those shamans as the means to accentuate their general awareness, and the prowess of their senses².”

“And this new vibration in the body has allowed me to understand the mechanism of the transformation. It is not something that comes from a higher Will, not a higher consciousness that imposes itself upon the body: it is the body itself awakening in its cells, a freedom of the cells themselves, an absolutely new vibration that sets disorders right—even disorders that existed prior to the supramental manifestation³.”

“...the body is formed by the super-position of layers, each representing a stage in the history of evolution of the species. The fetus displays essential characteristics of insect reptile, mammal (or whatever they are) in the order in which these classes of animals appeared in the world’s history.”

“...the mind is constructed on precisely the same lines.”

“The structure of the mind reveals its history as does the structure of the body.”

“Just as your body was at one stage, the body of an ape, a fish, a frog (all the rest of it), so did that animal at that stage possess a mind correlative. Now then! IN the course of that kind of initiation conferred by Sammasati, the layers are stripped off very much as happens in elementary meditation (Dharana) to the conscious mind.”

“Accordingly, one finds oneself experiencing the thoughts, the feelings, the desires of a gorilla, a crocodile, a rate, a devil-fish, or what have you! One is no longer capable of human thoughts in the ordinary sense of the word; such would be wholly unintelligible.”

“...doesn’t it sound to you a little like some of the accounts of “The Dweller on the Threshold?”⁴”

¹ This is a deviation from the original direction that the Cleargreen Corporation has put out. They were directly concerned with the idea of realizing consciousness from another phylum of being. This goes beyond even the most animistic the totemic of the ancient traditions. Clearly a more rational and less superstitious paradigm is possible for the development of awareness.

² From the back cover of [Carlos Castaneda’s Tensegrity, Vol. 3.](#)

³ Mother; October 17, 1957 ev

⁴ Crowley on the layers of thought leading to a sub-species level of awareness; from Letter 27 in [Magick Without Tears.](#)

Introduction

This set of Magickal Passes is the most difficult to apprehend; if only because the instruction given by the Cleargreen Corporation relies on a bold assertion. They claim that these passes all lead to the point that one would be enabled, perceptually, to cross the phylum Cordata, containing the human species that we belong to, and moving into the phylum Arthropoda, that includes most insects. Kenneth Grant seems to have done some work in this regard also with his reverence for the Spider. In his writings, Grant pays special homage to certain artists, such as Rimbaud, Lautreamont and Spare, who have in his view, opened gates to other perceptual universes.

From: <http://www.rosenoire.org/articles/monstrous.php>

In his book Outside the Circles of Time Grant writes,

Certain fugitive elements appear occasionally in the works of poets, painters, mystics, and occultists which may be regarded as genuine magical manifestations in that they demonstrate the power and ability of the artist to evoke elements of an extra-dimensional and alien universe that may be captured only by the most sensitive and delicately adjusted antennae of human consciousness.

These fugitive elements are images or concepts that impart a strange feeling of other-ness to the reader or viewer of these works.

"The primary study of the man who wishes to be a poet", wrote Rimbaud "is his own knowledge, entirely. He seeks for his soul, inspects, tempts it, instructs it. As soon as he knows it, his duty is its cultivation... the soul must be made monstrous... I say that he must be a voyant, make himself into one. The poet makes himself into a seer by a long, tremendous and reasoned derangement of the senses."

It is just this derangement that opens up the mind to the forces of the dark unconscious. Within these primordial depths are to be found instincts long lost and forgotten by man, past incarnations that are represented, magically, by the Qliphoth. These instincts can also be dredged up through the rites of Lycanthropy; the belief in the transformation of man into wolf, tiger or hyena. This is what Rimbaud means by making the soul "monstrous".

There is a primeval belief that the way to godhead is through the animal. This can be seen in the ancient representations of the Gods of Egypt and Sumeria. More recently in the Twentieth Century art work of English magus Austin Osman Spare and in the various ritualistic, "yogic" practices of this artist one can recognize this method of using the Beast to get closer to the godhead. Spare believed in the power of atavistic resurgence in which the initiate draws power from a symbol or sigil made to represent a particular animal and ultimately to take on the abilities of that animal. This is a method of reaching godhead in which, instead of rising to god spiritually; you sink down to him, bestially. Since god is "All" whether you rise or sink makes no difference. The result is still the same. Granted the bestial method is fraught with more dangers - psychically and physically - than the spiritual, but there are some of us who cannot help but be more inclined toward the depths.

Grant writes: "It should be evident that those who let in the forces of the Qliphoth must themselves assume the Mask of the Beast. It is therefore not surprising to find that the entire gamut of so-called abnormal and perverted lusts has been exploited in attempts to transmit the vibrations of extra-cosmic or - at least - extra-terrestrial forces." These abnormal and perverted lusts are well represented in the works of Lautreamont and Rimbaud. The works of both poets are filled with blasphemy, degradation, perversion and violence. The forces of the id are released and allowed to spread the moral pestilence that is so common to the works of these men. Especially in the case of Rimbaud, his lifestyle expressed the intrusion of these forces in an uncompromising way. Certain images and symbols appear that show a correspondence between these poets and the Typhonian Gnosis as espoused by Kenneth Grant.

In the Typhonian Gnosis the toad represents the "leapers" or voltiguers on the backside of the Tree of Life. Instead of having to traverse all the tunnels on the night side of the Tree, the magician assumes the form of a frog and makes a leap up the Tree of Death. The Vaultiguers' method is used by Bertaux's Black Snake Cultists and Hecate is their goddess. According to Grant: "She is one of the most important figures in the Draconian Cult, being symbolic of the Transformer from watery or astral existence to earth or tangible being." Hecate is known as the frog-headed goddess. There are many other beasts and critters that Lautreamont's work shares with the Typhonian Gnosis including the crab and the spider. In Crowley's Thoth Tarot Deck the card Atu 7 represents the Charioteer. Grant writes: "Furthermore, Atu 7 is under the sign of Cancer, which was originally the sign of the Beetle. The crab is associated in occult lore with the race of crustaceans expected to appear upon Earth at some future time; the beetle is emblematic of the immediately post-Maatian phase of human evolution." These "crustaceans" that will appear on earth are representative of the dark forces seeping through the gate of Daath into our life wave. To put it another way, these are the forces of the dark sub-conscious seeping into the

conscious mind. The web the spider spins at the back of the Tree is very important as well. Grant explains: "The spider's web is the network of tunnels that leads to other dimensions, for what appear as mere interstices on a flat plane when the spider has emerged from it's hole are - in the depths of the earth - intra-spatial voids and dream-spanning gulfs of cosmic immensity." In other words, the spider's web is used imaginatively as a means of access to various realms of the subconscious. But there is a price. The initiate loses just a bit of his Ojas or magical energy when in contact with these beings. But the occult insight gained is worth it.

A part of scraping away these pretensions includes performing acts, usually sexual, which are considered to be the antithesis of societal standards or by having sexual relations with horribly deformed or ugly people. Both Crowley and Spare utilized these techniques to widen the perimeters of the mind and to remove certain barriers. Crowley achieved this mental expansion with ugly and/or deformed people, Spare with his elderly spiritual mentor Ms. Paterson. Rimbaud's method consisted of violent homosexual sex with poet Paul Verlaine. Robb states: "It might even be said that it was precisely because he could rely on himself to find the thought of homosexual relations disquieting that he decided to investigate [them]. These mental experiments were another attempt to push the personality off the rails, to annihilate illusions..." also by "the purification by dissolution, the loosening of the rivets and tackle that bind the personality, visions teetering on the brink of the incomprehensible." It is just this mental teetering, this delirium on the brink of madness that helps to usher in the forces of the Qliphoth. According to Grant: "The Left Hand Path is precisely that derangement of the senses which Rimbaud formulated independently and which the Surrealists after him endeavored to put into practice."

Rimbaud saw himself as a kind of Satanic, Pagan mystic. According to author Graham Robb, Rimbaud had "[...] glorious Gothic visions of the poet as a Promethean Satan, the Romantic Lucifer whose role is to rescue men from God: 'the great invalid, the great criminal, the great damned and the supreme Sage!'" Rimbaud knew that in order to achieve this he would have to divest himself of every kernel of his known personality, to strip his psyche bare, to consume himself like the wolf in his poem, in order to achieve this "divine" insight.

Rimbaud was greatly influenced by the 19th century Illuminists', who understood that behind the sensory impressions lay a pure and absolute reality. "This ultimate truth can be glimpsed only in fleeting moments when the senses are no longer separate from the objects of perception, when the personality evaporates..." (Robb). This is the same goal that mystics for untold centuries have been trying to reach. There are many different paths, and some are more dangerous than others. A great poet like Rimbaud had to pull back from the brink of that abyss. Yet, as he tilted over that infinite gulf he glimpsed something that he was able to bring back to earth and give to us; a vision of that great, terrifying expanse. As Grant says, "Alchemy, obsession, delirium, reversion, and the sorceries of sex form the foundation of creative occultism, and these elements were woven by Rimbaud into his celebrated formula."

Lautreamont and Rimbaud both sank deep into their primordial depths and brought back pearls of great price. It is a journey few agree to take and from which few ever return. As written by the famed occultist A.E. Waite: "As there is a door in the soul which opens on god, so there is another door which opens on the recremental deeps, and there is no doubt that the deeps come in when it is opened effectually." Here's to the artists of the deeps...

"My observation of the Universe convinces me that there are beings of intelligence and power of a far higher quality than anything we can conceive of as human; that they are not necessarily based on the cerebral and nervous structures that we know, and that the one and only chance for mankind to advance as a whole is for individuals to make contact with such Beings". -Kenneth Grant

From: <http://www.geocities.com/setinorth@prodigy.net/operation2.html>

Squid and spider are types of Cthulu.

Squid and spider also relate to the power zones of Set. According to Kenneth Grant, "In the major power zones are the nine beasts: beetle, hyaena, scorpion, dragon, squid, raven, crocodile, spider, bat."

From: <http://www.templeofdagon.com/mythos-studies/frater-tenebrous-cults-of-cthulhu/>

His order of existence parallels the concept of the universe as expounded in Hindu and Oriental mysticism, 'an All-in-One and One-in-All of limitless being and self. As such, a particular physical form cannot be ascribed to Yog-Sothoth, though in 'The Dunwich Horror', the offspring of his mating with Lavinia Whateley is compared to an octopus, centipede or spider. The formula of evocation of Yog-Sothoth is given in 'The Case of Charles Dexter Ward', wherein it forms part of the necromantic workings of the sorcerer, Joseph Curwen.

The British occultist Kenneth Grant has described Yog-Sothoth as embodying "the supreme and ultimate blasphemy in the form of the Aeon (yog or yuga) of Set (Sothoth = Set + Thoth)"⁴. On the qabbalistic Tree of Life, Yog-Sothoth can be attributed to Da'ath, the eleventh (or 'non') sephirah, where the identification is with Choronzon, the Guardian of the Abyss whom Crowley called "the first and deadliest of the powers of evil", and whose number is 333, that of Chaos and Dispersion.

In one sense, the beings described above are designated 'gods' in as much as they are worshipped by great numbers of other beings, both human and non-human. Amongst these are 'the Elder Races', who inhabited the Earth in prehistoric times, and from whose presence man's very existence derives.

The first of these races to visit the Earth was 'the Old Ones', who came down from the stars to build their black stone city on the continent of Antarctica. They are described as having starfish-shaped heads, and tubular bodies covered with tentacles and cilia. Their servants are the mindless, protoplasmic 'Shoggoths'. In the novel, *At the Mountains of Madness*, Lovecraft records the wars which took place between the Old Ones and other extra-terrestrial races, at the dawn of time. These other groups include the Spawn of Cthulhu, winged cephalopods who constructed the now-sunken city of R'lyeh.

The Deep Ones, described by Lovecraft in *The Shadow over Innsmouth*, are the semi-humanoid, aquatic servitors of Dagon. At certain times in the past, they have ventured onto land and mated with humans, producing a degenerate offspring who can be recognised by ichthyoid physical characteristics known as 'the Innsmouth Look', after the New England seaport whose inhabitants had interbred with the Deep Ones.

'The Whisperer In Darkness' details a third group of nonhuman entities, which originate from the planet Yuggoth (or Pluto). They are crab-like creatures, fungoid in substance, which Lovecraft links with the Mi-Go, or Abominable Snowman, of the Himalayas.

The last type which Lovecraft was to describe in detail is 'the Great Race', which occupied the continent of Australia some 150,000 years ago. Unlike the other races mentioned above, it seems that this group may have been indigenous to the Earth. Physically, they were cone shaped beings, the head and organs attached to extendable limbs spreading out from their apexes. According to the story, 'The Shadow Out of Time', the Great Race were able to effect mind transference with any living being, and had accumulated a vast collection of information on the various cultures that exist in the universe.

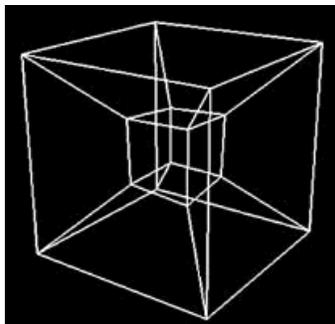
The name, 'Starry Wisdom', recalls that of Crowley's 'Argentum Astrum', or Order of the Silver Star, founded in 1907. The 'Silver Star' represents Sirius, from which emanates the magical current represented on Earth by the entity, Aiwaz.

Another contemporary of Lovecraft's whose writings contain many similarities and correspondences is Helena Petrovna Blavatsky, the famous occultist and theosophist and author of The Secret Doctrine. This vast work is in fact an expanded commentary on *The Book of Dzyan*, itself a fragmentary extract from the 'Mani Koumbourm', the sacred writings of the Dzugarians, an ancient race which inhabited the mountain regions of northern Tibet. These texts tell of how the earth was once possessed by chaotic beings said to have crossed the gulf from another universe, at a time pre-dating the appearance of man, and goes on to relate how they were expelled from this universe by the intervention of forces allied to the cause of Order. This cosmic history, which details subsequent battles with other primal life forms, shows an obvious parallel with that described within the Cthulhu Mythos.

In a brochure entitled, 'Chronology of the Necronomicon', published in 1936, Lovecraft gives a suggested history of the damned book. According to this essay, the original text was transcribed by the poet Alhazred at Damascus in 730 A.D. The title, 'Al Azif, refers to the nocturnal sounds made by insects, and supposed by Arabs to be the howling of demons. (By the numerology of the Qabbalah, its number is 129, which represents amongst other things, 'a place of ravenous creatures', and corresponds with the Egyptian word, 'Atem', 'to annihilate'.) Alhazred had spent ten years alone in the great southern desert of Arabia, the Roba-El-Ehaliyeh or 'Empty Space' of the ancients, which was rumoured to be inhabited by evil spirits. He had explored the ruins of Babylon and the subterranean tombs of Memphis, and visited the forbidden city of hem. Beneath the remains of a nameless desert town, he discovered the annals of a race older than mankind, which he set down in the Azif.

From: http://www.liberatom.com/fourth_dementia.html

The Fourth Dementia of the Hypercube



5:42 am PST 8/10/02

Recently I discovered a webpage that demonstrated a Java animation of a fourth dimensional geometric object in 3-D. This intrigued me, since I recalled reading in *Cults of the Shadow* that the members of the Cult of the Black Snake used a fourth dimensional cube in certain rituals. When I first read this chapter in Grant's book, the significance of the fourth dimension eluded me. I knew that many scientist believed that the fourth dimension was Time (the 3rd being space). Things started to click. Just recently I had realized that the nature of the [Spider](#), especially in the context it was used in the Cult, was Time. The eight legs of the arachnid symbolized the cardinal directions of the compass. Which suggests that Time is revealed through Space. The spider was the supreme zootype of Time/Space. What I didn't realize about the fourth dimension, which few probably realize, it also suggests the possibility of alternate universes.

While researching on the web I came across a website devoted to [Transdimensional Theory](#). It shed further light on the occult nature of hyperspace.

"Now, let's take the big jump. Imagine squaring your cube. Scientists call this a hypercube. This is only a vague representation, since you can't see a hypercube in only three dimensions, and this is a two-dimensional picture trying to represent...well, you get the idea.

But anyway...Voila! Now you're looking into the fourth dimension! Now, if a line contains an infinite number of points, a flat plane contains an infinite number of lines, and a 3D space contains an infinite number of planes...why, yes, that's right! A hypercube would logically contain an infinite number of 3D spaces...or as I call them, universes. And when you get this far, you add yet another two directions to your possibilities. Scientists call these 'ana' and 'kata', but I like to call them 'in' and 'out.'"

This leads to the possibility that the fourth dimension could be used to travel through time, and or space, visiting other universes parallel to our own (i.e. Universe B).

The question that then plagued me, and to some extent still does, is how. This mystery lies at the heart of my research, which will lead to traffic with inter-dimensional beings from strange worlds, and even stranger aeons. This contact I believe has already occurred through LAM (my HGA). Most recently I have made breakthroughs in the esoteric method of Time/Space travel, using the the Gate of Daath \Leftrightarrow , through my totem, the [spider](#), and now this, the science behind the enigma. Though rooted in the hard science of modern physics, there appears to be something esoteric about the fourth dimension. It seems that the greatest interest into this unseen aspect of our existence was strongest in the imaginations of scientific pioneers of the beginning of the twentieth century. Many of these men believed that the fourth dimension might be the astral plane.

Another quote from the essay on Transdimensional theory sheds further light on the subject:

"The reason you only see yourself in three dimensions is that that is where you are focusing all your attention. Some people have learned how to cast their perceptions 'in' and 'out', and that is why some people can see or feel auras - they are sensing the higher dimensions people possess. Now: Before you go anywhere, you have to be able to see (or otherwise sense) where you're going. So the first step in dimensional travel is learning how to cast your perceptions 'in' and 'out.' In other words, it is only by taking a perceptual jump at right angles to the universe you're living in that you will be able to perceive other universes. This technique has been called many things over the years, from Shamanic Journeying to Astral Travel. (Yes, the intentions are different, but the process is essentially the same.) It is often difficult when you first begin to look in new directions. With practice, this becomes easier to do and perceptions of 'in' and 'out' become sharper and clearer.

Now, if you've tried this, you may have noticed something. In order to focus in on specific universes, you had to 'tune in'. You had to match the wavelength of your perceptions to the wavelength of the place you were trying to get a look at. So? Well, if you want to carry things a step further and actually physically travel to other universes, you have to do one of two things. You have to match all or part of yourself to the wavelength of the other universe. If you only translate part of yourself, then you must have a link on the other end to attach to, to help you reach the proper frequency. (Think spirit possession, or changeling.) Translating all of yourself requires more power, and is commonly done by building a Gate. Think of a Gate as a sort of wormhole with a moving sidewalk inside. On your end of the wormhole, the sidewalk is moving at the same speed you are. As you step onto it, it changes speed (and thus changes your speed as well), so that by the time you reach the other end, you are moving at the speed of the universe you are going to. This is a very complex and tricky process that is accomplished through precise control and manipulation of energy flows - in other words, magick. Translating only part of yourself follows a similar, but slightly easier process. So it follows that any race with enough magickal expertise could utilize it to travel between dimensions.

So to sum up, there can indeed be multiple universes, because they have room to exist next to each other within higher dimensions. Within those dimensions, each universe exists within a certain "frequency range", which is why they don't usually interfere with each other. Travel between different universes can be accomplished by translating the energy of a person or object from one frequency to another. This is the basis of interdimensional travel."

The four dimensional cube used by the Cult of the Black Snake is called the liberation symbol. This suggests an escape from the spirit of gravity. Transcending the 3rd dimension, the cube launches the cultist beyond the mundane world of Universe A.

"Initiates of the Black Snake Cult use a special symbol as a springboard to the aethyrs, or extra-terrestrial dimensions. It is known as a 'liberation symbol' and is in the form of a fourth dimensional cube (see illustration). Mental concentration on this symbol induces a deep auto-hypnosis which releases the astral body and enables it to pass through a certain part of the cube into other dimensions."

From Cults of the Shadow by Kenneth Grant

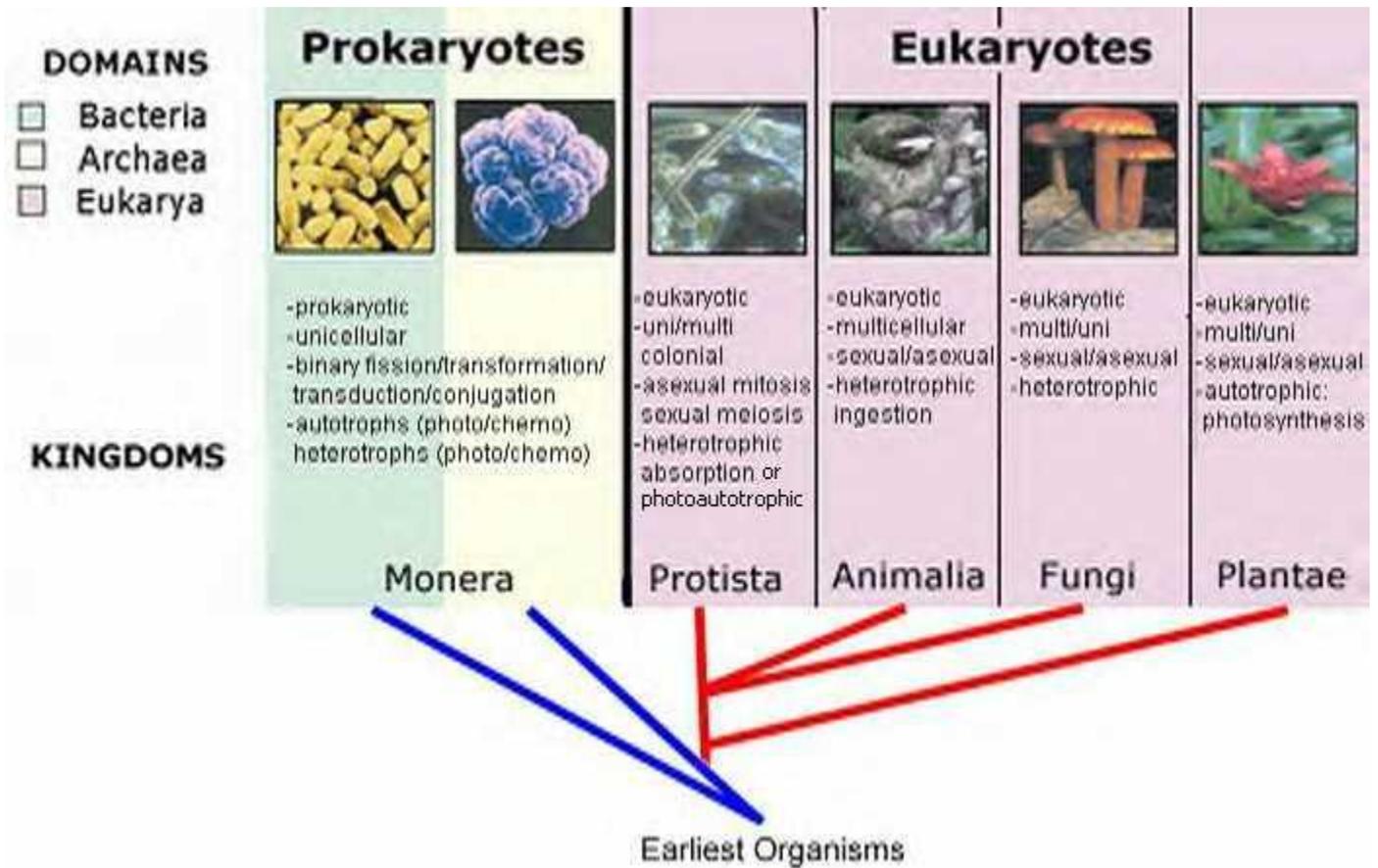
"The point of entry into unknown realms differs in the case of each individual who makes of the liberation symbol his point of departure, but once this point is discovered the subtle body slips through the door with astonishing ease. It finds itself suddenly in a totally new world -- yet one that is strangely familiar -- and it is only after repeated entries and explorations that mastery of the new conditions is achieved. Powered by sexual magick, such a meditation generates a propulsive energy that flings the Adept deeply into inner space."
Ibid

From what I have read thus far, I am inclined to think that the key to the fourth dimension is the astral plane. The question that still lingers is whether a fourth dimensional hypercube could be used to let the initiate see beyond, and experience, hyperspace. The chapter on the cultus from Cults of the Shadow would support this conjecture.

Biological science as shown below, clearly shows that the human species has evolved from Eukaryotes and Prokaryotes, still inherent in the human cell; in the mitochondria. Cf. Liber LH and Liber Immortalitas in the GCL Breviary. This evolution is detailed in the classification chart as follows:

Diagram of the Modern Classification Scheme:

The information for each kingdom refers to the questions in "Format for Classification," seen below.



Kingdom Monera

The Prokaryotes: Comparisons of Domains [Archaea](#) and [Bacteria](#)

MAIN FEATURES	BACTERIA	ARCHAEA
rRNA sequences	Many unique to bacteria	Many match eukaryotic ones
RNA polymerase	Relatively small and simple	Complex; similar to eukaryotic
Introns	Absent	Present in some genes
Antibiotic sensitivity	Inhibited	Not inhibited
Peptidoglycan in cell wall	Present	Absent
Membrane lipids	Carbon chains unbranched	Carbon chains branched

Prokaryotes are single-celled organisms that lack membrane-bound organelles and have a single chromosome containing all their DNA. They can be photoautotrophs, chemoautotrophs, photoheterotrophs, or chemoheterotrophs.

Photoautotrophs obtain their energy from light and their carbon from fixing CO₂, an inorganic compound. Chemoautotrophs obtain energy chemically, but they also fix CO₂, an inorganic compound, to receive carbon. Photoheterotrophs receive energy from light, but receive organic carbon from ingesting other organisms. Chemoheterotrophs receive energy and carbon from organic compounds by ingesting organisms or other material containing fixed carbon.

The first types of cells on the planet were prokaryotic cells, appearing 3.5 billion years ago. In contrast, eukaryotes (single- or multi-celled organisms with membrane-bound organelles and multiple chromosomes) did not appear until about 1.8 billion years ago. These first eukaryotic cells evolved from prokaryotic cells after the plasma membrane of the cell (a phospholipid bilayer) infolded and formed organelles enclosed by membranes that were formerly part of the plasma membrane. Chloroplasts and mitochondria, allowing the conversion of light energy to potential, chemical energy and potential energy to chemical energy that the cell can use respectively, probably evolved from photoautotrophic and chemoautotrophic prokaryotes ingested by early chemoheterotrophic eukaryotic cells.

Photoautotrophic prokaryotes made the atmosphere aerobic. The atmosphere on a young earth was composed of CO, CO₂, and N₂. Photosynthetic prokaryotes that accumulated on stromatolites produced oxygen as a product of photosynthesis, while taking in CO₂ and possibly other gases while producing O₂. This oxygen concentration built up until 2.5 billion years ago (1 billion years after the first prokaryotes appeared), Earth's atmosphere was aerobic. Prokaryotic cells are also smaller than eukaryotic cells, most measuring between 1-10 μm. This is because they rely entirely on diffusion to spread nutrients throughout the cytoplasm. All prokaryotic cells are divided into two domains: [Archaea](#) and [Bacteria](#).

Archaea are different from bacteria in several important ways. First, they are not susceptible to antibiotics. They also have introns, or non-coding parts of genes that regulate gene expression, in some genes, while bacteria lack introns altogether. This is why it is difficult to use recombinant DNA technology to place eukaryotic genes in some bacteria: bacteria can not cut out the noncoding sequences like eukaryotes and archaeans do. Domains Eukarya and Archaea also share similar RNA polymerases, which tend to be much more complex than those of bacteria. Ribosomal RNA is another difference between archaeans and bacteria. Although bacteria and archaeans have similar rRNA (which tends to mutate very slowly), there are about a dozen short sequences that distinguish the two prokaryotic domains. Surprisingly, eukaryotes seem to have the same sequences as archaeans, suggesting that these two domains diverged after Bacteria and Archaea diverged. Archaeal and bacterial cell walls are different because bacteria use peptidoglycan, a polymer of sugars linked with polypeptides, in their cell walls, while Archaea do not have true peptidoglycan. Their membrane lipids are different as well, because of differences in the carbon chain structure. The organisms in domain Bacteria have unbranched carbon chains in the phospholipid bilayer, but the organisms of domain Archaea can have branched chains, similar to eukaryotes. For these reasons, the domains Archaea and Bacteria are two distinct domains, even though they both consist of prokaryotic cells.

These two domains are believed to have diverged very early in the evolution of life. Eukaryotes then diverged from Archaea, and they comprise the third domain, consisting of kingdoms of plants, animals, fungi, and several protist kingdoms (for simplicity in this lab, we refer to them comprehensively as Kingdom Protista). A great deal of scientific research continues to go toward discovering more about and supporting (or refuting) this system of classification.

Classic systematics utilizes a number of methods to directly derive the classification of an organism. In addition to anatomical considerations (including homologous structures), molecular biology has become a powerful tool, and contributes to systematics by providing the means for protein comparisons and analysis of DNA and RNA.

Beyond these direct classical methods, cladistic analysis has taken root rather recently (since the 1960s). It involves the use of classical methods to organize organisms into clades, or monophyletic taxa. Each clade shares a distinct feature. The study of these features in the context of an ingroup (organisms that have any of the features) and an outgroup (organisms that have none) has allowed the establishment of a number of effective classification schemes. In cladistic analysis, each feature, or character, is viewed as a primitive character (common to an entire group) or a derived character (that arose in the evolution within the group). Cladistic analysis tends to be more objective than classic analysis, and allows for testable hypotheses. Closely tied to cladistic analysis is parsimony, or the search for the simplest practical phylogeny for an organism.

Domain Eukarya

Domain [Eukarya](#)

Including

[Kingdom Protista](#) | [Kingdom Fungi](#) | [Kingdom Plantae](#) | [Kingdom Animalia](#)



The Domain Eukarya arose from the first prokaryotic organisms more than 1.7 billion years ago. It includes all of the organisms with eukaryotic cells--that is, those with membranous organelles (including mitochondria and chloroplasts). The organisms in this domain will be the focus of our classifications; indeed, they represent the vast majority of organisms we see each day. In terms of our classification questions, members of the domain have the following characteristics:

- Eukaryotic cells
- Unicellular (some Protists and yeasts), Colonial (some Protists) or Multicellular (most Fungi, Plantae, and Animalia) organisms
- Cell division by mitosis, with a variety of cycles of reproduction and recombination
- A variety of modes of access to energy and carbon, varying with kingdom

One of the key branches of evolutionary biology in recent decades has been the examination of the evolution of eukaryotes from these early prokaryotes (see [Bacteria](#) and [Archaea](#)). The evolution of the domain Eukarya is believed to have occurred by two primary processes. These evolutionary events are explained briefly below, but for more information please see our [Conclusions](#).

All of the membranous organelles except for the mitochondria and chloroplasts are ultimately continuous with the plasma membrane and with each other. They comprise the endomembrane system, and are highly dependent on each other for the partitioning of the cell for metabolic activity. The organelles of the endomembrane system include the nucleus (surrounded by a double membrane), rough and smooth endoplasmic reticulum, Golgi apparatus, lysosomes, peroxisomes, vacuoles, and transport vesicles that move between the components. The eukaryotic endomembrane system arose by a process known as membrane infolding. The plasma membranes of the original prokaryotic cells that gave rise to the first eukaryote ones folded inward. Originally, this membrane may have formed small vesicles around the nucleus, which then grew outward to form a perforated double membrane. The inner projections of the plasma membrane (projecting out from the nuclear membrane) pinched off from the plasma membrane, forming the endoplasmic reticulum. From these organelles, the Golgi apparatus was derived, probably to improve the efficiency of protein synthesis.

The mitochondria and chloroplasts of eukaryotic cells arose in a different fashion. Most scientists now follow the endosymbiosis model, developed by Dr. Lynn Margulis of the University of Massachusetts. Because of the similarity of these organelles to prokaryotic cells, the endosymbiotic model proposes that they arose from small prokaryotes that established residence inside larger ones, deriving their outer membranes from the plasma membrane of the host cell. Mitochondria arose from small heterotrophic prokaryotes that had great efficiency in aerobic respiration, and chloroplasts arose from small photosynthetic autotrophs. Because the organelles could not be digested, they eventually evolved to assume a closely interdependent relationship with the cell, and today could not even survive on their own.

Here are a number of other resources:

[A flowchart dealing with characteristics of the eukaryotic cell](#)

[A virtual cell](#)

[The University of Arizona's Phylogenetic project](#)

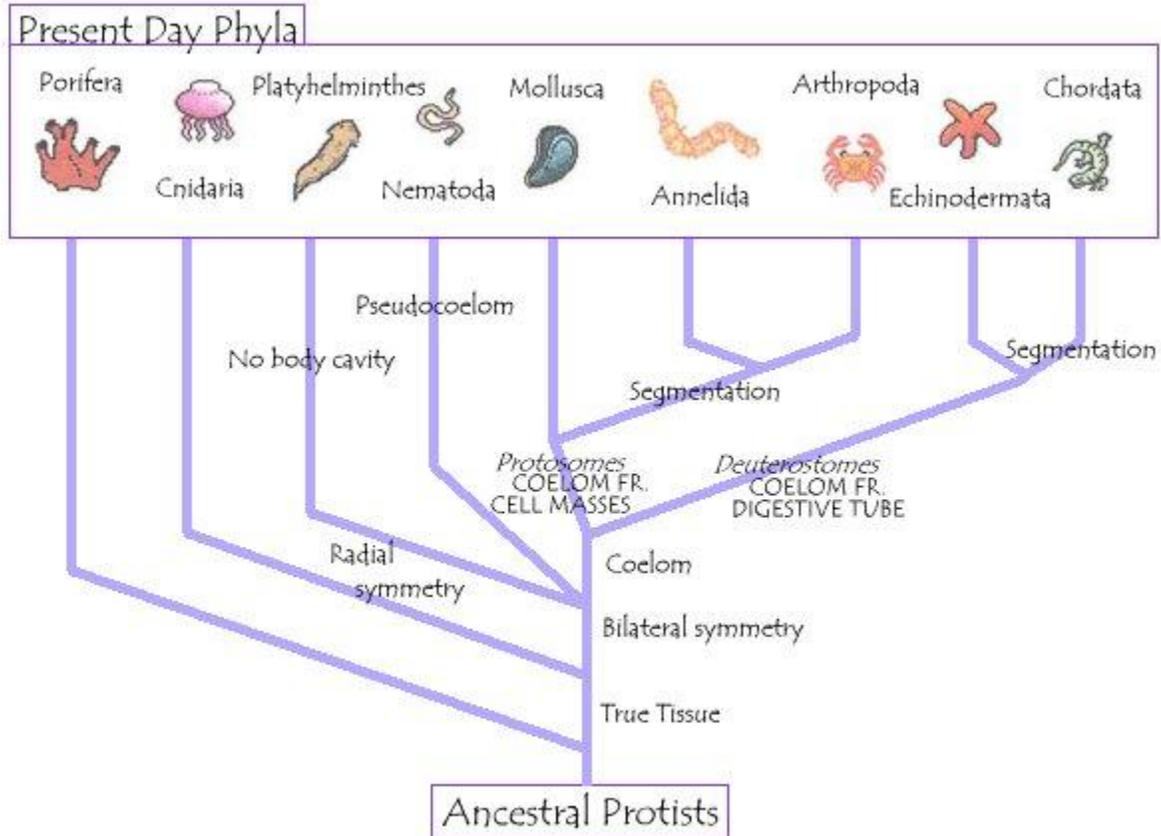
There is truly immense diversity within the Domain Eukarya. It includes the kingdoms [Protista](#), [Fungi](#), [Plantae](#), and [Animalia](#). [Protista](#) includes the protists--unicellular, colonial, or multicellular, with a wide variety of reproductive cycles and energy and carbon derivation. [Fungi](#) are chemoheterotrophic, mostly multicellular decomposers with a unique reproductive cycle. [Plantae](#) are multicellular photoautotrophs with an alternation-of-generations life cycle and rigid cell walls. Finally, [Animalia](#) are multicellular chemoheterotrophs with a simple life cycle and no cell walls.

Kingdom Animalia

Domain [Eukarya](#)
Kingdom [Animalia](#)

Use the imagemap of the phylogenetic tree to navigate through the kingdom

Note that this diagram includes only the nine predominant animal phyla, whereas up to 35 exist.



Phylogenetic Tree of *KINGDOM ANIMALIA*

Kingdom Animalia is one of four kingdoms in the Domain Eukarya. It is distinct from the other three kingdoms, Plantae, Fungi, and Protista, in several ways. Animalia are multicellular, while most Protista (excepting the multicellular algae, which are plant-like) are unicellular. Heterotrophism separates the animals and fungi from plants, and the lack of cell walls in animal cells makes them distinct from fungi. Animals also possess several other unique features. These include interior digestion of food, possession of a digestive tract where hydrolytic enzymes are secreted and digestion takes place, and special cell junctions in their tissues.

The life cycle of organisms in Kingdom Animalia also separates them from organisms in the other three kingdoms. Animals spend their entire life cycle as diploid cells, with the exception of haploid gametes. The first stage of their life is as haploid reproductive cells (sperm and eggs) in the mature adult organisms. The gametes fuse to form a zygote. The zygote then undergoes mitotic divisions, which lead to a stage of development called the blastula. The blastocyst (blastula structure) consists of a single cell layer around a fluid-filled cavity. The formation of a gastrula, by infolding of the blastocyst in a blastopore, is also common to most animals. A gastrula consists of an inner and outer cell layer. The outer

layer usually becomes the epidermal and nerve cells of the adult organisms—the ectoderm. The inner layer becomes the digestive tract, or endoderm. A third layer—the mesoderm—usually infolds, and develops into the other internal organs. From this stage, some animals develop into larva, which are immature specimens appearing very different from the adult. Larva then undergo a metamorphosis in which they become a mature adult, capable of reproducing.

Kingdom Animalia is thought to have arose in the sea, from colonial protists. It is believed that some of these protist colonies began to fold inward, creating a gastrula-like protoanimal. In this protoanimal stage, cell specialization occurred, paving the way for the evolution of true multicellularism. (See [The Conclusions Essay](#) for a much more thorough explanation).

The taxonomic system recognizes the generally accepted grouping of animals with certain evolutionary traits into taxa below the kingdom level, called phyla. The most well known phyla of kingdom Animalia are the [Mollusca](#), [Porifera](#), [Cnidaria](#), [Platyhelminthes](#), [Nematoda](#), [Annelida](#), [Arthropoda](#), [Echinodermata](#), and [Chordata](#), our own phylum. There are more than 35 phyla in all, but these nine generally comprise the bulk of the kingdom.

The radiation of diversity in the Animalia kingdom proceeded based on the evolution of a number of distinct "hallmark" features. The ancestral colonial protist that gave rise to the animal kingdom diverged first into two separate lineages—the Parazoa (Latin for "false animal") and the Eumatazoa ("true animal"). The Parazoa contain only one modern phylum—Porifera, containing the sponges. The Parazoa are not true animals, per se, because they have no true tissues. In fact, a sponge can be passed through a sieve and reassemble on the other side with no damage to its overall cellular function. The Eumatazoa branch gave rise to all other modern animal phyla, those with true tissues.

The next division, a metaphoric "fork in the road" of evolution, occurred with the divergence of bilaterally symmetric animals from radially symmetric ones. Among the Eumatazoa, the phylum Cnidaria (hydras, jellies, coral polyps, and sea anemones) includes all of the radially symmetric animals—those that can be split into two identical halves by any cut made from top to bottom. Bilaterally symmetric animals, on the other hand, tend to swim or otherwise move around in a head-first direction. They are marked by a distinct posterior and anterior end, dorsal and ventral surfaces, and lateral surfaces. The bilaterally symmetric branch of the Eumatazoa gave rise to the rest of the animal phyla.

The next major split in the bilaterally-symmetric Eumatazoa occurred based on the evolution of body cavities (coeloms)—fluid filled spaces within the organism, excluding the digestive tract. Among the Eumatazoa phyla with bilateral symmetry, only the Platyhelminthes (the flatworms, including the subgroups planarians, flukes, and tapeworms) do not have any body cavity—they are the acoelomates. Rather, the flatworms have an incomplete alimentary canal surrounded immediately by endoderm, mesoderm and ectoderm tissue with no fluid-filled space in between. The first phylum to show any body cavity was the Nematoda, or roundworms. They are known as pseudocoelomates, for their body cavity is not a true coelom—that is, one surrounded entirely by mesoderm tissue. Rather, roundworms have a pseudocoelom between the endoderm and mesoderm tissue layers. It does provide some protection and a hydrostatic element for movement, but does not serve the same diversity of features as the true coelom. The true coelom, a fluid-filled space surrounded entirely by mesoderm tissue, is present in all of the remaining animal phyla—the coelomates. It serves myriad protective and even skeletal functions, but perhaps its most important benefit is the ability to suspend organs from mesentery tissue and keep them stationary and cushioned from impact.

The final major division among the coelomates occurred with the divergence of the protostomes from the deuterostomes, manifest in several respects. In all coelomates, the alimentary canal is formed when the blastopore grows through the blastocyst structure. In protostomes, the blastopore becomes the mouth of the organism, while deuterostomes develop so that the blastopore becomes the anus. Protostomes have a coelom that develops from solid masses of mesoderm cells, while deuterostome coeloms develop instead from hollow outgrowths of the alimentary canal. Finally, protostomes exhibit determinate development from the beginning of the embryo, while deuterostomes show indeterminate development, taking up to 8 cell generations to differentiate. This means that if one were to take, say, a 16-cell morula of a protostome and a deuterostome and cut each into 16 separate pieces, each deuterostome cell would develop into a full organism. However, each protostome cell would develop only into a part of that organism. This accounts for the ability of scientists recently to clone 8 monkeys from a single embryo by splitting it; monkeys are deuterostomes. The protostome lineage includes the Annelida, Mollusca, and Arthropoda, while the deuterostomes include the Echinodermata and the Chordata.

These five phyla are distinct from each other on the basis of segmentation, quite a controversial evolutionary event. Among the protostomes, Annelida (the segmented worms, divided into earthworms, polychaetes, and leeches) and Arthropoda (the horseshoe crabs, arachnids, crustaceans, insects, centipedes, and millipedes) are segmented, while the Mollusca (snails, slugs, bivalves, squids, octopi) are not. The Arthropoda differ from the Annelida primarily in their possession of jointed appendages. On the deuterostome branch, the chordates are segmented, while Echinodermata are not. Evolutionary biologists continue to debate the phylogenetic origins of segmentation. Some believe it evolved separately in the protostome and deuterostome lineages after their divergence, while others believe it evolved very early and was later lost by the Echinoderms and Mollusks.

All of the organisms of Animalia are, perhaps contrary to the belief of most people, invertebrates. The only vertebrates are in the subphylum Vertebrata of the Phylum Chordata. Vertebrates are characterized by a neural crest, pronounced cephalization, a closed circulatory system, a skull, and backbone (spine) composed of multiple vertebrae.

Phylum Chordata

Domain [Eukarya](#)
Kingdom [Animalia](#)
Phylum [Chordata](#)

Phylum Chordata, our phylum, is made of animals that show five distinguishing features in either the adult or larvae stage. These features are a hollow nerve cord in the dorsal side of the body; a notochord, which is a flexible rod between the nerve cord and the digestive tract; gill structures in the pharynx; the digestive tube located just behind the mouth; and a post-anal tail. This phylum, although not the largest, is the most diverse phylum in the animal kingdom. Chordates have bilateral symmetry in some stage of the life cycle and have a coelom made from an outgrowth of the digestive tube. Therefore, all chordates are deuterostomes, and their organs are suspended in the mesentery tissue between the endoderm tissue of the digestive tract (alimentary canal) and the ectoderm tissue on the surface. Chordates also, for the most part, show body segmentation and other characteristics present in the more evolved phyla in the kingdom Animalia, such as true tissue.

There are three subphyla in the phylum Chordata. Subphylum Urochordata consists of the tunicates, that show the characteristics of being a chordate in the larval stage but not as an adult. Subphylum Cephalochordata consists of all lancelets, very primitive animals that do show the chordate characteristics in maturity. The final subphylum, subphylum Vertebrata, is by far the largest and consists of seven classes, including our own.

Whatever this all amounts to can only be apprehended by the performance of the Magickal Passes and the various others workings suggested in the GCL Breviary. The hints from Kenneth Grant and the artists he espouses also offer opportunity. And of course, the important work of Magick and Yoga as outlined in the A.'A.'. curriculum.

1. Opening Oneself to Intent

Opening oneself to 'Intent' is literally accomplished with this pass. Intent is the perennial force in the Universe. This force obeys the solicitations of man, provided it is made with determination and persistence. The solicitation to Intent, instead of to the various deities of Ceremonial Magick symbolizes the incorporation of forces external to oneself (as in the invocation work of Ceremonial Magick) by making an overt gesture of beckoning them and taking in the response through one's breath.

- A. Move left hand with the palm flat, touching the right shoulder and with a quick inhalation, filling the upper lungs with air to serve as a source of immediate energy.
- B. Almost simultaneously with Step A, make a gesture of the right arm that extends forward with the palm facing upwards; a symbol of offering oneself to the surrounding forces.
- C. A sharp exhalation and a movement of the left arm, palm facing upward; using the right arm as a launching pad to shoot one's energy out into infinity; the left shoulder must be moved forward as far as possible; rendering the upper trunk 'in profile;' while retracting the elbow of the right arm as far back as possible.
- D. The left arm is retracted, using the right arm as a runner while one takes a deep breath; palm flat, graving over the arm.
- E. The hand returns to the right shoulder and from there, extends forward in an arc; keeping the left shoulder as far out as possible.
- F. The right arm follows the left arm, drawing a similar arc. This ends with the shoulders extended as far forward as possible, and the back arched to compensate the forward movement of the shoulders. The palms are up and the thumbs retracted, resting on the middle of the palm.
- G. The word 'Intent' is voiced.
- H. A very deep breath is taken as the arms are pulled sharply to the sides; till the fingertips touch the rib cage.
- I. A deep exhalation is made, helped by turning the palms down and pushing downward with the thumbs in a natural position. The fingers are held together with the pinky separated from the rest.

2. Pouring Intent into Two Pouches of the Body

Human beings have three energetic pouches that serve as reservoirs of energy in the following manner:

- The liver and gall bladder on the right provide quick and immediate action.
- The pancreas and spleen on the left provide the center of feeling.
- The kidneys and adrenals provide the center of sustained and purposeful action.

After beckoning Intent, which must precede all that we do, the next logical step is to fill the two frontal pouches of the body with Intent.

- A. Tap the floor with the ball of the left foot while the left leg is extended maximally to the front.
- B. The leg retracts to the parallel with the right leg, with the foot brought to the level of the right knee, then tap the heel sharply on the floor, while the tip of the foot is extended fully upward.
- C. Two heel taps follow, one with the left foot, then a hop and the other with the right, leaving the tips of both feet extended fully upwards.

- D. The tips of the feet go down and the hands go sharply to the hips, palms lining the hips and fingers pointing down.
- E. Turn the head and torso sharply to the left.
- F. Both hands move sharply to cover the areas of the liver/gall bladder and the pancreas/spleen.
- G. The left hand is pulled back all the way; elbow raised behind the shoulder and moves in a very broad circle from the extreme left to the extreme right, turns around the body and is returned again to the area of the pancreas/spleen, as if sheathing a blade in its holster.
- H. Repeat with the right arm; the eyes are kept fixed to the left, with a piercing look as if gazing into infinity.
- I. Move the eyes sharply to the front and maintain piercing gaze. Pull the left arm backwards and repeat sweeping motion; do the same again with the right.
- J. Drop the hands to the sides and repeat steps A-C, this time, with the right leg.
- K. Repeat steps D & E, but this time, turning to the right.
- L. Take a couple of steps to the left as if walking away.

3. Breaking the Alignment of the Left and Right Bodies

The Universe is composed of twin forces in action. The human body is actually two bodies put into one. The bilateral symmetry is not quite symmetrical. The left body always lags behind the right. To break the alignment purposefully gives a jolt of energy to the left side.

- A. Move the left forearm quickly; making an L-shape with the palm flat and fingers pointing forward, palm open. The right hand moves backwards to aid the force of the left arm.
- B. The left arm moves backwards and up, as if making a hailing sign (saying 'hello'); palm facing forward. The right forearm, in a slap-like movement, follows the arm in order to balance it (as if one hand clapping with fingers pointing forward).
- C. The weight of the body is transferred to the right leg. The left leg and left arm move in front of the body, while the right arm moves down and back for balance; the leg, by taking a step (ball of foot, only touching the ground) and the arm, by making the motion of one hand clapping in front of the body.
- D. The left foot points forward as if kicking; at the same time, the hand points forward in a snapping motion while the word 'Intent' is forcibly uttered.
- E. Return to starting position.
- F. Movements D & E are repeated with the right arm and leg.

4. Realigning the Left and Right Bodies

Human beings are composed of two separate bodies in an symbiotic relationship. By breaking up the alignment of the two left and right bodies, re-aligning them and putting them back together again, we transform ourselves into a new being.

This pass 'fixes' or solidifies the new state of alignment the left body (the one that lags behind the right); thereby committing a successful performance of the crowning accomplishment of the ancient seers that developed this rite, which is the traveling across the phylum of human beings. (animism/totemism).

- A. A light kick of the right foot, in front of the body for impulse; followed by a hop and a hard kick from the left foot. Shifting the balance from the left to the right leg in a quick succession.
- B. The left foot is retracted to its normal position as the left hand shoots in a straight up position (a deep inhalation is taken; hold this), elbow bent at a right angle with the hand at the level of the ear, extending only the index and medius fingers in a V-shape; the thumb holding the ring finger and pinky; the palm of the left hand facing inwards.
- C. Still holding the breath, the right calf is lifted and the ankle comes to rest above the left knee. The right hand, with the same two fingers extended, paces the two fingers inside the two of the left; elbow out and the right triceps facing forward. The palm of the right hand faces outward and the forearm drapes across the forehead; the left and right arms frame the face.
- D. 'Intent' is intoned.
- E. Return to starting position.
- F. The same movements are repeated with the other side and 'Intent is again intoned.

5. Stabbing Energy in Search of a New Position for the Assemblage Point

The assemblage point uses the totality of the human body that merely includes the mind, to interpret energy. The position of the assemblage point determines the way we see reality. Though it is common to the human race, is arbitrary and that this position can shift. The can bring us fully conscious into the true physical or astral plane; mashed by the Maya.

- A. Jump forward, forcibly, extending the left foot forward, looking as you take a step, with the knees bent; hands are held with the index finger protruding out and supported by the thumb, and the other three fingers are pressed against the palm.
- B. A forceful inward stab is made by the two hands in front of the umbilical region and then in front of the chest. The index fingers are brought to within two inches of each other when making these stabs.
- C. The elbows are kept pointing to the ground. The body bends forward slightly. The whole is flat and a stab is made behind the left thigh.
- D. A forceful step/jump is made with the right foot, and a stab behind the right thigh is made.
- E. The feet are then aligned and a stab is made behind the thighs in a 'sitting' position.
- F. The left hand moves out to make a circle in a forward motion; the right hand does the same and the body is held erect.
- G. After the right hand completes the circle, the left hand shoots out to the front; pointing to the horizon at the chest level.
- H. The right index finger is inserted simultaneously with the index finger pushing at the place where the deltoid muscle is inserted into the bones of the shoulder.
- I. The left hand then stabs forcefully one time, followed by two circles, starting with the left; drawn in front of the body with both arms in a forward rolling motion.
- J. The movement concludes with the left index at the deltoid point of the right arm, which is pointing forward.
- K. A stab forward is made with the right index finger and w more circles are drawn, beginning with the right arm, and the left index finger is then thrust to the zenith with the right and at the left deltoid muscle.
- L. It then stabs one time to the zenith and one time to the right.
- M. Another two circles are drawn and the same movements (K-L) are repeated with the right hand.

- N. Both hands come down and stab inwards in front of the solar plexus, then closer to the solar plexus; and a third time, almost touching it.
- O. Three inward stabs are then made to the back with each one reaching successively, further backwards; mirroring the stabs made in front of the body.
- P. The arms are then brought from the back, overhead, then to the sides with each arm then stabbing at a forty-five degree angle to the sides; pointing outwards.
- Q. Two more stabs follow, drawing the letter V and ending close to the groin; fingers pointing down.
- R. The left leg is raised with the knee bending and one stab is made in front of the knee and another stab right behind it.
- S. The same movements are then done with the right leg.
- T. Two ascending circles are drawn in a forward motion, until the arms are over the head; index fingers pointing towards each other.
- U. The back is rounded to permit the sliding of the Assemblage Point with the shoulders arched forward and the back is stretched. The upper trunk shimmy's to dislodge it and moves it all the way to the ground.
- V. It is quickly picked up off the ground by the two index fingers; the hands swinging in a an outward circle from the sides of the body; the hamstrings kept as tight as possible.
- W. After it is picked up, the body straightens and the Assemblage Point is drawn upwards to the Solar Plexus (This is the point where the American Indian said he did his thinking; unlike the European who thinks in his head), where it is pushed in and secured with the vibratory movement of the index fingers, pushing into the body.
- X. A deep inhalation is then taken with the hands rotating forward; palms open, flat and facing the floor; concluding by drawing the elbows back forcibly, bringing the hands along the sides of the chest. This is followed by an exhalation; bringing the hands down to the sides of the body.

6. Preparing to Cross Over

This pass calls our dispersed energy to rally around a new possibility from the 'sea of possibilities.' The arbitrary system of interpreting energy can be cancelled out, enabling us to move into other systems with a sufficient amount of accumulated energy. This pass draws energy from the body itself in order to break the energetic boundaries that limits our field of perception.

- A. Slow and rhythmical flexing of the five fingers over the palms of both hands, palms turned upwards; to the count of three. Then turn the palms quickly downwards and do the same, as if scratching; to a count of three.
- B. The body squats in three different degrees of acuteness, until the hands are touching the ground; the fingers scratching the surface; to a count of three at each level.
- C. The body straightened, then the thumb, index and medius are postured like claws, with the other two fingers curled in to the palm; and the expanded fingers are contracted (groping) rhythmically to the count of three.
- D. The hands are turned over, palms facing the found and the extended fingers are again contracted rhythmically (groping) to a count of three.
- E. Then the body stoops in three stages until the hands again, reach the ground. And the three fingers again scratch the surface of the ground to a count of three.
- F. Next, the three fingers of both hands grab the left side of the left thigh, above the knee, like a prong with the left hand below the right. And they gnaw at the muscles of he the left thigh. Then the waist and ribs, along the left side of the body are also grabbed.

- G. When the hands reach the union of the deltoid muscles and the left pectoral, they then make a round half-circle or crescent under the left breast, with the left hand leading the right.
- H. When the right hand reaches the area below the left breast, it then changes to a point in front of the left hand and leads the continued motion of the two hands, which gnaw at the pectoral muscles, until the thumb of the left hand reaches the left axilla.
- I. The right hand keeps on moving; gnawing at the trapezius muscles over the left shoulder.
- J. Repeat the entire sequence of movements (A-J) with the right side of the body.
- K. The two hands then grab the outside of both calves above the ankles and gnaw the muscles to the upper part of the knees, and then go across; above the knees and down the inner side of the calves, ending just above the ankles.
- L. They then go around the front of the ankles to the back of the calves and work their way up the calves and the thighs to the buttocks and up on the area of the kidneys, where they end.
- M. Then the left hand moves over the right shoulder to rest in a three-prong position and gnaws the muscles over the right shoulder blade. It then returns to the area of the kidneys and the right hand does the same to the muscles of the left shoulder blade; returning to the area of the kidneys.
- N. The two hands then clamp the inner thighs above the knees and gnaw their way to the area of the genitals. They continue over the area of the bladder and intestines to end at the area of the navel. The fingers gnaw that area for three counts.
- O. Finally, the arms are opened in front of the body, palms facing upwards in a motion of the arms that brings them down to the sides of the body with the palms facing forwards.

7. The Butterfly

What binds the nerves of man is the substance of mankind. This substance is alive and capable of quick change. It is the life force that emanates from the mitochondria and can actually create genetic mutation. Viruses are also primal forms of life, like the mitochondria that also mutate at a fast pace, like the HIV virus is showing us at this time in history. This life force is incorporated into the synapses of the body's nerves.

This can also elicit drastic behavioral changes. One can then introduce into the nervous system, 'substances' that belong to different types of life. This is done by intending; a 'tenuous' insinuation of a different substance, much in the nature of the Eucharist.

A sturdier, more determined and intelligent human being can be made by the introduction of this mutating energy. Within the viral context of the human being⁵, a new possibility allows the effect of noxious viruses to be contained, or the viruses themselves to be driven away. All the passes up to this one have been preparatory. They have served to buttress the body.

One becomes conscious of the perceptual conditions of the mitochondria. And one can then actually become another form of life as one becomes aware of the binding force (Sunoches) that holds the body/mind/soul-spirit complex together.

- A. Bring the arms, palms facing up, very gently to the front of the body. Then align the elbows with the rest of the body by taking a forceful tug backwards.
- B. An inhalation is taken as the arms are brought backwards, fully extended and leaning the trunk forward, with the hands pointing backwards.

⁵ Note that William Burroughs referred to human beings as viruses.

- C. An exhalation follows as the hands turn forcefully, palms facing each other behind the back, in 'flight' position. The adrenals are the pivotal point for the trunk to jut forward.
- D. The eyes are kept down and a deep inhalation is taken as both arms come to the front like two wings; the eyes follow the movement and become fixed on the aperture between the fingers of the two extended hands.
- E. There is an exhalation while the hands return forcibly to the back of the body. This movement is done three times. The hands are then lifted very quickly so that the palms face the ground.
- F. The weight is shifted to the right leg and the left leg is lifted; with the knee bent and the toe pointing down. The left leg then moves in a pedal-like motion three times, from the front to the back. Then the right leg does the same.
- G. The arms come forward to the sides of the body with the palms facing forward as an exhalation is made. And an inhalation follows while the arms are extended backwards; with the palms facing the ground.
- H. They are then turned forcefully so that the palms face each other, as the air is expelled from the lungs. Both arms bend at the elbow to make an 'L' shape. The palms are facing back, fingers pointing at the ground, and the shoulders are kept lifted as an inhalation is taken.
- I. An exhalation follows as the hands come together; palms facing each other and held vertical to the ground.
- J. The arms then draw half a circle (in a continuous motion), moving in front of the body; up and over, until they are fully extended to the sides; the index and middle fingers together and pointing upwards, with the thumb holding the ring and pinky fingers to the palm.
- K. The arms rotate at the shoulders and draw a lateral circle and join in front of the face; arms fully extended. The movement is performed three times.
- L. The trunk twists, to the left and the previous movement is repeated at the left side of the body; three times.
- M. The trunk quickly twists to the right and the same movement is again repeated three times.
- N. The arms are brought again to the front and they then swing to the left and then to the right; twisting the torso; three times.
- O. The head rotates from front to back three times, as the deltoid muscles press over the ears as far as they possibly can.
- P. The arms are brought down to the levels of the liver and pancreas with the two extended fingers pointing up.
- Q. The two arms just out to the sides again, making an 'L' shape; keeping the fingers tight together, hands pointing at the ground. From there, they shoot straight back; the contracted fingers are released.
- R. The trunk stoops over slightly, with great pressure on the adrenals. And the arms are brought straight to the front over the head, as the legs are bent slightly at the knees; standing on the balls of the feet.
- S. This movement (Q-R) is performed three times.
- T. The hands (behind the back) are flipped over to have the palms face the ground and all air is exhaled as the hands come, palms facing front, to rest on the sides of the body.

8. The Female and Male Winged Being

The pass represents the internal structure and organization of an unnamed male and female winged being. The projection is another way of extending the web of perception; to enter into unknown possibilities. The movement of the female winged being is more direct and a source of a very powerful production of heat. The female winged being is structurally more sound than a male; but less ostentatious. The difference in structure is that the female winged being moors its sets of four delta wings on the areas of the liver, pancreas and kidneys.

The male version on the other hand, attaches its wings to the sides of those areas. This is considered to be a more shallow attachment than the one of the female, which is directly on those organ areas. The movements of the male are more flamboyant and have deeper perceptual significance. The male winged being has eyes on his perceptual antennas and brings the world around him onto his body.

The steps of the female and male winged being were designed for tensing and relaxing the lower extremities; also to massage and stimulate the ganglia around the genitals and hips. The wing growing movement stimulates the ganglia around the shoulder blades as well as the liver and pancreas areas.

The Female Pass

- A. Raise the arms in front of you; parallel to each other and about one and one-half feet apart; palms facing the ground as a deep inhalation is taken. The top of the body stoops forward; pivoting on the adrenal area. The inhalation continues as the heels of the two palms are moored on the liver and pancreas areas.
- B. The body straightens to an erect position. The hands then rotate to the hips, the heels of the palm tracing their way directly to the sides of the body; the fingers extending out, laterally and the thumb is held across the palm...as an exhalation is made.
- C. The hands slide to the kidneys, the palm fully covering them. From there, both arms shoot back in a straight line and draw a pair of delta wings, with an inhalation that ends when the arms are extended laterally; palms facing back. The trunk is kept, stooped down.
- D. The hands are turned to face the ground and the palms are then retrieved to the area of the liver and pancreas with the fingers pointing forwards as the air is shifted from the lower part of the abdomen to the top of the lungs, without inhaling any more.
- E. The body straightens up and the two hands are returned to the sides of the hips as an exhalation is made.
- F. The hands go back to the area of the liver and pancreas, fingers pointing forward and another set of delta wings is drawn by lifting the arms in a vertical line, above the head and down in a triangle; move the arms out to a forty-five degree angle, palms facing forward. Then trace a line to the bottom apex at the liver and pancreas areas. An exhalation is made as the hands move back to the sides of the hips; heel of the palms tracing a line across the abdomen as before.
- G. This movement will simulate each of the movements of the upper delta wings. The movement is performed three times. The hands which, resting on the hips, do now drape over the hips, but are kept lifted up to create adequate pressure on the ganglia of the oxilla.
- H. Then a movement of the legs follows, it consists of shaking the left foot at the level of the ankle and a quick side-step, this almost places the sole of the foot on the inside calf of the right leg. The movement is repeated with the right foot.
- I. The left palm is placed against the body on the area of the liver and gall bladder. The right palm on the area of the pancreas and spleen. The arms are brought to the sides

of the body; the elbows and arms are kept tight to the body. The two forearms strike out in front of the body as if they were wooden insect limbs.

- J. There is a very quick vibratory movement of the forearms, moving the arms, protruding back and forth; very fast. The forearms then move up and down at great speed. Then laterally; and finally with a lateral rotation of the wrists.
- K. The female part of this pass ends with an inhalation taken as the forearms are raised to the face. An exhalation follows as the arms are lowered all the way down and the trunk is stooped over.

The Male Pass

- A. The male aspect of this pass begins a deep breath, similar to the one that started the female portion. The hands are moored on the liver and pancreas areas, fingers pointing out, and are then rotated to the hips as before and an exhalation is made.
- B. From the hips, the hands move above the head; palms facing each other; six to eight inches apart. Then they extend laterally with as far a reach as possible (forty-five degrees above the head); and the hands will then reach back as far as possible; drawing a pair of delta wings of gigantic size. The inhalation ends when the hands are placed on the hips.
- C. An exhalation is made, then the left foot is drawn out to the left, without turning the body. It taps the ground with the outer edge of the toes; three times.
- D. The same movement is executed with the right leg.
- E. The full weight of the body is placed on the right leg; bent at the knees. The left leg is placed in front and again taps the ground three times, with the outer edge of the toes. The trunk is kept straight; looking onward. The left foot is retrieved to the back, where the tips of the toes tap the ground three times.
- F. The knee of the left leg is kept as straight as it can be and the left foot is drawn back to the front and taps the ground three times. Pivoting on the ball of the left foot and the heel of the right foot, the entire body is turned to face the opposite direction. In the position, the weight of the body is shifted to the left leg and the previous step (E) is done with the right leg.
- G. The body pivots again to face the original direction and the left leg is brought back and parallel with the right leg.
- H. The left hand moves from the hip to the liver and gall bladder area and the right hand moves from the hip to the area of pancreas and spleen.
- I. From the position, the two arms shoot out in a forty-five degree angle, above the head and in front of the body, with the index fingers and thumbs making a seeing eye in each hand. The wrists are bent to allow the eyes a stereoscopic view of the front.
- J. Three bid circles are drawn in front of the body by dropping the arms to the sides as if the eyes were searching. The wrists are then turned sharply to allow the eyes to look at each other and three small circles are made in the opposite direction.
- K. The two eyes are brought together to the liver and pancreas areas.
- L. An inhalation is taken while raising the arms upwards and around in a circle to be brought back to the liver and pancreas areas.
- M. The left arm is brought forcefully to the side and then above the head with the eye facing forward. The right arm is brought forcefully down with the eye below the waist, facing forward. When a full extension of the arms is obtained, the trunk twists to the left. It then turns slowly to the other side as the right arm is raised above the head and the left arm is brought down. In both positions, the eyes of the head are looking at the arm behind the body.

- N. The arms are then brought back to the sides of the body, with the torso again facing forward. The arms teeter up and down three times until regaining their balance.
- O. The hands are then brought back to the liver and pancreas areas; fingers pointing out, but still holding the seeing eyes that are looking upwards to the ceiling. The arms shoot out one-at-a-time; first the left and then the right; moving back and forth, up and down, laterally; and then they criss-cross each other. Then the hands rotate at the wrists; each of these being done three times.
- P. The two hands are brought under the axilla and out while stooping the trunk with a deep inhalation. The hands are kept about one and one-half feet apart. The trunk and the head move to the left as an exhalation is made.
- Q. An inhalation is taken and the hands are brought back to the frontal position.
- R. An exhalation is made as the trunk and head move to the right. A deep inhalation follows as the head and trunk return to a normal position; arms again extended in front and are immediately retrieved to the area of the liver and pancreas.
- S. An exhalation accompanies the massaging of these two areas; the hands grab the liver and pancreas with the fingertips and an inhalation is taken.
- T. The air is expelled from the lungs as the hands are lowered to the sides of the body.