

THE GAIA-SAPIENS EXCHANGE

INTRODUCTION

The ultimate purpose of alchemical and magical practice with Gaia, the living earth, is to experience how her life-functions and ours are integrated. The sapience of that dubious species, *homo sapiens sapiens*, consists in various ways of knowing, culminating in the supreme path of cognition: knowing in communion with Gaia-Sophia, the Godhead of Nature.

The Fall of Sophia

Atmospheric theory in *The Great Work* is an experimental format for all rites and activities directed toward participation with Sacred Nature. An ancient poetic paradigm, “the marriage of heaven and earth, *Ouranos* and *Gaia*,” asserts that the planet earth is directly bonded to its celestial matrix, the Pleroma (*Ouranos*). This paradigm is not a metaphoric ploy for something else, but an assertion of the dynamic link between the Aeon Sophia, embodied on earth, and the Godhead of Pleromic Aeons, represented in spacetime by the hidden core of the Milky Way galaxy.

According to Gnostic cosmology, the world-system where humanity appears is anomalous due to the “Fall of Sophia,” an Aeon of the Pleroma (Infinite Fullness). If the Aeon Sophia had not introduced a power-surge in the region of cosmic activity specific to the earth, the solar system would be a threefold organism consisting of mother-star, earth and male-moon, a cosmological trinity rather than a planetary system. (On the Fall of Sophia see [RiddleArchons.M01](#).)

The Aeon Sophia is the Divinity resident in the terrestrial atmosphere. This Aeon mediates between the earth-realm and the Pleroma, for the earth-realm is the expression, not the result, of her “fallen” status. In the guise of Gaia, she oversees the life of the earth, the biosphere. She is a cosmic entity and the biosphere is the sole domain of the cosmos under her private surveillance, as it were; but her purposes go beyond the limits of the earthbound habitat.

Interaction with Gaia-Sophia, including lucid dialogue, implies the transection of cosmic intent (*Ennoia*) streaming from the Aeon Sophia. Lived entirely in the body and indeed down into its genetic infrastructure, this experience involves a *transhuman link* that goes beyond the human link to Gaia within the boundaries of

the biosphere. Nevertheless, the human link is the scaffolding for the transhuman link. The Gaia-Sapiens Exchange is a set of guidelines for completing the human link.

The Mind of Gaia

Supposing that Gaia is self-conscious, how might her awareness of herself be imagined? How does the Pleromic Earth Mother see the earth? The syntax of this question poses a distinction between Gaia reduced to embodiment in the planet and Gaia expanded to the overseeing, self-reflective intelligence of the planet. Much Gaian theory tends toward the reductive view, but psychosomatic illumination tends toward the expanded view.

The Gaia-Sapiens Exchange is a set of open propositions that arise in non-ordinary cognition when human attention is totally absorbed into the self-reflective intelligence of the earth.

To converse with Gaia in an altered state requires first a special predisposition of the imagination, a trained perspective that sets up the encounter: the subject anticipates a cognitive stream distinguished by a majestic and effortless flow of ideas and an aural tonality of exquisite pitch. The voice of Gaia is detected clairaudiently. It downloads on select neurotransmitting circuits.

Shamanic experience through the ages involves direct encounters with Gaia in a variety of forms, but at the end of a Kalpa these encounters may assume a special and poignant form. The Mind of Gaia becomes accessible in a unique way when she is ready to clear her mind. Since the introduction of the Gaia Hypothesis by Lovelock and Margulis, debate has raged over the role of the human species in Gaian symbiosis and homeostasis. One view asserts that humanity is focal to the self-consciousness of the planet. Another view, favored by the authors of the theory, is that *homo sapiens* is insignificant to Gaian operations. Perhaps the best way to find out what Gaia thinks of humanity, and what our species might do to participate in her sublime operations, is to ask her. The Gaia-Sapiens Exchange is a set of rough notes derived from such a query.

Diligent and selfless alchemical practice within Gaia will lead to the confirmation or correction of these exchanges.

MODALITIES OF THE G/S EXCHANGE:

GAIA	SAPIENS
1 psychic-----> “emotive”	metabolic
2 vital----- >	sensorial
3 cognitive----->	subtle anatomy, nadis prana/breathing
4 perceptual<-----> membranes	gestural (mudra) motility/intent
5 reproductive <-----	cognitive
6 rapture-circuits <-----	perceptual <i>the physics of beauty</i>
7 memory-circuits <----->	DNA /twinned serpents Language
8 “emotion” by intensities -	traumatic experience DNA tagging

The modalities indicate how Gaia’s life-functions are inserted into ours and vice versa.

The left-hand column lists Gaia’s functions as if they were the cognitive and physiological activities of a living organism, but the list is biased and incomplete because it reflects the selection of initial exploratory approaches. Her much-discussed functions of photosynthesis, the sulphur cycle, the nitrogen cycle, and so forth, are not displayed although they will be encountered through the modalities described. It would be possible to work out an alternative version of the exchange

listing these functions and their human correlates, but that has already been done, more or less, in *The Great Work*. The purpose of the current listing is to highlight certain exploratory approaches to communion with Gaia in the psychedelic mode.

Intensities

The right-hand column shows the range of human functions, vital, organic, sensorial, etc. Emotion is not listed because Gaia does not exchange on human emotion, which is non-existent to her*, although she feels what might be called *intensities* of emotion (the 8th exchange). What could be construed as her equivalent to emotion is a sort of rapture, a majestic flood of erotic-aesthetic sensation. The Earth Goddess is orgiastic and totally amoral. She has no regard for human emotion, although she will occasionally respond to colourful intensities, extreme states of awe, fear, and rage. (This response may explain the special status of the hero in ancient myth. See the theory of traumatic sensation in *The Hero*.) A response from Gaia is not the same as an exchange, however. The quasi-emotional exchange represents a dubious category, listed 8.

Gaia uses the occasion of traumatic emotion to tag specimen DNA for later reworking. This happens when she concerns herself with the occlusion of species as she periodically does at the turnover of a Kalpa, a cycle of Zodiacal precession. (Ref: [KaliYuga.E11](#)) Tagged specimens allow her to recall and reseed the selective potential of any species. Gaia marks (“selects,” if you will) specimens of all species that undergo traumatic emotion due to her periodic cosmetic makeovers, catastrophic upheavals of the environment. This technique is similar to the scientific procedure of collecting specimens of species at risk of extinction, and marking and saving them, so that the species can be revived at a later time. The

* June 2-15: I submit that in Correction, 15 years after this document was written, the Aeon Sophia does indeed to begin to feel and respond to human emotion. And how. I can attest from a telestic session with an apprentice on April 4-5, 2015, that Gaia-Sophia recognizes and acknowledges human emotion and returns it with something of its kind, on her scale.

nature, organization and transportation of Gaia's Ark is one of the greatest mysteries of the Goddess.

The Veil of Isis

Exchanges 6, 7 and 8 refer to *transpeciation*, the process by which Gaia carries over the life-signature of a species from one Kalpa to the next. Gaia's proper (i.e., extra-human) concerns are transpeciation, the occlusion of species, geophysical makeover, aligned mutation**, and the excitation of beauty in her rapture-circuits. Access to the operative circuits is only granted to those who participate in these concerns as sacred purposes transcendent to the human condition. No one who has not consciously developed the intent to fulfil these sacred purposes is allowed beyond the fractal mesh that protects those circuits. This mesh is the Veil of Isis. Beneath the mesh are Gaia's Undies.

Venus and the shaman met one evening
in his cave. It was short and sweet, their episode.
She appeared at his door like spring fever,
all in flower. (Had she taken the wrong road?)
There she stood before him in the buff –
Oh, naked and pink – a diamond in the rough
in cold Siberia, with desperation
in her eyes. Also the sultriness of passion.

Velimir Khlebnikov,
“Venus and the Shaman”

** June 2015: To aligned mutation and associated it with it, I would now add the extinction protocols of the Scorpoin Mother, in development with saturn in the Scorpion, currently backshifting in the Claws.

1. G: Psychic -> S: Metabolic

Gaia's psychic life is integrated into human metabolic life, though not entirely, of course. A strain or minute strand of her psychic life is converted in the biochemistry of human metabolism.

The transmutational role of enzymes in body chemistry is a close correlate to Gaia's experience of *reverie*, daydreaming. In reverie Gaia relives and sustains the continuity of organic life through long epochs of time. Her reverie is a connective streaming of species through long epochs of time but compressed into a "subliminal rush." To be rapturously present to Gaia and commune with her, one detects the reverie in an altered state. In her daydreaming mode, the Earth Goddess sees the earth "normally" the way we do when we watch cinematic special effects speed up clouds flowing over a landscape. In our bodies the enzymatic reactions are continuous and practically instantaneous, as fast as those clouds accelerated to a speed that slurs them into creamy currents. Human metabolic transactions are a reflex to the rapidity of Gaia's inner dreaming, a correlate to Her inner or psychic life, as it were.

Gaian reverie encompasses the life of many species over long eons of time. She sees the Lower Paleolithic as a brief coda to the symphonic rush of preceding epochs. In the coda certain lyric motifs are repeated, giving her enormous pleasure. The esthetic motifs in her psychic life are genetically downloaded to various species, including the human species, to insure continuity of expression and thus preserve her rapture. In this way the human species was downloaded with expressive motifs that came to be represented in the beauties of Paleolithic Cave

art. The art declines from the era of the Chavet Grotte (32,000 BCE) to Lascaux (18-16,000 BCE) because the initial download is more encumbered or devolved, and the revelation decays.

Human reception to Gaian esthetics is always an affair of declining qualities, rather like the coming down phase of an “acid trip.” In pagan and indigenous societies, the inevitable decay of downloaded potential was recognized as a fact of nature, hence the world always gets worse according to models of the “World Ages” preserved in these traditions. The primordial revelation of the Dreamtime, *illo tempore*, Eden, etc., is constant in Gaian reverie but not constantly accessed by the trans-generational waves of species. Shamanic communion with Gaia renews the revelation, but its efficacy depends upon the conditions of the Age in which it occurs.

To monitor the expressive play of the myriad species gives Gaia enormous pleasure, for her priorities are esthetic. Her reverie is fluent metamorphosis charged with rapturous emotive coloring. Gaia’s emotion, such as it is, is not a medium for relating to anything outside herself. It is not a response to anything, but a way of saturating herself. The non-relational nature of Gaia’s emotional life is consistent with the cosmic syndrome of the Fallen Sophia, the 13th Aeon which acts without a consort.

To put it crudely, Gaia is autistic – or largely so, anyway.

Nyingma legend says that Padma Sambhava and his consort, Yeshe Tsodgyal, were able by their practices to command the phenomenon of organic life. This implies entry into dynamic union with Gaia, with the result that all human metabolic functions are converted to macrocosmic activities at Gaia’s level. Human

metabolism is mastered because it is transposed to another level where the super-organic absorbs the organic. For the super-organic, the organic is apparitional. (On these terms see: [TripleLight.E08](#).)

2. G: Vital -> S: Sensorial

Gaia's vital functions are integrated into human sensorial functions. This modality can be understood via the teachings of Hindu Tantra on how the Devi projects the world into manifestation. In Tantric cosmology, the "secondary qualities" of the five senses are configuring fields emanated from the Goddess. In Sanskrit a configuring field is called a *matrika*, "template," and the total assembly of templates for our world is called *varnamala*, "the garland of letters." *Varnamala* is the full array of aural-genetic codes said to have been converted or downloaded into the original forms of the fifty letters of the Sanskrit alphabet. In the Japanese tradition of *Kototoma*, preserved by Sensei Nakozono (Santa Fe, 1976), fifty primal sounds are also recognized.

According to Hindu Tantric cosmology, the manifest world is not produced physically, substantially, by the operation of imponderable factors of mass, gravitation, electromagnetism, the so-called "primary qualities." Because the universe is projected *sensorially*, and in a manner that accords with our capacity to perceive it, the vital-materializing activity (*Prakriti-shakti*) of Gaia is present within the sense-manifold. The senses have a default setting in which they present to consciousness the impressions they mediate from the environment without revealing how they process those impressions. In psychosomatic illumination that allows direct contact with the self-reflective intelligence of Gaia, this default setting is bypassed.

Gregory Bateson noted, “There are some interesting side effects of our unawareness of the process of perception.” (Which is perhaps the loveliest understatement ever made.) Austrian occult teacher and self-styled initiate, Rudolf Steiner, also observed that we attend to the impressions presented by the senses without giving attention to what happens within the senses themselves. This observation seems to arise with acuity among those who encounter nature in the mode of “morphological perception” pioneered by Goethe in his work on plant metamorphosis and his theory of light. Steiner was deeply inspired by the Goethean method, and Bateson sometimes writes as if he were the very reincarnation of Goethe.

Alchemical practice with Gaia leads into the realms of infrasensory perception. (See TGW. Also, the works of John Woodruffe, especially *Shakti and Shakti*, and Ref: [TantraCosmos.E03](#).) The Mind of Gaia is located in her Undies. Ancient pornographic allusions to the lustfulness of the Goddess Magna Mater may be reviewed with this hilarious trope in mind.

3. G: Cognitive → S: Subtle Anatomy

Gaia’s cognitive activity can be glimpsed in images of subtle anatomy preserved in various sacred traditions. In other words, we can experience an approximation to how she cognizes via these models.

This is a tricky modality that requires elucidation beyond the scope of this essay. This conversion cannot be described without drawing a clear distinction between the *plasmic double* and the yoga-vehicle, seven-chakra model. Significantly, indigenous shamanic lore does not show evidence of the yoga-vehicle, although attempts have been made (most notably by Joseph Campbell) to fit the vehicle to stages or levels of shamanic experience. In the context of the Exchange, the best

clues come from sources like Cesar Calvo (*The Three Halves of Ino Moxo*) who says that among the Ashaninka, natives of the Great Pajonal in central Brazil whose shamans claim a memory of 20 million years, the cohesion of two bodies, material and spiritual, is the highest aim of supernatural training.*** It would go far beyond the limits of this essay to comment on this possibility, but it can be noted that the “material body” meant here would be the physical-sensorial body known to all, and the “spiritual body” would be the *plasmic double*, not the yoga-vehicle.

In the 3rd exchange, Gaia’s processes of cognition are detected in the dynamics of the *plasmic double*, rather than visualized via the yogic-vehicle. (Practices that combine Mahamudra and Dzogchen may be optimal for this experience.) Techniques derived from the Asian revelation are preserved in the Perfection Stage of Dzogchen. One summary of this practice is: “generating wisdom, the union of great bliss and emptiness, by means of the channels, energy and essence of the Vajra-body, and dissolving all phenomena into the meditative state, the primordial wisdom.” (Tulku Thondup, *Hidden Teachings of Tibet*). The channels are the 72,000 *nadis*, stream-pores in the plasmic double, and the Vajra-body is the double itself at an advanced stage of mutation. Although the double is a fluidic, gel-like organism, more and more intimate access to Gaia streamlines it to something like molten chrome. Castaneda (*The Active Side of Infinity*) says that the *nabual* who approaches infinity verges toward inorganic form, another way of pointing to this mutation.

The *plasmic double* can be developed initially by visualizing it engaged with nature, but then the visualization takes on a life of its own. The double is the *artifex*, “imagination of the body” (Ref: [FutAlchemy.Sum](#) and related material relative to The Great Work). The double is immortal in the sense that its vital and cognitive functions are coeval with the Aeon that produces it. The mortal-material form

*** This assertion, written 15 years ago, supports the nagual's current investigations into the mysteries of twinning, tantric sexual duality, and mitosis.

perceives, and one cannot call its perceptions visualizations. Likewise, the *plasmic double* perceives in a real way but initially its perceptions can only be glimpsed by fleeting feats of imagination. At the Perfection Stage of Dzogchen visualization is surpassed and the plasmic double is experienced directly, but techniques may be required, especially in exchanges 3 and 4. The trick is to engage Gaia with the entire body-and-senses, not merely with the “mind” that can visualize. Experiences via the yoga-vehicle are pre-emptory and merely simulate direct communion with Gaia while in reality they tend away from it toward a fantasy mode of “cosmic consciousness.”

If bodily stress arises in psychosomatic illumination, it may occur within this exchange although optimally there is no stress because *rapturous absorption totally precludes it*. The inclusion of human anatomy (gross and subtle) within cosmic circuits is designed to reduce stress to the lowest possible increment, if not eliminate it completely. This occurs due to a specific “cosmic law” whose operations have been recently recognized in autopoietic functions. The working of Gaia’s cognition relative to human cognition follows the law of Aeonic projection (*cosmic autopoiesis*, if you will) by which Aeons (operating as cosmic strange attractors in *dark mass*, if you will) reveal in the mirror of the human mind how the subject images itself, its own divine potential. In other words, the law allows Aeons to radiate into human consciousness without overwhelming it by the vast infusion of Aeonic presence. In short, the impact effaces itself by converting into a figuration of the human subject. Divinities do not overpower, so if the encounter with Aeons or Divinities is overpowering this is due to the response of the human subject. Needless to say, this often occurs. Consider the following testimony from the Hindu mystic, Ramakrishna (1836 – 1886):

I was suffering from excruciating pain because I had not been blessed with a vision of the Dark Mother, Kali Ma. I feared that it might not be my lot to realize her in this life. I could not bear the separation any longer; life did not seem to be worth living. Then my eyes fell on the sword that was kept in the Mother’s temple. Determined to put an end to

my life, I jumped up and seized it, when suddenly the blessed Mother revealed herself to me. The temple and all around it vanished, leaving no trace; instead there was a limitless, infinite, shining ocean of consciousness or spirit. As far as the eye could see, its billows were rushing toward me from all sides to swallow me up. I was panting for breath. I was caught in the billows and fell down senseless.

Obviously, the mystic was in a state of deep suicidal emotional agitation prior to lapsing into the vision. Kali Ma revealed herself by projecting into the mirror of his mind, not her image, but the figuration of his own state, infused with selected qualities of her presence resonant to that state.

4. G: Perceptual <-> S: Gestural

Gaia's perception is engaged by gestural activity. When living creatures make gestures, she has definite perceptions. Gaia perceives our gestures in the way we perceive coherent, though fleeting images of the external world. Almost like a moving script.

Perceive in this context refers to how sense-impressions configure into images: we perceive a tree, a cloud, another human being, but these are relatively stable percepts. The perception of light in autumn leaves or a mirage on the horizon are more akin to the perceptions Gaia has of our gestures. What she perceives is not our gestures themselves, but the power of expression that flows through them. The power of expression is an *intensity* that attracts her attention and excites her perceptual faculties, the way human faculties are simulated by a beautiful and lively spectacle.

This modality is two-way. The perceptions afforded to Gaia by gestures with hands and limbs, by mudra and dance, are exquisitely intense for her. Gaia becomes rapt when we sign to her intentionally, making gestures in the manner of deaf-mutes. She can actually go into trance, deeply engaged in the fathoming the message carried by signed gestures. Mudra can facilitate extremely complex transactions in

the biosphere. Dance is the most effective way to communicate with Gaia, the cosmic presence who oversees the earth, not to be confused with Gaia in the physical embodiment of the earth.

5. G: Reproductive <- S: Cognitive

Gaia's reproductive life is engaged by the cognitive life of humanity -- although not totally engaged, of course. Here the arrow flows from Sapiens to Gaia, because in strict terms Gaia has no reproductive activity independent of terrestrial species. *Her exchange into our cognitive activity is the miraculous power of the brain to reproduce, mimic, copy, duplicate.* This does not mean that Gaia's exchange into our cognitive activity produces the miraculous power of the brain to reproduce, etc., but that it *is* that power. The brain's capacity to record, repeat and extrapolate will never be explained on scientific grounds. It is a direct endowment from Gaia and can only be understood if its superhuman basis is recognized.

Mystery Knowing

The experience of this exchange was the supreme secret of the Eleusinian Mysteries, formulated in "the mystery of the grain." The sheaf of wheat that contains in its head the seed to reproduce itself corresponds to our cognitive activity. The secret here is: the wheat is given by Demeter, and so is the cognition. In the culminating moment of initiation, when the heirophant held up the sheaf of wheat, the revelation that came to the initiate was the certainty that *the cognition of it was given externally*, through the exchange from Gaia's reproductive circuits. The certainty that human cerebral cognition is given externally is a sublime experience, the signature of initiated awareness.

The Mysteries taught the scientific truth: that the Magna Mater, Dea-Meter, supports cognition of the natural world through the instrument of the human

brain. The Devi does not merely provide the human brain for cognition, she reproduces the human world through the brain. (Karl Pribram's holographic brain theory and its correlates attempt to describe this dynamic but unfortunately, and erroneously, without reference to the grounding presence of the Goddess.) The "reproduction" Gaia effectuates via the brain extends through the entire body, and this is how the body entire can be an instrument of conscious knowing.

In shamanic trance, the initiate often encounters a magical Serpent who can appear externally, an independent entity, as well as internally, a serpentine organism that stretches from head to bowels. "Cecrops, Hero, O King, Thou who at thy feet art serpent-shaped," intones the Greek poet. (Cited by Harrison in *Themis*, Ch. VIII) In famous image reproduced by Harrison, Demeter hands the "divine child" of the Mysteries to Cecrops who represents the lineage of male shrine-guardians at Eleusis. The dual form of Cecrops, human above and serpent below, represents in an image the experience of fusion with the serpent body of the Great Mother.

Non-initiates who reported on the Eleusinian Mysteries believed that the rites were intended to celebrate and thank the mother goddess Demeter for giving the know-how of agriculture to humanity. This may have been how the rites were understood exoterically, but it was not the way the *telestai* viewed them. In the first place, agriculture was a human discovery, not a divinely inspired endowment. In the second place, non-initiates mistook the popular image of Demeter, an agricultural deity, for her occult role as the Devi *Maya-shakti*, the name for Gaia-Sophia as the Divinity who makes the manifest worlds appear to sense-endowed creatures living in those worlds. *Maya* means "to measure, dimensionalize." *Dea-Meter* is the exact equivalent to *Maya-Shakti*. The power to dimensionalize is one with the power to make things appear because everything appears in dimensional formats, a scale of organic and inorganic form. In the 5th exchange, Gaia scales

down her “reproductive” activities to match the modalities that can be cognised by the human brain.

The gesture of the sheaf (displayed in the image of the Zodiacal constellation, Virgo) is the supreme example of what is called in *The Great Work* a functional symbol: an object or image that symbolizes a process in nature and also dynamically engages the process it symbolizes. For instance, the alchemical Tree is a functional symbol of the atmospheric sheath of the earth in which trees effectuate the alchemical process of photosynthesis. The Tree both symbolizes the sheath and actually functions in the environment (sheath, envelope) it symbolises. The method of teaching in the Mysteries was to explain nature by functional symbols, not by allegories and metaphors referring to something other than what they are.

6. G: Rapture-circuits <- S: Perceptual

Gaia’s rapture-circuits are protected by a fractal mesh of white and turquoise green serpent motifs. When approached by attention affected by egoic concerns of any kind, the motifs turn into real serpents and menace the intruder. In extreme cases they may destroy it, usually by scaring it to death. The protective serpent mesh around Gaia’s rapture circuits is represented in the Aztec/Maya culture by the monumental standing sculpture of *Coatlicue*, “Lady of the Serpent Skirt,” and in Greek art by many versions of the *Gorgoneian*, the shield of the Medusa head surrounded by snake-curls. Like the Hindu Kali, the Serpent Mother wears a necklace of skulls and a skirt of either serpents or shorn penises.

The power of the Medusa to paralyse was compared by Freud to the traumatic effect of seeing the female genitalia (which resemble an unhealed gash or wound, according to Freud). Barbara Walker (in *The Woman’s Encyclopedia of Myths and Secrets*) says that “the story that the Gorgon’s look could turn men to stone dated

from the use of the Gorgon-face to enforce taboos on secret Mysteries of the Goddess.” Significantly, the Medusa in the sky, represented by the star Algol, belongs to the figure of Perseus in the Andromeda Group: hence, the Andromeda scenario in the sky may relate to a taboo on the Mysteries of the “Fallen” Sky Goddess, the Gnostic Sophia. (Ref: [AndroConnect.E07](#))

The ritual line from the Mysteries of Magna Mater, “No mortal has lifted my veil,” refers to the fact that entering this taboo-zone is equivalent to intentional death. One never knows what egotistic pretence one might be harbouring. One must die consciously numerous times to be prepared for the experience of the Veil.

Slipping past this mesh takes the adept into Gaia’s Undies. Access to her rapture-circuits is the most intimate contact anyone can have with Gaia, who has no reproductive organs. No one fucks with Gaia, although amorous play with her does occur. Indeed, it is practically irresistible. Amorous play with Gaia can be lethal -- hence the legends of shepherd-lovers like Dumuzi, Tammuz, Attis, and Adonis, who perish in the arms of the Goddess, or through some unfortunate accident due to paranormal proximity to her powers. Paradoxically, amorous play with Gaia is also regenerating. It can effect the individual’s stamina in the face of death-dealing influences. A great deal of what happens in Castaneda’s adventures into the *nabual* reflects amorous play with the Goddess.

Human beings are accustomed to think of or visualize Gaia in the form of a woman. If we are at all self-critical about this, it seems obvious that we are committing an anthropomorphic projection. In this case “gynemorphic” would be the more correct term: picturing a cosmic presence in the form of a woman. Is there something wrong with picturing Gaia in this way? Yes, there is. Paradoxically, the error consists in thinking that the gynemorphic image is a mere projection.

Gaia may be understood in three aspects: the Pleromic Aeon, the Earth Goddess and embodied Nature. The first is a cosmic entity, a Divinity who belongs to the plural Godhead located (for imagination's sake) at the center of the Milky Way galaxy. The second aspect is Gaia in the form of the Goddess who oversees the earth. The third aspect is Gaia in the form of the earth, her embodiment in the terrestrial habitat named after her. Since the proposal of the Gaia Hypothesis by Lovelock and Margulis in 1979, it has become fashionable to imagine Gaia in the third aspect, but the Mysteries of the Magna Mater invoked Gaia in the second aspect. In the perspective of the Mystery Experience involving direct communion with Gaia-Sophia, it is utterly mistaken to assume that we, human beings, project on Gaia the form of woman. The astonishing truth is, *women have her form*. This is why the form of woman, the female anatomy, is so strange and powerful, so mysterious in ways that male anatomy is not.

To imagine Gaia in the guise of a woman is natural, because women have her form. The difference is, Gaia has no reproductive organs, no female genitalia. The equivalent to her genitalia are the rapture-circuits. These extend like tendrils through the terrestrial atmosphere.

The 6th exchange involves a rapturous meltdown and conversion of normal perceptual modalities. Access to Gaia's rapture-circuits occurs when the normal powers of perception mutate in an illuminated moment. This is infrasensory perception in the full range of psychedelic vision, represented in the *Great Work* by the *cauda pavonis*, the Peacock's Tail. In infrasensory perception we see what happens within the senses, rather than passively receiving the impressions they mediate.

Here, as in the case of the reproductive-cognitive exchange, 5, the arrow flows from Sapiens to Gaia. Why? Because the recognition of her rapture-circuits depends on human interest and actually charges the Gaian circuits with new content. In indigenous traditions of native America, any practice that accomplishes this enrapturing of nature is called Beautyway. When these circuits are accessed for healing, the practice is called Blessingway.

The most intimate act of knowing Gaia is to encode a set of designated genes in her rapture-circuits.**** This facilitates transpeciation, Gaia's form of reproduction, if she can be said to reproduce, which is a stretch. (Margulis cautiously advises that Gaia may not be fully classifiable as a living organism until we can establish if and how she reproduces.) Recognition by the *telestes* that Gaia does not reproduce except in the exceptional case of transpeciation afforded by the human species gave occasion for the Gnostic horror of reproduction. Those dedicated to Gaian reproduction are deeply offended by anything inferior to her method.

7. G: Memory-circuits <--> S: DNA/human genetics

Gaia's memory-circuits are distinct from her psychic functions. At the level of her proper physiology, which is super-organic, memory and reverie are separated. For organic beings, memory and reverie are practically identical. Their confoundment distorts the consciousness of *homo sapiens*. Our confusion as a species stems in large measure from the close resemblance of memory and reverie.

In human consciousness, remembering and daydreaming are practically indistinguishable. For Gaia memory has a distinct role in evolution, for what she remembers is immediately extrapolated at the genetic levels. Thankfully, her

**** Compare this assertion with the intel of GNE 67 where the nav describes a cording ritual intended to access Gaia's "golden seam" during the two minutes that the moon crosses the local horizon. Bearing mind that the moon is always on the local horizon, 24 hours a day, at some locale on the planet. Hence the seam is always accessible.

memory is highly selective. She does not remember broadly and randomly, she does not scan her memories for lack of anything else to do, or in a blind, groping manner, as humans tend to do. Gaia remembers in a deliberate, ritualistic way, like a sorcerer doing recapitulation. Because she remembers with intent, DNA operates along intentional lines. Otherwise, DNA would be chaotic, without coherence.

A synopsis of autopoiesis in Gnostic terms: *The presence of an Aeon within a planetary habitat confers coherence upon the genetic material deposited in that habitat, and the expression of the myriad species that emerge there are signatures of the resident Aeon.*

Gaia's remembering controls the direction of genetic mutation and experimentation. It coils and enfolds the strands of DNA. Gaia's most intricate work (or play, if you will) with the filigree of DNA occurs at the "spindles" where the histones are compacted. Recent biochemical research into the histone-spindles provides a new foil for reviewing the ancient mythological image of the three Fates who attend the Loom of Destiny.

In her remembering Gaia performs *Sbristi-Kalpna*, creative ideation based on the memory of past universes. She acts strictly in keeping with the cosmic principles of the Pleroma. Each universe of living possibilities is a play on the memory of past universes. (Ref: [TantraCosmos.E03](#))

Human access to Gaia's memory-circuits, and by extension to the human-based DNA lode, is through language. Mantra goes with mudra. The modality here is two-way, as with 4, perceptual-gestural exchange. To work the Gaia-Sapiens exchange by the powers of language and gesture is an intricate ritual of awareness. This is the ultimate *application* of psychosomatic illumination, the method of the Mysteries. While developing this practice, one is continually immersed in wondering about how Gaia breathes, perceives, remembers, cognizes, etc. Merely

to wonder about these wonders is a profound religious act, but it will not do to wonder idly.

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