



VIRA, as a potential script for a meta-film - "must of necessity appear as an embryonic work, incomplete, because it emphasises process over fact."

VIRA is related to Samson and insects, in this case to the bees. Here, the cutting of the hair has symbolic associations, perhaps the highlight being the hair on the legs of a spider. Hair has symbolic associations with the Hero Archetype, to strength, and to the bee. To cut, or not to cut the hair indicates two transmission lineages and their clusters of codes.

VIRA where are you? Suddenly from his outstretched hands, a golden *dorje* flew into the air and grew a thousandfold, until, bejeweled, it soared out into space like a dazzling spaceship. The outer edges of sensation; the fringes of experience. This is another day in the process known as **VIRA**.

The light of thousands of suns, the heat of a molten planet. Edges of Nepali architecture, carved from wood, printed on paper made from rice, burnt by candles, dusted with the wings of moths. Naked perception, stripped of illusions.

How many more centres to be defined? How many more terminations to be endured? From the one to the many, through glass - clear days devoid of clouds or the mind substance that defines clouds . . .

What new element before us, unborn in nature? Is there anything New under the Sun? Window rattles from wind. Words. Sun on cactii. Place.

FROM THE DREAM BOOK: Looking at Mickey Mouse comics with the Senge Dong Ma painting next to me I came up with the idea that **VIRA** will be a very cryptic interface between animation, textures, insects e.g. CER of the Bees and so on. A very psychic thing happening here. Dream of Masonic initiation.

Vira: Daka, the white bone-line/lineage. He penetrates the infra-red and ultra-violet areas of the spectrum with his vision. He may be Plutonic. Gold that is so bright that it becomes pure silver light. This radiation from the Visor of **Vira** (Visor-Animus-Knight-Hero all to be found on my Family Heraldic Crest.) **VIRA** is a meta-Knight. The scorpion - he destroys his "self"

(himself) and mutates into pupae. **VIRA** is humanoid - metallic insect structure, exceptionally aesthetic, rather beautiful to behold, charming to the heart. His auto-destruct mechanism activates at very high frequencies. It is automatic and instantaneous. He then metamorphoses into the pupa - taking 49 days to complete the cycle. This self-destruction, (if there is such a "thing" as a "self") can only take place 49 times during one incarnation/life-span. If overstimulation of the higher frequency should take place too often - at the 49th trans-Formation the incarnation, on this plane, terminates indefinitely. After a period of suspended animation in the Bardo (intermediate state) Vira would then incarnate in an entirely new form - with the difference that the auto-terminations are activated at a lower frequency.

VIRA is actually Death itself. Perhaps the New Work. I have a strong image of the main figure - not unlike the insect/Goddess dream of the past.

VIRA = URANUS (10) Energy of Change. (Hanging around the toilets, like bleached lizards in the winter sun). Piercing the cellular reaches, razors that slice through the genetic codes. Energy overload/// dew-ring. The beauty-fool paradise parade. I had a dream. I crossed the stream.

VIRA was terminated in one incarnation by the dream of D.H. Lawrence of black beetles. Another connecting link, is the Insect God of the Shona. The Instamatic Polaroid, white roses in the toilets - the Tao in its wet/dry death aspect.

On the edge of madness - having to heat the body in the sunlight lest the maggots think it is time to begin their work. Economy. Spare with word and form - that space that is - paranoia being the utter anti-thesis of space. The brocade photographs, themselves instant documents of disintegrated thankas, aesthetic fragments, a bowl with the white roses (again) the image repeated into infinity -passage of mirrors, reflections of mind, forgotten edges of the real, collapses into decay and ruin.

Easier to be cruel than to be kind.

Vira is a non-work. That is, an archeological activity (this action being ruled by Mars, so obviously corresponding to the energy of the ants and the bees (See Solomon & Samson)) excavated from various sources. There are fragments in the hermetic cycles of 'METASEXUAL', 'QUEEN GURU' and 'CIRCUS' - the latter containing only references in their larval state. Material has been gathered (The Reaper) from 'The Dream Book' - wherein the seminal image is embedded. I am not certain if this 'image' can be recovered. The Sanscrit term 'BINDU' is preferred to that of "seminal image."

Vira: ETHIOPIA. The Masonic Degree of the Past Master is represented by a riot when the candidate attempts to preside over the lodge and is dethroned. The riot represents the power of the forces indicated by The Dweller on the Threshold, Saturn, (Satan?) and Arcanum 15 of The Sacred Tarot.

Vira, according to "A Practical Sanscrit Dictionary" (A.A.MacDonell) is a man of might, a hero, champion, chief, leader - etc. which is what Jung termed The Hero Archetype. Arcanum 14 = The Master's Elect of Fifteen.

Vira, as Hero, is also a theriomorphic insect God-Hero. The code that connects hero to insect is to be gathered like honey made by the bees in the centre of the Solar Symbol the Lion

of Samson, the Hero of the Sun. Bee-keeping came to Athens from Minoan Crete where it was the matrix of action of the Cretan Bee-Goddess - CAR (spelt *Q 're* or *CER*) a Goddess of Death in Life. Youths cut and dedicated their first hair to the Goddess CAR. Theseus dedicated his hair to KARU. What happened to the Hair of Samson?

VIRA, the ruffians who assassinated Hiram Abiff are captured. They attempted to take passage to Ethiopia, the dark underground region, but were overtaken and paid the penalty.

VIRA is excavated (ex-cavity) from parallel strata of reality. Like removing the icing from a fossilized wedding cake, with hammer and chisel (not sickle) the linear layers of words are removed from their carnal surroundings. It is an archeology of the void.

VIRA. Eternally poised on the threshold of a dimensional transformation. Never knowing when the next transit will take place; where the future gate will open into another realm.

Dream of silver (spider thread, the Atlantean medium seeing this thread emerging from the Tomb in the Valley of the Dead and soaring off into deep space - Metasexual writes with one end of this thread. The Weaver in the Web that She Wove. Childhood terror of spiders, thunderstorms. Graphis with insect illustrations into colour transparencies. Locusts in 'The Heretic'.

Dark Vajra Web. Wet night and glittering black highways. Factories, high barbed-wire fences (The Vajra Fence?) Lanes cluttered with rubbish. Seedy neon-lit cinemas. I enter one of these establishments and a poster in the foyer is the visual image, which is the Seed Core of Vira.

Her hair is a flood of golden light, blazing radiance, cascade of pure flax. Othello knew this colour, Klarwein painted its' beauty. Perfect skin, pure as pink marble, beyond blemishes, tender as the pearl lotus petals, holy and fragrant. She is lying on the earth, thrown back into the soil, arched into matter.matter.

Now that Queen Guru has finally manipulated the transitional energies to her own liking, the pattern becomes apparent. From Whore to Saint, we follow the textures, limbs that change to insect legs, brown bodies on white bodies, alchemical fusions, unions, joining under the wet sackcloth. On shattered strata of burnt rock she sends out adoration to the sea, mermaids and mermen, Neptune and his retinue. In total poverty she sleeps in rags by the shore, drinks stream water and prepares her face for the nights' whoring in the city slums.

Three men standing in front of a shuttered house. The central figure is wearing a robe, the men to his left and right, military or police uniforms. A woman walks across the beach holding a downward pointing triangle atop a reed rod. The Sage chants to the Divine Mother on the beach, his beard merging with the sand and the seaweed. The waves break at his feet. A woman leans backward over a rock, her golden hair bejeweled with diamonds and the ruby light of the setting sun. A deer-shaped cloud disintegrates behind the cliff. Black opal earrings, ruby, diamond and onyx, all edges waved with stitching, cultured pearls, golden spangled bangles, chocolate silk dress with flowering shoulder, finished with tassels, necklace of amethyst, rose quartz and gold, draped over kelp and sand lice.

The Full Moon of Aries; Year of the Earth Horse; Lunar Eclipse. Good Friday; Hot Cross Buns. (She has to collect information like a bee collects the pollen. Birds of Fire. Sapphire bullets of pure love.

The actual description of Vira in Union with the Golden Goddess has not come down to us. An aesthetic reconstruction can be undertaken from the meta-textural given to us in these various fragments. It has been suggested that when the time is ripe, the description will be released.

INSECTS: An epilogue of associations to **VIRA**.

The oval, maroon velvet draped room; Post Toastie skeleton insect: See 'CIRCUS' for reference to the Province and initiations thereof. Quote:

"I climb. The memory is uterine of course. The other question is:- What took place behind the maroon curtain? I brought back the memory of:

- 1) Chaldean guardians, theriomorphic, half scorpion.
- 2) The imprinted clay cylinder symbols of UR.
- 3) Tash in the C.S. Lewis's Narnia' series.
- 4) Those white plastic animals and skeletons from Kellogg's Post Toastie Boxes!
- 5) The Valley of The Dead, Egyptian tombs, Howard Carter, Tutankahmen, Arcanum 15, in that the CIRCUS roof is a montage of pieces of various realities. Dweller on the Threshold.

Commentary: AUGUST 1978.

Climbing is a frequent motive/process. It partakes of ascent/descent reality. (5) refers to a descent into a tomb, as Howard Carter and Tutankahmen qualify two aspects of the emanated incarnations of Vira. The powerful influence of Hermetic transmission was an early attraction. The Post Toastie box is another cryptic form of the sarcophagus. The dry cereal within the box could be connected to the food placed within the tombs, the white plastic animals to Africa, as in Egyptian murals, partaking of a one-dimensionality, and as sacrificed in funeral rituals. Remember too, the small white ivory crocodile, associated with PLUTO and Arcanum 22 - which was the epi-centre of the Tarot reading done for Diamondrose, to divine the reason why Metasexual did not return. Connect this to the Nigredo, Putrificatio, the Rotting Wolf Dream, (which featured Diamond Rose again!) and reflects the motive/ process of SCORPIO/PLUTO/ - GEMINI/MERCURY - and that vast network of associations.

Maroon is a red colour (Mars) and has the Kagyu transmission, Dorje Phagmo, the kapala cup and its' red contents, the Ocean of Rakta; plus - the White Bone Imagery. The semi-scorpionic aspect of the BEING who materialized in the Oval Room confirms this ! The clay cylinder has links to meta-cybernetics and a computer storage system as in

the *Alayavijnana*/Plutonic seed-store house; Underground grain silo etc. Tash (3) links to Saturn, Geburah, and the Protector facet which has theriomorphic manifestations as well. This is all manifest as animus, to be seen in the following Seed Core Vision of the Golden Goddess in Union with Vira. The insect aspect radiates from deep within the realm of Pluto to crystalize as a strong patriarchal/animus meta-programme.

The Golden Haired Goddess Anima in Union with insect, spider animus reminds me of a dream that was recorded by one of the disciples of Queen Guru in her 17th incarnation; in which a small U.F.O (as they were 'labeled' in those primitive times!) released small, highly evolved insect beings.

Another dream that Metasexual had great difficulty in sharing but that reached us through a diagonal transmission is encoded thus: "Praying mantis that explodes in white light INTO a tall, robed and entirely transparent figure."

We know that on the psychotropic level, she turned into a spider.

Helen's book on butterflies . . . underneath a radiant energy is waiting to come forth - if only you would allow it. Vira - entomology structure and motility of the insect world. The Hellstrom Chronicle. see: 'Insects' in The Dream Book. The ' animating force of the Universe.

Vira is a Hero of the Prajna Paramita with Naga blood flowing through his veins. The heresy of fusing Buck Rogers and Buddha. We fear his real form, because he partakes of so many realities. A sudden shortcircuit of energy and he is gone, utterly gone, gone beyond. We do not really wish to see the Lion lie down with the Lamb.

We have before us, on the video-data screen, an ear ring from some ancient culture, not of this Earth. It is a circle of intertwined fish, of mother of pearl, essence of Neptune, with two human fingers dangling from fine silver threads. 21.10.1980. war fighter planes me in ovoid . . .

The process known as Vira enters a new phase. new wave phase. The Dakini in drag. MOON CURTAIN. "2" are talking. "3" comes in "2" interrupted - contract their talk - Repeat the recipe - Return Home - God's gonna ZOT ya!

A termination of the Vira process. The Bardo shocks of attack. This is from The Secret Namthar and may not be elaborated upon. All the foregoing material. The mani jewels burst into flame.

He: What did you do before?

She: Before what?

He: The diamonds.

She: I wanted them. (Death and transfiguration.)

The attack from the subconscious. Question: Were the assassins overtaken by The Master's Elect of 15? My initial psychic identification of Vira as the word/index to a new creative work/// flow of inspiration - was one of GUNS. See card note dated: (reference lost). Is there a connection with Saturn, Fifteen Elect and the Time article on assassinations, and my dreams of execution/ e.g. the Mosque and shooting dreams (perhaps a psychic nocturnal involvement with Iran?). The hands being shot off - rather Koranic Law. The Old Man (which is also Saturn) and the Hero, *dPah.wo*, **Vira** Archetype:- Cronos, Uranus, castration of father etc. 15 is polarized by 5 on the Sephiric Tree, and this is the 5 wherein the Past Master is capable of Presiding over a Master Mason's Lodge. Vira made a guest appearance as God the Spider in the film 'Through a Glass Darkly'.

Vira was described by the French Poet, Baudelaire:

"Exiled on earth in the midst of jeers,

His giant wings keep him from walking."

Vira, the God, is now too close for comfort in his half-human/ half-scorpion form. These notes must be terminated immediately for therapeutic reasons. But overleaf is a short section from Queen Guru, called 'INSECTS' which concludes this present process of documentation of the process known as Vira:

Order: **Wasps, Ants and Bees – Hymenoptera**

Family: **Sawflies – Tenthredinidae**

1 *Pontania viminalis*. Small sawfly, very common round water. Female lays eggs on underside of blade of willow leaves. This induces formation of reddish galls, harmless to trees.

2 **Lesser Fir Sawfly** *Lygaeonematus abietinus*. Length 4.5–6 mm. Appears at end of April. Males hatched first. Female lays up to 100 eggs in young fir needles. Greenish larvae, hatched in 4 days, devour needles. In June pupate in mould, in cocoon. Pest.

Family: **Cimbicid Sawflies – Cimbicidae**

3 **Cimbicid Sawfly** *Cimbex femorata*. Resembles large wasp but has club-tipped antennae. Bright green larva with red-striped back nibbles birch leaves, hibernates on branch in tough, parchment-like brown cocoon and pupates in it following spring. Does no damage.

Family: **Wood Wasps – Siricidae**

4 **Horse-tail** *Urocerus gigas*. Common, very striking, over 40 mm. long, with cylindrical body. Female bores holes up to 1.5 cm. deep in healthy fir wood with its long ovipositor. In each hole lays 4 eggs – total up to 350. Appears from June to August. Larvae gnaw tunnels in wood, plug them with debris. Pupate after 2–3 years. Adult insect bites way out, often after wood has been processed. Pest.

Family: **Ichneumon Flies – Ichneumonidae**

5 **Giant Ichneumon Fly** *Rhyssa persuasoria*. Distributed over large part of Europe and Asia. Length up to over 40 mm. Inhabits large pine-woods. Female looks specifically for wood wasp larvae, pushes ovipositor into tunnel, stabs larva and lays egg in its body. Hatched larva then devours wood wasp larva. Very useful insect.

6 **Sickle Wasp** *Ophion luteus*. Striking appearance, common in Europe. Length about 30 mm. Curved, flat-sided abdomen. Occurs in clearings, in evening often attracted into houses by light. Parasite of large moth caterpillars. Female stabs caterpillar, lays eggs in its body and larvae devour caterpillar.

Family: **Braconids** – *Braconidae*

7 **Vipionid** *Apanteles glomeratus*. Tiny summer insect occurring in woods, gardens and meadows. Female lays eggs en masse in butterfly caterpillars, e.g. whites, fritillaries, etc. Minute larvae first of all live on host's adipose bodies. Later bore way out, immediately spin yellow cocoon and pupate. Caterpillar often surrounded by cluster of cocoons.

Family: **Aphid Wasps** – *Aphidiidae*

8 **Aphid Wasp** *Diaeretus rapae*. Very small and very common. Female lays egg in abdomen of plant-louse. Hatched larva devours contents of host's body and pupates inside it. Adult insect leaves dead host through hole which can often be seen on shrivelled plant-lice. Very useful species.

Family: **Gall-wasps** – *Cynipidae*

9 **Oak Gall-fly** *Cynips quercusfolii*. Abundant everywhere. Adult insect inconspicuous, but eggs give rise to galls, housing larvae, on underside of oak leaves ('oak-apples'). Larva pupates in autumn and insect often hatch early in winter. Females emerging at end of February lay unfertilized eggs in buds and these develop into gall-wasps of both sexes. Males measure only about 2 mm. Fertilized females lay eggs on leaves and cycle is repeated.

10 **Robin's Pin Cushion** or **Beteguar Gall** *Diplolepis rosae*. Most widely distributed gallwasp. Length 1.5 mm. Adult insect seldom noticed, but known from moss-like reddish or greenish galls containing larvae on rose-bushes and dog-roses. Only one generation known – females reproducing by parthenogenesis.

Family: **Bees** – *Apidae*

1 **Blue Carpenter Bee** *Xylocopa violacea*. Inhabits southern Europe and warm parts of central Europe. Resembles large bumble-bee. Has black-brown wings with violet sheen. Female bores vertical shafts up to 30 cm. deep in old wood, dividing them into chambers with partitions made of wood debris and saliva. Usually 12 chambers in each of which bee places stock of food and lays one egg.

2 **Leaf-cutter Bee** *Megachile centuncularis*. Distributed over warm parts of Europe. Length 10–12 mm. Female gnaws tunnels in old wood, lines them with fragments of leaves cut from bushes, chiefly dog-roses and garden roses. Places first cell on floor of tunnel, fills it with pollen, lays egg and closes cell with leaf. 'Cylinder' with 8–10 cells formed in tunnel.

3 **Potter Bee** *Anthidium manicatum*. Lives in warmer parts of Europe. With partly hairless, yellow-striped abdomen resembles wasp. Male has 'notched' abdomen and is larger than female. Lines nest with plant fluff.

4 **Horned Bee** *Eucera longicornis*. Lives in southern Europe and warm parts of central Europe. Length 10–12 mm. Locally abundant. Male has extremely long antennae. Appears in spring on sunny slopes and hillsides. Favours plants with composite flowers. Has very long mouth parts and can suck nectar from deep flowers.

5 **Black Burrowing Bee** *Andrena carbonaria*. Abundant all over Europe except for extreme north. Solitary bee. Length 10–12 mm. Appears early in spring. Likes dandelions. Digs nest in ground, often in colonies. Long, slanting passages branch off into several side-chambers, each containing pollen and one egg.

6 **Hairy-legged Mining Bee** *Dasygaster hirtipes*. Fairly common in central Europe. Collects so much pollen on long hairs on hindlimbs that appears to be wearing trousers. Builds underground nest like preceding species.

7 **Mourner Bee** or **Armed Melecta** *Melecta armata*. Abundant in central Europe. Length 10–12 mm. Appears early in spring. Female stays near burrowing bees, enters their nests and lays egg before occupant can close chamber. Hatched larva consumes food stocks and burrowing bee larva starves to death.

8 **Digger Bumble-bee** *Bombus terrestris*. Very common all over Europe. After hibernating female lays foundations of nest in mouse-holes, etc., up to 1.5 m. underground. Lines nest with leaves, moss, etc., found in hole. Builds waxy chambers and fills them with pollen and nectar. Larvae also receive additional food. Up to 150 workers and over 100 young females hatch in 20 days. Workers die in autumn, males, old and young females go into hiding and hibernate.

9 **Rock Bumble-bee** *Bombus lapidarius*. Widely distributed in central Europe. Black with red-tipped abdomen. Nests underground, in piles of stones, rock crevices, etc. Not more than 300 individuals in nest.

10 **Honeybee** *Apis mellifica*. Universal insect, probably originally from India. Forms permanent community, always with one female—queen. In summer large number of males (drones) and up to 70,000 workers. Only queen lays eggs, in cells in waxy comb. Three types of cells, for workers, males and females. Queen lays up to 1,000 eggs daily in summer—total for one season up to 80,000. If queen is lost, workers rear new one. Development rapid, for workers 20 days. Queen lives 3–4 years. Swarm once or several times a year, after queen has prepared eggs for new queens. Old queen leaves hive and, accompanied by some workers, forms new community.

VIRA - SOME NOTES. 1980.June 21st

Ciphers of inspiration - is subjective = DAKINI

Ciphers of knowledge - is objective = **VIRA.**

One can inculcate knowledge, but not inspiration.

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The White-beared One: Virgo 1980

Who is Lysistrata? (Published by Faber and Faber. A Yantra emerges on the title page and I know (I thought) that it was/is the symbol of my New Wave Letterhead!

Compassion for the psychological cripples.

surrealist text: The Glowing Triangle - see: Artaud Volume One.. The Heart and the Wall.

My visions of the bursting wall and the falling to the street amidst bricks, etc. which is the Wall - the Bone - the pain - and the withdrawal symptoms. The Father - **Vira**.

The Heart is the smiling Buddha Face, the Inner Love for Michael, Dean, and All Sentient Beings - which is the Blood - the Mother, Khandro.

A Red Bleeding Heart balanced on a Wall

Sept.1984.Turin. My **VIRA**/Insect dreams - have the theriomorphic aspects of the Mercurius Dragon in Union with a perfectly formed Venus Aphrodite Anima. (Lean and clean. I thought here arms were covered with black ants, but it was actually black lace.) Question? Is the Insect Animus still in Union with the Golden Anima Goddess?

1980. 17th July. Perhaps the new work: **Vira** is actually Death itself. I now have a strong image of the main figure - not unlike the insect-Goddesses dream of the past. **VIRA** = URANUS (10) Energy of Change. Hanging around the toilets, like bleached old lizards in the winter sun). Piercing the cellular reaches, razors that slice through the genetic codes. Energy overload/ dew-ring. The beauty-fool parade. I had a dream. I crossed the stream.

D.H.Lawrence: VIRA:Insects: `The Plumed Serpent', p.82. Heart - p.115-116 -119 - Heart. Sweet Water - 134.

An EXTENSION TO **VIRA**

(Started Levanto, 1st Oct.1985.)

In the `Collected Works' of Thomas De Quincy, we discovered another meta-programmatic control pattern of **VIRA**. This time, lacking the insect code, and instead, replacing the theriomorphic prints of the crocodile. The Asian-horror dreams of De Quincy, were therefore textures implanted by **VIRA**, as an inner nuclear explosion of subconscious

contents, the Crocodile being the Plutonic Underworld of psychic experience or psychic residue.

VIRA thus opens further Keys to his meta-programmatic weaving - which unfold when discover the position of Pluto in the Birth Chart of De Quincy.

Recall: that Pluto rules drug exploration.

That Pluto was discovered in 1934 - years after De Quincy dreamt.

A week working with the Plutonic frequency. Now in Pisa, 22nd June, 1991 en route to Sienna to meet Chris. Feeling relaxed after the stress of the last week. Thoughts on pupation - A Plutonic **Vira** frequency. A Tunnel/Dimension out of which the passengers emerge. There are vibrational levels that set their 'awakening' into action. Dark dimensions have obscured my vision this week. But there are ways to lighten the blackness.

VIRA made another appearance during the summer of 1993 in Italy and Amsterdam, through the vehicle of The Medicine Cards. Two insects - as Father Sky, the Butterfly, and as Mother Earth, the Scorpion. And Mother Spider again.

Remember Helens' book on butterflies...underneath a radiant energy is waiting to come forth - if only you would allow it. Vira - etymology, structure and motility of the insect world - the Hellstrom Chronicle. See; all references to Insects in the Dream Book. The 'animating' force of the universe.

I realized that the Core **VIRA** Dream may have to undergo a radical reversal. It was The Goddess that was in an insect theriomorphic form, and the God, that was Divine and Human in Shape. This fits with my present situation, in that I worship the beauty of the Male Form, in itself, a very Dioscouri event - The God Boy -

BEETLES - VIRA

"...the most beautiful life-forms I had ever laid eyes on: weevils that were turquoise and amethyst mosaics; scarabs like thumb-sized ingots of gleaming gold; rhinoceros beetles whose huge horned heads reminded me of Triceratops."

National Geographic, March 1998, p. 118

Today, I enlarge The Beetle-thoughts about the VIRA dream, again. He in Shadow, she in The Light!

Insect Frequencies in Avro Part.

Note that **VIRA** is embedded in **VIRAL**.

WORKS COMPLETED: Metasexual. Queen Guru. Circus. Vira. Centaurus.

VIR, VIRA, VIRAL, VIRUS, VIRTUAL REALITY.

"These illustrations and those on the preceding spread are from *The Insect* by Jacques Brosse, published in 1968 by Delpire Editions. The volume is the twenty-fourth of the Essential Encyclopedia series covering science, history, and art.

The pointillist-like picture of a field of poppies was made for a brochure published by the General Commission for Tourism. The brochure, containing 43 photographs especially created by Andre Martin, was honored as the best tourism brochure of 1970 by the American Society of Travel Agents."

[First version completed at 'Stonehenge' September 5th 1982. Second version, Turin February 1995.]

"Humanity is too frail to face the truth about things but to anyone who confronts the reality of nature and of process with a clear mind, the answer is completely inescapable: Evil rules the day. What sort of God, the gnostic asks himself, could have organised things the way they are - this munching world of death and dissolution which pretends to have a Saviour, and a fountain of good at its base? What sort of God could have built this malefic machine of destruction, of self-immolation? Only the very spirit of the dark negative death-trend in nature the spirit of nothingness and auto-annihilation. A world in which we are each other's food, each other's prey.

Swiftly Akkad sketched in two or three of these despairing systems, each bearing the impress of its inventor's personality in divergences of detail: but all united in this central despair about the metaphysical status quo. Slowly, in his quiet voice, with its flavours of an ever mounting disenchantment he sketched in the terrible fresco of the present world, often in the form of a long quotation which attested as always to the formidable memory of this strange man. "The praying Mantis which devours its male even while it is fecundating her, the spider trapping the fly, and the *pompile* which stabs the spider to death, the *ceceris* which with a triple stroke of its sword scientifically destroys the three centres of the *bupreste's* nervous system: and carries it off so that its larvae will be able to eat it still living, choosing their mouthfuls with skill, preserving the vital parts with a terrible science, unto the very last mouthful of the victim's flesh. Then the *leucospis*, the *anthrax*, the worm of which simply applies itself to the flank of the *chalicodome*, and sucks it dry through the skin, ingests, pumps out this living broth which is the young larvae, and then dries it cunningly, in order to keep it also fresh, living, until the last mouthful . . . The *philante*, the bee-killer, before even carrying off its victim presses out the crop to make it disgorge its honey, and sucks the tongue of the wretched dying insect as it sticks out of its mouth . . .".

... He paused for a moment and then said, almost under his breath: "What implacable logic." Silence. A long silence. A very long silence. "

From: **Laurence Durrell**, *Prince of Darkness*, one volume of '*The Avignon Quintet*' p.137 - 138

26th May 2000

Today I used an interesting, image:

It's like a praying mantis, she first has to generate a soft foam, a medium, into which she introduces her eggs. It is only later than this matrix hardens into cells, or containers to protect the eggs.

Likewise we have to create a soft environment to present our visions - which later hardens into concrete realities.

One of the most fascinating sites on the Web is: **The Cultural Entomology Digest**. Here one finds articles, material and Links on the extraordinary subject of Cultural entymology - the study of insects as they appear in Culture. Articles are available for downloading such as: *THE USE OF INSECTS BY AUSTRALIAN ABORIGINES; BEETLES AS A RELIGIOUS SYMBOL*, by Yves Cambefort, Paris, France; and *AN OVERVIEW OF BEETLE ELYTRA IN TEXTILES AND ORNAMENTS*, by Victoria Z. Rivers

COLEOPTERA

BUPRESTIDS

RUTELIDS

Douglas H. CHADWICK and MARK W. MOFFETT, both frequent contributors, often cover the world's wild places and creatures.

NATIONAL GEOGRAPHIC, MARCH 1998

"The object has a gemstone hue that dances between emerald and jade, the one end streaked with what looks like polished silver."

"But this glittering bauble has a heartbeat. It is a scarab beetle, *PLUSIOTIS GLORIOSA*,..."
[NATIONAL GEOGRAPHIC, MARCH 1998, pp. 104-103.]

COLEOPTERA - the Beetles.

p.104

but we are obviously living in the age of beetles." I figured the least I could do was learn a little more about them, both in their own right and as representatives of all the overlooked, small creatures that together run the ecosystems that sustain us.

Soon I had met beetles that move through water by walking on the underside of the surface as though it were a glass ceiling and beetles that jet ski on top with the aid of compounds spirited from their abdomens; beetles that wander ice fields deep in caves, stilt-legged and blind; beetles that live in beaver fur and others high in falcon nests. I came upon beetles whose young rear up and chirrup, begging for food like baby birds, and dazzlingly iridescent beetles worn as jewellery.

There are beetles that resemble bird droppings, the better to catch flies; beetles that shape manure into balls and roll them along the ground to store as food; and smaller beetles that lay their eggs on those dung balls. I saw beetles so big that early collectors knocked them out of the air by firing shotguns loaded with sand and beetles so small they hitchhike on the mouthparts of bees. There are even beetles that make their way into museums and devour beetle collections.

IN TERMS OF SHEER VARIETY, beetles may be the greatest success story in the long history of life. The obvious question is why, and the answer begins with their defining characteristic: the hard case known as the elytra that covers the wings and abdomen like two halves of a shell. Ancestors of beetles had two sets of wings, like dragonflies, and are thought to have lived mainly on the ground and under bark. Subject to constant wear and tear, the forewings evolved into thick covers for the rear pair, protecting them against abrasion and predators. Over time, these covers grew stronger and more streamlined until beetles became rambling fortresses.

As the wing covers evolved to fit together more compactly, they helped trap moist air around the wings folded underneath. This allowed beetles to expand into desert regions, where they have flourished ever since. The same ability to store air beneath their elytra lets other beetles live underwater.

We usually think of the Mesozoic in terms of dinosaurs. But the truly colossal event during that era, which occurred between 245 and 65 million years ago, was the origin and spread of flowering plants - an explosion of fragrance and colour that transformed the globe. Beetles probably fuelled it, for they were the premier pollinators among insects at the time. Then, as now, the majority of beetles relied on leaves, roots, wood, fungi, or plant debris for food. New forms of vegetation meant new opportunities, and these armoured insects proliferated into a superabundance of forms.

This welter of different beetles confused me at first, but there still lives in me a ten-year-old glad for an excuse to chase the likes of toads and bugs again, the weirder the better. So I looked forward to stalking species in places like Panama, where I found myself in a lowland forest one night with several researchers.

see virtus in Von Franz, *Osiris*

and

Vir in Paracelsus, *arcana*...

and: *toga viralis* ...