

# DMT: Representation of Entity Morphology

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This is a bit of a tricky section. Not just because we're dealing with elves, jesters, and so on, but because there are many angles to take, and while the entities are often encountered they are likely the least explored and explained. Here we are not dealing with the simplistic idea that the entities simply are what they are as they are and they are somewhere out there, nor that it is all in your head. No, no, it is likely much more complex, yet ordinary than that. So far as I can see at present there are at least two superficial explanations which are out of their depth.

Needless to say, but not frivolously, you will see the entities you see exactly because of who you are. As previously mentioned this could be because of either, or both, sociocultural influence and genetic history. Do we see elves and fairies because we have heard in stories past that when one takes a sufficient hit of DMT that they will inevitably meet elves and fairies, or do we meet elves and fairies because of the intergenerational imprint of some heretofore unknown genetic ancestry and its associated imagery and way-making? This is to say that there is both a sociocultural *and* genetic influence at play in what you will encounter. These two superficial explanations often blend into one. If this reasoning for why we see elves and fairies stands, then it follows that this same concept extends to that of the other altered states of consciousness previously referenced, such as but not limited to: sleep and dream states, visionary states or spontaneous phenomena, near-death experiences, comatose states, methods of meditation, etc.

What neurons and DNA do is what atoms and photons do and what atoms and photons do is what neurons and DNA do. Certainly, there is no doubt that one may see their ancestors in a visionary or psychonautic state because their ancestors are quite literally them. No doubt one may see religious or sacred iconography which stands to comfort and ease and convert their life-long and often multigenerational faith into a knowing. In a sense, this idea—with an added flair of personal, experimental and experiential randomness[spontaneity]—perplexed Terence McKenna.

He said,

“Other times it can be very cosmic. It can be steered. This is a phenomenon that totally puzzles me that many people have verified, which is: you can give it a theme. Like, you can say, “Art deco,” and this stuff will begin flowing toward you. Millions and millions and millions of cigarette lighters, ash trays, glasses, dresses. All this stuff, all perfectly realized Art Deco. High Art Deco. And then you can just say, you know, “No. Hellenic

Greece.” And it does that. And then you can say, “Okay, do one I’ve never seen,” and it can do that. And you say, “Okay, now make it weird.” And it just wooooooh! And you say, “Okay, that’s weird enough!” And what is happening here, you know? I mean, orthodox evolutionary theory, if it can be extended to brain organization, would tell you that you’re not supposed to have anything in your head that doesn’t have a survival purpose, a biological *raison d’être*. And yet, [there’s] vast amounts of imagery and information.”<sup>1</sup>

Beyond what you and the entities already know you know: your ancestry, your art history, your comforts, your fears, etc., there is “surprise” and “weirdness” upon request because what happens is so ~~randomly~~[spontaneously] unintuitive that it is without and beyond concept. It occurs in such a manner that we cannot lexically and physiologically compute and communicate it with words in an effective or efficient manner.

Additionally, not only can you give them requests to change the theme, you may request that they operate as their fundamental sElves; sElf-dribbling, party-going, bubbling cloud particles of the Dark and Grey Matter Terrains. The surprises, peculiarities and atomic marbling of things we have never seen before are not entirely with-out us—that could never be the case. The ever-present, effervescent, humility-inducing fact of the matter *within* is we simply cannot explain all that is percolating through the brain and body just as we cannot explain all that is permeating the universe. So far as I can tell there is an ~~entangled~~[interwoven] and immediate mirroring of active, resting, excitatory and inhibitory potentials in every individuals neural complex and in every thread of the universe.

Additionally, I think it wise to consider the genetics and ancestry of the plant being consumed. Any other seemingly inexplicable ~~randomness~~[spontaneity] of imagery and happenings must include the life and experiences of the plant, its genetic makeup, the history of where it may have *derived* its life; i.e. coprophilic mushrooms from the excrement of animals, its environs, et al.

When my endodimethyltryptamine undergoes expansion do I unspeakably communicate with faceless atomic elf-jester-geometry, dragons, snakes and dragonfish out there in a hyperspatial plane because with them my locally couch-comfortable genetic code and neural activity are in the midst of a quantum ~~entanglement~~[interweaving]? I think so. Am I sometimes

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<sup>1</sup> McKenna, Terence, “Walking Out of the Ordinary”

overcome with the desire to listen to Brazilian samba rock music after a trip because of certain Mimosa Hostilis Root Barks? I think so. The brain and the entities, the dark and mysterious universe of the matter—they will continue to show us things we have never before seen, things that are, as Terence relayed, “beyond what we *can* suppose”.

There is always more to what we think we already know.

## Self-Transforming Cephalopod Machines

As another matter and method of discussing the concept of syntax driving light we may turn to the cephalopods. Coleoid cephalopods are capable of vast arrays of morphological representation. They can change the color and texture of their skin to mimic and match myriad facets of their environs, as well as to communicate moods or intentions such as hunger and sexual reproduction. Much of this is seen to occur through a tissue-specific protein recoding wherein messenger RNA converts specified proteins found within its static, prepotent genome of Mollusca relations into a dynamic proteome of both evolutionary and adaptive characteristics. In other words, for decades now, and with research of fully sequenced cephalopod genomes ever-revealing more, we have seen squids, octopus, and cuttlefish adaptively inject and recode novel traits into their DNA sequence, allowing them the ability to flow effortlessly and unmediated through their aquatic system.<sup>2</sup>

Quite serendipitously for much of the intended linguistics of this over-arching work, the Marine Biological Laboratory of the University of Chicago called this RNA editing behavior, “Another Arrow in the Quiver to Generate Novelty”<sup>3</sup>. Indeed when a coleoid cephalopod churns up its genome, like water does to the sands resting beneath, it is taking a new arrow out of the quiver, placing it in its coordinated stream of static and prepotent cephalopod DNA, pulling back from the future all pre-encoded possible developments which may require future modifications or upgrades, and releases it into the stream of time and experience without a second thought—more likely with no thought at all; just a knowing how to move this new energy forward.

This molecular and quantum method of phosphorescent and textile adaptation and communication is the same syntax driving light of the universe and the DMT entities. They wear their brains, minds, thoughts and intentions on their skin—at *the very surface*. This not only opens the representational form that language can take but speeds up the method of communication

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<sup>2</sup> Albertin, C.B., “Genome and transcriptome mechanisms driving cephalopod evolution.”, 2022

<sup>3</sup> Kenney, Diana, “Squid and Octopus Genome Studies Reveal How Cephalopods’ Unique Traits Evolve”, 2022

altogether and leaves little to no room for misconstruing intention or actions— much akin to perceiving emotion on someones face. This is not really a syntax which is generated, but rather— as the *Daodejing* expresses—a syntax that is *becoming*.<sup>4</sup> It is clear that the cephalopods and the elf-machines are not simply beings, but rather they are becomings. They have perfected in their very nature the nature of photons and trees. It is when one of the adumbrated impressions from the probable future *must become* the physical reality. Reality, observed, or unobserved, is not something that is, it is something that is becoming.

These self-anticipatory, self-transforming intelligent elf-machine cloud-bubble party marbles are mutually entailed DNA, RNA, proteins, enzymes, mitochondria, neurotransmitters, neurons, fermions, bosons, photons, etc., in an interwoven dance of individualized disposition so that they may most effortlessly and dynamically utilize their elements of reality to become everything in this prepotent system of quantum, micro, and macro relationships.

This brings us to our next subsection, *Vintepathy*.

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<sup>4</sup> Ames, Roger T., and Hall, David L., 2003, "Dao De Jing: A Philosophical Translation".