METAPHYSICS OF HUNGER AND LOCURE METAPHICS

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By Christian C.

Beyond the way in which the spiritual chain is sustained by the traitorous Siddhas, through the Kalachakra key, we have a complex archetypal metaphysics, that establishes a meaningful connection between the designs of hunger and madness, under which the lost Self remains captured and engulfed.

The same putting of meaning in the demiurgic entities, starring the I subsumed in the conscious subject, produces an energetic unfolding or manifestation, which motorizes the movement of the entities, in the direction of your entelechy.

We use the term « hunger » here in a much broader metaphysical sense than the need to satisfy a digestive function, although certainly in the animal kingdom, as a demiurgic creation, it is noted that hunger, and not sexual need, is the primary instinct.

More in terms of hunger in its broadest sense, it is the desire for satisfaction, through different objects of the senses, situations and people, that starts from the own essential passion of the Great Ancestor.

So that putting of meaning, on the part of the Self (projected through the conscious subject, with whom the Self is confused), in its continuous search and movement, it drains its own vitality, its blood, which is absorbed by the demiurgic machinery put in place.

In making sense, although pain and pleasure (two sides of the same coin) make up the greatest energetic expression, any soul reaction that leads to meaning (acceptance, admiration, rejection, pleasure, pain, fear, sadness, etc.) feeds this entelechy development, whose hunger is never satisfied, until the very concretion of the entelechy.

Needless to say, after hunger or longing that the Self illusoryly assumes as its own, is the Demiurge and all his engulfing display, being the sole consumer in this game of his, as long as its rules are maintained, or demiurgic opinions.

Reason why, for this to continue, the Self must always remain engulfed by the soul subject, and capture by the emerging display of demiurgic myths and sacred symbols.

In this condition the Self is continually engulfed (read « food ») in its volitional force, by a multitude of desires, emotions, ideas that can become obsessive, dramatic situations and all forms of craving after a goal, which is always a « to become », an entelechy to be realized, which requires « energy food » after direction.

With this mechanism, on a larger or smaller scale the entire demiurgic manifestation works. Monads and archetypes, in their updating to different degrees in matter, in their movement towards the entelechy, take from the lost Self that necessary force, that more and more continuously weakens the Virya.

After all, that craving for satisfaction or desire is masked in multiple forms, but is never satisfied, burning like fire, the more firewood is thrown at it, more it is fueled.

We can see that it is the case that the desired object is not obtained, from a half result, it is obtained temporarily, or an unexpected negative effect, in any case the craving is maintained, sometimes jumping the person from one object to another, never finding full satisfaction. And this is because the Self is a manifestation of the uncreated spirit, so it can never be satisfied in this world.

Furthermore, the conditioning of the demiurgic hunger assumed by the chained Self as if it were an expression of its own essence, is made possible by the transcendent time factor, with which the Self, under false identification, « almost temporary » is found.

It happens then that it is by the projection of a longing for the future, or the memories with lamentation of what has been lost from the past, Demiurgic hunger is always kept on at all times.

Essentially phagocytization is expressed through three fundamental nuclei, which are sexual, emotional, and intellectual.

Who has not conceived sexuality as a class of « hunger »? Who has never heard someone refer to being « eaten away » by some memory, thought, or emotion?

Either the popular expression « eats my head », or a lover who talks about someone else who has « eaten his heart ».

All this shows that behind all the motives of expression in this world, the design of hunger is underlying.

Plus all part of making sense, which is the link or link between the subject (the I of Virya) and the external world.

This putting of meaning can effectively be neutralized and reversed, from the same conscious subject that has projected it. In addition to withdrawing meaning, the demiurgic design is combated by applying the encirclement principle and by means of the graceful luciferic attitude, as well as the timely runic projection, the runes being the weapons of the Virya.

But the point to understand here is that the will of the lost Self is capitalized to promote the entelechy development of the demiurgic monad, and various phenomenal entities of the world.

When by time effect ( flowing consciousness of the Demiurge ), the universal manifestation reaches its entelechy, everything is engulfed, or swallowed by its demiurgic source, thus having the design hunger its greatest and last expression.

The metaphysics of hunger contemplates that the Microcosm in which a lost Self is chained, receives from the world its necessary energetic « food », which in turn must be remunerated with the making of sense in the entities and the volitional force itself, in continuous feedback. Furthermore, ultimately, when the Pralaya arrives, everything is devoured or engulfed by the Demiurge, the final consumer.

The design of hunger in the world of the Demiurge is so relevant that ancient demiurgic cults, and later Christianity, have incorporated into their ceremonial the ritual intake called « theophagy », or « eat God », maintaining this principle, although beyond this ritualistic, in the end it is really the cultist of the Demiurge who is eaten….

This design of hunger, exemplifying the situation that affects the lost Self, has its corresponding analog, mythical and organically in the octopus, which uses its own sphincter to eat and excrete, thus being analogous to the sequential manifestation and reabsorption of the world, in different Kalpas and Pralayas, by the Demiurge.

Under disorientation and chaining, the lost Self is « squeezed and recycled » over and over again, from time immemorial.

Any movement and disoriented search for the lost Self, in fact, in its very varied and diverse forms, is subject to the design of hunger, thus capitalizing on all the emerging energy flow.

Hunger design is thus expressed in a wide archetypal range, where the largest and strongest eats the weakest, in the manner of Renfield, Dracula's failed disciple, who was looking to a psychiatric hospital to eat creatures that in turn had eaten smaller ones, in order to assimilate its essence.

More when the Self is situated in the Selbst, from the infinite Self a craving or hunger of its own is fostered, which is itself infinite, and can by its very infinite reach, become devastating to the demiurgic world.

Although the religious-esoteric current of Buddhism proposes in the first instance « to kill that hunger » of which one is a victim in this world, calling it « tanha » or « inextinguishable desire », his doctrine considers as objective the « extinction of the Self », whom he conceives as illusory, without therefore focusing on the true Self, and its « infinite anxiety », that is not of this world.

Coupled with the design of hunger, the lost Virya is completely lost and confused as to his condition as an expression of the uncreated spirit. This situation, of being unaware of the Self itself, falsely identified with the soul subject, is certainly a condition of madness.

It is crazy to have forgotten the Origin, and as Nimrod de Rosario well tells us, it is crazy to have forgotten Lilith, the Lady of Origin.

It is also folly to have forgotten the runic primary language of Origin. And it is folly, that being essentially a God, the limitations of a mortal and conditioned human suffer in this world.

It is folly that in the world of the Demiurge, in her dream, the lost Self seeks Her, and that one continues indefinitely seeking one's own good and benefit in this world to which one does not belong.

Life in this world is a situation of madness, miserable, temporary, and insubstantial. Ultimately illusory from the spirit.

And under such condition it interacts with other lost Viryas in a similar situation.

In short, there are innumerable conditions of madness in the demiurgic world, but some items that directly concern spiritual chain have been mentioned.

This condition of madness is what the Demiurge and his agents propitiate most sharply in a Virya that tries to reorient itself, to plunge it into a greater degree of strategic confusion, under different paradigms, that vary according to the space of meaning and axiological context, thus activating the most varied and oblique myths and sacred symbols, and even in some cases, sinking the Virya into the chaotic soul soul soul misery.

This is what often happens when an oriented Virya seeks a return to the Origin. As a demiurgic counteroffensive, the hidden springs of the demiurgic snake design are activated (a design consisting of a series of functional archetypal matrices, which regulate all energy dynamics), to promote a mental regression in the Virya, which generates a complete energy destabilization, becoming a greater degree of blood confusion, conceived as madness.

In that state of confusion, the reptilian aspect of the Virya, the « lizard » from the depths of the psyche, fails to emerge, and on the contrary, the convulsed turbulent waters in which it is found, generate a complete destabilization, capitalizing on that primal force of the unconscious for the condition of greatest provoked loss.

Regardless of this specific case, the lost Self is always in a greater or lesser degree of confusion or madness.

After all, it is being affected by the design of madness and the design of hunger, as the lost Self is engulfed, weakened, its ultimate essence or blood being drained.

Blood or vital essence that has been drained, sucked under demiurgic engulfment, and scattered throughout creation as an energetic « fuel », which must be recovered and assimilated again. Hence, a capital succor of vitality like the demiurge, is in the role of a gigantic vampire, who needs to drain vitality to sustain his world or creation. And on the other hand, the oriented, Luciferian Virya, who seeks to recover that lost blood or essence, here and there, taking it by force, also assumes the vampiric role, more in opposition to the Demiurge.

We thus have a craving or search for demiurgic blood (design hunger), which has its ultimate expression in universal engulfment at the end of the Maha Pralaya, when all creation is reabsorbed or devoured again.

And also a desire to search to reintegrate one's blood, which concerns the chained Self that seeks to reorient itself and liberate itself.

And as in the myth of Osiris, whose body was torn apart and scattered throughout the earth, likewise the oriented Virya must begin its search to reintegrate its « drained blood », through the entire family tree, in order to reach the Great Ancestor. And also drain the blood alien to the Demiurge, but assimilated by capture in its creation, in order to weaken the demiurgic work.

We must attend to a gnostic meaning of blood, of much more subtle essence than hemoglobin, which is nothing but its gross physical expression. Of course, blood, even on a physical level, contains the essence that it is a carrier in its ultimate essence, having here, precisely due to the dual nature of the Virya, a combination of both soul and blood memory from origin, clearer or opaque depending on the degree of blood purity, which should nevertheless be distinguished ( even if there is a certain relationship ) of racial purity.

Under the aforementioned gnostic consideration of blood, it is also understood that « bloodsucking » or « vital drainage » does not necessarily imply (although it may occur in some cases) drinking blood, since this vital essence can also be obtained energetically from Prana (through controlled breathing), with the same result.

It is more a fact that with certain strategic objectives from the Luciferian point of view, it is sometimes also possible to drink the liquid from the blood.

From passion the Symbol of Origin has been captured in the blood, and it is from the blood that passion is expressed in the Virya, as a tributary of the passion of the Great Ancestor.

This subtle essence of blood is the one that mediates between the will, expression of the Self, and the soul subject. Hence, the capture of the will of the lost Self, capitalizing it for the entelechy thrust of the soul subject, is a « blood theft » of the Virya, who must rescue it. And let us take into account that this blood of the Virya has contributed not only to the evolutionary development of the Microcosm itself in which it is found, but of numerous entities.

It is understood then that Luciferian revenge consists of draining all the creation of this blood, which begins by destabilizing the superstructure, and leaves the Demiurge, say « anemic », or convalescent.

This destabilization has a deep and broader scope than the resignation of designs (which it complements in strategy) being a warrior act, which shakes the same demiurgic foundations.

It is now much better understood with the aforementioned, why our queen and Goddess Lilithu (Lilith), who is also the queen of vampires, maintains an expression or appearance of his infiltrated into the world of the Demiurge. Specifically in the dark area of the Qliphot, reverse of the tree of life, and manifestation in the shadows of the demiurgic unconscious.

It is not surprising then that from the multiple slopes of the right-hand demiurgic path (theosophists, Rosicrucians, and conventional religions) the figure of the vampire has been portrayed as evil in person, and stigmatized to the extreme. A dangerous Luciferian symbol, like the serpent, the dragon, and so many others, which had to be quickly neutralized, and at the same time upholstered.

In this way, a meaning of the vampire linked to energy drainage, or a superficial meaning of the assimilation of blood, is taken from the cultural point of view, channeling the Renfield archetype for this purpose, without understanding the hidden and Luciferian background of the vampire, which is extremely oblique to apprehend due to the cultural disorientation of the enemy.

Nor is the vital demiurgic drainage carried out by the Archons noticed, thus not understanding what the true vampiric enemy is, much less is it understood that as a Luciferian and enemy of creation, a similar but opposite role must also be assumed, such a Luciferian being quickly pointed out from the demiurgic as a « dark vampire » that must be annihilated.

Such is the case, for example, of the followers of the Kaula Circle, feared, and well-founded, as vampires.

In the movie » The Cursed Doll », a missing film starring Narciso Ibañez Menta, (based on a story by Gastón Leroux) we have the explicit link between the followers of the Kaula Circle and vampirism. Similar fame has acquired, not without reason, the followers of Kaula in India and Tibet.

The difference in this case lies in the fact that the Luciferian vampire seeks the liberation of the Self itself, or of its Kameraden, and in opposition to the Demiurge.

Above all, the Ego must disassociate itself and separate itself from the soul subject, to whom it must resign itself (through the application of the encirclement principle and the nonological rune of Tirodal), in order to cease with the making of sense, which is what allows us to engulf his own blood for the Demiurge and his Archons.

In this way, it must go beyond the end of the hunger design, under the Luciferian gnostic understanding, to face the demiurgic capture with its own operations, but in the opposite direction, now draining the vitality of the demiurgic world, and recovering lost blood.

And just as the reintegration of broken Osiris required the assistance of Isis, the Virya equally requires the help of Her, sometimes reflected or channeled, or » gnostically incarnated » his power, in a Kali woman, a Kalibur Lady, a mystical Soror, a Walkirya, etc., according to the gnostic path of liberation assumed.

Osiris becomes a « God of the dead » after his initiatory resurrection from the underworld, a dark area where every initiate must descend into his abyssal depths.

Among other initiatory references to the mysteries of Egypt, we can also mention the Apophis serpent from the underworld, Seth (depopulation of Apophis), who beyond the demiurgic, fosters the initiatory death of Osiris here, for its subsequent transmuted rebirth.

We are approaching here very obliquely a gnostic meaning of the myth of Seth and Osiris, and therefore of greater depth than meaning at a habitual and conventional level of understanding, being that myths comprise different levels of meaning, from the front and horizontal, passing through contiguous levels, and others increasingly oblique, with their respective languages.

The beetle, among the initiatory Egyptian symbols, representative of immortality, is here analogous to the green dragon, with equal meaning.

And likewise, among the hieroglyphic engravings of those ancestral sarcophagi ( that were not « tombs » in the usual sense of the term, but initiatory chambers of death and rebirth ) also highlights the feline Goddess Sekhmet, who governs the initiatory red magic ( alchemical path of transmutation ), whose power is expressed as a green ray ( just like Lucifer's emerald ), and by descending into this world it turns red as blood.

Thus, the keys to an initiatory process, which starts from this world of blood, are appreciated, in order to transmute the Luciferian green ray, and the lost divinity.

This « anxiety » luciferin, finds its reflection and inspiration from the blood culturally in the film of the same name (« The hunger » or « The craving », starring David Bowie), where in addition to the wink of the initiatory Egyptian Ankh cross (symbol by which the Egyptian Gods conferred immortality), The song » Bela lugosi´s dead » from the Bauhaus group appears on his soundtrack, a song that once again refers to the vampire and his secret of immortality.

We have then that the lost Virya is captured by the design of hunger, as a chain link of his permanence in this world, also resulting in a condition of madness, under the same design madness, in order to be possible the confusion of the lost Self.

In this way, after the aforementioned designs, a metaphysical / archetypal link is maintained, under the kalachakra system, of the metaphysics of hunger and the metaphysics of madness.

To reverse such a situation, it is necessary to star as an individualized and isolated subject of the soul, a desire proper to the search for blood (opposed to the suction or drainage to which it is subject), so as not to be food for demiurgic hunger, but (as declared a Luciferian enemy of the Demiurge), a sucker or vampire, who seeks to rescue his own blood or vitality, restoring it to its purity through transmutation, and fight by weakening the work of the Demiurge.

It will « flutter in that sense for a time, with transmuted black wings like a bat », to finally leave this world as a Dragon, towards the Origin.

This is initially a « son of the Dragon », a Dracula, to eventually mutate into a Dragon itself, similar to Siddha Dracula!

This search, assimilation and reintegration of lost blood, taking it from the Demiurge, has its figurative expression in the fangs of the vampire…. And the fangs of the Serpent!

Only from a noological apprehension of the hunger design can the ultimate gnostic understanding of the Dracula myth be obtained.

This Luciferian vampirism also has its imitation as a shadow, by occultists and demiurgic cults, where the assimilation of blood is maintained only on a superficial level, taking advantage of the properties of the adrenochrome and its benefits, such as energetic vitality and even an extensive prolongation of life, but the initiatory mystery of the essence of blood is never reached, the memory of blood or Minne, from the Origin.

This mystery is accessible only to the Luciferian, and in this sense there is a vampiric gnostic-initiative system, framed in the path of the left hand.

It is a aspect of the same alchemy, but approached from a dark and sinister side. Luciferian system that the initiates of the Kaula Circle know very well.

The Luciferian initiate awakens an infinite hunger or « hunger » of his own, which cannot be satisfied in this world, and continually impels him to vital drainage, both to recover lost blood, as to weaken the demiurgic creation.

Similarly, the state of madness mentioned above is resigned by a « madness » luciferin, (and of course, the opposite of the Demiurge is considered from the cultural synarchic as madness), as Nimrod de Rosario tells us in « The Mystery of Belicena Villca », regarding the members of the Tharsis house:

« Oh the madness of the Lords of Tharsis, which had made them unpredictable during

hundreds of years of persecution, and which manifested itself as the Absolute Value

of Pure Blood, a Value so high that any

weakness against the Enemy! »

This comment is referred to by Nimrod de Rosario in the magic novel, in relation to a horrifying concrete incident. This is when Lamia de Tharsis is being tortured by the Golen, to obtain her confession from the entrance to the secret cavern, and thus seize the Venus stone of the house of Tharsis.

His son Rabaz is taken to the site, thus seeking to intimidate him, to obtain if not his mother's confession, surely his. More instead, Rabaz, with his hands tied behind his back, as being « driven by mystical madness » he went on two jumps where his mother was on the torture table, and with a bite he killed him, destroying his left jugular vein.

A terrible strategic warrior act of honor, which from the demiurgic mentality is perceived as madness, but it is not a madness as a pathological condition, or mental illness, but on the contrary, a mystical madness, which is not of this world.

That mystical madness takes the initiate out of the shackles of the demiurgic world.

Indeed, in the Arthurian saga, a question also mentioned in « The Mystery of Belicena Villca », Gral is found by Parsifal, a pure « loco ».

Similarly, the heroic feat of Rudolf Hess parachuting over enemy British territory is considered from strategic confusion in the blood as madness. And it is that, Rudolf Hess stars in this context the « mystical madness » of Parsifal, also as referred to in the magic novel.

In this way, some heroic and Luciferian acts within a certain strategy are considered from ignorance and the demiurgic vision as « acts of madness ». But beyond this limited understanding, there is a state of « mystical madness », necessary and useful to face the Demiurge and get out of this insane world, which is completely inconceivable outside the Luciferian radio.

And only from this Luciferian mystical madness, it is understood how sometimes « losing » a battle in this world, is actually winning!

The very fact of marching against the world is considered madness. But it is not a rebellion per se, or the product of psychological frustration, or psychopathology, but is based on a gnostic understanding.

Thus it turns out that the opposition to the world of the Demiurge, seeking to get out of his imprisonment, is a mystical madness, that transcends or goes beyond the demiurgic metaphysics of madness.

But from the cultural consideration in the world of matter, certainly that everything that is outside the created world is feared, denied, rejected, considered as dark and chaotic, and ultimately madness.

We have, then, that at the archetypal matrix end of the designs of hunger and madness, a Luciferian reflex is reflected, extremely oblique and incomprehensible from the blood confusion, where the Virya already oriented and awake (or a Siddha that plays that role in that sense) stars in a Luciferian and vampiric craving of its own, and a mystical madness, that leads him to Gral, Origin and liberation, being the gnostic essence of his blood no longer red but green, always in alignment with the reptilian Siddhas of Origin.

On the other hand, at this level the hunger design is already being protected, since a mutation has been operated in the Virya, that manifests in his conduct not the playful or sacralizing attitude, but the graceful Luciferic attitude in a conscious way, so that it is no longer an appetizing « snack for the Demiurge, although if a target on which he will try to unload all his artillery to destroy it.

Obviously such an initiate, beyond the reach of the metaphysics of hunger, has been, not engulfed and devoured by the Demiurge, but on the contrary, initiatively swallowed by the Great Luciferian Serpent, emerging from its jaws completely transmuted.

This transmutation, having been « devoured » initially, and then its subsequent regurgitation, means having received the elixir of the Luciferian Serpent (the elixir of its blood and poison combined alchemically), and it is, of course, a completely different and opposite result than the phagocitation by the demiurgic serpent design.

The design of hunger has been resigned at this point then, by awakening one's own craving or « infinite hunger », outside of the demiurgic interest.

This expression of infinite hunger, not demiurgic, has its mythical typification also in the octopus, representing in this context the « stone child », in relation to an « infinite sea of milk » necessary to calm their hunger.

Infinite hunger, which despite seeking to reassimilate that ultimate essence (essence expressed mythically as « milk » or « blood »), never finds its satisfaction here in this world, therefore the work of the Demiurge is destroyed.

We have in this instance a Self focused on the Selbst, which has focused on the current Infinite, its infinite dimension, the more it continues to manifest itself in the world. Thus his infinite craving cannot be satisfied in this limited world, so in his essential hostility, or berserker fury, he proceeds to destroy limited creation, or what is the same, drain it from within.

Thus, continuing with the myth of the octopus, that gigantic Kraken proceeds to devour entire vessels, representing the same principle.

It cannot be ignored that in that series from the 80s, » The black octopus », also starring Narciso Ibañez Menta, the figuration of the black octopus as a sign or sign of death has undoubtedly been an argument captured from the blood (consciously or unconsciously), with the same initiatory meaning.

And as for the design madness, it has similarly been resigned by mystical madness, like that of the lords of Tharsis, the madness of a Parsifal, of a pure « mad », heroic mystique without equal, which for the established canons of the world is always insane and inconceivable. It is out of reach for someone not initiated into the dark mysteries of Luciferianism, where under Luciferian gnostic understanding laughter is maintained in the face of every dramatic situation, understanding its illusory character, and facing with courage and courage any obstacle that arises.

Luciferian vampirism has as a reference the myth of Cain and his sister Qalmana, who according to a certain record, were born with seven heads, and sucked milk from Eva's chest, also sucking her blood.

We have in this myth various Gnostic meanings, one of them being the explicit link between Cain and vampirism. More on the other hand, the hyperboreal inheritance of blood is transmitted through the maternal route (as mentioned in relation to the family test in Volume 9 of Foundations of Hyperborean Wisdom, -Possibilities of the tantric pathway-), so it is understood that Cain stages here the reintegration of hyperborean blood. And he does it, in the aforementioned myth, having both him and Qalmana, seven heads! Which gnostically means a suprahuman capacity for blood absorption. Certainly the condition of a vampire.

This tendency to reassimilate blood is manifested from the very birth, since Cain is the son of the Serpent!

And from a more oblique meaning, considering that the etymological root of Eve ( Havah ) also means serpent, what Cain is seeking is the blood or essence of the Serpent.

How could it be otherwise, as exemplified in this myth, the ancient secret of blood is the secret of the Serpent!

Thus we find in Cain, a Luciferian rebel, the first vampire in the world, and the son of the Serpent, being the vampiric lineage of Cain, the lineage of the Serpent.

Of course, those who belong gnosticly and luciferically to the Cain lineage, carry in their blood the « forbidden mark of Cain », or « mark of the Serpent race », ( « mark » which is none other than the Sign of Origin ). And only whoever carries this gnostic office mark can recognize another snake man or woman!