

The Luciferian Black Flame and the Serpent!

By Christian C.

Beyond the false luz of this world, ilusory in different densities, it is in the darkness that the deep truth, seen, hidden and proscribed by the so-called luz, can be realised.

This does not mean that the darkness lacks light, but that it has its own light, the dark light, and it is this dark light that is the Luciferian radiation (Lucifer "the light-bearer") as opposed to the illusory light of this world.

Spirituality has commonly been associated with the dark and the dark world, a concept that is due on the one hand to a tendency to hide and prohibit the hidden secrets of the dark world, and on the other hand to a new age trend, in which the dark and the dark are considered to be elevated spiritual radiations.

Nevertheless, it can be seen that the colour spectrum is due to different radiations, different vibrational patterns, as well as the colours of the rainbow, which are detached from a beam of light. But on the other hand, all colours are absorbed and disappear in black, which is the furthest away from all colours, since it absorbs all vibrational frequencies. In the black no ilusory form can be maintained, and the luz yields to the infinite blackness, ready to reveal its hidden mysteries...

In the ideo-logical/esoteric support of the martial arts, it is the black belt in which mastery is acquired, and this conception rightly refers to how black is the ultimate completion, since by absorbing all other colours and forms, black is therefore beyond all the unjust denial of this world.

It is therefore in the depths of the black, or the dark, that mastery over all phenomena and forms is obtained.

This dark substratum has been figured as the maw of the great Serpent, whose primordial darkness finely swallows or devours the world's light false.

In the myth of the Puranic cosmogony, after the cosmic devastation, the serpent of my heads Ananta Sesha remains when all else has disappeared. And it is precisely because the serpent has been at the beginning as well as at the end of the manifested that it knows the secret of the release of that cycle repeated over and over again in countless kaīpas.

In the myth of the serpent of Eden, it can be seen how the serpent has also come to the beginning Before the "fall and deception", and that the serpent's presence at the beginning of the labyrinth indicates and suggests that he knows the exit from it.

So the darkness has on the one hand a necessary value even within this world of justice. For, metaphorically speaking and with a comprehensible example, the stars can breathe only because of the darkness.

And it is that call of the night, silent, deep and dark, that summons so many outlawed beings, such as tantrics, occultists, witches, alchemists, lobo men and vampires, behind all of whom are found important initiatory clues.

And on the other hand, in the midst of the complete darkness, without the counterpart of the created luz, in the midst of that unfathomable darkness, there is the Great Serpent, which with the luciferic luz points the way back to the origin.

There are occultists who, while assuming or rescuing the initiatory dimension of the dark side, have fallen into the falacity of trying to merge, or equilibrate, in short, to harmonise the huminous and the dark.

They even consider that they would be two quadrants belonging to two opposite poles (Universe "A" and Universe "B"), which need to be said, integrated and equilibrated.

The difficulty lies in the fact that we are starting from a fundamental error, that we are trying to "assume" or integrate, or synthesise, something that is itself demiurgic substance.

Here it is important to establish the difference between the initiatory, Luciferian darkness and, on the other hand, a certain darkness of demiurgic expression.

That is to say, there is also a dark demiurgic realm, the reverse side of the orb of life, composed of the so-called Qiphot.

This dark sphere consists of a kind of "demiurgic unconscious", where the demiurge's conscious attention, and the projection of his Logos, is not focused there. So it can be more strategic at times to approach, either from attack or infiltration.

That is the reason for Lilith's presence in that dark and dark side, together with dark elements. Demiurgists, as it allows him to recruit many who fall or venture there, testing others, and ready to detonate the demiurgic machinery from within, without the demiurge even being able to prevent it.

On the other hand, there is the darkness as a Luciferic force bursting forth from the uncreated world into this world, which is perceived as such from the soul, because the soul cannot enter and perceive the radiation of the spirit.

But those who have been touched by this dark light, perceive clearly the wide spectrum of variety after plunging into the depths of the initiatory Luciferian darkness.

It is thus the black Luciferian llama, which, as a serpent, breaks into this world, spreading its venom and at the same time guiding the Viryas back to the origin.

A precious gem is seen embedded in the head of that black Cobra, and is called Nag-mani, or "the jewel of the snake".

This darkness, not being the product of the demiurge or this world, is not capable of being fused or integrated with that falsa luz of the world, which it essentially opposes.

But, just as the imitative work of the demiurge in his creation, so too a certain dark aspect is imitated, and remains hidden behind the demiurgic false luz.

Thus, we have the black Sol, the expression of Lucifer himself, which remains from behind Venus, and a second black Sol, or extension of the first, which radiates from within the underworld.

Moreover, there is a "third black sol", which is not tal, but an archetypal imitation of the uncreated black sol. This is Thagirion, the central qlipha of the arbl of death, in complementary opposition to the sephira of the belleza aspect, the sol Tipheret.

It is this "black sol" or Thagirion that can be approached, if the strategy requires it, in order to neutralise from there its lumnosum, or Tipheret, which is what generates the fascinosum of the lusorias. created forms and their belleza, which is not tal.

But this instance is only viable if the Virya has the principle of encirclement fully expressed, so that he may not fall victim to any infliction of the qiphas that may also manifest.

Thus, after neutralising Tipheret from Thagirion, the Virya must resign all manifestations of chaotic forces of the arb of death that may arise.

These two trees, the tree of life and the tree of death, are both governed by the demiurge, Regardless of whether I can, under a certain hyperborean strategy, always aplicating la ley del It should be more strategic to address the area of death, but it must be clear that both areas must eventually be transcended.

The seven so-called seven heavens and seven hells, the triad of the tree of life (Kether, Chochmah and Binah) and the

Triad of the tree of death (Satariel, Gaghriel and Thaumiel), as well as the abyss or Daath, all of which must be overcome in order to be effectively liberated.

The sphere called Daath, or abyss, is essentially the crossroads to the final confrontation with the Demiurge.

For, if one resigns oneself to the sign of the origin Tipheret, the belleza and "heart" or demiurgic aspect, and then crosses the abyss or Daath, one has left the Demiurge at a strategic disadvantage.

And from that instance, being as Lucifer, who dwells in death, yet at the same time has become beyond death, the higher demiurgic triad of Kether/Chokmah/Binah can here be destroyed.

As for the black Luciferian branch, that Cobra of dark light, it is understood that there is no possibility of "equalising, synthesising, harmonising or fusing" with the light of this world.

On the contrary, this Luciferian darkness devours the false luz of the world.

So, synthesising two essential aspects, we find two types of darkness. An archetypal darkness, which can be approached strategically if the conditions are right, and an initiatory-Luciferic darkness, of a higher order.

From the realm of the dark, the initiatory link of the serpent to the underworld is more clearly understood. (The hidden dimension of the initiatory path, which Christianity has distorted as a "hell of punishment").

There are many associations between the serpent and the underworld. Let us list some of them:

The ancient warning of the serpent, observing that it emerged from beneath the earth, a through holes, etc., induced the idea that the snake as such must know the secrets of the underworld, associated with the underworld on a physical level, and why not, perhaps, be its guardian.

The Swiss psychoanalyst Carl Gustav Jung said that all archetypal heroes were in one way or another linked to the underworld and the serpent, which already gives us a glimpse of an initiatory llave in r e l a t i o n t o the serpent and the underworld.

The instinctive and primal substrate of the human brain is known in neuroanatomy as the reptilian brain, which suggests that some serpentine secret may lie behind the rational psyche of any average human being.

Underground earth currents, known as ley lines or "dragon lines", are electromagnetic currents that are said to circulate or travel like snakes.

Intramolelar naturalty presents us with DNA, whose double-helix shape is very similar to a caduceus.

Different mythological and philosophical traditions of ancient civilisations have always established some k i n d of link between the underworld and the snake. Examples are:

The duat or underworld of Egyptian cosmogony is said to be ruled by the serpent Apophis, also known as Apep or Apop.

The underworld of the Aztecs, or Mictlan, is said to have been guarded by serpents.

In the Puranic tradition of India, the underworld or Patala is said to have had as its ruling deities the Nagas or serpent divinities.

In the Scandinavian mythology of the Yggdrasil tree, its roots are said to have been gnawed by the Nidhog snake.

In the underworld conceived by the Greeks, the dog Cerberus, whose tail resembled a snake, the well-known Medusa, and even goddesses such as Hecate and Persephone, who are sometimes depicted carrying a snake or with snakes coiled in their arms, are said to dwell. Typhon is also closely linked to the subterranean waters.

It is notorious that the Greek underworld was called "Tartarus", the same root as Tharsis and Tarteside or Tartessos.

Thus the initiates of the House of Tharsis are, in the initiatory sense, "children of the abyss" or "children of death", since having crossed the abyss, they have died to the animic or created life, no longer being, as in the first demiurgic birth, "children of life", but "children of death"...

And in the same way as Lucifer or Wotan, dwelling in death, while being beyond death.

The initiatory ordeal of the Goddess Pyrena, through which in ancient times those members of the House of Tharsis who became men of stone passed, proves this point beyond doubt, and the The initiatory voraciousness of the serpent, considering the serpentine head of the Gorgon, and its petrifying gaze.

In fact, all dark divinities and divinities in relation to the underworld and death are associated with serpents. In India, Kala bhairava, a terrible and initiatory aspect of Shiva Lucifer is an excellent example, as well as the Goddess Ka'i.

The Stone and the Serpent - Part One

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By Christian C.

In the myths of Hindu cosmogony, recorded in ancient texts called Puranas, as well as the epics Mahabharata and Ramayana, it is referred to that the serpentine beings Nagas, possess a mystical stone or Naagmani, in their head, which confers special mystical power and wisdom.

In the rural villages of India, it is also a tradition that when a snake does not bite anyone, but keeps its venom inside for a very long period of time, as long as it is not bitten.

100 years, its condensed and petrified venom turns into a stone, which the snake keeps inside, and on certain moonlit nights, it spits out the stone, which radiates light in the darkness. This stone, or Naagmani, is jealously guarded by the snake, and there are many stories of improvised people who wanted to take it away from them, at the cost of their lives.

This folklore legend also recalls another myth (Myth in the sense of "tale or narration as its meaning indicates, and not necessarily something fictitious), which is that of Lucifer (the Serpent liberator of the Gnostics), that the stone or emerald in his crown is said to have become the Gral, with the power to awaken and guide those who are asleep and lost as to their divine spiritual origin.

The Atlantean lithic wisdom-keepers, and their later successor, the Cro-Magnon, knew the secret of stone.

Thus, the location and arrangement of the stones, as well as the monumental works, in the form of Menhirs, Dolmens and Cromlechs, maintained for the initiate an orientation to the origin.

And in some cases, this orientation was obtained after a long initiatory route, which had the aforementioned stone blocks as indicators or referents.

Hence the mystery of the "Venus stones", which enabled the initiate to contemplate the sign of origin as a reflection of the very symbol of origin present in his astral blood. which enabled the initiate to contemplate the sign of origin, as a reflection of the very symbol of origin present in his astral blood, and thus to understand the snake, key to liberation.

Whoever managed to understand the serpent from the symbol of origin, understood the origin carved in the stone.

To this day, some stones distributed in different parts of the world, keep the record of the origin, in some cases visible to the awakened eye of the initiate, and in others there are strange carved signs and hieroglyphs, which maintain a reference to this hidden record.

The same meaning can be seen in other legends such as that of the Basilisk, the lizard king, who is said to have possessed a diadem, or Princess Melusina, the snake woman at the court of Count Anjou, who possessed a strange ruby between her eyes, which gave her her power.

These stones held the record of the origin, lost or hidden under the sands of time, after remote epochs long forgotten and buried in oblivion.

Those who understood the serpent could, by contemplating the stone of origin, or "stone of Venus", the Luciferian stone, reorient themselves and regain access to the origin.

A more recent echo of this ancient mystery appears in the so-called Ammonite stones, which, under the veil and guise of a Christian legend, claim that St. Hilda drove out the snakes on the site where she sought to build a shrine, and "the snakes were transformed into stones". It can be seen same on the Ammonite as a coiled snake, which the legend says is a petrified snake....

Herein lies the secret of the alchemists who sought to obtain the so-called "philosopher's stone", in the man of stone, who becomes such precisely after receiving the petrifying gaze of the serpentine Medusa.

It is not unnoticed that according to Wolfram Von Eschenbach in his work Parzival, the General was "a stone". And here comes the interesting part. In Latin the term Ophits means both stone and snake. For

This is undoubtedly a linguistic strategy that points out the link between the Gral and the stone, while at the same time hiding the snake!

Another secret held by the stones is that of the officially discredited Ica stones, which show evidence of an ancestral time when Saurians coexisted with humans.

The serpentine secret of the stone, like the crystal, lies in the fact that it is not a matter of bodies, as is commonly believed.
solid, but substances or fluids, the period of which is so long that it is imperceptible from direct vision.

Any form that an artist later seeks to carve or create is potentially in the stone, any sculptural work is potentially, or in an unmanifest state, in the stone.

This has a mysterious correspondence with the reptilian matrix, in which the other kingdoms are contained in potential form.

All energetic unfoldment and movement can be reduced and retrojected to the serpent design.

In this sense, the snake or ophidian is the embodied expression of all possibilities.

On the other hand, the cold and hard condition of the stone refers precisely to the primordial plane, where the demiurgic manifestation is minimal, since it has not yet been expanded.

According to physics analysis, if the atoms are exposed to a high temperature or vibration, the result is liquefaction or gasification, whereas if this vibration is minimal, then there is cooling and hardening, because metaphysically there is less logos or vox, less dextrorotatory demiurgic spin.

Similarly to the reptilian, stone is cold and hard, and the analogical correspondence properties between the stony and the reptilian continue, for in addition to the cold and hard, we find the scaly, slow, subterranean.

It can clearly be concluded that the stone is very close to the reptilian matrix, hence it can be said that in the chemical world of substances, or the mineral kingdom, the stone is there the snake!

The Stone and the Serpent - Part Two

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By Christian C.

It should be noted that the so-called Venus stones, in which the Hyperborean initiate could perceive the sign of origin, effectively conveyed an image concerning the axiological context of the gate of Venus, i.e. the Hyperborean realm of the reptilians or lizard men.

Moreover, the symbol of origin, used by the traitor Siddhas to consummate firstly the reversion of the spirit sphere, and in a second instance the spiritual enchainment by raising a reflection of the Self, is the symbol of origin.

infinite as the lost self, is certainly an image of She, the lady of origin, the eternal companion of the hyperborean spirit, who in the above-mentioned Venusian context of the reptilians, is "the woman serpent", generically called Lilith.

Hence, they are precisely called "Venus stones", since in addition to their Venusian origin

This designation is a response to the memory of blood in the Minne of the Goddess, who in mythology was known among other names as Venus, not being here the Goddess of love, but already the Goddess of A-mort.

These stones were also said to be emeralds, which establishes a metaphysical link reminiscent of the emerald crown of the serpent god Lucifer, known as the Gral.

And it is precisely the concavity in which the symbol of the origin is mentioned, which refers to the orientation towards the origin, marked by the concave, the orientation towards Her, the lady serpent, thus acquiring the noological understanding of the serpent, with which the understanding of the serpent's design in this world could be encompassed, and thus be free again in the origin.

It is also said that the symbol of origin is expressed in the 13 plus 3 vrunas, which are in turn an expression of the language of the birds, and it should be remembered that this "language of the birds" is in its origin "the language of the lizards", for after the mutating effect of the kalachakra key operated by the treacherous Siddhas, behind the birds is the reptile.

At the time of the initiatory test of the Goddess Pyrena, the initiate actually died to the world, i.e. his human/animal side effectively died, or in other words, he was completely resigned, such a transmuting effect was operated on the Virya by the petrifying, serpentine gaze of the Gorgon, and whoever passed the test was from then on a man of stone!

An ancient alchemical secret emerges here, since the attainment of the so-called "philosopher's stone, the goal of the alchemical path, is, from the understanding of the hyperborean wisdom, the mutation of the very microcosm, becoming a "man of stone".

The stony link with the ophidian, allusive in this context to the Venusian origin, is at this point more It is clear, and one cannot fail to remember how in The Mystery of Belicena Villca, precisely this analogy is established between the spirit and the meñir or stone, with respect to an experience of Noyo de Tharsis:

"No doubt, the Noyo had had a wonderful experience, but certainly extraordinary, out of the ordinary, irregular. The Liberator Gods had not manifested themselves to men for thousands of years: since the Epoch of the White Atlanteans.

-Well, that day, after several hours of meditation, I was left with dozing in front of the Wise Sword. I do not know how long I remained in that state. I only remember that a musical sound was waking me up, until I clearly distinguished the word "Tirodinguiburr" modulated in the Language of the Birds; coincidentally, when I fixed my eyes on the Wise Sword, I saw the Vrunas forming that word shining perfectly clear in the centre of the Stone of Venus. My amazement knew no bounds, as you can imagine, when I heard a Voice, endowed with the Majesty of the Eternal Spirit, bursting from behind me, that pronounced my name. When I turned my face, I found myself before a Being full of Light, who was looking at me smiling at the Right Angle of the Cavern.

Secret: I understood then that it was He who was projecting the Tyrodinguiburr Sign on the Stone of Venus and trying to get my attention. I quickly returned to contemplate the Vrunas but, believe me, Men of Stone, it will be difficult for me to

communicate what happened at that moment.

A long sigh accompanied Noyo's last words. After a second's hesitation, during which the gleam in his eyes dimmed and his attention seemed to turn inward, he continued firmly.

-At that moment, Gentlemen, I understood the meaning of the Sign.

Tirodinguiburr. And his understanding infused me with the Highest Degree of the Hyperborean Wisdom. It was the Eternal Spirit who liberated and isolated himself, as never before in his life.

Yes, my own Spirit, fixed and planted, like a lingering and looming in the temporal stream of the Soul, was suddenly sustained in the Origin, in its eternal and infinite instance! I knew it all already! I had returned to the Origin, I had freed myself from the enchainment in Matter, and I understood the reason for the Fall! If I had wanted to, I could have left there and then for Hyperborea! "

Subsequently, in the context of the same cited story, the manifestation of the Siddha Kiev occurs in a later instance, from a stone! And it is suggested to pay special attention to the description in the text of how Captain Kiev is perceived after his appearance from the stone:

"The Tower in question consisted of a square enclosure, built with solid blocks of granite, the four corners of which were perfectly aligned with the cardinal points. All the furniture had been removed except for three long, backless benches, on which sat the Stone Men. The single candle in a wall sconce illuminated the faintly the western corner. In front of that corner, on the ground, the Noyo deposited the tiny column of rock: after conveniently orienting it, he joined the Stone Men.

-I have placed the Stone in a form similar to that in which I found it in the Secret Cavern," he said. Now all that remains is to Wait and Watch.

At first nobody noticed anything because the phenomenon was occurring very slowly. However, at a certain moment, without the Stone Men being able to determine when, the vertex of the corner appeared strangely bright. Then they all saw a vertical line of white light where the two planes of the walls met at right angles. This luminosity covered the corner completely and caused the sensation of emerging from a thin crevice, as if the walls were separated by a slit.

infinitesimal, a window into another world. But the apex of light was what was seen in relation to the walls of the tower; for if the apex was aligned with the Stone, the image suddenly changed and the phenomenon took on its most curious character: looking thus, the Stone seemed strangely embedded in the right angle; but this vision lasted only for a moment, for immediately the angle advanced forward and the Stone was lost in the line of light. This was surprising; however, on examining the vertex of light in relation to the walls, the Stone appeared again where the Noyo had placed it.

As all were gazing at the apex of light, all saw the Lord of Venus arrive. And it escaped no one that his entrance was the product of a passage:

the last step of a march that no one dared to imagine which way it had been taken. Yes; the Lord of Venus was walking, he was crossing the

He stood at a right angle, and stood on the Stone; and now he dominated the tower and looked down on the Stone Men. The Noyo immediately stood up and announced:

-Ladies and Gentlemen, I give you Captain Kiev!

-Grace and Honour, Blood of Tharsis! -the Lord of Venus saluted,

expressing with his right hand the bala mudra.

-Hail Vale! -replied the Stone Men in chorus.

This Being, clearly human in appearance, was indeed resplendent: a purplish halo extended several inches around him and allowed one to appreciate the details of the clothing. It could not have been simpler, for it consisted of only three garments: a kind of fine, scaled coat of mail, which covered the whole body except for the head and hands; a pair of short-legged boots; and a belt with an octagonal buckle, on which were engraved a set of indecipherable signs; all three garments had been made from unimaginable materials. Compared to the Stone Men, the Lord of Venus was a giant: a cubit taller than the Vrunaldines, who were among the tallest Knights in Castile. He had blond hair, rather short, and pleasant features in the face, with a very pale complexion. But what was most impressive, for it gave him the undoubted appearance of a being from another world, or belonging to an unknown Race, were his pupil-less eyes, composed only of an emerald green iris: those eyes, devoid of human expression, testified to the disturbing evidence that the History of man has forgotten something; something that perhaps it is inevitable to remember in our Time, Dr. Arturo Siegnagel".

The reptilian aspect is clearly visible in the story.

Another instance in The Mystery of Belicena Villca where a Venus stone is alluded to is in the story of Nimrod and Princess Isa, where, in order to channel and conduct the serpentine telluric currents of that psycho-region, the princess is ritually attired in a full costume. appreciably serpentine.

And so, too, the Venus stone mentioned there is an emerald worked into its structure, where a cavity in the form of a vagina is visible! This establishes another correspondence, as a Venus stone, with the "Goddess Venus".

Here is the extract in question, so as not to omit anything and to be read directly:

"At last the Initiate stopped her slight

She stepped forward from the entrance to the labyrinth and, without a word, pulled a cord and dropped her robe, leaving her completely naked... except for her jewellery. These were most strange: four serpentiform gold bracelets, which she wore wrapped around each ankle and each wrist; a necklace similar to the bracelets; a tiara studded with milky, opaque stones; two earrings and two serpentiform rings and a red stone in the navel.

Of the whole ensemble what was most impressive, because of the exquisite design and the skill of the goldsmiths, were the bracelets. Each one had three turns; the ones on the left leg and arm with the snake's tail facing outwards and the flat one with the snake's tail facing inwards.

head towards the inside of the body; the coiled bracelets on the right leg and arm showed the snake as "coming out" of the body; on the necklace, the snake's tail was pointed towards the ground and the head, strangely two-headed this time, was just under the chin. All the snakes had small green stones embedded in their eyes, and the carved and carved body of the enamelled in bright colours. Looking at these marvellous pieces of goldsmith's work, no one would have suspected that they were actually delicate instruments for channelling telluric energies. The girl is breathtakingly beautiful. She is
can observe as he strides confidently through the labyrinth, which he seems to know very well, for the floor is almost indistinguishable, under the dense cloud of ectoplasmic vapour. If he were to take the wrong path, if he were to hit a fence, he would be

taken as a bad omen and the operation should be suspended until the next year. But the Initiate does not hesitate, she keeps her Thousand Eyes of Blood open and sees down there, at the base of the Tower, how the telluric energy, like an irresistible fire-snake, too, walks the resounding labyrinth. And everyone trusts She, in the terrible mission she has undertaken, which begins there but extends to other worlds. They trust her because she is a magical initiate, born fifth in a family of dowzers, her blood so blue that her veins are drawn like dense trees under her transparent skin. They all think of her as she walks the labyrinth singing the hymn of Kus.

The Hierophants hold their breath while the slender legs of the the Initiate skilfully traverses the last sections of the mosaic-labyrinth: she is about to reach the "exit". She has triumphed!

But this triumph means death, as we shall see shortly. Right at the end In the labyrinth is the stone and metal column where the Hyperborean Emerald shines with rare brilliance. The Initiate stops in front of it and, raising her eyes to heaven, ascends the three steps leading to the base of the column, which is of low stature, for the Emerald barely reaches the level of the pubic bone. Thing curious: the Emerald has been carved in the shape of a vagina, with a central slit, which is visible because it is on the upper facet, which faces the roof of the temple".

In the same account of the story of Nimrod and Princess Isa, there are two mentions that are worth quoting, where the serpent is mentioned in a demiurgic sense (the fiery serpent that is due to dominate) and another Hyperborean (Isa as "daughter of the serpent of Venus"):

"In Borsippa we have camped.

To build the tallest Tower in the world
and tame the Fire Serpent."

"The Initiate was in the same place, standing in front of the Esmeralda of
Kus, keeping respectfully silent as his beautifully slanted eyes remained fixed
on the Hierophant.

He continued his monologue:

We have come here to die fighting
and you, sweet Princess
you have chosen to die first
to open the Gate of Heaven for us.
We will punish the Demons
and we will avenge your death,
divine Isa, daughter of the Serpent
of Venus!"

In the first case, it clearly alludes to a demiurgic serpentine power, i.e. the telluric currents. And in the second case, it refers directly to the serpent, in a Luciferian context.

Finally, we have also that the hyperborean Venus stones were known in the time of the vanished Atlantis as "Atlantean transducers", one of these transducers, Nimrod tells us in the Secret History of the Thulegesellschaft, was used by Princess Papan, sister of Montezuma, to communicate with "the serpent God Quetzalcoatl" (which is on the level of meaning from the blood memory, a memory of the Toltec people of Lucifer).

"When Hernán Cortés arrived in Mexico, it has been said, the Aztecs possessed some recent prophecies,

How had Princess Papan, sister of Montezuma, obtained the Princess

Papan news of the coming arrival of the conquerors? By means of a polished stone that served as his

mirror and with which, according to an ancient Toltec tradition, one could "speak" with the Serpent God.

Quetzacoatl."

The same mirror-stone was eventually acquired by John Dee, also enabling him to c o n t a c t the Hyperborean Siddhas.

The Hyperborean Reptilian State - Part Three

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By Christian C.

One of the most terrible looking Devis or Goddesses, as well as Kali in another context, is Chinnamasta.

Beyond the myth concerning this Goddess and her terrifying appearance, in which she holds in one of her hands her own severed head, the underlying initiatory symbolism alludes precisely to the Chedana Shakti, i.e. it is the "electric fire" of the third eye (Ajña chakra), which opens the crown chakra (The next chakra above Ajña), represented by the severing of its head. The culmination here is not a fusion as proposed by the demiurgic initiation, but the power is released, breaking through to the next chakra through and beyond the crown chakra.

This initiatory instance is also represented when Kali decapitates the adept or initiate, s o m e t i m e s using a dagger, sword or axe.

The site, or point at which the head is decapitated, precisely links the base of the occipital bone to the upper vertebra of the spine, the Atlas bone.

Hence, when the head is severed, the reptilian power of the palaeoencephalon or archicephalon, which is not, as is usually said, the primitive brain, but the primordial brain, is released.

The same initiatory plot can be seen in Francis Ford Coppola's film *Dracula*, when Minna, at the end of the plot, decapitates Dracula. This signifies or represents the decapitation of the initiate by the lady Kalibur, thus obtaining liberation and return to the Origin.

This awakening and liberation of the inner ophidian necessarily occurs because the initiatory path favours, by its inverse trajectory towards the origin (in the opposite direction to the flow of the transcendent time of the world), the unfolding of the archetypal matrices corresponding to the frame of the Origin, or "the gate of Venus", through which the hyperborean spirits entered this world. That is to say the realm of the reptilian men, or lizard men.

Thus, necessarily the approach and proximity of Origin transmutes the initiate, activating and releasing his primal reptilian side.

This is one of the esoteric motifs of why we see in the art of different cultures Gods, initiates and legendary initiatory figures, carrying an ophidian figure on their heads, be it a snake (often with several heads), or for other initiates a lizard.

This ophidian or reptilian aspect confers terrible siddhis or mystical powers on the initiate, as well as fixes or "hardens" his condition from the cold blood of the reptile (in which the symbol of origin is reflected), out of all archetypal soul, and in essential open hostility to the world of the One.

Also another point to consider is that the place where Kali's sword or dagger severed the head passes through the area of the throat chakra, or Vishuddha chakra, the chakra linked to the voice of the adept.

But, being decapitated, it is transmuted, and the chakra ceases to be governed by the bija, the primordial sound or vox demiurgica, and from being an expression of the demiurgic logos, it becomes Vox Luciferis!

Each chakra has a Yantra or symbolic graphic design that represents it... In the case of the throat chakra, its Yantra has 16 petals...

Further, when the transmutation takes place, they become representative of the 13 +3 runes, which confer, through the symbol of origin, the key to liberation.

So too, transmutation extends from the throat chakra to the higher chakras, and likewise, the ajña chakra, or brow chakra, or third eye, mutates from the demiurgic eye to the eye.

That is, one transcends the demiurgic design applied to that chakra, acquiring the luciferic vision. And the next link is not to arrive in fusion at the crown chakra (Sahasrara), since this would imply the liberation proposed by the demiurgic gnosis.

Between the eyebrows, the transmutation activates other secret chakras, and culminates at the back of the skull, where the reptilian brain is located, completely releasing all its power.

This is the back of the skull, where the reptilian brain is housed.

Well, let us remember that in the Fundamentals of Hyperborean Wisdom, Volume X, when the Virya goes up the river of pure blood, and reaches the Great Ancestor or Anir, he notices that Anir had his head turned the other way. He could not look at the Origin precisely because his head was turned in the opposite direction. This is an analogy of the "reversal of the spirit sphere", and the return to normality involves

to "turn or rotate the head back to the origin", i.e., in a figurative sense, to regain the power of the back side of the brain, the reptilian brain, primordial brain, Archcephalus!

As the "head is reversed", this metaphorical figure conveys the idea that this aspect is now behind, on the "back side", so that its power must be regained.

Similarly, the description given by Nimrod, when the transmuted Virya and his companion of the Origin enter the Vimana which will take them to Hyperborea, (Volume X of FSH), states that they enter the Vimana through one of the windows, "backwards". It is said there that they enter the Vimana through one of the windows "backwards",

Again, this initiatory key to the Origin, on the reptilian side, which is physiologically located in the Paleoenkephalon at the back of the skull, stands out in a veiled form.

And also because the return to the Origin is an inverse journey, Leviticus, at the beginning of time and before time, contrary precisely to the dextrorotatory flow of transcendent time (flowing consciousness of the demiurge). This Origin, it is clear at this stage, must have to do with the primordial brain, the

And it also explains why the demiurge intentionally extinguished the saurians, because their presence and continuity could dangerously activate the Minne, with respect to the reptilian Origin.

In the case of the Siddhas, when they enter this world, they assume that aspect, in order to maintain the essential hostility from the cold blood, preserving their Vril, and also because the form of the lizards was the most appropriate in the context of the sulphurous atmosphere of Venus: At this point, every Virya can already grasp by induction this description given in *The Mystery of Belicena Villca*, by Captain Kiev:

"The eyes, devoid of human expression, testified to the unsettling evidence that the History of the man has forgotten something; something that is perhaps unavoidable to remember in our Epoch"...

Hence also the ophidian meaning of the initiation of Pyrena, the Gorgon, with snake hair, whose gaze chilled the blood (return to the cold-blooded reptilian state), and gave rise to a man of stone, the son of death!

And likewise, the green ray from the Black Sun, the Luciferian diffusion of the Gral, links and combines the uncreated Luciferian with the reptilian aspect of Origin.