

Metaphysics of Hunger & Metaphysics of Madness

By Christian C.

Beyond the way in which the spiritual enchainment is sustained by the traitor Siddhas, through the Kalachakra key, we have a complex archetypal metaphysics, which establishes a connection of meaning between the designs of hunger and madness, under which the lost Self is kept captured and phagocytised.

The very giving of meaning in the demiurgic entities, which is carried out by the Ego subsumed in the conscious subject, produces an energetic unfolding or manifestation, which drives the movement of the entities, in the direction of their entelechy.

We use the term "hunger" here in a metaphysical sense much broader 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 to the point, hunger in its broadest sense is the craving for satisfaction, through various sense objects, situations and people, that starts from the Great Ancestor's own essential passion.

So that this making of meaning, on the part of the ego (projected through the conscious subject, with which the ego is confused), in its continuous search and movement, drains it of its own vitality, its blood, which is absorbed by the demiurgic machinery set in motion.

In the making of meaning, while pain and pleasure (two sides of the same coin) make up the greatest energetic expression, any emotional reaction that postulates meaning (acceptance, admiration...) is also the most important, rejection, pleasure, pain, fear, sadness, etc.) feeds this entelechy development, whose hunger is never satisfied, until the very realisation of the entelechy.

It goes without saying that behind the hunger or craving that the ego illusorily assumes as its own, there is the

Demiurge and all his phagocytic deployment, being the only consumer in this game of his, as long as his rules, or demiurgic dictates, are maintained.

This is why, for this to continue, the ego must always remain phagocytised by the soul subject, and captured by the emergent deployment of myths and demiurgic sacred symbols.

In this condition, the ego is continually phagocytised (read "eaten") in its volitional force by a multitude of desires, emotions, ideas that can become obsessive, dramatic situations and all forms of desire for a goal, which is always a "becoming", an entelechy to be realised, which needs the "energetic food" that provides meaning.

It is by this mechanism, on a greater or lesser scale, that the whole demiurgic manifestation functions. The monads and archetypes, in their actualisation in varying degrees in matter, in their movement towards entelechy, draw from the lost Self that necessary force, which continually weakens the Virya more and more.

Ultimately, this craving for satisfaction or desire masquerades in many forms, but it is never satisfied, burning like a fire, and the more wood you throw on it, the more it flares up.

We may observe that whether the desired object is not obtained, whether the result is half-obtained, whether it is temporarily obtained, or whether it is 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 satiated in this world.

Moreover, the conditioning of the demiurgic hunger that the chained ego assumes as if it were an expression of its own essence is made possible by the transcendent time factor, with which the ego, under false identification, is "almost temporalised".

So whether it is the projection of a longing for the future, or the regretful memories of what has been lost from the past, the demiurgic hunger is always kept alight at all times.

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

Who has not conceived of sexuality as a kind of "hunger"? Who has not heard someone refer to being "eaten away" by a memory, thought, or emotion?

Or the popular expression "it eats my head off", or a lover talking about someone else who has "eaten out of the heart".

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

But it all starts from the setting of meaning, which is the link or link between the subject (the Virya Self) and the external world.

This setting of meaning can effectively be neutralised and reversed, from the same conscious subject that has projected it. In addition to the withdrawal of the meaning-giving, the demiurgic design is fought by applying the principle of encirclement and by means of the luciferic graceful attitude, as well as the appropriate runic projection, the runes being the weapons of the Virya.

But the point to understand here is that the will of the misguided ego is capitalised on in order to The development of the entelechy of the demiurgic monad, and various phenomenal entities of the world.

When, by the effect of time (the flowing consciousness of the Demiurge), the universal manifestation reaches its entelechy, all is phagocytised, or swallowed up by its demiurgic source, thus having the hungry design its highest and ultimate expression.

The metaphysics of hunger envisages that the Microcosm, in which a lost "I" is chained, receives its necessary energetic "food" from the world, which in turn must be repaid by the giving of meaning to the entities and one's own volitional force in a continuous feedback. But in the last instance, when the Pralaya arrives, everything is devoured or phagocytised by the Demiurge, the final consumer.

Such is the relevance of the hungry design in the world of the Demiurge, that very ancient cults Demiurgists, and later Christianity, have incorporated into their ceremonial rituals the ritual ingestion known as "theophagy", or "eating God", maintaining this principle, although beyond this ritual, in the end it is really the worshipper of the Demiurge who is eaten.....

This hungry design, exemplifying the situation affecting the lost self, has its corresponding analogue, mythically 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, on the part of the Demiurge.

Under disorientation and enchainment, the lost self is "squeezed and recycled" over and over again, from time immemorial.

All movement and disorientated search for the lost self, in fact, in its many and varied forms, is subject to the hungry design, thus capitalising on all the emerging energy flow.

Hunger design thus expresses itself in a wide archetypal range, where the greatest and strongest eats the weakest, in the manner of Renfield, Dracula's failed disciple, who sought to eat creatures that had eaten smaller ones in order to assimilate their essence.

But when the "I" is situated in the Selbst, from the infinite "I" a craving or hunger of its own is propitiated, which is in itself infinite, and can, by its very infinite scope, become devastating for 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", its doctrine considers as its goal the "extinction of the Self", which it conceives as illusory, without therefore focusing on the true Self, and its "infinite craving", which is not of this world.

In addition to the hungry design, 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 one's own Self, falsely identified with the soul-subject, is certainly a condition of insanity.

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

It is madness also to have forgotten the primordial runic language of Origin. And it is madness, that being in essence a God, one should suffer in this world the limitations of a mortal and conditioned human.

It is madness that in the world of the Demiurge, in his dream, the lost self seeks Her, and that one continues indefinitely to seek 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. U l t i m a t e l y illusory from the spirit.

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

In short, the conditions of madness in the demiurgic world are innumerable, but we have mentioned a few items that directly concern the spiritual enchainment.

This condition of madness is the one that the Demiurge and his agents propitiate most acutely in a Virya who tries to reorient himself, to plunge him into a greater degree of strategic confusion, under different paradigms, which vary according to the space of signification and axiological context, thus activating the more

The Virya's soul is a symbol of a variety of oblique myths and sacred symbols, and even in some cases, plunging the Virya into the chaotic soul misery of the soul.

This is what often happens when an oriented Virya seeks a return to the Origin. Like demiurgic counter-offensive activates the hidden springs of the demiurgic serpent design (a design consisting of a series of functional archetypal matrices, which regulate all energetic dynamics), to drive a regression of the Virya's soul, which generates a complete energetic destabilisation, resulting in a greater degree of blood confusion, conceived as madness.

In this state of confusion, the reptilian aspect of the Virya, the "lizard" of the depths of the psyche, fails to emerge, and on the contrary, the convulsed turbulent waters in which it finds itself, generate a complete destabilisation, capitalising on that primal force of the unconscious for the condition of further misdirection.

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

Ultimately, it is by being affected by the madness design and the hunger design that the lost self is phagocytised, weakened, drained of its ultimate essence or blood.

Blood or vital essence that has been drained, sucked out under demiurgic phagocytosis, and spread throughout creation as energetic "fuel", which must be recovered and assimilated again. Hence, a major sucker of vitality like the demiurge is in the role of a gigantic vampire, which needs to drain vitality to sustain its world or creation. And on the other hand, the Virya The Luciferian, 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.

Thus we have a demiurgic craving or blood-seeking (hungry design), which has its ultimate expression in the universal phagocytisation at the end of the Maha Pralaya, when all creation is reabsorbed or devoured again.

And also a longing for the search to reintegrate one's own blood, which concerns the chained ego that seeks reorientation and liberation.

And just as in the myth of Osiris, whose body was torn to pieces and scattered all over the earth, of Likewise the oriented Virya must begin his quest to reintegrate his "drained blood", through the whole family tree, to reach the Great Ancestor. And to drain also the blood foreign to the Demiurge, but assimilated by capture into his creation, so as to weaken the demiurgic work.

In this respect, we must pay attention to a gnostic significance of the blood, which is of a much more subtle essence than haemoglobin, which is only its gross physical expression. Of course, blood, even on the physical level, contains the essence of which it is the carrier in its ultimate essence, having here, precisely because of the

dual nature of the Virya, a combination of both the soul and the memory of blood from origin, clearer or duller depending on the degree of blood purity, which must nevertheless be distinguished (although there is some relation) from racial purity.

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

It is a fact, however, that with certain strategic objectives from the Luciferian, the liquid of the blood can indeed sometimes also be drunk.

From passion the Symbol of Origin has been embodied 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.

It is this subtle essence of the blood that mediates between the will, the expression of the "I", and the soul subject.

Hence, the capture of the will of the lost Self, capitalising it for the entelechic thrust of the soul subject, is a "blood-stealing" of the Virya, who must redeem it. And let us take into account that this blood of the Virya has contributed not only to the evolutionary development of the very Microcosm in which it is found, but of numerous entities.

It is understandable then that the Luciferian vengeance consists in draining all creation of this blood, which begins by destabilising the superstructure, and leaves the Demiurge, shall we say, "anaemic", or convalescent.

This destabilisation has a deeper and greater scope than the resignation of designs (which it complements in strategy), being a warlike act, which shakes the very foundations of demiurgy.

It is now much better understood with the above mentioned, why our queen and goddess Lilith (Lilith), who is also the queen of the vampires, maintains an expression or aspect of herself infiltrated into the world of the Demiurge. Specifically in the dark area of the Qliphot, the reverse of the tree of life, and the shadow manifestation of the demiurgic unconscious.

It is not surprising then that from the multiple strands of the demiurgic right hand path (Theosophists, Rosicrucians, and mainstream religions) the figure of the vampire has been portrayed as evil incarnate, and stigmatised to the extreme. A dangerous Luciferian symbol, like the serpent, the dragon, and so many others, it was to be quickly neutralised, and at the same time tapasignified.

Thus, a cultural understanding of the vampire linked to energy drainage, or a superficial meaning of the assimilation of blood, channelling the Renfield archetype to this effect, is taken, without understanding the hidden and Luciferian background of the vampire, which is extremely oblique to apprehend due to the cultural disorientation of the enemy.

Neither is the demiurgic life-drainage that the Archons play a leading role in, thus not understanding what the true vampiric enemy is, let alone understanding that as a Luciferian and enemy of creation, one must also assume a similar but opposite role, being such a Luciferian quickly pointed out from the demiurgic as a "dark vampire" that must be annihilated.

Such is the case, for example, with the followers of the Kaula Circle, who are rightly feared as vampires.

In the film "El muñeco maldito" (based on a story by Gaston Leroux) we have the explicit link between the followers of the Kaula Circle and vampirism. Similar fame has been acquired, not without reason, by the followers of Kaula in India and Tibet.

The difference here is that the Luciferian vampire seeks the liberation of the self, or its Kameraden, as opposed to the Demiurge.

First of all, the ego must dissociate and separate itself from the soul subject, to which it must resign itself (through the application of the principle of encirclement and Tirodal's noological runic), in order to cease with the setting of the ego. sense, which is what allows its own blood to be phagocytised by the Demiurge and his Archons.

It must thus go beyond the extreme of the hungry design, under the Gnostic Luciferian understanding, to face the demiurgic capture with its own operative, but in reverse, draining now the vitality of the demiurgic world, and regain the lost blood.

And just as the reintegration of the shattered Osiris required the assistance of Isis, so the Virya needs the help of Her, sometimes reflected or channelled, or "gnostically incarnated" her power, in a Kali woman, a Kalibur Lady, a mystical Soror, a Walkirya, etc., according to the gnostic path of liberation taken.

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

Among other initiatory references of the Egyptian mysteries, we can also mention the serpent Apophis of the underworld, Seth (splitting of Apophis), who, beyond the demiurgic, propitiates here the initiatory death of Osiris, for his later transmuted rebirth.

We are approaching here very obliquely to a gnostic meaning of the myth of Seth and Osiris, and therefore of a greater depth than the meaning on a usual level of understanding and conventional, since myths comprise different levels of meaning, from frontal and horizontal, through contiguous and increasingly oblique levels, with their respective languages.

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

And likewise, among the hieroglyphic engravings on those ancient sarcophagi (which were not "The feline Goddess Sekhmet, who rules the initiatory red magic (alchemical way of transmutation), whose power is expressed as a green ray (like Lucifer's emerald), and when descending into this world turns red as blood, also stands out.

The keys to an initiatory process can thus be seen, which starts from this world of blood, in order to reach the luciferic green ray and the lost divinity through transmutation.

This Luciferian "hunger" finds its cultural reflection and inspiration in the film of the same name ("The hunger" or "The hunger", starring David Bowie), where, in addition to the wink o f t h e initiatory Egyptian Ankh cross (the symbol by which the Egyptian Gods conferred immortality), The soundtrack features the song "Bela Lugosi's dead" by the band Bauhaus, 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 hungry design, as the chain o f its permanence in this world, becoming prey also to a condition of madness, under the The same insanity design, so that the confusion of the lost ego becomes possible.

Thus, a metaphysical/archetypal link between the metaphysics of hunger and the metaphysics of madness is maintained behind the above-mentioned designs under the kalachakra system.

In order to reverse this situation, it is necessary to play a leading role as an individualised subject, isolated from the The soul's own craving for blood (as opposed to being sucked or drained), so that it is no longer the food of demiurgic hunger, but (as the declared Luciferian enemy of the Demiurge), a sucker or vampire, who seeks to rescue one's blood or vitality, restoring it to its purity through transmutation, and to fight by weakening the work of the Demiurge.

It will "flutter in this direction for a time, with transmuted black wings like a bat", to finally leave this world as a Dragon, to the Origin.

One is thus initially a "son of the Dragon", a Dracula, to eventually mutate into a Dragon itself, similar to the Siddha Dracula!

This search for, assimilation and reintegration of the lost blood, snatching 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 hungry design can the ultimate Gnostic understanding of the Dracula myth be obtained.

This Luciferian vampirism is also imitated in shadow form by occultists and demiurgic cults, where the assimilation of blood remains only on a superficial level, by exploiting the properties of adrenochrome and its benefits, such as energetic vitality and even an extensive prolongation of life, but it never reaches the initiatory mystery of the essence of the blood, the blood memory or Minne, from the Origin.

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

It is an 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 a craving or "infinite hunger" of his own, which cannot be satiated in this world, and continually impels him to vital drainage, both to regain lost blood and to weaken the demiurgic creation.

In the same way, the aforementioned state of madness is resigned by a Luciferian "madness" (and of course, everything opposed to the Demiurge is considered madness from the Sinarchic cultural point of view), as Nimrod de Rosario refers to us in "The Mystery of Belicena Villca", regarding the members of the house of Tharsis:

"Oh the madness of the Lords of Tharsis, which had made them unpredictable during hundreds of years of persecutions, and which manifested itself as the Absolute Courage of the Pure Blood, a Courage so high that any weakness in the face of the Enemy was inconceivable!"

This comment is referred to by Nimrod of Rosario in the magical novel, in relation to a particular grisly incident. This is when Lamia of Tharsis is being tortured by the Golen, for obtain his confession of the entrance to the secret cavern, and thus seize the Venus stone from the house of Tharsis.

Her son Rabaz is led to the place, thus seeking to intimidate him, in order to obtain, if not his mother's confession, then surely his own. But instead of this, Rabaz, with his hands tied behind his back, as if "driven by a mystical madness", leapt forward to where his mother was standing. He was then placed on the torture table, and with a single bite he killed him, shredding his left jugular vein.

A terrible strategic warrior act of honour, which from the demiurgic mindset is perceived as a madness, but it is not madness as a pathological condition, or mental illness, but on the c o n t r a r y , a mystical madness, which is not of this world.

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

Indeed, in the Arthurian saga, which is also mentioned in "The Mystery of Belicena Villca", the General is found by Parsifal, a "pure madman".

Similarly, Rudolf Hess's heroic feat of parachuting into enemy British territory is regarded as madness from the point of view of strategic confusion in the blood. In this context, Rudolf Hess is the protagonist of the "mystical madness" of Parsifal, also as referred to in the novel magic.

It thus happens that certain heroic and luciferic 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 confront the Demiurge and to get out of this insane world, which is completely inconceivable outside of the radius Luciferian.

And only from this mystical Luciferian madness, one can understand how sometimes "losing" a battle in this world, one is actually winning!

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

It thus turns out that the opposition to the world of the Demiurge, seeking to break out of its imprisonment, is a mystical madness, which transcends or goes beyond the demiurgic metaphysics of madness.

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

We have then, that in the archetypal matrix extreme of the designs of hunger and madness, a luciferic reflex, extremely oblique and inapprehensible from the sanguine confusion, where the Virya already oriented and awakened (or a Siddha who plays that role in that sense) plays the leading role in a luciferic and vampiric craving of his own, and a mystical madness, which leads him to the Gral, the Origin and the liberation, the Gnostic essence of his blood being no longer red but green, always in alignment with the reptile Siddhas of Origin.

On the other hand, at this level one is already protected from the hungry design, since a mutation has taken place in the Virya, who manifests in his behaviour not the playful or sacralising attitude, but the Luciferic gracious attitude in a conscious way, so that he is no longer an appetizing "morsel" for the Demiurge, but a target on which he will try to unload all his artillery to destroy him.

Evidently such an initiate, beyond the reach of the metaphysics of hunger, has been, not phagocytised and devoured by the Demiurge, but on the contrary, initiatically swallowed by the Great Luciferian Serpent, emerging from its maw completely transmuted.

This transmutation, having been "devoured" initiatively, and then its subsequent regurgitation, means to have received the elixir of the Luciferian Serpent (the elixir of its blood and venom alchemically combined), and is of course a completely different and opposite result than the phagocytisation by the demiurgic serpent design.

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

This expression of infinite, non-demiurgic hunger has its mythical typification also in the octopus, a representation in this context of the "stone child", in relation to an "infinite sea of milk" necessary to calm its hunger.

Infinite hunger, which despite seeking to reassimilate that ultimate essence (an essence expressed mythically as a
The "milk" or "blood"), never finds its satisfaction here in this world, and so the work of the Demiurge is destroyed.

We have in this instance a Selbst-focused Self, which has centred itself in the actual Infinite, its infinite dimension, but still continues to manifest itself in the world. Thus its infinite craving cannot be satisfied in this limited world, so in its essential hostility, or berserker rage, proceeds to destroy the limited creation, in other words, to drain it from within.

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

It is worth noting that in that series of the 80s, "El pulpo negro", also starring Narciso Ibañez Menta, 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 madness design, it has similarly been resigned by mystical madness, like that of the Lords of Tharsis, the madness of a Parsifal, of a "pure madman", heroic mysticism without equal, which for the established canons of the world is always insane and inconceivable. It is out of reach for someone uninitiated in the dark mysteries of Luciferianism, where under the Gnostic Luciferian understanding, laughter is maintained in the face of every dramatic situation, understanding its illusory character, and facing with courage and bravery any obstacle that arises.

Luciferian vampirism has as its referent the myth of Cain and his sister Qalmana, who according to
And they were born with seven heads, and sucked milk from Eve's breast, and sucked her blood.

We have in this myth various gnostic meanings, one of them being the explicit link between Cain and vampirism. But on the other hand, the hyperborean inheritance of blood is transmitted through the mother's blood.

(as is mentioned in connection with the family test in Volume 9 of Foundations of the Hyperborean Wisdom, -Possibilities of the Tantric Way-), so it is understood that Cain is here staging the reintegration of the Hyperborean blood. And he does so, in the aforementioned myth, having both himself and Qalmana, seven heads! Which gnostically signifies a superhuman capacity for blood absorption. Certainly, the condition of a vampire.

This tendency to re-assimilate blood is manifested from birth itself, 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 procuring is the blood or essence of the Serpent.

As could not be otherwise, as exemplified in this myth, the ancestral secret of the blood is the secret of the Serpent!

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

Of course, those who belong gnostically and luciferically to the lineage of Cain, 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 he who bears this Gnostic ophidian mark can recognise another serpent man or woman!